Revolution and Reaction
in
historically inspired string playing

- Revolution and Reaction: the uneven pace of change
- The Early Music movement
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  - Bowstrokes and articulation
  - Portamento and left-hand function
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  - Rhythmic and tempo flexibility

The ‘Modernist’ Revolution

and

The Early Music movement

Carl Flesch (in *Die Kunst des Violinspiels* (Berlin,1923), p. 18)

‘In the past decades, all the arts have undergone tremendous changes, so that it only seems natural if musical interpretation is influenced and adapted to contemporary feelings.’

Wanda Landowska (quoted in Denise Restout & Robert Hawkins (ed.): *Landowska on Music* (New York 1965), p.407)

‘If Rameau himself would rise from his grave to demand of me some changes in my interpretation of his *Dauphine*, I would answer, "You gave birth to it; it is beautiful. But now leave me alone with it. You have nothing more to say; go away!"’

Arthur Schnabel (from his pupil Leon Fleischer (1928-2020), published in a note for Arbiter Records No 121)

‘He would gently mock the “hands apart” style: He felt one could be equally expressive playing hands together, and would say so with a twinkle in his eye.’

Letters to the editor *The Musical Times* 1925, p. 1021

‘Modern modes of expression imperatively demand modern methods of voice-production. […] vocalisation follows the law of progress in common with other arts and sciences.’

‘If we are to recall Spohr’s compositions to life again, we must employ present day means of expression in their reproduction. Therefore, away with the ambition of the overlong (‘constipated’) bowstroke which is always better for the eyes than for the ears, and which is only very occasionally absolutely necessary for the correct phrasing. Away with the steryotypical A-portamento ; we don’t hesitate a moment, if moved to it by inner necessity, to substitute the E-portamento for it , even if this would have counted as a deadly sin in Spohr’s time. We don’t trouble ourselves with the traditional ‘slithering’ fingering for chromatic scales if we can replace it with the ‘fingered’ one. It is only that which is essential, the Spohrian spirit, that we must try to save and carry over without injury into our own time.’

Carl Flesch: *The Art of Violin Playing* vol. 2 (New York: Carl Fischer, 1930), p.193

Review of a new approach to cello fingering by Wilhelm Lamping (Weckerling 1941, 238)

The glissando, the necessity for which has been made into a virtue with very questionable success, can now be dispensed with entirely. The violoncellist therefore has the option of deleting the portamento as a means of expression from his musical breviary. If a healthy feeling stirs in him, he quickly decides to do so. Tasteful musicians, insofar as they are not prompted by some sort of egocentric reasons to oppose it, usually realize quickly that playing that has been freed from any sentimentality by Lamping's instructions is very beneficial for works of all styles, and confirm it without reservation. Since warmth and intensity of expression can be achieved in any desired degree without the use of portamento - all wind instruments can prove this convincingly - the violoncello is now able to achieve a healthy, genuinely German style of performance, and to ban from the concert halls a cheap means of expression, that is used particularly abundantly in the lower regions of musical culture.

Auf das Glissando, aus dessen Notwendigkeit seither mit sehr fragwürdigem Erfolg eine Tugend gemacht wurde, kann nun ganz und gar verzichtet werden. Der Violoncellist hat demnach die Möglichkeit, das Ausdrucksmittel des Portamento aus seinem musikalischen Brevier zu streichen. Regt sich in ihm ein gesundes Gefühl, so entschließt er sich sehr schnell dazu. Daß das durch Lampings Anweisungen von jeglicher Sentimentalität befreite Spiel den Werken aller Stilarten wesentlich zugute kommt, wird von allen geschmackvollen Musikern, soweit sie sich nicht aus irgendwelchen ichhaften Gründen zur Opposition veranlaßt fühlen, gewöhnlich rasch eingesehen und vorbehaltlos bestätigt. Da Wärme und Intensität des Ausdrucks in jedem gewünschten Grade auch ohne die Anwendung des Portamento zu erreichen sind – alle Bläser können das überzeugend beweisen –, ist das Violoncell jetzt befähigt, einen gesunden, echt deutschen Vortragsstil zu vertreten und ein billiges, in den Stätten niederer Musikkultur besonders reichlich gebrauchtes Ausdrucksmittel aus den Konzertsälen zu verbannen.‘

Posture and physical handling

Leopold Mozart
1719-1787

Versuch einer gründlichen Violinschule
(Augsburg, 1756)

Figure II

Bartholomeo Campagnoli 1751-1827

Nouvelle méthode de la mécanique progressive du jeu du violon (Leipzig, 1824) Plate 1. But this illustration is clearly from around 1800.

Note the right upper arm tied to his coat button and the left arm resting against the chest as recommended by G. S. Löhlein in 1774, but as warned against by Spohr in his 1833 *Violinschule*.
Spohr heard Campagnoli play in 1805 and wrote in his diary:
"His method, it is true, is of the old school; but his playing is pure and finished."

The late 18th-century Revolution in String Instrument Performance

A new posture

Giuseppi Cambini (1746-1825)
Nouvelle méthode théorique et pratique pour le violon (Paris c. 1800)

Pierre Baillot (1771-1842), Pierre Rode (1774-1830), Rudolph Kreutzer (1766-1831)
Méthode de violon
(Paris 1803)

Giuseppi Cambini (1746-1825)

Nouvelle méthode théorique et pratique pour le violon (Paris c. 1800)

de la maniere de tenir le Violon, et l'Archet.

§.1.

Il n'y a qu'une seule manière de bien tenir le violon. toutes les autres sont vicieuses. l'experience, et les leçons des bons maîtres, l'ont suffisamment démontrée. il faut poser le bas de l'instrument sur la clavicule, de manière à pouvoir y appuyer le menton vis-à-vis la quatrieme corde, lorsque les changements de position de la main, ou si, l'on veut les démanchements, éxigent que le violon soit soutenu avec plus de fermeté.

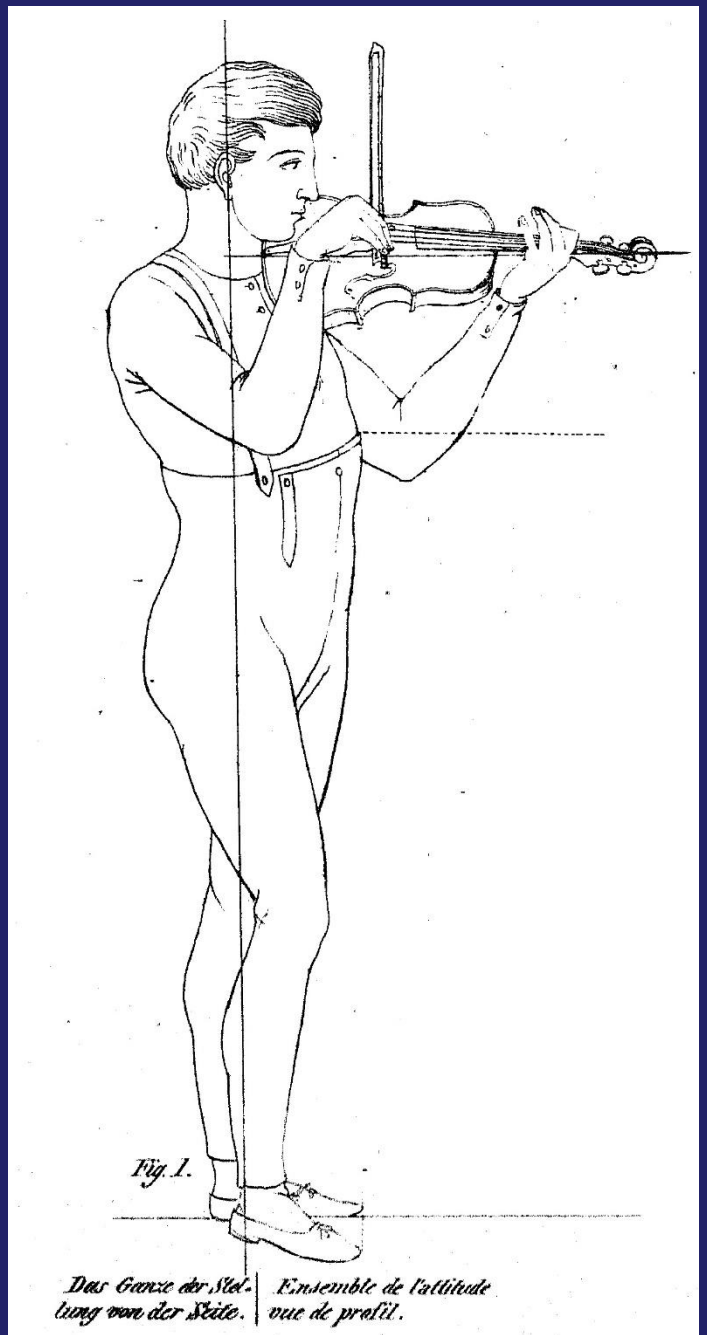
There is only one way to hold the violin properly. All others are bad. Experience and the examples of good masters have sufficiently demonstrated it. The back of the instrument must be placed on the collar bone so that the chin can be placed on the side of the 4th string, when changing positions or descending with the hand requires the violin to be sustained with more firmness.

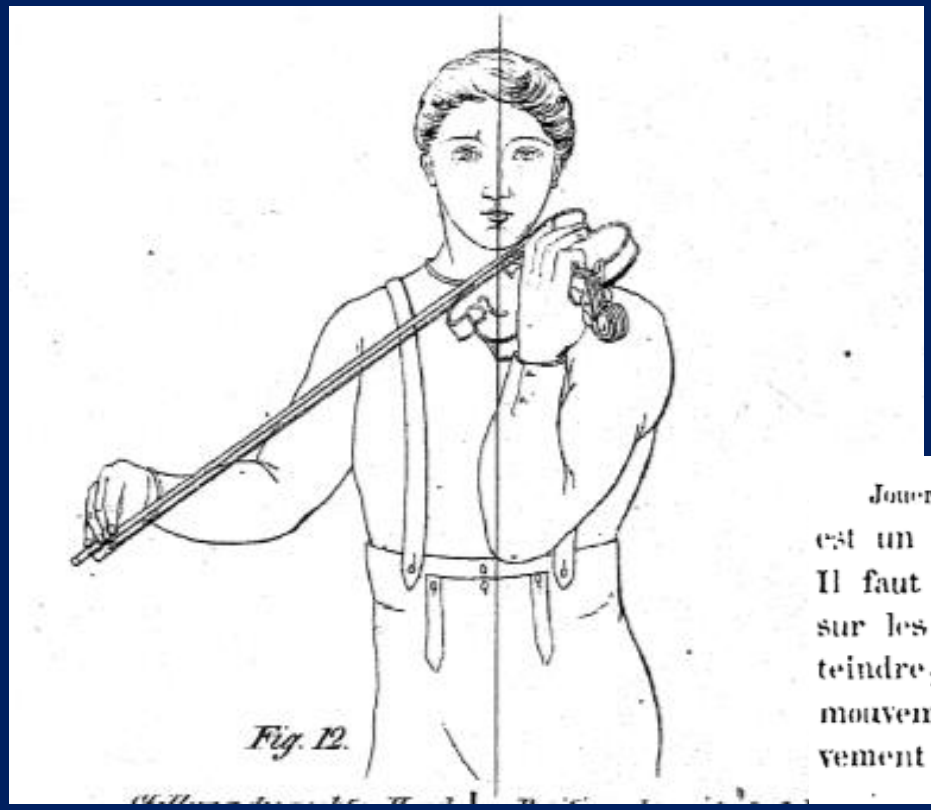
§.2.

La tête du violon doit décrire une ligne horizontale à la hauteur de la bouche; plus haut, ou plus bas, l'instrument n'auroit plus cet aplomb, et cet immobilité qui lui est nécessaire, pour que la main qui conduit l'archet puisse toujours trouver une hauteur déterminée a fin de parcourir les cordes avec plus de facilité, soit qu'on veuille les attaquer ensemble, ou séparement.

The scroll of the violin makes a horizontal line at the height of the mouth: higher or lower the instrument would no longer have the necessary poise and immobility for the hand that guides the bow always to find a definite height in order to cross the strings with greater ease, either to attack them together, or separately.

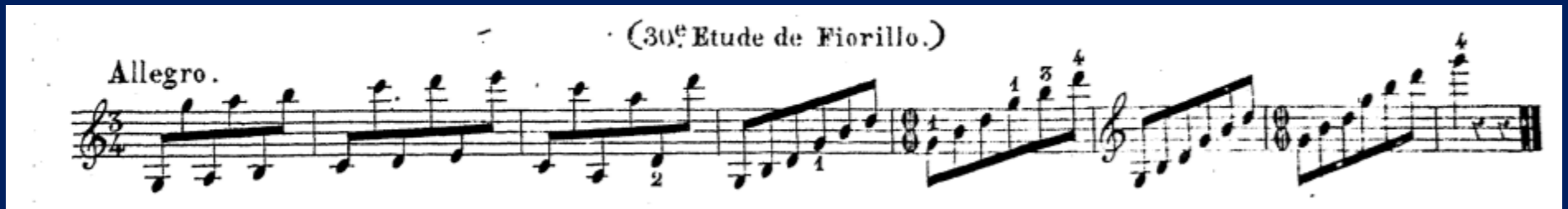
Pierre Baillot *L'art du violon* 1835

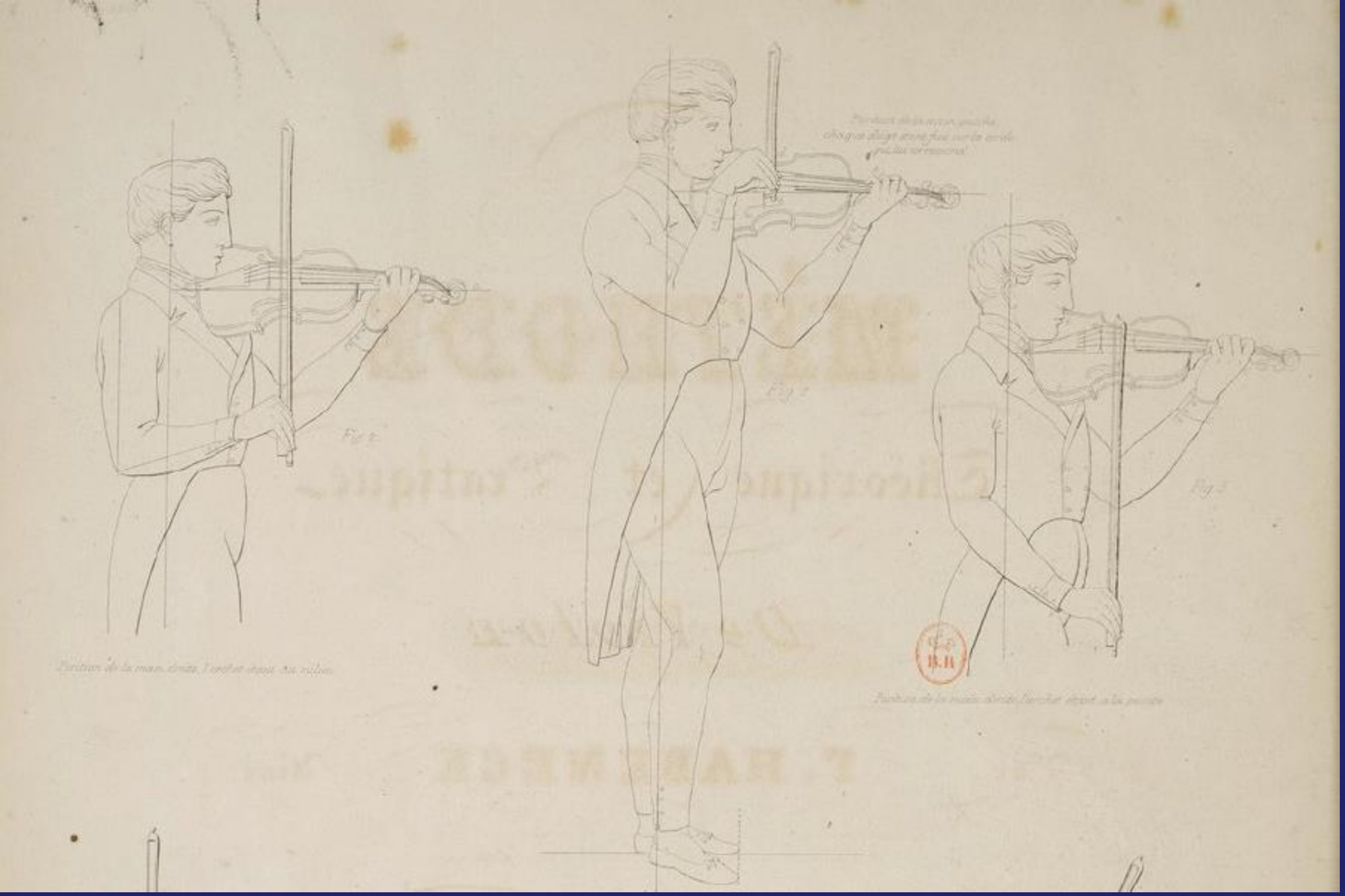




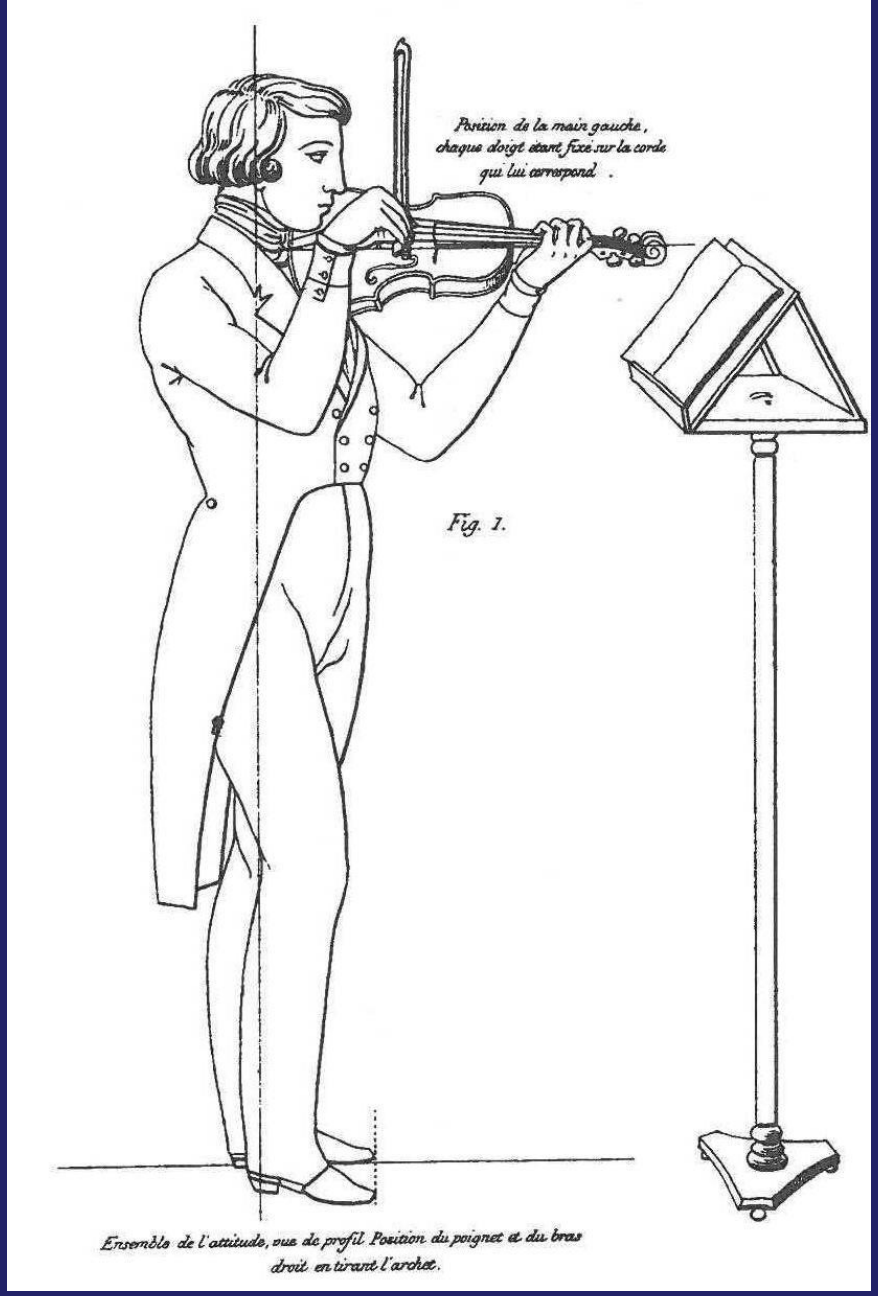
Jouer du bras, (c'est-à-dire de l'arrière bras et du coude) est un des plus grands défauts que l'on puisse avoir. Il faut s'appliquer sans cesse à l'éviter. Quand on joue sur les cordes basses, le poignet se lève pour les atteindre, l'avant bras ne fait que le suivre, encore ce mouvement est il presque nul lorsqu'il faut passer vivement d'une corde à l'autre, comme dans ces traits.

Playing with the arm (i.e. with the upper arm and shoulder) is one of the greatest faults one can have. It is necessary constantly to avoid it. When one plays on the low strings, the wrist rises to reach them and the forearm only follows, and this movement is almost imperceptible when one passes quickly from one string to another, as in these passages.

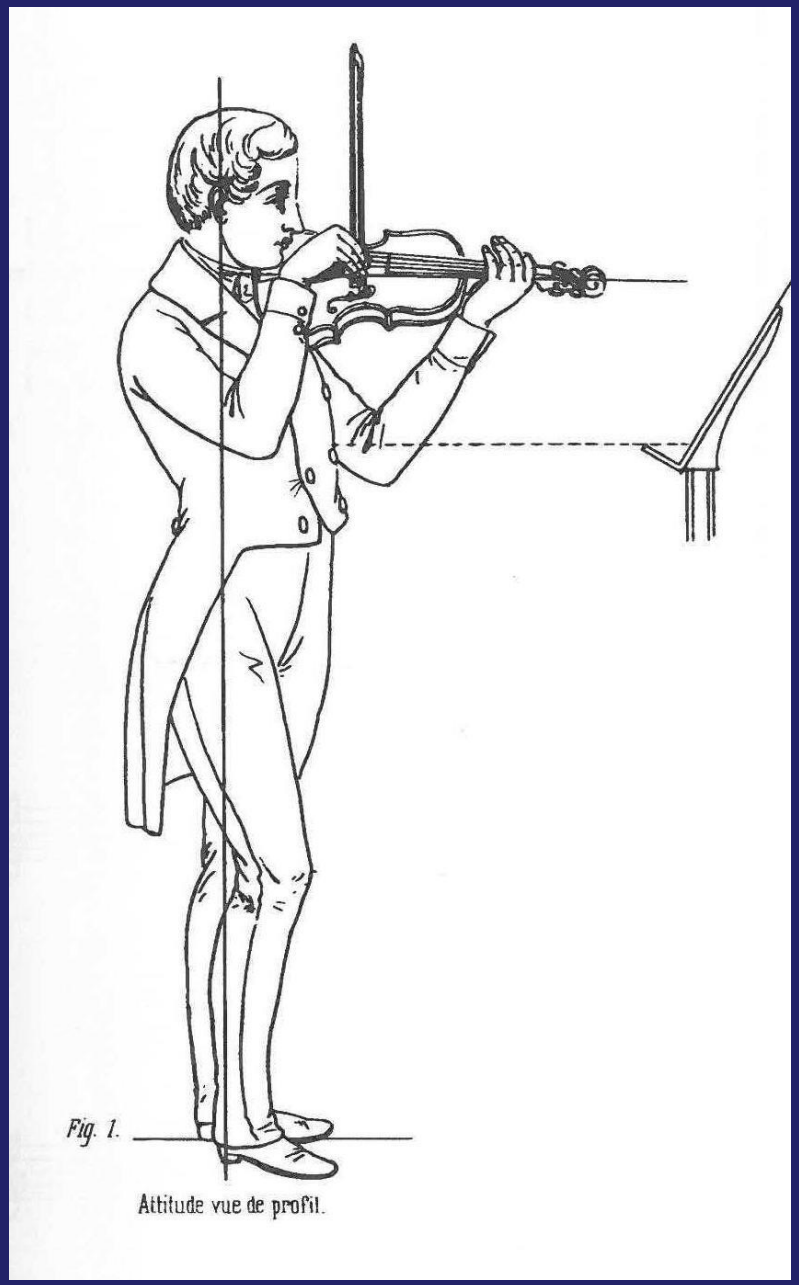




Habeneck, *Méthode* 1842



Alard, *École* 1848

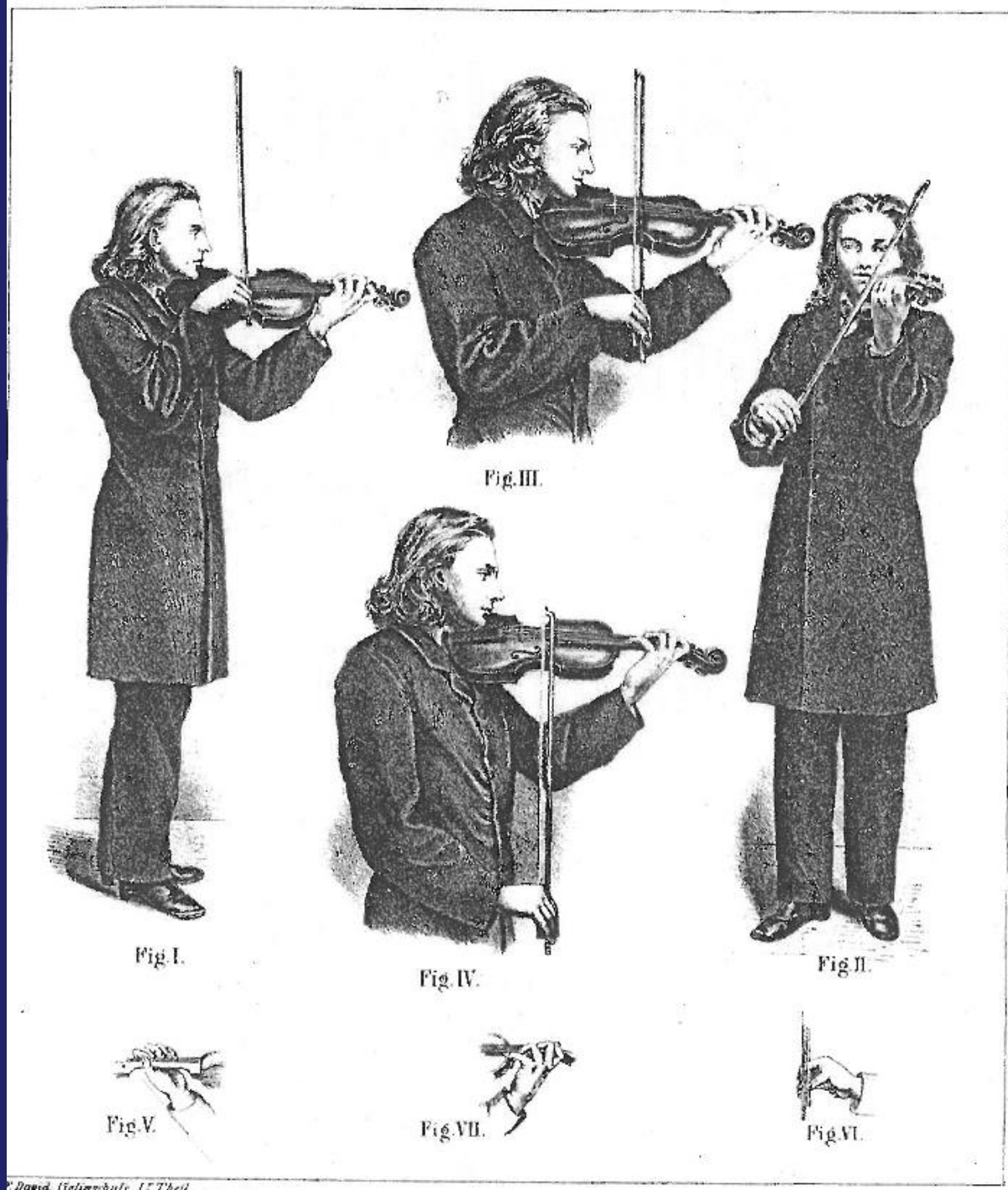


Bériot, *Méthode* 1858

Louis Spohr (1784-1859)
Violinschule 1833

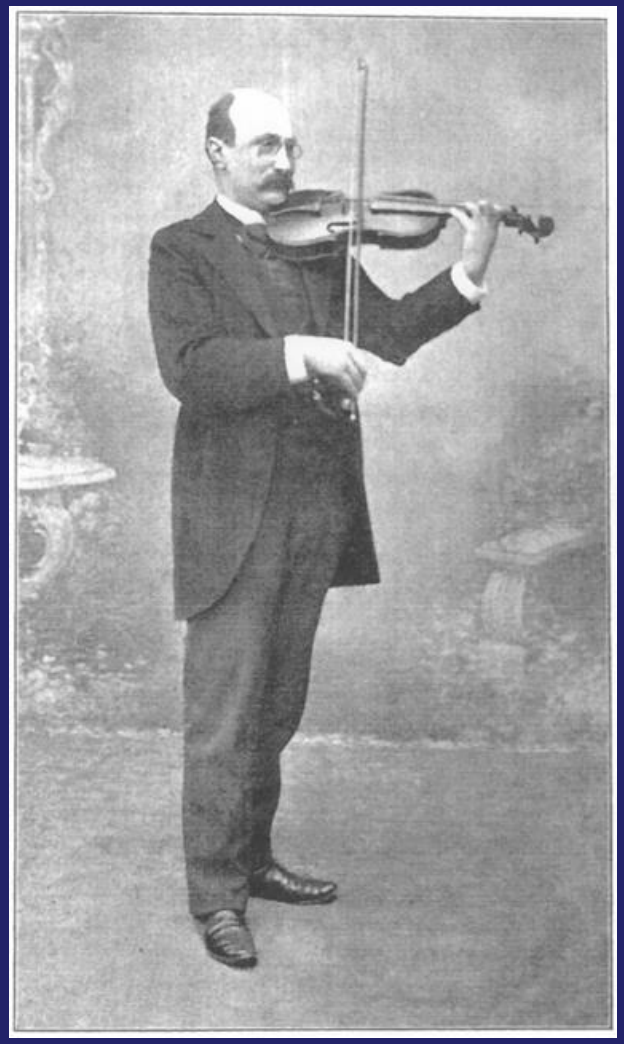
Ferdinand David (1810-1873) *Violinschule* Leipzig 1864

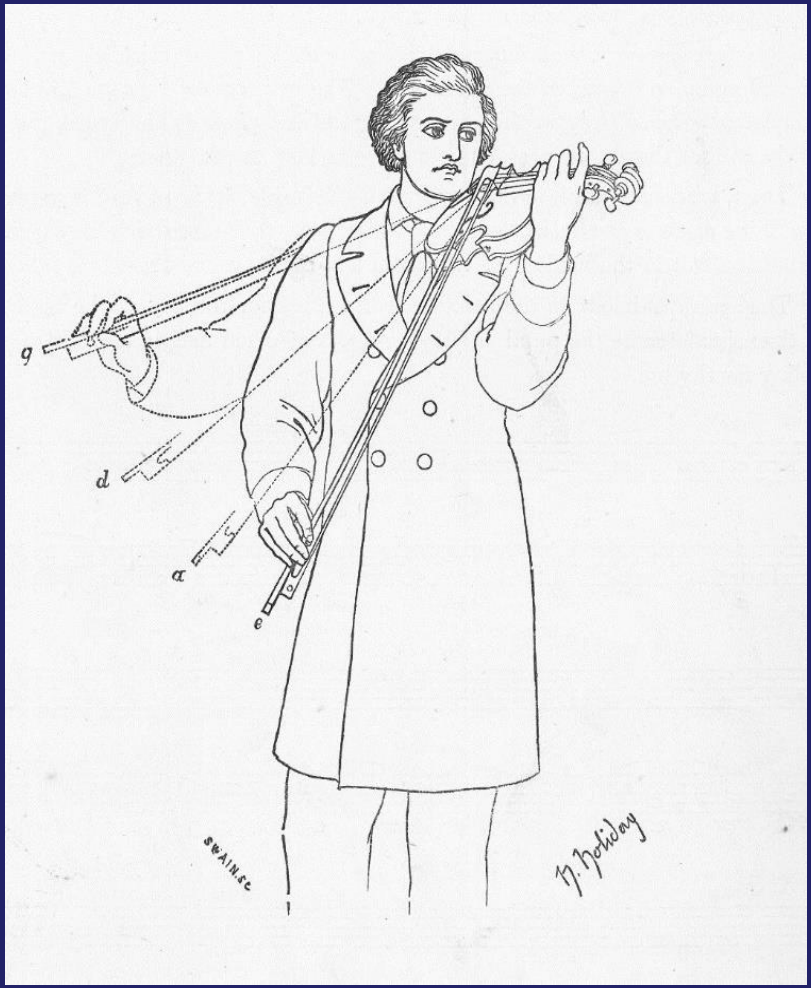
The illustrations, probably based on photographs, appear to show his pupil August Wilhelmj.



Heinrich Wilhelm Ernst
1812-1865
c. 1850

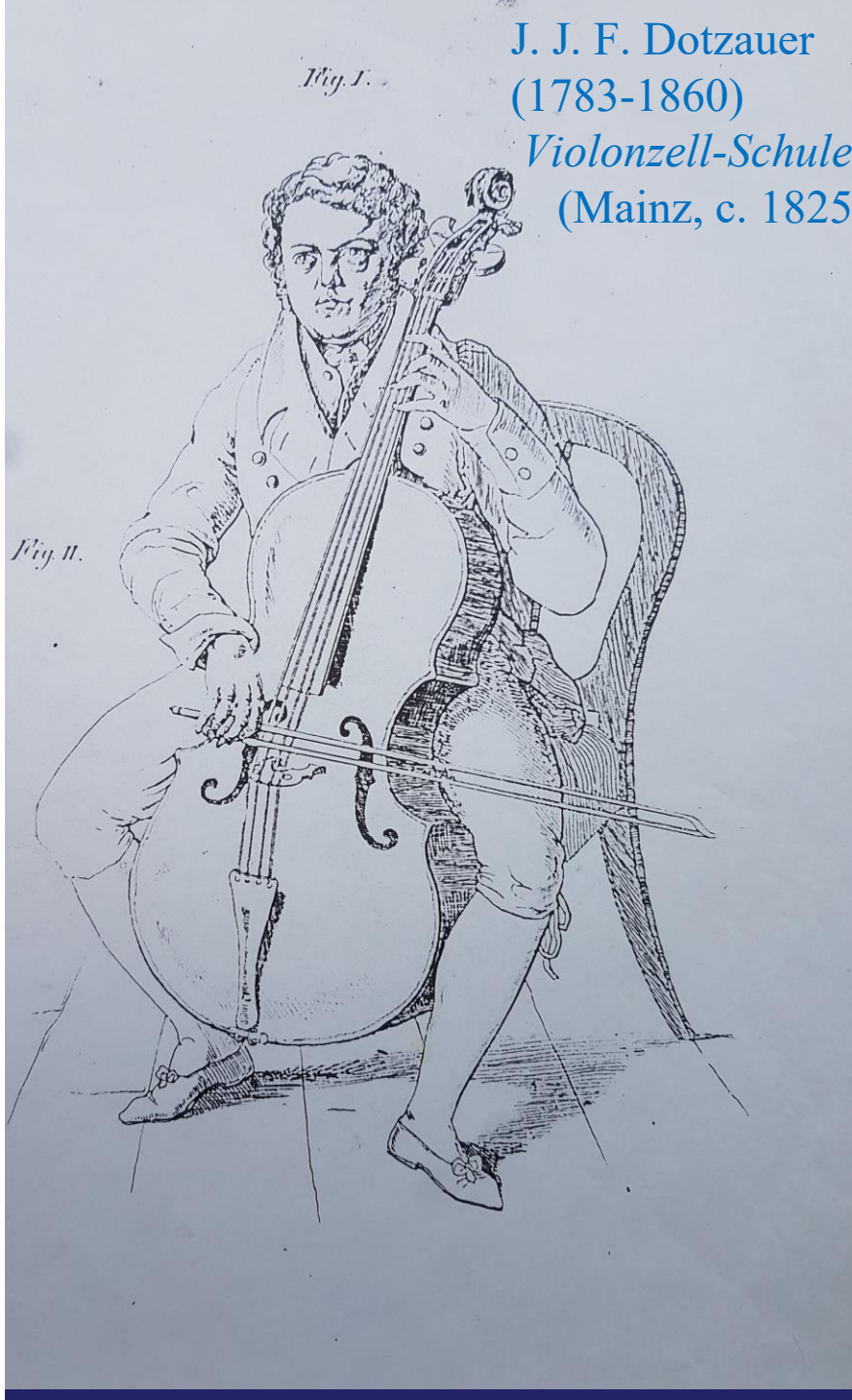
Heinrich Dessauer
1863-1917
c. 1890





Spohr's *Violin School* revised by Henry Holmes (London, c. 1870), p. 16

Bernhard Romberg
(1767-1841)
Violoncell Schule
(Berlin, 1840)



J. J. F. Dotzauer
(1783-1860)
Violonzell-Schule
(Mainz, c. 1825

Violoncell-Schule nach J. J. F. Dotzauer für den heutigen Studien-Gebrauch neu bearbeitet und ergänzt von Johannes Klingenberg (Braunschweig, c. 1900)

Bowstrokes and Articulation

Carl Flesch

The Art of Violin Playing
(New York, 1924, 2nd ed. 1939)
p. 77

The *Thrown Stroke*, if merely because of the frequency of its appearance, forms one of the most important components of bowing technique; nor is the orchestral player the least concerned in its absolute control. It is used on every occasion where the tempo indicated by the composer is too slow for the springing bow. It can be executed as well in the middle as at the nut or point, although more difficult of execution in the last instances. In a *piano* the middle is best used.

211. *Bach*, Son. G-min. 2º Mov't

p

In the *forte*, the lower third of the bow:

212. *Mozart*, Son. E-min. 1º Mov't.

f

In the *pp* at the point (when the greatest possible shortness is desired):

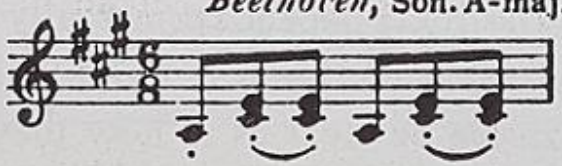
213. *Beethoven*, F-maj. Son. 3º Mov't.

pp

At times it is played very shortly, as in:

Beethoven, Son. A-maj. Op. 12, Nº 2

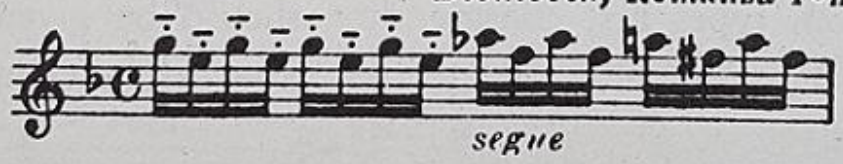
214.



or, between short and long, in which case it is indicated with this sign ⊸ :

Beethoven, Romanza F-maj.

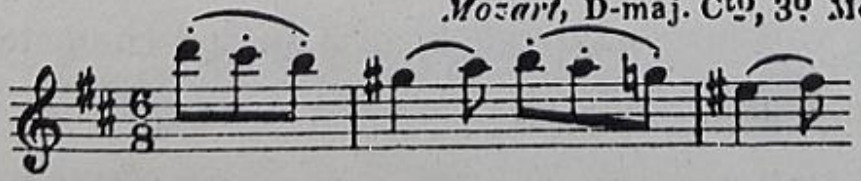
215.



Frequently, for the sake of a correct division of the bow, and a musically correct accentuation, two or more notes are played on one bow, as in Example 216, and the bowing, for this reason, need not assume the character of a flying staccato. It might be more correctly defined as a thrown staccato:

Mozart, D-maj. Cto, 3º Mov't.

216.



To this category, too, belongs the main bowing in the third movement of the *Mendelssohn* Violin Concerto, which may be played in many ways.

Hermann Schröder *Die Kunst des Violinspiels* (Koln, 1887) pp. 72-3

The Light Bow [leichter Bogen]

The bow stick is made to bounce somewhat with each stroke so that with each bow change the hair either not quite or slightly leaves the string [….] The light bow, which has spread particularly from the newer French School is now an indispensable bowstroke for every violinist. In the old Italian School and particularly in the German up to Louis Spohr, it was employed less. One mostly played the passages that were suitable for this bowstroke with short on-string bowing at the point.

Reinhold Jockisch; *Katechismus der Violine* (Leipzig, 1900), p. 141

So darf es auch nicht immer als eine Sünde wider den heiligen Geist angesehen werden, wenn man gelegentlich am rechten Orte selbst in den Werken unserer klassischen Meister einmal eine mehr moderne Strichart anbringt, zumal wenn man die Ueberzeugung hat, die Intention des Autors damit viel eher zu verwirklichen, als es von seiten seiner geigenden Zeitgenossen geschehen konnte. An einem Beispiel von Mozart (S. 122) wurde schon gezeigt, wie der zu dieses Meisters Zeit gewiß noch gar nicht bekannte Saltatostrich in seinen Werken da, wo leichte Grazie und prickelnder Humor vorherrschend sind, doch recht gut zu brauchen, ja nach unserem heutigen Geschmack gar nicht zu entbehren ist.

It ought not always to be seen as a sin against the Holy Ghost if occasionally, even in the works of our Classical masters, at the appropriate place, one sometimes introduces a more modern bowing, especially when one is convinced that this will be more likely to fulfil the composer's intentions than his violin-playing contemporaries could have done. In an example from Mozart, it was already demonstrated how, where light grace and sparkling humour predominate in his works, the Saltato bow-stroke, which admittedly was not yet known at this master's time, is nevertheless really good to use, indeed according to our present-day taste, is absolutely indispensable.

Neue Mozart Ausgabe Kirchensonaten VI: 16, ed. Minos Dounias p. IX. (1958)

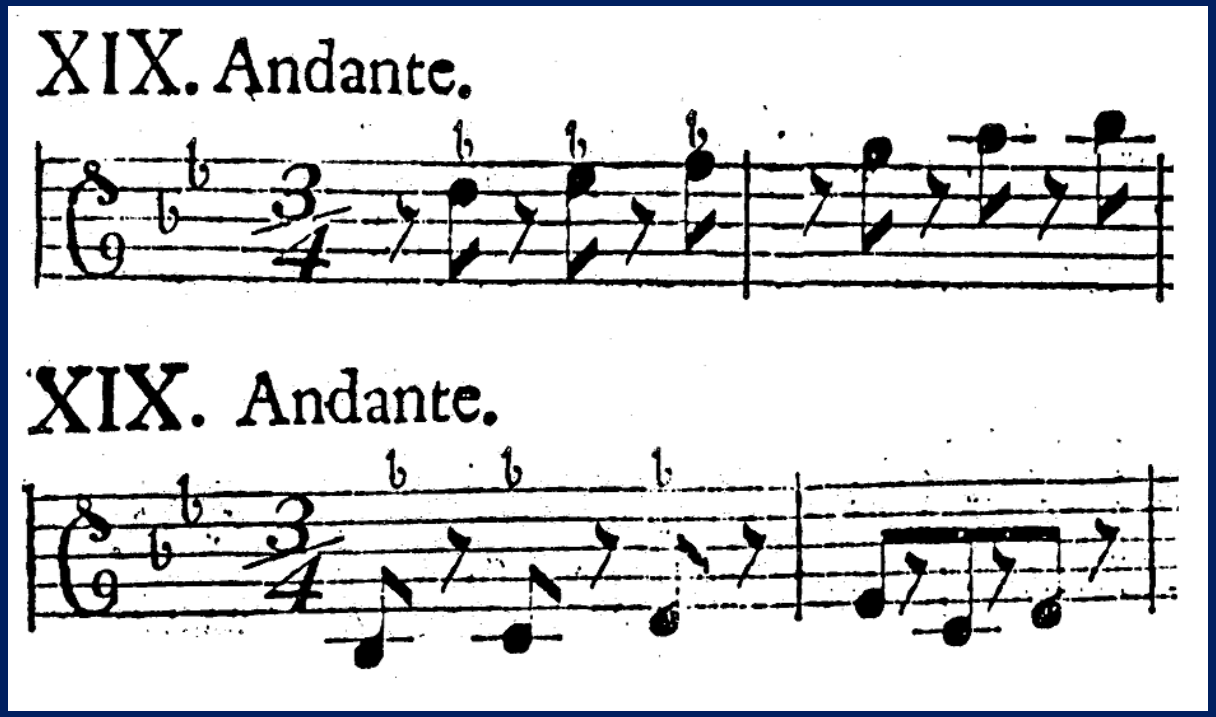
The staccato wedge [sic] requires a short on-the-string stroke, but for the staccato dot, regardless of whether in *p* or *f*, we must use a more or less feathered spiccato, which we definitely cannot dispense with in performing Mozart's string music.

Bowstrokes in treatises 1750-1830

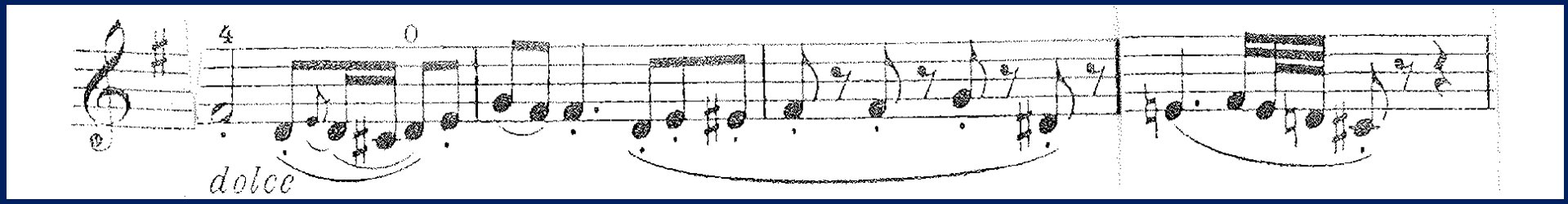
Quantz *Versuch* XII, §27

It was said above that the bow must be raised from the string for notes which have a little stroke over them. I only mean this to be so in the case of notes where there is sufficient time. Thus in Allegro [quarter=120] the eighths, and in Allegretto [quarter=80] the sixteenths, are excepted from this if many follow one another: for these must certainly be played with a very short bow stroke, but the bow will never be lifted or separated from the string. For if one wanted always to lift the bow as far as is required for the so-called *Absetzen*, there would not be enough time remaining to return it again at the right time, and notes of this sort would sound as if they were hacked or whipped.

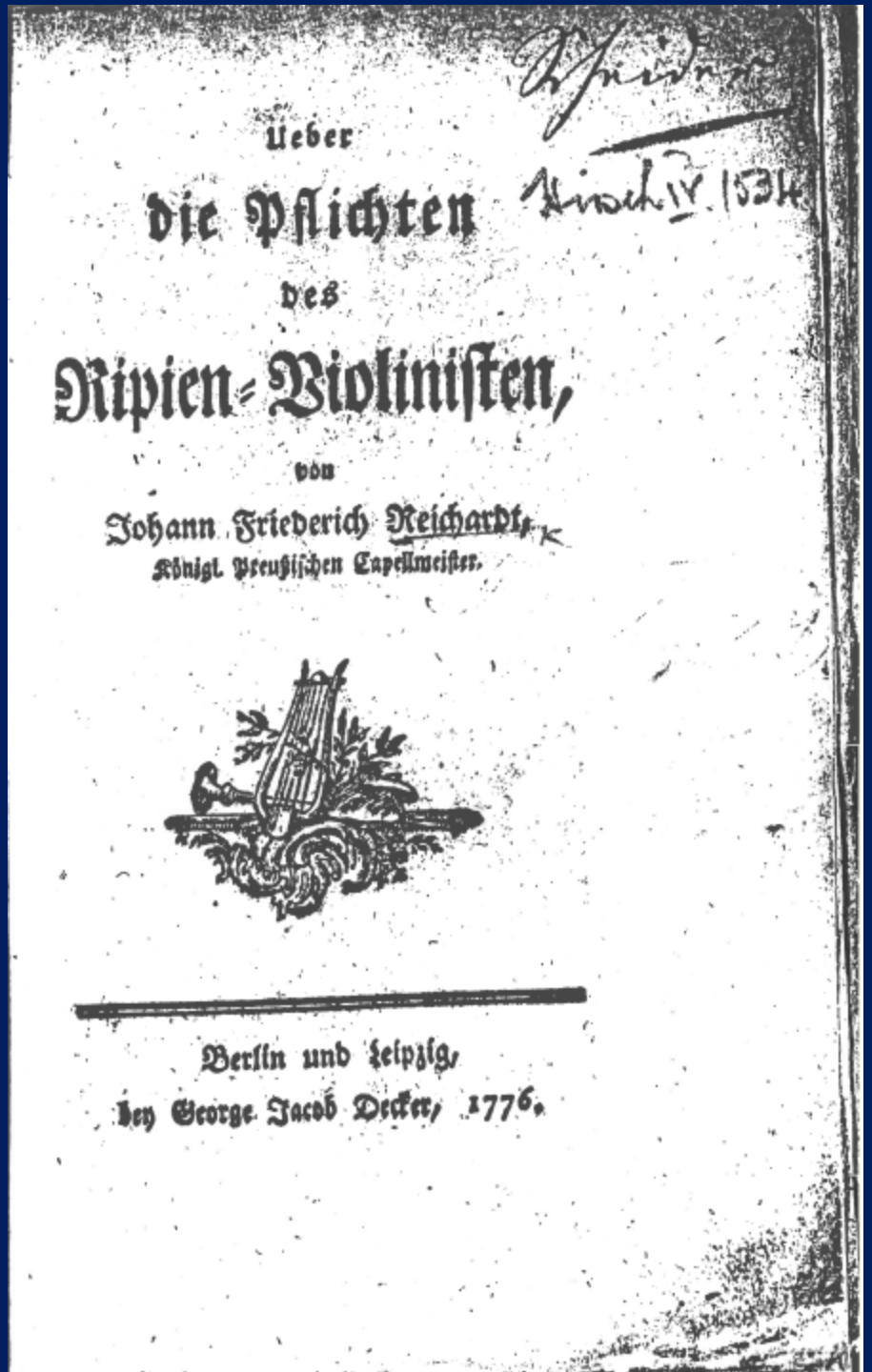
Georg Simon Loehlein: *Anweisung zum Violinspielen* (1774)



Ferdinand David edition of Mozart Piano Trios c. 1860



Johann Friedrich Reichardt:
Ueber die Pflicheten des Ripien-Violinisten
(Berlin and Leipzig, 1776)



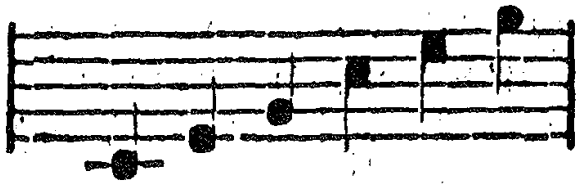
Ueber
die Pflichten
des
Ripien-Violinisten,
von
Johann Friederich Reichardt,
Königl. Preußischen Capellmeister.

Berlin und Leipzig,
bey George Jacob Decker, 1776.

Vom sicheren und gelenkigen Bogen.

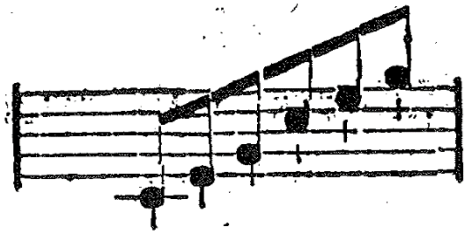
Um einen sicheren Bogen zu erhalten, ist es nothwendig lange Zeit simple Noten zu spielen. Erst lange Noten, und bey diesen durch den ganzen Bogen gleiche Stärke beobachtet,

dann geschwindere, bey denen man schnell den ganzen Bogen durchstreicht;

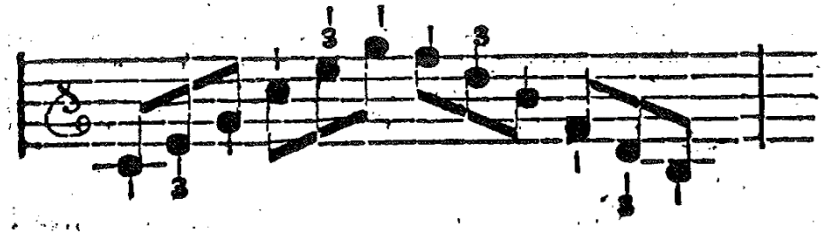


dann andere, zu denen man nur die Hälfte des Bogens, von der Mitte bis

an die Spitze gebraucht, und dann solche, die man mit dem äussersten Viertheile des Bogens abstößt.

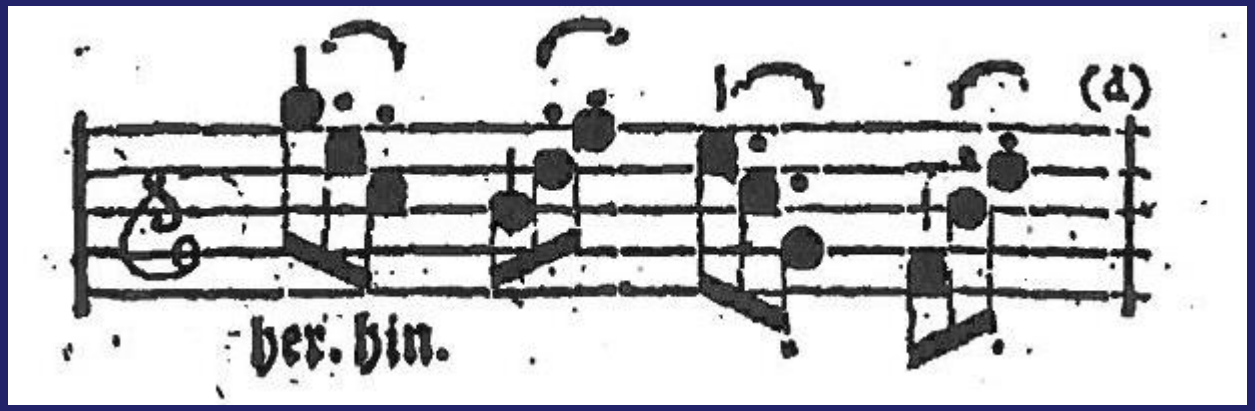


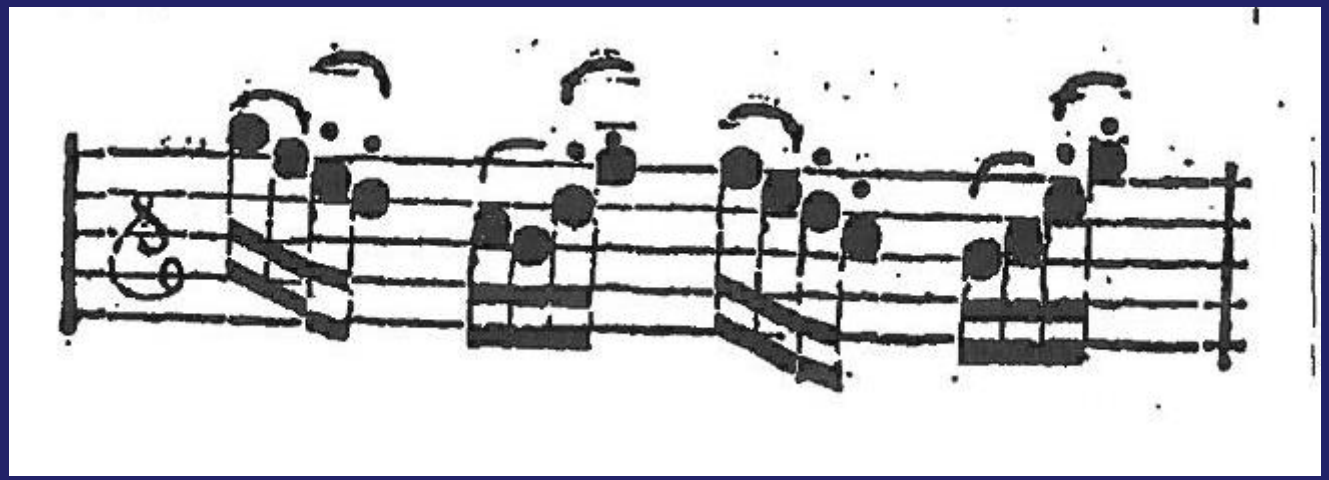
Am besten ist es, wenn man zu diesen einzelnen Bogenstrichen Triolen nimmt, um die Gleichheit im Hinauf- und Herabstrich zu erhalten.



Dieses muß sehr lange geübt werden, ehe man mehr Noten auf einen Strich nimmt, und ehe man an Veränderungen der Stärke und Schwäche in einem Bogenstriche denkt. Sonst ist man eben so übel daran, wie jener, der allaugenblicklich im Begriff ist auf die Nase zu fallen,

For this bowstroke one must take little bow, at most an eight part of the whole length of the bow, and this in the region of the third quarter of the bow, reckoning from the hand.





The Springing Bowstroke

Paris c. 1820, Vienna 1822

Review of Joseph Bohm: *Wiener Zeitschrift* 1822, p. 293.

Mr. Böhm, although still a young man, has already achieved a high degree of mastery on his instrument. We do not know whether this artist ever had the opportunity to hear Baillot, and to take him either in whole or in part as a model; all we know is that he succeeded to a rare degree of perfection in imitating the staccato or sciolto, newly invented by this artist (*sons detaches*), which consists in separating the notes not with a horizontal-motion but with a vertical-hopping bow), which, as far as we know, has not until now been used by any German violinist. „Hr. Böhm, obgleich ein noch junger Mann, ist bereits auf seinem Instrumente zu einem hohen Grad von Meisterschaft gelangt. Ob dieser Künstler je Gelegenheit gehabt hat, Baillot zu hören und ihn entweder im Ganzen oder theilweise zum Muster zu nehmen, ist uns unbekannt; nur so viel wissen wir, daß es ihm gelungen ist, das von diesem Künstler neu erfundene Staccato oder Sciolto (*sons détachés*, welche darin bestehen, daß das Abstoßen der Töne nicht mit horizontal-schreitendem, sondern mit vertical-hüpfendem Bogen gemacht wird), welches, unseres Wissens bis jetzt noch von keinem deutschen Geiger ausgeübt wird, bis zu einer seltenen Vollkommenheit nachzubilden.“

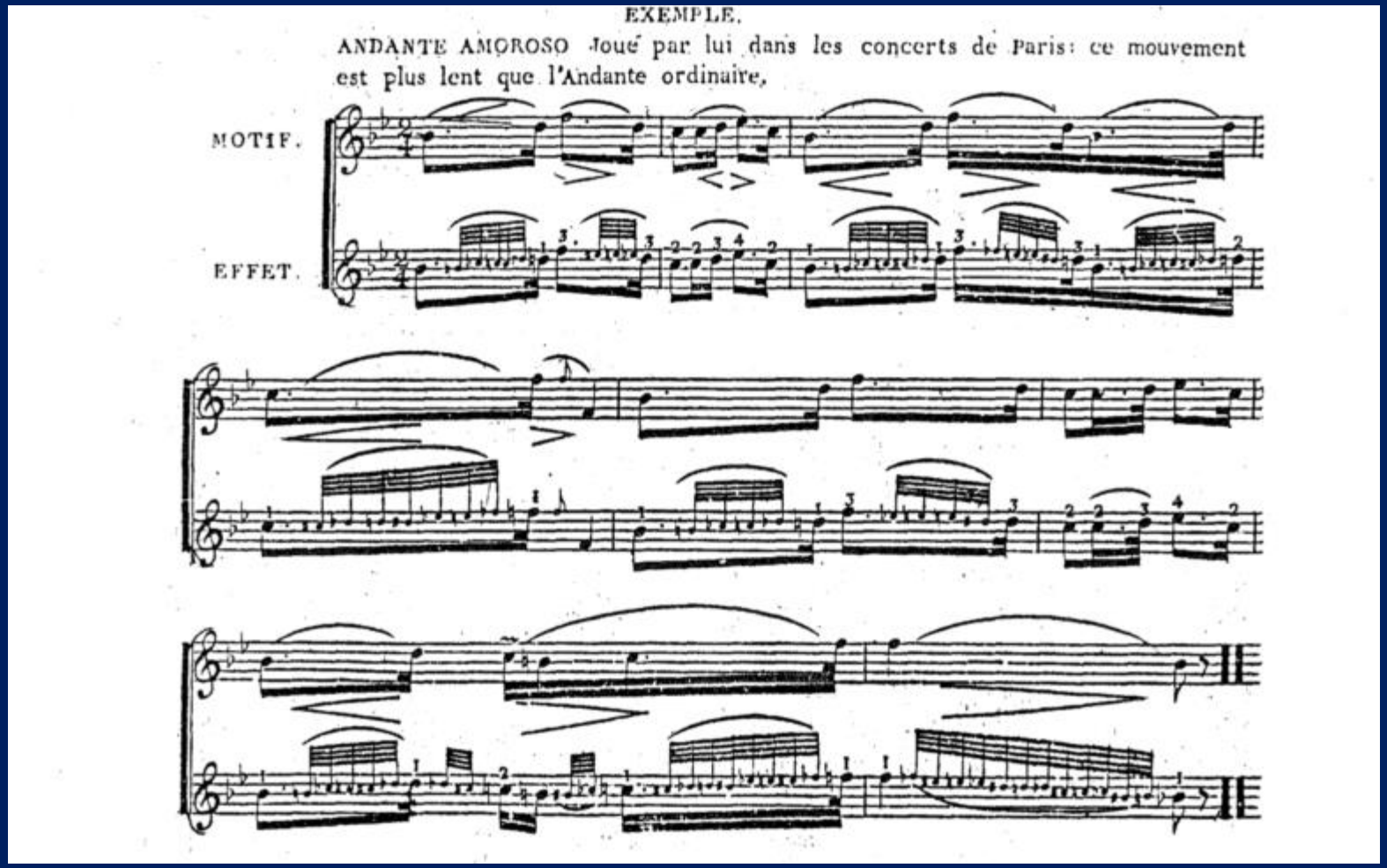
Review of Quartet concerts in Frankfurt by Anton Schindler

Niederrheinische Musik-Zeitung 1860, p. 143

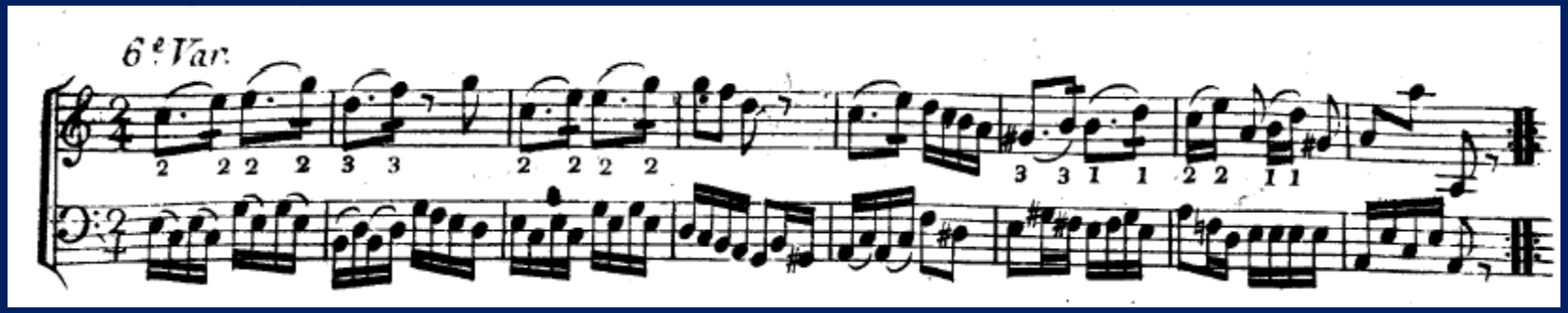
The *Deutsche Musik-Zeitung* (Vienna) also took note of our critical discussion in No. 9. It declares that it agrees about the excessive use of the springing bow, but with one reservation, i.e. the above-mentioned motif from the Allegretto of Beethoven's F major quartet, Op 59, which, it believes, cannot be given in *piano* except with a springing bow. – The author of those words obviously derived this belief from the practice of our time; he is unaware that the Classical period knew nothing about that type of stroke, that it only owes its invention to Mr de Bériot, whose students Haumann, Vieuxtemps, Therese Milanollo and others spread it more widely, and both of the latter also introduced it in quartet playing. The young critic in the *Deutsche Musik-Zeitung* could easily have enquired about it from old musicians of the imperial city, who heard Schuppanzigh († 1830), perhaps from Professor Joseph Böhm, who – by the way – has given the undersigned his full approval of our stance in this matter.

Portamento

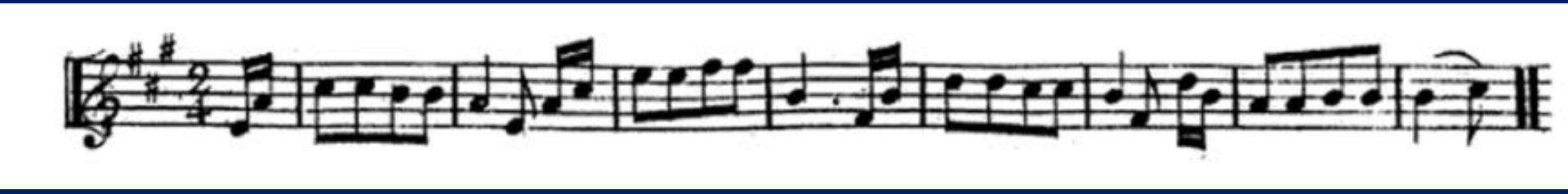
Michel Woldemar *Grande Méthode* (c. 1800)

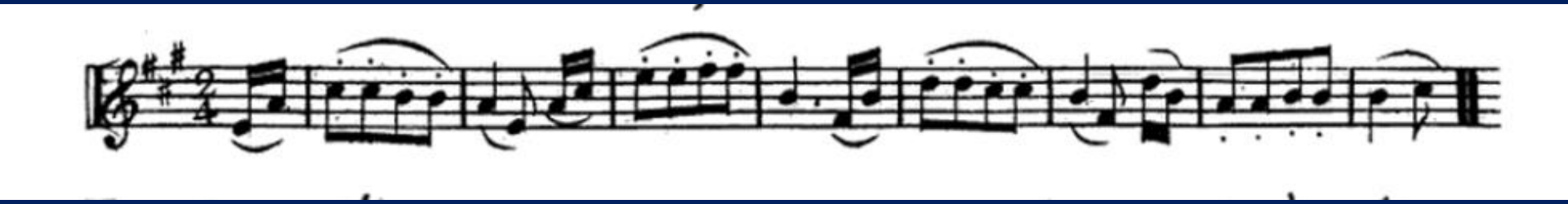


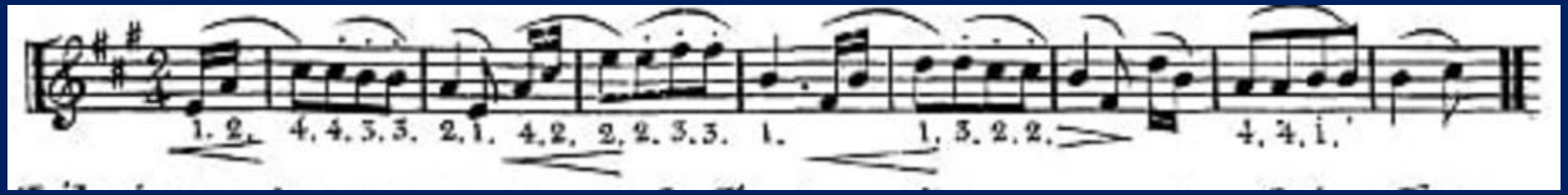
Antonio Lolli Sonata op. 9 no. 4 (c. 1785)



Giuseppe Maria Cambini (1746-1825) *Nouvelle Méthode* (Paris, ca.1795)







Antonio Salieri (1750-1825)
Allgemeine musikalische Zeitung 13(1811), 209

For some time an effeminate and laughable manner of playing their instruments has crept in with various weak solo violinists, which the Italians call the *maniera smorfiosa*, stemming from a misuse of the practice of sliding the finger up and down the string. This weak and childish mannerism has, like an infectious disease, spread to some orchestral players and, what is most ridiculous, not merely to our brave violinists, but also to violists, and even double-bass players.

Such a mannerism, particularly in a full orchestra, must necessarily - since a tolerated evil always gets worse - change a harmonious body into a collection of whining children and meowing cats.

From now on it is prohibited to employ players or singers who continue to use this method in the court theatres or in the musical society of Vienna.

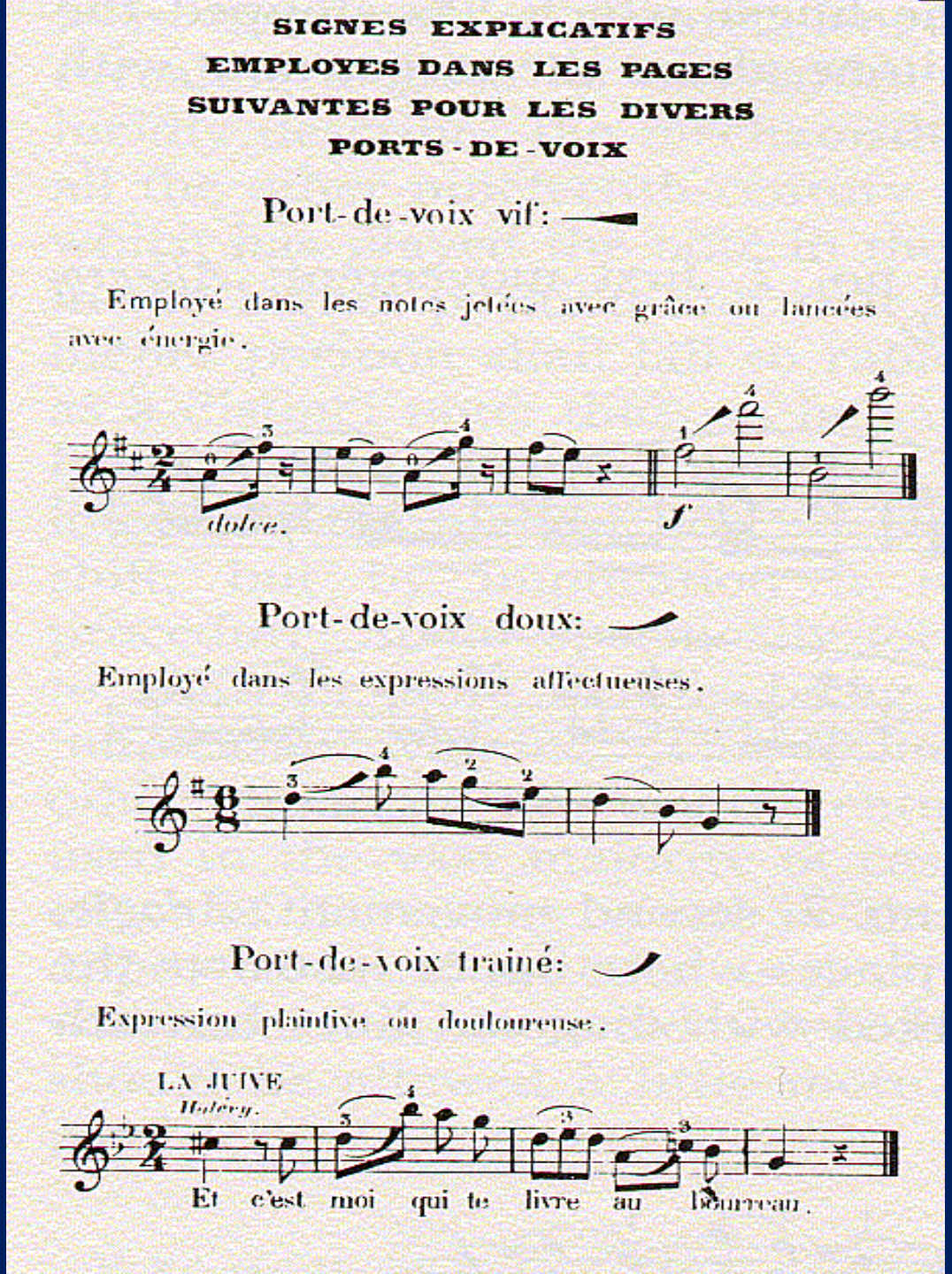
C.: “Dragonetti”
The Court magazine and belle assemblée
I (1832), p. 74.

Even the immortal Beethoven has stated to the writer of the present article, that his having heard the giant violin of his friend Dragonetti, led him to imagine those magnificent effects of bass in some of his grand symphonies, and those slidings upon one string which impart so beautiful and spiritual a character to his chamber music.

Charles de Bériot

Méthode de violon

1858



SIGNES EXPLICATIFS
EMPLOYES DANS LES PAGES
SUIVANTES POUR LES DIVERS
PORTS - DE - VOIX

Port-de-voix vif:

Employé dans les notes jetées avec grâce ou lancées avec énergie.

dolce.

f

Port-de-voix doux:

Employé dans les expressions affectueuses.

Port-de-voix traîné:

Expression plaintive ou douloureuse.

LA JUIVE
Halévy.

Et c'est moi qui te livre au bourreau.

Portamento from an open A-string in bars 2 and 4.

Port-de-voix vif et léger.

Allegro.

RONDO RUSSE.
BÉRIOT.
(Éd.r Brandus)

Expression affectueuse.

Andante.

9me AIR VARIÉ.
BÉRIOT.
(Éd.r Brandus)

Expression plaintive.

Adagio.

7me CONCERTO.
BÉRIOT.

Accent douloureux.

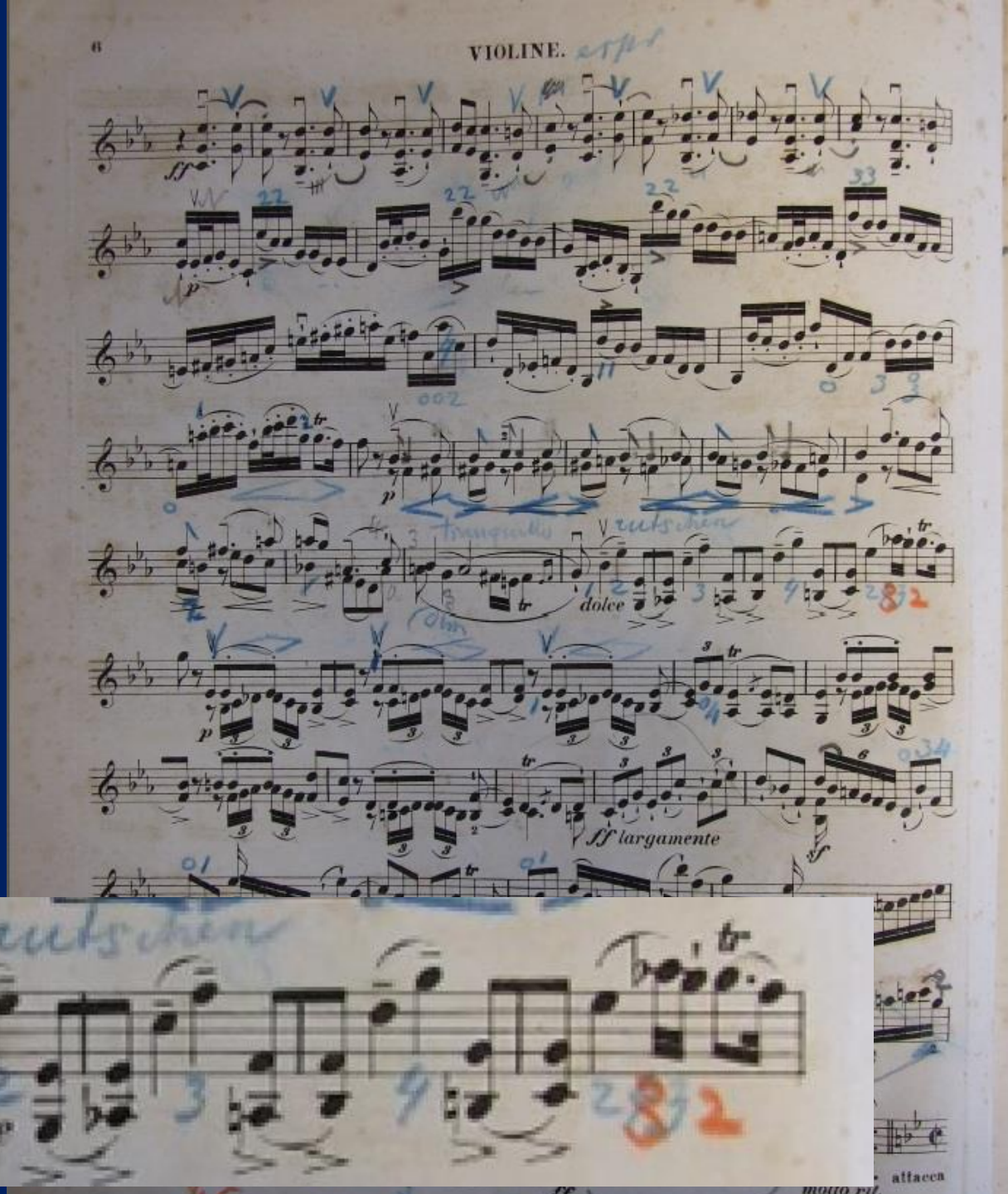
Animato.

QUINTETTO.
MOZART.

etc:

Allegro disperato.

Ferdinand David's personal annotated copy of his *Die hohe Schule des Violinspiels*, with his addition of 'rutschen' (slide) as a reminder to execute portamento between portato notes in Biber's Sonata in C minor.



Vibrato

Baillot, Rode, Kreutzer *Méthode de violon* Paris, 1803

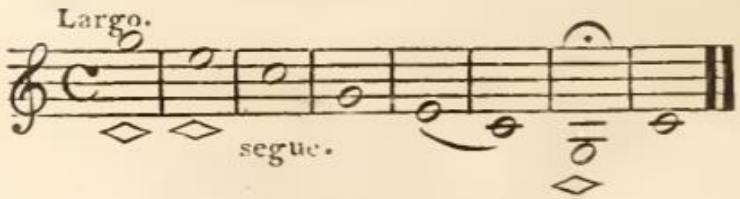
Nuancing the sound
Bow vibrato (undulation of the bow)
No reference to left-hand vibrato in the *Méthode*

SONS FILÉS.

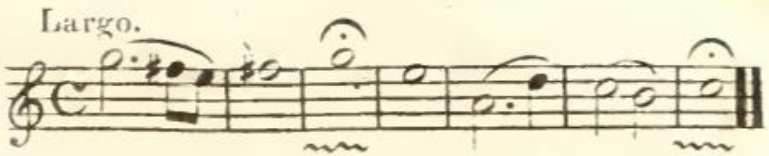
Il faut, dans les sons filés, commencer très Piano, augmenter insensiblement la force du son jusqu'au milieu de l'archet d'ou l'on fera décroître le son par dégré.

On peut filer les sons d'une autre manière, en faisant faire une espèce

SONS FILÉS.



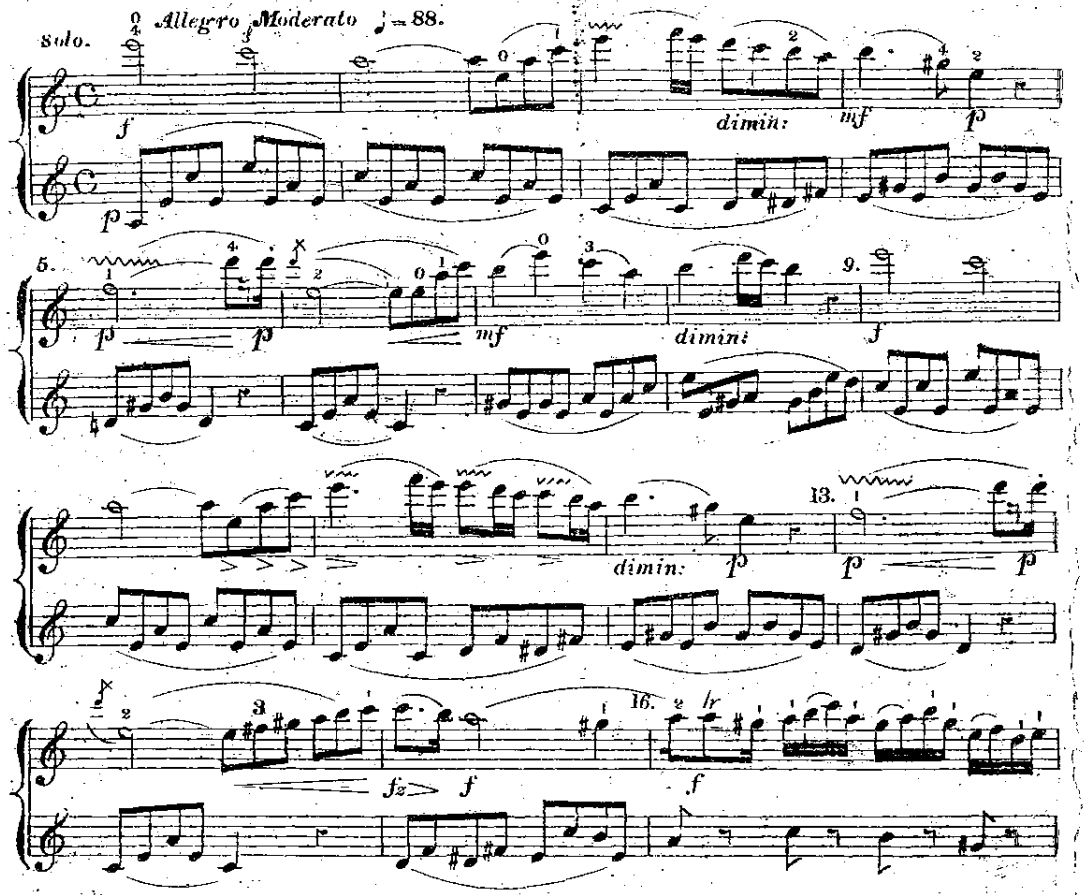
d'ondulation à l'archet. Cela s'employe quelquefois dans les tenues et les points d'orgue, mais on doit user rarement de cette manière de filer les sons. – Le compositeur l'indique par ce signe. ~~~~



Spohr
Violinschule
(1833)
(English edition)

First *Allegro*. First Solo.

The first *Allegro* of this Concerto has a serious, elevated, and, in the theme or subject and its repetition, a somewhat melancholy character. It requires to be played with a round, full tone, and, in many passages, with great emotion; though, on the whole, in a tranquil and dignified manner.



The first fifteen bars, (with the exception of the concluding notes of each period of four bars,) are played with as *long* strokes of the bow as possible. At the *forte*, the bow is carried close to the bridge and its whole length passed across the string with an equally strong pressure: the changes in bowing must be made so quickly, that no diminution of power, much less a break or interruption between the notes may be observed. In those places where the power is intended to be diminished, the bow is removed farther from the bridge. For the concluding notes of the first three periods, only half the bow must be used; during the crotchet rest, therefore the remaining half is pushed on above the string, and afterwards the bow is again applied close at the nut.—At the first six notes of the 14th bar, the bow is pushed half way up; then a very short down-stroke is taken for the last note, and the second half of the bow used for the first two notes of the following bar.—The passage in semiquavers commencing at the 16th bar, is played with the upper half of the bow, as

Luis Alonso: *Le virtuose modern sur le violon* (Paris, 1895) p. iv

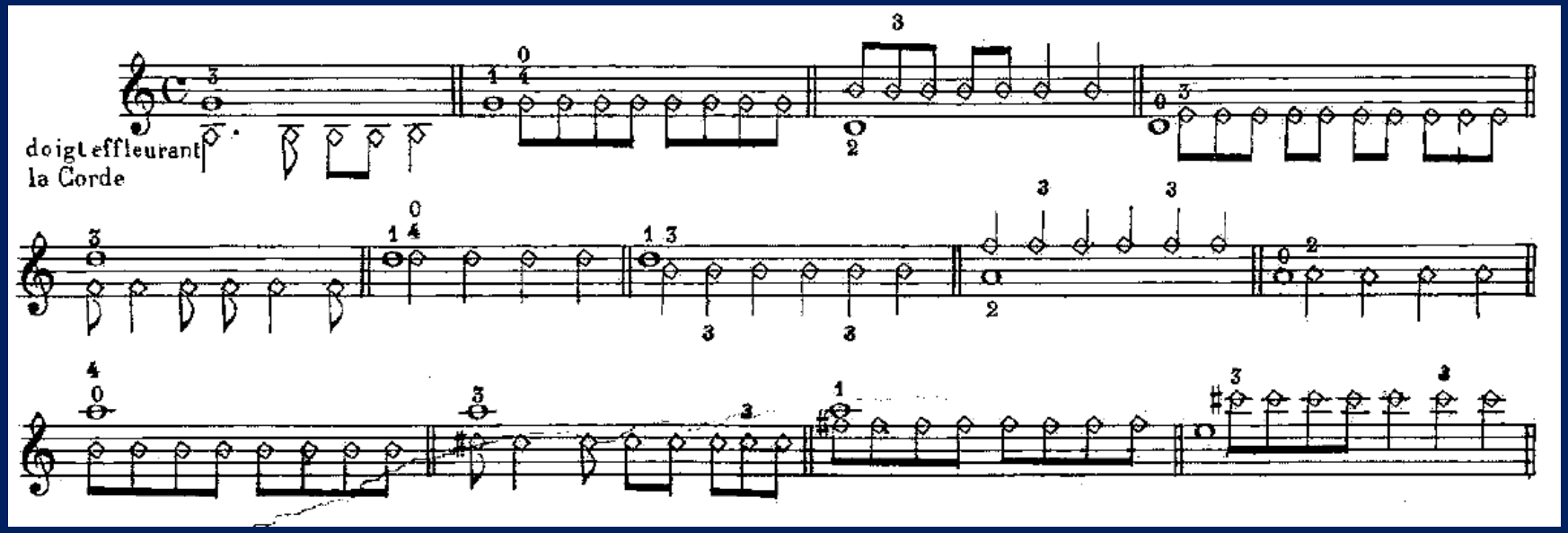
'The vibrato is a major thing for a virtuoso'

1)Finger vibrato [vibrato des doigts] "is made by stopping the string with a finger while simultaneously making the imitation of a trill with a higher finger, but without the latter touching the string; this primitive vibrato is no longer used, only Italian players still do it."

2)Wrist vibrato [vibrato du poignet] – « a regular rocking of the hand' – 'produces a quavering resembling that of street singers. It should be avoided, for it quickly tires the audience."

3)Nervous vibrato [vibrato nerveux]. "The arm vibrato is intolerable, it is a nervy, stiff vibrato, comparable to a false chromatic trill. In a large hall it would be difficult to pick out the note on which one vibrate, it tires your hearing, and when the violinist plays in high positions and especially double stop, it is with pleasure that one sees the end of the piece approaching."

4) Sympathetic vibrato [vibrato par sympathie ou attraction] “is soft, pearl-like, superb, but it can only be made on notes doubled by open strings or natural harmonics.” This is the *Pochen* referred to by Dotzauer.



5) Bow vibrato [Vibrato de l’archet] “is very elegant and is little used, for one hardly hears it, but it produces its visual effect, its elegance; it is a kind of serpentine slur.”

19th-century string playing
An alien world for most violinists

Found on Andrew Lawrence-King's blog
https://andrewlawrenceking.com/2020/03/09/ornamenting-monteverdi/

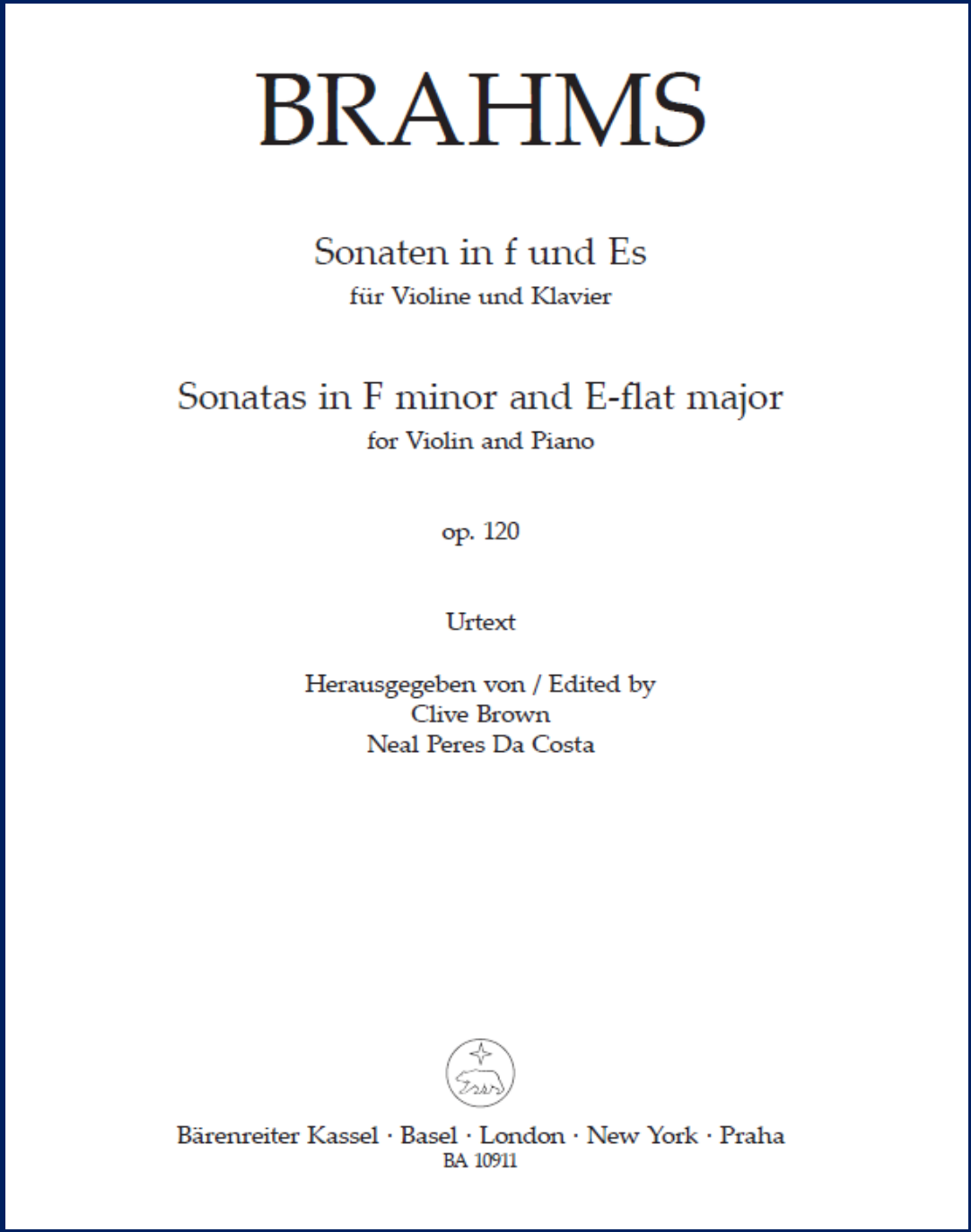
VIOLINIST.COM

Best edition of Brahms sonatas?

November 28, 2018, 9:33 AM · I am about to buy sheet music for the Brahms sonatas and wonder if anyone here had a chance to compare the Henle and Bärenreiter Urtext editions? Reading the descriptions at least the Bärenreiter seems to come with both marked and unmarked violin parts. But the marked part is mentioned to have "fingering and bowing based on the practices of Joseph Joachim and his colleagues" and while that may be interesting to study I think it may be quite far from what is considered best practice now?
[.....]

December 1, 2018, 12:56 AM · "I recently played a Brahms sonata in a Barenreiter edition and had to change 80% of the fingerings. They were just unimaginable to my hand & ear. They had been written by a Baroque HIP expert (who for some reason was editing a Brahms score...) so that may have had something to do with it."
Um, is that Clive Brown's edition? Just for the record, he's an authority on Classical and Romantic HIP (and I'm sure extremely knowledgeable on Baroque as well). You liking/disliking his edition is for another discussion :). But just want to clarify that point so people don't get confused.

Experimental performance recorded in Sydney in 2018 by
Clive Brown
Violin (gut strings, mid 19th-century French bow) and
Neal Peres Da Costa
Piano (copy by Paul Mc Nulty of Brahms' 1868 Striecher



BRAHMS

Sonaten in f und Es

für Violine und Klavier

Sonatas in F minor and E-flat major

for Violin and Piano

op. 120

Urtext

Herausgegeben von / Edited by
Clive Brown
Neal Peres Da Costa

Bärenreiter Kassel · Basel · London · New York · Praha
BA 10911

Johannes Brahms

Allegro amabile

Violino

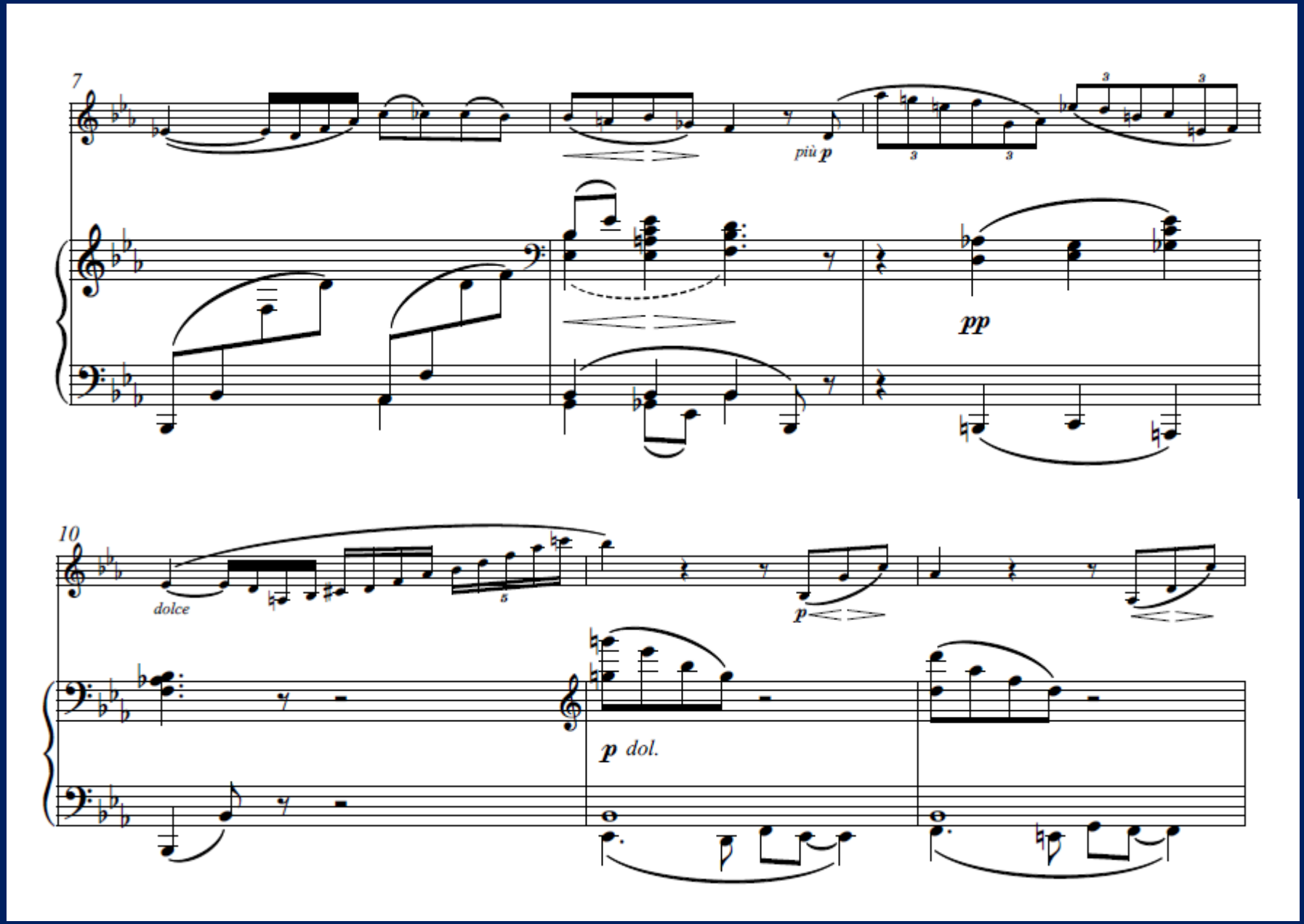
p

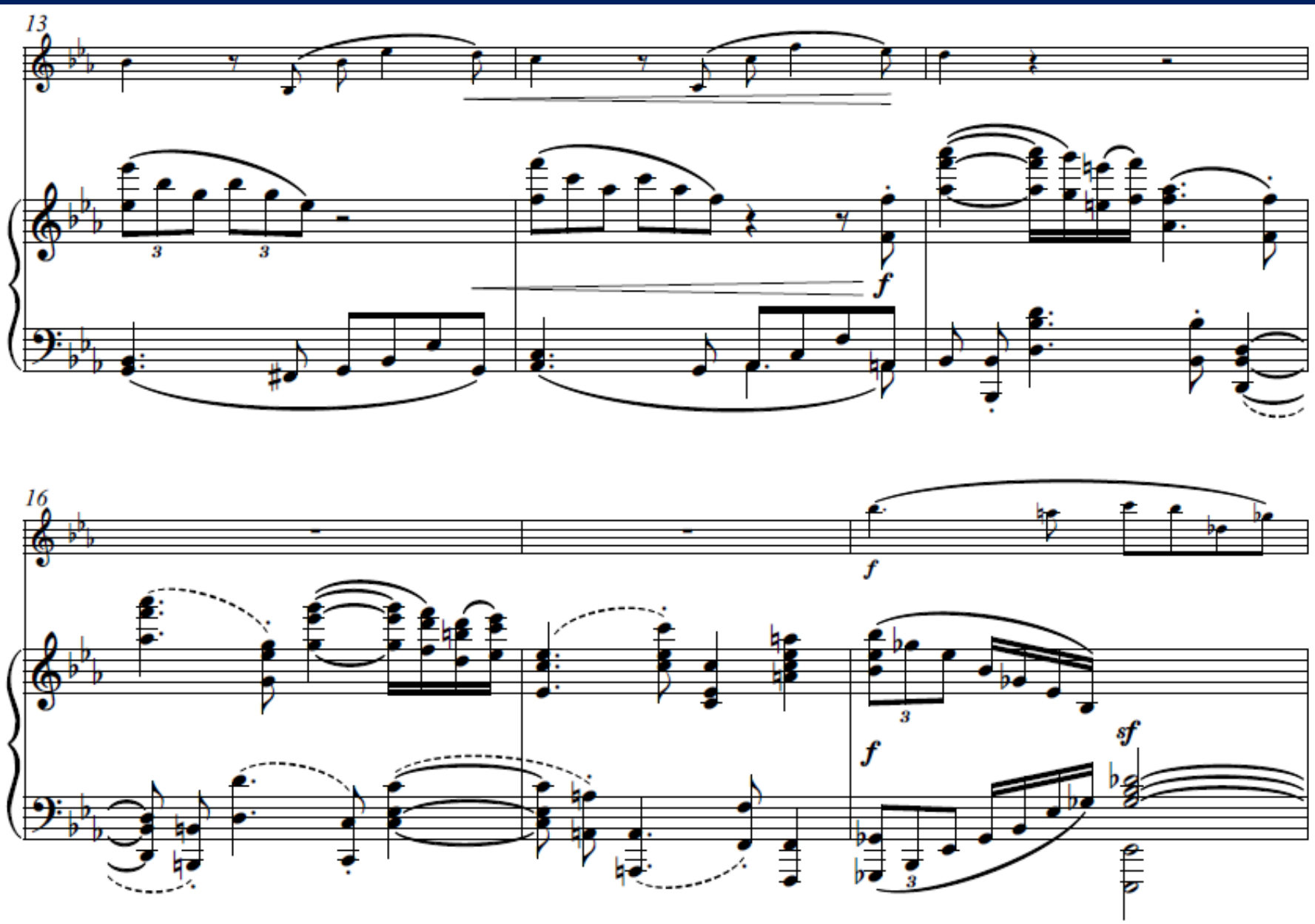
Allegro amabile

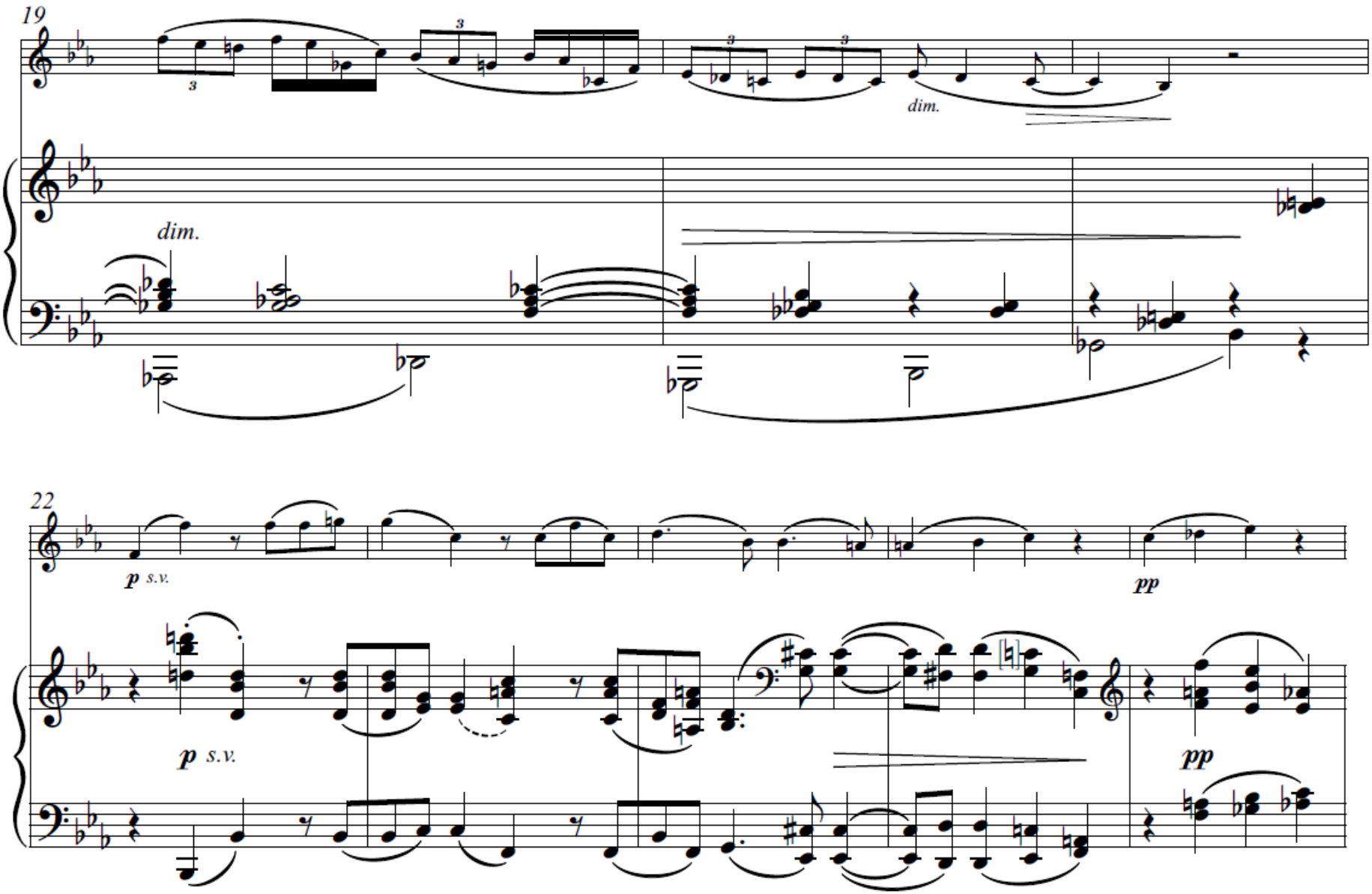
Pianoforte

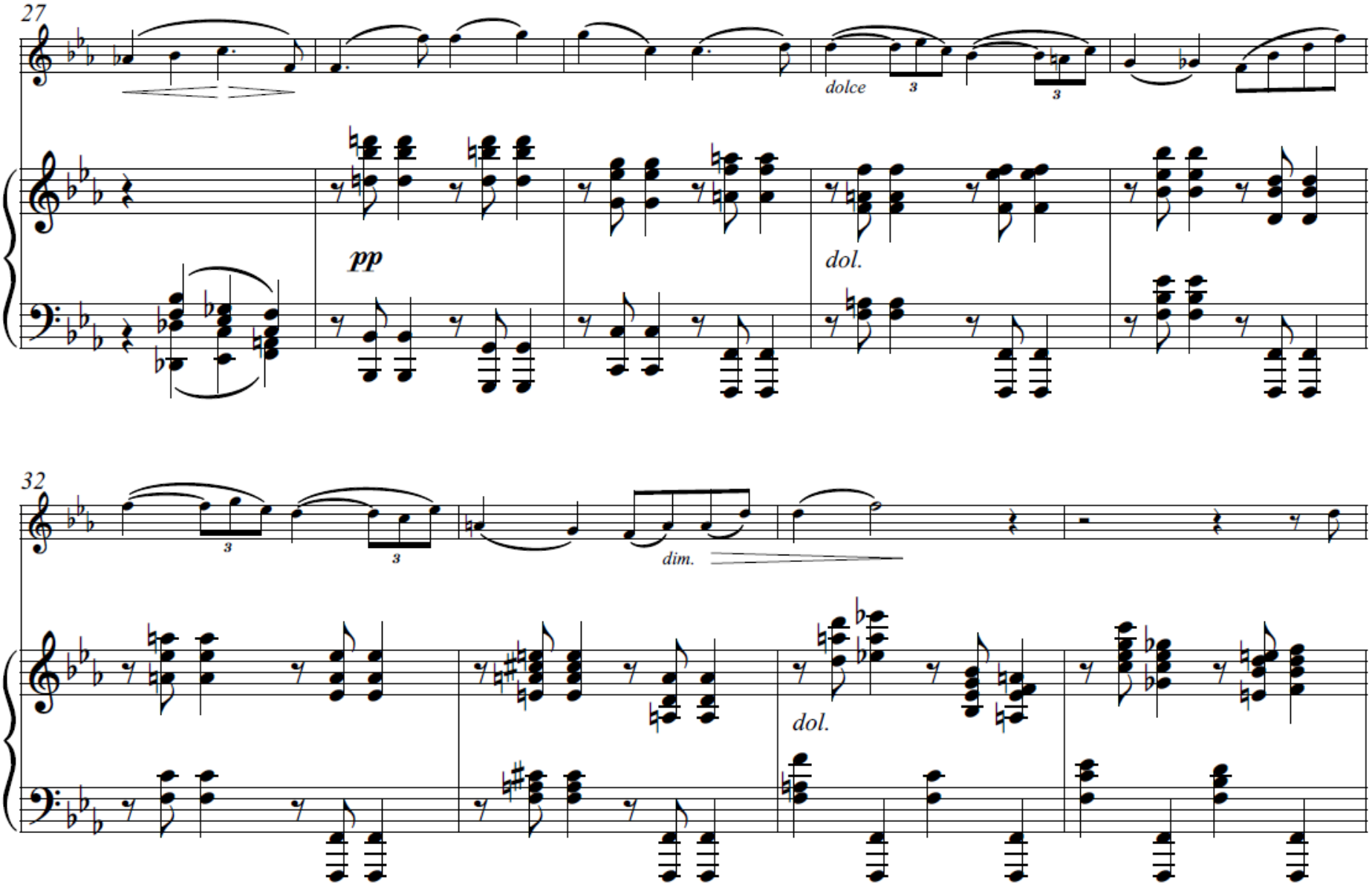
p

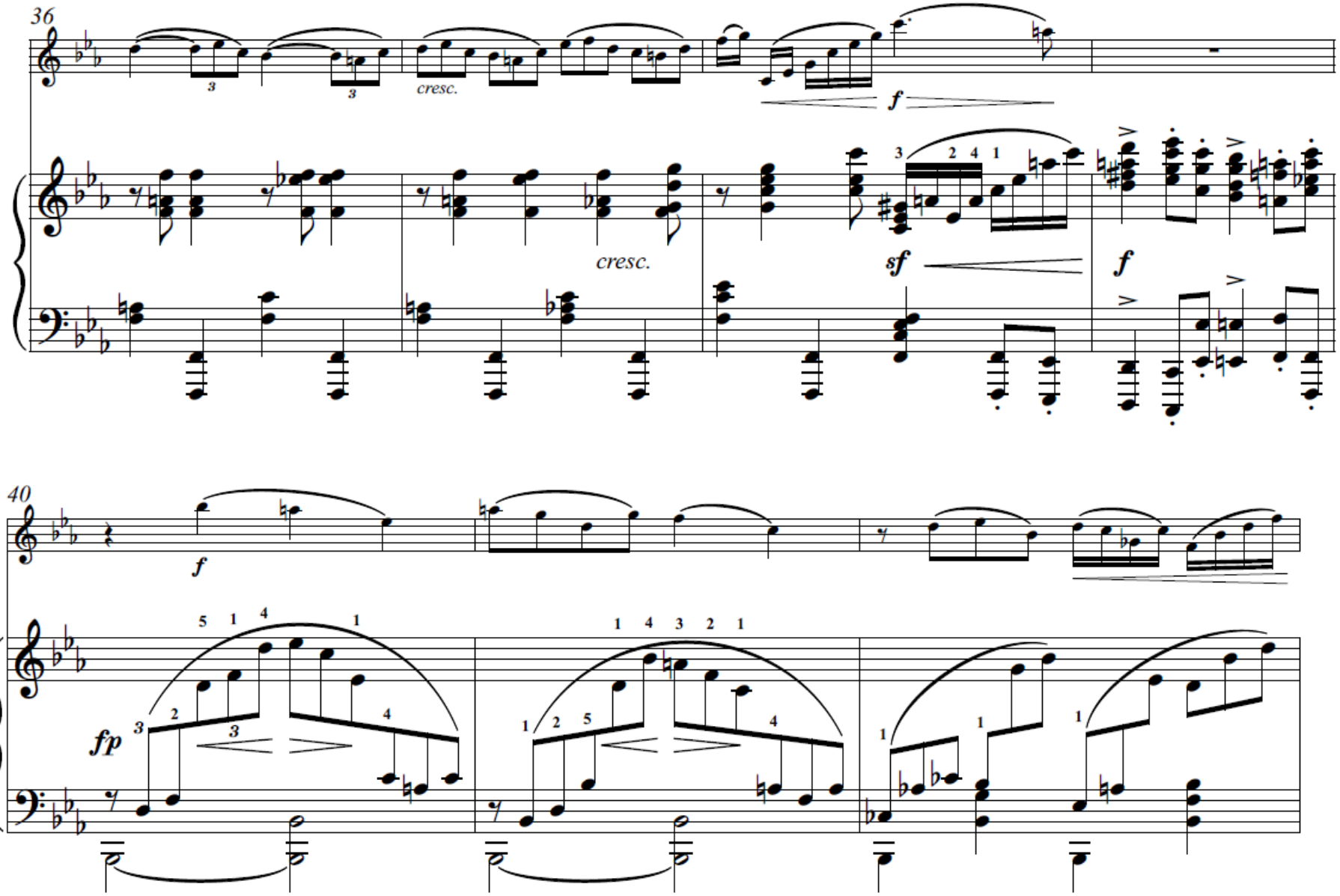
4

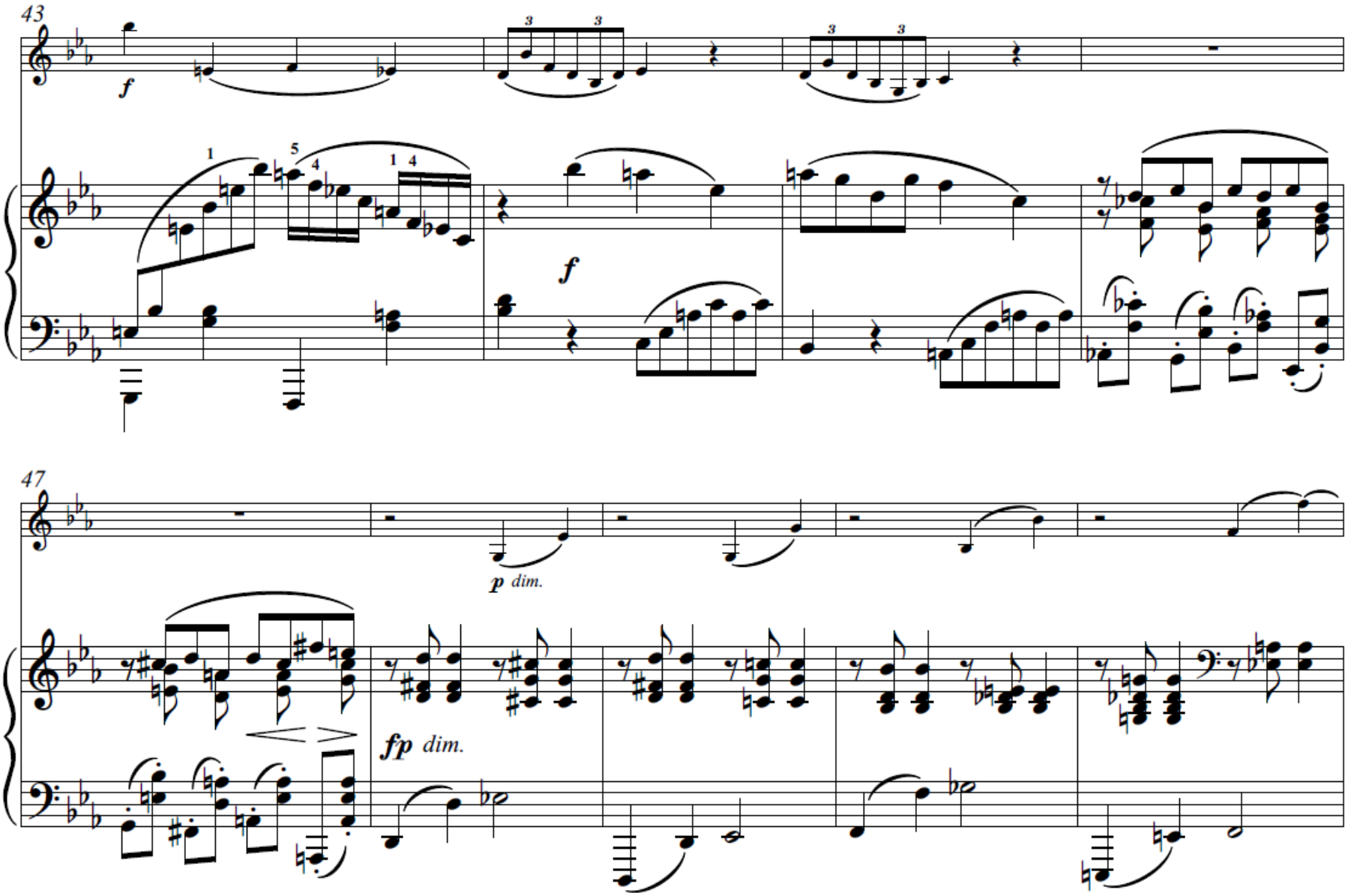

7
più p
pp
10
dolce
p
p dol.

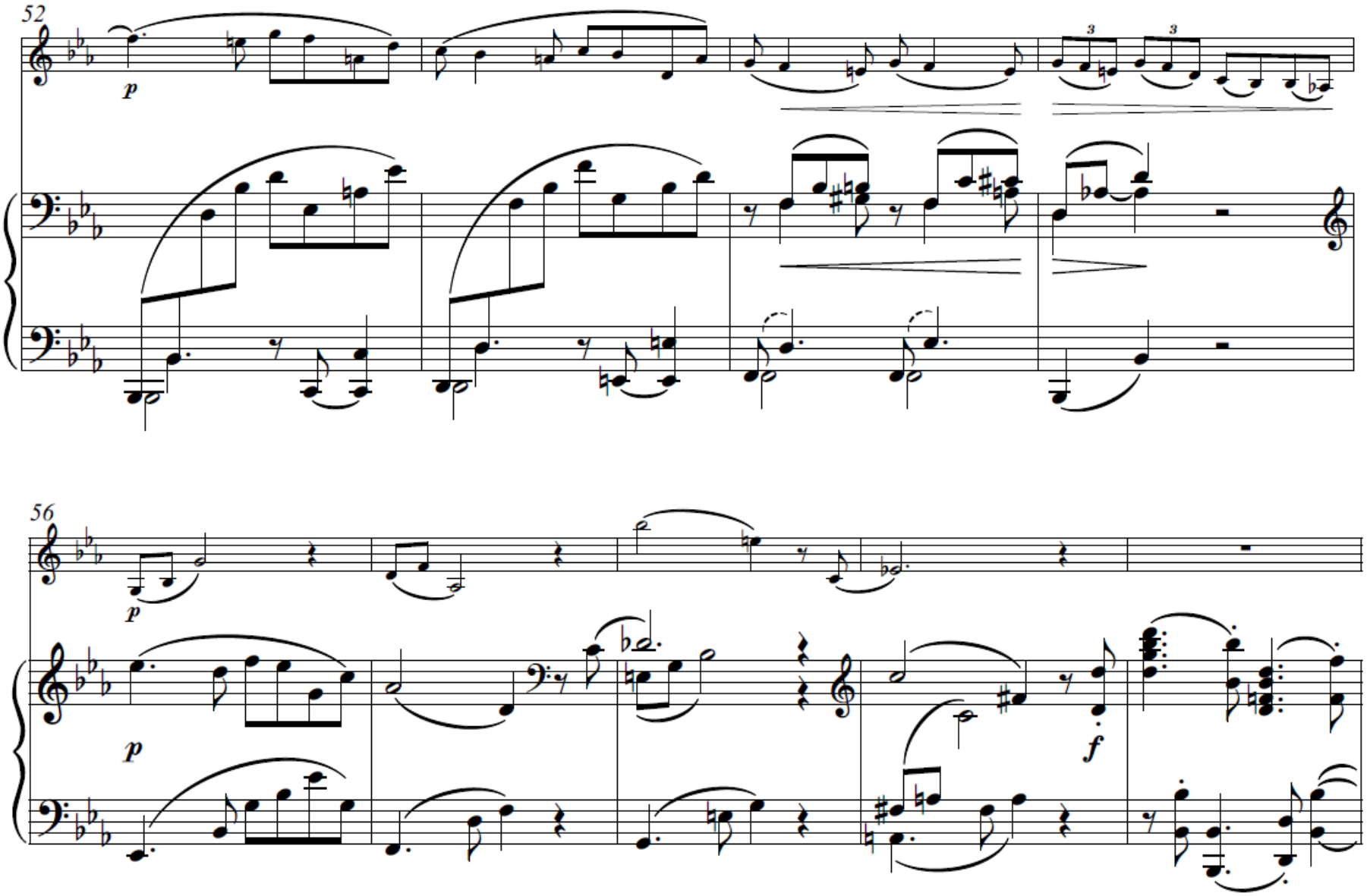

13
f
16
f
f
sf

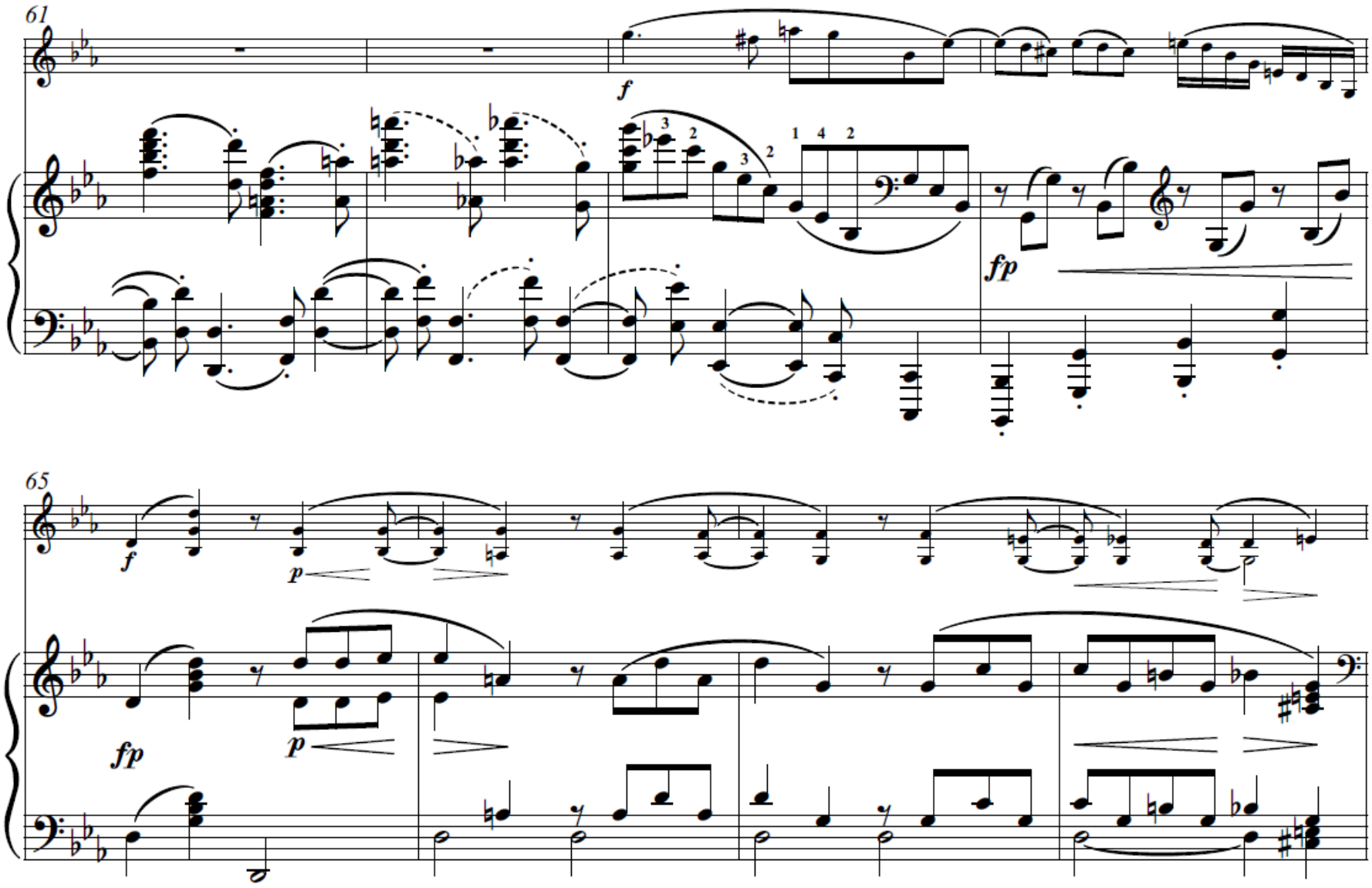

19
dim.
dim.
22
p s.v.
pp
p s.v.
pp

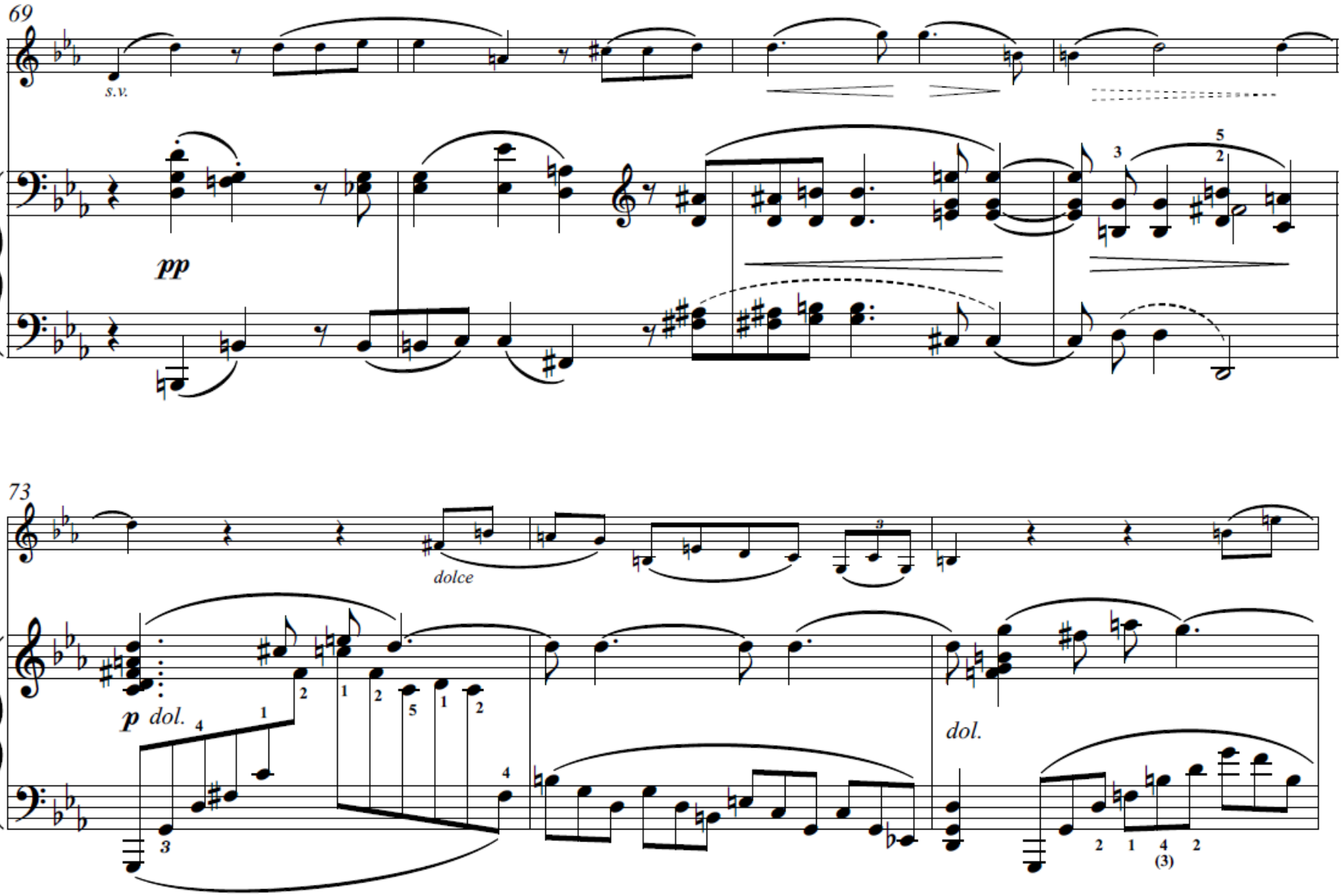

27
dolce
pp
dol.
32
dim.
dol.

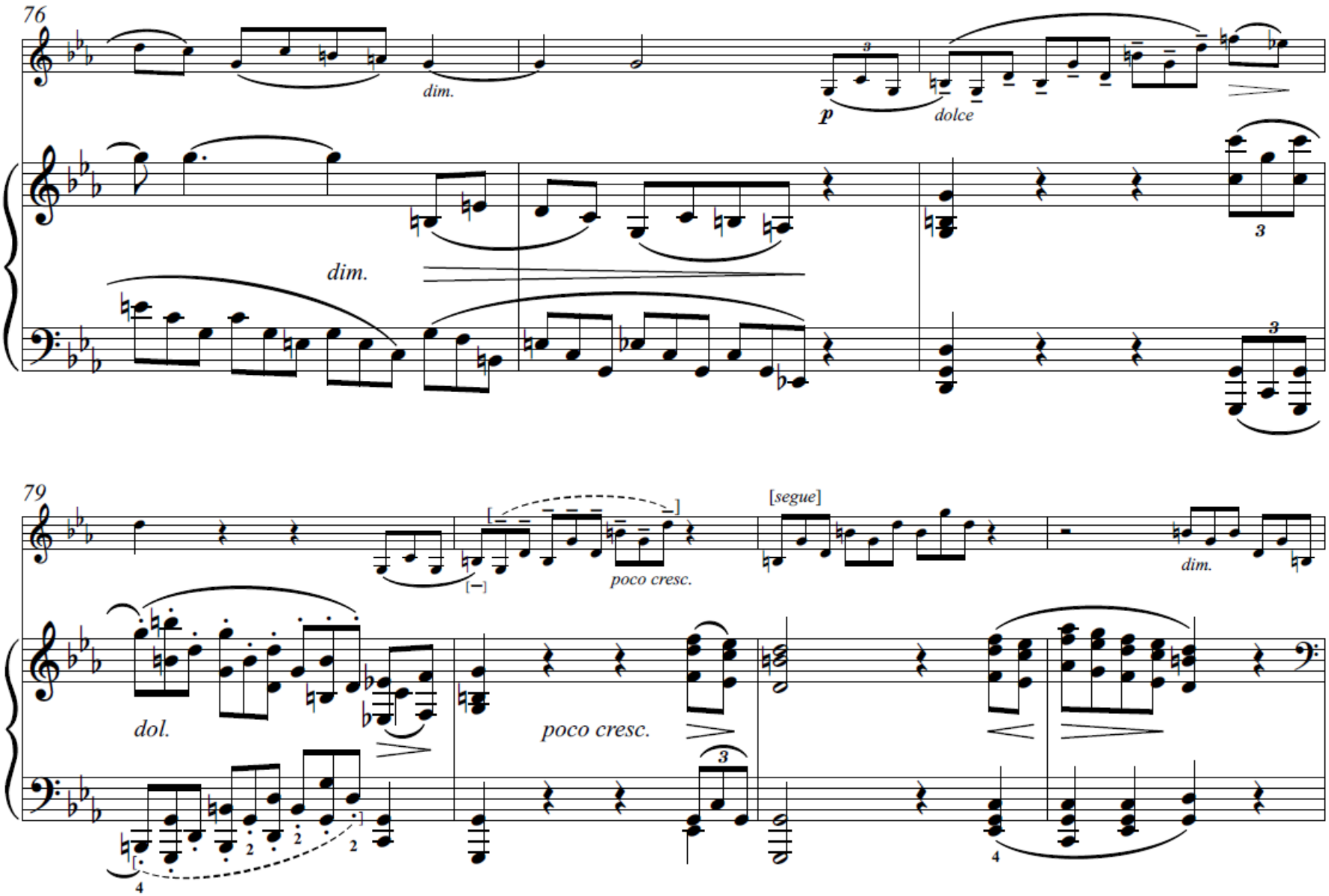

36
cresc.
f
cresc.
sf
f
40
f
fp

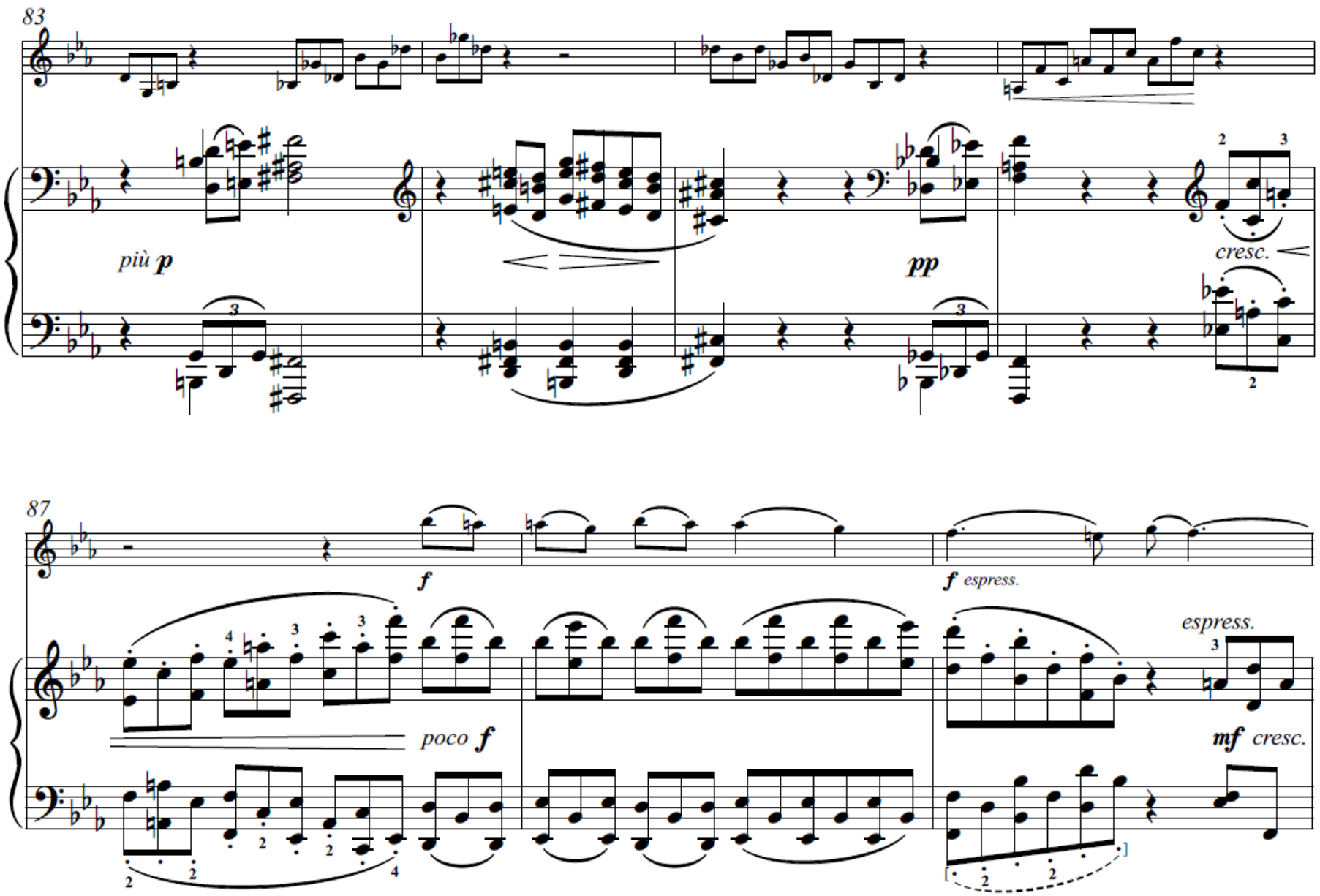

43
f
f
47
p dim.
fp dim.

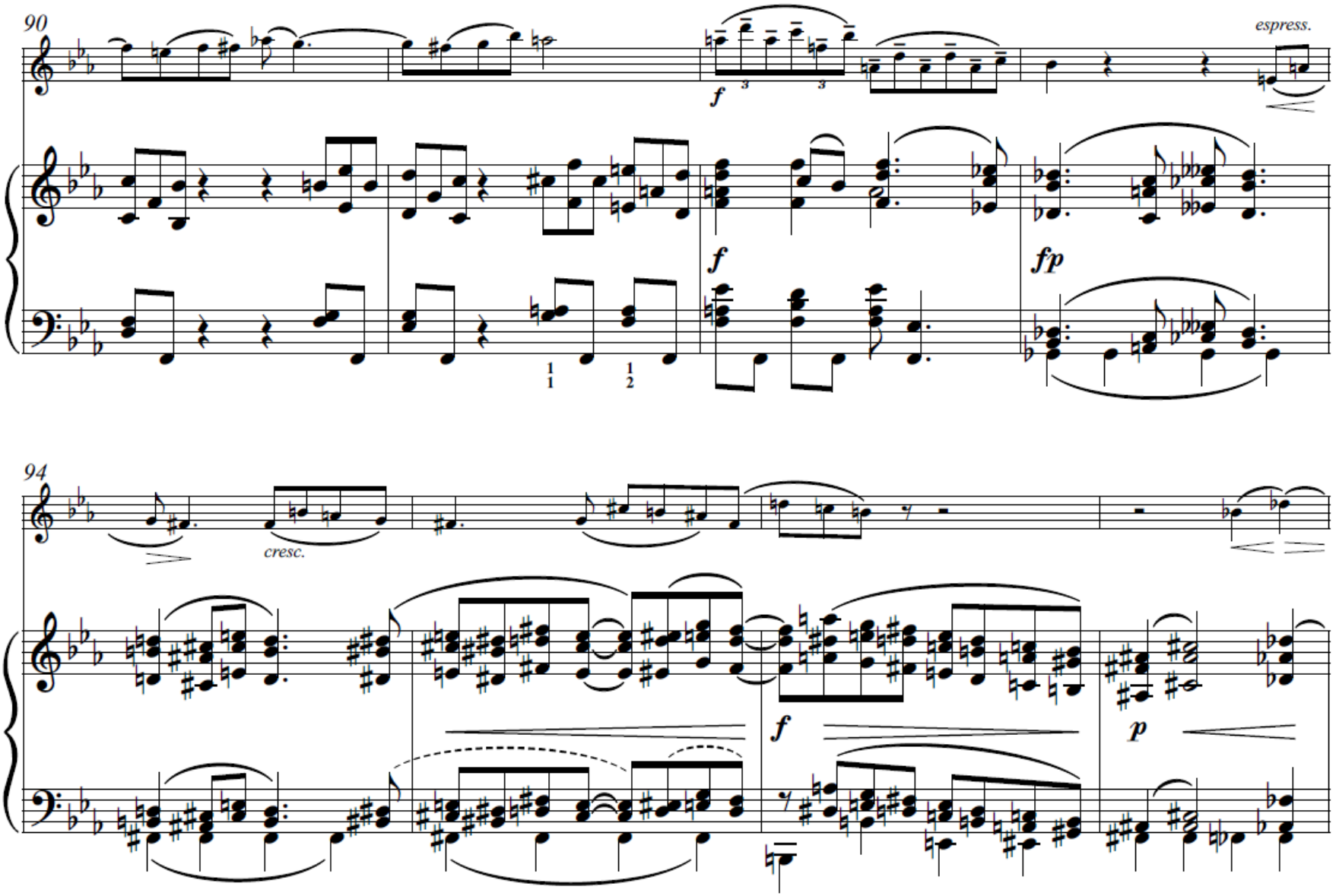

52
p
3
3
56
p
p
f


61
f
fp
65
f
p
fp
p


69
s.v.
pp
73
dolce
p dol.
dol.


76
dim.
p
dolce
dim.
3
3
79
[segue]
poco cresc.
dim.
dol.
poco cresc.
3
4


83
più p
pp
cresc.
87
f
f espress.
espress.
poco f
mf cresc.


90
espress.
f
f
fp
94
cresc.
f
p

98

p

[*molto*] [*dim.*]
dolce

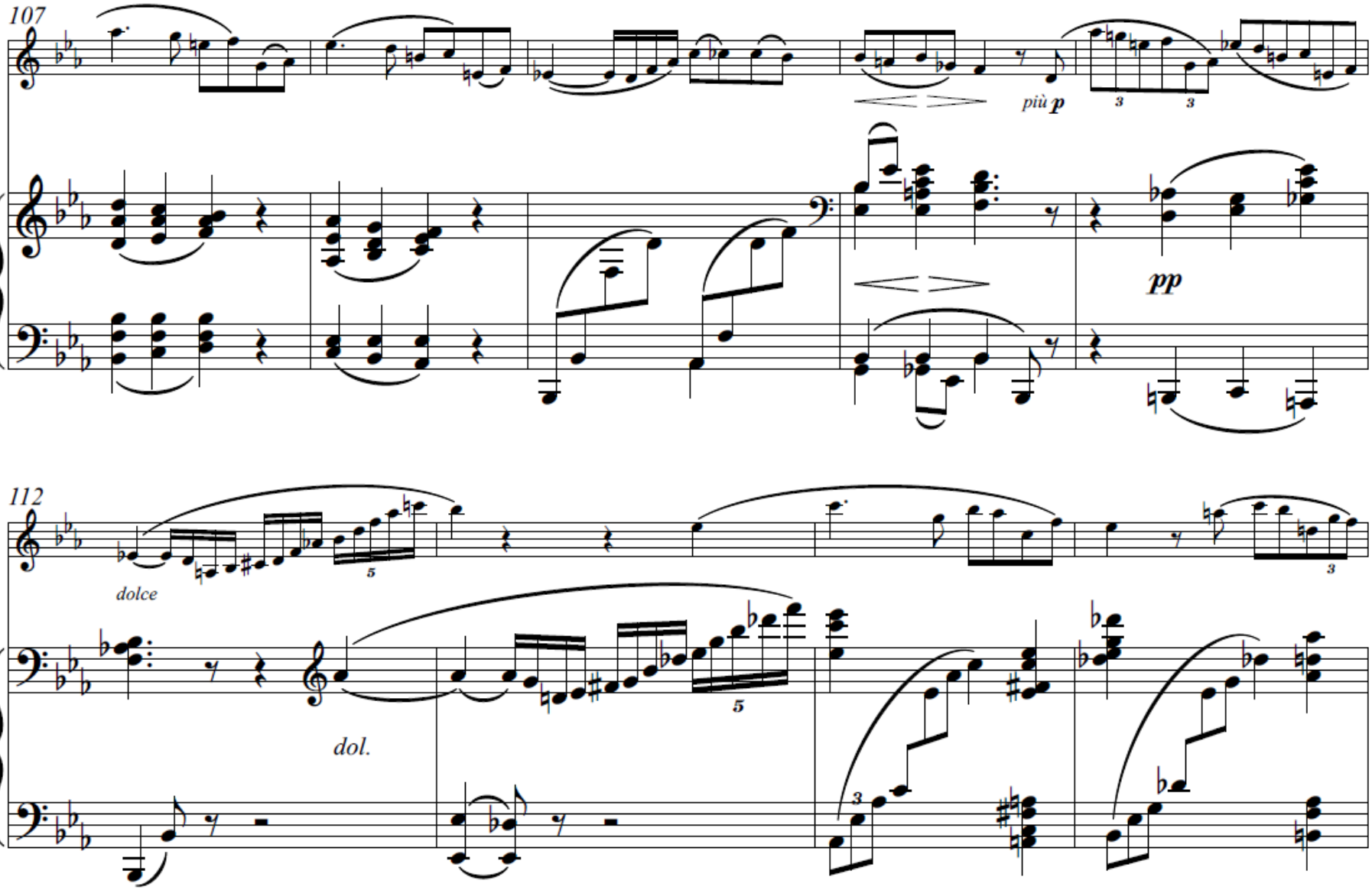
molto dolce

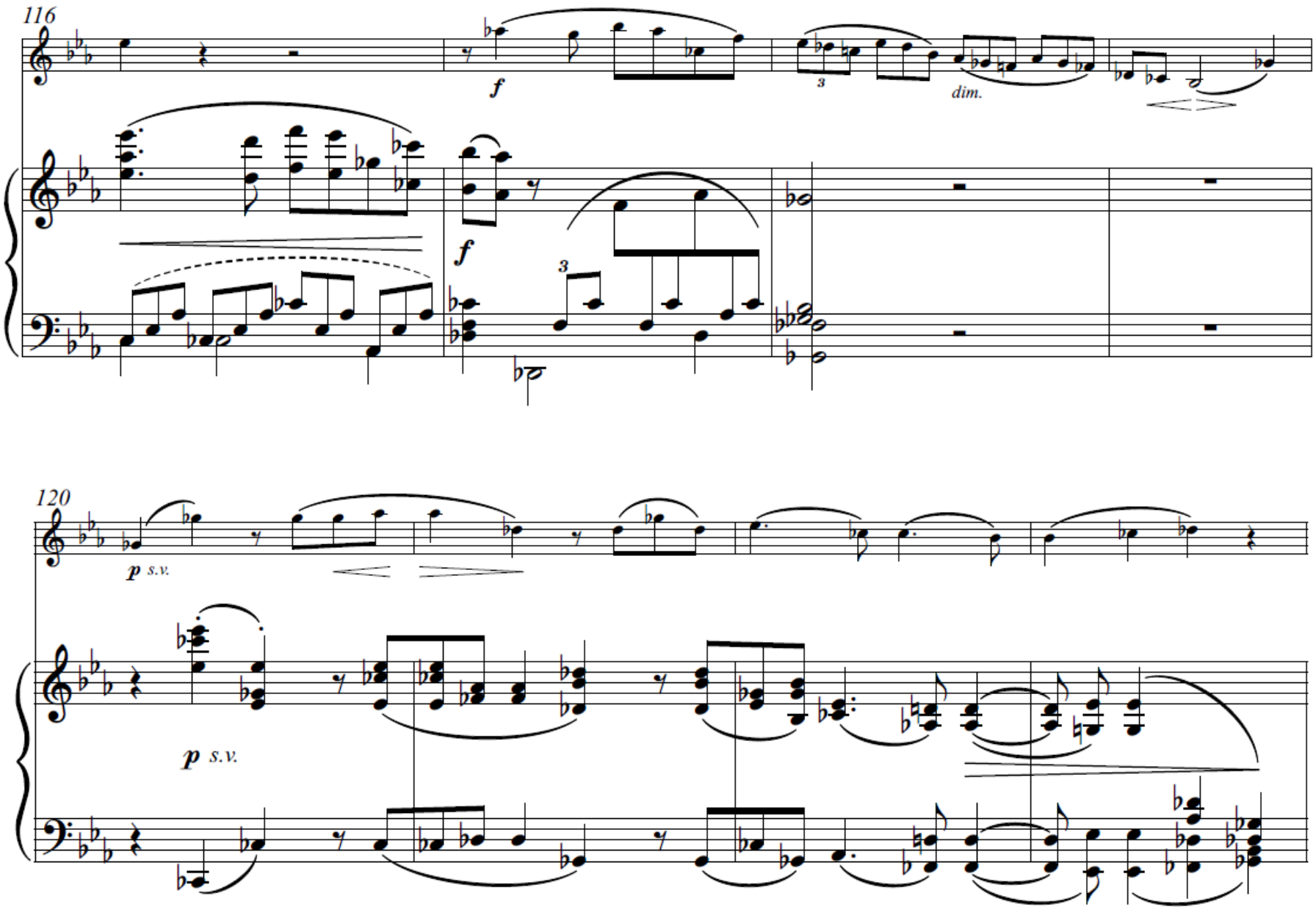
f *p* *rf* *p* *dim.*

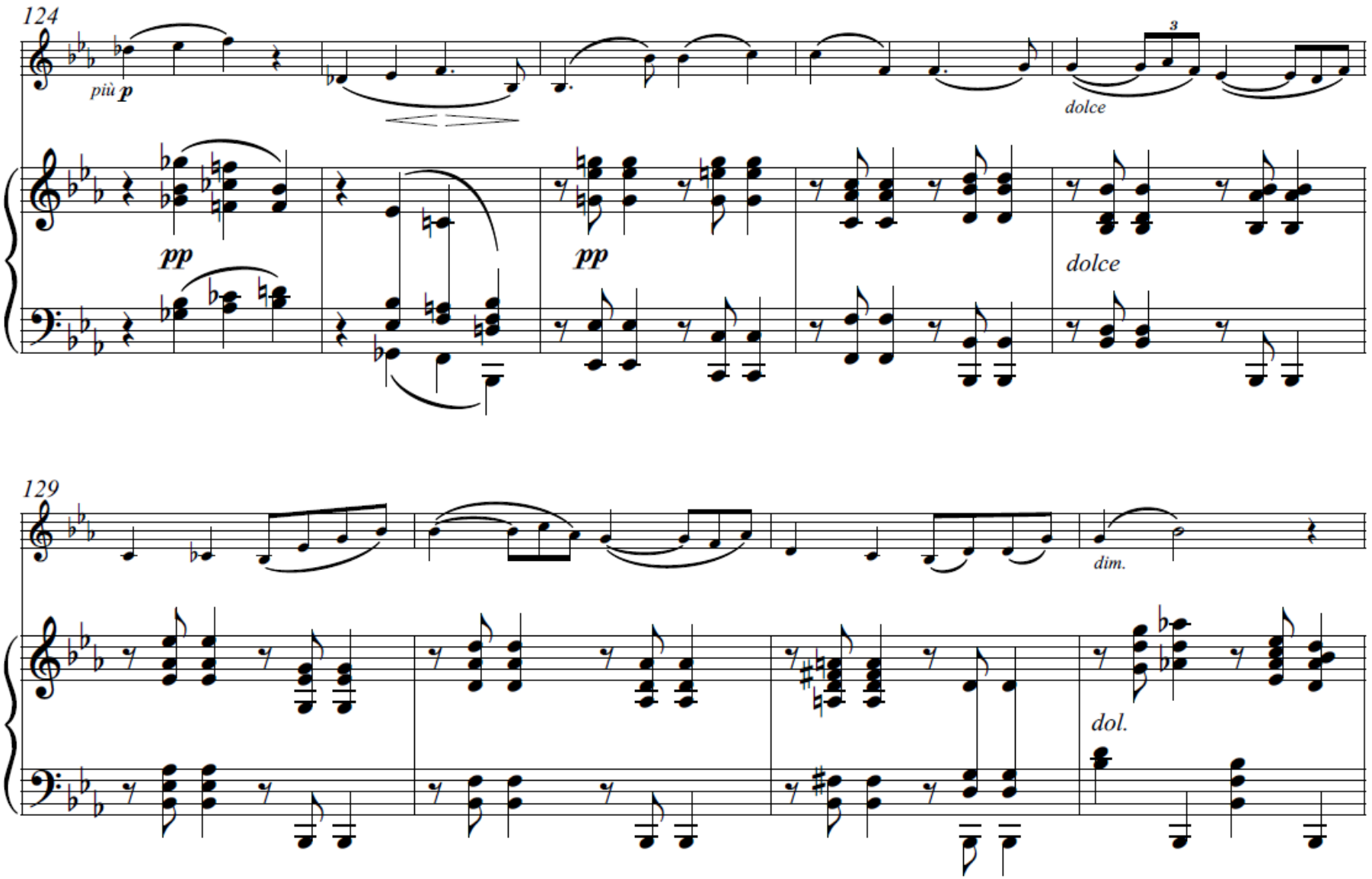
103

p

p


107
più p
pp
112
dolce
dol.


116
f
dim.
f
120
p s.v.
p s.v.


124
più p
pp
pp
dolce
dolce
129
dim.
dol.

133

cresc.

f

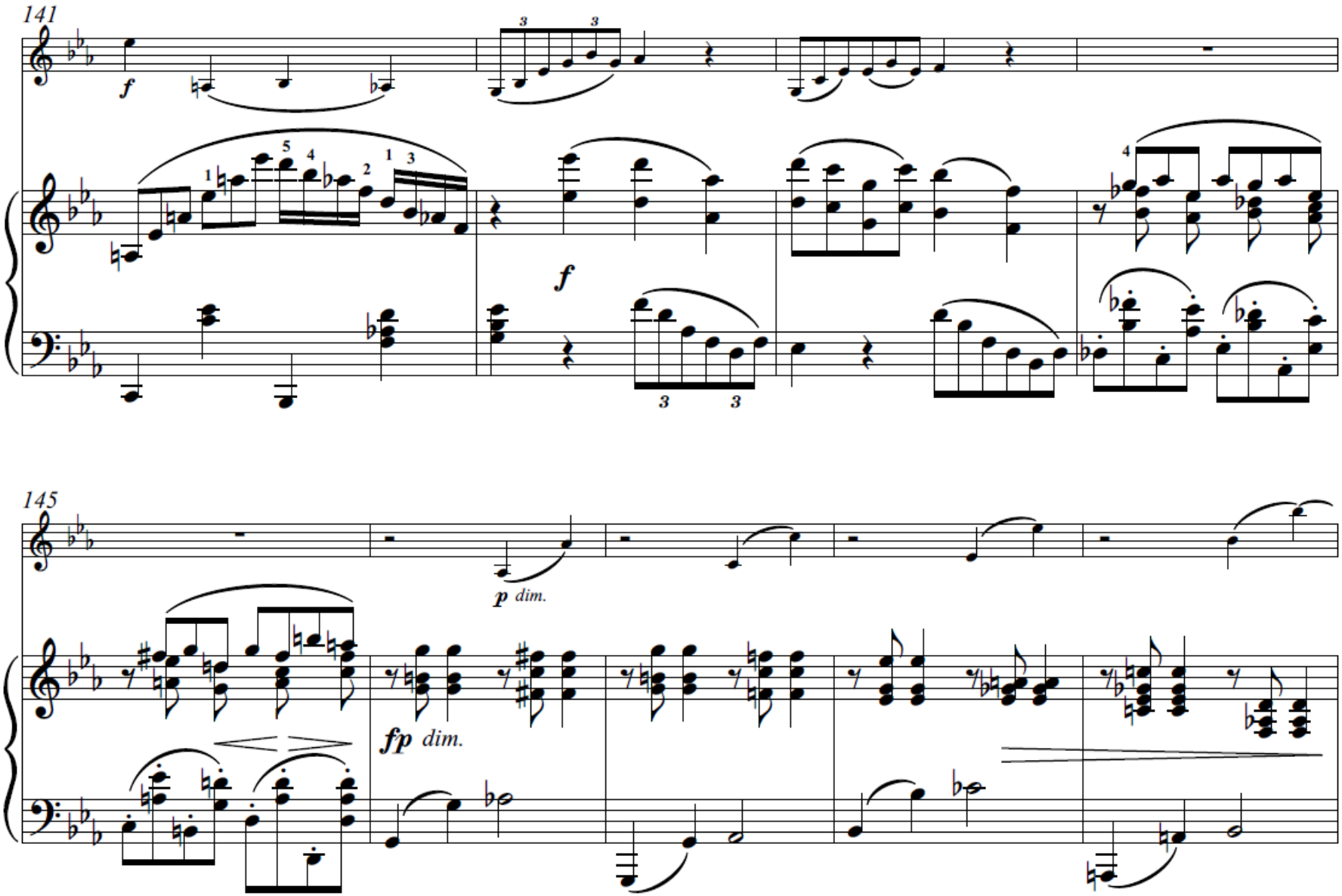
cresc.

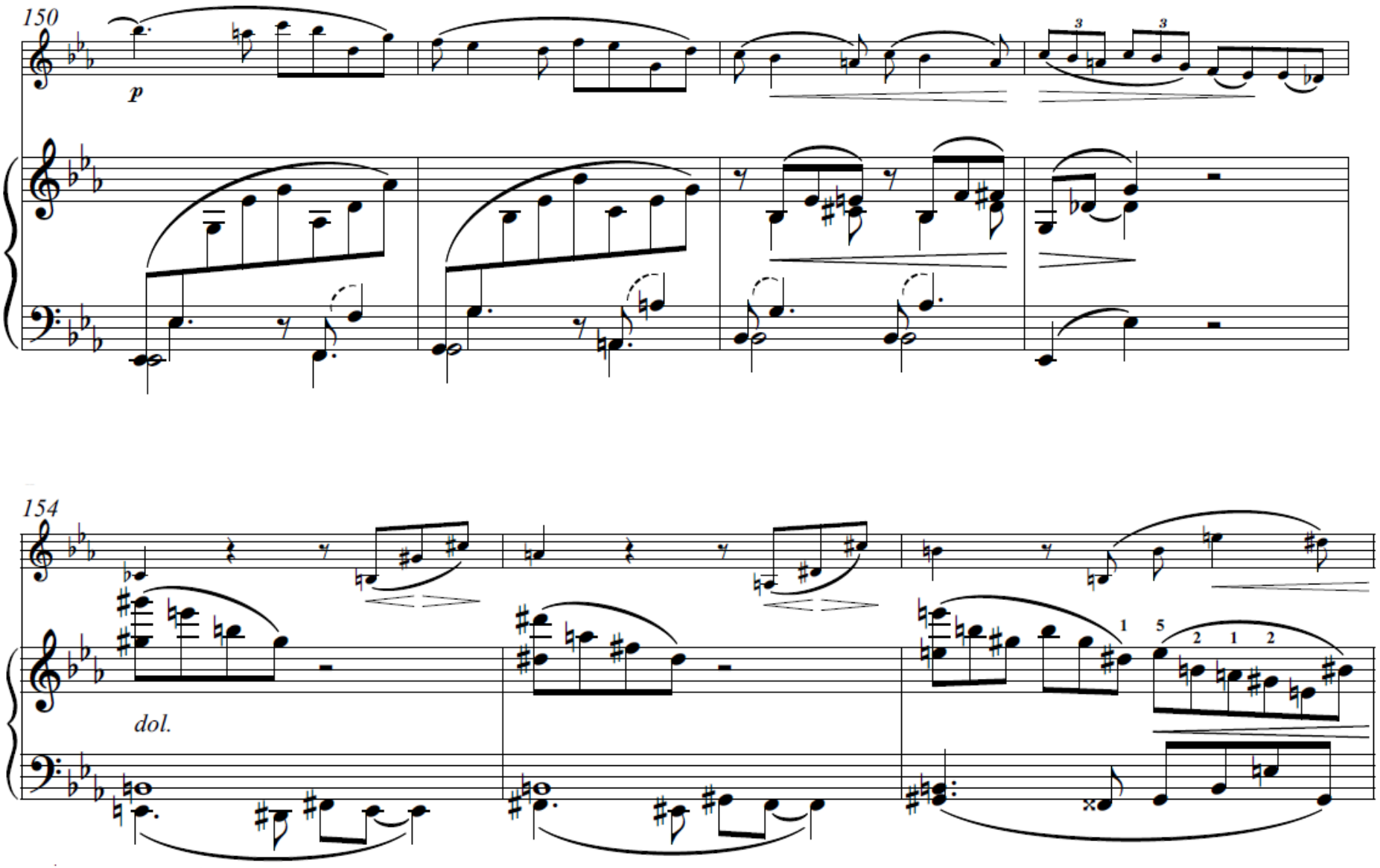
137

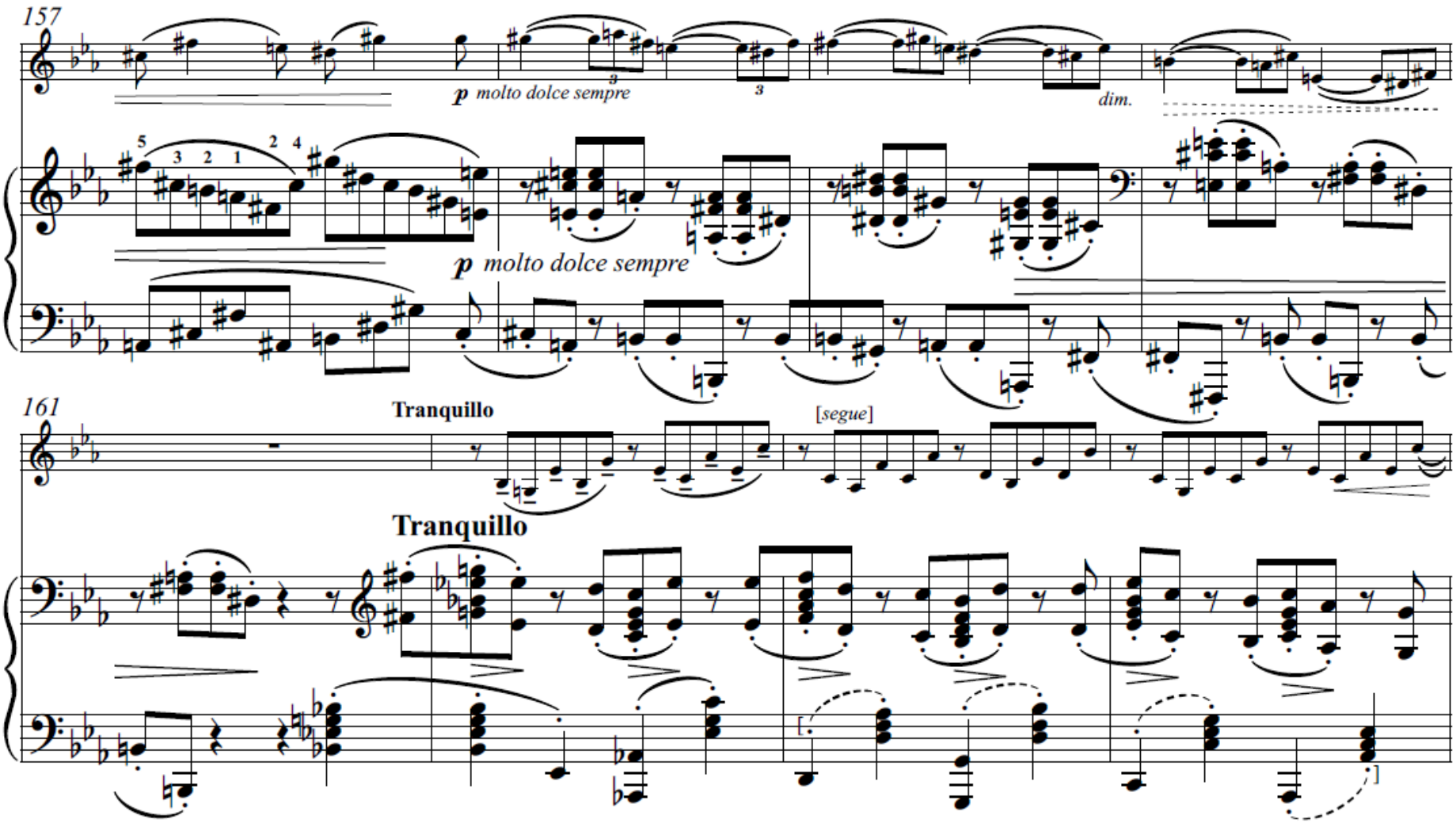
f

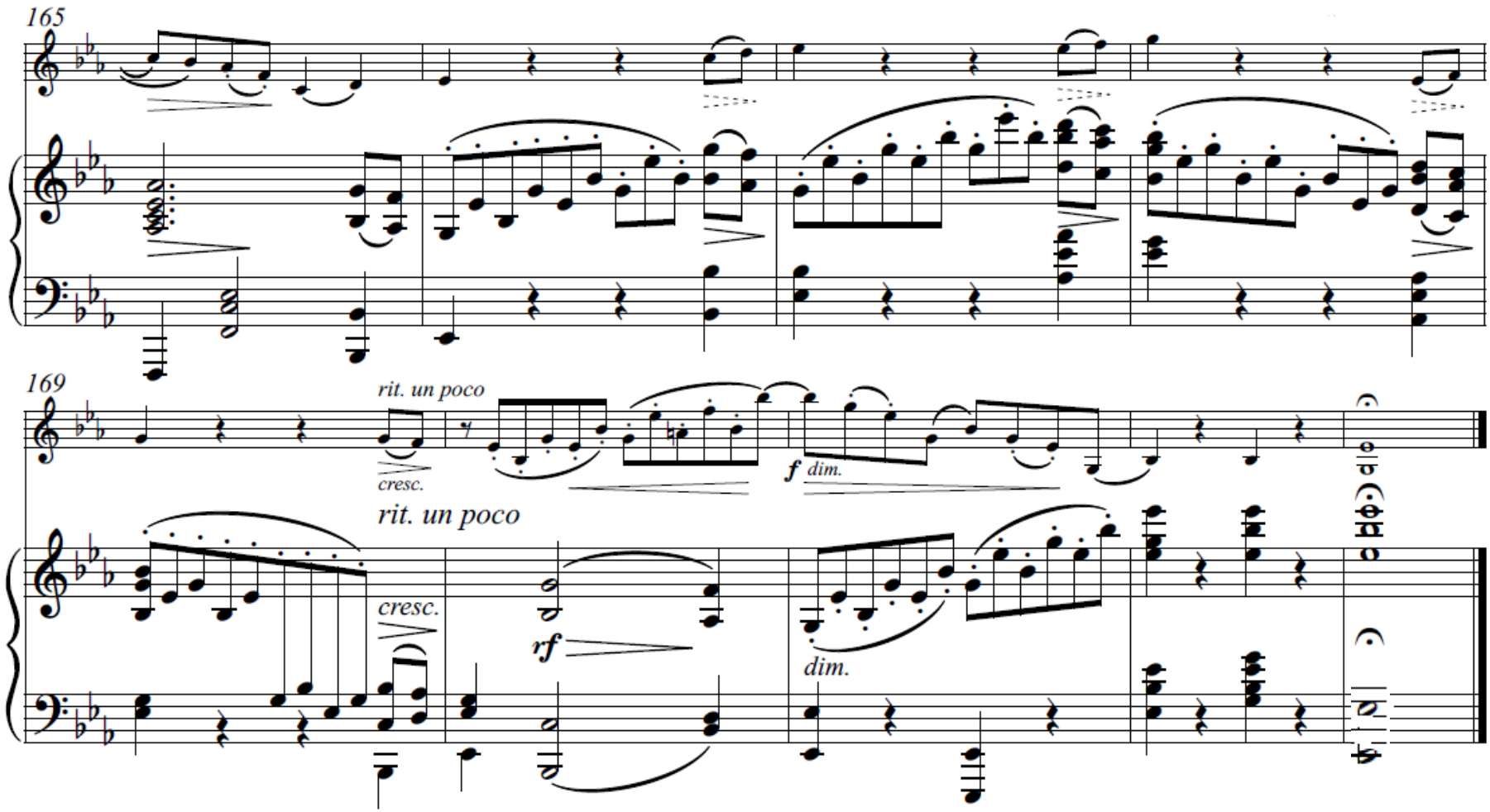
f

fp


141
f
f
145
p dim.
fp dim.


150
p
154
dol.

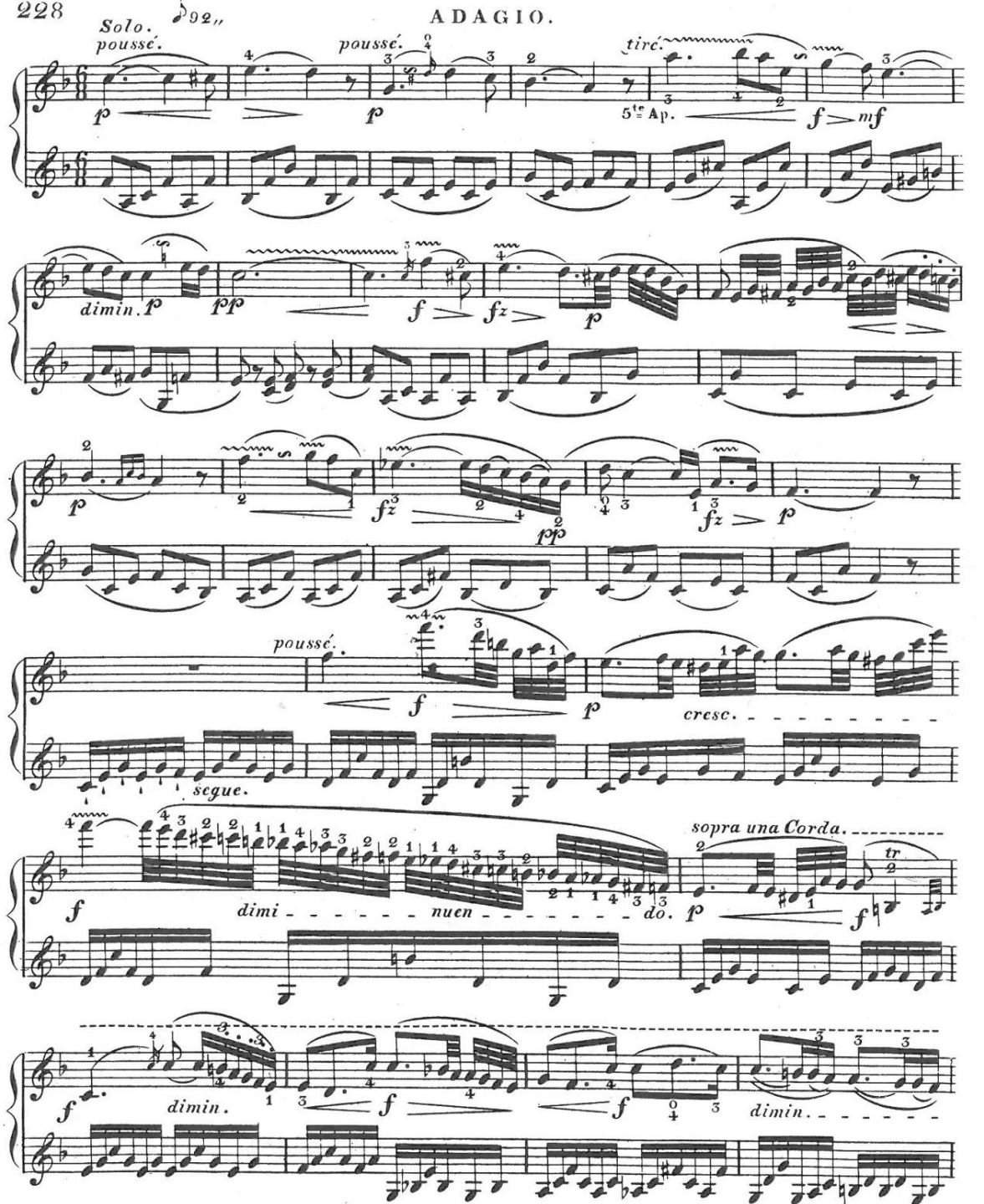

157
p molto dolce sempre
dim.
p molto dolce sempre
161
Tranquillo
[segue]
Tranquillo


165
169
rit. un poco
cresc.
f dim.
rit. un poco
cresc.
rf
dim.

Adagio
2nd movement from Spohr's Ninth Violin Concerto (1820)

arranged with 2nd violin accompaniment in his *Violinschule* (1833) with fingering, bowing, and signs for vibrato.

Recorded by Marie Soldat (c. 1920)



p fz > mf cresc. fz

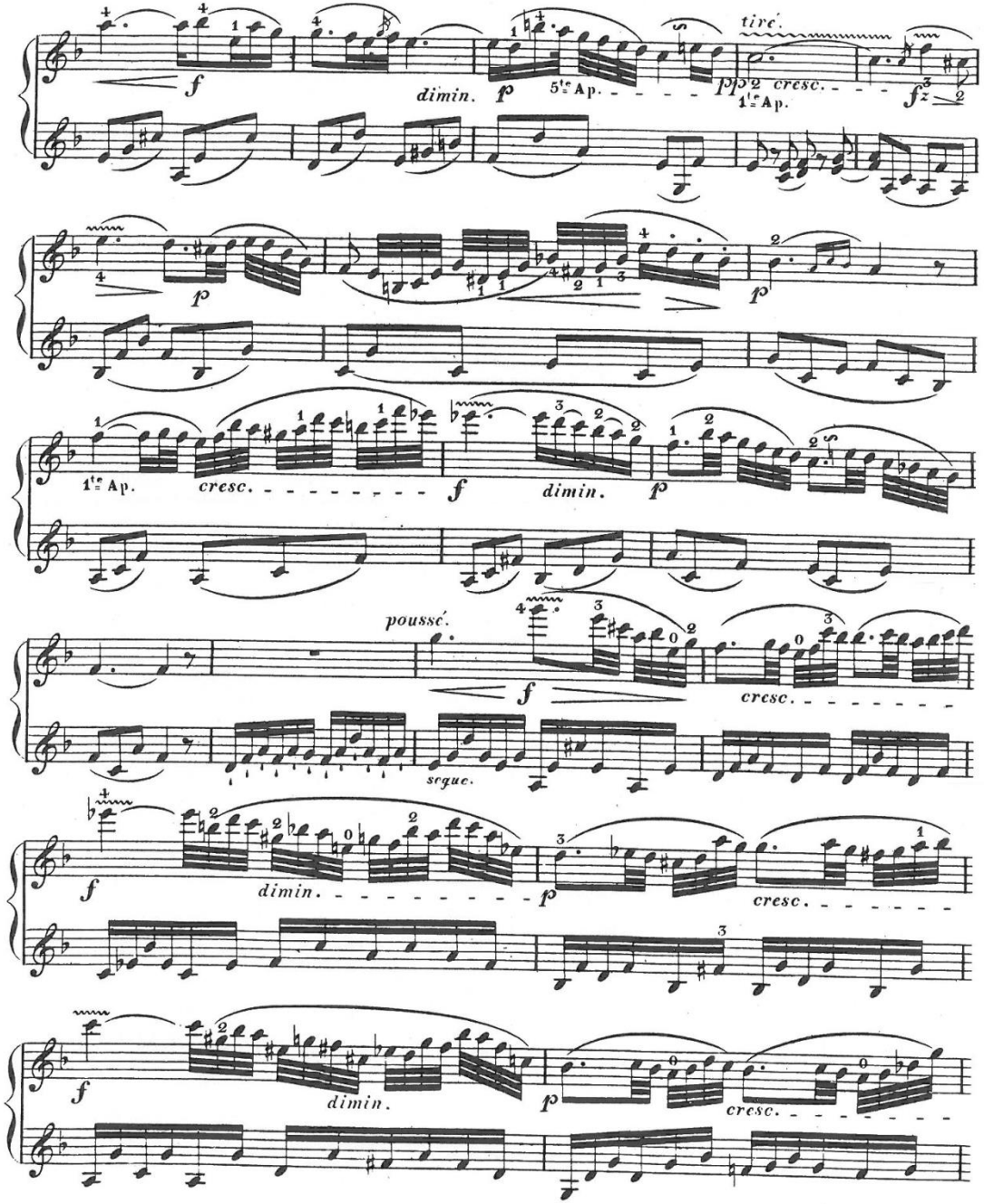
f tiré. dimin. p f dimin.

p tr p cresc.

f p cresc. f p cresc.

f ff tiré. dimin. dimin. ff

pp poussé.


f
dimin.
p
5te Ap.
tiré.
p
cresc.
1re Ap.
f
p
1te Ap.
cresc.
f
dimin.
p
poussé.
f
cresc.
seguc.
f
dimin.
p
cresc.
f
dimin.
p
cresc.

f dimin. p cresc. 1te Ap. f tire. dimin.

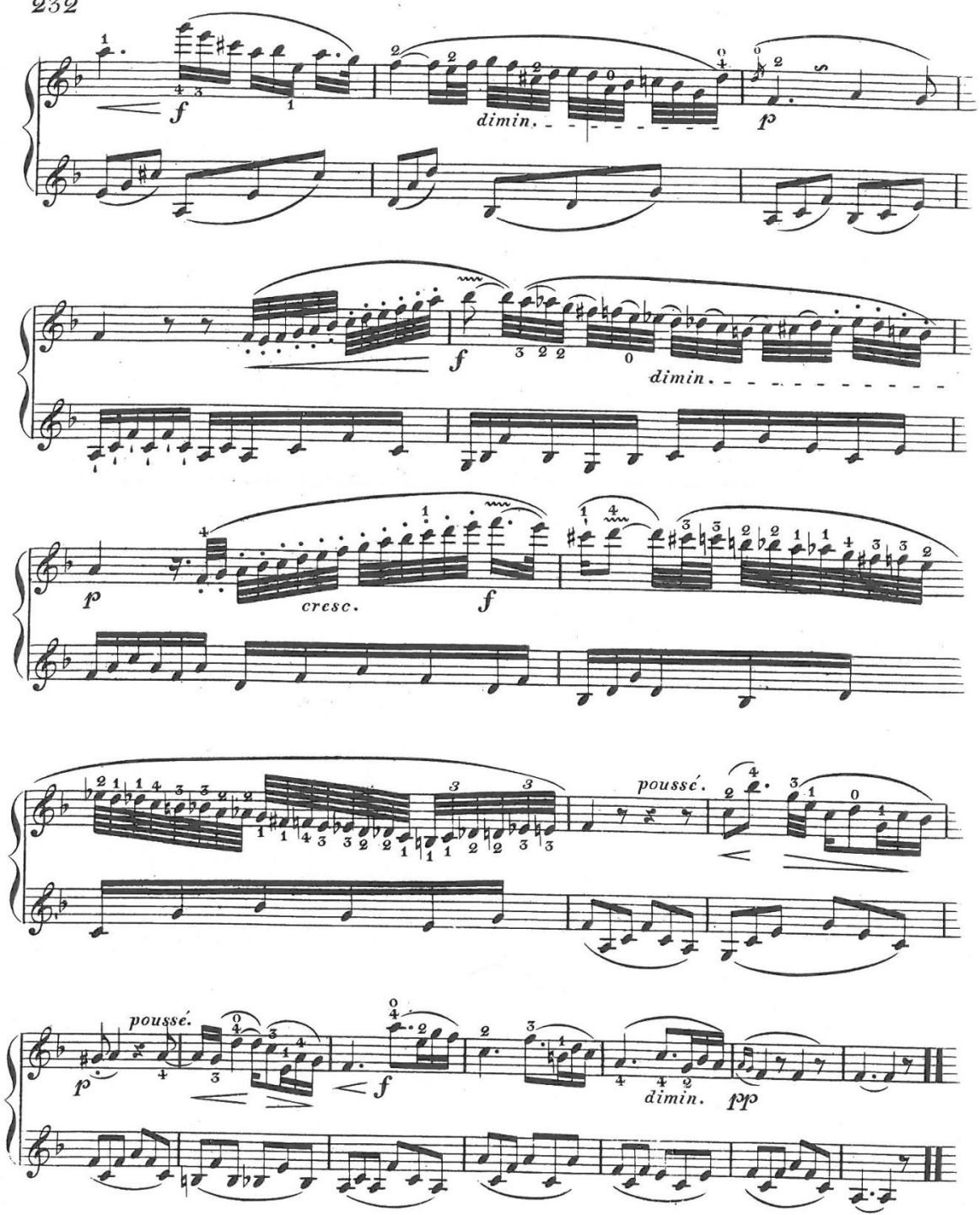
f f dimin.

p fz f

dimin. p f

dimin. p f

8va dimin.


f
dimin.
p
f
dimin.
p
cresc.
f
poussé.
p
poussé.
f
dimin.
pp