



CARL FISCHER'S  
MUSIC LIBRARY

No. 803

BACH  
CONCERTO No. 2

(IN E MAJOR)

for

VIOLIN AND PIANO

(THEO. SPIERING)

Price 75 cts.



M  
1113  
. B118  
S. 1042  
1918

# CONCERTO II.

- ▣ - Down-Stroke
- ∨ - Up-Stroke
- ’ - Bow to be lifted from string;  
also as a guide for phrasing
- A slight retard
- ( ) - Figures or bowings within  
brackets are optional

Violin

J. S. BACH  
Edited by Theodore Spiering

**Allegro**  
**Tutti**

**f** **mf** **f** **mf** **f** **p** **pp** **f** **mf** **f** **p** **cresc.**

**Solo** **Tutti** **Solo** **Tutti** **Solo** **Tutti** **Solo** **Tutti** **Solo** **Tutti** **Solo**

**(A)** **(B)**

Violin

(C) (Solo) *mf* *p* *pp* *f* (Tutti)  
*mf* Solo *mf* Tutti Solo Tutti Solo  
 Tutti Solo Tutti Solo  
 Tutti Solo Tutti  
 Solo *dim.* *p*  
 Tutti *cresc.* *f* Solo *mf* (D)  
 Tutti *p*  
 Tutti *cresc.*  
 Tutti Solo Tutti Tutti  
 Tutti Solo Tutti Tutti  
 IV 1 3 2 Solo (E) Tutti  
 Solo Tutti  
 IV 1 3 2 Solo (F) *cresc.* *f* Tutti

Violin

**Tutti** **Solo** **Tutti** *decresc.* *mf*

*poco a poco*

*cresc.* **Tutti** **Solo** **Tutti**

**G** **Solo** *p* *(un poco scherzando)*

**Tutti** *f*

**Solo** *f* (4)

**H** *mf*

*cresc.* *f*

*dim.* **Tutti** *fr* **Solo** *p* **Adagio non troppo**

*allargando* *dim.* *sf* *p*

Violin

*a tempo*  
**I** Tutti *f* *V* 1 2 2 3 4  
 1 2 1 2 1 0  
 1 4 *V* *tr* 4 1 *tr*  
*mf* *f* **K** Tutti *V*  
*mf* 1 (*un poco dolce*) 1 *f*  
 2 2 3 Solo  
*mf* 1 3  
 1 3 4 4 Tutti Solo  
*p* *pp* *f* *mf*  
 2 3 3 3 **L** Tutti Solo  
*f*  
 Tutti Solo Tutti 2 2 2 1  
 Solo 2 3 1 2 1 2 1 1 2 1 2  
 (3) (3)  
 3 Tutti Solo  
*f* *p* *cresc.* 4 4 3 Tutti *mf*  
 1 3 3 1 Tutti Solo  
*p* *pp* *f* *mf*  
 2 3  
**M** Tutti Solo Tutti Solo Tutti 1 2  
*f*

Violin

Solo Tutti Solo Tutti

dim. p cresc. f

Adagio

Solo con espress.

(3) (2) III II I 2 3 4 tr

dim. 3 2 1 1 A 4 3 1 tr

3 1 tr V 3 tr 2 III 3

poco rit.

B II 2 2 3 2 2 3 3 tr 2

P (con molto espressione e non troppo piano)

IV 3 2 4 p 1 1 1 2 4 tr 1 1

2 1 4 2 C 3 2 4 4 3 1 tr 2 1

3 1 0 3 1 II D 3 0 1

p subito

tr p subito

3 4 1 2 4 2 1 2 4

II 3 2 1 4 2 2 0 3 4

4 1 2 4 4 tr 2 1 2 1 1 tr ten. 6

con molto espressione ff

Violin

Allegro assai

Tutti

The score consists of ten staves of music in G major and 3/8 time. It begins with a **Tutti** section marked **f**. The first staff contains measures 1-4 with first, second, and third endings. The second staff continues with measures 5-8. The third staff is marked **Solo** and **mf legg.**, containing measures 9-12 with first, second, and fourth endings. The fourth staff continues with measures 13-16. The fifth staff is marked **Tutti** and **f**, containing measures 17-20 with first and second endings and a **cresc.** marking. The sixth staff continues with measures 21-24. The seventh staff is marked **II Solo** and **mf**, containing measures 25-28 with first and second endings and a **tr** marking. The eighth staff continues with measures 29-32, marked **poco cresc.**. The ninth staff is marked **Tutti** and contains measures 33-36 with **p** and **f** dynamics. The tenth staff is marked **C Solo** and **mf**, containing measures 37-40 with a **tr** marking.



espress.

Tutti

cresc. f

tr

D Solo

mf

V

f p f p f f p f p

E

dim.

IV III

cresc.

Tutti

ff

# TECHNICAL WORKS FOR THE VIOLIN

by

D. C. DOUNIS

## The Artist's Technique of Violin Playing

Op. 12

Price, \$1.50

"The Artist's Technique of Violin Playing" is intended to supplant the traditional method of acquiring technic. Dr. Dounis felt that the old idea that technic could be arrived at only after long, daily repetition of various finger exercises, scales, arpeggios, bow exercises, etc., could be improved upon, and constructed his work according to an economy of time and effort. He aimed at producing results with his exercises and built them

with the solution of specific technical problems in mind.

The object of this work is to indicate a method of solving all the problems of higher technic of both hands, with the least possible expenditure of time and energy, and to provide definite suggestions for mastering all technical difficulties. In other words, this book aims to teach *the true method of practicing*.

**THE ABSOLUTE INDEPENDENCE OF THREE FINGERS.** Op. 15, Book I 2.50

**THE ABSOLUTE INDEPENDENCE OF FOUR FINGERS.** Op. 15, Book II 3.75

The object of the Exercises is the absolute Independence of the Fingers. They are of such a nature as to demand constant mental activity and the utmost concentration of the brain. It is impossible to execute any one of them while thinking of something else. The results obtained through the practice of these exercises are most striking. The most unimaginable finger combinations become but child's play to every one who has practiced them carefully according to the directions and they will open new fields for dazzling technical feats.

**PREPARATORY STUDIES IN THIRDS**  
On a Scientific Basis, Op. 16, Book I 1.75

**PREPARATORY STUDIES IN FINGERED OCTAVES.** On a Scientific Basis, Op. 16, Book II 2.50

These Exercises if practiced for fifteen minutes a day will provide Violin students with a solid foundation for a brilliant and infallible left-hand technique. Advanced

students and professional players who are deficient in left-hand technique because of faulty habits in the placing of the fingers on the strings, will find in these exercises a specific and positive remedy for their particular cases.

**FUNDAMENTAL TRILL STUDIES**  
On a Scientific Basis for Violin, Op. 18 1.75

The object of these exercises is the development of rhythm and speed—the two essentials of a perfect musical trill.

**THE STACCATO**  
The Accented Legato. The Accented Staccato, Op. 21 2.50

Studies on a scientific basis for the highest development of Staccato playing on the violin.

**NEW AIDS TO THE TECHNICAL DEVELOPMENT OF THE VIOLINIST.** Op. 27 1.25

1. The independence of the Bow from the left hand.
2. A neglected phase in the study of Thirds.

**DOUNIS VIOLIN PEDAGOGICS**  
Paganini-Dounis 1.75  
"Moto Perpetuo"—In fingered Octaves for Violin

**CARL FISCHER, Inc.**

56 Cooper Square — and — 119 West 57th Street

NEW YORK