

Spohr  
Concerto No. 8 in A Minor  
Op. 47

Allegro molto

Klavier

Measures 1-5 of the piano part. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment of chords. Dynamics are marked *f* and *fz*.

Measures 6-9. The melodic line continues with more complex rhythmic patterns. Dynamics include *fz*.

Measures 10-13. The melodic line features slurs and ties. Dynamics include *f*.

Measures 14-18. The melodic line has a descending contour. Dynamics include *p* and *pp*.

Measures 19-28. The melodic line is marked with *cresc.* and *A*. Dynamics include *cresc.* and *A*.

Measures 29-32. The melodic line concludes with a *ritard.* and *dim.*. Dynamics include *fz*, *ritard.*, *f*, and *dim.*.

Violine **B**

Recit. **Tempo I**

*p* *cresc.* *fz*

34

*tr* *p* *f* (*veloc*) *dim.*

**C**

(rit.) *in tempo* *dolce*

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

44

49

55

2

*f*

3

59 D

*f*

*fz*

*p*

65

*cresc.*

69

*ff*

72 E

*pp*

*p cresc.*

*ff*

Recit.

78 *f* *p* *f*

82 *ff* *f*

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

93 *p* *f*

98 *dolce* *p* *pp*

6

104 **G**

109

113

117

121

125 **H**

*mf* *p* *mf*

*pp*

130 **I**

*p* *f*

*cresc.* *f* *p*

138

*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

M

*f*

*fp* *fp* *p* *dim.*



162

di - mi - nu - en - do

*pp*

165

*p*

*pp*

170

N

*pp*

*p*

175

2

179

pp mf

184

Andante

p sf

pp ff

3w. \*

190

sf f

194

f sf 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

*p* *mf*

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

239

*sf* *sf*

*tr* *tr* *tr*

245

*p* *f* *fz* *p*

249

*p* *mf* *p* *pp*

253

*f* *mf*

257

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

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

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

265

*mf*

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

*f* *tr* **R**

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

*p* *pp*

336

*p* *p*

340

*cresc.* *cresc.* *f*

344

*p* *p*

848

*cresc.*

852

*cresc.*

V

857

*fz*

*fz*

863

*p*

*f*

W

889

*fz*

*pp*

373

*mf*

377

*sempref*  
*p*

381

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

385

*fz*  
*mf*

389

*f*

398 **X**

*f* *fz*

399

*fz* *f*

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

*f* *p*

407 *(rit.)*

*cresc.* *f* *p*

411 *(a tempo)*

*p* *cresc.* *f*

415

*cresc.*

418

*ff sf sf sf sf*  
**Tutti**

421

*sf sf sf sf* *tr tr tr* *f* *stringendo il tempo*

*p cresc. f p*

426

*cresc.*

429

*ff*

# Ausführung der Verzierungen und Varianten

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

Rezit. 28 *Langsam* *lentement* *slow* *Rezit.* 38 *Langsam* *lentement* *slow* *Rezit.* 41 *a tempo* 45/46 *in tempo*

oder *in tempo* oder *in tempo* Halbe! *à deux temps* *two beats* 47/52 *in tempo*

55 *Rezit.* *tranquillo* (frei) (librement) (in free style) 77/79

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)

178/179 303 312

315 (Variante) 392 (Variante) 423/424 (Variante) *tr.* *tr.* *tr.*

Spohr  
 Concerto No. 8 in A Minor  
 Op. 47

VIOLINE

**Allegro molto**  
**Tutti**

6  
 12  
 17  
 23  
 30  
 37  
 44

**A**  
**B** Tempo I  
**C** a tempo

*f* *fz* *p* *pp* *cresc.* *f* *ritard.* *fz* *dim.* *p* *Rezit. Solo* *tr* *p* *f* *(veloce)* *(rit.)* *dolce* *(sempre in tempo)*

\*) Der Eintritt des zweiten Rezitatifs 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

61

71

75

79

81

85

88

93

*f*

*sf*

*pp*

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

*f*

*sf*

*f* (*allargando*) *p* *pp* (*sempre rit.*) *mf*

III

IV

Rezit.

II

I

V

D

E

(in tempo)

F Adagio Tutti

\*) 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 *mf* *p*

129 *mf* *p* *f* *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

*f*

*f*

*f*

*f*

*f*

*dim.*

*p*

*pp*

*pp*

*mf*

*p*

*mf*

*p*

*f*

*Andante*

*Tutti*

VIOLINE

6 Rezit. Solo

189 *f* *sf* *sf* *f*

192 *p* *ff* *f*

195 *sf* *tr* *tr* *tr* *tr* *p*

Allegro moderato

200 *P* Tutti *f* *p* *ff*

207 *vi-de* *p* *f*

216

219

222

225

228

231 *de* Solo *sf* *sf* *sf* *tr* *tr* *tr* *tr* *tr* *tr* *V*

♢ 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 (1) 1 4 3

309 *cresc.*

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

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

VIOLINE

324 Solo *f* *U* *tr*

328 *tr* *dolce*

332 *p* *V* *tr*

335 *tr* *V* *tr*

338 *V* *tr* *cresc.*

341 *Tutti* *f*

344 *Solo* *p*

347 *cresc.*

350 *tr*

352 *cresc.* *V* *IV*

# VIOLINE

355 *tr tr tr* *fz*

361 *I* *fz* *f* *p*

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

371 *tr* *V* *tr* *V* *tr* *p* *V* *tr* *f*

374 *V* *tr* *V* *tr* *f*

377 *V* *V* *tr* *sempre f*

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

383

386

389 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

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

Detailed description: This page contains the musical score for the Violin part of the Concerto No. 8 in A Minor, Op. 47 by Felix Mendelssohn. The score is written for a single violin and covers measures 355 to 392. The key signature is A minor (two sharps). The score is characterized by its technical demands, including frequent trills, triplets, and complex rhythmic patterns. Dynamics range from fortissimo (f) to pianissimo (pp). Performance markings include 'sempre f', 'pp poco ritard.', and 'a tempo'. A 'Tutti' marking is present at measure 392. The notation includes various fingerings, bowings, and articulations such as accents and slurs.

## VIOLINE

400 *fx*

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

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

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

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

416 3 2 4 1 2 1 1 1

418 2 4 8 *ff* *sf* *ff* *sf*

420 *sf* *sf* *sf* *sf* 8 0 3 4

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

428 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

\*) Es empfiehlt sich das Schlusstutti 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.