

Exercise 58. Sperger, Concerto No. 18, 2nd Movement, excerpt

This exercise presents a complex interchange between the double stops and string figurations that is very characteristic of Sperger's writing. Although the presented fingerings favor the position pattern, the figurations in the "fourth" bar can also be executed on the top A string. You are welcome to try both options and along explore any alternative fingerings that you can discover yourself.

II I _____ II _____ II I _____ II I _____
 II _____ III _____

I _____ III _____ II III II III II III II III II III
 III II _____ III _____

II I _____ II III II I II _____ I II I II III

Exercise 59. Double Stops in Thirds

This exercise is designed to demonstrate the variety of shifting and fingering patterns that can be applied to Sperger Cadenzas within the Dittersdorf 2nd Concerto. Although it would appear that the consecutive thirds should ascend in scale-like manner on the top two strings, it is more likely that the position patterns with fewer shifts were used.

II _____ I _____ II _____ I _____
 III _____ II _____ III _____ II _____

I _____ II _____ I _____ II _____ I _____ II _____
 II _____ III _____ II _____ III _____ II _____ III _____

