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DAVID

Op. 16

ANDANTE

AND

SCHERZO CAPRICCIOSO
VIOLIN AND PIANO

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MASTERPIECES FOR THE VIOLIN, VOL. XXVI

FERDINAND DAVID

Op. 16

ANDANTE AND
SCHERZO CAPRICCIOSO

FOR

VIOLIN

WITH ACCOMPANIMENT OF
ORCHESTRA OR PIANO

EDITED AND FINGERED BY
HENRY SCHRADIECK

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR BY RICHARD ALDRICH

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A. F. Briede.

A.F.

A.



AMONG the influences that were gathered at Leipzig in 1836, to stimulate and uplift the art of music in Germany, then fallen to a low estate, one of the most potent was that of Ferdinand David, violinist, teacher and indefatigable worker for the best in music. He has the right to be named in the company of Mendelssohn, Schumann, Hauptmann, Richter, Brendel, Gade and Wenzel, who did so much to make Leipzig the brilliant centre of musical Germany; and few of these surpassed him in the power with which he wrought for the advancement of his own department of the art. His influence as a teacher, it has truly been said, was probably greater than that of any preceding master; and he spread broadcast through Europe the sound principles of what is now the dominating school of violin playing, that of the modern Germans. His most eminent pupils were Joachim and Wilhelmj, not to mention a large number of men now or recently active on the concert platform. David was a pupil of Spohr, but he had too much originality and too keen a perception of the advancing requirements of the new impulses in musical art slavishly to perpetuate the method and style of that master. His school may be said to be largely his own; embodying the soundest principles of the earlier days, it was strongly influenced by the spirit of Beethoven and of the romantic composers who followed him, especially Mendelssohn, and was thus a chief agency in developing the art of the violin in its modern manifestation. He has been called an eclectic in style; but he was one who avoided onesidedness not less in matters of technique than of musical taste and judgment. It was he who first played Bach's sonatas for solo violin, and all the last quartets of Beethoven, in public, as well as Schubert's chamber compositions. The intimacy of his relationship with Mendelssohn, and the influence he had in this way, may be judged from the fact, that he constantly advised the composer in his work upon his violin concerto; "hardly a passage in it," says one of his biographers, "but was referred to David's taste and practical knowledge, and canvassed and altered by the two

friends; and he reaped his reward by first performing it in public." One of the most notable monuments of his activity is his "High School of the Violin," which has been an important means of directing attention to the half-forgotten works of the great masters of the seventeenth and eighteenth centuries, such as Leclair, Corelli, Biber, Vitali, Locatelli, and the rest, revealing not only their beauty and value as music, and their historical significance, but their importance in the formation of nobility, dignity and correctness of style. His achievements as concertmaster of the Gewandhaus orchestra, and leader of the principal string-quartet, raised these organizations to a chief place of fame throughout Europe. His compositions include five violin concertos, variations, and many other solo pieces; also two symphonies, an opera, etc.

David's life was uneventful, though rich in honors. He was born on January 19, 1810, at Hamburg, and, like all great musicians, was precocious. He went in his thirteenth year to study with Spohr and Hauptmann at Cassel, staying with them two years; and at fifteen was ripe for his first public appearance, which he made at the Gewandhaus concerts in Leipzig in 1825, with his sister Louise, later famous as the pianist, Mme. Dulcken. For two years he played in a theatrical orchestra at Berlin, where he met Mendelssohn; and in 1829 he was engaged as the leader of a quartet maintained by the wealthy Baron von Liphardt, in Dorpat, whose daughter he afterwards married. He remained in Russia till 1835, gaining fame as a solo performer; and in 1836, when Mendelssohn was made conductor of the Gewandhaus at Leipzig, he was chosen as concertmaster. In 1843, a still wider field was opened to him by the establishment of the Conservatory and his appointment as head of the violin department there. He made it the "finishing school" of violinists for all Europe. Over the playing of the Gewandhaus orchestra he presided with the rigor of a martinet, and left traditions that are still potent in that famous orchestra; he had, with all his severity, the faculty of inspiring his men with his own enthusiasm. As a quartet leader he was considered unrivalled. His energy and delight in work were unremitting till his death, which occurred July 18, 1873, while he was on a pleasure tour in Switzerland.

RICHARD ALDRICH.

Andante und Scherzo capriccioso.

Edited by
Henry Schradieck.

FERDINAND DAVID Op. 16.

Andante. (♩ = 66)

Violin.

Piano.

The musical score is written for Violin and Piano. It begins with a tempo marking of 'Andante' and a metronome marking of 66 quarter notes per minute. The key signature is one sharp (F#) and the time signature is 3/8. The score is divided into five systems. The first system shows the initial piano accompaniment. The second system features a 'Solo' section for the violin, marked 'mf' and 'cresc.'. The third system continues the solo with 'p' and 'cresc.' markings. The fourth system shows the piano accompaniment with 'p' and 'espress.' markings. The fifth system concludes the piece with 'cresc.' and 'f' markings.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The music is in a key with two sharps (F# and C#). The first staff begins with a *p* dynamic marking. The grand staff features a complex accompaniment with many rests and some chords.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff has dynamic markings: *cresc.*, *f*, *piu cresc.*, and *ff*. There is an 8-measure rest indicated by a dashed line and the number 8. The grand staff continues with accompaniment, including a *mf* marking in the bass line.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff has dynamic markings: *dim.*, *espress.*, and *sf*. The grand staff begins with a *p* dynamic marking and continues with accompaniment.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff begins with a *cresc.* dynamic marking. The grand staff continues with accompaniment.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff continues with melodic lines. The grand staff continues with accompaniment.

Scherzo capriccioso.

Allegro quasi Presto. (♩ = 116)

fp *cresc.*

f *cresc.*

legg. *fp* *p* *ff* *p* *ff*

p *pp* *f*

pizz. arco
p *f* *p* *dolce*

pp *poco rit.*

fz *pp* *poco rit.*

a tempo *f* *pizz. arco* *p*

a tempo *ff*

f *fp* *fz* *fp* *fz* *fp*

fz *fz* *cresc.* *f* *fp*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The music features complex rhythmic patterns with many beamed notes. A *cresc.* marking is present at the end of the system.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The music continues with similar rhythmic complexity. A *ff* marking is present in the grand staff. The word *Tutti.* is written above the grand staff.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The music continues with similar rhythmic complexity. *ff* and *p* markings are present in the grand staff.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The music continues with similar rhythmic complexity. *ff* and *p* markings are present in the grand staff.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The music continues with similar rhythmic complexity. A *Solo.* marking is present above the grand staff. *f* and *ff* markings are present in the grand staff.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase, followed by a rest, and then continues with a more active line. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo).

Second system of musical notation. The vocal line continues with a melodic line, and the piano accompaniment maintains its rhythmic pattern. The dynamic marking *pp* is present.

Third system of musical notation. The vocal line features a melodic phrase with a *cresc.* (crescendo) marking. The piano accompaniment has a *cresc.* marking. The dynamic marking *p* (piano) is also present.

Fourth system of musical notation. The vocal line is marked *con espress.* (con espressione). The piano accompaniment features a rhythmic pattern. Dynamic markings include *pp* (pianissimo).

Fifth system of musical notation. The vocal line continues with a melodic line, and the piano accompaniment maintains its rhythmic pattern. The dynamic marking *p* (piano) is present.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with slurs and dynamic markings: *cresc.*, *f*, *dim.*, and *p*. The grand staff contains accompaniment with chords and moving lines. The bass line features a steady eighth-note pattern.

Second system of musical notation. Similar to the first system, it features a treble staff and a grand staff. The treble staff has dynamic markings *cresc.* and *p*. The accompaniment continues with complex chordal textures and a consistent bass line.

Third system of musical notation. The treble staff includes the marking *calando* and *fp*. The grand staff shows a change in dynamics with *cresc.*, *ff*, and *p*. The bass line remains active with eighth notes.

Fourth system of musical notation. The treble staff has *fp* and *cresc.* markings. The grand staff continues the accompaniment, with a *p* marking in the treble part. The bass line is consistent.

Fifth system of musical notation. The treble staff features *f*, *fp*, *f*, and *cresc.* markings. The grand staff continues with *cresc.* markings in both parts. The bass line maintains its eighth-note accompaniment.

ff p rit. stacc. 8 cresc.

This system contains the first two staves of music. The upper staff features a melodic line with dynamics *ff*, *p*, *rit.*, *stacc.*, and *cresc.*. The lower staff is a piano accompaniment with a dynamic marking of *p*. A bracket labeled '8' spans the first four measures of the upper staff.

fp 8 fp

This system contains the next two staves. The upper staff has a dynamic marking of *fp* and a bracket labeled '8' over the first four measures. The lower staff also has a dynamic marking of *fp*.

f p f

This system contains the next two staves. The upper staff has dynamic markings *f*, *p*, and *f*. The lower staff has a dynamic marking of *f*.

cresc. 8 f^b

This system contains the next two staves. The upper staff has a dynamic marking of *cresc.* and a bracket labeled '8' over the first four measures. The lower staff has a dynamic marking of *f^b*.

f^b cresc. f p cresc.

This system contains the final two staves. The upper staff has dynamic markings *f^b* and *cresc.*. The lower staff has dynamic markings *f*, *p*, and *cresc.*.

Musical score system 1. It features a grand staff with a treble clef and a bass clef. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The first measure of the piano part is marked with a forte dynamic (*ff*) and the instruction "Tutti." The piano part consists of a series of chords and moving lines, while the treble part has a melodic line with some rests.

Musical score system 2. This system continues the piano accompaniment from the first system. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The treble part has a melodic line with some rests.

Musical score system 3. This system shows a more complex piano accompaniment with dynamic markings. The piano part has a steady eighth-note accompaniment in the bass and chords in the treble. The treble part has a melodic line with some rests. Dynamic markings include *ff*, *p*, and *ff*.

Musical score system 4. This system continues the piano accompaniment. The piano part has a steady eighth-note accompaniment in the bass and chords in the treble. The treble part has a melodic line with some rests. A dynamic marking of *p* is present.

Musical score system 5. This system features a grand staff with a treble clef and a bass clef. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The piano part has a steady eighth-note accompaniment in the bass and chords in the treble. The treble part has a melodic line with some rests. Dynamic markings include *f*, *8va*, and *cresc.*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a melodic line marked *f* and *ff*, ending with a *legg.* (leggiero) section. The grand staff features a dense accompaniment of chords and arpeggios, marked *f* and *cresc.* (crescendo), leading to a *ff* section.

Second system of musical notation. The treble staff continues with a melodic line marked *fp*. The grand staff accompaniment features a rhythmic pattern of chords and arpeggios, marked *ff* and *p*.

Third system of musical notation. The treble staff has a melodic line marked *p*. The grand staff accompaniment features a rhythmic pattern of chords and arpeggios, marked *ff* and *p*.

Fourth system of musical notation. The treble staff has a melodic line marked *f*. The grand staff accompaniment features a rhythmic pattern of chords and arpeggios, marked *p* and *pp*.

Fifth system of musical notation. The treble staff has a melodic line marked *pizz. arco* (pizzicato then arco), *f*, and *p dolce*. The grand staff accompaniment features a rhythmic pattern of chords and arpeggios, marked *fz*.

pp

fz

pp

poco rit.

a tempo

fz

poco rit.

a tempo

pizz

arco

f

fp

fz

tr.

fz

fp

fz

tr.

fz

cresc.

cresc.

cresc. *f*

cresc. *f* *p* *pp*

cresc.

f *dim.* *p*

pp

calando *cresc.* *fp* *f* *fz*

ff *p*

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various dynamics and performance markings:

- System 1:** Vocal line starts with *fp* and *fz*. Piano accompaniment includes a *p* dynamic.
- System 2:** Vocal line features *fp*, *f*, *cresc.*, and *ff*. Piano accompaniment includes *cresc.*.
- System 3:** Vocal line includes *p*, *rit.*, *cresc.*, and *fp*. Piano accompaniment includes *p*.
- System 4:** Vocal line includes *cresc.* and *fp*. Piano accompaniment includes *fp*.
- System 5:** Vocal line includes *cresc.*. Piano accompaniment includes *cresc.* and a fermata over a measure.

First system of musical notation. The top staff (treble clef) features a melodic line with a trill (tr) and dynamic markings *fz* and *fz*. The bottom staff (bass clef) includes a piano accompaniment with a *cresc.* marking and dynamic markings *f* and *mf*.

Second system of musical notation. The top staff (treble clef) has a *cresc.* marking. The bottom staff (bass clef) has a dynamic marking *f*.

Third system of musical notation. The top staff (treble clef) includes a *animato* marking. The bottom staff (bass clef) has a dynamic marking *f*.

Fourth system of musical notation. The top staff (treble clef) has a *molto cresc.* marking. The bottom staff (bass clef) has a *cresc.* marking.

Fifth system of musical notation. The top staff (treble clef) has dynamic markings *ff* and *fff*. The bottom staff (bass clef) has dynamic markings *f*, *ff*, and *fff*.

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