SCHIRMER'S LIBRARY

Vol. 237
MASTERPIECES FOR THE VIOLIN
VOL. XXVI

DAVID

Op. 16

ANDANTE
AND
SCHERZO CAPRICCIOSO

VIOLIN AND PIANO

(SCHRADIECK)

Pr. 50c

DESIGN COPYRIGHTED 1908, BY G. SCHIRMER

UNIV. OF MICH. LIBRARY

Schirmer's Library of Musical Classics

Vol. 237

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

NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.
COPYRIGHT, 1901, BY G. SCHIRMER

A. F. Briede.

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.

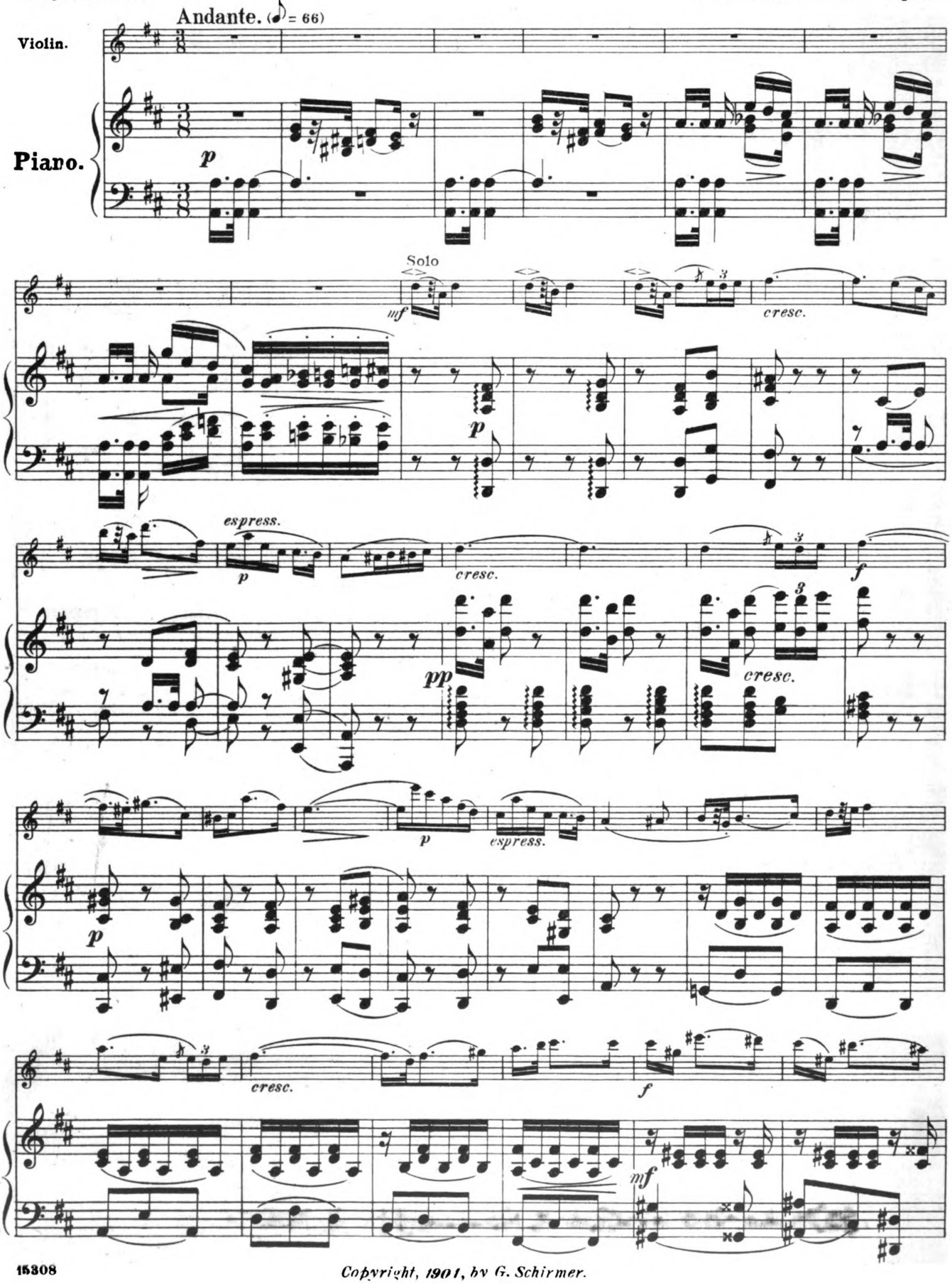
RICHARD ALDRICH.

Copyright, 1901, by G. SCHIRMER.

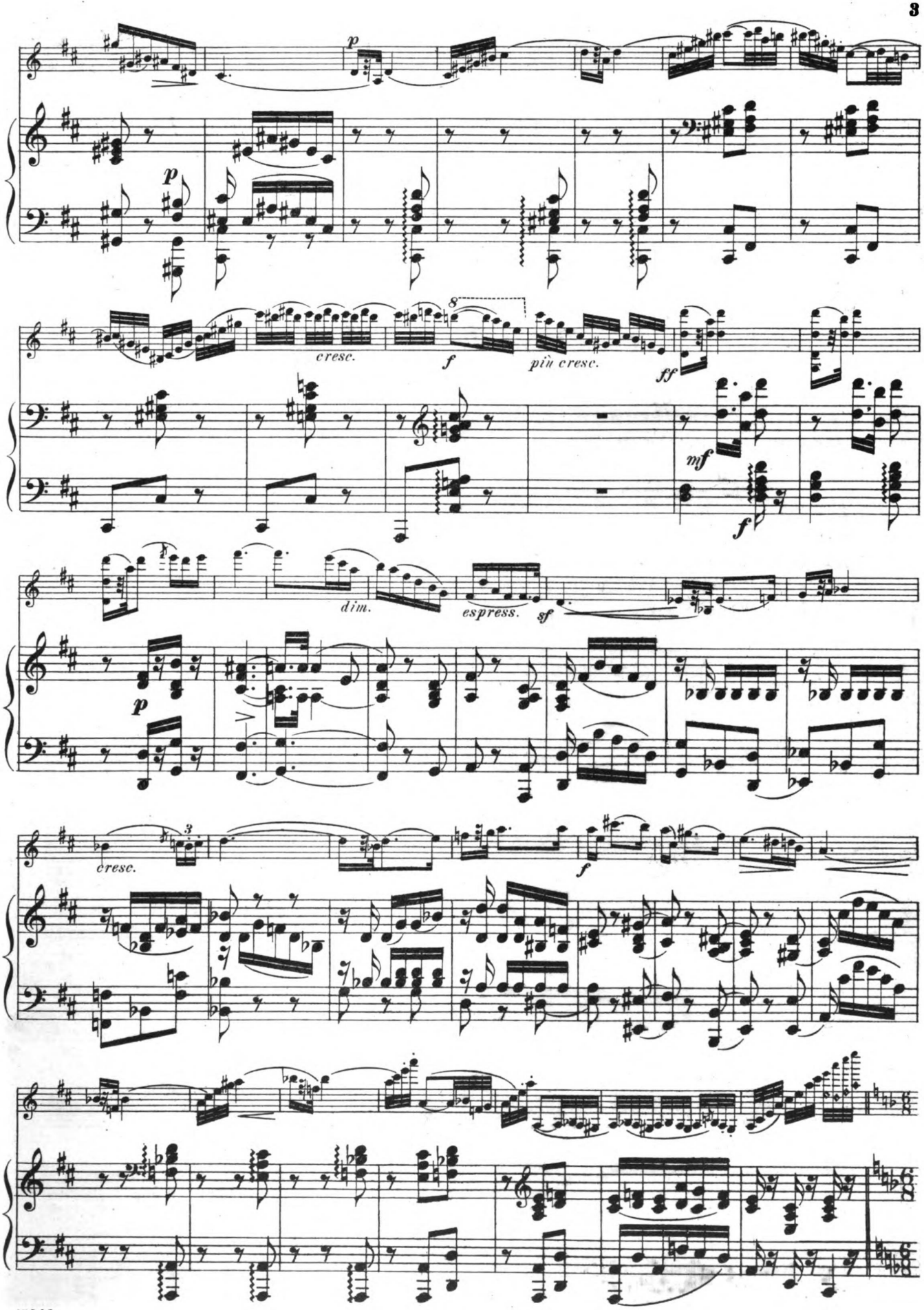
Andante und Scherzo capriccioso.

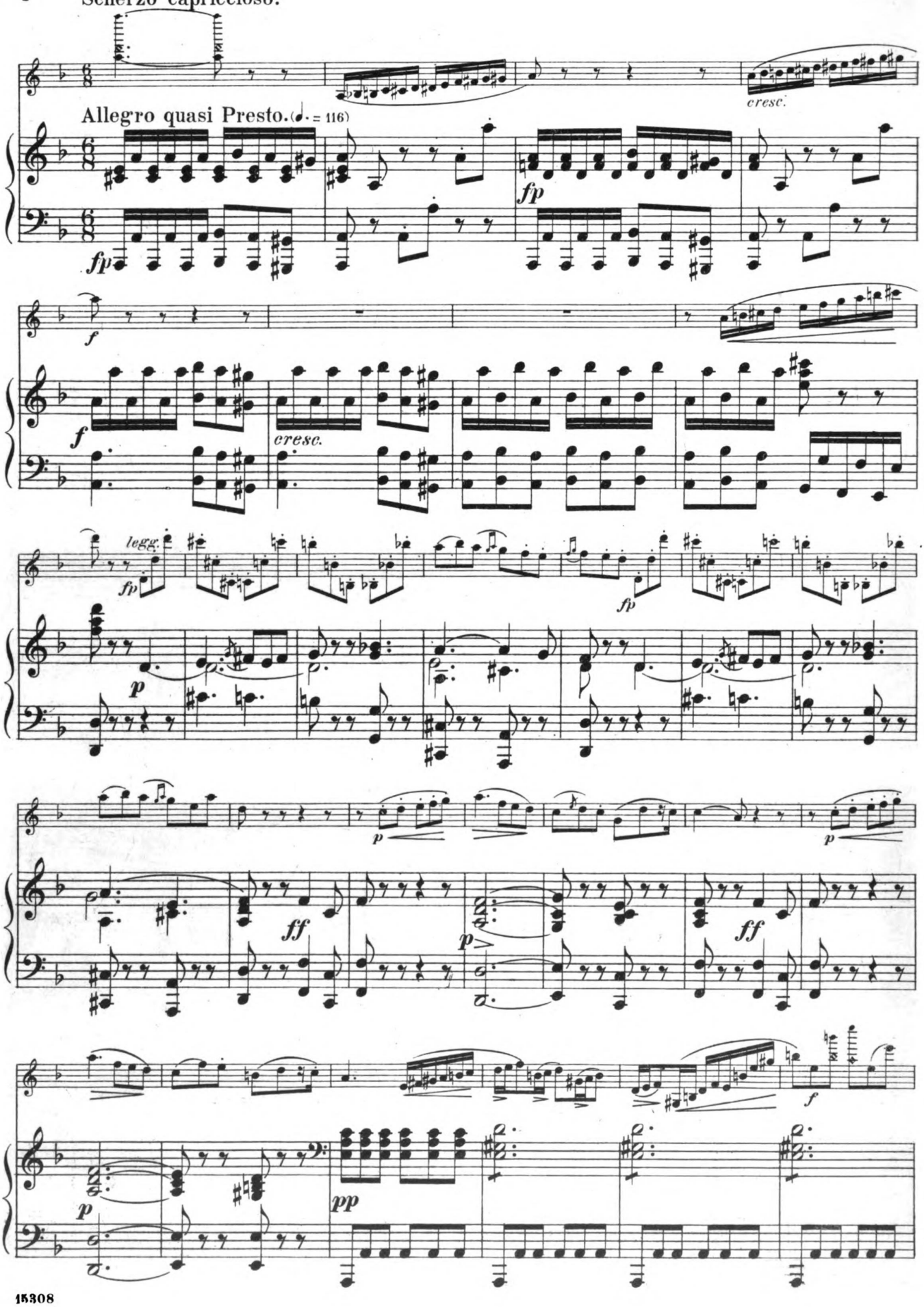
Edited by
Henry Schradieck.

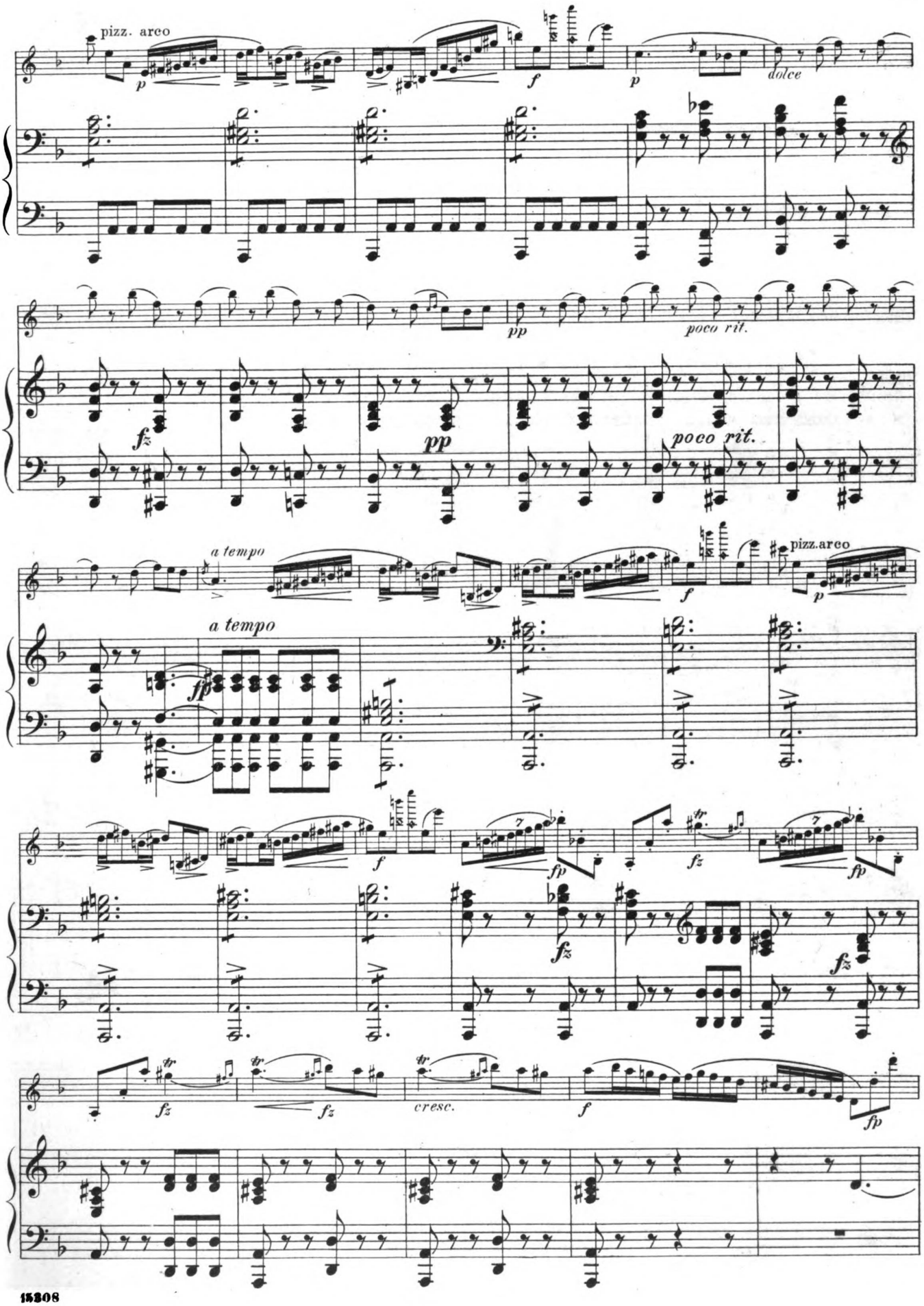
FERDINAND DAVID Op. 16.

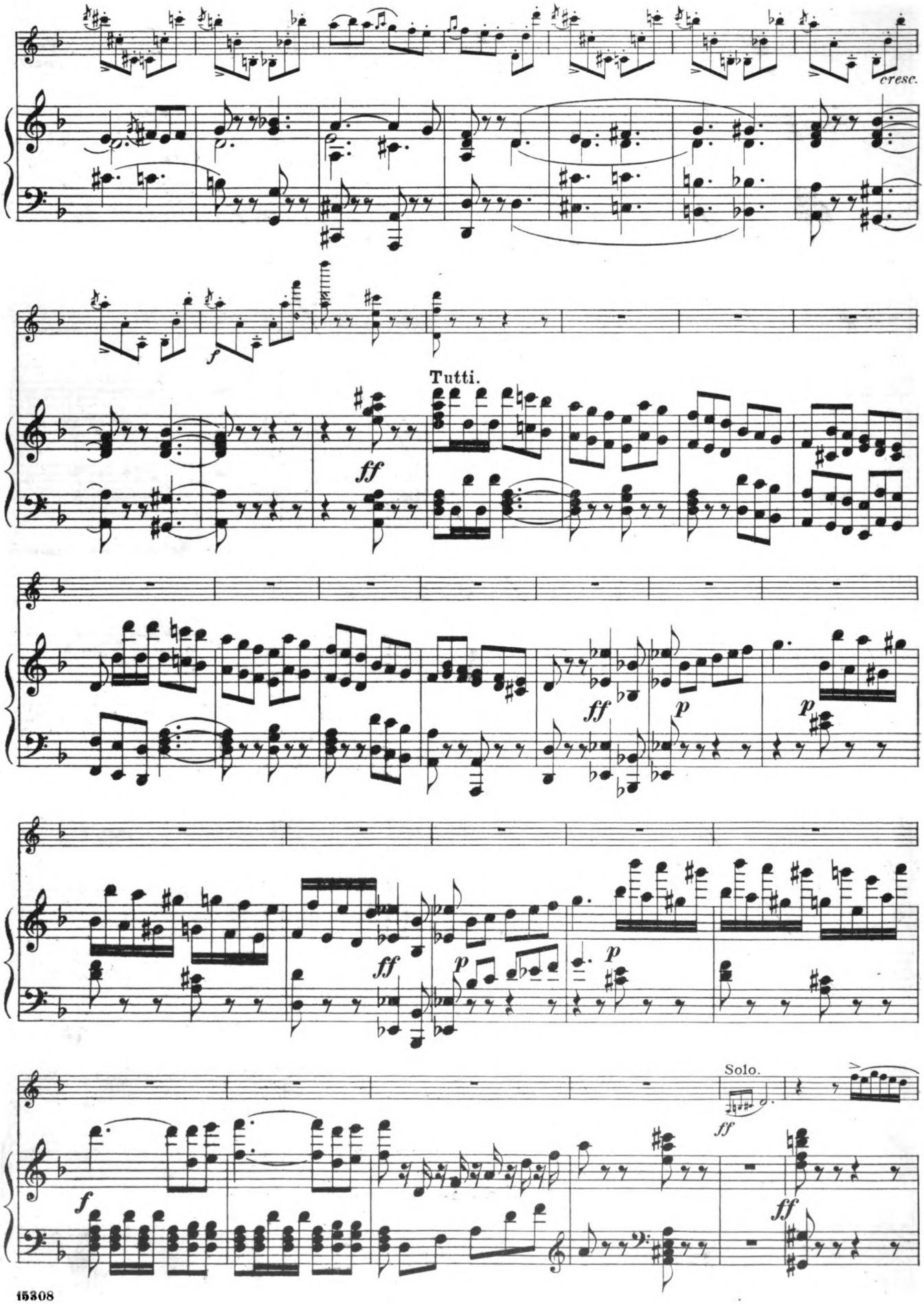


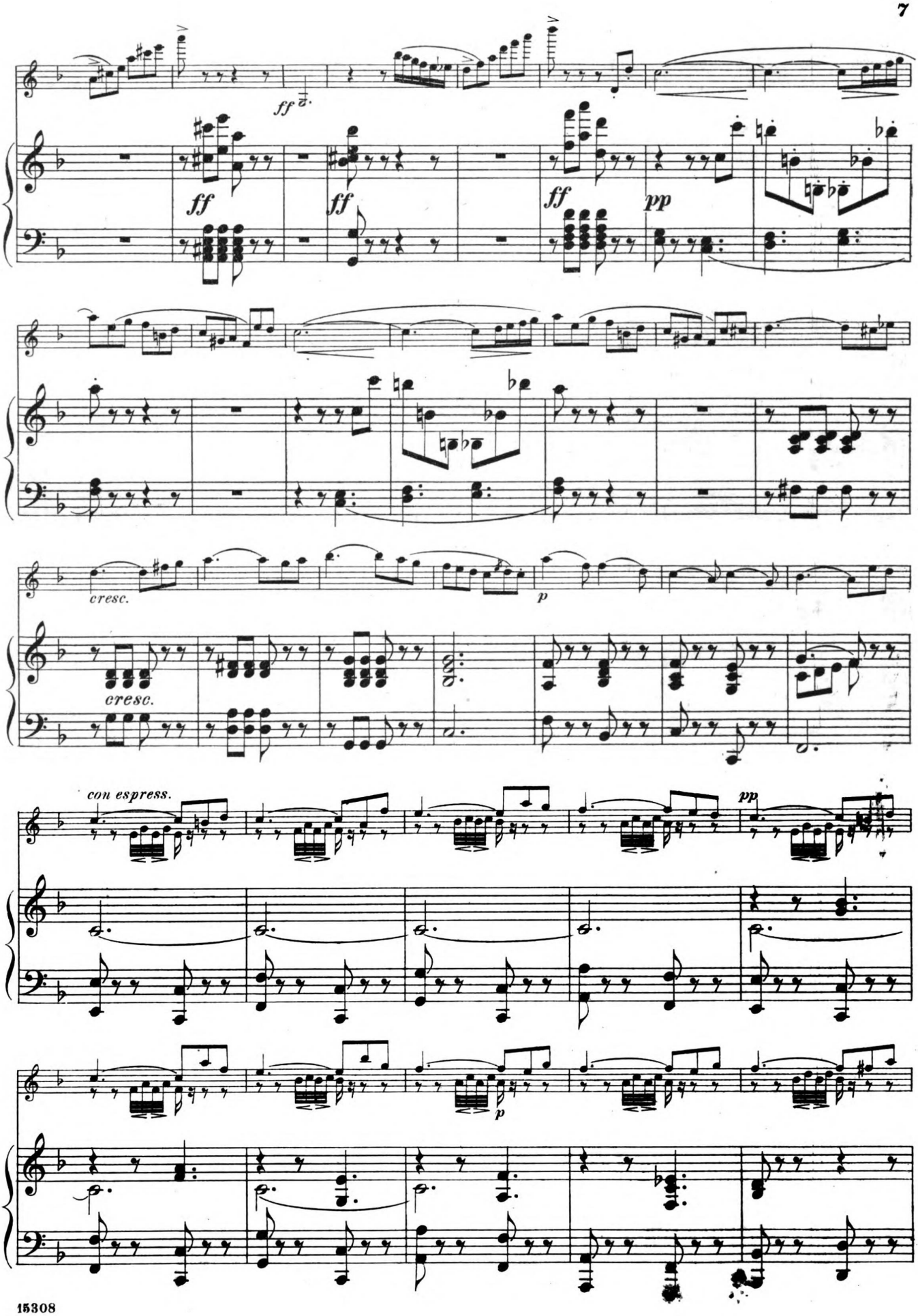
Copyright, 1901, by G. Schirmer.

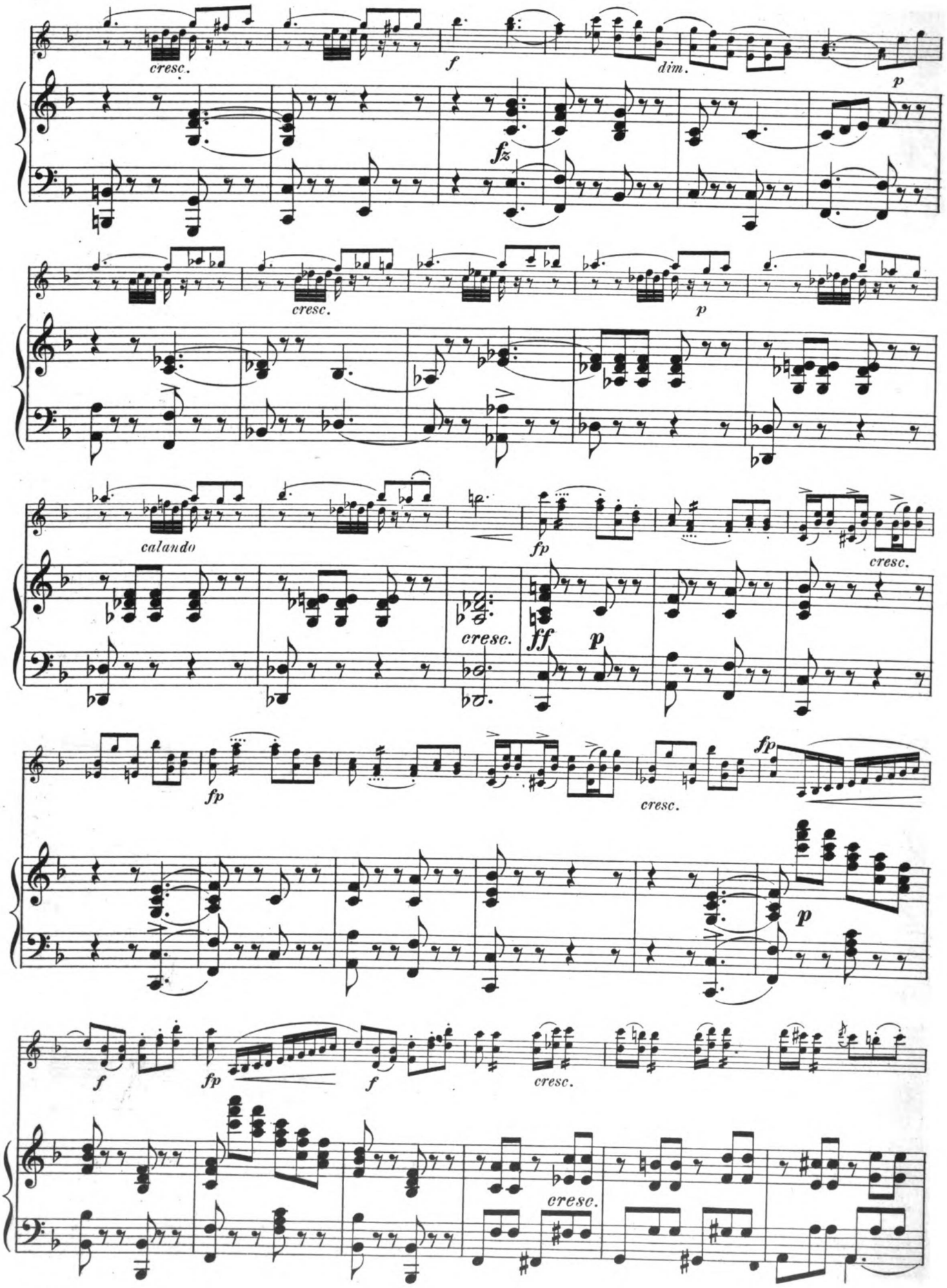

p
p
cresc.
8
f
più cresc.
ff
mf
f
dim.
espress.
sf
p
cresc.
3
f

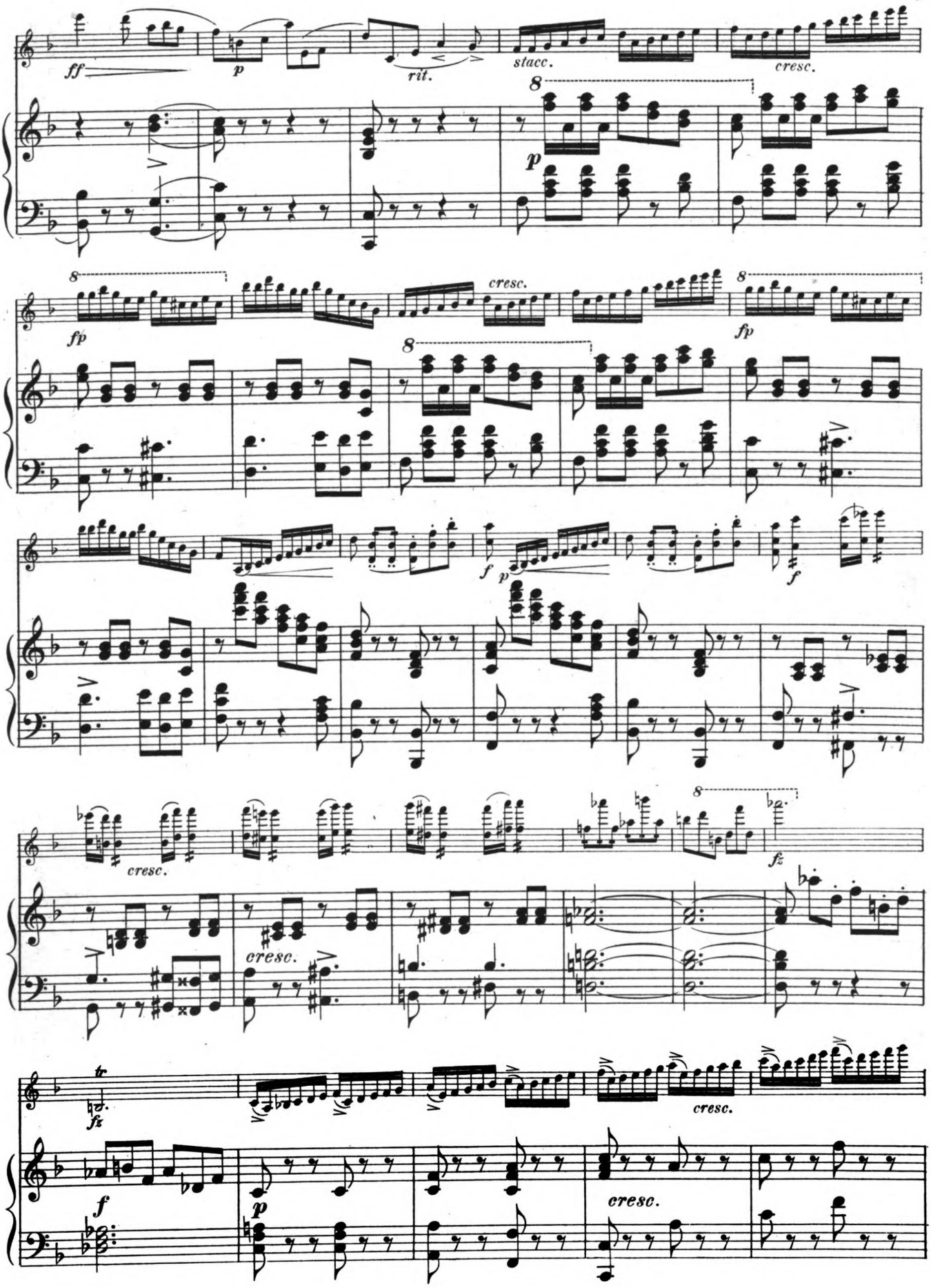

Scherzo capriccioso.
Allegro quasi Presto. (♩. = 116)
cresc.
fp
f
cresc.
legg.
p
ff
pp

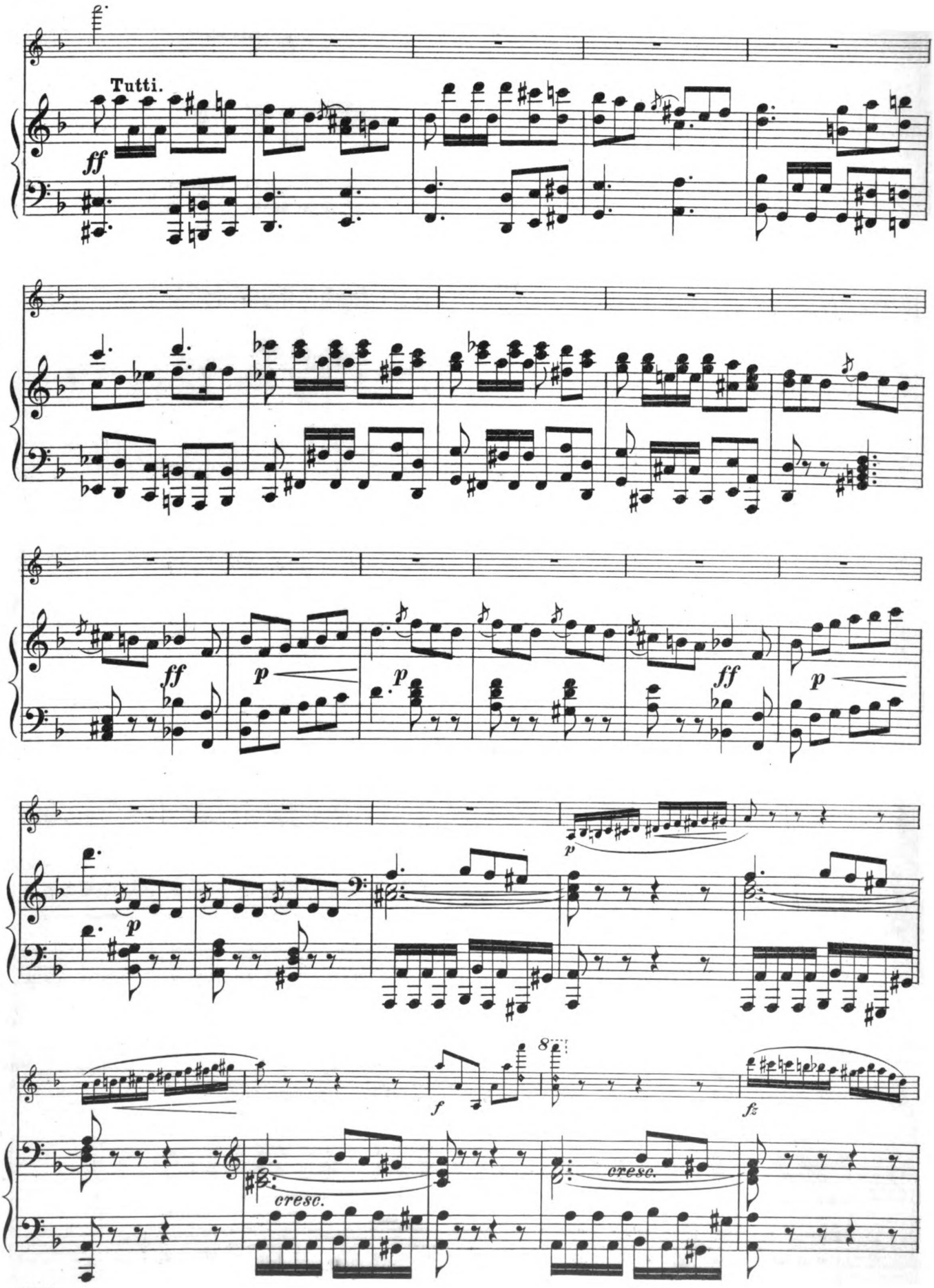

pizz. arco
p
f
p
dolce
pp
poco rit.
fz
pp
poco rit.
a tempo
f
pizz.arco
p
a tempo
ff
f
fp
fz
fp
fz
fz
fz
fz
cresc.
f
fp

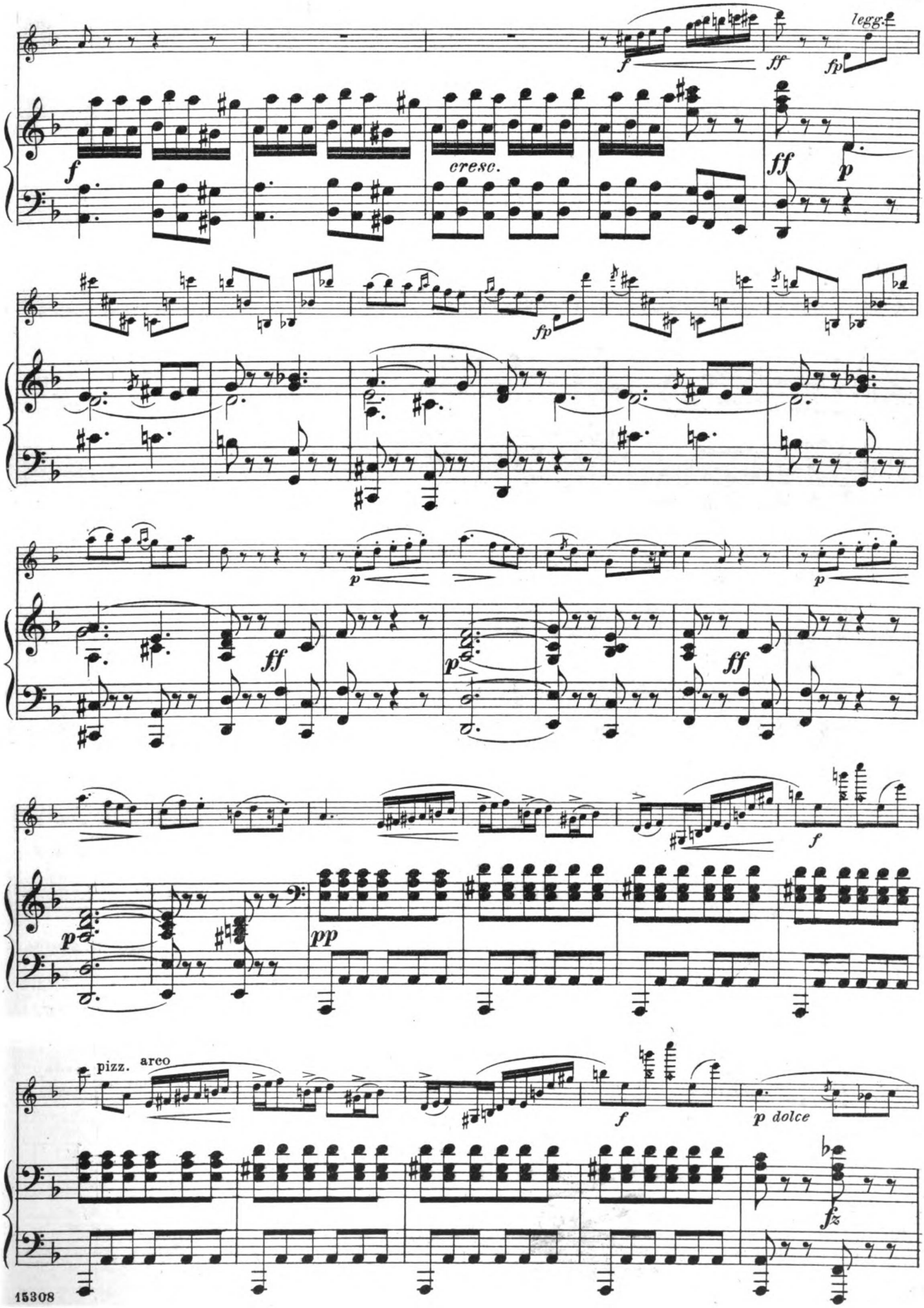

cresc.
f
Tutti.
ff
ff
p
p
ff
p
p
Solo.
ff
f
ff

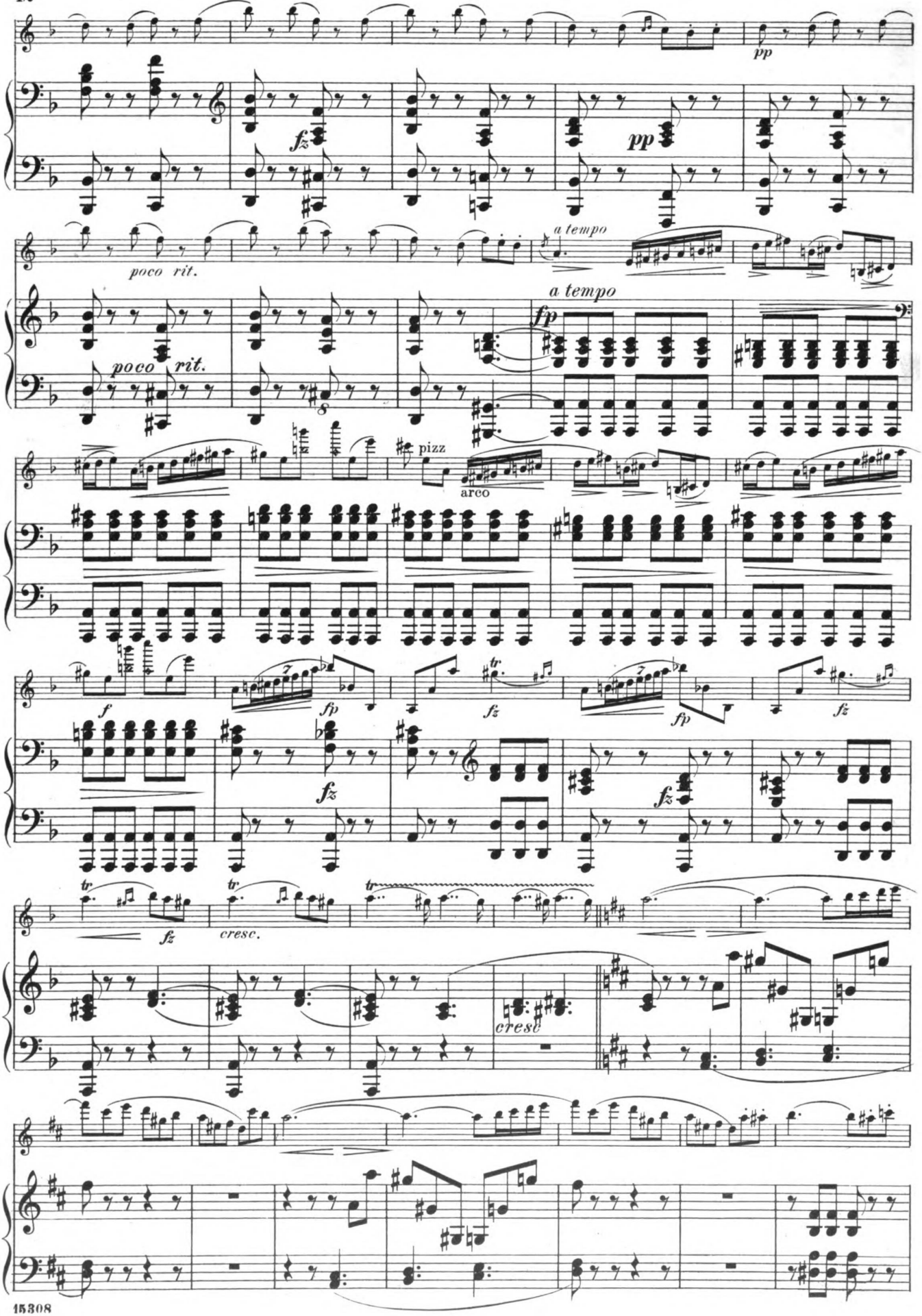

ff
ff
ff
pp
cresc.
cresc.
p
con espress.
pp
p

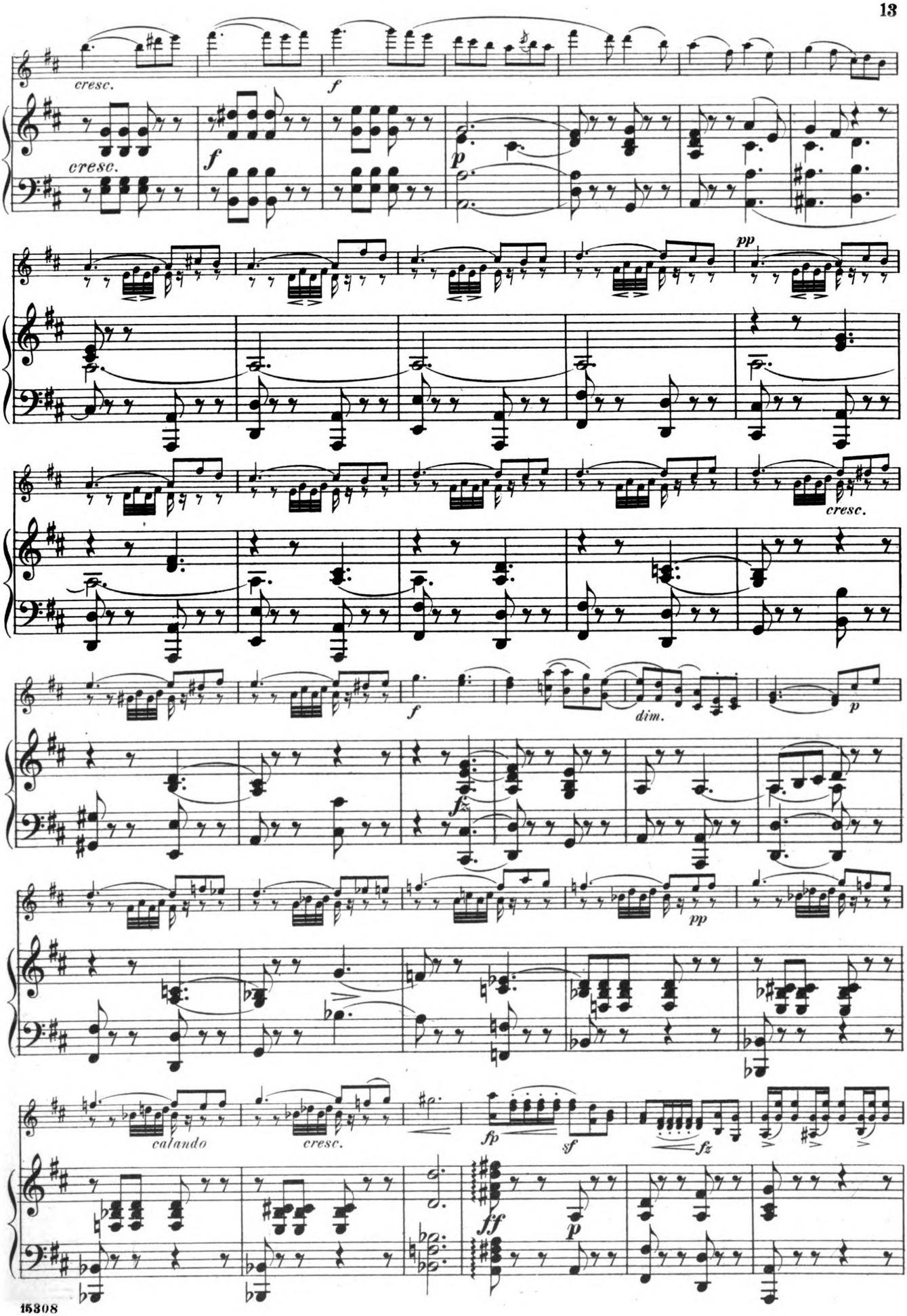

cresc.
f
dim.
p
fz
cresc.
p
calando
fp
cresc.
cresc.
ff
p
fp
cresc.
fp
p
f
fp
f
cresc.
cresc.

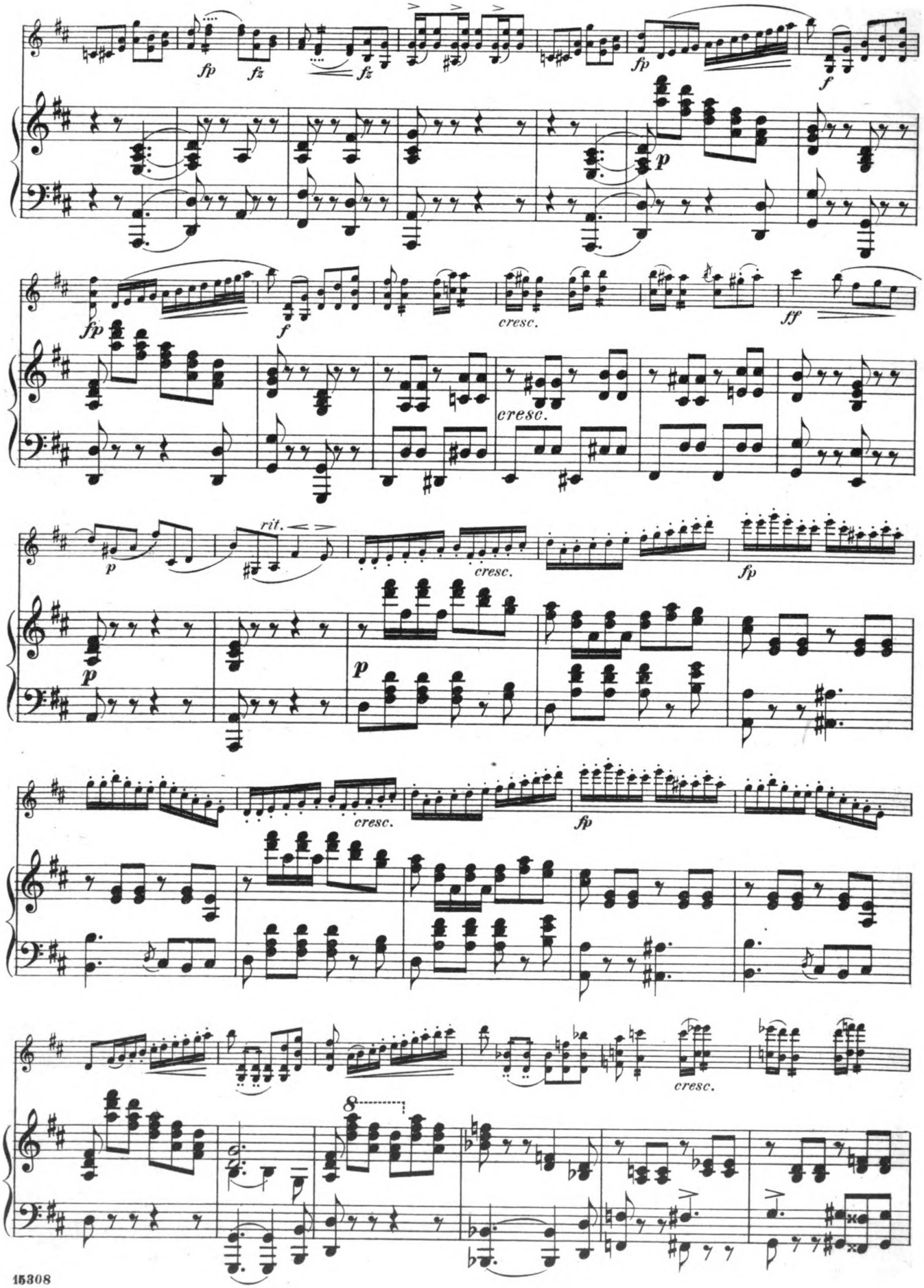

ff
p
rit.
stacc.
cresc.
8
p
fp
cresc.
8
fp
8
f
p
f
cresc.
cresc.
8
fz
tr
fz
cresc.
f
p
cresc.

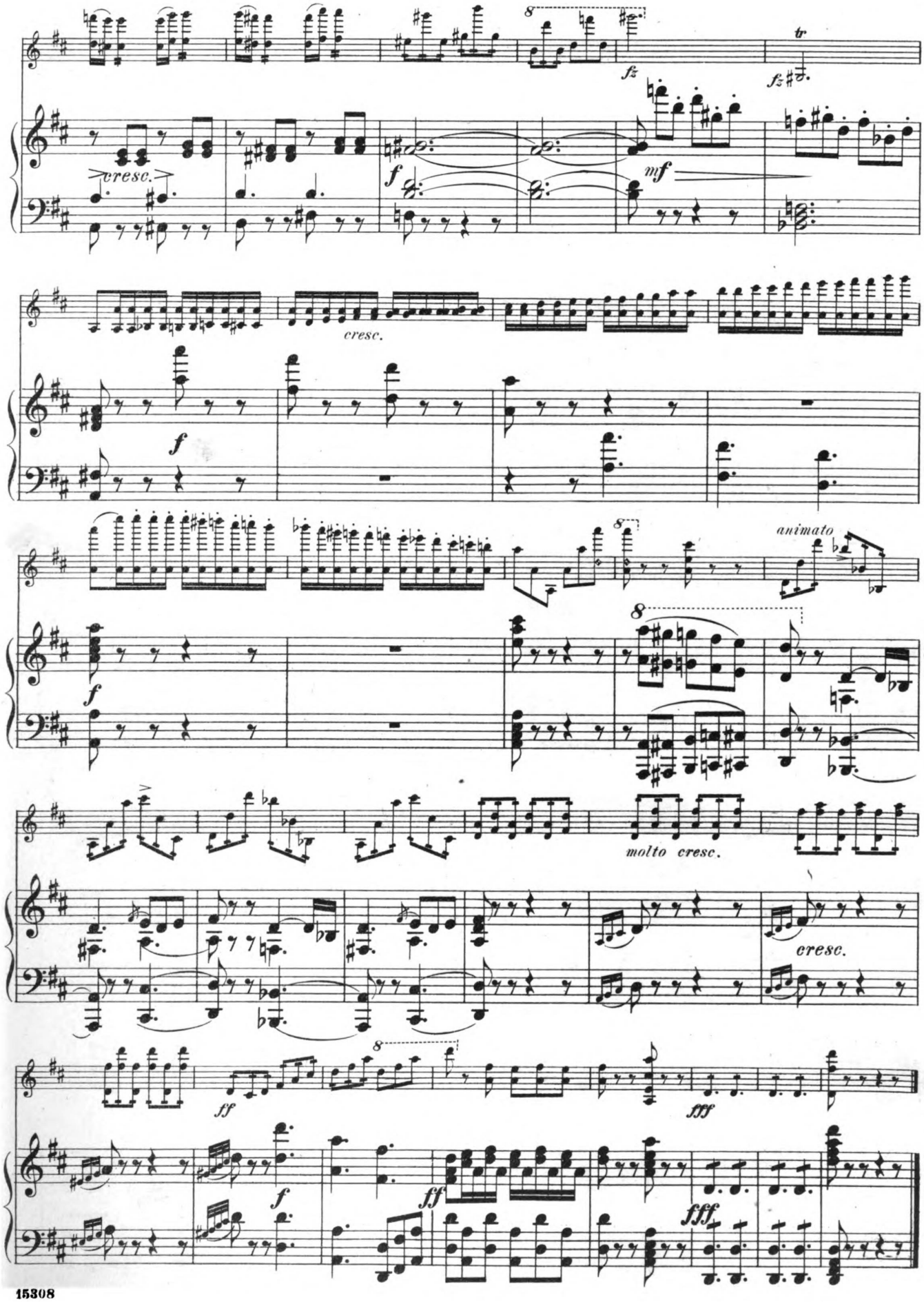

Tutti.
ff
ff
p
p
ff
p
p
p
f
8
fz
cresc.
cresc.


legg.
cresc.
pizz.
arco
p dolce


pp
fz
pp
a tempo
poco rit.
poco rit.
a tempo
fp
pizz
arco
f
fp
fz
fp
fz
fz
fz
tr
fz
tr
cresc.
tr
cresc.


cresc.
f
cresc.
f
p
pp
cresc.
f
dim.
p
fz
pp
calando
cresc.
fp
sf
fz
ff
p


fp
fz
fz
fp
f
p
fp
f
cresc.
ff
cresc.
p
rit.
cresc.
fp
p
p
cresc.
fp
cresc.
8


cresc.
f
mf
fz
tr
cresc.
f
animato
f
molto cresc.
cresc.
ff
f
ff
fff
fff

SCHIRMER'S LIBRARY
of MUSICAL CLASSICS
COMPOSITIONS FOR VIOLIN

VOL. NO. PRICE

VIOLIN SOLO

Solos, Methods and Exercises

ALARD, D.

48/49 Op. 10. 10 melodious studies, with acc. of a second violin in score (Lichtenberg). 2 vols. Each 50

BACH, J. S.

221 6 Sonatas. G m., B m., A m., D m., C, E. (E. Herrmann) 1 00

BÉRIOT, C. de.

984/985 Method. 2 vols. Each 1 00
1086 Método par apprender el violín. Ia parte (Lehmann). Spanish ed. 1 00

BLUMENSTENGEL, A.

1032 Op. 33. 24 Studies 1 00
603 Scale- and Arpeggio-studies. Book I. In the first position 50
604 The same. Book II. In the first three positions 50

BÖHMER, C.

744/745 Op. 54. 75 Studies in Intonation. 2 vols. Each 75

CASORTI, A.

932 Op. 50. The Technics of Bowing 75

DANCLA, C.

986 Op. 52. Elementary and Progressive Method 2 50
987 The same. Vol. I 1 00
988 The same. Vol. II 1 50
602 Op. 68. 15 Studies, with acc. of a second violin in score 60
626 Op. 73. 20 Brilliant and Characteristic Etudes 60
219 Op. 74. School of Mechanism. 50 daily exercises (Lehmann) 50

DONT, J.

1179 Op. 35. 24 Etudes and Caprices 1 00
328 Op. 37. 24 Exercises preparatory to the studies of R. Kreutzer and P. Rode 50
429 Op. 38. 20 Progressive Exercises, with acc. of a second violin in score 65

FIORILLO, F.

228 36 Studies or Caprices (Schradieck) 50

GAVINIÉS, P.

929 24 Studies (Matinées) 50

HERMANN, FR.

952/953 Op. 20. 100 Violin Studies. Part I (for the beginning of tuition); Part II (for the development of finger and bow technics) Each 75
742/743 Violin-school. 2 vols. Each 75

HOFMANN, R.

863 Op. 25. The First Studies in the First Position. Vol. I. The beginner 60
864 Vol. II. The progressive pupil 60
865 Vol. III. The more advanced student 60
884/886 Op. 51. 24 Studies. Continuation of the preceding, introducing various positions. 3 vols. Each 65
887/888 Op. 66. 22 Studies for the Use of Advanced Players, employing the second, third and fourth positions. 2 vols. Each 1 00
1076/77 Op. 107. Technic and Melody. 50 studies in the first position and in all keys. 2 vols. Each 1 00

VOL. NO. PRICE

HOHMANN, C. H.

560 Practical Method. A systematically arranged course of exercises for a thorough grounding in violin-playing (Mittell). Complete Flex. linen 1 50
561 The same. Vol. I. Exercises for the first position 50
562 Vol. II. Exercises in the keys most used 50
563 Vol. III. Advanced exercises in the keys most used. 50
564 Vol. IV. Exercises in the higher positions 50
565 Vol. V. Advanced exercises in the higher positions 50

HŘIMALY, J.

842 Scale-studies 1 00

KAYSER, H. E.

750 Op. 20. 36 Elementary and Progressive Studies. Introductory to the celebrated studies by R. Kreutzer. Complete .75
306/308 The same, in 3 vols. Each 40
513 Op. 44. 50 Short Exercises 50
867 Op. 67. The Study of the Positions. 34 short pieces for the study of the second, third, fourth, fifth and seventh positions, and the half-positions 75

KÖHLER, M.

1078/79 Op. 51. 30 Little Studies for the study of the second, third, fourth and fifth positions. 2 vols. Each 75

KREUTZER, R.

230 42 Studies or Caprices (Singer) 50

KROSS, E.

937 Op. 40. The Art of Bowing 1 00

MAZAS, F.

487 Op. 36. 75 Melodious and Progressive Studies (F. Hermann.) Vol. I. 30 special studies 50
488 Vol. II. 27 brilliant studies 50
489 Vol. III. artists' studies 50

RIES, H.

449 Op. 28. 30 Elementary Studies in the first, second, and third positions 60

RODE, P.

231 24 Caprices (Studies), in the 24 major and minor scales (David) 50

ROVELLI, P.

759 Op. 3, 5, 12 Caprices (Lichtenberg) 50

SCHOEN, M.

109/110 Op. 22. First Steps in Practical Violin-playing. Scales and lessons in the first position. 2 vols. Each 50
108 Op. 32. The A-B-C of Violin-playing 50

SCHRADIECK, H.

364 Scale-studies 50
515 The School of Violin-technics. Vol. I. Exercises for promoting dexterity in the various positions 60
516 Vol. II. Exercises in double-stops 40
517 Vol. III. Exercises in the different modes of bowing 50

SCHUBERT, L.

396/397 Op. 50. Violin-method. 2 vols. Each 75

ŠEVČÍK, O.

844 Op. 1. School of Violin Technics. Edited by Philipp Mittell. Vol. I. Exercises in the first position 1 50
845 Vol. II. Exercises in the second to seventh positions 1 50

VOL. NO. PRICE

846 Vol. III. Shifting (changing the position) 1 00
847 Vol. IV. Exercises in double-stops 1 50
848 Op. 8. Shifting (changing the position), and Preparatory Scale-studies (Mittell) 75
849 Op. 9. Preparatory Exercises in Double-stopping in thirds, sixths, octaves, and tenths (Mittell) 75

SITT, H.

Op. 32. Etudes:
871 Vol. I. 20 Etudes (1st position) 75
872 Vol. II. 20 Etudes (2d-5th position) 75
873 Vol. III. 20 Etudes (change of position) 75
1084 Scale Studies (Mittell) 1 00

WIENIAWSKI, H.

184/185 Op. 18. 8 Etudes-caprices, with a second violin in score (Lichtenberg). 2 vols. Each 1 00

WOHLFAHRT, F.

Op. 45. 60 Studies (Gaston Blay):
838 Vol. I. First position 50
839 Vol. II. Third position 50
926 Op. 54. 40 Elementary Exercises 50
927/928 Op. 74. 50 Easy Melodious Studies in Progressive Order. 2 vols. Part I (first position); Part II (third position). Each 50

VIOLIN DUETS

ALARD, D.

48/49 Op. 10. 10 Melodious Studies, with acc. of a second violin in score (Lichtenberg). 2 vols. Each 50

BÉRIOT, C. de.

957 Op. 57. 3 Duos Concertants 60
946 Op. 87. 12 Short Easy Duos 40

DANCLA, C.

602 Op. 68. 15 Studies, with acc. of second violin in score 60

DONT, J.

429 Op. 38. 20 Progressive Exercises, with acc. of second violin in score 65

GEBAUER, M.

956 Op. 10. Duos 60

KAYSER, H. E.

868 Op. 67. The Study of the Positions. 34 short pieces for the study of the second, third, fourth, fifth and seventh positions and the half-position. With a second violin ad. lib. 1 25

MAZAS, F.

331/332 Op. 38. 12 Little Duets (Schradieck). 2 vols. Each 50
333/334 Op. 39. 6 Duets (Schradieck). 2 vols. Each 50
446/447 Op. 70. 12 Little Duets (F. Hermann). 2 vols. Each 60

PLEYEL, I.

297 Op. 8. 6 Little Duets 50
298 Op. 48. 6 Little Duets 50
448 Op. 59. 6 Little Duets 50

VIOTTI, G. B.

520 Op. 9. 3 Duets (B♭, G m., E) 60
519 Op. 20. 6 Duets (B♭, C, G, D, A m., D m.) (Lichtenberg) 60
518 Op. 29. 3 Duets (D, A, C m.) (Lichtenberg) 60

WIENIAWSKI, H.

184/185 Op. 18. 8 Etudes caprices, with second violin part in score (Lichtenberg). 2 vols. Each 1 00

In ordering please mention Schirmer's Library and give number
Complete Catalog of Schirmer's Library mailed free upon request

A464 Published by G. SCHIRMER New York