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MASTERPIECES FOR THE VIOLIN, VOL. XXVI

FERDINAND DAVID

OP. 16

ANDANTE AND

SCHERZO CAPRICCIOSO

FOR

VIOLON

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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DMONG 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 unrivaled. 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.

Violin.

Piano.

Andante. (♩ = 66)

The score begins with a piano introduction consisting of eighth-note chords. At the start of the solo section, the piano plays a series of eighth-note chords with a dynamic of *p*. The violin then enters with a melodic line, starting with a sixteenth-note figure. The piano accompaniment continues with eighth-note chords. The violin's line becomes more complex, featuring sixteenth-note patterns and grace notes. The piano provides harmonic support with sustained notes and eighth-note chords. The piece concludes with a final section where both instruments play eighth-note chords.

A page of musical notation for piano, featuring ten staves of music. The music includes various dynamics like *p*, *f*, *ff*, and *mf*, and performance instructions like *cresc.*, *piu cresc.*, and *espress. sf*. The notation is in common time, with a key signature of two sharps. The music consists of ten staves of music, with the first staff being treble clef and the second staff being bass clef. The music is divided into measures by vertical bar lines. The notes are represented by black dots on the staff, with stems indicating direction. The dynamics and performance instructions are placed above or below the staff where appropriate. The music is written in a clear, legible font, making it easy to read and perform.

4 Scherzo capriccioso.

Sheet music for piano, page 4, Scherzo capriccioso. The music is in 6/8 time and Allegro quasi Presto (tempo = 116). The score consists of two staves: treble and bass. The treble staff features dynamic markings such as *f*, *fp*, *cresc.*, *sf*, *p*, *ff*, and *pp*. The bass staff includes dynamic markings like *p*, *ff*, and *pp*. The music is highly rhythmic, with many sixteenth-note patterns and grace notes. Measure 4 begins with a dynamic *fp* followed by a crescendo. Measure 5 starts with a dynamic *f*. Measure 6 begins with a dynamic *cresc.*. Measure 7 begins with a dynamic *sf*. Measure 8 begins with a dynamic *p*. Measure 9 begins with a dynamic *ff*. Measure 10 begins with a dynamic *p*. Measure 11 begins with a dynamic *ff*. Measure 12 begins with a dynamic *p*. Measure 13 begins with a dynamic *sf*.

pizz. arco

p dolce

pp poco rit.

fz *pp* poco rit.

a tempo

f pizz. arco

a tempo

fz

fz *fp* *fz* *fp*

cresc.

f *fp*

fz *fz* cresc.

15308

A musical score page featuring six systems of music for orchestra. The score includes multiple staves for different instruments, with dynamics such as *cresc.*, *Tutti.*, *ff*, *p*, and *p* with a sharp. The notation uses various clefs, key signatures, and time signatures. The score begins with a dynamic *cresc.* and ends with a dynamic *ff*.

15308

Musical score for two staves (Treble and Bass) across six systems.

- System 1:** Treble staff starts with a dynamic of **V**. Bass staff has **ff** followed by **ff**, **ff**, and **pp**.
- System 2:** Treble staff shows eighth-note patterns. Bass staff has **ff** followed by **ff**, **ff**, and **pp**.
- System 3:** Treble staff starts with a dynamic of **V**. Bass staff has **ff** followed by **ff**, **ff**, and **pp**.
- System 4:** Treble staff starts with a dynamic of **V**. Bass staff has **ff** followed by **ff**, **ff**, and **pp**.
- System 5:** Treble staff starts with a dynamic of **V**. Bass staff has **ff** followed by **ff**, **ff**, and **pp**.
- System 6:** Treble staff starts with a dynamic of **V**. Bass staff has **ff** followed by **ff**, **ff**, and **pp**.

Performance instructions:

- cresc.** (Crescendo) appears twice in the bass staff.
- con espress.** (With expression) appears once in the bass staff.
- p** (Pianissimo) appears once in the bass staff.
- pp** (Pianississimo) appears once in the bass staff.

A page from a musical score featuring ten staves of music for orchestra. The score includes parts for strings, woodwinds, and brass. The music consists of ten measures. Measure 1 starts with a forte dynamic (f) in the strings, followed by a dynamic change to dim. (diminuendo). Measure 2 begins with a crescendo (cresc.) in the strings. Measure 3 starts with a dynamic f in the brass. Measure 4 begins with a crescendo (cresc.) in the strings. Measure 5 starts with a dynamic p in the brass. Measure 6 begins with a dynamic fp (fortissimo) in the strings. Measure 7 begins with a crescendo (cresc.) in the strings. Measure 8 begins with a dynamic ff (fississimo) in the brass. Measure 9 begins with a dynamic p in the brass. Measure 10 begins with a dynamic cresc. (crescendo) in the strings.

ff p rit. stacc. cresc.

p 8

cresc. 8 fp

f_p 8 fp

f_v

f_p

cresc.

cresc.

f₂

cresc.

cresc.

cresc.

f

p

cresc.

A musical score page featuring five staves of music for orchestra. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves use a bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 10 begins with a dynamic of ***ff*** (fortissimo) and a tempo marking of ***Tutti.*** The music consists of complex rhythmic patterns and harmonic progressions, typical of a symphonic score. The score includes dynamic markings such as ***p*** (pianissimo), ***ff***, and ***cresc.*** (crescendo). The page number 10 is at the top left, and the page number 15308 is at the bottom left.

legg.

cresc.

fp *p*

p

ff *p*

p

ff *p*

f

p

pizz. arco

f

p dolce

pp

f

15308

A page of musical notation for orchestra, featuring ten staves of music. The music is in common time and consists of two systems. The instrumentation includes strings (Violin I, Violin II, Viola, Cello) and double bass. The notation includes various dynamics such as crescendo (cresc.), decrescendo (decresc.), forte (f), piano (p), and pp. Performance instructions include *calando*, *cresc.*, *sf*, and *fp*. The page number 13 is in the top right corner, and the page number 15308 is at the bottom left.

15308

15308

A page of musical notation for orchestra, featuring ten staves of music. The music is in common time and consists of measures 15 through 25. The instrumentation includes strings, woodwinds, and brass. The notation includes various dynamics such as *tr.*, *fz*, *fz #d.*, *cresc.*, *f*, *mf*, *cresc.*, *f*, *animato*, *f*, *molto cresc.*, *cresc.*, *ff*, *fff*, and *ffff*. The score is divided into two systems by a vertical bar line. Measure 15 starts with a forte dynamic. Measures 16-17 show a transition with *cresc.* and *fz*. Measures 18-19 continue with *fz* and *mf*. Measures 20-21 show a dynamic shift with *cresc.* and *f*. Measures 22-23 feature *animato* dynamics. Measures 24-25 conclude with *molto cresc.* and *cresc.* dynamics, leading to a final dynamic of *ffff*.