

*Lars Miller Lawrence MA '44*

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# HENRI VIEUXTEMPS

Op. 31

## Concerto № IV

(D minor)

for

VIOLIN AND PIANO

Edited and fingered

by

AUGUST WILHELMJ

Biographical Sketch

by

GUSTAV SAENGER

Carl Fischer

BOSTON

NEW YORK

CHICAGO

# Grand Concerto.

(D MINOR.)

VIOLIN.

H. VIEUXTEMPS, Op. 31.

Revised and fingered by August Wilhelmj.

Andante. (M.M. ♩ = 80)

TUTTI. SOLO.

73

a tempo

risoluto

The musical score is written for a single violin. It begins with a tempo marking of 'Andante' and a metronome marking of 80 beats per minute. The key signature is D minor. The score is divided into sections for 'TUTTI' and 'SOLO'. The first staff starts at measure 73 and includes dynamics like *pp a piacere*, *cresc.*, *f*, and *ff*. It features performance markings such as *brillante* and *risoluto*. The second staff includes *mf*, *sf*, and *f* dynamics, with the instruction *appassionato*. The third staff starts with *p* and *sf*, marked *brillante*. The fourth staff has *f*, *p*, *sf*, *p*, *f*, and *p* dynamics. The fifth staff begins with *pp* and includes *poco cresc.* and *dim.*. The sixth staff starts with *mf*, *f*, *cresc.*, *ff*, and *energico*. The final staff ends with *sempre*. The score includes numerous fingering numbers (1-4) and bowing directions (V).

This concerto may be performed without the Scherzo. If this is done, pass immediately from the Adagio over to the Allegro of the Finale, omitting also the fourteen measures Andante introductory to it.

VIOLIN.

*ff* *sempre fortissimo*

*Un poco in modo di recitativo*  
*molto espress.* *a tempo*  
*Pa piacere* *sf* *p*

*a tempo* *forza* *a tempo* *dim.* *a tempo*  
*pp* *sf* *poco ritenuto* *p* *ritard.*

*Moderato. (♩ = 104)*  
*pp* *cresc.* *sf* *dim.*

*f* *poco cresc.* *allargando*

*mf* *cresc.*

*ff* *forza* *ff*

*Cadenza.* *f* *ff*

*ff* *sempre f*

VIOLIN.

Violin score for the first section, consisting of six staves of music. The notation includes various dynamics such as *sf*, *cresc.*, *mf*, *sf*, *ff*, and *pp*. It also features tempo markings like *longue.*, *a tempo*, and *rit.*. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and includes fingerings and bowings. The section concludes with the marking *TUTTI.* and a final *a tempo* instruction.

2 Adagio religioso. (♩.=63)

Violin score for the second section, titled "Adagio religioso" with a tempo of 63 beats per minute. It consists of five staves of music. The dynamics range from *pp* to *f*. The tempo is marked *largamente* and *a tempo*. The music features a variety of articulations, including slurs, accents, and fermatas, as well as complex rhythmic figures and fingerings. The section ends with a *rit.* marking.

VIOLIN.

*a tempo*

12/8 D

*pp* *p* *f*

*p* *f*

*mf* *cresc.*

*ff* *mf*

*cresc.* *ff energico.* *sf* *dim.*

*pp* *p*

*mf* *sempre più p rit.* *pp*

*cresc.* *f* *sf*

*largamente* *a tempo* *p* *cresc. sf*

*p* *sf* *dim.* *p* *dim.* *pp*

# Scherzo.

# VIOLIN.

Vivace. (♩ = 100)

The score is written for a single violin in 3/4 time, with a tempo marking of Vivace (♩ = 100). The key signature has one flat (B-flat). The piece is characterized by rapid sixteenth-note passages and dynamic contrasts. The dynamics range from fortissimo (f) to pianissimo (pp), with accents (sf) and crescendos (cresc.). Fingerings are indicated by numbers 1-4 above notes. The score includes various articulations such as slurs and accents.

VIOLIN.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of trills (tr) on a half note, starting with a dynamic marking of *mf* and ending with *ff p*. The second staff continues with a melodic line of eighth notes, some beamed together, with a dynamic marking of *f* and a *cresc.* instruction. The third staff shows a melodic line with slurs and a dynamic marking of *sf p*. The fourth staff continues the melodic line with slurs and a dynamic marking of *sf*. The fifth staff features a melodic line with slurs and a dynamic marking of *sf*. The sixth staff continues the melodic line with slurs and a dynamic marking of *sf*. The seventh staff shows a melodic line with slurs and a dynamic marking of *sf*. The eighth staff features a melodic line with slurs and a dynamic marking of *sf*. The ninth staff shows a melodic line with slurs and a dynamic marking of *sf*. The tenth staff features a melodic line with slurs and a dynamic marking of *sf*. The score includes various musical notations such as trills, slurs, and fingering numbers (1, 2, 3, 4, 0). The key signature remains one flat throughout. The dynamic markings range from *mf* to *ff p*. The tempo or mood is indicated by *leggiere* in the eighth staff. The score concludes with a dynamic marking of *f* and a *cresc.* instruction.

VIOLIN.

*p*

*f p*

*sf sf restes sf*

*f p*

*cresc.*

*f*

*brillante segue sempre f*

*cresc.*

**Trio.**  
Meno mosso. (♩=80)

*ff sf sf f*

*dim.*



VIOLIN.

dim. p

V p

f

p cresc.

f dim. p con grazia

K stringendo

stringendo e

cresc. f

SOLO. f

Detailed description: This is a page of a violin musical score, page 9. It contains ten staves of music in G major (one sharp). The score is marked with various dynamics and performance instructions. The first staff begins with a *dim.* marking and a *p* dynamic. The second staff starts with a *p* dynamic and includes fingering numbers (1, 4, 0, 1, 1, 4, 2, 1, 3, 3). The third staff features a *f* dynamic and a *I* marking. The fourth staff has a *p* dynamic and a *cresc.* marking. The fifth staff starts with a *f* dynamic, followed by *dim.* and *p con grazia*. The sixth and seventh staves continue with complex fingering and dynamics. The eighth staff includes a *K* marking and a *stringendo* instruction. The ninth staff has a *stringendo e* marking. The tenth staff begins with *cresc.* and *f*, and ends with a *SOLO.* marking and a *f* dynamic. The score is filled with notes, rests, and various musical notations such as slurs, ties, and fingering numbers.

VIOLIN.

This page of a violin score contains ten staves of music. The notation includes various dynamics such as *p*, *f*, *sf*, *mf*, *ff*, and *leggiero*. It also features articulations like *tr* (trills) and *acc.* (accents), as well as performance directions like *cresc.* (crescendo) and *poco cresc.* (a little crescendo). Fingerings are indicated by numbers 1-4 above notes. The music is written in a single melodic line on a treble clef staff.

VOLIN.

3 1 1 2 3 1 3 1 1 3 4 2 2 0 1 3 3 1 3 1 3 4 1 3 4 2 2 0 1 3 3 1 3 1 3 1 3 1

The page contains ten staves of music. The first staff has a long line of fingering numbers. The second staff has 'M' and 'V' markings. The third staff has 'f' and 'p' dynamics. The fourth staff has 'f' and 'p' dynamics. The fifth staff has 'sf' dynamics. The sixth staff has 'f' and 'p' dynamics. The seventh staff has 'cresc.' marking. The eighth staff has 'f' and 'p' dynamics. The ninth staff has 'tr' markings and 'f' dynamic. The tenth staff has 'segue cresc.' and 'ff' markings. The page concludes with a final staff.

VIOLIN.

Finale marziale.

Andante. (♩ = 80)  
TUTTI. 14

Allegro. (♩ = 80)  
66

SOLO.  
energico

II

The score is written for a single violin in G major (one sharp) and 4/4 time. It begins with a 14-measure introduction in Andante, marked 'TUTTI', followed by a 66-measure main section in Allegro, marked 'SOLO. energico'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include *f*, *sf*, *fz*, *poco fz*, *ritenuto*, *a tempo*, *dolce.*, *sempre dolce.*, *sf*, *pp*, and *leggierissimo*. Performance instructions such as *energico*, *ritenuto*, and *brillante* are also present. The score is divided into measures 14, 66, and 100. The piece concludes with a final flourish in the last few measures.

VOLIN.

13

The score consists of ten staves of music. The first staff begins with a melodic line marked '1' and '4'. The second staff includes the instruction 'cresco.' and 'con brio' with 'segue' following a fermata. The third staff continues the melodic development. The fourth staff starts with a piano 'P' dynamic and 'p', followed by 'cresco.'. The fifth staff features a series of trills and ornaments, marked with 'f' and 'sf'. The sixth staff has 'f' dynamics and includes the section markers 'TUTTI.' and 'SOLO.' with a measure rest of '10'. It ends with 'p appassionato'. The seventh staff is marked 'f' and 'cresco.'. The eighth staff shows a dynamic shift from 'f' to 'dim.' and then back to 'f' with the instruction 'energico'. The ninth staff is marked 'sf brillante'. The tenth staff concludes with 'a tempo', 'rit.', and 'energico'.

VIOLIN.

1 2 1 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

II 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

II 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

R 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

cresc. f sf p

IV 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

poco ritenuto a tempo pp

II I IV 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

f p poco cresc. sf

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

sf p sf cresc. sf

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

f sem-

pre cresc. ff

S II 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

pp

VIOLIN.

The musical score consists of ten staves of music in G major. The first staff begins with a scale-like passage featuring fingering 1-3-1-2 and a *cresc.* marking. The second staff starts with *ff*, includes *con brio* and *segue* markings, and features a triplet of eighth notes. The third staff continues with dense sixteenth-note passages and includes the marking *con forza*. The fourth staff begins with a piano *p.* dynamic and a *cresc.* marking. The fifth staff is marked *f* and contains a series of eighth notes with a dotted line above them, ending with a trill marked *tr.* The sixth staff is marked *sf* and features a series of trills. The seventh staff is marked *ff* and includes *cresc.* and *sempre ff* markings. The eighth staff continues with sixteenth-note patterns. The piece concludes with the word *Fine.*

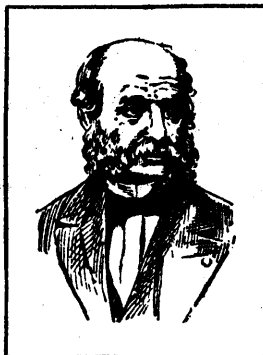


# Concerto No. 4 (D Minor) Op. 31

BY

HENRI VIEUXTEMPS

THE present concerto is the fourth of six similar compositions by the great Belgian violinist. In these works Vieuxtemps demonstrated beyond a doubt his remarkable mastery of the instrument and his unquestionable ability to adapt his pronounced melodious gifts to the requirements of the larger musical forms.



This fourth concerto differs in some respects from his others, owing to the introduction of a *Scherzo* between the customary slow movement and the finale. It is questionable, however, whether four long movements constitute the proper form of a violin concerto, and in the present revision, August Wilhelmj suggests that it may be played without the *Scherzo* and indicates how the cut is to be made. In spite of this, however, the concerto is a very popular one with all violinists, and has remained a permanent repertoire number with many of our greatest soloists. It is heroic in spirit, and fairly teems with difficulties such as Vieuxtemps delighted in devising. The first movement is unfolded with majestic grandeur, and demands a violinist of extraordinary technical equipment to do it justice.

In the second movement, *Adagio Religioso*, the poetic and emotional nature of Vieuxtemps again asserts itself. This part develops into a glorious song, admirable in invention and simply irresistible in the hands of an accomplished player.

The *Scherzo* is a masterly piece of writing, which requires an unlimited amount of technical dexterity on the part of a soloist for effective performance.

The *Finale marziale* forms a fitting conclusion to this Concerto, in which the soloist fairly revels in a wealth of melody and bravura play.

Henri Vieuxtemps was born in Verviers, Belgium, February 20, 1820, and died at Mustapha-lez-Alger, in Algiers, June 6, 1881.

He was one of the greatest violinists of modern times, and with De Beriot heads the modern French school. He had all the great qualities of technique, so characteristic of that school. His intonation was perfect, his command of the bow unsurpassed. An astonishing staccato—in up and down bow—was a specialty of his; and in addition he had a tone of such

breadth and power as is not generally found with French violinists. His style of playing (interpretation) was characteristically French. He was fond of strong dramatic accents and contrasts, and generally speaking, his style was better adapted to his own compositions and those of other French composers than to the works of the great classical masters. At the same time it should be said that he gained

some of his greatest successes in the Concertos of Beethoven and Mendelssohn, and was by no means unsuccessful as a quartet-player, even in Germany.

As a composer for the violin he had a wider success than almost anyone since Spohr; and the fact that not a few of his works, though written more than half a century ago, are still stock-pieces of the repertoires of all French and not a few German violinists, shows such vitality as to lift him out of the rank of composers of merely ephemeral productions of the virtuoso genre. It must be granted that their value is very unequal. While some of his Concertos contain really fine ideas worked out with great skill, he has also published many show-pieces which are of little merit.

Vieuxtemps was a passionate traveller and was heard in every European art center. As early as 1844 he visited America, and returned again for two concert tours, in 1857 (in company with Thalberg) and in 1870. From 1871 to 1873 he was professor of violin-playing at the Brussels Conservatory. In the latter year a stroke of paralysis, affecting his left side, cut short his career as a virtuoso, though he still taught for a time after partial recovery.

Vieuxtemps was a prolific writer. Among his best-known works for the violin may be mentioned: 6 Concertos, several concertinos, Fantaisie, with orchestra; Ballade and Polonaise, with orchestra; Fantaisie-Caprice, Fantaisies on Slavic themes, op. 21, 27; Introduction et Rondo, op. 20; "Hommage à Paganini," Caprice, op. 9; Sonata, op. 12; variations on "Yankee Doodle," op. 17; Duo concertant for pianoforte and violin, on *Don Giovanni*, op. 20; Duo brilliant on Hungarian themes (with Erkel); suite, op. 43; 6 concert-studies with pianoforte, op. 16; 3 cadenzas to Beethoven's violin-concerto; fantasies, caprices, etc.

A handwritten signature in dark ink, appearing to read "Gustav Sauer". The signature is written in a cursive style with a long, sweeping tail.