

• UNIVERSAL-EDITION •

№ 2858

WIENIAWSKI

GRAND CONCERT I

FA # MINEUR

FIS MOLL

F # MINOR

OP. 14

VIOLON ET PIANO

R. HOFMANN

A decorative border of intricate floral and leaf patterns surrounds the central text.

KOMPOSITIONEN
VON
HENRI WIENIAWSKI

PREMIER
GRAND CONCERT

FIS MOLL

OP. 14.

NEU REVIDIERT UND MIT
FINGERSATZ VERSEHEN VON
RICH. HOFMANN

„UNIVERSAL-EDITION“
AKTIENGESELLSCHAFT
WIEN. — LEIPZIG.

PREMIER GRAND CONCERT.

H. Wieniawski, Op. 14.
(1835-1880.)

Allegro moderato.

VIOLINO.

PIANO.

The musical score consists of four systems. The first system shows the beginning with a *p* dynamic. The second system includes the instruction *Tutti.* and *ben marcato il canto*. The third system features a *bd* marking in the piano part. The fourth system includes the instruction *sul A* and a *p* dynamic. Asterisks are placed above the piano part in the fourth system to indicate a section that can be shortened.

NB. Die Einteilung kann auch gekürzt werden, von * bis **.

U. E. 2858. V. A. 3542.

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This page of a musical score, numbered 4, is written in the key of D major (two sharps) and 3/4 time. It features a vocal line and a piano accompaniment. The score is organized into six systems, each with three staves: a vocal staff, a piano right-hand staff, and a piano left-hand staff. The music begins with a vocal line starting on a whole note, followed by a piano accompaniment. The piano part features a complex texture with many chords and moving lines. Dynamics include *p* (piano) and *f* (forte). The score includes various musical notations such as slurs, ties, and trills. The piece concludes with a final cadence in the piano part.

Più lento.

L'istesso tempo.

a tempo
f

Animato.
p *f*

ff *riten.* **1** *ff Solo.*

This system contains the first two staves of music. The upper staff begins with a fortissimo (ff) dynamic and a ritardando (riten.) marking. It features a melodic line with a fermata over the first measure. The lower staff also starts with ff and includes a ritardando marking. The system concludes with a first ending bracket and a fortissimo (f) dynamic.

grandioso *p* *f*

This system contains the next two staves. The upper staff is marked *grandioso* and features a melodic line with a fermata. The lower staff begins with a piano (p) dynamic and later transitions to a fortissimo (f) dynamic.

largamente *p tremolo*

This system contains the third and fourth staves. The upper staff is marked *largamente* and includes a fermata. The lower staff is marked *p tremolo* and features a tremolo accompaniment.

8... *3* *6* *12*

This system contains the fifth and sixth staves. The upper staff includes a fermata marked *8...* and contains triplet and sextuplet markings (*3*, *6*, *12*). The lower staff features a complex rhythmic accompaniment.

6 **2** *grandioso* *f* *ff* *trem.* *sf* *f*

This system contains the seventh and eighth staves. The upper staff includes a fermata marked *6* and a second ending bracket marked **2** *grandioso*. The lower staff features a fortissimo (f) dynamic, a fortissimo (ff) dynamic, a tremolo (trem.) marking, and a sforzando (sf) dynamic.

Cadenza.

con fuoco

p sf grave

tranquillo

p

p tranquillo

leggero et très rythmé

p delicatamente

8

f

This system contains the first two staves of music. The top staff features a complex melodic line with many sixteenth notes, starting with an 8-measure rest. The bottom staff provides harmonic support with chords and some moving lines.

4

p

p

This system contains the next two staves. The top staff has a melodic line with some rests and dynamic markings. The bottom staff continues the harmonic accompaniment.

poco riten.

poco riten.

This system contains the third and fourth staves. The tempo is marked as *poco riten.* in both staves. The music features a mix of melodic and harmonic elements.

8

Très serré et du milieu de l'archet.

This system contains the fifth and sixth staves. The top staff has a melodic line with an 8-measure rest and a performance instruction: *Très serré et du milieu de l'archet.* The bottom staff provides accompaniment.

Allegretto

Tutti

Solo.

This system contains the seventh and eighth staves. It includes dynamic markings *Tutti* and *Solo.*, and a tempo change to *Allegretto*. The music features a variety of rhythmic patterns and textures.

5
cantabile
p

p *animato*
animato

a tempo *rall.* *p tranquillo*
a tempo *rall.*

ff appassionato
f

8

p
leggiero

This system contains the first two measures of the piece. The right-hand part features a delicate, flowing melody with many slurs and grace notes. The left-hand part provides a rhythmic accompaniment with chords and single notes. The tempo and mood are indicated by the markings *p* and *leggiero*.

This system contains measures 3 and 4. The right-hand part continues its intricate melodic line, while the left-hand part maintains a steady accompaniment pattern.

This system contains measures 5 and 6. The right-hand part shows a continuation of the melodic development with various ornaments and slurs.

9

p

This system contains measures 7 and 8. Measure 8 features a long, sweeping slur over the right-hand part. The left-hand part continues with its accompaniment.

10

ff

This system contains measures 9 and 10. Measure 10 begins with a dynamic shift to *ff* (fortissimo), indicated by a double 'f' symbol. The right-hand part has a more active and powerful melodic line.

First system of musical notation, featuring a treble clef staff with a complex melodic line and a grand staff (treble and bass clefs) with a rhythmic accompaniment. The key signature is two sharps (F# and C#).

Second system of musical notation, continuing the melodic and accompanimental lines. It includes trill ornaments (tr) in the upper staff and dense chordal textures in the grand staff.

Third system of musical notation, marked with *Tutti* and *ff con tutta forza*. The upper staff features a melodic line with slurs, while the grand staff provides a powerful accompaniment.

Fourth system of musical notation, showing further development of the melodic and accompanimental themes. The grand staff continues with dense harmonic support.

Fifth system of musical notation, concluding the page with a final melodic flourish in the upper staff and a sustained accompaniment in the grand staff.

This page of a musical score, numbered 14, contains six systems of music. Each system consists of a treble clef staff and a bass clef staff, with a grand staff bracket on the left. The key signature is two sharps (F# and C#). The notation is highly detailed, featuring a variety of rhythmic values, including eighth and sixteenth notes, and complex chordal structures. Slurs and ties are used extensively to connect notes across measures. The piece concludes with a series of chords and a final cadence in the bass staff.

11 Cadenza obligata.
SOLO.

Grandioso.

Loure.

The first system of the cadenza begins with a treble clef staff containing a melodic line. The piano accompaniment is shown in a grand staff (treble and bass clefs) with mostly rests. The key signature is two sharps (F# and C#).

The second system continues the melodic line in the treble clef. It includes markings for a triplet of eighth notes (3) and a sixteenth-note figure (6). The piano accompaniment remains mostly empty. The instruction *largamente e con fuoco* is written below the piano staff.

The third system features a melodic line in the treble clef with a *Loure.* marking. The piano accompaniment is mostly empty.

The fourth system continues the melodic line with triplet (3) and sixteenth-note (6) markings. It includes dynamic markings *f* and *p leggerissimo*. The piano accompaniment is mostly empty.

The fifth system features a melodic line with dynamic markings *p leggerissimo*, *f*, *f*, *grave*, and *p*. It also includes a trill marking (*tr*). The piano accompaniment is mostly empty.

The sixth system concludes the cadenza with a melodic line in the treble clef. The instruction *molto rall.* is written below the piano staff in two locations.

12

cantabile

First system of music for measures 1-4. The vocal line is marked *cantabile*. The piano accompaniment is marked *très largément* and *p trem.* The key signature has three sharps (F#, C#, G#).

Second system of music for measures 5-8. The vocal line includes the markings *p dolce* and *poco a poco cresc.* The piano accompaniment continues with the *très largément* tempo.

Third system of music for measures 9-12. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

13

First system of music for measures 1-4 of section 13. The vocal line is marked *rall. rall.* and *f*. The piano accompaniment is marked *p*.

Second system of music for measures 5-8 of section 13. The piano accompaniment features a complex rhythmic pattern with sixteenth notes and triplets. The vocal line includes a *f* marking.

14

sf p leggerissimo poco a poco cresc. ed animato

f largamente

15

Tempo I. (Maestoso.)

16

riten. ff

grandioso con fuoco

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth notes and trills. The vocal line has several trills marked with 'tr'.

Second system of musical notation. The piano part is marked with a forte dynamic 'f' and includes the instruction 'con tutta forza'. The system concludes with a tremolo effect marked 'trem.' and a first ending bracket labeled '8'.

PREGHIERA.
Larghetto.

Third system of musical notation, beginning the 'PREGHIERA' section. It features a piano accompaniment with a dynamic marking of 'p' (piano).

Fourth system of musical notation, continuing the piano accompaniment for the 'PREGHIERA' section.

Fifth system of musical notation. The vocal line begins with a first ending bracket labeled '1' and includes the markings 'Solo.' and 'grave'. The piano accompaniment continues with sustained chords.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* and *sf*.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, including a second ending bracket labeled '2'.

Fourth system of musical notation, featuring dynamic markings *f*, *mf*, and *p*.

Fifth system of musical notation, including dynamic markings *rall.*, *p*, *pp*, and *ppp*.

RONDO.

Allegro giocoso.

ff

1 Solo. poco riten. a tempo p molto grazioso a tempo

poco riten. p p leggiero

dolce f p tr

2 p

poco ritard. a tempo

poco ritard. a tempo ff

3
SOLO.
risoluto

First system of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The music begins with a rest in the upper staff, followed by a melodic line starting with a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Second system of the musical score. The upper staff continues with a melodic line that includes a trill (*tr*) and ends with a decrescendo (*dim.*) over an eighth-note run. The piano accompaniment continues with the established rhythmic pattern.

Third system of the musical score. The upper staff features a melodic line with a decrescendo (*p*) and a trill (*tr*). A measure rest of 4 measures is indicated above the staff. The piano accompaniment is marked *p leggiero* (piano, light). The system concludes with a measure rest of 8 measures.

Fourth system of the musical score. The upper staff contains a melodic line with trills (*tr*) and a decrescendo (*p*). The piano accompaniment is marked *f* (forte) and includes a measure rest of 5 measures. The system ends with the instruction *delicatamente* (delicately).

Fifth system of the musical score. The upper staff features a melodic line with a decrescendo (*rit.*). The piano accompaniment is marked *poco ritard.* (slightly ritardando). The system concludes with a final cadence.

6

larg.

mf

largamente

appassionato

tranquillo

p

7

sf

p

grandioso

f

8 *tr*

pp grazioso e tranquillo
ben marcato il canto

9

10

f

11

p

12

p *ritenuto* **13** *Tempo I.* *molto grazioso*

dolce *f* *p*

14

15

poco ritard. *largamente*

poco ritard. *mf*

appassionata

tranquillo

sempre legato

16



First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and a key signature of three sharps (F#, C#, G#).

17

très rythmé



Second system of musical notation, starting at measure 17. The tempo/mood is indicated as *très rythmé*. It features a treble and bass staff with rhythmic accompaniment.



Third system of musical notation, continuing the piece with a treble and bass staff.

18



Fourth system of musical notation, starting at measure 18. It features a treble and bass staff with complex rhythmic patterns.



Fifth system of musical notation, concluding the page with a treble and bass staff. A dynamic marking of *ff* (fortissimo) is present.

19

Musical score for measures 19-20. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). Measure 19 starts with a piano (*p*) dynamic and features a rapid sixteenth-note melody in the treble staff. The grand staff provides a harmonic accompaniment with chords and moving lines in both hands.

20

Musical score for measures 20-21. The system consists of a single treble clef staff and a grand staff. The key signature remains two sharps. Measure 20 continues the melodic line from measure 19. A *cresc.* (crescendo) marking is present in the right-hand part of the grand staff. The accompaniment continues with rhythmic patterns in both hands.

Musical score for measures 21-22. The system consists of a single treble clef staff and a grand staff. The key signature is two sharps. The melodic line in the treble staff continues with intricate sixteenth-note passages. The grand staff accompaniment features chords and rhythmic accompaniment.

21

Musical score for measures 22-23. The system consists of a single treble clef staff and a grand staff. The key signature is two sharps. Measure 22 shows a continuation of the melodic and accompanimental lines. The grand staff accompaniment includes some rests in the right hand during the first measure of this system.

Musical score for measures 23-24. The system consists of a single treble clef staff and a grand staff. The key signature is two sharps. Measure 23 continues the melodic line. The grand staff accompaniment features chords and rhythmic accompaniment, with some notes held across measures.

UNIVERSAL-EDITION.

Vom k. k. österr. Unterrichts-Ministerium mit Erlasse vom 5. Juli 1901, Z. 20.467, und vom 12. Juni 1902, Z. 19.042, als Lehrmittel empfohlen.

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Nr.	Beethoven, Streichquartett, op. 59, Nr. I
145	— dto. op. 59, Nr. II.
83	— dto. op. 59, Nr. III.
84	— dto. op. 74.
434	— dto. op. 59, Nr. I—III, op. 74 in 1 Bd.
85	— dto. op. 95.
881	— dto. op. 127, Es-dur.
882	— dto. op. 130, B-dur.
883	— dto. op. 131, Cis-moll.
884	— dto. op. 132, A-moll.
885	— dto. op. 133, B-dur (Große Fuge).
86	— dto. op. 135, F-dur.
896	— dto. op. 95, 127, 130—135, 135, Zusammen in 1 Bd.
415	Gradener, op. 39. Quartett in D-moll.
64	Haydn, Streichquartett, op. 54, Nr. 1—3.
63	— dto. op. 74, Nr. 1—3.
62	— dto. op. 76, Nr. 1—6.
846	Mendelssohn, Streichquartett Nr. 1, Es-dur, op. 12.
847	— dto. Nr. 2, A-moll, op. 13.
848	— dto. Nr. 3, D-dur, op. 44, Nr. 1.
849	— dto. Nr. 4, E-moll, op. 44, Nr. 2.
850	— dto. Nr. 5, Es-dur, op. 44, Nr. 3.
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74	— dto. II, D-moll, " " Nr. 421.
75	— dto. III, Es-dur, " " Nr. 428.
76	— dto. IV, B-dur, " " Nr. 458.
77	— dto. V, A-dur, " " Nr. 464.
78	— dto. VI, C-dur, " " Nr. 465.
79	— dto. VII, D-dur, " " Nr. 499.
80	— dto. VIII, D-dur, " " Nr. 575.
81	— dto. IX, B-dur, " " Nr. 589.
82	— dto. X, F-dur, " " Nr. 590.
435	— Dieselben zusammen in 1 Bd.
390	Perger, Zweites Quartett, B-dur, op. 11.
88	Schubert, Quartett, op. 29.
176	— dto. op. posth. in D-moll.
824	Schumann, 3 Streichquartette, op. 41.

Nr.	Klavier-Quartette.
878	Schumann, op. 47 Klavier-Quartett (nach den Stimmen des Hellmesberger-Quartetts; Klavierstimme kritisch durchgesehen von Brandts Buys). Streichquintette (für 2 Violinen, 2 Violas [oder Viola und Klarinette] und Cello). (Stimmen.) 87 Beethoven, Streichquintett, op. 4. 122 — dto. op. 29. 359 — dto. op. 137 (Fuge in D-dur). 859 Mendelssohn, Streichquintett in A-dur, op. 18. 860 — dto. in B-dur, op. 87. 168 Mozart, Streichquintett I, C-dur, Köchel-Verz. Nr. 515. 140 — dto. II, G-moll, " " Nr. 516. 169 — dto. III, A-dur, " " Nr. 581. 141 — dto. IV, D-dur, " " Nr. 593. 706 Schubert, Streichquintett, op. 163. C-dur. Für 2 Violinen, Viola und zwei Violoncelli. (Eud. Fittner) Klavierquintette. 738 Schubert, Forellenquintett, op. 114 (revidiert von Rudolf Fittner; Klavierstimme kritisch durch- gesehen von Jan Brandts Buys). 790 Schumann, Klavierquintett op. 44 (rev. von Josef Hellmesberger, Klavierstimme von J. Brandts Buys) Septett und Octett (Stimmen). 869 Beethoven, Septett op. 20 (Hellmesberger). 855 Mendelssohn, Octett in Es-dur, op. 20 (Hellmesberger)

Nr.	Orchesterwerke.
Hellmesberger, Jos. sen., Werke für Violin-Ensemble mit Orchesterbegleitung. 579 — Ballscene Partitur. 580 — dto. Orchesterstimmen, compl. 580a — dto. Violinstimme, Doubl. 580b — dto. Cellostimme, Doubl. 580c — dto. Bassstimme, Doubl. 581 — dto. Arrangement für Violine u. Klavier 582 — Gewitterscene. Partitur. 583 — dto. Orchesterstimmen, compl. 583a — dto. Violine I, Doubl. 583b — dto. Violine II, Doubl. 583c — dto. Cello, Doubl. 583d — dto. Bass, Doubl. 584 — dto. Arrangement f. Violine u. Klavier Zither. Alpengrüße (Paschinger), Sammlung leicht spielbarer populärer Melodien mit Text. 381/83 — Im Violinschlüssel, I—III. 384/86 — Im Bassschlüssel, I—III. 750 Koschat, 6 Lieder im Kärntner Volkston. I. Der verliebte Bua: „Diandl sei nurg'scheit“. II. „Der traurige Jodlerbursch“. III. „Beim Haselwirth“. IV. „Die Lieb blüht nur amol“. V. „Die g'streng Muster“. VI. „s'folgsame Diandl“ (Wiener Stimmung) mit beigefügtem Text. 751 — Dieselben (Münchener Stimmung) 369/71 Ziehrer, C. M., Ziehrer-Album I—III. 399/402 — Neues Ziehrer-Album I—IV. Gitarre. 276 Carulli, Gitarre-Schule (Krempf). 416 Giuliani, Gitarre-Schule (Studio per la Chitarra). Mandoline. 763 Bransoli, Mandolinenschule, complet 764/5 — Dieselbe in 2 Hefen. 494 Krempf, Mandolinenschule für die 8saitige (neapolitanische) Mandoline.	