



DET KONGELIGE BIBLIOTEK
MUSIKAFDELINGEN

Gade, Niels W.
Volkstänze... für Violine und
Klavier, op. 62...

Partitur.

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André

Diego Wilhelm
Gade

Volkstänze
für Violine und Klavier

op. 62

CARL LUND'S EFTF.

Niels Wilhelm
Gade

Volkstänze
für Violine und Klavier

op. 62



Edition Breitkopf 8076

D68

Röhrer

NIELS WILHELM GADE (1817–1890)

Volkstänze im nordischen Charakter für Violine und Klavier

Folk Dances in a Nordic Character for Violin and Piano

op. 62

herausgegeben von / edited by
Susanne Hoy



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Vorwort

„... wie intelligent und fein ist doch Gade. Außer Brahms wüßte ich doch keinen Musiker, der ein so subtiles, musikalisches Verständniß für alles Schöne hätte. Wie trefflich und gewissenhaft studirt er auch ein!“¹ schrieb der Widmungsträger der *Volkstänze* op. 62, Joseph Joachim, am 25. Mai 1868 an Clara Schumann. Joachim, im 19. Jahrhundert der wohl bedeutendste Geiger im klassischen Fach, war mit vielen wichtigen Musikern seiner Zeit persönlich bekannt.

Zu den Freunden Joachims gehörte auch der dänische Komponist Niels Wilhelm Gade, der im Herbst 1844 als Stellvertreter Mendelssohns die Berufung als Dirigent der Gewandhauskonzerte in Leipzig erhalten hatte. Nach Mendelssohns überraschendem Tod 1847 übernahm Gade deren Leitung. Während dieser Zeit gehörte neben Mendelssohn und dem Ehepaar Robert und Clara Schumann der noch jugendliche Geiger Joseph Joachim zu seinen engen Freunden. Auch nachdem Gade im Frühjahr 1848 Leipzig wegen des Ausbruchs der kriegerischen Auseinandersetzungen zwischen Dänemark einerseits, Preußen und Österreich andererseits, verlassen hatte, blieb diese Freundschaft bestehen. Im Februar 1862 besuchte Gade Joachim in Hannover. Joachim, der frühere Einladungen Gades wegen anderweitiger Verpflichtungen absagen mußte, reiste zum Gegenbesuch 1868 in die dänische Hauptstadt und gab dort mehrere Konzerte. Aus Kopenhagen schrieb er am 27. April 1868 seiner Frau: „Gade wünscht, daß wir hierher ziehen; er würde die Direction der Concerte mit mir theilen etc. etc. Wär's in Hamburg oder sonst in Deutschland! Neulich, d.h. vorgestern war ich bei Hof, des Vormittags; wohldenkende liebenswürdige Leute, aber nicht königlich. Ich spielte ein paar Kleinigkeiten mit Gade.“²

Wie auch andere Komponisten des 19. Jahrhunderts ließ Gade sich durch Joachim zu Violinkompositionen anregen. Da er ursprünglich Geiger werden wollte, hatte er als Komponist ohnehin eine besondere Beziehung zur Violine. So ist das einzige Solokonzert, das er komponierte, ein Violinkonzert. Aber auch in Gades Kammermusik spielt die Geige stets eine herausragende Rolle. 1850 bat Gade Joachim, ihm bei der Revision des Violinparts seiner Robert Schumann gewidmeten Sonate Nr. 2 für Violine und Klavier op. 21 (Edition Breitkopf 8457) zu helfen.³ Möglicherweise stammen die Fingersätze, die sich in der Erstausgabe der Gade-Sonate finden, von Joachim. 1858 widmete Gade dem Freund seine 6. Sinfonie in g-moll⁴ und 1886 die *Volkstänze im nordischen Charakter für Violine und Klavier* op. 62. Der 1887 bei Breitkopf & Härtel in Leipzig erschienene Erstdruck der *Volkstänze* trägt die Widmung „Joseph Joachim freundschaftlich zugeeignet“.

Gade schrieb die *Volkstänze* im Hinblick auf einen großen Geiger. Während er den Violinpart virtuos und durch eine hochentwickelte Doppelgrifftechnik technisch sehr anspruchsvoll gestaltete, wies er dem Klavier als Begleitinstrument nur eine untergeordnete Rolle zu. In seinen *Volkstänzen* bearbeitete Gade keine originalen Tänze oder Lieder, sondern komponierte in deren stilistischer Aura. Dies lag im Geschmack der Zeit, wobei die Spannweite von regelrechten Bearbeitungen bis zu nachempfundener Volksmusik reichte. Erinnert sei an die *Schwedischen Tänze* von Max Bruch, an die *Slawischen Tänze* von Antonin Dvořák, an die *Ungarischen Tänze* von Johannes Brahms. Gades Biograph William Behrend bemerkte dazu:

„Gade wurde also, wie es von allen Musikhistorikern anerkannt worden ist, eine Art Bahnbrecher für die *sinfonische Musik von nationalem Charakter*, die bald in Menge verbreitet wurde und an Beliebtheit gewann, und die bald so hervorragende Komponisten aufweisen konnte wie Smetana, Grieg, Dvořák, Tschaikowsky, um nur einige der bekanntesten Namen zu nennen. Obschon man sogar in Gades zweiter Sinfonie einen ersten Versuch hat finden wollen, den *Volkstanz* in die sinfonische Kunst einzuführen ..., darf man wohl sagen, daß Gades nationale Musik in Wirklichkeit von einem wesentlich anderen, weniger bewußt konstruierten Charakter war als die der Nachfolger, und seine Ansicht über die Richtung, die das Nationale z. B. in Griegs norwegischer Musik einschlug, war nicht frei von einem gewissen Unwillen.“⁵

Obgleich Gade zum Zeitpunkt der Komposition bereits 69 Jahre alt war, sprühen die *Volkstänze* geradezu vor jugendlicher Lebensfreude. Von der Vitalität des alten Gade war auch Eduard Hanslick, der ihm 1890 (in seinem Todestag!) in Kopenhagen begegnete, beeindruckt: „Er ist ein Jüngling von 72 Jahren. Wüßte man nicht sein Geburtsjahr aus dem Musik-Lexikon, nie würde man es herauslesen aus dieser rosig frischen Gesichtsfarbe, aus dem Feuer dieser blauen Augen, aus der kraftvollen Beweglichkeit des gedrungenen Körpers. Wie leicht eilt er treppauf treppab im Thorvaldsen-Museum, uns die schönsten Statuen eifrig erklärend; wie rasch weiß er beim Herausgehen einem voreiligen Omnibus nachzulaufen, um uns Plätze darin zu sichern! Mit derselben Jugendfrische und Liebenswürdigkeit macht er uns am folgenden Tage den Cicerone in dem weitläufigen, von historischen Kleinoden strotzenden Schloß Fredriksborg und führt uns von da durch den üppigen Buchenwald nach seiner Sommerwohnung in Fredensborg.“⁶

Die vorliegende Neuauflage folgt dem 1887 erschienenen Erstdruck: „Joseph Joachim / freundschaftlich zugeeignet / Volkstänze / (im nordischen Charakter) / für Violine / mit Klavierbegleitung / von / Niels W. Gade / Op. 62 / Leipzig und Brüssel / Breitkopf & Härtel / 17523.“ Einige kleinere Irrtümer und Unstimmigkeiten, vor allem in der Dynamik, Phrasierung und Artikulation, wurden stillschweigend beseitigt. Die Neuauflage stellt einen korrigierten Reprint der sich vom Erstdruck nur unwesentlich unterscheidenden Volksausgabe (Platten-Nr. 17523) dar. Das Stichbild des Erstdruckes wurde seinerzeit in die Volksausgabe übernommen.

Karlsruhe, Frühjahr 1995

Susanne Hoy

1 Andreas Moser (Hrsg.), *Briefe von und an Joseph Joachim*, Band 2, Berlin 1912, S. 472

2 Andreas Moser (Hrsg.), *Briefe*, Band 2, S. 469

3 Notiz im Autograph (Hessische Landes- und Hochschulbibliothek Darmstadt) von der Hand Gades: „Letzte Revision bitte ich an Hr. Conc. Joachim zu schicken!!! NWGade.“

4 Der Erstdruck enthält die Widmung: „Sinfonie (No.6. Gmoll) für Orchester componirt und Herrn Joseph Joachim gewidmet. Op. 32.“

5 William Behrend, *Niels W. Gade*, Leipzig 1918, S. 71

6 Eduard Hanslick, *Reisebriefe aus Skandinavien*, in: *Musikalischs und Litterarisches (= Der Modernen Oper V. Theil)*, Berlin 3/1890, S. 325ff, zitiert nach: Heinrich W. Schwab: *Hommage à Gade. Zu Klavierstücken von Robert Schumann und Edvard Grieg*, in: *Festschrift Søren Sørensen*, Kopenhagen 1990, S. 89f

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Preface

"... how intelligent and refined Gade is! Except for Brahms, I would be hard put to find another musician with such a subtle musical understanding of everything that is beautiful. And how accurately and conscientiously he rehearses!"¹ These words of praise were written by the dedicatee of the *Folk Dances* Op. 62 Joseph Joachim to Clara Schumann on 25 May 1868. Joachim, arguably the leading "classical" violinist in the 19th century, was personally acquainted with many important musicians of his day.

One of his friends was the Danish composer Niels Wilhelm Gade, who was appointed conductor of the Gewandhaus concerts in Leipzig in fall 1844 as Mendelssohn's deputy. Gade took over the directorship after Mendelssohn's untimely death in 1847. During his Leipzig years, Gade maintained close ties not only with Mendelssohn and the Schumann couple, but also with the young violinist Joseph Joachim. Their friendship remained intact even after Gade left Leipzig in spring 1848 following the outbreak of the armed conflict between Denmark on the one side, and Prussia and Austria on the other. Gade paid a visit to Joachim in Hanover in February 1862, and Joachim, whom commitments had forced to turn down previous invitations, returned the visit in 1868, when he traveled to the Danish capital and gave several concerts there. From Copenhagen he wrote to his wife on 27 April 1868: "Gade would like us to move here. He says he would share the direction of the concerts with me, etc. etc. If only it were in Hamburg or somewhere else in Germany! Recently, i. e. the day before yesterday, I was at court in the morning; cultivated, charming people, but not royal. I played some little things with Gade."²

Like other 19th-century composers, Gade was also inspired by Joachim to write violin pieces. And since he had originally wanted to become a violinist, Gade as a composer was already favorably predisposed towards the violin. The only concerto he wrote, for example, is a violin concerto. The violin also plays a major role in all of Gade's chamber music. In 1850, Gade asked Joachim to help him revise the violin part of his Sonata No. 2 for violin and piano Op. 21, dedicated to Robert Schumann (Edition Breitkopf 8457).³ It is possible that the fingerings contained in the first edition of this piece are from Joachim. In 1858, Gade dedicated his Sixth Symphony in G minor to his friend Joachim,⁴ and in 1886 the *Folk Dances in a Nordic Character for Violin and Piano* Op. 62. The *Folk Dances* were first published by Breitkopf & Härtel in Leipzig in 1887 and were "dedicated in friendship to Joseph Joachim".

Gade wrote the *Folk Dances* with a great violinist in mind. For while the violin part dazzles with virtuosity and makes impressive technical demands with its highly developed technique of double stops, the piano accompaniment definitely plays a secondary role. Gade did not arrange any original dances or songs in the *Folk Dances*, but composed in their spirit with a stylistically sure hand. This echoed the taste of the times for folk music, which ranged from authentic arrangements to recreated folk pieces. Let us recall Max Bruch's *Swedish Dances*, Antonín Dvořák's *Slavonic Dances* and Johannes Brahms' *Hungarian Dances*. Gade's biographer William Behrend observed: "Gade thus became a kind of trailblazer for symphonic music of a national

character (this is universally accepted by music historians), which soon reached widespread audiences and gained enormous popularity. It was soon able to boast of such outstanding composers as Smetana, Grieg, Dvořák and Tchaikovsky, to name but some of the most celebrated artists. Although some scholars have tried to discern a first attempt to introduce the folk *dance* into symphonic art in Gade's Second Symphony, one should say that in reality Gade's national music was of an essentially different order and less consciously constructed than that of his successors, and that his views on the direction that the nationalist aspect was taking in, for example, Grieg's Norwegian music were colored by a certain indignation."⁵

Although Gade was already 69 years old when he composed the *Folk Dances*, the work sparkles with youthful vitality. Eduard Hanslick, who visited him in Copenhagen in 1890 (the year of Gade's death!), was impressed with the energy of the aged composer: "He is a young man of 72. If you didn't know how old he was by looking in a music dictionary, you would never guess from his fresh, pink complexion, the fire of his blue eyes, the powerful suppleness of his stocky frame. How nimbly he rushed up and down the stairs in the Thorvaldsen Museum, eagerly telling us all about the loveliest statues! And how quickly he ran to catch a hastily leaving bus when we left, to make sure that we got seats in it! On the following day, it was with the same youthful energy and charm that he acted as our guide in the sprawling Fredriksborg Palace, which is brimming with historical treasures, and led us from there to his summer residence in Fredensborg through the leafy beech forest."⁶

This new edition is based on the first edition of 1887: "Joseph Joachim / freundschaftlich zugeeignet / Volks-tänze / (im nordischen Charakter) / für Violine / mit Klavierbegleitung / von / Niels W. Gade / Op. 62 / Leipzig und Brüssel / Breitkopf & Härtel / 17523." We have tacitly corrected a few minor errors and discrepancies, above all in the dynamics, phrasing and articulation. The new edition is a corrected reprint of the "Volksausgabe" (plate no. 17523), which differed only very slightly from the first edition. The engraver's plates of the first edition had been used for the Volksausgabe.

Karlsruhe, Spring 1995

Susanne Hoy

- 1 Andreas Moser (ed.), *Briefe von und an Joseph Joachim*, Vol. 2, Berlin, 1912, p. 472
- 2 Andreas Moser (ed.), *Briefe*, Vol. 2, p. 469
- 3 Note in the autograph (Hessische Landes- und Hochschulbibliothek Darmstadt) in Gade's hand: "Please send the final revision to Herrn Concertmaster Joachim!!! NWGade."
- 4 The first edition contains the dedication: "Symphony (No. 6 in G minor) for orchestra, composed and dedicated to Herrn Joseph Joachim. Op. 32."
- 5 William Behrend, *Niels W. Gade*, Leipzig 1918, p. 71
- 6 Eduard Hanslick, *Reisebriefe aus Skandinavien*, in: *Musikalischs und Litterarisches (= Der Modernen Oper V. Theil)*, Berlin, 3/1890, p. 325ff, quoted in: Heinrich W. Schwab: *Hommage à Gade. Zu Klavierstücken von Robert Schumann und Edvard Grieg*, in: *Festskrift Søren Sørensen*, Copenhagen 1990, p. 89f



Joseph Joachim freundshaftlich zugeeignet

Volkstänze
im nordischen Charakter
für Violine und Klavier

Niels Wilhelm Gade op. 62
herausgegeben von Susanne Hoy

I

Tempo moderato poco maestoso

Violine



6



11



16 *espiabile* *dim.* *dolce* *tranquillamente*

21 *cresc.* *f*

26 *dim.* *dolce* *dim.* *p* *dolce* *Re.d.*

30 *p dolce* *f*

Tempo I*joseph Joachim freundlich zugeeignet*

35

40

45

49

dim.

54. *cantabile* *f*

60. *dolce* *dim.* *f* *mp leggiero*

65. *mp*

69. *sul G* *mf*

74

79

84

90

95

99

dim.

fz

fz

103

f

mf

>

cresc.

Red. *

107

f

ff

ffz

12523

Red. *

II

Allegro scherzando

Musical score for piano, page 10, section II, Allegro scherzando. The score consists of four staves of music. The top staff is treble clef, 2/4 time, key signature one flat. The second staff is bass clef, 2/4 time, key signature one flat. The third staff is treble clef, 2/4 time, key signature one flat. The fourth staff is bass clef, 2/4 time, key signature one flat. Measure 10 starts with a forte dynamic (f) in the bass, followed by a dynamic ff in the treble. Measures 11 and 12 show a transition with dynamics mf, p, f, and ff. Measure 16 begins with a dynamic mf in the bass, followed by a dynamic f.

21

25

sostenuto

p dolce

dim.

p dolce

mf

p dolce

f

mf

p

mf

f

p

mf

p

35

41

46

51

56

60

65

70

74

A handwritten musical score for piano, consisting of four staves of music. The score is in common time and includes dynamic markings such as *mf*, *f*, *p*, and *dim.*. Measure 79 starts with a forte dynamic *f*. Measure 83 begins with a dynamic *f*. Measure 87 starts with a dynamic *mf*. Measure 91 begins with a dynamic *f*.

Musical score for piano, featuring four staves of music with various dynamics and performance instructions:

- Staff 1 (Treble Clef): Measures 95-98. Dynamics: p , *dolce*. Measure 98 ends with a fermata.
- Staff 2 (Bass Clef): Measures 95-98. Dynamics: p , *dolce*.
- Staff 3 (Treble Clef): Measures 99-100. Dynamics: p , *sempre p*, *sempre p e staccato*.
- Staff 4 (Bass Clef): Measures 99-100. Dynamics: p .
- Staff 5 (Treble Clef): Measures 102-103. Dynamics: p , *dim.*, *p*, *f*, *con fuoco*.
- Staff 6 (Bass Clef): Measures 102-103. Dynamics: p , *f*, *ff*.
- Staff 7 (Treble Clef): Measures 106-107. Dynamics: *ff*, *fz*.
- Staff 8 (Bass Clef): Measures 106-107. Dynamics: *fz*.

Performance instructions include *Re.d.* (riten. decrescendo) at the end of measure 100 and *Re.d.* at the end of measure 107.

III

Allegro moderato, ma vivace

Musical score for piano, three staves, Allegro moderato, ma vivace.

The score consists of three staves, each with a treble clef and a key signature of two sharps (F major). The time signature varies between common time (indicated by '4') and 3/4 time.

- Staff 1:** Features eighth-note patterns. Measure 1 starts with a rest followed by a sixteenth-note pattern. Measures 2-3 show eighth-note pairs with grace notes. Measures 4-5 show eighth-note pairs with slurs. Measures 6-7 show eighth-note pairs with grace notes. Measures 8-9 show eighth-note pairs with slurs.
- Staff 2:** Features eighth-note patterns. Measures 1-2 show eighth-note pairs with grace notes. Measures 3-4 show eighth-note pairs with slurs. Measures 5-6 show eighth-note pairs with grace notes. Measures 7-8 show eighth-note pairs with slurs.
- Staff 3:** Features eighth-note patterns. Measures 1-2 show eighth-note pairs with grace notes. Measures 3-4 show eighth-note pairs with slurs. Measures 5-6 show eighth-note pairs with grace notes. Measures 7-8 show eighth-note pairs with slurs.

Performance dynamics include *f*, *p*, *fz*, and *mf*. Articulation marks such as *3*, *6*, and *9* are placed under specific notes. Measure numbers 1 through 9 are indicated above the staves.

Musical score for piano, page 17, featuring four staves of music. The score consists of two systems of four measures each. Measure 9 starts with a dynamic of *mf*, followed by a dynamic of *p*. Measure 10 begins with a dynamic of *fz*, followed by *mf*. Measure 11 starts with a dynamic of *fz*, followed by *mf*. Measure 12 begins with a dynamic of *fz*, followed by *mf*. Measure 13 starts with a dynamic of *fz*, followed by *p*. Measure 14 begins with a dynamic of *fz*, followed by *p*. Measure 15 starts with a dynamic of *fz*, followed by *mf*. Measure 16 begins with a dynamic of *fz*, followed by *p*. Measure 17 starts with a dynamic of *fz*, followed by *mf*. Measure 18 begins with a dynamic of *fz*, followed by *p*. Measure 19 starts with a dynamic of *fz*, followed by *f*.

Meno Allegro

23 *cantabile* 4 3 *dim.* *sul D* *pizz.*

28 *V* *dim.* *f* *mf dolce* *dolce*

33 *pizz.* *mf dolce* *dim.* *p dolce*

38 *con espress.* *tranquillamente* *p dolce* *dolce*
tranquillamente *p* *dolce* *p*

43

dolce

dim.

Tempo I

accelerando

mf

f

p

fz

p

f

p

fz

mf

fz

p

fz

mf

48

52

56

60

63 *dolcissimo*

66

69 *dolce*

73

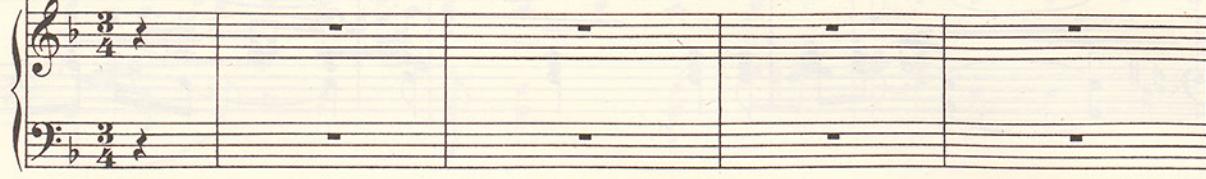
76

79

82

IV

MENUETTO

Andante con moto

18

22

26

30

24

REEL
Molto vivace

Musical score for piano, page 10, featuring four staves of music. The score includes dynamics such as *f*, *p*, *mf*, *fz*, and *dim.*. Measure 39 starts with a dynamic *p* followed by *p* and *mf*. Measure 44 begins with a dynamic *mf*. Measure 49 ends with a dynamic *mf*. Measure 54 ends with a dynamic *p*.

59

64

69

74

79

17523

Andante con moto



Musical score for piano, page 26, measures 92-97. The score consists of two staves. The top staff starts with a dynamic of *fz*. Measures 92-93 show eighth-note patterns. Measure 94 begins with *p dolce*. Measures 95-96 continue with eighth-note patterns. Measure 97 concludes with *p*.

Musical score for piano, page 26, measures 98-103. The score consists of two staves. The top staff starts with *f*. Measures 98-99 show eighth-note patterns. Measure 100 begins with *p*. Measures 101-102 continue with eighth-note patterns. Measure 103 concludes with *f*.

Musical score for piano, page 26, measures 104-109. The score consists of two staves. The top staff starts with *mf*. Measures 104-105 show eighth-note patterns. Measure 106 begins with *mf*. Measures 107-108 continue with eighth-note patterns. Measure 109 concludes with *mf*.

104

105

106

107

108

112

113

114

115

116

158

162

166

Re.d.

170

174

cresc.

f

Rwd.

180

ff

fz

Rwd.

184

*

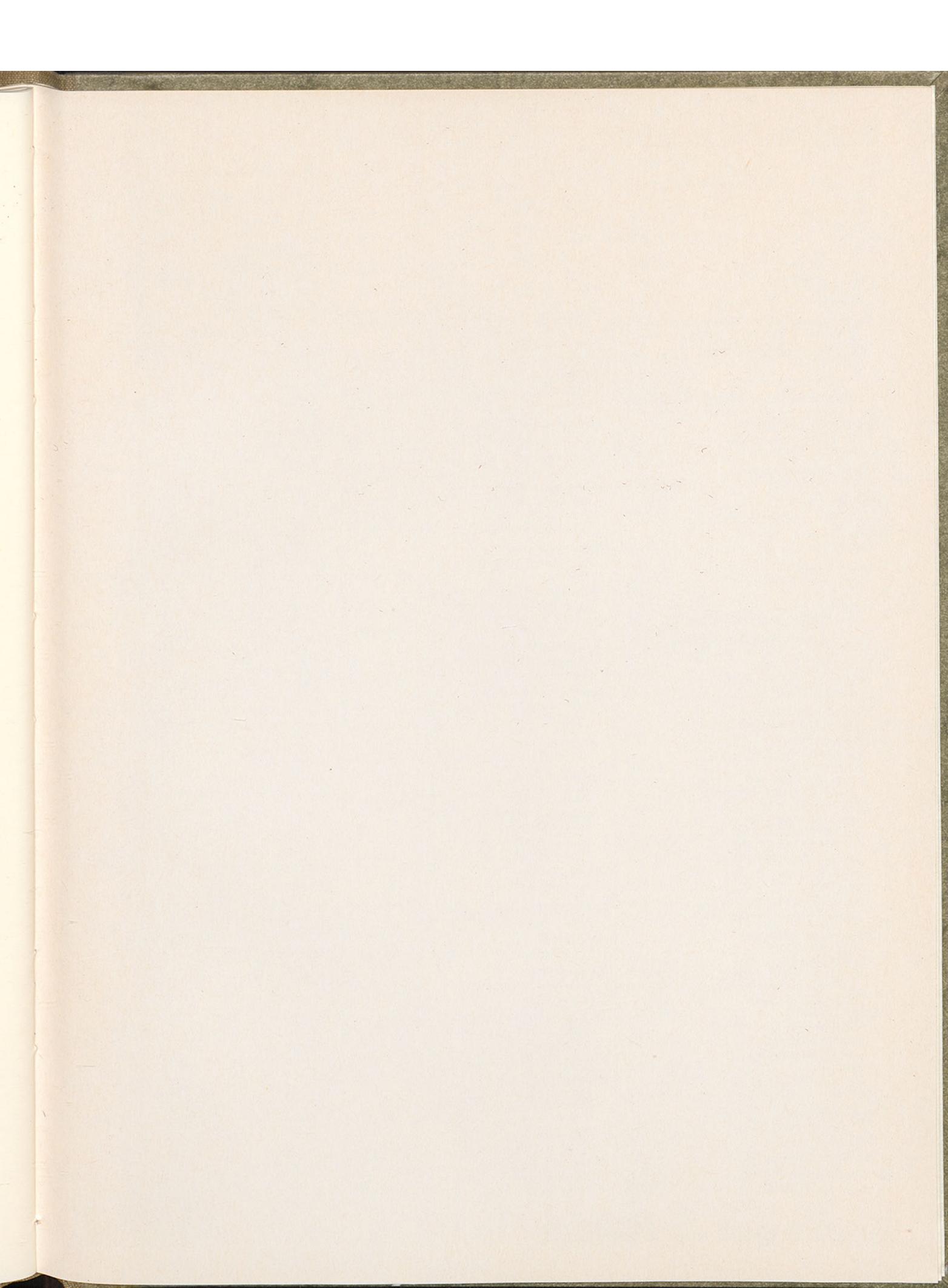
188

ff

fz

Rwd.





Violin-Literatur

eine Auswahl

Schul- und Studienwerke

Fritz Scharlach

- Geigenschule
4 Hefte EB 6678-81
Spielmusik für 2 Violinen
Beihet zu Heft I der Schule EB 6787
Spielmusik für 3 Violinen
(2 Violinen und Viola)
Beihet zu Heft II und III der Schule EB 8068

Studien zum Spielen Neuer Musik für Violine

- mit Werken von Denissow, Nicolaus
A. Huber, Lachenmann, Lehmann,
Maderna u. v. a. (Ozim) EB 8356

Violine solo/mehrere Violinen

Johann Sebastian Bach

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BWV 1001-1006 (Davisson) EB 6409

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- Sechs leichte Duos op. 14 EB 1423

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Violine(n) und Klavier (Cembalo/Continuo)

Anonymous (J. S. Bach?)

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(Stinson/Schulenberg) EB 8553

Johann Sebastian Bach

- Konzert a-moll BWV 1041
(Davisson/K lengel) EB 919

- Konzert E-dur BWV 1042
(Davisson/K lengel) EB 920

- Konzert d-moll BWV 1043

- Ausgabe für 2 Violinen und Klavier
(Davisson/Haverkampf) EB 6333

- Konzert d-moll BWV 1060

- Ausgabe für 2 Violinen (Oboe und
Violine) und Klavier (Schneider) EB 5200

- Sinfoniasatz D-dur BWV 1045 (Saran) EB 921

- Drei Sonaten BWV 1014-1016

- (Naumann) EB 6854

- Sonate G-dur BWV 1021 (Blume) EB 5936

- Sonate e-moll BWV 1023 (Davisson) EB 6415

Ludwig van Beethoven

- Konzert D-dur op. 61
(Oistrach/Bernstein) EB 7403

- dazu: Kadenz von F. Busoni EB 4779

- Kadenz von T. Spivakovsky EB 6460

- Konzertsatz C-dur WoO 5

- (Fischer/Urkawa) EB 6623

- Zwei Romanzen G-dur op. 40 und

- F-dur op. 50 (Davisson) EB 1172

- Sechs variierte Themen op. 105

- 2 Hefte EB 5643/44

- Zehn variierte Themen op. 107

- 5 Hefte EB 5645-49

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- Konzert D-dur op. 77 (Busch) EB 6039

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- Sonate Nr. 2 A-dur op. 100 EB 6037

- Sonate Nr. 3 d-moll op. 108 EB 6038

- Sonatensatz (Scherzo) c-moll op. post EB 6049

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- Albumblatt e-moll Busoni-Verz. 272 EB 4943
Konzert D-dur op. 35a EB 5210
Busoni-Verz. 243 EB 5189
Zweite Sonate e-moll op. 36a
Busoni-Verz. 244 EB 5189

Ernest Chausson

- Poème op. 25 EB 2507

Johann Nepomuk David

- Konzerte
- Nr. 1 Werk 45 EB 6207
- Nr. 2 Werk 50 EB 6300

Antonín Dvořák

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- Sonate A-dur op. 13 EB 2569

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- Sonate A-dur (Busch) EB 5234

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- Sonate Nr. 2 d-moll op. 21
(Hoy-Draheim) EB 8457
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- Sechs Sonaten op. IVa (Lutz)
2 Hefte EB 8327/28

Christoph Willibald Ritter von Gluck

- Ballettszene und „Reigen seliger
Geister“ aus „Orpheus und Euridike“
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- Triosonate B-dur für 2 Violinen und
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- Konzert C-dur Hob VIIa:1
(Davisson/K lengel) EB 2891

- Konzert G-dur Hob VIIa:4
(Davisson/K lengel) EB 2892

- Konzert B-dur Hob VIIa:B2
(Gärtner/Schuster) EB 2893

Marek Kopelent

- Musique piquante BG 931

Joseph Martin Kraus

- Konzert C-dur (Lebermann/Haverkampf) EB 6287

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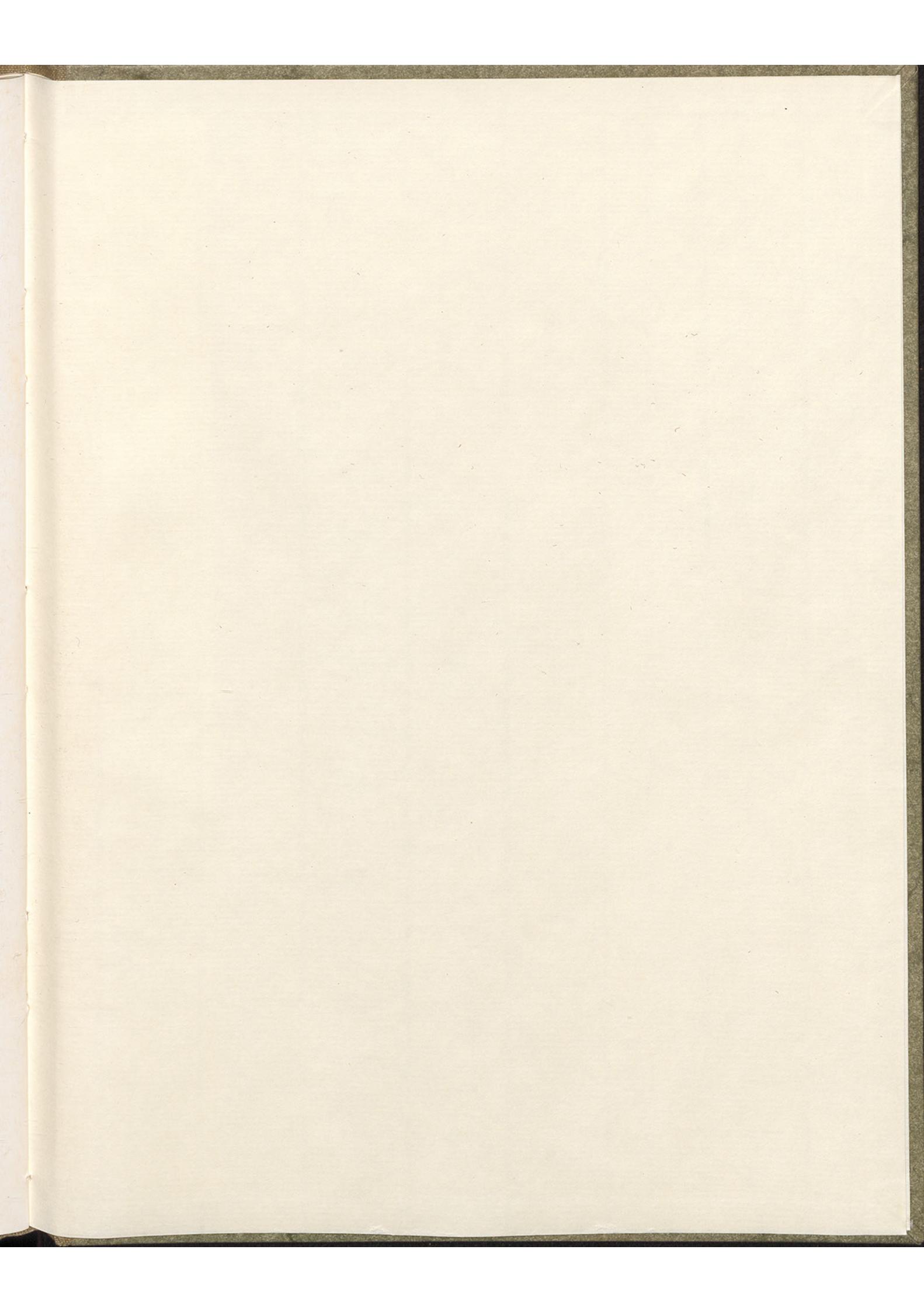
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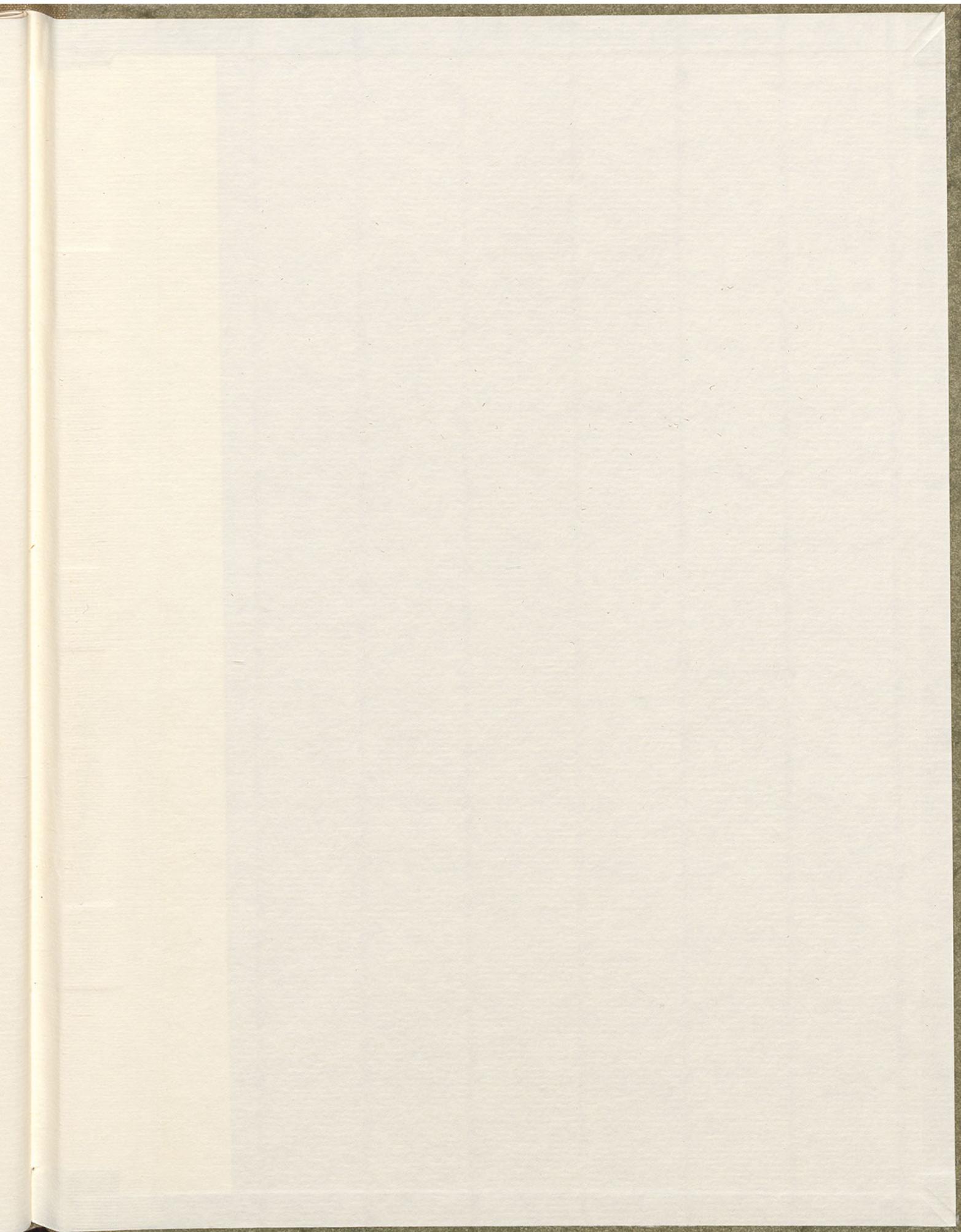
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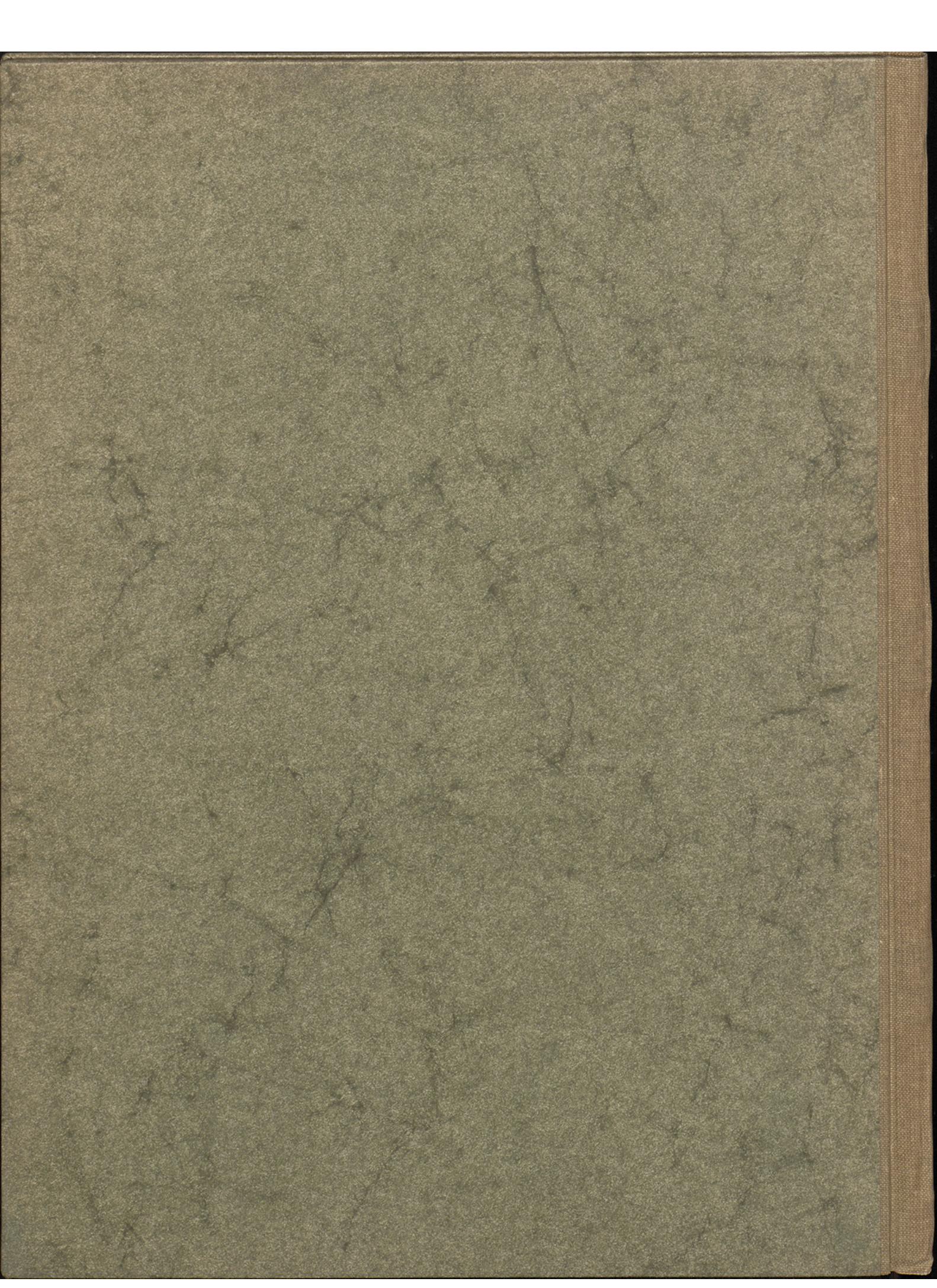
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Volkstänze
im nordischen Charakter
für Violine und Klavier

Violin

Einzelstücke aus dem
Von Joachim Joachimstrasse 10a Berlin

CARL LUND'S EFTF.

Joseph Joachim freundschaftlich zugeeignet

I oqmoT

Volkstänze
im nordischen Charakter
für Violine und Klavier

Violine

Niels Wilhelm Gade op. 62
herausgegeben von Susanne Hoy

I

Tempo moderato poco maestoso

Violine

Tempo moderato poco maestoso

1

5

9

13

16

19

24

27

31

f

mf

fz

dim.

dolce

tranquillamente

cresc.

dolce

dim.

p dolce

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2

Tempo I

Violine

35

mf

f

42

46

fz

49

dim.

f

fz

53

fz

f cantabile

dolce

dim.

63

mp leggiero

f

66

fz

mp

69

sul G

fz



Violine

3

Musical score for Violin, page 3, featuring ten staves of music. The score includes dynamic markings such as *f*, *mf*, *dolce dim.*, *f con fuoco*, *dim.*, *ffz*, and *ffz*. Measure numbers 72, 76, 82, 88, 93, 97, 100, 103, 106, and 109 are indicated at the beginning of each staff. The music consists of sixteenth-note patterns and eighth-note chords, with various slurs and grace notes.

Violine

III

Allegro scherzando

Allegro scherzando

6. *fz* *fz*

6. *mf*

11. *f* *mf*

16. *mf*

21. *f*

25. *sostenuto* 1 *p dolce* *mf* *p dolce*

33. *fz* *fz* *f* *p* *mf*

39. *p* *f* *dim.*

45. *p* *f* *fz*

50. *fz* <> *mf*

Violine

5

Sheet music for Violin, page 5, featuring 11 staves of musical notation. The music is in common time, mostly in G minor (indicated by a 'b' in the key signature). Measure 55 starts with a dynamic *fz*. Measures 60 and 65 show slurs and grace notes. Measure 70 includes dynamics *fz*, *f*, and *>>f*. Measure 75 features dynamics *p dolce*, *mf*, and *p*. Measures 83 and 88 show slurs and grace notes. Measure 94 includes dynamics *dim.*, *dolce*, and *3*. Measure 99 starts with *p* and ends with *sempr p e stacc.* Measure 102 starts with *p* and ends with *3*. Measure 105 starts with *f* and ends with *ff*.

Violine

III

Allegro moderato, ma vivace

Sheet music for Violin Part III, Allegro moderato, ma vivace. The score consists of ten staves of musical notation with various dynamics and performance instructions.

Measure 1: *f*

Measure 2: *mf*

Measure 6: *f*

Measure 9: *mf*

Measure 12: *fz*

Measure 15: *fz*

Measure 18: *fz*

Measure 21: *mf*

Measure 26: *sul D*, *pizz.*, *dim. mf dolce*

Measure 32: *pizz.*, *dim. mf dolce*

Measure 38: *p dolce*, *con espress. tranquillamente*, *pizz.*, *dolce*

Violine

7

44

Tempo I

51 dolce

54

57

61

64

68

72 cresc.

75

78

81

17523

Violine

IV

MENUETTO

Andante con moto

f e marcato

This section contains ten staves of musical notation for violin. Measure 1 starts with a forte dynamic (f) followed by a marcato dynamic (e). Measures 2 through 4 show eighth-note patterns. Measure 5 begins with a dynamic of f, followed by a crescendo (>) leading to a decrescendo (<). Measure 6 features a dynamic fz. Measures 7-10 show sixteenth-note patterns. Measure 11 begins with a dynamic fz, followed by a crescendo (>) leading to a decrescendo (<). Measure 12 features a dynamic p dolce. Measures 13-16 show sixteenth-note patterns. Measure 17 begins with a dynamic fz, followed by a crescendo (>) leading to a decrescendo (<). Measure 18 features a dynamic p dolce. Measures 19-22 show sixteenth-note patterns. Measure 23 begins with a dynamic fz, followed by a crescendo (>) leading to a decrescendo (<). Measure 24 features a dynamic f. Measures 25-28 show sixteenth-note patterns. Measure 29 begins with a dynamic fz, followed by a crescendo (>) leading to a decrescendo (<). Measure 30 features a dynamic fz.

REEL

Molto vivace

This section contains two staves of musical notation for violin. Measure 31 starts with a dynamic f. Measures 32-34 show eighth-note patterns. Measure 35 begins with a dynamic fz, followed by a crescendo (>) leading to a decrescendo (<). Measure 36 features a dynamic fz. Measures 37-38 show eighth-note patterns.

Violine

9

Musical score for Violin, page 9, featuring ten staves of musical notation. The score includes dynamic markings such as *f*, *mf*, *p*, *ff*, and *riten.*. Performance instructions include *pizz.*, *arco*, and *dim.*. Measure numbers 42, 46, 50, 54, 58, 62, 67, 72, 76, and 80 are indicated at the beginning of each staff. The key signature changes from one sharp to three sharps throughout the piece.

Andante con moto
marcato

91 2 0 4 *p dolce*

95 1 3 4 1

98 *f*

102 2 0 *fz*

106 1 3 0 2 *p dolce*

109 3 0 2

113 4 2 >>>

117 0 2 0 0. fz fz 2

Violine

11

Molto vivace

Sheet music for Violin (Violine) in 2/4 time, major key, Molto vivace tempo. The page contains ten staves of musical notation with various dynamics and performance markings.

129

133

137

142

146

150

153

47523

Violine

158

f

161

f

165

f

168

f

171

f

174

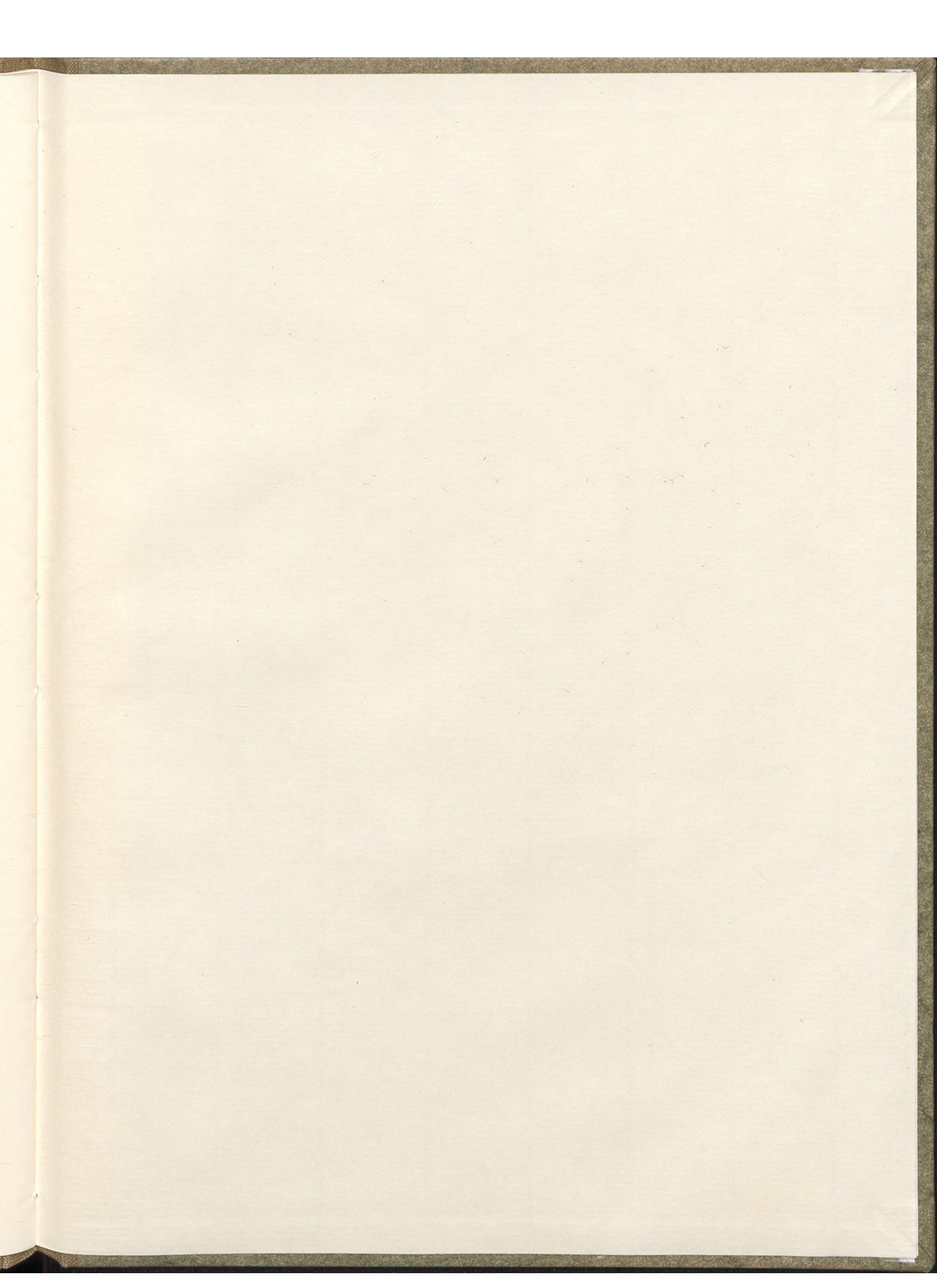
177

181

ff

185





Violin

