

1896

Valse de Concert

Joseph Wieniawski

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CHOICE COMPOSITIONS

for
Pianoforte

Leybach. J. <i>Op. 52.</i> 5th Nocturne.60	Doppler. J.H. I think of thee25
Rendano. A. Chant du Paysan.40	Dvořák. Anton Valse Gracieuse35
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Pacher. J.A. <i>Op. 53.</i> Tendresse.50	Hennes. A. Chant de la Creole.60
Widor. Ch.M. Morceau de Bal.50	Prior. M. Wedding March (Lohengrin)50
Brinkmann. M. Farewell.25	Löw. J. <i>Op. 228.</i> At the Spinning-wheel.40
Ravina. Henri <i>Op. 86.</i> Calinerie E minor .40		Löw. J. <i>Op. 108, No 3.</i> March from Tannhäuser .50	
Bachmann. G. Les Sylphes. (Impromptu Valse) .60		Lomas. W. Tarantella in E minor.50
Lack, Theo. Gondolina.50	Chaminade. C. <i>Op. 30.</i> Air de Ballet.75
Chaminade, C. <i>Op. 50.</i> Lisonjera (Flatterer) .40		Leybach. J. <i>Op. 64. 1re</i> Boléro Brillante.65

Meyer-Helmund, Erik <i>Op. 28, No 2.</i> Tanzweise. .65	
Chaminade. C. <i>Op. 37.</i> Pas des Amphores.50
Lack, Theo. <i>Op. 134.</i> Idilio.35
Chaminade. C. <i>Op. 60.</i> Les Sylvains.50
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Schulhoff. J. <i>Op. 15.</i> Agitato.75
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Lack. Theo. <i>Op. 136.</i> Madrigal35
Schütt. Ed. <i>Op. 34, No 5.</i> Reverie in A flat .40	

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VALESE DE CONCERT.

Joseph Wieniawski, Op. 3.

PRELUDE. Andante.

The musical score is divided into two main sections: a Prelude and a Valse. The Prelude, marked 'Andante', is in 3/4 time and features a complex texture with multiple layers of chords and arpeggios. It includes dynamic markings such as *pp* and *m.s.*, and contains various technical annotations like fingering numbers (1, 2, 3, 4, 5) and slurs. The Valse section, marked *p*, is in 3/4 time and consists of a series of chords in the right hand and a simple bass line in the left hand. The score concludes with a *rall.* marking.

5 2 3 3 1 3 2 4 1

Ped. *

Ped. * Ped. *

una corda

Ped. * Ped. *

Ped. * Ped.

risoluto

ff
tre corde

Ped. *

4 5 4 3 2 4

Ped. *

8

Musical notation for the first system, measures 8-13. The right hand features a complex, rapid sixteenth-note pattern, while the left hand provides a steady accompaniment of chords and single notes.

Musical notation for the second system, measures 14-19. The right hand continues with intricate sixteenth-note passages, and the left hand has some notes with accents.

Musical notation for the third system, measures 20-25. The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment. A *cresc.* marking is present in the right hand.

Musical notation for the fourth system, measures 26-31. The right hand has a melodic line with grace notes, and the left hand has a simple accompaniment. Dynamic markings *p* and *pp* are present.

Musical notation for the fifth system, measures 32-37. The right hand has a melodic line with grace notes, and the left hand has a simple accompaniment.

amoroso

f

appassionato

p

molto capriccioso

pp

f

f

a tempo

cresc. *p* *rall.* *a tempo*

Poco piu lento. *poco rall.*

pp

cresc. *p* *rall.* *a tempo*

8

8

13 2

15

13 2

2 5

2

1 4 3

leggiro scherz.

2

2

Detailed description: This system contains the first two staves of music. The upper staff begins with a measure marked '8' and contains a complex melodic line with many beamed notes. The lower staff provides harmonic accompaniment. The tempo/mood marking 'leggiro scherz.' is placed above the lower staff. Fingering numbers are present throughout.

2 5

3 5

14 3

2 1 2 3

3 1

Detailed description: This system contains the third and fourth staves. The upper staff continues the melodic line with various ornaments and slurs. The lower staff continues the accompaniment. Fingering numbers like '2 5', '3 5', '14 3', and '2 1 2 3' are visible.

5

3 4

5

3 4

5

3 4

5

1 2

1 2

1 2

1 2

Detailed description: This system contains the fifth and sixth staves. The upper staff features a series of slurred notes and some ornaments. The lower staff continues with a steady accompaniment. Fingering numbers are clearly marked.

Detailed description: This system contains the seventh and eighth staves. The upper staff continues the melodic development. The lower staff provides accompaniment. The notation includes various note values and rests.

3

3

2

2

1 3

1 4 2

1

Detailed description: This system contains the ninth and tenth staves. The upper staff features a series of slurred notes, possibly a triplet or a similar rhythmic figure. The lower staff continues the accompaniment. Fingering numbers are present.

First system of musical notation. The treble clef staff contains a complex melodic line with many slurs and fingerings (1-5). The bass clef staff contains a simpler accompaniment. Dynamics include *p* and *poco cresc.*

Second system of musical notation. The treble clef staff features a more active melodic line with slurs and fingerings. The bass clef staff continues the accompaniment. Dynamics include *cresc.*, *agitato*, and *f*.

Third system of musical notation. The treble clef staff has a melodic line with slurs and fingerings. The bass clef staff has a rhythmic accompaniment. Dynamics include *f* and *cresc.*

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and fingerings. The bass clef staff has a rhythmic accompaniment. Dynamics include *f*.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and fingerings. The bass clef staff has a rhythmic accompaniment. Dynamics include *f*.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff has a few chords and rests.

Second system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with triplets and slurs, while the bass staff has rests.

Third system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with slurs and accents. The bass staff has chords. The instruction *una corda* is written above the treble staff. Pedal markings are present below the bass staff.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with slurs and accents. The bass staff has chords. Pedal markings are present below the bass staff.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with slurs and accents. The bass staff has chords. The instruction *risoluto* is written above the treble staff, and *ff tre corde* is written below the treble staff. Pedal markings are present below the bass staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats (B-flat, E-flat, A-flat). The music features complex chordal textures with many beamed notes and slurs. There are several accents (>) and dynamic markings like *mf* and *f* throughout the system.

The second system of musical notation continues the piece with two staves. It features similar complex chordal textures with beamed notes and slurs. The lower staff has some melodic lines with slurs and accents. The key signature remains three flats.

The third system of musical notation features a prominent octavo (8) marking over a series of beamed notes in the upper staff. The lower staff has a steady accompaniment of chords. Dynamic markings include *cresc.* and *ff senza rall.* The key signature is three flats.

The fourth system of musical notation continues with two staves. It features complex chordal textures with beamed notes and slurs. The lower staff has some melodic lines with slurs and accents. The key signature remains three flats.

The fifth system of musical notation features a prominent octavo (8) marking over a series of beamed notes in the upper staff. The lower staff has a steady accompaniment of chords. The key signature is three flats.

The first system of music spans measures 8 to 11. It features a complex texture with multiple voices in both the treble and bass staves. The treble staff contains several sixteenth-note passages, some with accents and slurs. The bass staff provides a harmonic foundation with chords and some melodic lines. The key signature is three flats (B-flat major or D-flat minor).

The second system covers measures 12 to 15. It begins with a section marked 'rall.' (rallentando) in the bass staff. The treble staff continues with intricate sixteenth-note patterns. The system concludes with a section marked 'a tempo' (allegretto) featuring triplet rhythms in both staves.

The third system, measures 16 to 19, shows a continuation of the melodic and harmonic development. The treble staff has a more active line with slurs and accents, while the bass staff maintains a steady accompaniment. The key signature remains three flats.

The fourth system, measures 20 to 23, is characterized by a dynamic shift to *fff* (fortissimo) and a section marked 'Led.' (likely 'Lento' or 'Ad libitum'). The treble staff features a series of sixteenth-note runs, and the bass staff has a more rhythmic accompaniment.

The fifth system, measures 24 to 27, concludes the page. It features a final section with a 'Led.' marking. The treble staff has a melodic line with slurs, and the bass staff has a dense chordal texture. The system ends with a double bar line and a small asterisk symbol.

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