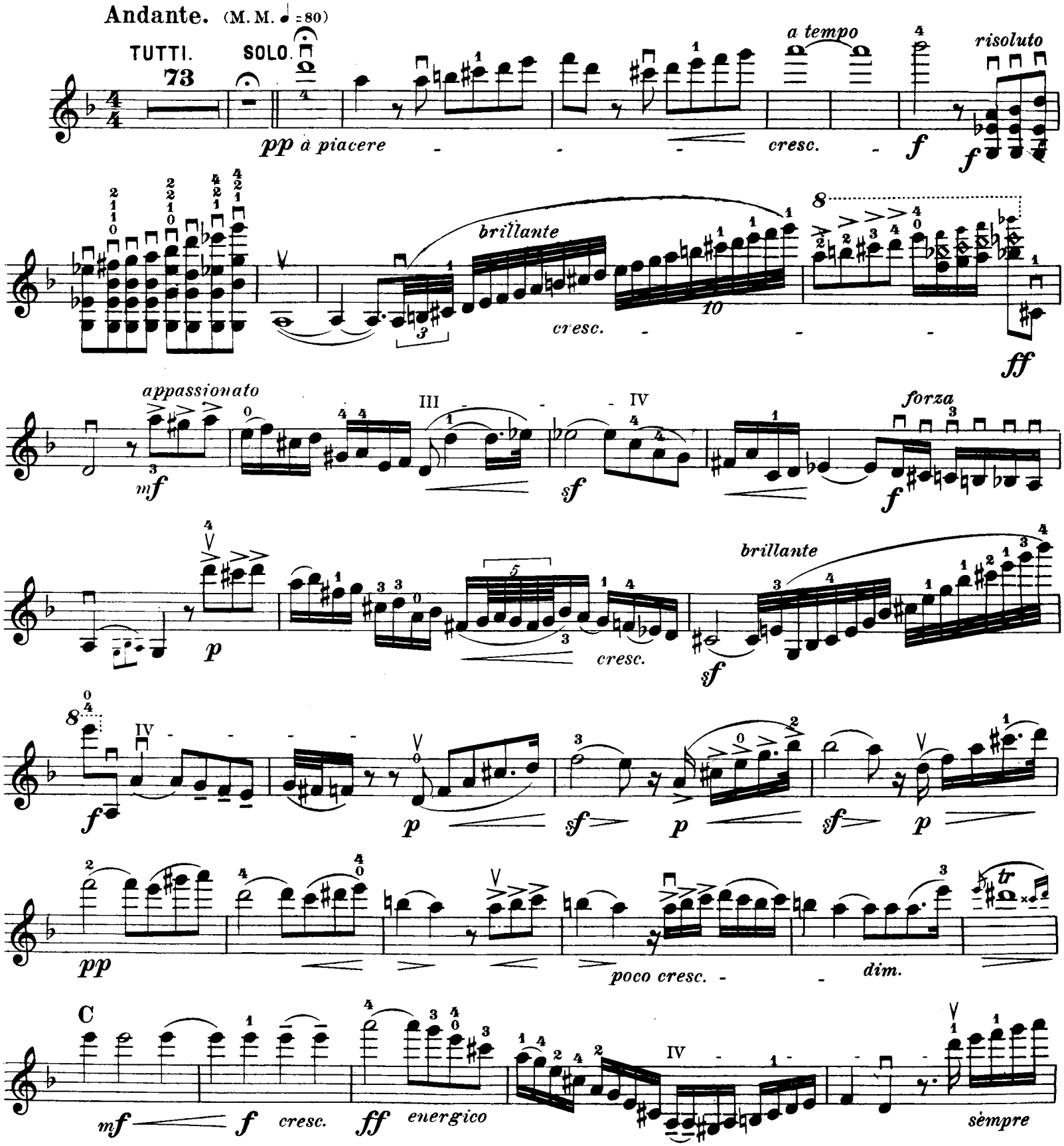
Grand Concerto.

(D MINOR.)

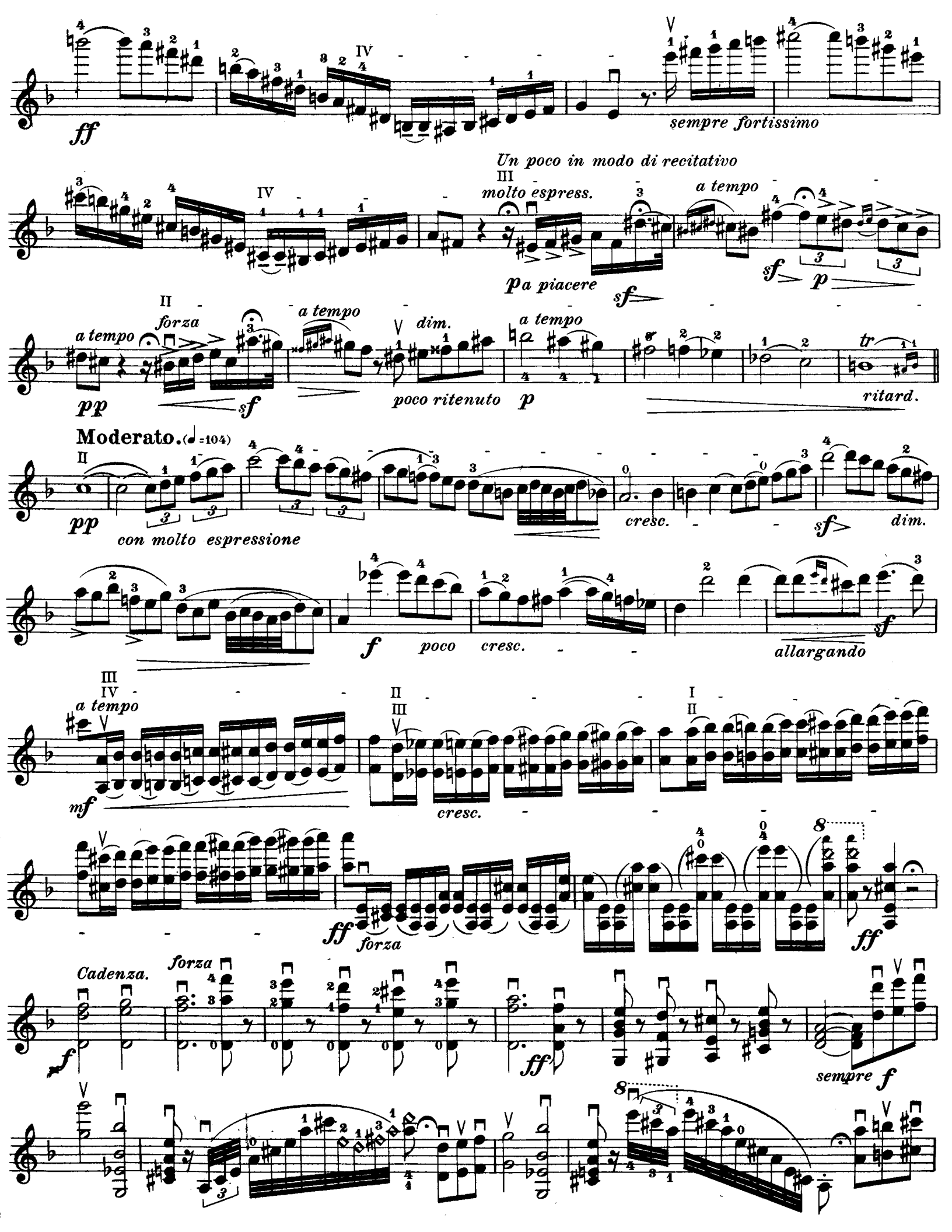
VIOLIN.

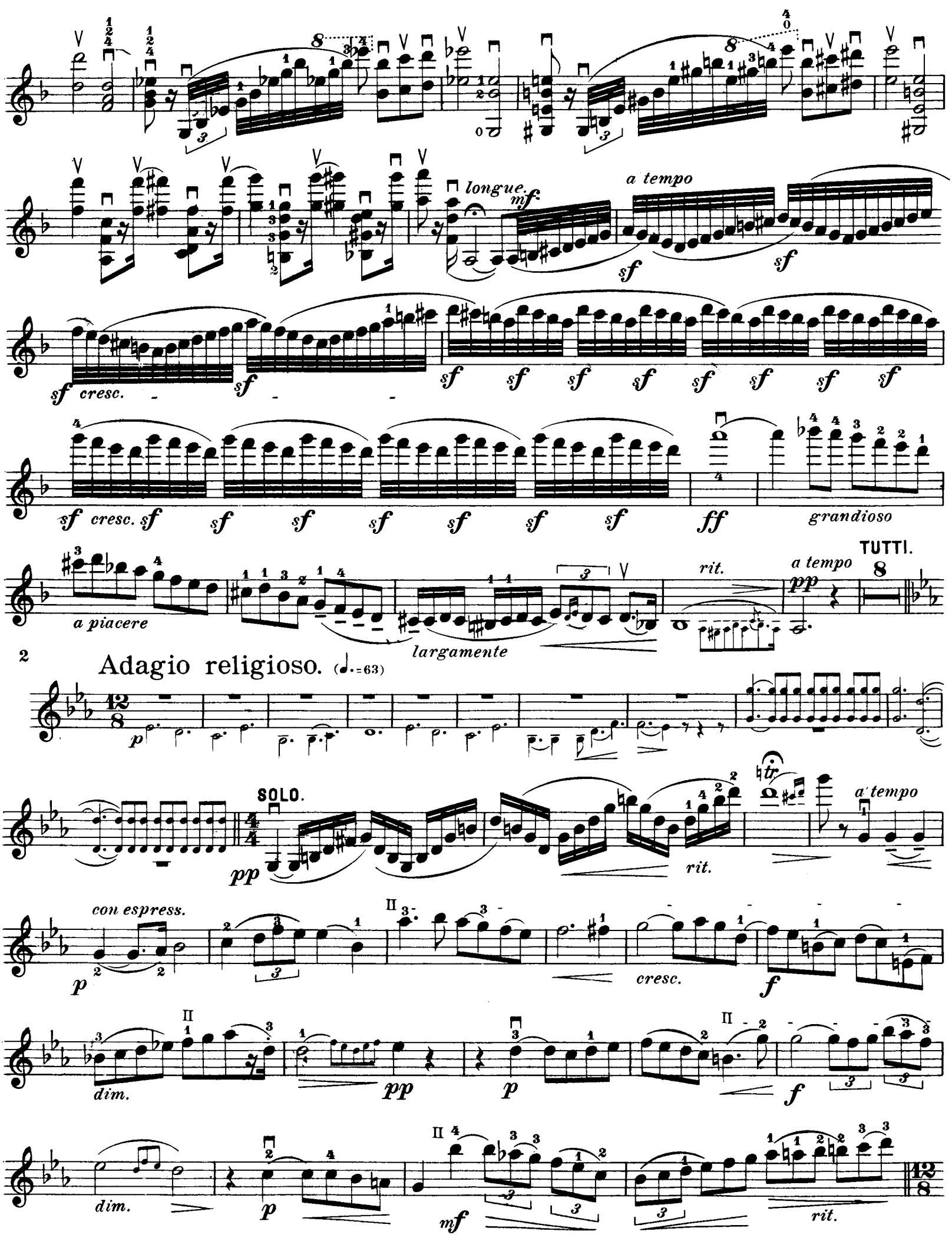
H. VIEUXTEMPS, Op. 31.

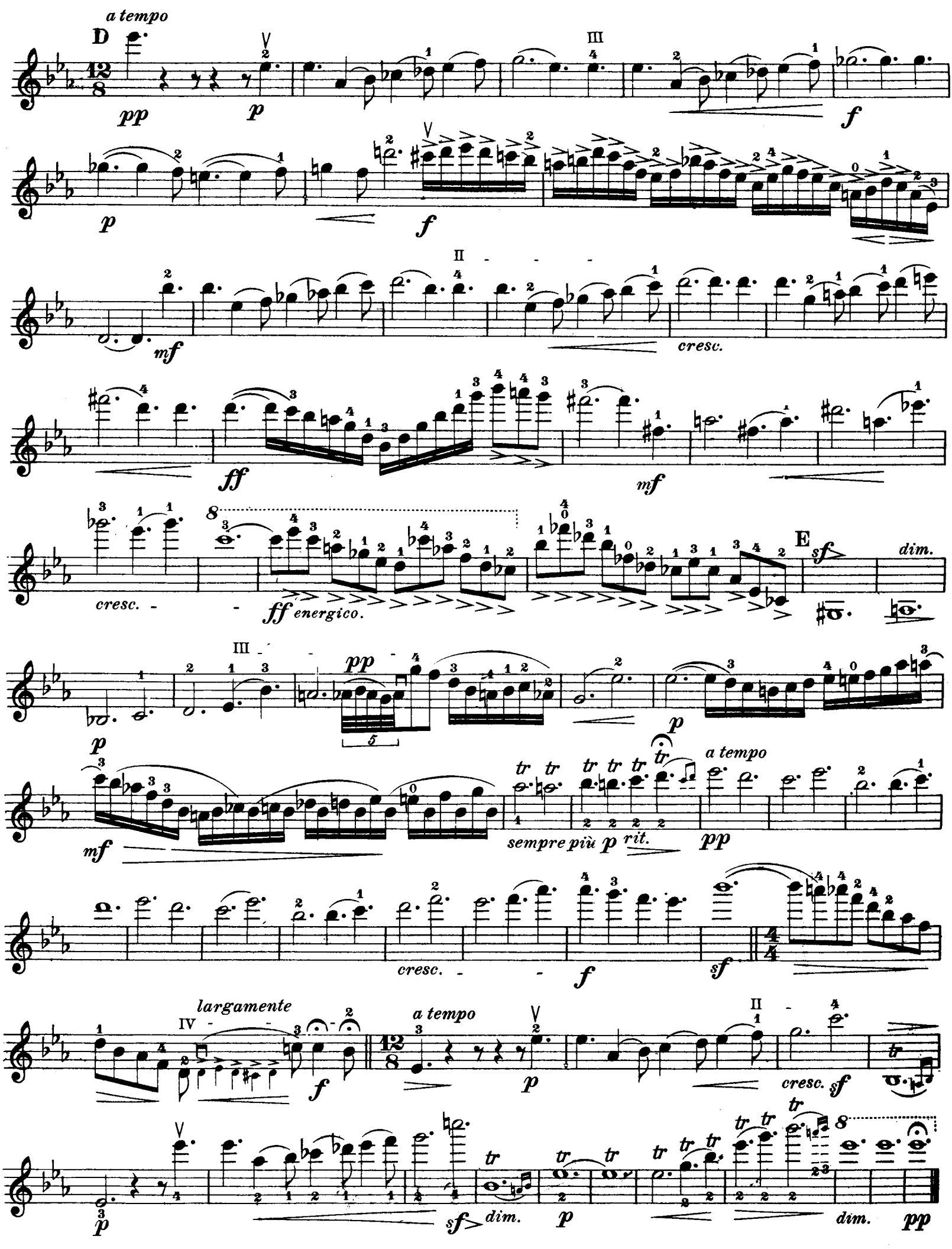
Revised and fingered by August Wilhelmj.



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.

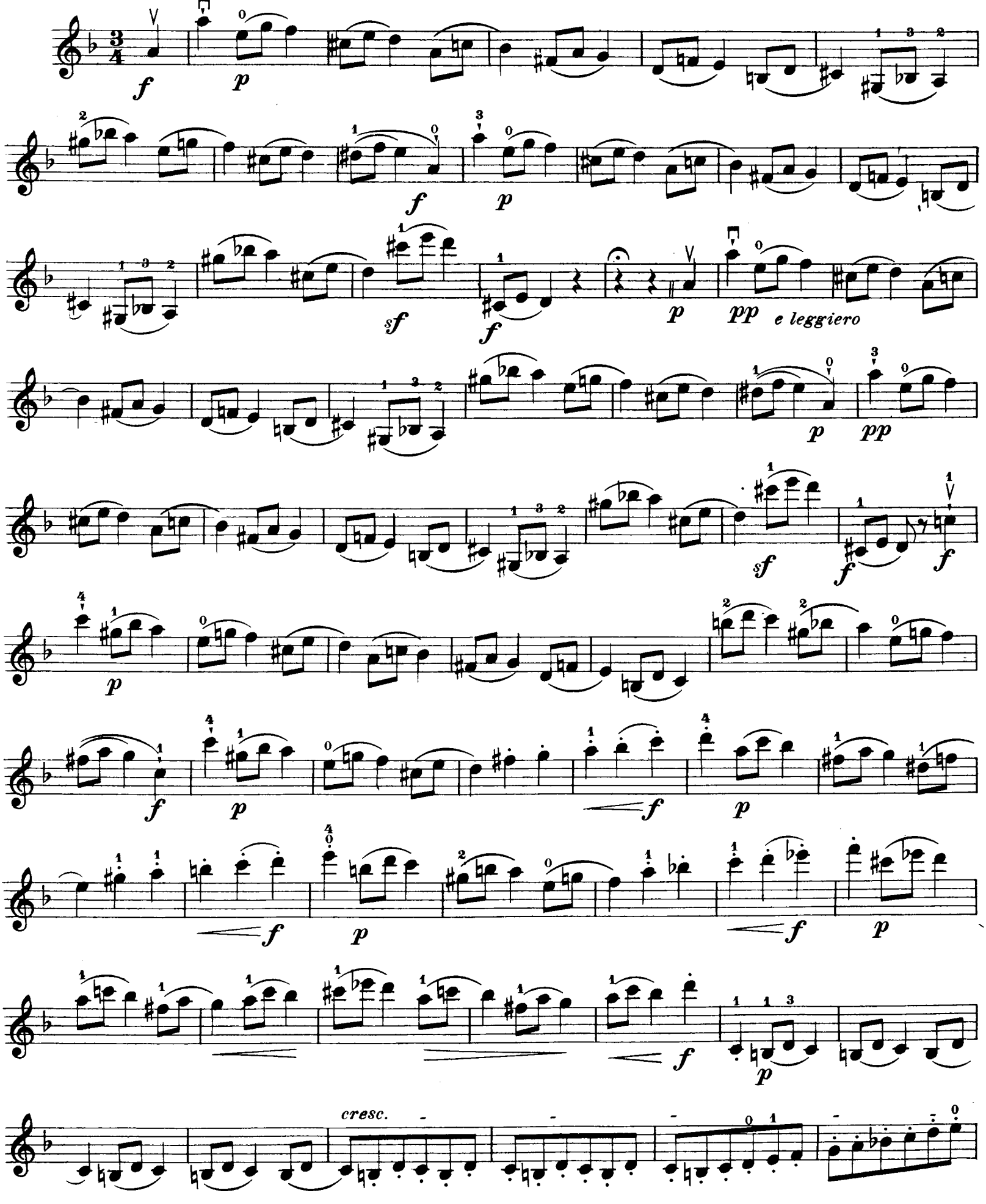

ff
sempre fortissimo
Un poco in modo di recitativo
molto espress.
a tempo
pa piacere
sf
sf
p
a tempo
forza
a tempo
dim.
a tempo
pp
sf
poco ritenuto
p
tr
ritard.
Moderato. (♩=104)
pp
con molto espressione
cresc.
sf
dim.
f
poco
cresc.
sf
allargando
a tempo
mf
cresc.
ff
forza
ff
Cadenza.
forza
f
ff
sempre f

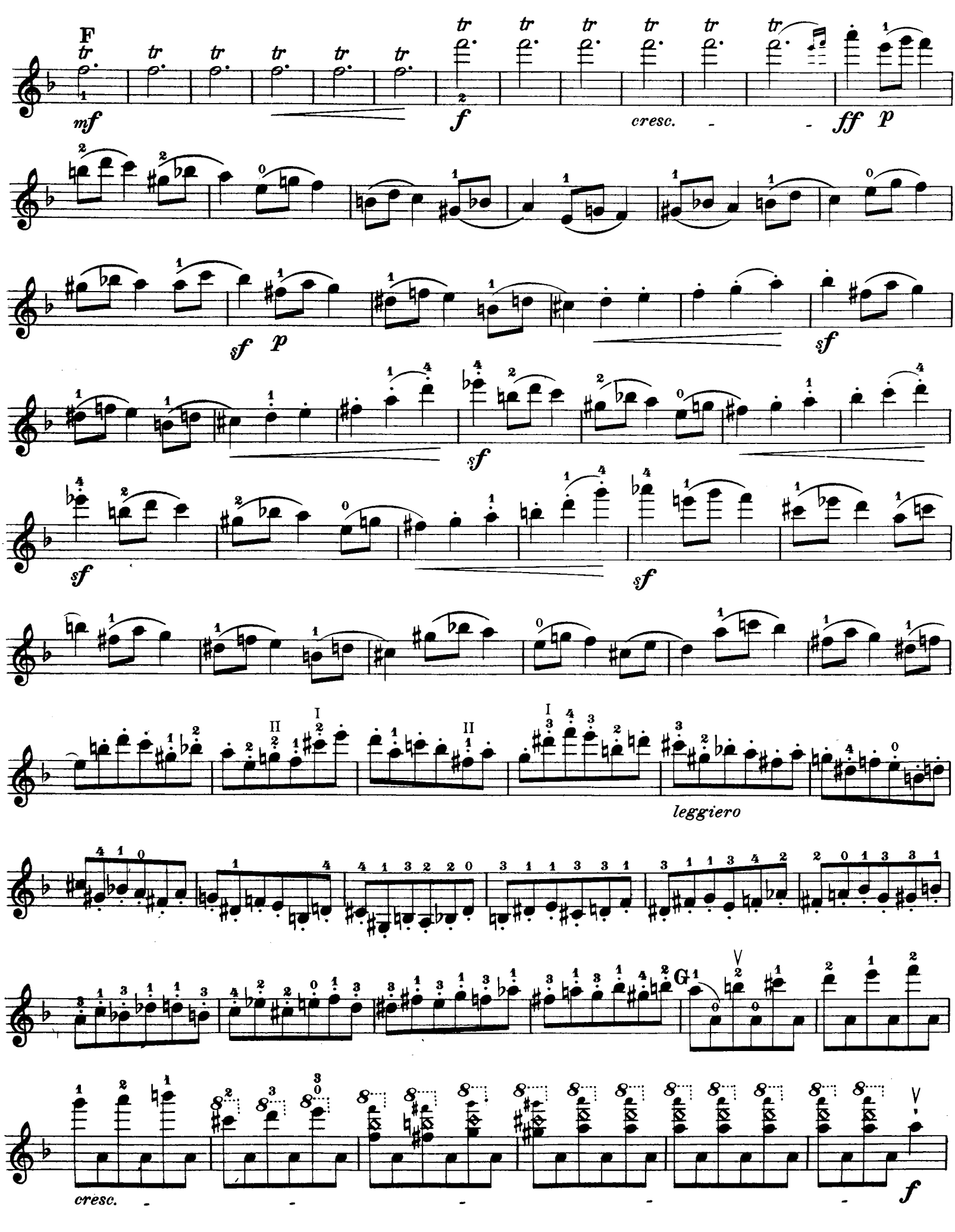

longue.
mf
a tempo
sf
cresc.
ff
grandioso
a piacere
largamente
rit.
a tempo
pp
TUTTI.
2
Adagio religioso. (♩.=63)
p
SOLO.
pp
rit.
a tempo
con espress.
p
cresc.
f
dim.
pp
p
f
dim.
p
mf
rit.

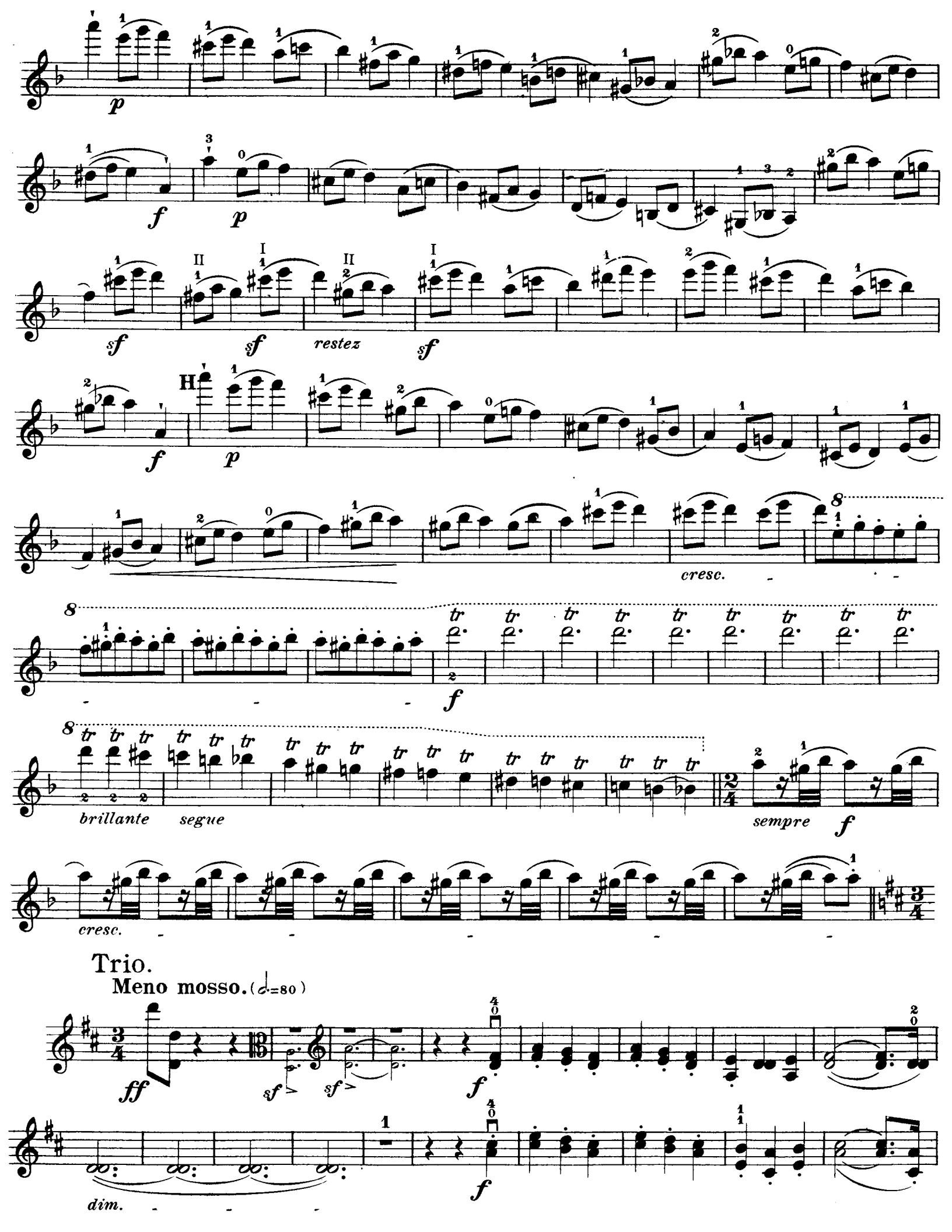

a tempo
D
pp
p
III
f
p
f
II
mf
cresc.
ff
mf
cresc.
ff energico.
E
sf
dim.
III
pp
p
mf
sempre più p rit.
a tempo
pp
cresc.
f
sf
largamente
IV
f
a tempo
p
II
cresc.
sf
p
sf
dim.
p
dim.
pp

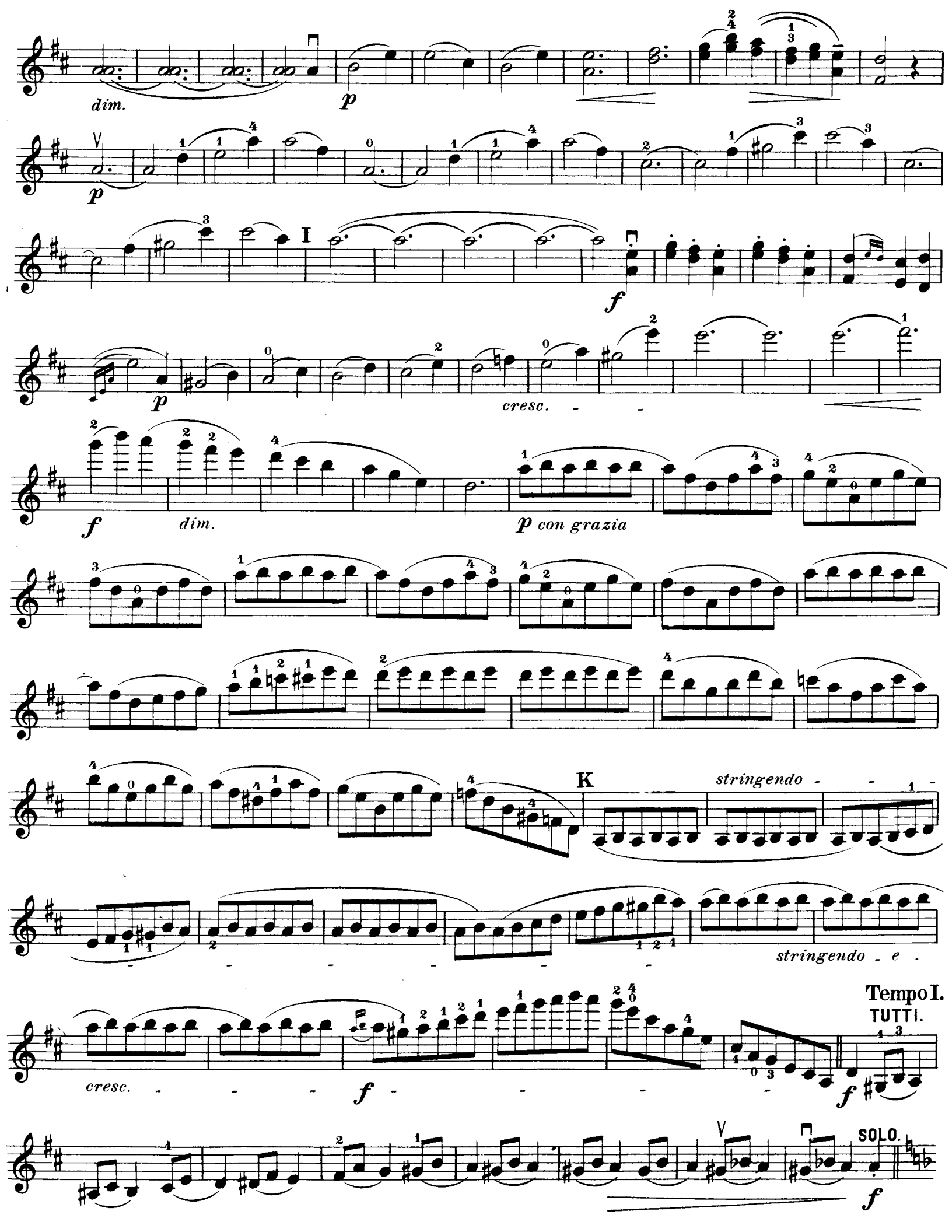
Scherzo.

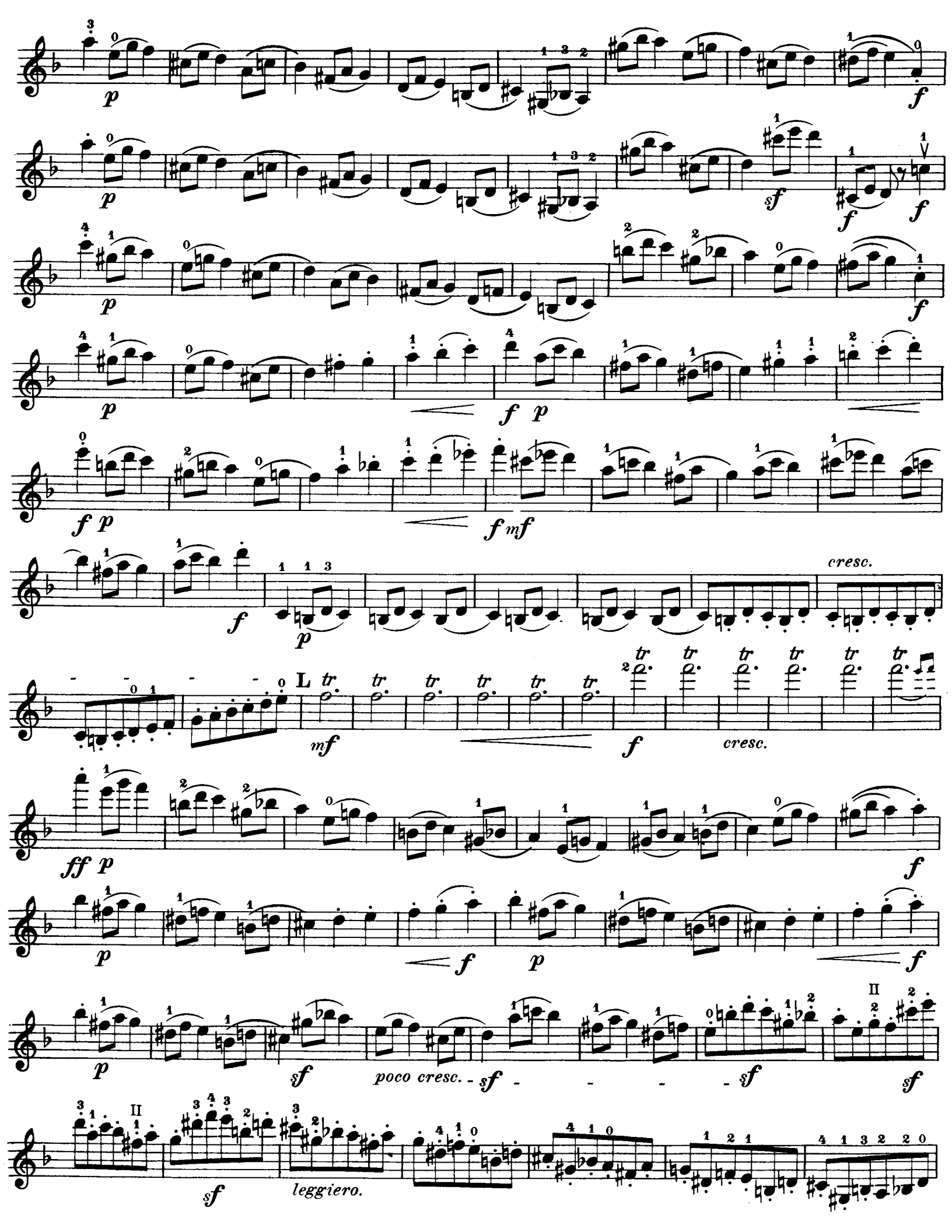
Vivace. (𝅗𝅥 = 100)

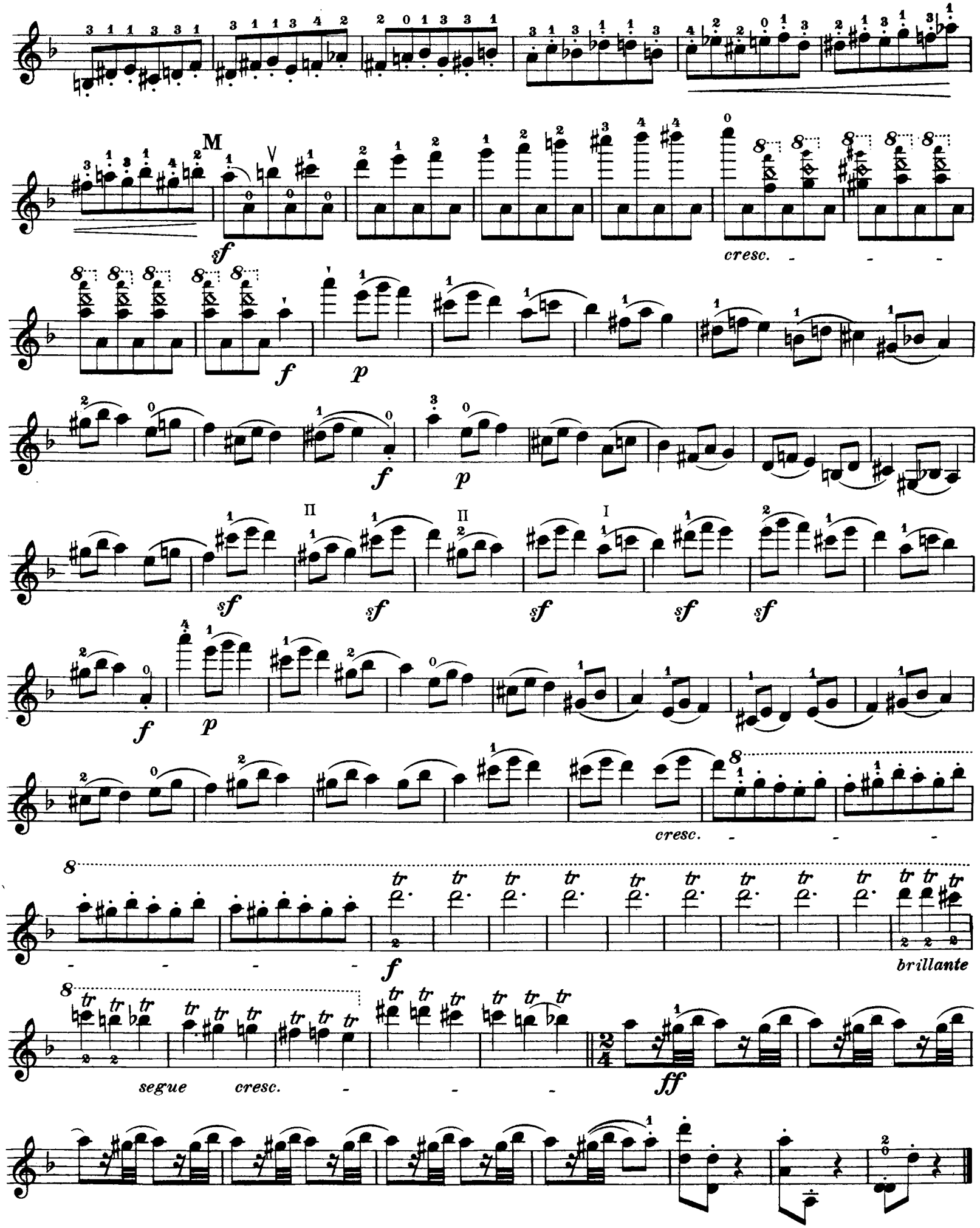



F
mf
f
cresc.
ff
p
sf
p
sf
sf
sf
sf
leggiero
cresc.
f

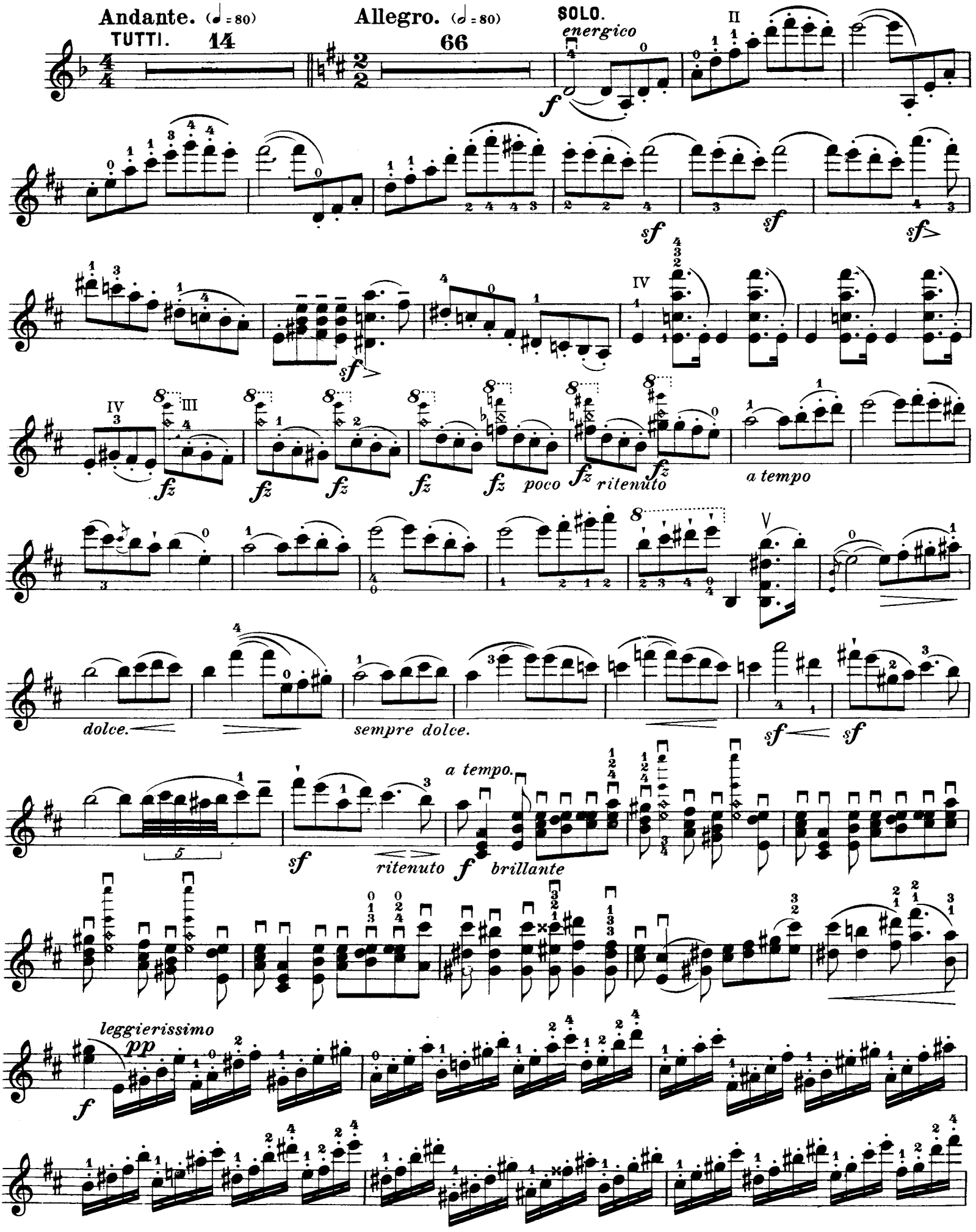

p
f
p
sf
sf
restez
sf
f
p
cresc.
8
f
brillante
segue
sempre
f
cresc.
Trio.
Meno mosso. (♩=80)
ff
sf
sf
f
dim.
f

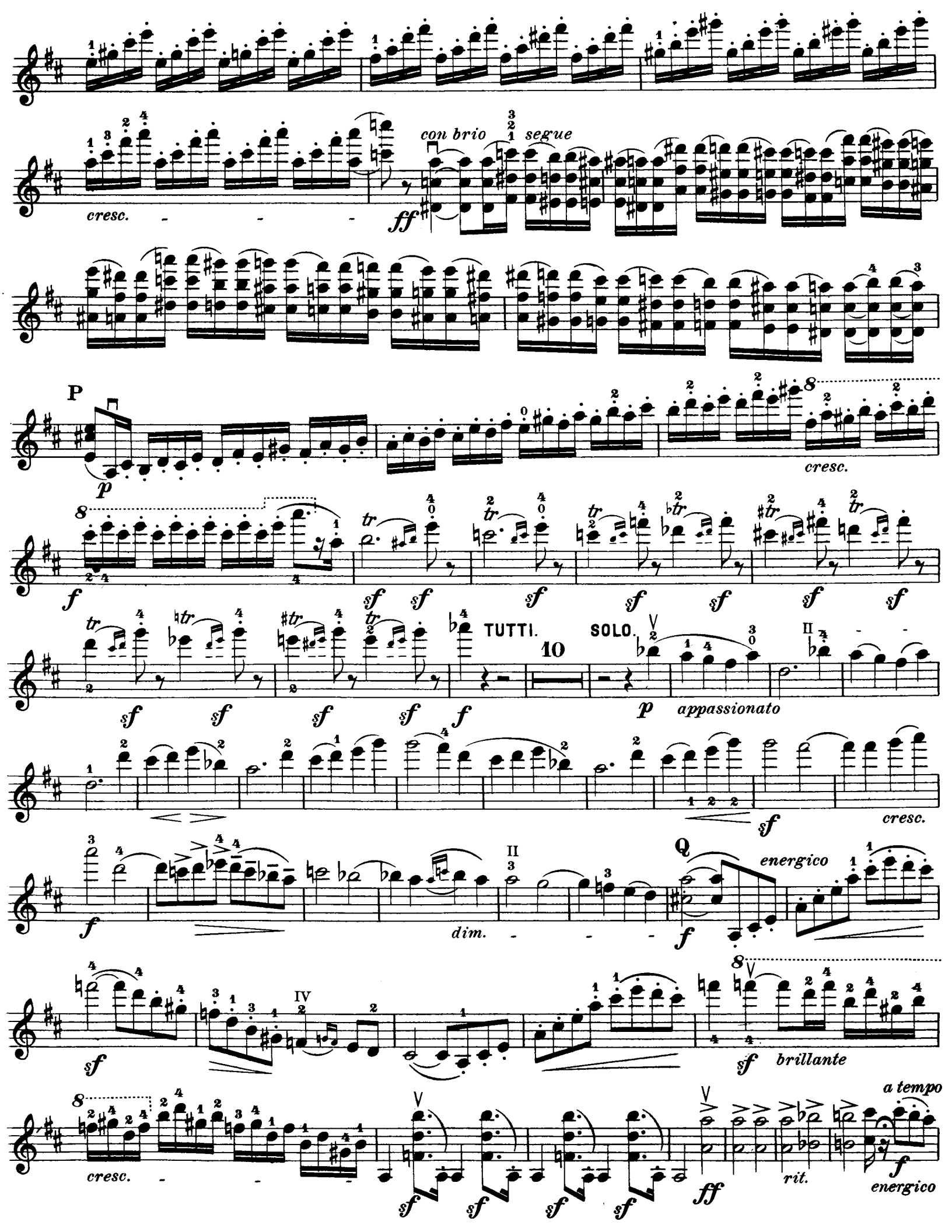

dim.
p
p
I
f
p
cresc.
f
dim.
p con grazia
K
stringendo
stringendo e
cresc.
f
f
Tempo I.
TUTTI.
SOLO.
f

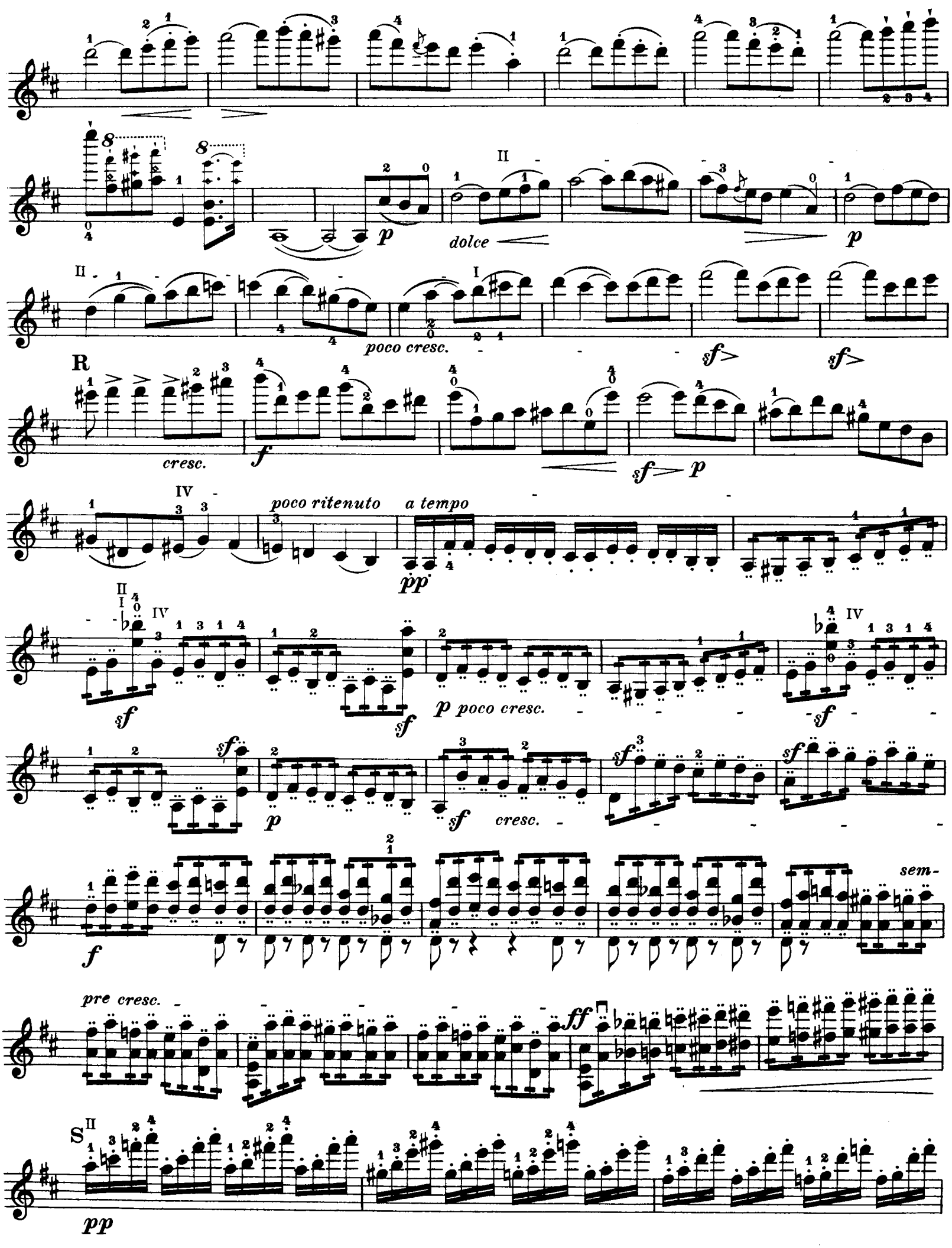

p
f
sf
ff
mf
cresc.
poco cresc.
leggiero.

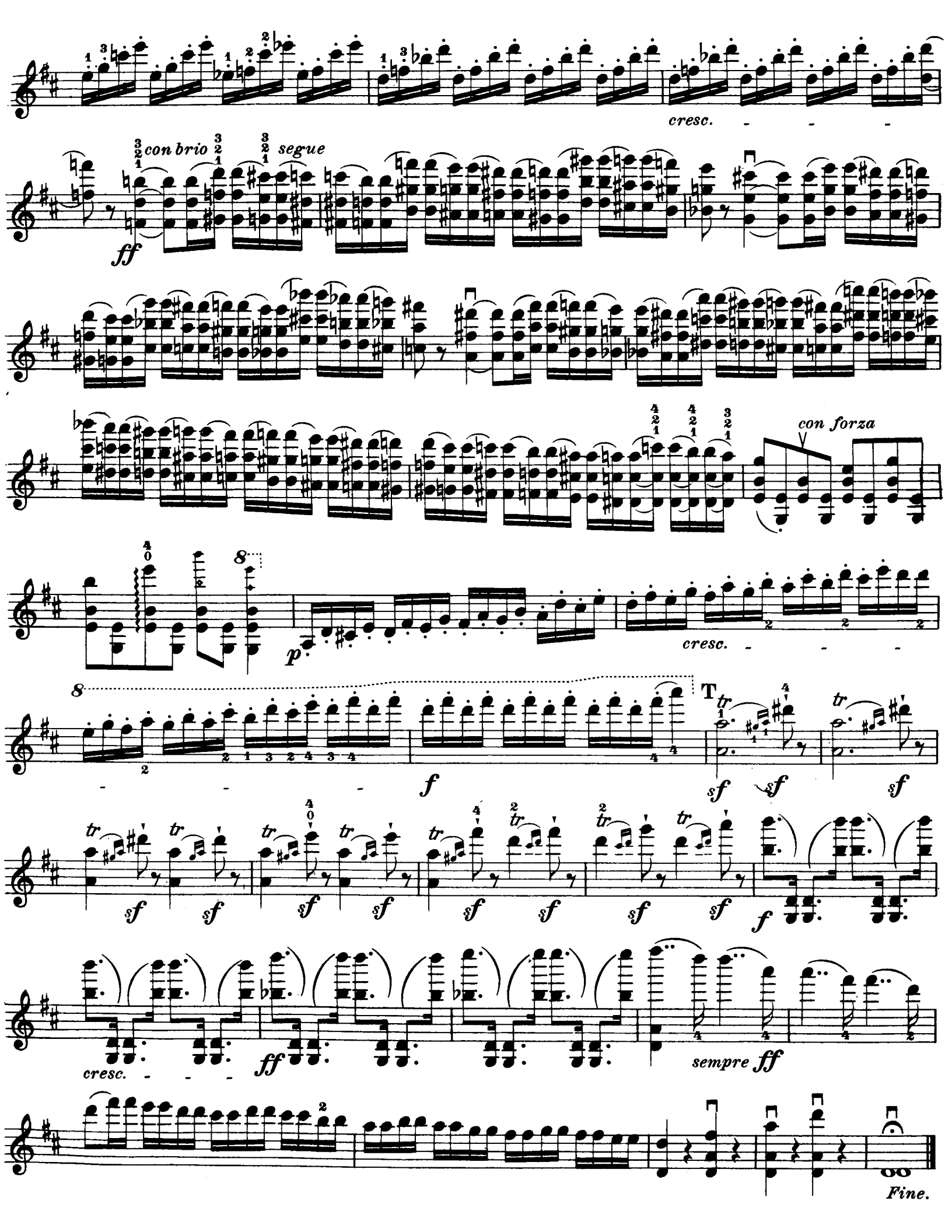

M
sf
cresc.
f
p
f
p
II
II
I
sf
sf
sf
sf
sf
f
p
cresc.
f
brillante
segue
cresc.
ff

Finale marziale.




con brio
segue
cresc.
ff
P
p
cresc.
f
sf
TUTTI.
SOLO.
10
p
appassionato
sf
cresc.
f
dim.
Q
energico
f
sf
brillante
a tempo
cresc.
sf
ff
rit.
f
energico

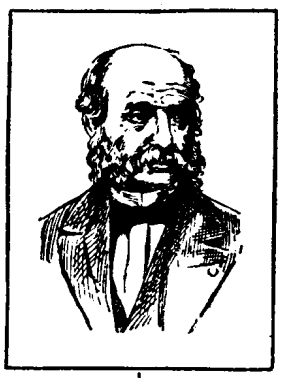

dolce
poco cresc.
R
cresc.
poco ritenuto
a tempo
p poco cresc.
pre cresc.
sem-
S


cresc.
con brio
segue
ff
con forza
p
cresc.
f
T
sf
cresc.
ff
sempre ff
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 á 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.

Gustav Saenger