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B. MOLIQUE

CONCERTO (No. 5)

FOR THE

VIOLIN

OP. 21

(VIOLIN AND PIANO)

(SCHRADIECK)

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Vol. 419

BERNHARD MOLIQUE

OP. 21

CONCERTO (No. 5)

IN A MINOR

FOR

VIOLIN

WITH

ACCOMPANIMENT OF ORCHESTRA

EDITED AND FINGERED BY

H. SCHRADIECK

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR BY

LEONARD STUART

NEW YORK: G. SCHIRMER

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520544

WILHELM BERNHARD MOLIQUE

MOLIQUE, WILHELM BERNHARD, the celebrated violin-virtuoso and composer, was born on the seventh of October, 1802, at Nuremberg, where his father held the position of municipal director of music. From an early age, under paternal instruction, he learned to play on nearly all the orchestral instruments available, but he soon showed a precocious preference for, and made a special study of, the violin. Spohr has left it on record that, during his stay at Nuremberg in 1815, Molique became a pupil of his, and at thirteen years of age displayed remarkable proficiency on the instrument. At the age of fourteen he was sent to Munich, where Maximilian I., King of Bavaria, learning of his promising abilities, undertook the expense of his maintenance and education, and appointed Pietro Rovelli, first violin of the royal chapel band, to superintend his further instruction. Two years later, in 1818, he went to Vienna, and immediately secured an engagement in the orchestra at the *Theater an der Wien*. In 1820, he returned to Munich, and, although but seventeen years of age, replaced his former master, Rovelli, as leader, on the latter's resignation and retirement to Bergamo. He devoted himself assiduously to the study of arts and sciences, and to the perfection of his talents. In the German idiom, Spohr "filed him off," or gave him finishing lessons, both on the violin and in composition. He gave many successful concerts, and the most cordial relations existed between himself and his fellow-artists, Winter—the composer of *Das unterbrochene Opferfest*—Moscheles, Andreas Romberg, Bohrer, Krebs, and others. The record of their daily reunions at the "Birnbeck Kneipe," for beer and musical discussion, has descended to posterity. In 1822, he undertook his first artistic tour, and visited Leipzig, Dresden, Berlin, Hanover, Cassel, etc., scoring brilliant successes in each city. In 1825, he married Marie Wanney, the niece and adopted daughter of *Kapellmeister* Peter Winter, with whom he had become acquainted while living in the house of the latter. In September, 1826, on the recommendation of Lindpaintner, he was appointed leader of the court orchestra at Stuttgart, with the title of *Musikdirektor*, and exhibited new talent in a masterly conductorship of the orchestra, which long made him the pride and ornament of the royal city. He made frequent concert-tours not only in Germany, but established a European reputation by a series of visits to Paris, Vienna and St. Petersburg. In 1849, he resigned and went to England, where he settled for the remaining part of his professional life. He made his first appearance at the London Philharmonic Concerts on May 14, 1849, when he played his own A minor concerto. An artist of such sterling and exceptional merit was not long in establishing himself a popular favorite as soloist, quartet-player and teacher, while as a composer he was also held in the highest esteem. In 1860, the production of his oratorio *Abraham*, composed for the Norwich Musical Festival, greatly enhanced his reputation. In 1861, he was appointed Professor of composition at the Royal Academy of Music. In 1866, he withdrew from professional life and retired to Kannstadt, near Stuttgart, where he died on May 10th, 1869. As an executant, his style of playing was severely classic and undemonstrative, the remarkable ease of his exterior bearing showing the consummate artist. To marvellous rapidity was added effective execution, a magnificent, full, and solid tone of the highest purity in all degrees of light and shade, and he evinced rare excellence in the technique of the left hand. His performance of an adagio is said to have been "a feast of artistic perfection." As a conductor, energetic precision and serene self-possession formed a felicitous combination with the unerring qualities of a refined and delicately trained ear. His merit as a teacher is perpetuated by the celebrity of numerous pupils, among whom may be mentioned John Tiplady Carrodus. He holds a foremost place among composers for the violin. Extensive knowledge and pure taste, with a greatness and nobility of manner modelled after the style of the most famous tone-poets, distinguish his compositions. His violin concertos are masterpieces of elegant form, full of noble subjects, interesting scoring and technical finish. His best-known works are the six violin concertos, a concertino, fantasias, rondos, etc., for the violin, duets for violin and other instruments, pieces for the violin and pianoforte, a violoncello concerto, eight string-quartets, a symphony, two masses, and the oratorio *Abraham;* he also wrote songs, and other music.

LEONARD-STUART.

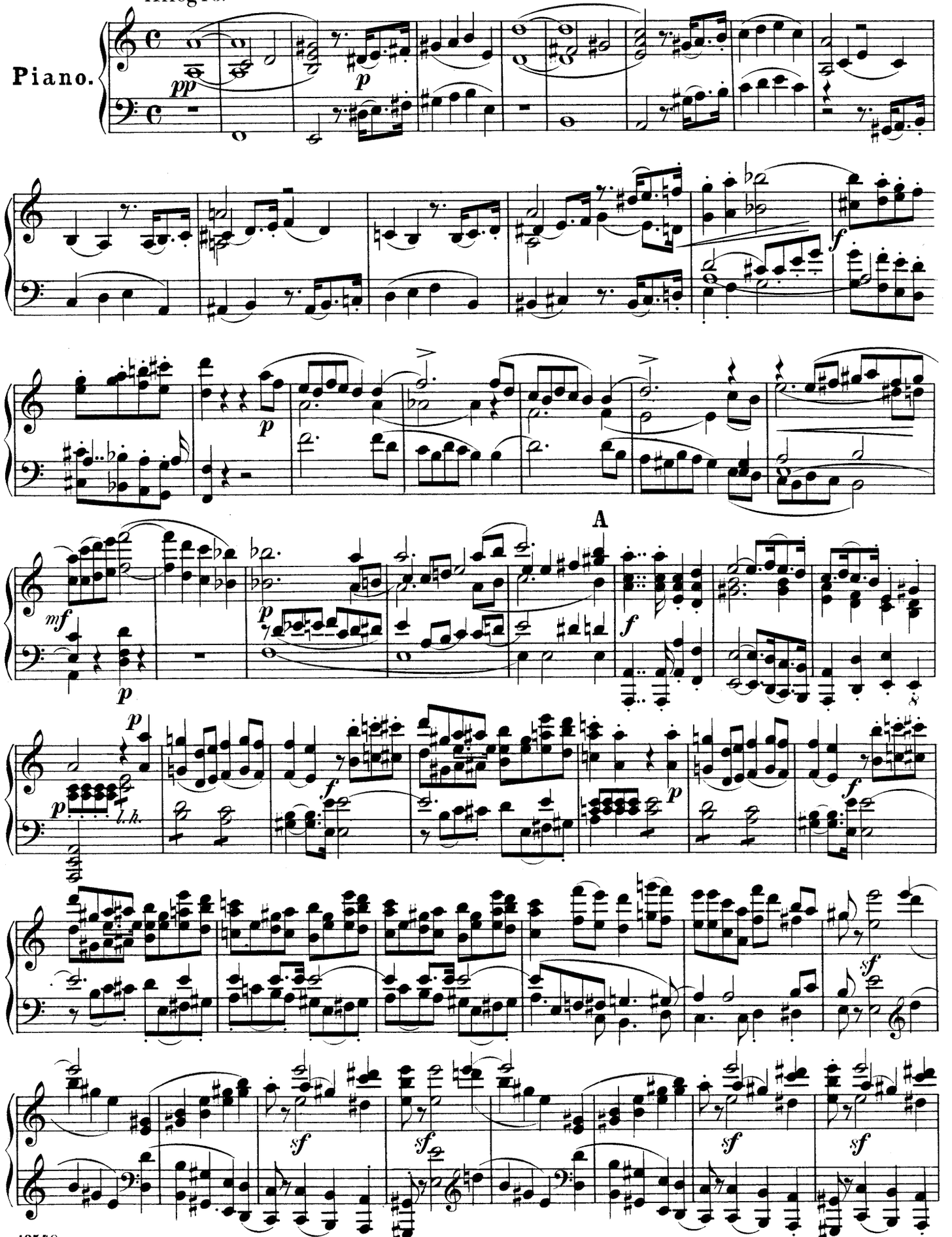
Concerto No. 5.

(A minor.)

Edited and fingered by
Henry Schradieck.

B. MOLIQUE. Op. 21.

Allegro.



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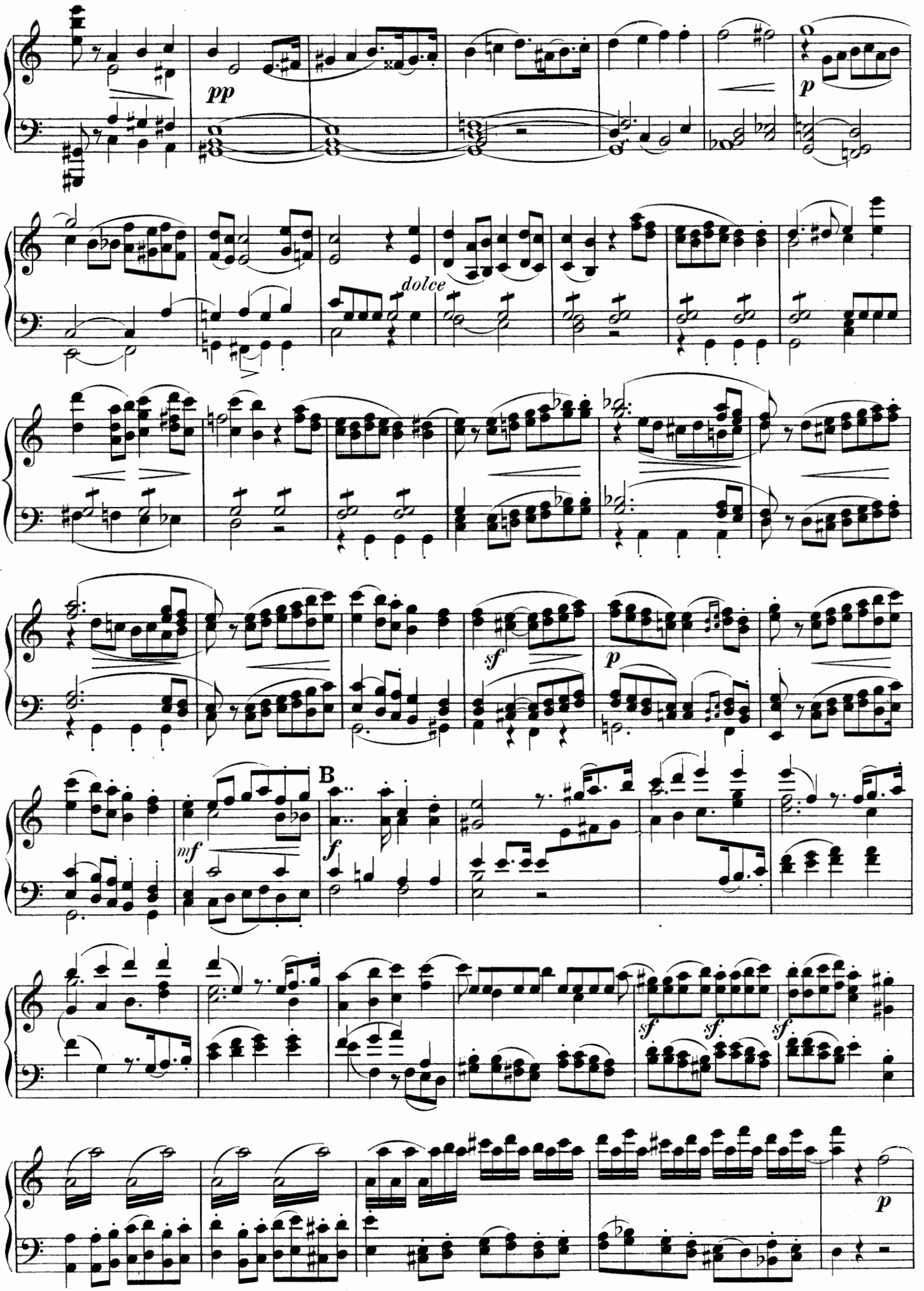
pp
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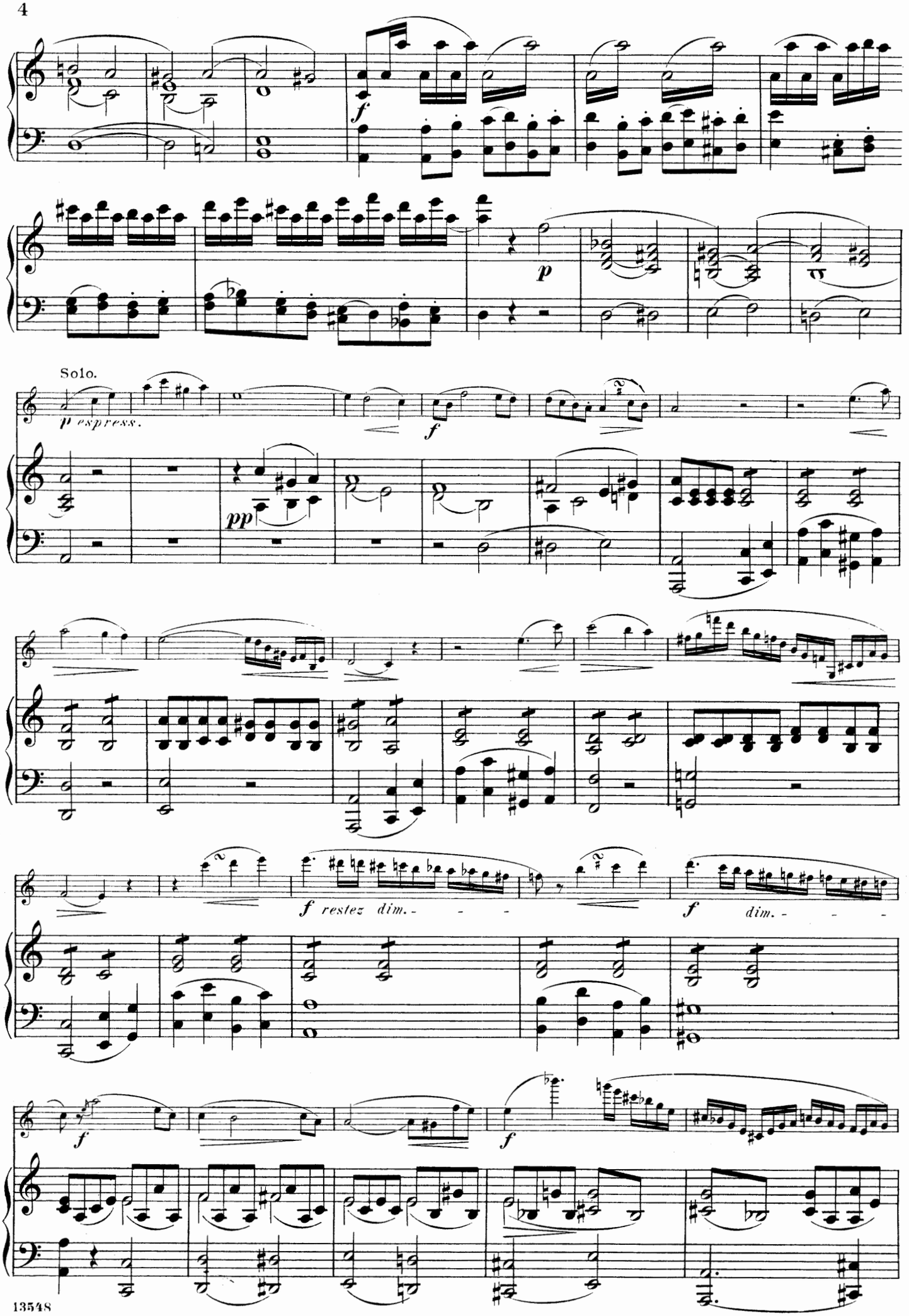
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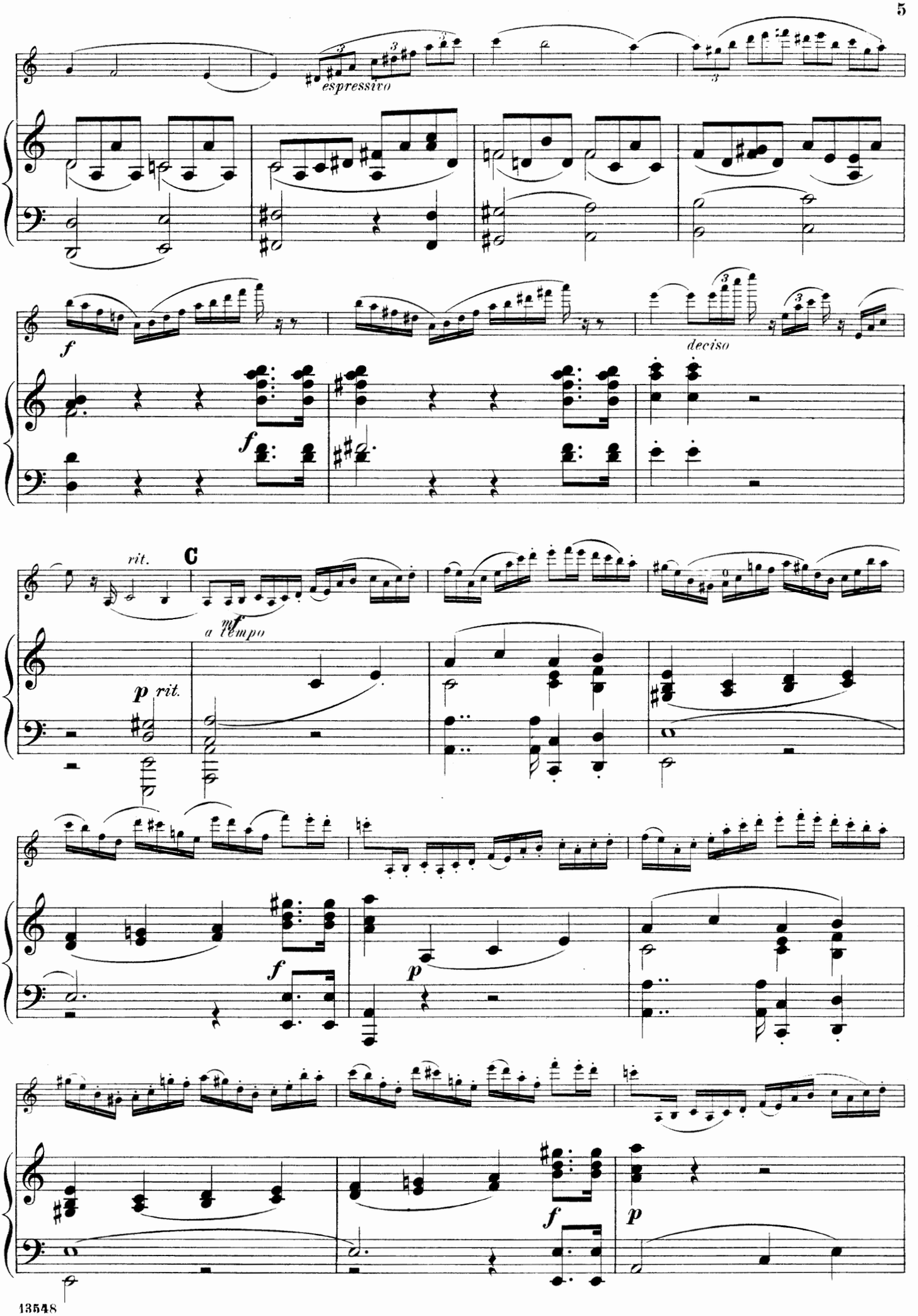
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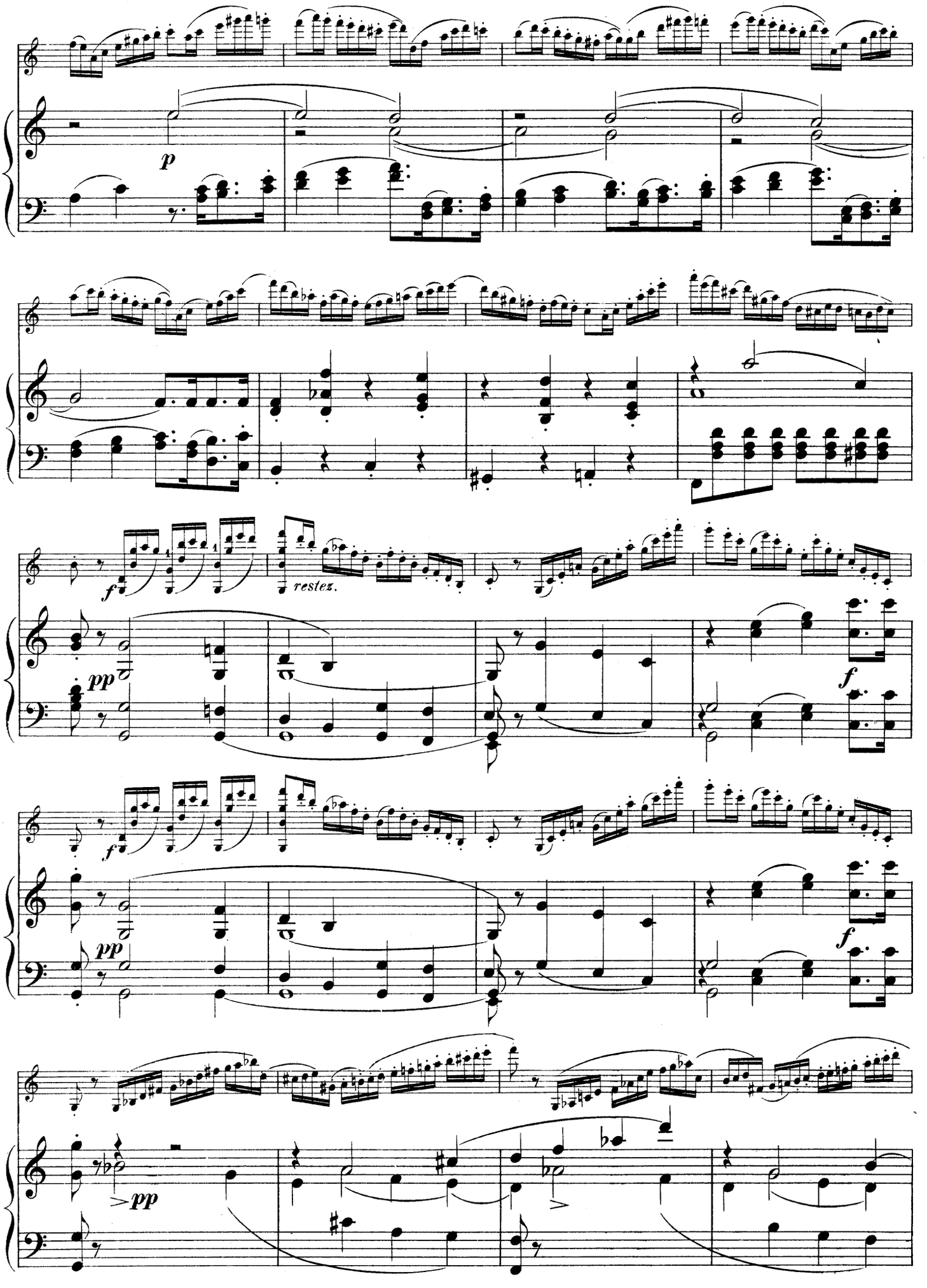
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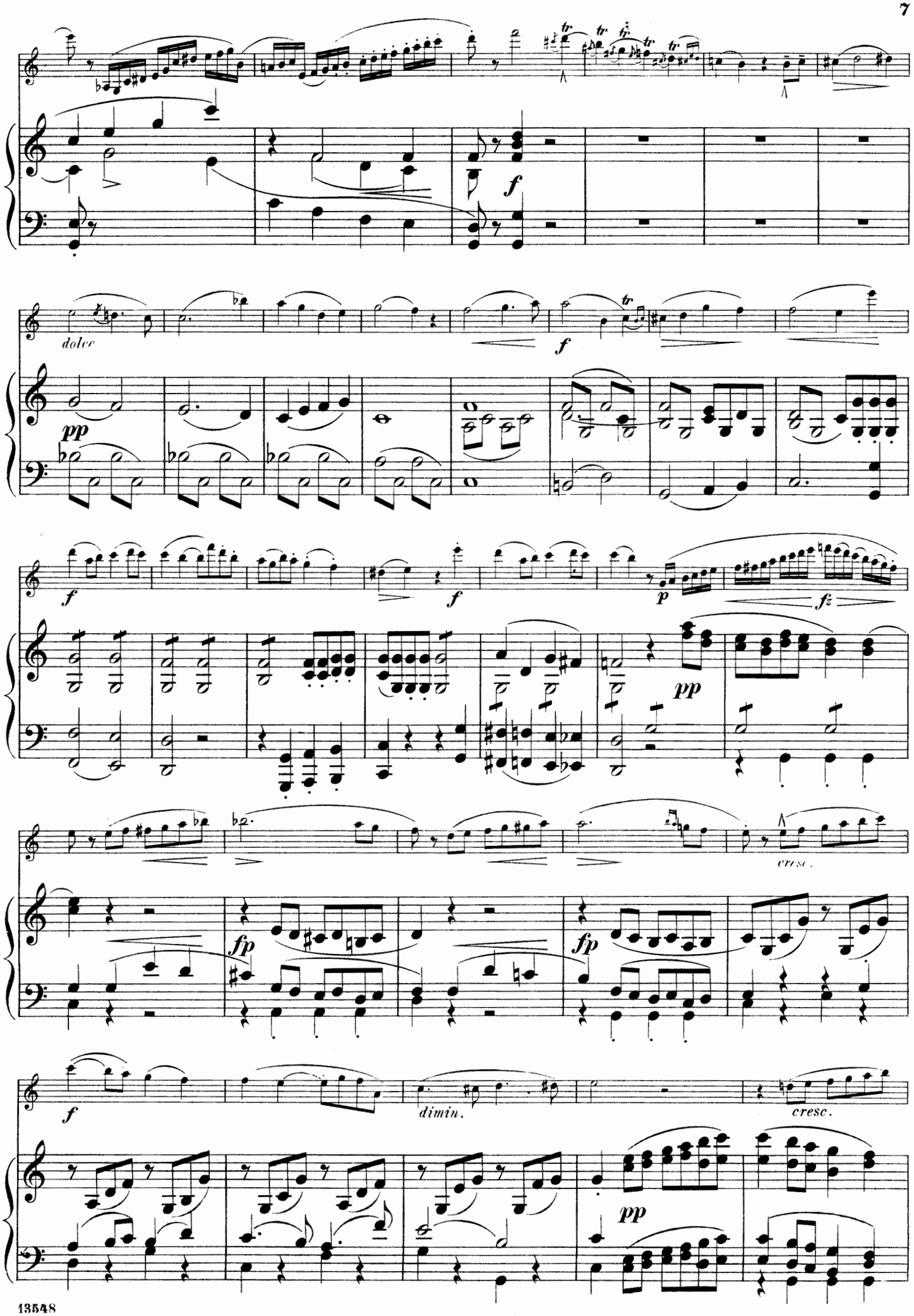
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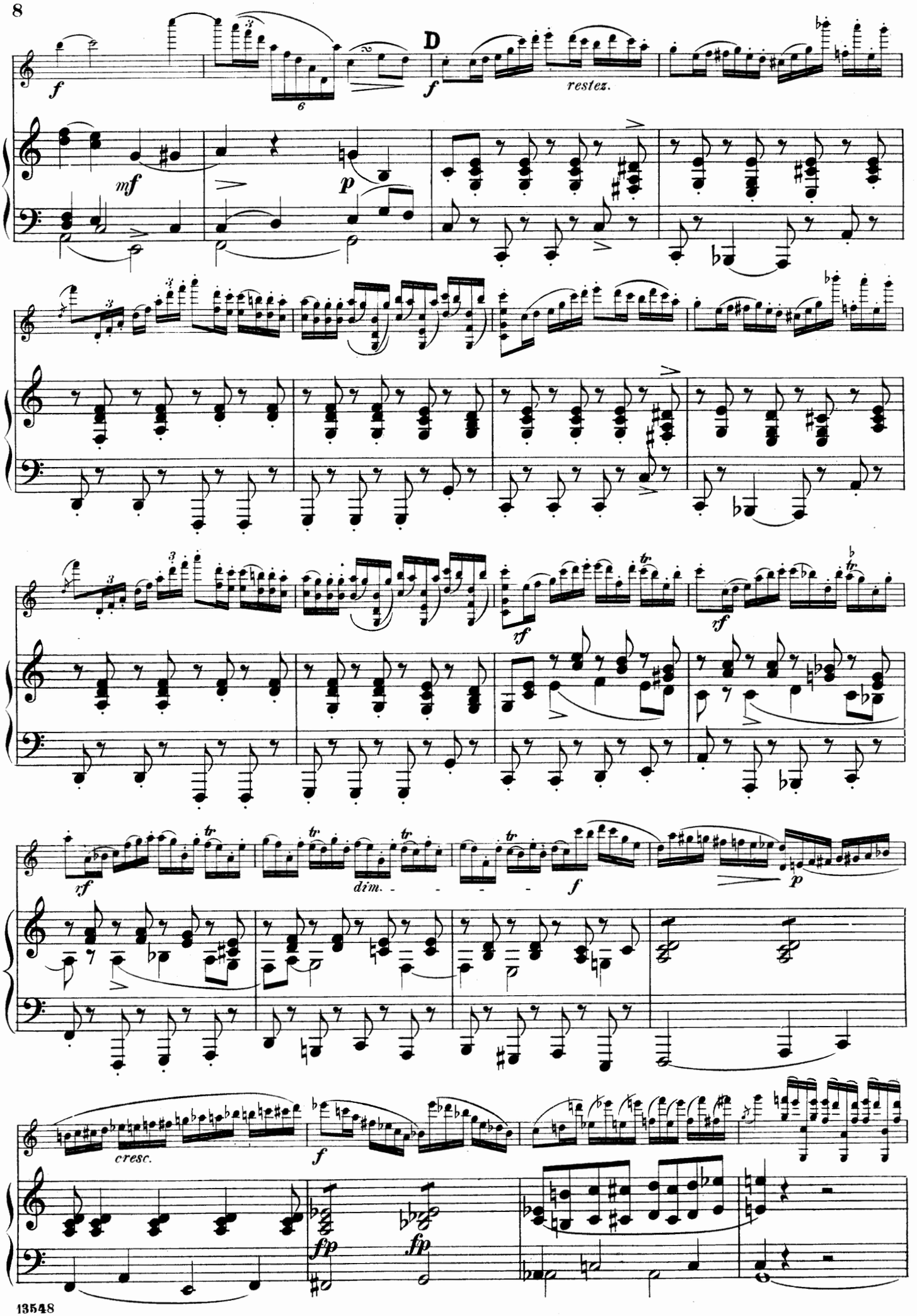
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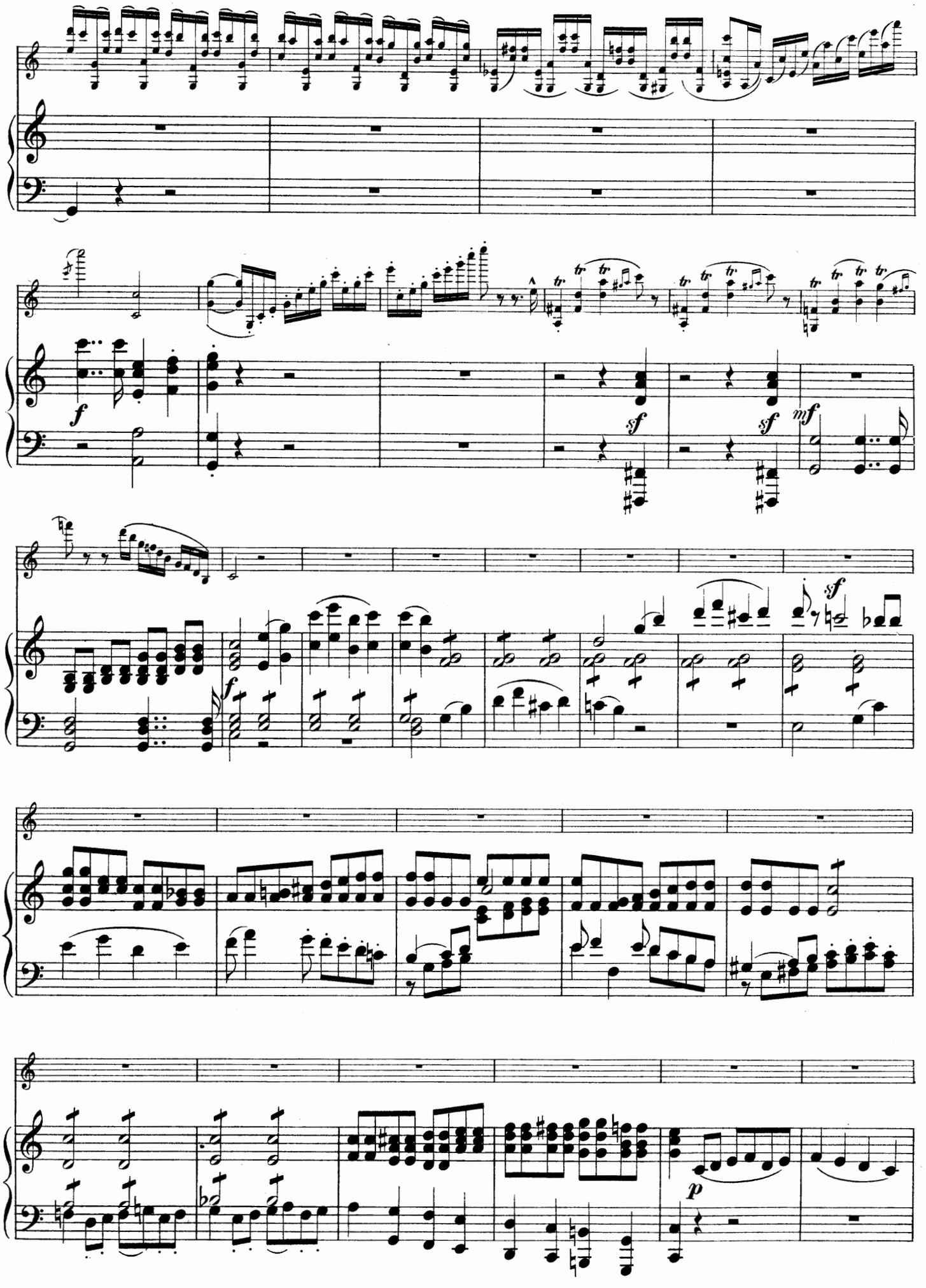
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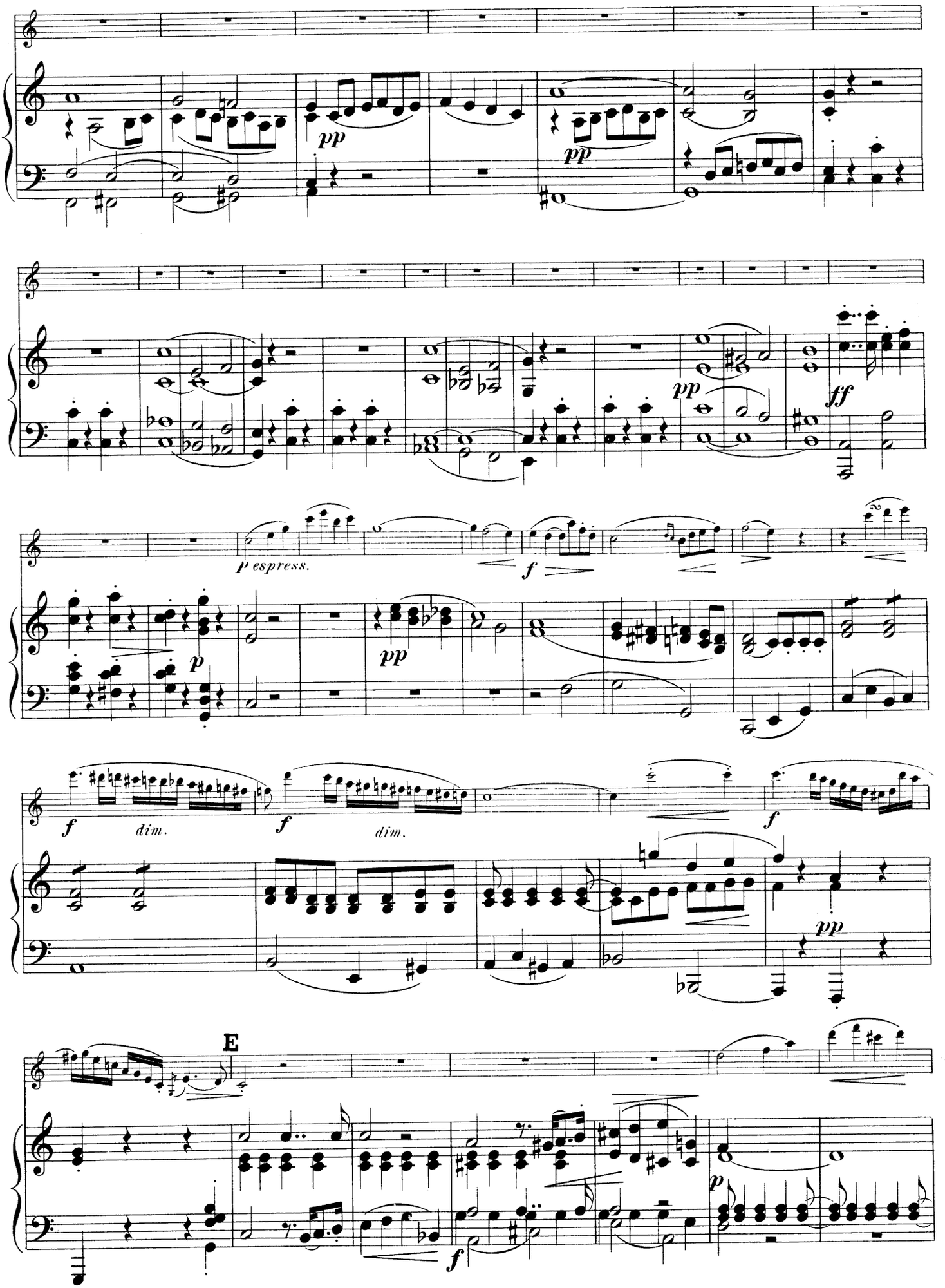
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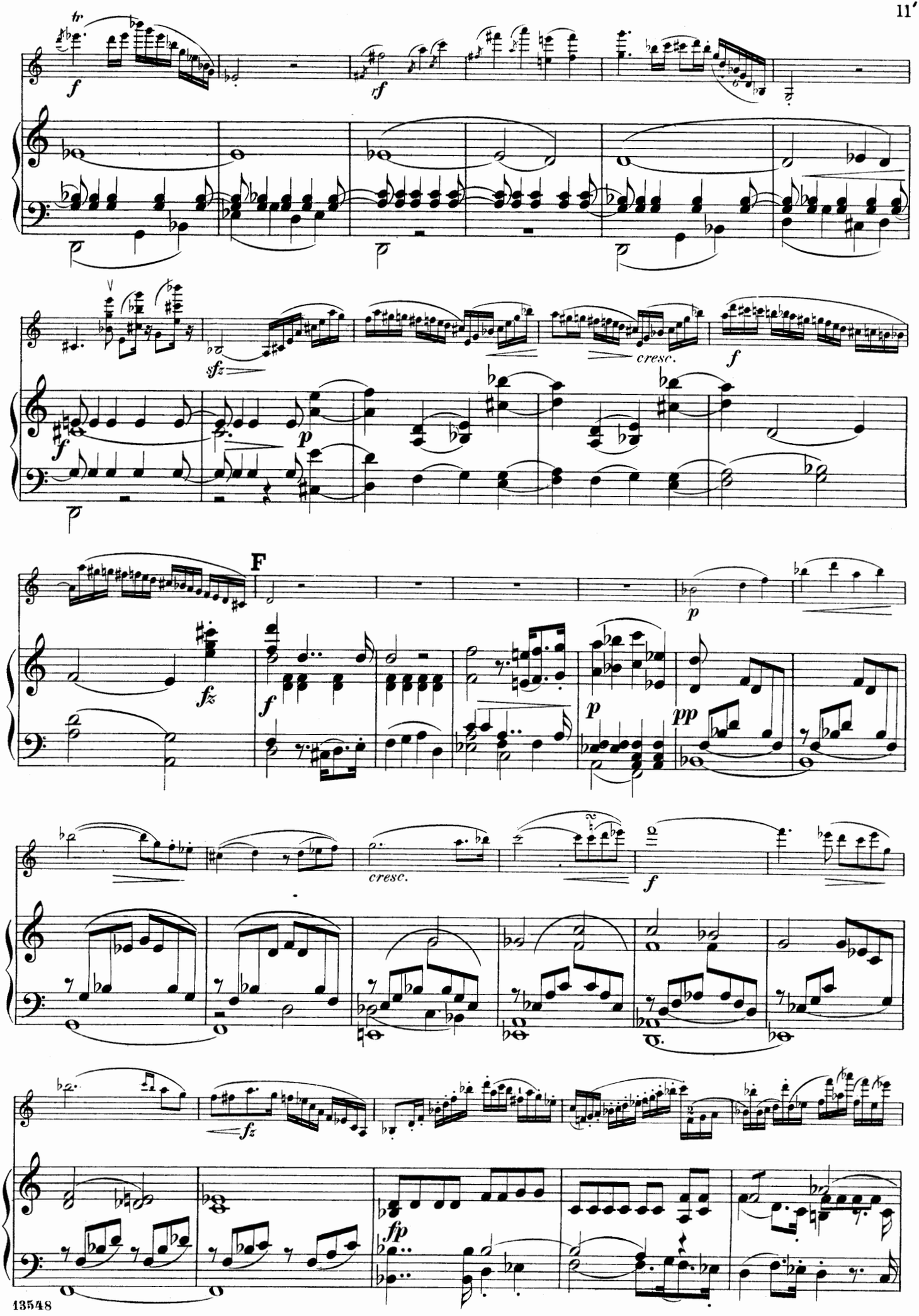
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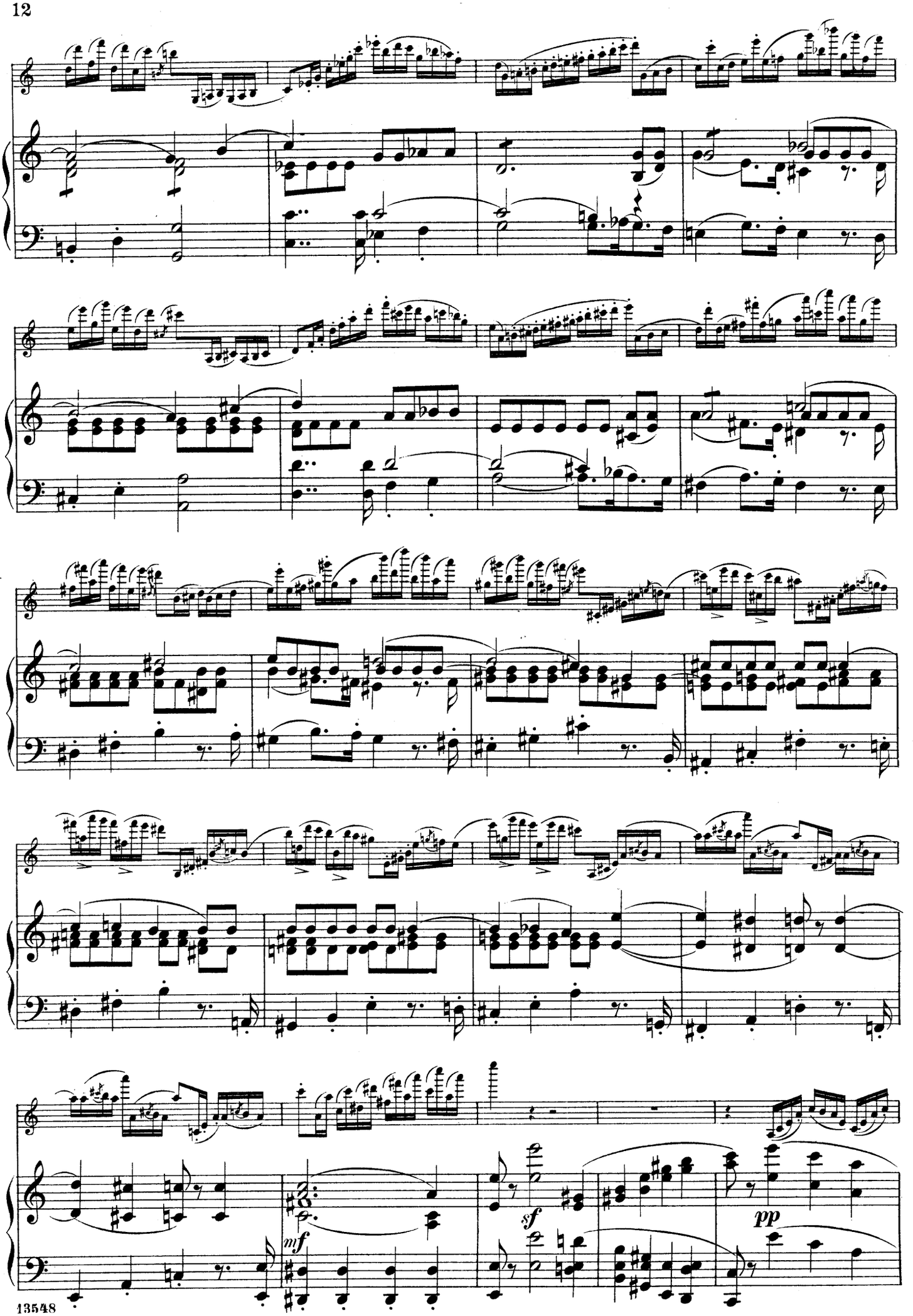
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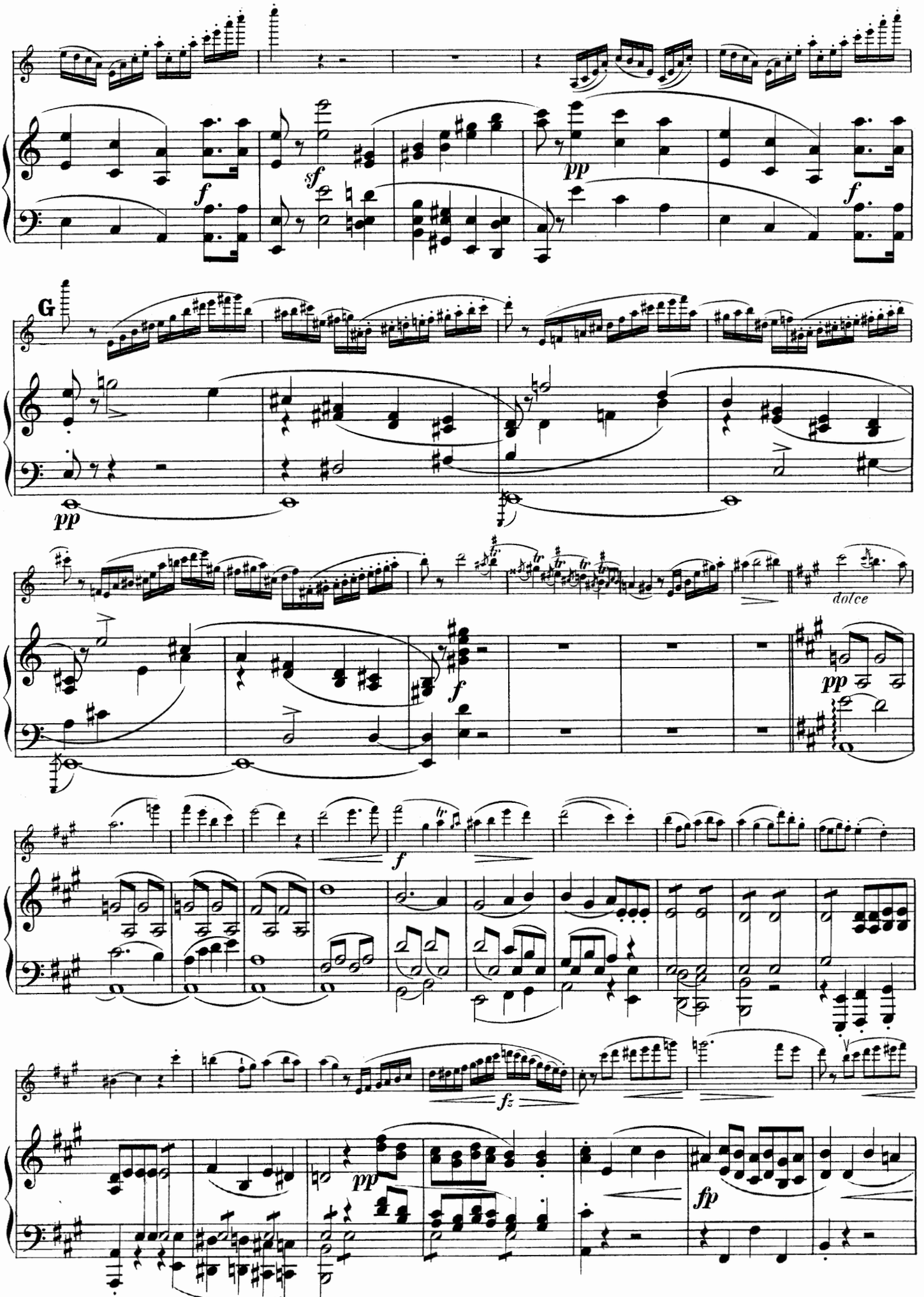
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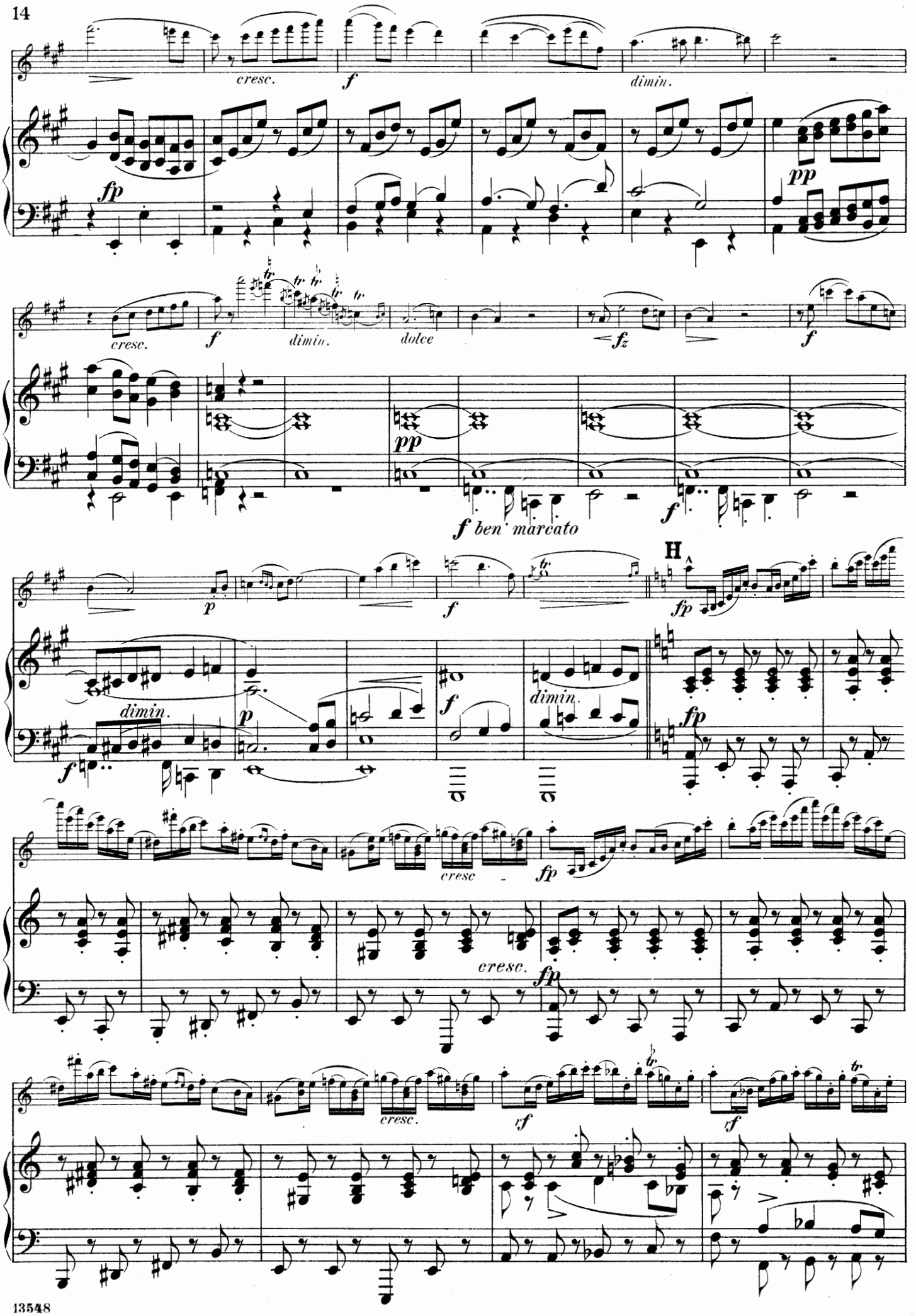
cresc.
f
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f ben marcato
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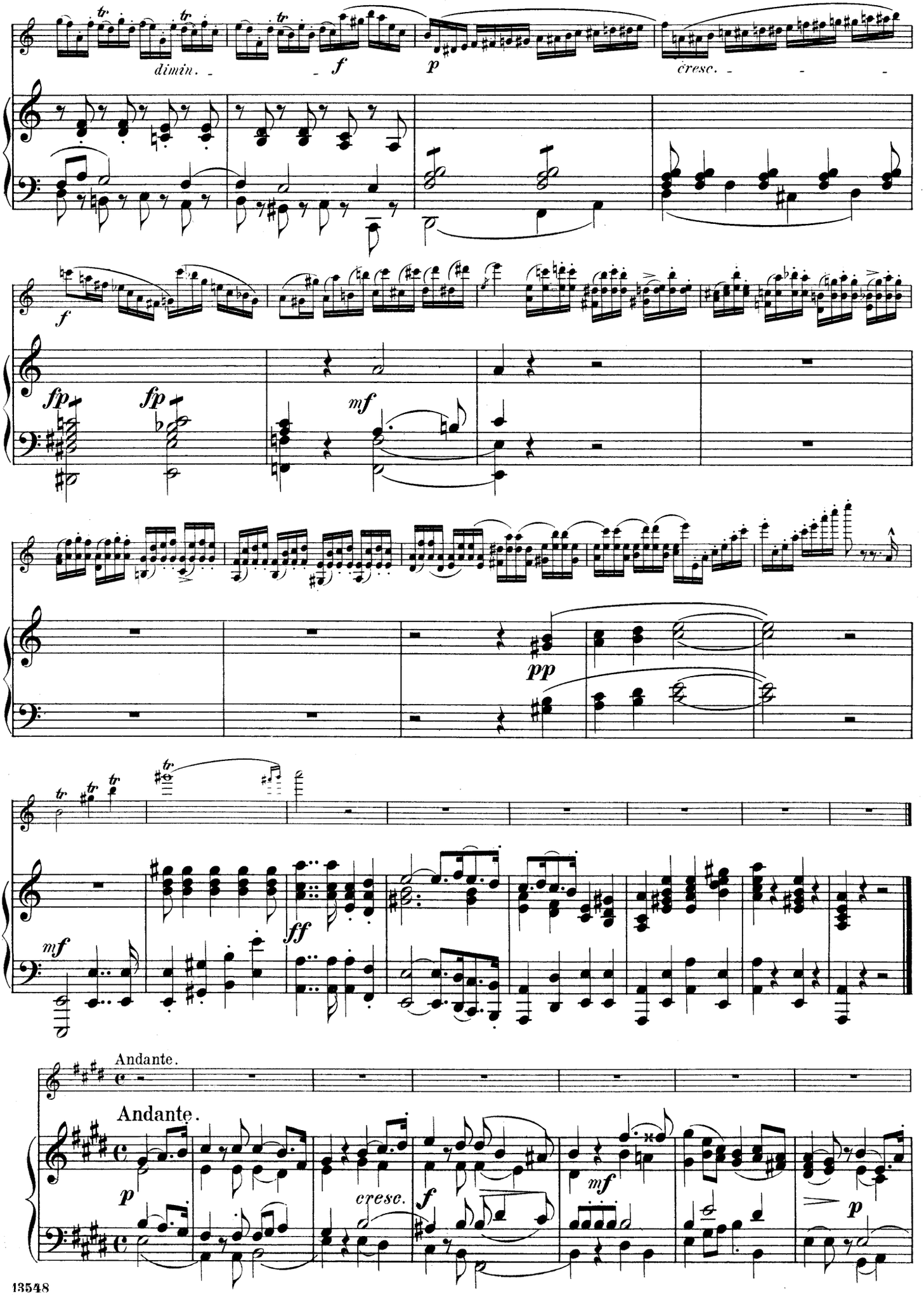
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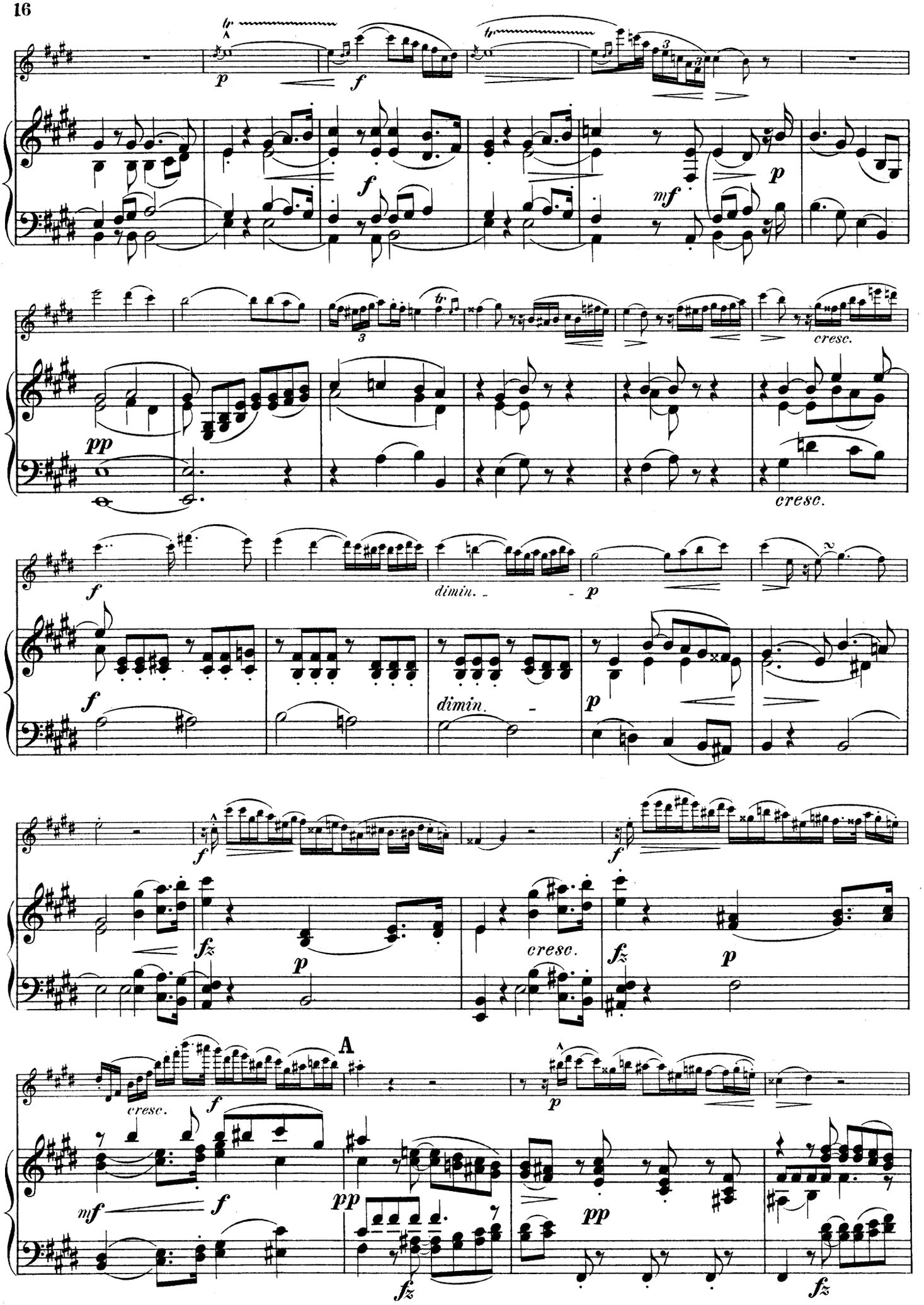
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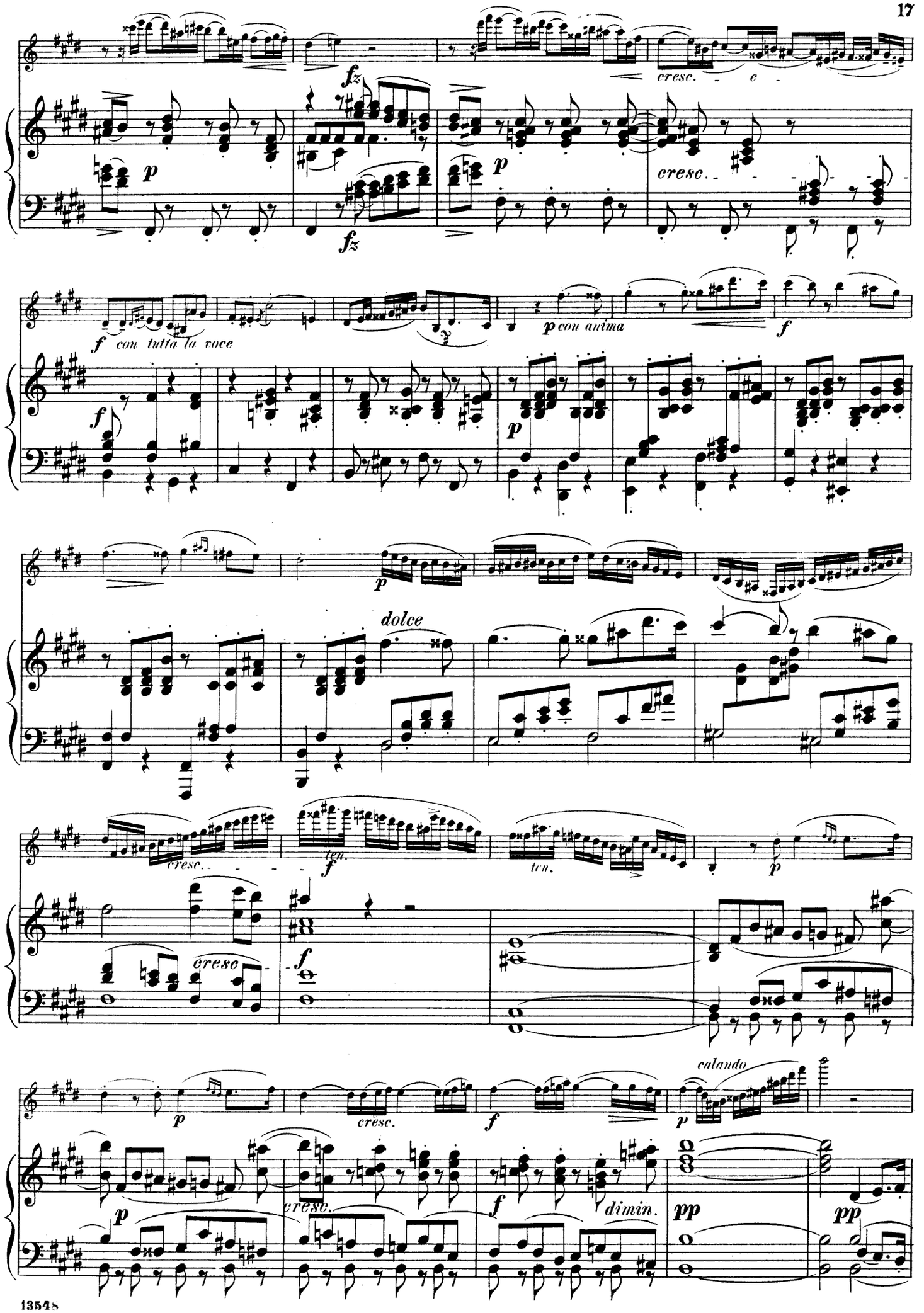
cresc.
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p
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p
cresc.
ten.
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calando
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pp
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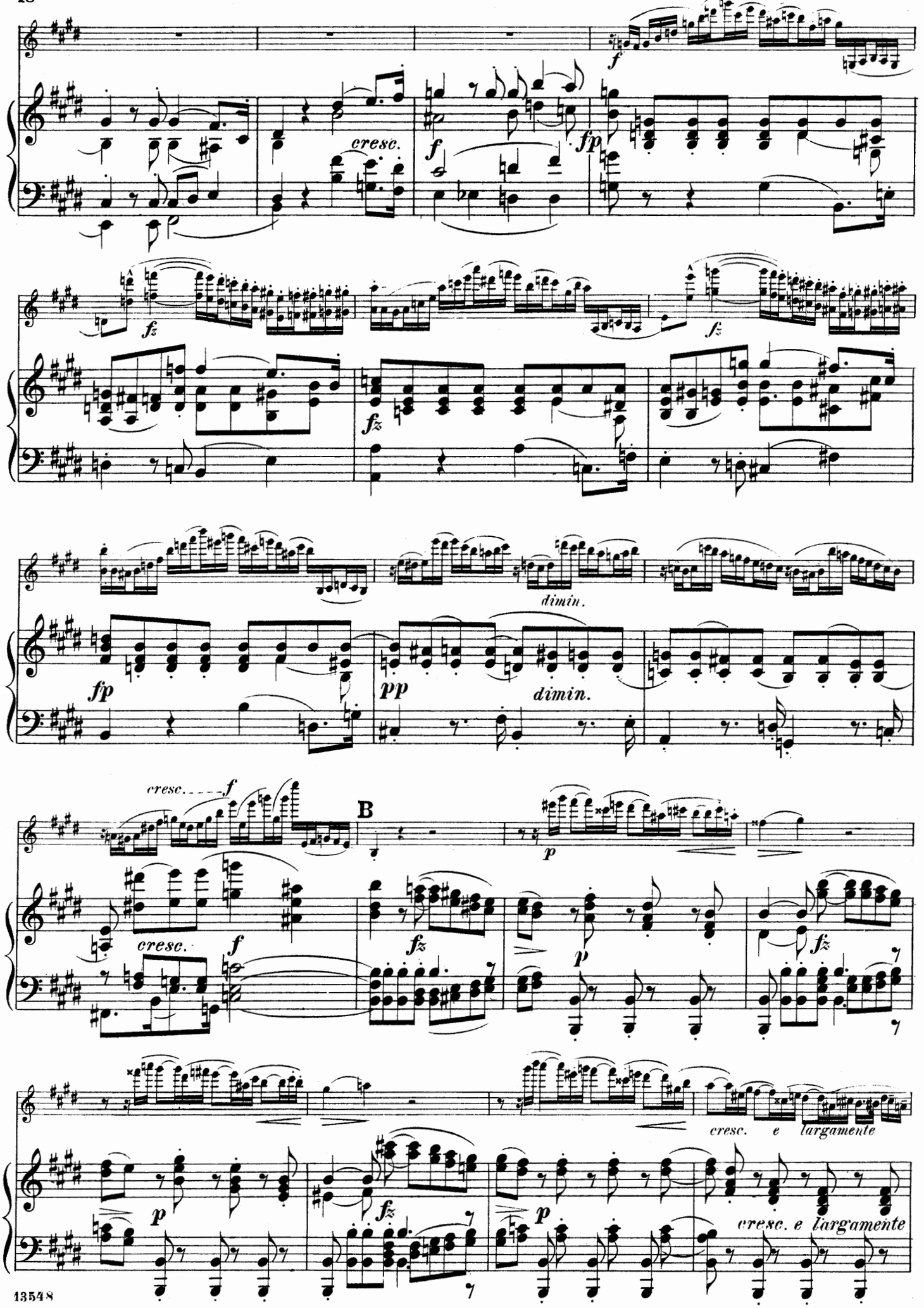
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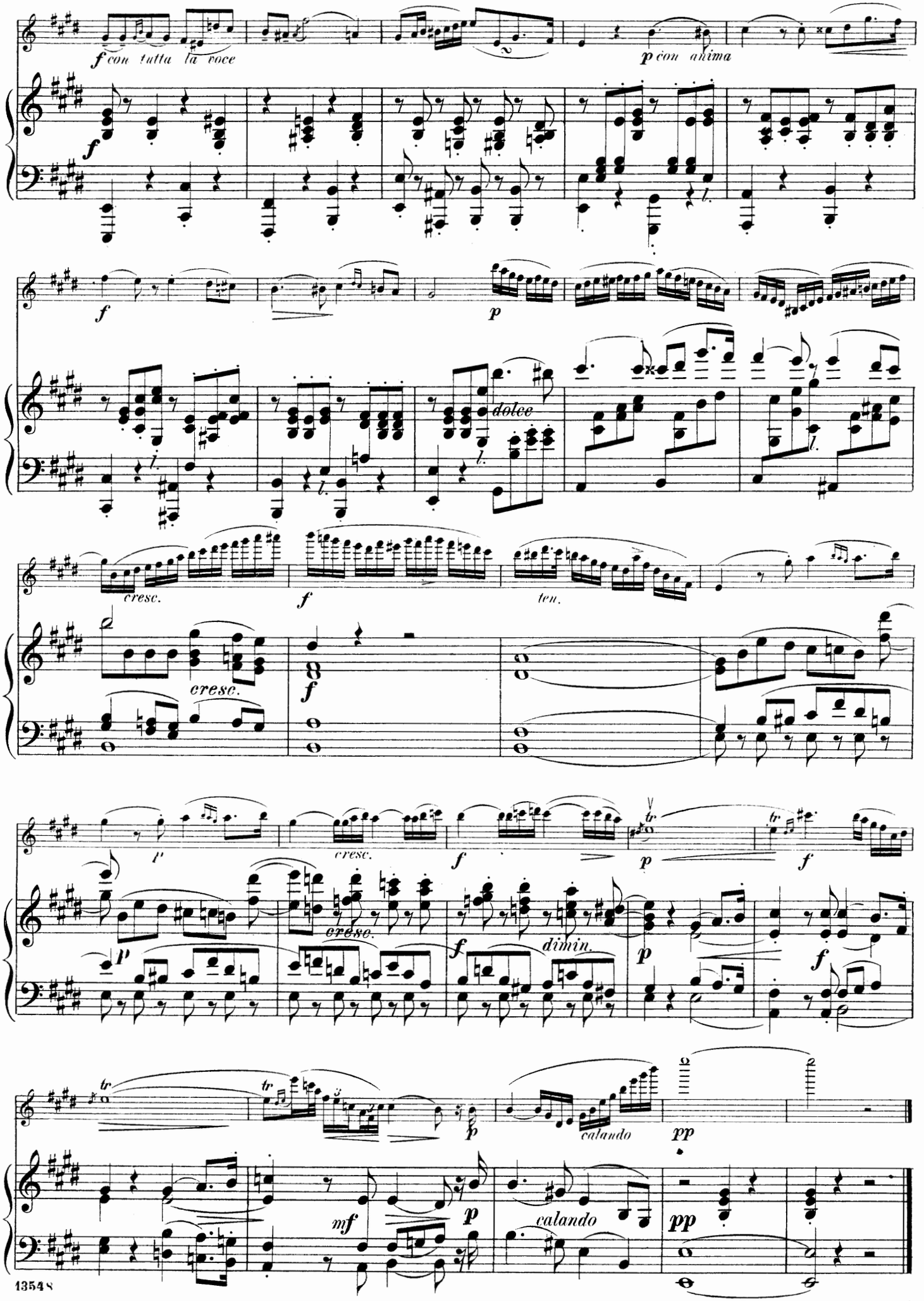
f con tutta la voce
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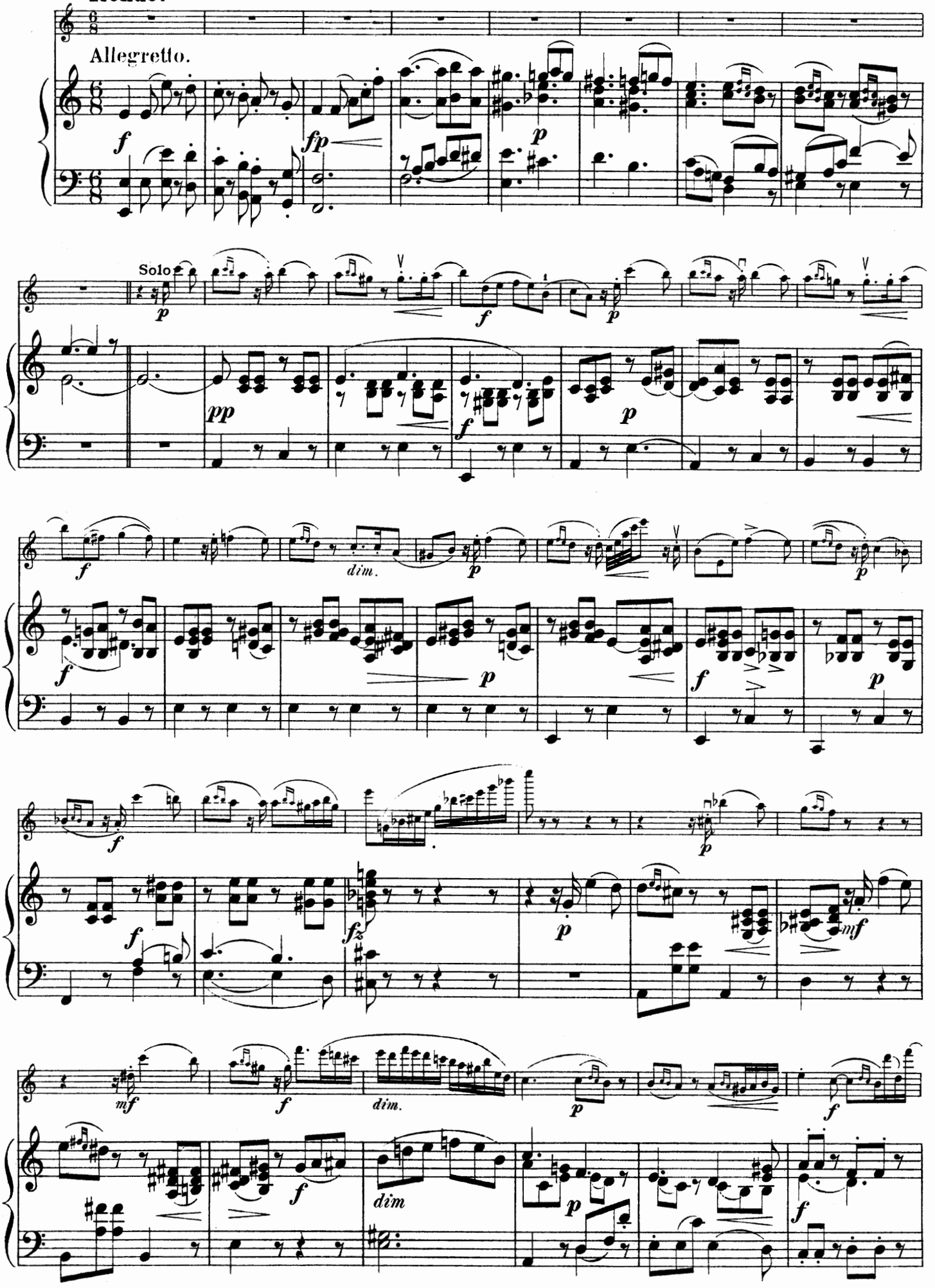
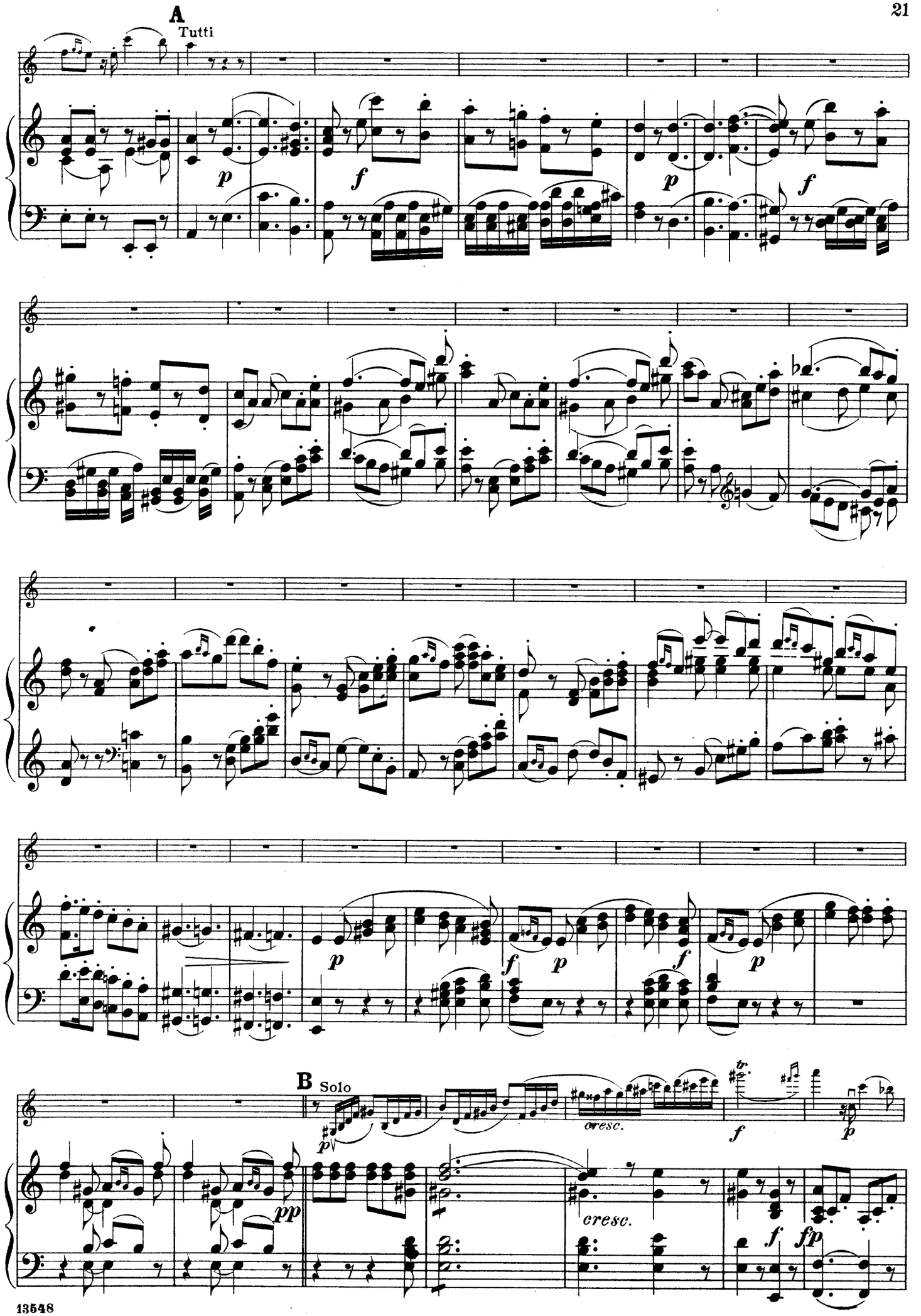
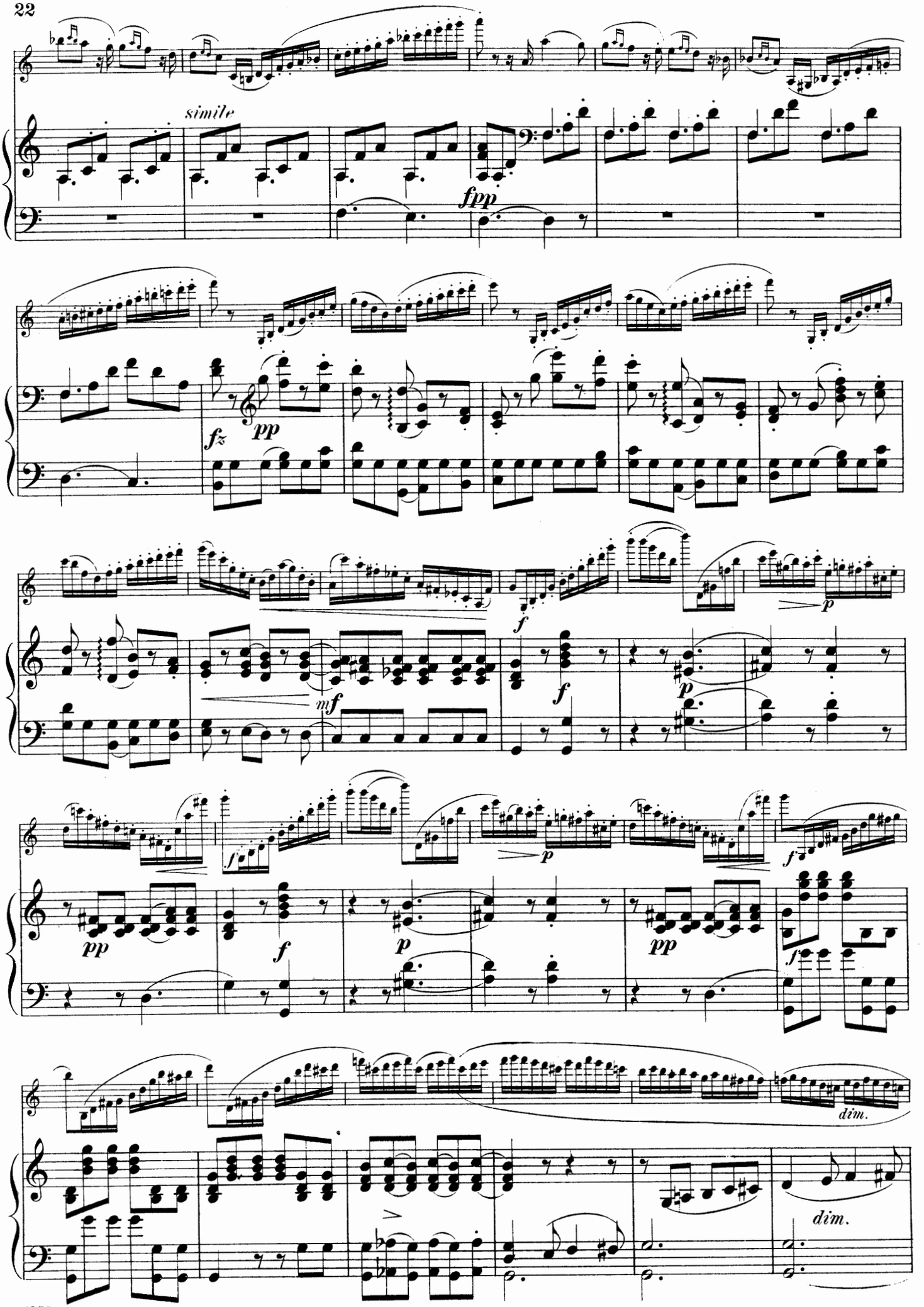
mf

Rondo.




A
Tutti
B
Solo
cresc.
cresc.


simile
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fz
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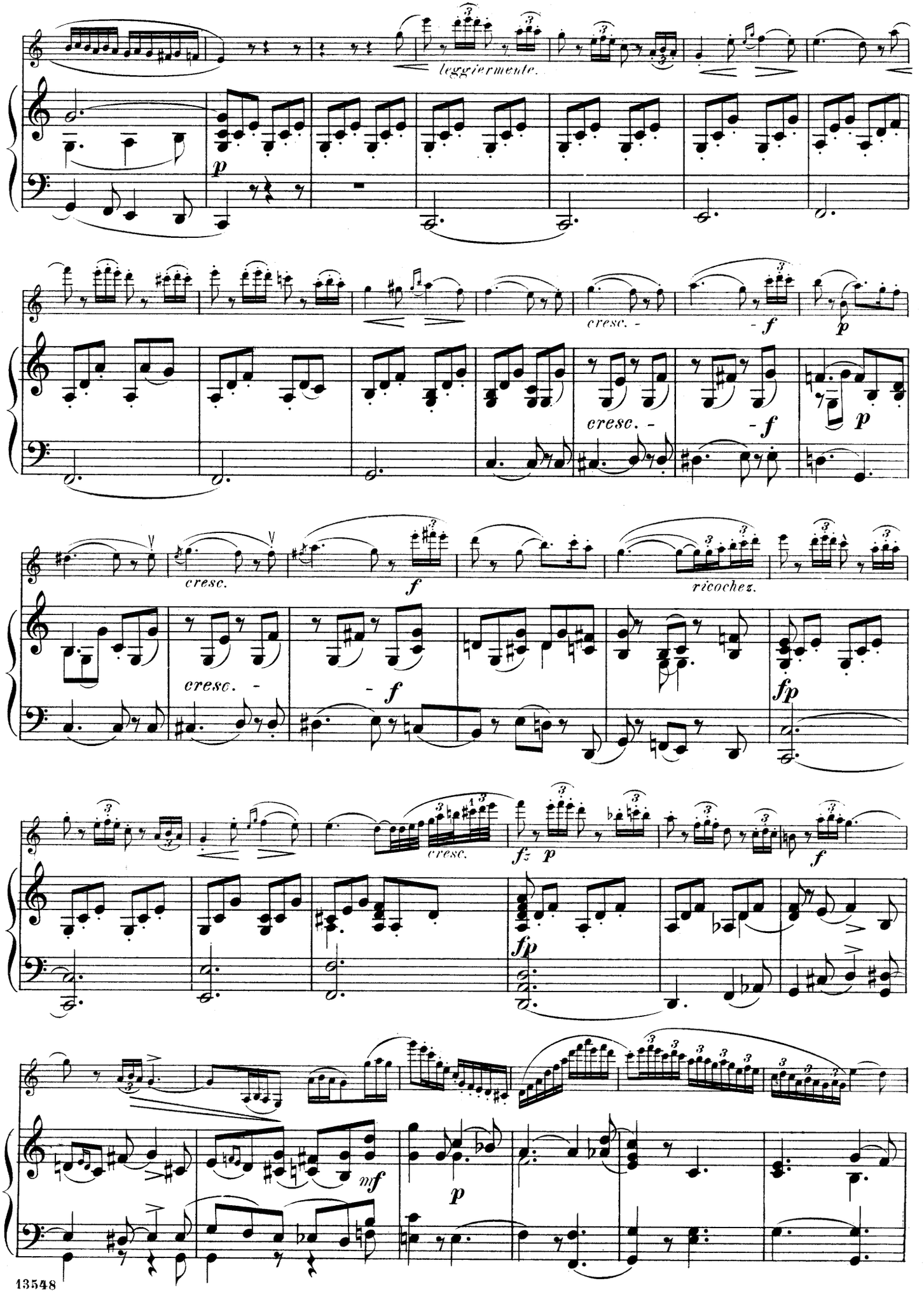
p
dim.


leggiermente.
p
cresc. -
- f
p
cresc. -
- f
p
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ricochez.
cresc. -
- f
fp
cresc.
fz p
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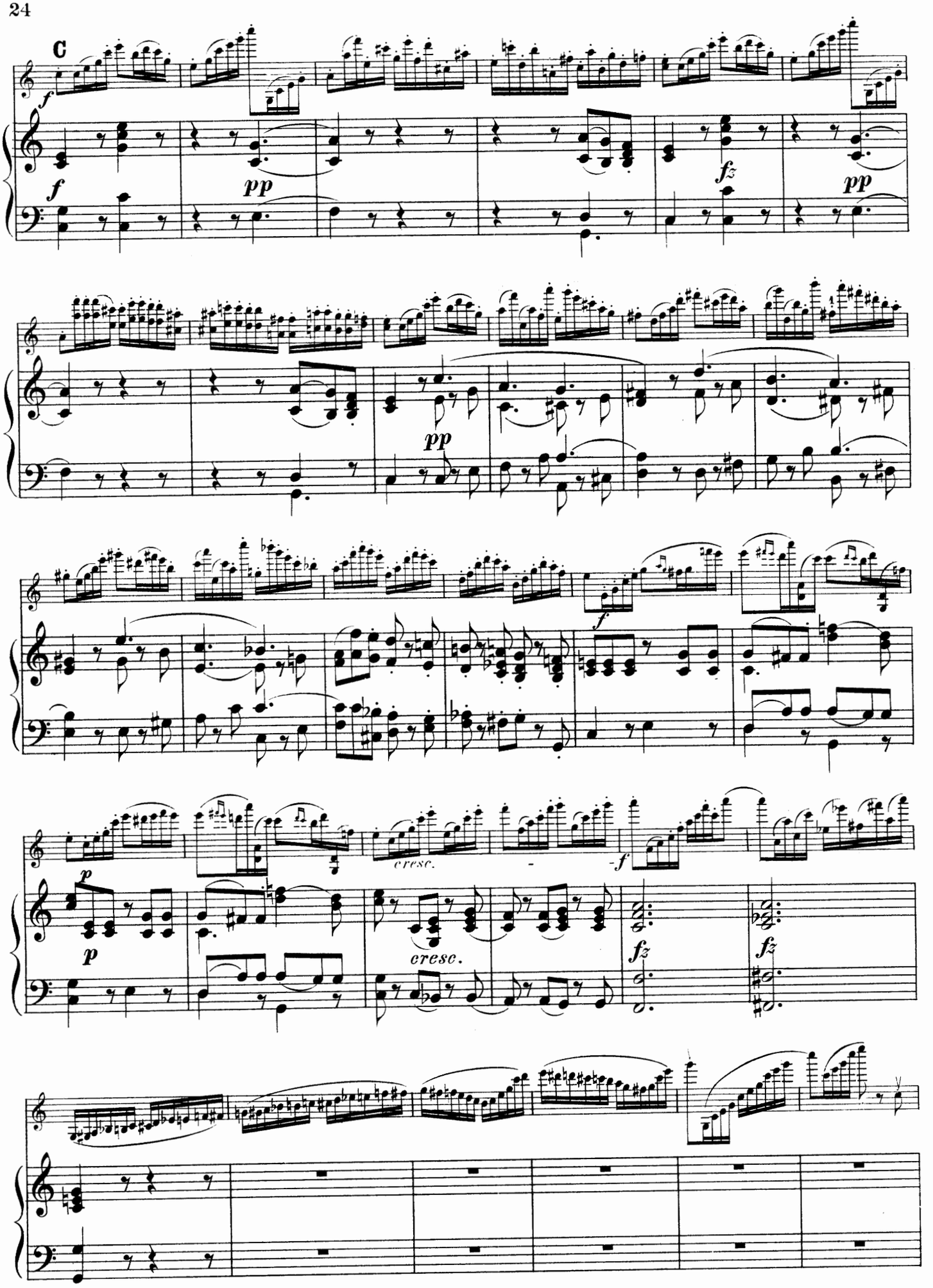
C
f
pp
fz
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f
cresc.
f
p
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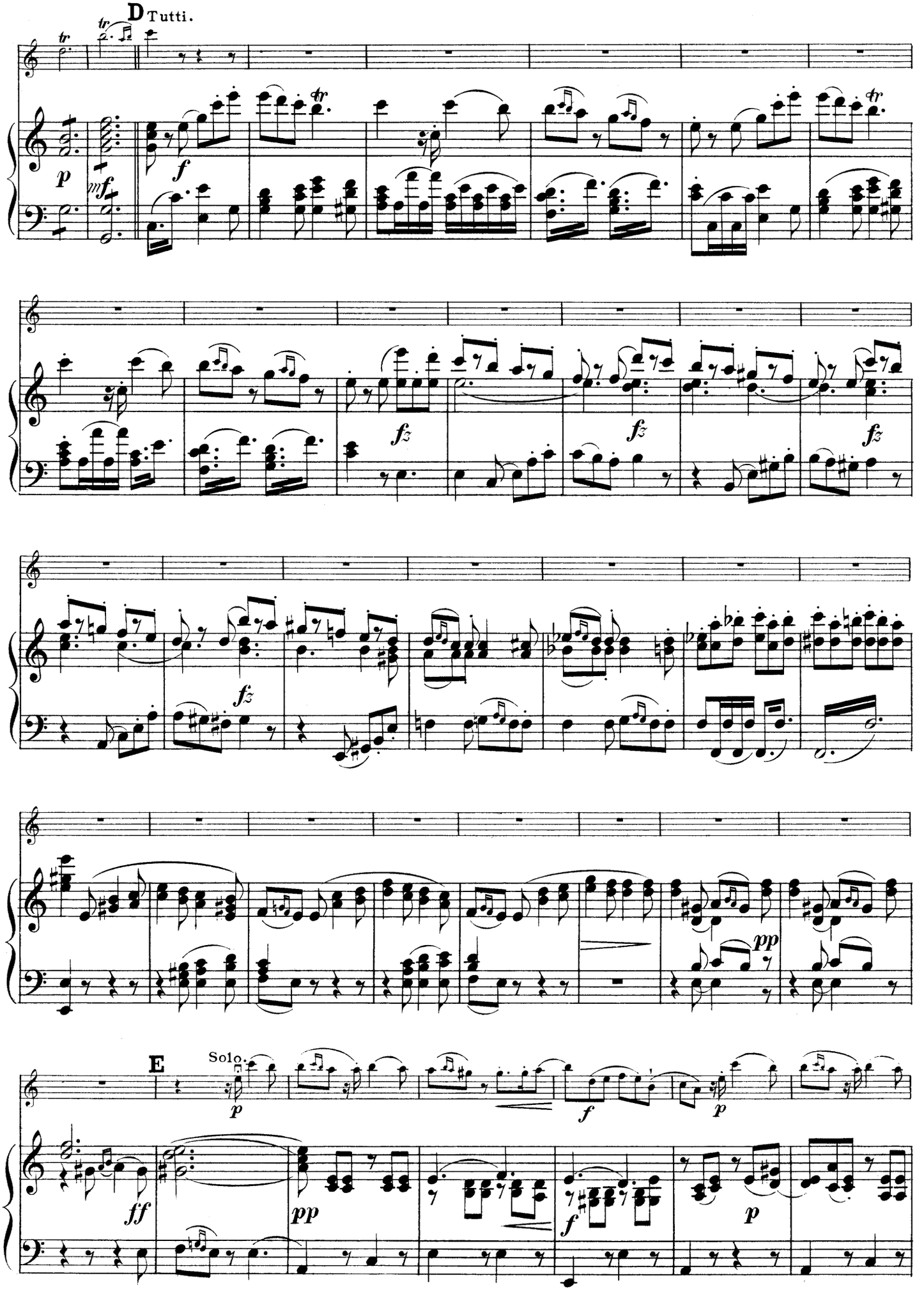
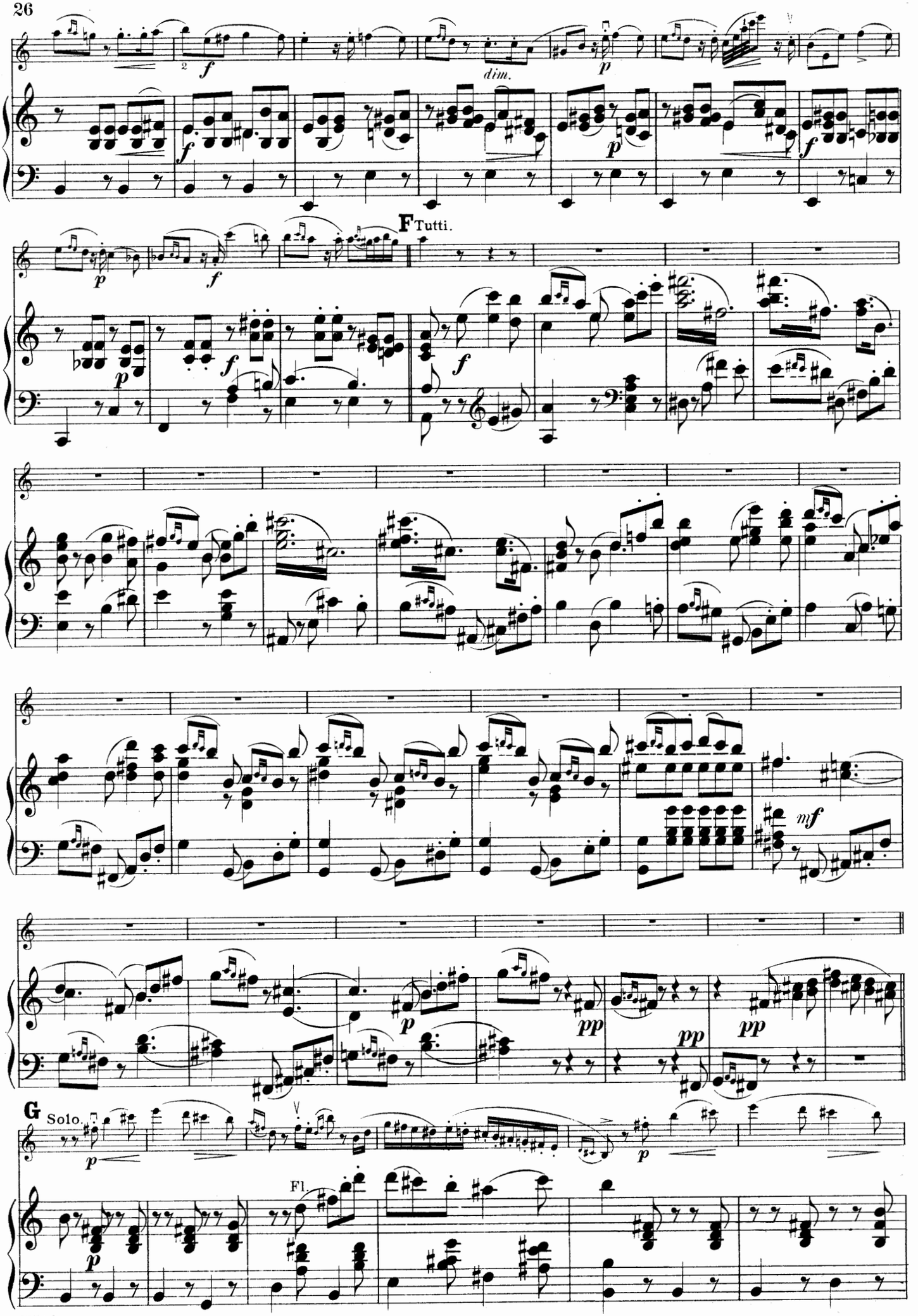
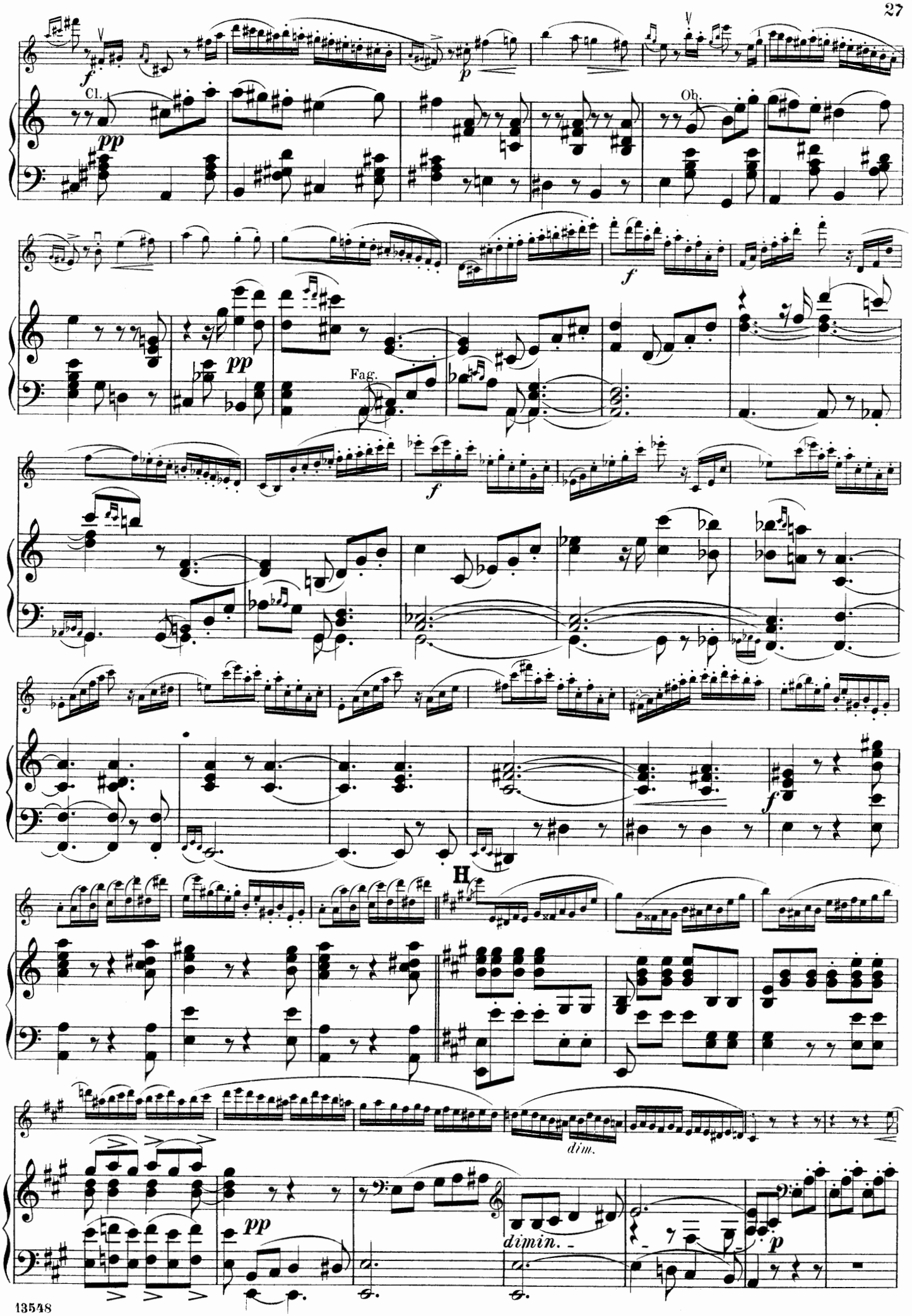
fz


D Tutti.
E
Solo.


dim.
F Tutti.
mf
pp
pp
pp
G Solo.
Fl.


Cl.
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H
dim.
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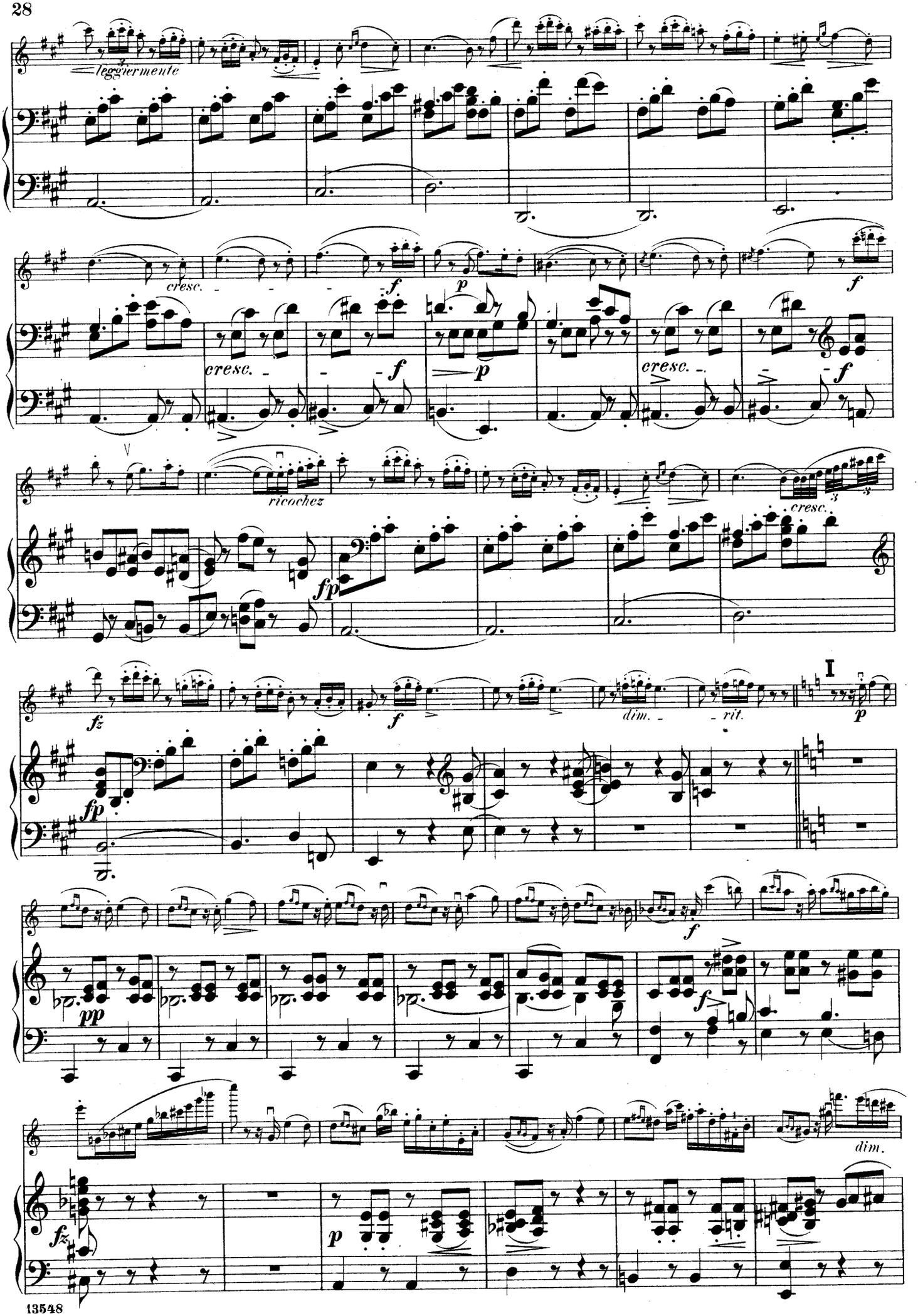
leggiermente
cresc.
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p
cresc.
ricochez
fp
fz
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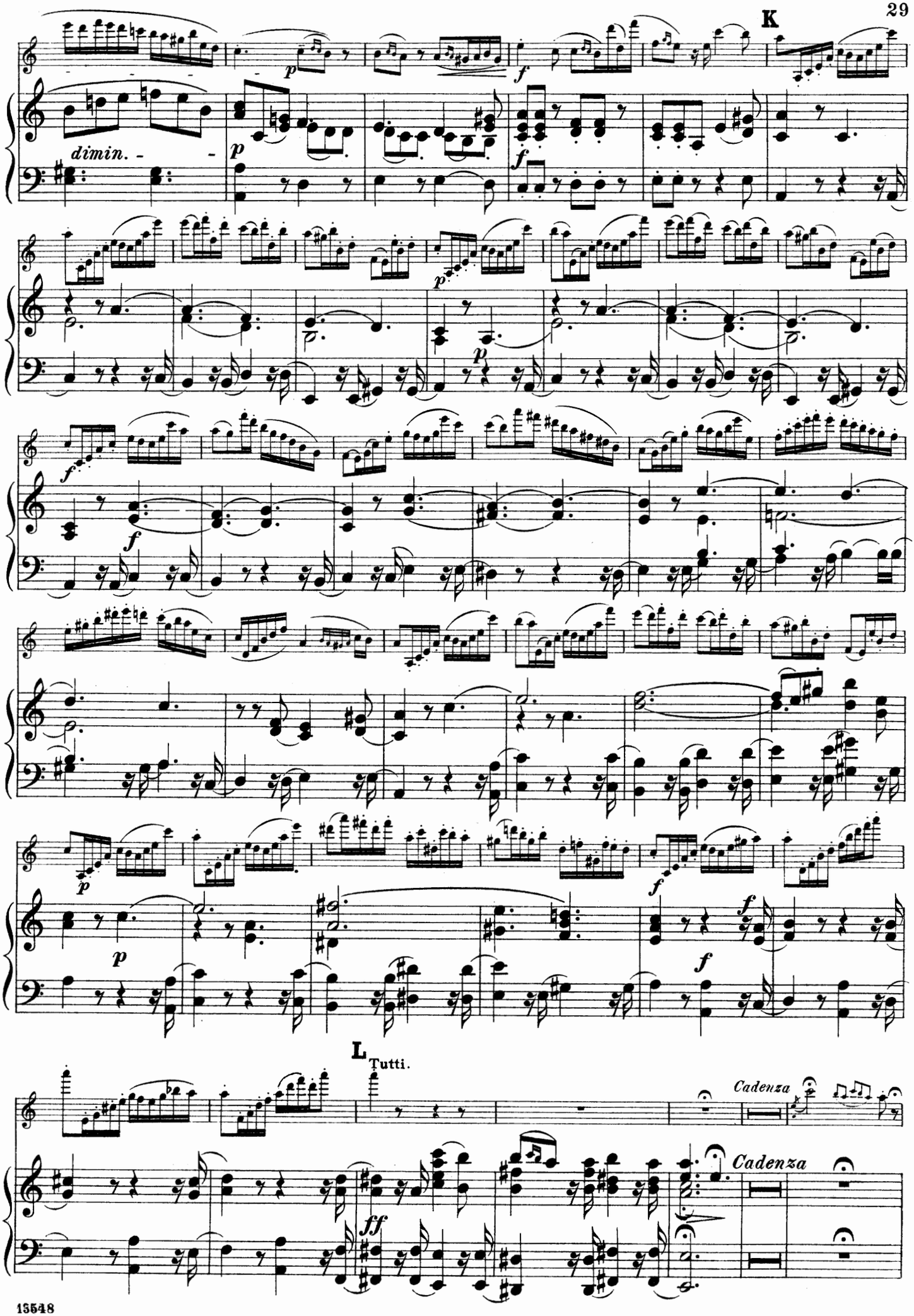
rit.
I
pp
dim.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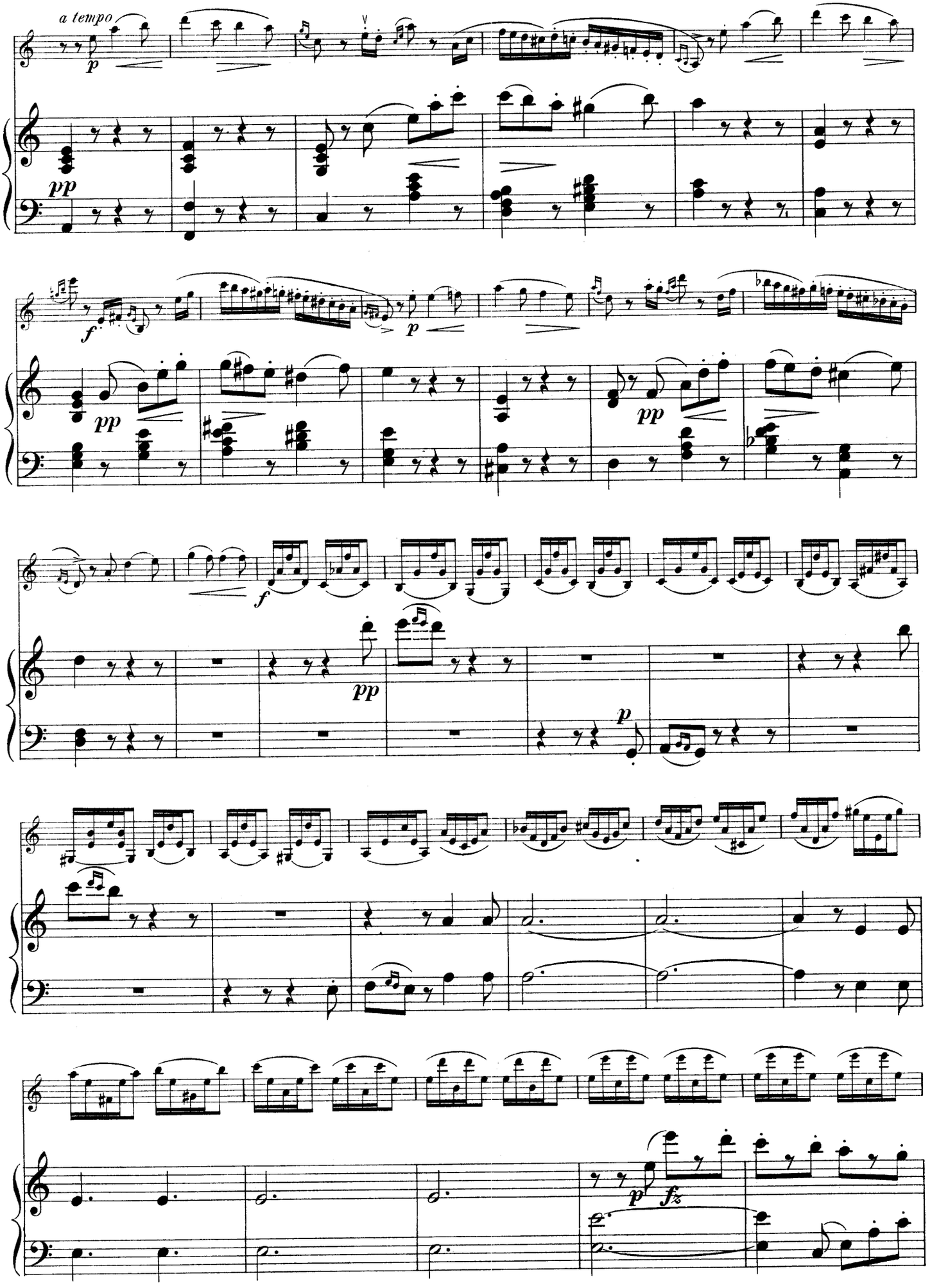
a tempo
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p
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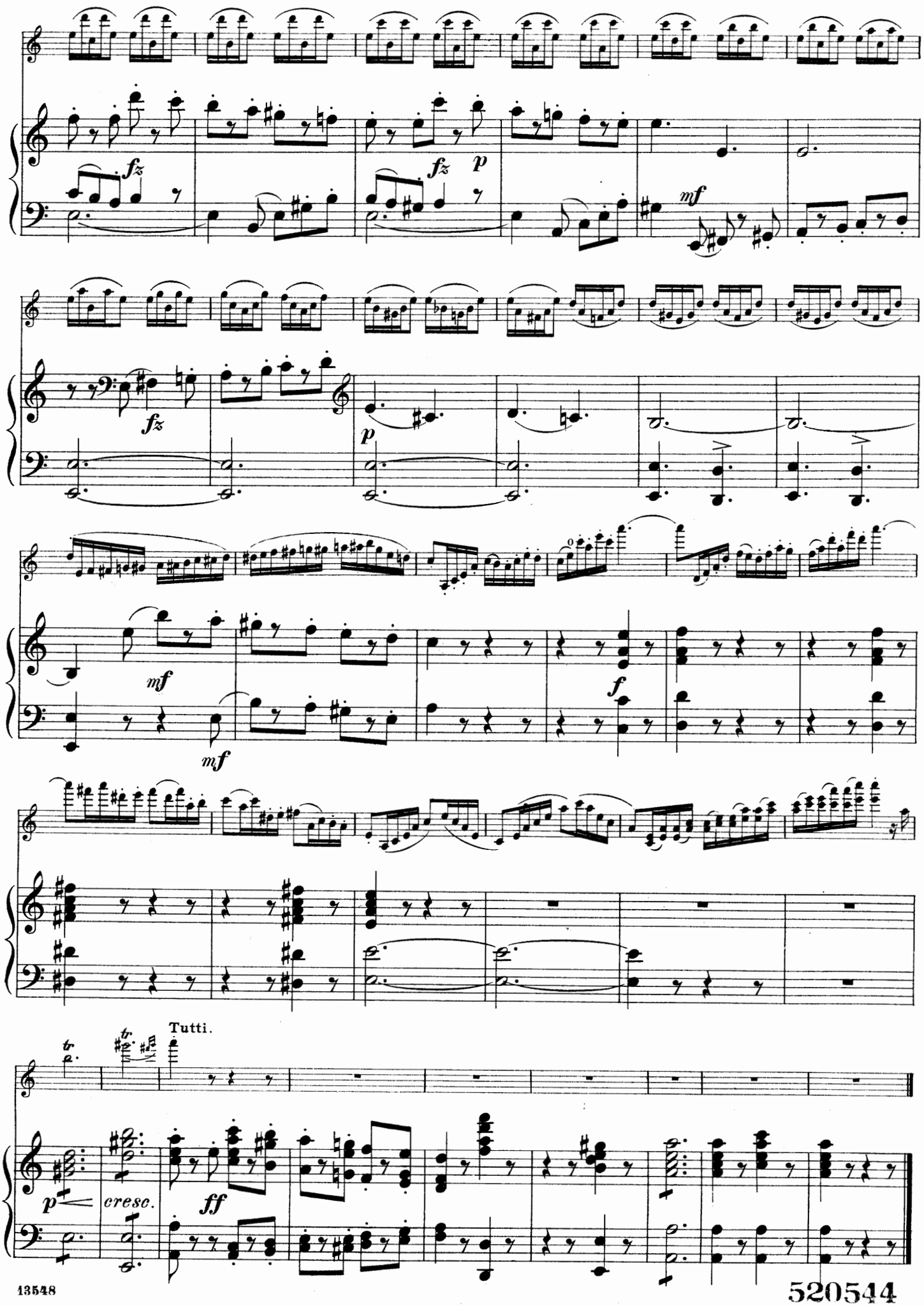
fz
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mf
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mf
f
Tutti.
p
cresc.
ff

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