

accolay

koncert a-moll
concerto in a minor
konzert a-moll

PWM
EDITION

na skrzypce i fortepian for violin and piano für violine und klavier

J.B. Accolay

Koncert a-moll

na skrzypce i fortepian

*Opracowanie,
wstęp metodyczny oraz kadencja:
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VIOLINO



Polskie Wydawnictwo Muzyczne

Koncert skrzypcowy a-moll

J.B. ACCOLAY
(1845 - 1910)

Kadencja
F. Górskiego

Allegro moderato

Pianoforte

ff

4

7

10

f

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains three measures of music. The first measure has a whole rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4, with a slur over them and fingerings 3, 1, and 2 respectively. The third measure contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4, with a slur over them and fingerings 5, 1, 5, and 3 respectively. The bass staff begins with a bass clef and contains three measures. The first measure has a whole rest. The second measure contains a quarter note G3, a quarter note A3, and a quarter note B3, with a slur over them. The third measure contains a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3, with a slur over them. The second system also consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains three measures of music. The first measure has a whole rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4, with a slur over them and fingerings 3, 1, and 2 respectively. The third measure contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4, with a slur over them and fingerings 5, 1, 5, and 3 respectively. The bass staff begins with a bass clef and contains three measures. The first measure has a whole rest. The second measure contains a quarter note G3, a quarter note A3, and a quarter note B3, with a slur over them. The third measure contains a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3, with a slur over them. The score is marked with a piano (p) dynamic in the first measure of the bass staff of the first system.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music is written for a single melodic line on a five-line staff, using a treble clef. The key signature consists of one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various ornaments such as grace notes and trills. Fingerings are indicated by numbers 1 through 5 above the notes. A dynamic marking of *f* (forte) appears at the beginning of measure 6. The score concludes with a final double bar line at the end of measure 10.

Violino

19

Solo

A

dim.

p

23

3

3

1

6

26

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef, starting with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff. The second and third systems show the piano accompaniment in grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes, with a key signature change to two sharps (F# and C#) in the second system. The score is marked with various musical notations, including slurs, ties, and dynamic markings like 'f' (forte).

29

f *mf* *p*

34

37

(B)

40

p *cre - - - - - scen - - - - - do*

cre - - - - - scen - - - - - do

44

f

48

p *leggiere* *segue*

52

cre - - - scen - - - do *f*

cresc.

56

poco rit. e dim.

65

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains six measures of music, featuring a melody with eighth and sixteenth notes, some beamed together, and rests. The second system is a grand staff with a treble clef and a bass clef. It contains six measures of music. The treble staff continues the melody, while the bass staff provides a harmonic accompaniment with chords and moving lines. The third system also consists of a grand staff with a treble and bass clef, containing six measures. The final measure of the third system includes a fingering diagram for the right hand, showing the sequence of fingers (1, 2, 3, 4, 5) for a specific chordal passage.

77

cresc.

f

largamente

cresc.

f

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82 *mf a tempo*

86 *p*

90 *cresc.* *f* *mf*

94 *cre - - - scen - - - do* *ff con fuoco*

98 *ff*

101

104 *p*

107

110 *p*

113 *f*

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Detailed description: This page of a musical score contains measures 98 through 113. It is written for piano with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure 98 starts with a forte (*ff*) dynamic. Measures 101, 104, 107, and 110 are marked with a piano (*p*) dynamic. Measure 113 is marked with a forte (*f*) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and chords. Fingering numbers (1-5) are provided for many notes. There are also some performance markings like accents and slurs. The page number '8' is in the top left corner, and the publisher code 'PWM - 5042' is at the bottom left.

(E)

116

Solo

dim.

p

121

125

f

cresc.

129

f *largo* *ff* *e rit.*

f *colla parte*

rit.

(F)

133 *mf* *a tempo* *p*

138 *cre - - - scen - - - do* *pp* *cre - -*

143 *poco a poco* *f* *scen - - - do* *f*

148 *crescendo* *ff* *poco a poco rit.* *colla parte*

153 *a tempo*

p

157

161

165

cresc.

169 *largamente*

p

173 *f* *largamente* *a tempo* *p*

cresc. *f colla parte* *p*

177

180

183

①

cre - - - - - scen

cre

186

do

f

scen

do

f

189

mf

p

mf

p

192

mf

p

cresc.

rit.

Vi=

colla parte

Vi=

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7

a tempo

f

p

cresc.

p *stringendo* *poco*

a poco *cresc.* **ff**

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of six systems of music. The first system begins with a circled number '7' above the treble staff. The key signature has three sharps (F#, C#, G#). The tempo is marked 'a tempo'. The first system includes a forte 'f' dynamic and features complex rhythmic patterns with triplets and sixteenth notes. The second system continues with similar rhythmic complexity. The third system shows a change in dynamics to piano 'p' and includes fingering numbers (1-5) for the right hand. The fourth system features a piano 'p' dynamic and a 'cresc.' (crescendo) marking. The fifth system includes 'p' (piano), 'stringendo' (increasing tempo), and 'poco' (a little) markings. The sixth system concludes with 'a poco' (a little), 'cresc.' (crescendo), and a fortissimo 'ff' dynamic. The notation includes various musical symbols such as notes, rests, beams, slurs, and articulation marks.

Cadenza (ad libitum)

ossia:

15

The musical score is written for a single melodic line in G major (one sharp). It consists of 15 staves of music. The notation includes various musical symbols such as treble clef, key signature, time signature (implied 4/4), notes, rests, slurs, and ornaments. Dynamics are indicated by letters: *f* (forte), *p* (piano), *ff* (fortissimo), and *cresc.* (crescendo). Performance instructions include *dim. e rit.* (diminuendo e ritardando), *dolce* (sweetly), *allarg.* (allargando), *a tempo*, *a tempo brillante*, *sostenuto*, *veloce*, *rall.* (rallentando), and *cresc. e molto rall.* (crescendo e molto rallentando). There are also markings for *ten.* (tenuto) and *ossia:* (alternative versions). The score is marked with *ad libitum* at the beginning, indicating it is a cadenza. The piece concludes with a final chord and a *V* (volta) marking.

= de (R)

196 *f* *a tempo* *dim.*

199 *poco* *ff* *a* *poco* *strin - - - gen -*

202 *- - do al fine* *ff*

206 *ff* *ff*

Koncert skrzypcowy a-moll

J.B. ACCOLAY
(1845 - 1910)

Kadencja
E. Górskiego

Allegro moderato

Tutti

ff

4

8

12

16

21

26

32

f V restez - - - - -

dim.

f

mf

(1)

42 

49

p *leggiere* *segue*

52 

55

f

0 2 4 0 4

58 *poco rit. e dim.* C *a tempo* *p* *espressivo* (2)

*) *wykonac bez glissanda*

largamente

79 *cresc.* *f* *a tempo* *mf* 3

83

86 *p*

89 *cresc.*

92 *f* *mf* *cre* *scen* (1 2)

95 *do* *ff con fuoco* 3 0 3

Tutti

98 *ff*

102 *p*

106

110

114

118 **(E)** Solo *f*

123

127 *f* *largo e rit.* *vf* *ff*

132 *rit.* *a tempo* *mf*

135 *p*

138

141 *cre* *scen* *do* *poco* *a*

144 *poco* *f*

147 *crescendo*

150 *poco a poco rit.* *ff* *d.p.*

153 **G** *p*

158

163

168 *largamente*

173 *f* *largamente* **H** *a tempo* *p*

177

180

183 **I** *cresc.*

186 *f*

189 *mf* *p*

192 *mf* *p*

194 *crescendo* *rit.* *tr* *tr* **J** *Vi = a tempo* *Tutti*

14

cre - scen - do

restez

Cadenza (ad libitum)

ossia:

f *sf* *p* *dim. e rit.* *a tempo* *dolce* *dolce allarg.* *a tempo brillante* *allarg.* *a tempo* *allarg.*

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sostenuto

p cre - - - - - scen - - - - - do *ff*

veloce

a tempo

rall.

ossia:

a tempo

cresc. e molto rall.

=de (K) (6)

196 *f*

198 *poco* *a* *poco*

dim. *ff*

201 *strin* - $\frac{3}{4}$ - *gen* - - *do* *al* *fine*

204 *ff*

207

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