



ELEGY

FOR VIOLA AND PIANO

Ferdinand Praeger
(1815–1891)



AVS Publications 031

Preface

Born into a musical family in Leipzig on January 22, 1815, Ferdinand Praeger studied piano, violin, cello, and composition. In 1834 he moved to London, where he worked as a teacher, pianist, composer, and writer for Robert Schumann's music journal, *Neue Zeitschrift für Musik*. England remained his home until his death in 1891, though he continued to travel to the continent. Despite his musical contributions in many areas, Praeger is best remembered as the author of the book *Wagner, As I Knew Him*, written shortly after Wagner's death and first published in 1892. While the two musicians had been friends (Wagner was godfather to Praeger's son, Richard Wagner Praeger), the book depicts Wagner in a less flattering light than his many hero-worshippers were ready to accept. Critical response was particularly hostile in Germany, and the German edition was withdrawn from publication.

Interest in Praeger has recently been rekindled, and more than 450 of his works have been made available as part of the Ferdinand Praeger Collection of Scores, circa 1829–1891, Music Library, The State University of New York at Buffalo. Five manuscript works for viola and piano are part of this collection, with the digital version of each accessible at: <http://purl.org/net/findingaids/view?docId=ead/music/ubmu0046.xml>). *Elegy*, *Lamentation*, and *Romanza* all date from 1885, and *Sweet Sorrow* and the incomplete *Morceau* date from 1888. Each work is short and tuneful and presents relatively limited technical difficulties for the viola. These qualities suggest that Praeger intended them for Britain's burgeoning populace of amateurs, who were turning toward the viola at the end of the nineteenth century.

The publication of this edition was made possible by the kind assistance of John Bewley, Associate Librarian/Archivist at the Music Library, University at Buffalo Libraries.

Editorial Note

The manuscript piano score and viola part for the *Elegy for Viola and Piano* have only one dynamic marking: a *piano* in the viola line at the beginning of each. Editorial dynamics have been added for both parts in this AVS edition. The manuscript sources have several discrepancies, and the AVS edition's piano score represents an attempt to reconcile those differences; the viola part, however, includes bowings by the editor.

David M. Bynog, editor

Elegy

for Viola and Piano

Viola

Ferdinand Praeger

Edited by David M. Bynog

Andante

mp *mesto* *mp*

5

9 *mf*

14 *sempre rall.*

19 *a tempo*
mp dolce

24 *mp*

29

Musical staff 1: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 29-33. Dynamics: mp.

34

Musical staff 2: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 34-38. Dynamics: mp. Markings: V rall., a tempo.

39

Musical staff 3: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 39-43. Dynamics: mp.

44

Musical staff 4: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 44-47. Dynamics: mp.

48

Musical staff 5: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 48-51. Dynamics: mf.

52

Musical staff 6: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 52-56. Dynamics: mf. Markings: sempre rall., V.

Sempre più Lento

57

Musical staff 7: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 57-60. Dynamics: p.

61

Musical staff 8: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 61-64. Dynamics: p.

Elegy

for Viola and Piano

Ferdinand Praeger
Edited by David M. Bynog

Andante

Viola

Piano

5

10

mp *mesto* *mp*

p *p*

mf *mf*

15 *sempre rall.* *a tempo*
mp dolce
p

21 *fz*

27 *mp* *p*

33

33

rall. *mp* *a tempo*

fz *rall.* *a tempo*

This system contains measures 33 through 38. The top staff is a single melodic line in bass clef. The bottom staff is a grand staff with treble and bass clefs. Dynamics include *mp* and *fz*. Performance markings include *rall.* and *a tempo*. A fermata is present over the final note of measure 38.

39

39

mp *p*

This system contains measures 39 through 43. The top staff continues the melodic line. The bottom staff features a piano accompaniment with chords and moving lines. Dynamics include *mp* and *p*. A fermata is present over the final note of measure 43.

44

44

This system contains measures 44 through 48. The top staff continues the melodic line. The bottom staff features a piano accompaniment with chords and moving lines. Dynamics include *p*. A fermata is present over the final note of measure 48.

49 *mf* *sempre rall.*

Sempre più Lento

54 *p*

60



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