

FELIX MENDELSSOHN BARTHOLDY  
(1809 – 1847)

Konzert  
für Violine, Klavier und Orchester  
(Bläser und Pauken ad libitum)  
in d-moll

Concerto  
for Violin, Piano and Orchestra  
(Wind Instruments and Timpani ad libitum)  
in D minor

herausgegeben von / edited by  
Christoph Hellmundt

Ausgabe für Soloinstrumente und Klavier / Edition for Solo Instruments and Piano  
von / by  
Walter Heinz Bernstein



BREITKOPF & HÄRTEL

WIESBADEN · LEIPZIG · FLORENZ

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## Besetzung

Violine solo

Klavier solo

Streicher

*ad libitum*

2 Flöten

2 Oboen

2 Klarinetten

2 Fagotte

2 Hörner

2 Trompeten

Pauken

## Scoring

Violin solo

Piano solo

Strings

*ad libitum*

2 Flutes

2 Oboes

2 Clarinets

2 Bassoons

2 Horns

2 Trumpets

Timpani

## Aufführungsdauer

etwa 35 Minuten

## Performing time

approx. 35 minutes

Partitur PB 5360 käuflich lieferbar  
Orchesterstimmen leihweise erhältlich

Score PB 5360 available for sale  
Orchestra parts for hire

## Vorwort

Felix Mendelssohn Bartholdy schrieb sein Doppelkonzert d-moll 1823 im Alter von 14 Jahren. Er begann es wahrscheinlich im April 1823 und beendete die erste Fassung am 6. Mai. Ursprünglich war es für Soloinstrumente und Streichorchester angelegt. Der Violinpart war dem jungen Violinlehrer des Komponisten, Eduard Rietz (damals allenthalben *Ritz* geschrieben, 1802–1832) zugeschrieben, für den auch das Violinkonzert d-moll sowie die Sonate für Violine und Klavier op. 4 bestimmt waren. Mendelssohn erweiterte das Werk – offenbar bald nach der Fertigstellung – um zwölf Blasinstrumente und Pauken, indem er eine zusätzliche Teilpartitur für diese Instrumente schrieb. Schon am 25. Mai wurde es in einem der Sonntagskonzerte im Elternhaus des Komponisten vor einem geladenen Publikum aufgeführt. Er selbst spielte das Klavier, sein Lehrer den Soloviolinpart. Mit denselben Solisten fand am 3. Juli 1823 auch eine öffentliche Aufführung im Schauspielhaus zu Berlin statt. Von beiden Aufführungen ist nicht bekannt, in welcher Orchesterbesetzung das Werk erklang. Aufführungsmaterial ist nicht überliefert. Es ist möglich, daß mindestens die öffentliche Aufführung mit Streichern und Bläsern stattfand.

Das Werk geriet nach seiner zweiten Aufführung in Vergessenheit. Die autographen Streicherpartituren wurden nach dem Zweiten Weltkrieg in der heutigen Staatsbibliothek zu Berlin – Preußischer Kulturbesitz gewissermaßen wiederentdeckt und am 8. Juni 1957 in Berlin erstmals wieder aufgeführt. 1960 erschien sie zum ersten Mal im Druck<sup>1</sup>, 1966 brachte der Deutsche Verlag für Musik, Leipzig, eine Ausgabe für Violine und Klavier mit begleitendem zweiten Klavier heraus (Klavierauszug von Walter Heinz Bernstein), und Aufführungsmaterial der Fassung mit Streichorchester war seither im selben Verlag leihweise erhältlich. Die nur aus vier Bogen bestehende autographen Bläserpartitur wurde vom Komponisten offenbar getrennt von der Streicherpartitur aufbewahrt und blieb nach seinem Tode lange Zeit völlig unbekannt. Sämtliche Werkverzeichnisse Mendelssohns führen daher das Konzert bis in die neueste Zeit nur mit Streichorchesterbegleitung an. Die Bläserpartitur wird seit 1973 in der Bodleian Library, Oxford, aufbewahrt. Die Öffentlichkeit erhielt erst zehn Jahre später durch einen gedruckten Katalog der Mendelssohn-Bestände dieser Bibliothek<sup>2</sup> davon Kenntnis. In der neuen Gesamtausgabe, der *Leipziger Ausgabe der Werke von Felix Mendelssohn Bartholdy*, Serie II, Band 8 (1999), werden beide Partituren zu einer einzigen zusammengeführt. Auf dieser weitgehend heute gültigen Regeln folgenden Edition beruht der Notentext der vorliegenden Ausgabe für Soloinstrumente und Klavier. Im Part des zweiten Klaviers, der das Orchester wiedergibt, werden vom Bearbeiter nunmehr auch die Blasinstrumente und Pauken berücksichtigt, was allerdings nur an relativ

wenigen Stellen zu Abweichungen von der Ausgabe von 1966 führt. Die Solopartien erscheinen mit größtmöglicher Quellentreue. Über die Herausgabeprinzipien sowie zu besonders interessierenden Einzelheiten kann der Benutzer im Vorwort und im Kritischen Bericht des entsprechenden Bandes der Gesamtausgabe nachlesen.

In jüngster Zeit wurde eine gesonderte autographe Kadenz für beide Soloinstrumente aufgefunden.<sup>3</sup> Vielleicht hat Mendelssohn sie für die zweite Aufführung geschrieben. Dem Schriftcharakter nach zu urteilen, stammt sie aus derselben Zeit wie die beiden Partituren. Sie wird als Alternativkadenz im Anhang unserer Ausgabe abgedruckt. Die Entscheidung, bei einer Aufführung die eine oder die andere zu spielen, wird den Interpreten anheimgestellt.

Das Konzert hat die klassische Dreisätzigkeit mit der Satzfolge schnell–langsam–schnell. Der erste Satz nimmt, sowohl dem Partitumfang als auch der Aufführungsdauer nach, rund die Hälfte des Werkes ein. Sein erstes Thema erinnert – offenbar unter dem Einfluß des Unterrichtes bei Carl Friedrich Zelter – an Musik des 18. Jahrhunderts, das zweite zeigt die Zugehörigkeit des Komponisten zu seiner Zeit. Der liedartige zweite Satz mit seinem sanglichen Thema ähnelt in Melodik und Rhythmisierung sowie durch den Gebrauch der Dämpfer, die nur für Violinen und Violen vorgeschrieben sind, stark dem ersten Thema des langsamen Satzes im a-moll-Klavierskonzert. Alle drei Sätze sind über weite Strecken von virtuosem Lauf- und Arpeggienwerk der Solopartien geprägt. Bei der Instrumentation verzichtet der Komponist in begleiteten Soloabschnitten konsequent auf die Verwendung der zweiten Orchestervioline, offenbar deshalb, um das Orchester gegenüber den Soli nicht zu stark werden zu lassen. Die Violine II kommt nur in Tutti-Abschnitten zum Einsatz.

Die Version mit Blasinstrumenten und Pauken ist bisher nicht im Druck erschienen. Sie wurde nach 1823 – falls es damals eine Aufführung mit dieser Besetzung gab – erstmals wieder am 27. Februar 1999 in Darmstadt gespielt.

Leipzig, Herbst 1999

Christoph Hellmundt

1 Taschenpartitur, hrsg. und bearbeitet von Clemens Schmalstich, Berlin: Astoria Verlag

2 Catalogue of the Mendelssohn Papers in the Bodleian Library, Oxford. Vol. II: Music and Papers. Compiled by Margaret Crum (Musikkatalogische Arbeiten, hrsg. von Rudolf Elvers, Bd. 8), Tutzing 1983, besonders S. IX f. (zur Provenienz), 6 Erläuterungen zu dem Konvolut und 8 (knappe Angaben zu der Bläserpartitur).

3 Siehe Raymond Dietrich: Ein Mendelssohn-Autograph in der Bischoflichen Zentralbibliothek Regensburg, in: Die Musikforschung, 51. Jg. 1998, H. 1 (Januar–März), S. 47–49.

## Preface

Felix Mendelssohn Bartholdy wrote his Double Concerto in D minor in 1823 at the age of 14. He began to compose the work most likely in April 1823 and completed the first version on 6 May. It was originally conceived for solo instruments and string orchestra. The violin part was intended for the composer's young violin teacher Eduard Rietz (1802–1832; his name was then generally written *Ritz*), for whom he had also written the Violin Concerto in D minor as well as the Sonata for Violin and Piano Op. 4. Mendelssohn expanded the work – apparently soon after completing it – by writing a separate partial score for twelve wind instruments and timpani. The concerto was premiered before an audience of invited guests on 25 May of the same year in one of the Sunday concerts held at the composer's family home. Young Mendelssohn himself played the piano part, his teacher the solo violin. A public performance took place in Berlin's Schauspielhaus with the same soloists on 3 July 1823. It is not known in what orchestral formation the work was performed at either performance. No performance material has been transmitted. It is possible that at least the public performance was given with strings and winds.

The work fell into oblivion after its second performance. The autographic string score was, in a sense, rediscovered after World War II in the present-day Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, and given its first 20th-century performance in Berlin on 8 June 1957. The work was first published in 1960<sup>1</sup>, and in 1966 the Deutscher Verlag für Musik, Leipzig, brought out an edition for violin and piano with the accompaniment of a second piano (piano reduction by Walter Heinz Bernstein). Performance material of the string-orchestra version has since been available on hire from that publisher. The autographic wind score, which consists of only four sheets, was apparently preserved separately from the string score by the composer and remained lost for a long time after his death. Thus all of the Mendelssohn work catalogues, including the most recent, list the concerto only with its accompaniment of string orchestra. The wind score has been preserved since 1973 at the Bodleian Library, Oxford; however, the public was only first informed about this ten years later through a printed catalogue of this library's Mendelssohn collections.<sup>2</sup> In the new Complete Edition, the *Leipziger Ausgabe der Werke von Felix Mendelssohn Bartholdy*, Series II, Vol. 8 (1999), both scores were conflated into a single one. This is the edition on which the music of the present edition for solo instruments and piano was based. The arranger took into consideration the wind instruments and timpani in the part of the second piano, which renders the orchestral part; this led to only relatively few discrepancies with the edition of 1966. The

solo parts have been reproduced with the greatest possible faithfulness to the sources. The user can obtain further information on the editorial principles as well as on details of particular interest in the Preface and the "Kritischer Bericht" (Critical Notes) of the Complete Edition.

A separate autographic cadenza for both solo instruments was recently found.<sup>3</sup> It is possible that Mendelssohn wrote it for the second performance. Judging from the character of the handwriting, it must have been written at the same time as the other two scores. We have provided this cadenza as an alternative in the "Anhang" (Appendix) of this edition. It remains up to the interpreters to decide which cadenza to play.

The concerto presents the classical three-movement form in the fast-slow-fast sequence. The first movement takes up about half the work, with respect to both the score and the performance duration. While the first theme has an 18th-century quality to it, perhaps reflecting the lessons of Mendelssohn's teacher Carl Friedrich Zelter, the second theme reflects more strongly the style of Mendelssohn's day. With its melodious theme, the song-like second movement strongly resembles the first theme of the slow movement of the A minor Piano Concerto in its melody and rhythm as well as in the use of mutes prescribed solely for the violins and violas. Broad stretches of all three movements are characterized by virtuoso runs and arpeggios in the solo parts. With respect to the orchestration, the composer consistently eschewed the use of the Violin II section wherever the soloists are accompanied, apparently in order to keep the orchestra from overpowering the soloists. Violin II is only found in the tutti sections.

The version of the concerto with wind instruments and timpani had never been published before. It was performed in Darmstadt on 27 February 1999 for the first time after 1823 – if, indeed, a performance with this scoring actually did take place back then.

Leipzig, Fall 1999

Christoph Hellmundt

1 Pocket score edited and arranged by Clemens Schmalstich, Berlin: Astoria Verlag.

2 Catalogue of the Mendelssohn Papers in the Bodleian Library, Oxford. Vol. II: Music and Papers. Compiled by Margaret Crum (Musikbibliographische Arbeiten, ed. by Rudolf Elvers, Vol. 8), Tutzing, 1983, in particular pp. IX f. (on the provenance), 6 (observations on the miscellany) and 8 (succinct information on the wind score).

3 See Raymond Dittrich: Ein Mendelssohn-Autograph in der Bischoflichen Zentralbibliothek Regensburg, in: Die Musikforschung, 51. Jahrgang, 1998, H. 1 (Januar–März), pp. 47–49.

Konzert  
für Violine, Klavier und Orchester  
(Bläser und Pauken ad libitum)

d-moll

Felix Mendelssohn Bartholdy  
Klavierauszug von Walter Heinz Bernstein

Allegro

Violine  
(solo)

Klavier I  
(solo)

Klavier II  
(Orchester)

Allegro

p

The musical score consists of three systems of piano music for Klavier II (Orchester). The first system (measures 1-4) shows the piano playing eighth-note chords and sixteenth-note patterns. The second system (measures 5-8) shows the piano playing eighth-note chords and sixteenth-note patterns. The third system (measures 9-12) shows the piano playing eighth-note chords and sixteenth-note patterns. The fourth system (measures 13-16) shows the piano playing eighth-note chords and sixteenth-note patterns. The piano part is written in common time, with a key signature of one flat. Measure numbers 5, 10, and 14 are indicated above the staves.

19

II

22

II

24

II

27

II

30

II

34

II

Musical score for piano, page 7, featuring two staves labeled "II". The score consists of nine measures (42-50, 52-55, 59, 63) in common time, with a key signature of one flat. Measure 42: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 43: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 44: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 45: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 46: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 47: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 48: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 49: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 50: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 52: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 53: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 54: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 55: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 56: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 57: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 58: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 59: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 60: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 61: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 62: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 63: Treble staff has eighth-note pairs; Bass staff has eighth-note chords.

67

72

*più lento*

77

81

85

I

II

88

cresc.

cresc.

I

II

8

p

91

sim.

I

II

f

95

sim.

I

II

98

99

100

dolce

p

p

I

II

103

I

II

106

I

II

109

I

II

112

I

II

(8)

8

8

115

I

II

p

ff

ff

119

I

II

p

f

ff

ad lib.

122

I

dolce

p

126

I

sim.

129

I

132

I

sim.

II

p

135

I

II

138

141

144

I

II

147

I

II

151

I

II

154

I

II

157

I

II

160

I

II

163

I

II

166

I

dolce

8

169

I

tr  
p

II

ff  
p

172

I

tr

II

pp  
p  
pp

175

I

II

178

cresc.

cresc.

I

II

181

decresc.

cresc.

decresc.

cresc.

I

II

183

I

II

185

I

II

188

I

II

191

I

193

I

II

196

I

199

I

201

I                   (8)<sup>1</sup>

II                   ff

204

II

207

II

210

II

213

II

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216

II

220

II

224

II

228

II

233

II

237

II

240

II

## Recitativo. Andante

244

I

f

f trem.

Re.

## Recitativo. Andante

II

247

I

ornamenti

251

I

255

I

260

I

265

I

269

I

dolce

6

g

II

p

272

I

dol.

\*

dol.

\*

dol.

\*

275 tempo

I

II

tempo

276

tempo I

I

II

tempo I

277

tr

p

278

tr

f

p

279

pizz.

6

arco

tr

280

p

281

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284

pizz.

I

II

287 arco

I

II

290

I

II

293

I

II

p

f

296

I

II

f

299

I

II

f

302

I

II

305

I

II

307

I

II

310

313

317

*agitato*

320

I

*sempre forte*

323

I

326

I

*f*

*p*

*Red.*

*\** *Red.*

*\**

II

8

8

8

329

I

II

332

I

II

335

I

II

338

I

II

341

I

II

344

I

II

348

I

II

353 *più lento*

I

II

356

I

II

360

I

II

363

I

II

366

I

II

368

I

II

370

I

II

373

*sim.*

*dolce*

*p*

I

II

376

I

II

379

I

II *p*

381

I

II

384

I

II

386

*molto agitato*

I

II

389

I

II

392

I

II

395

I

II

399

*dolce*

I

II

402

I

II

405

I

II

p

2

408

I

II

p

p

411

I

II

414

I

II

417

I

II

420

I

II

rit.

3 6

ped.

rit.

\*

423

426

tempo I

429

tempo I

432

I

II

435

I

II

438

I

II

441

I

II

443

I

II

445

I

II

448

I

II *p*

451

I

II

454

I

II *f*

457

I

460

I

II

462

I

II

465 Cadenza\*\*

I

II

468

I

471

I

475

I

\* Alternativkadenz: siehe Seite 96

478

481 rit.

484 Presto

487

490

493

I

496

f

I

498

I

500

I

503

506 *p*

I

509

I

513

I

515

I

50

520

I

II

523

I

II

526

I

II

**Adagio**

II

7

11

16

19

I

II

25

I

II

28

I

II

33

I

II

37

I

II

39

I

II

42

(8)

I

II

44

I

II

Re. \*

47

I

II

51

I

II

53

I

55 *dolce*

I

57

I

59

I

61 pizz.

II

p

63

I

II

65 arco

I

p.

67

I

69

I

Musical score for piano, page 57, showing staves 71 through 79.

The score consists of two staves. The top staff (right hand) uses a treble clef, and the bottom staff (left hand) uses a bass clef. Measure 71 starts with a dynamic of  $\text{f}$ . Measures 72 and 73 show eighth-note patterns with various accidentals. Measure 74 begins with a dynamic of  $\text{pp}$  and includes a performance instruction "dolce". Measures 75 and 76 show sixteenth-note patterns. Measures 77 and 78 continue the sixteenth-note patterns. Measure 79 concludes the section with a dynamic of  $\text{f}$ .

81

I

83

I

84 rall.  
I p

II rall.  
p

88

I

II

93

I

II

97

I

II

100

I

II

106

I

II

110

I

II

112

I

II

115

I

II

119

I

II

122

I

II

125

I

II

128

I

II

131 rit.

I

II

(8)

rit.

## Allegro molto

1

3

7

10

12

14

I

16

I

II

19

II

23

II

28

II

32

II

36

I

II

40 Solo

I

II

44

I

II

46

I

II

49

I

II

52

I

II

55

(8)

I

II

57

*p*

I

II

59

I

II

62

I

II

64

I

II

66

I

69

I dolce

76

I > p 8

II

82

I > p 8

II

86

Musical score for two voices (I and II) in G minor. The score consists of four staves. Voice I (top two staves) and Voice II (bottom two staves) both play eighth-note patterns. Measure 86: Voice I has eighth-note pairs followed by a sixteenth-note pair. Voice II has eighth-note pairs followed by a sixteenth-note pair. Measure 87: Voice I has eighth-note pairs followed by a sixteenth-note pair. Voice II has eighth-note pairs followed by a sixteenth-note pair. Measure 88: Voice I has eighth-note pairs followed by a sixteenth-note pair. Voice II has eighth-note pairs followed by a sixteenth-note pair. Measure 89: Voice I has eighth-note pairs followed by a sixteenth-note pair. Voice II has eighth-note pairs followed by a sixteenth-note pair.

90

Musical score for two voices (I and II) in G minor. The score consists of four staves. Voice I (top two staves) and Voice II (bottom two staves) both play eighth-note patterns. Measure 90: Voice I has eighth-note pairs followed by a sixteenth-note pair. Voice II has eighth-note pairs followed by a sixteenth-note pair. Measure 91: Voice I has eighth-note pairs followed by a sixteenth-note pair. Voice II has eighth-note pairs followed by a sixteenth-note pair. Measure 92: Voice I has eighth-note pairs followed by a sixteenth-note pair. Voice II has eighth-note pairs followed by a sixteenth-note pair. Measure 93: Voice I has eighth-note pairs followed by a sixteenth-note pair. Voice II has eighth-note pairs followed by a sixteenth-note pair.

94

Musical score for two voices (I and II) in G minor. The score consists of four staves. Voice I (top two staves) and Voice II (bottom two staves) both play eighth-note patterns. Measure 94: Voice I has eighth-note pairs followed by a sixteenth-note pair. Voice II has eighth-note pairs followed by a sixteenth-note pair. Measure 95: Voice I has eighth-note pairs followed by a sixteenth-note pair. Voice II has eighth-note pairs followed by a sixteenth-note pair. Measure 96: Voice I has eighth-note pairs followed by a sixteenth-note pair. Voice II has eighth-note pairs followed by a sixteenth-note pair. Measure 97: Voice I has eighth-note pairs followed by a sixteenth-note pair. Voice II has eighth-note pairs followed by a sixteenth-note pair.

98

I

II

*p*

8

101

I

II

8

104

I

II

8

107

I

II

110

I

II

113

I

II

116

119

122

126

I

II

129

I

II

ff

131

I

(8)<sup>1</sup>

II

134

136

139

142

I

II *p*

*pp*

146

I

II

150

I

II *p*

154

I

II

158

I

II

161

I

II

163

I

II

165

I

II

167

I

II

169

I

II *ff*

173

II

177

II *p*

182

II *f*

186

II

190

I

II

194

I

196

I

198

200

m. s.

m. d.

ff

203

205

208

I

215

I

II

221

I

II

225

I

II

230

I

II

235

I

II

239

I

II

243

I

II

247

I

II

252

Musical score page 252. The score consists of two systems of four staves each. The top system (measures 1-4) shows parts I and II. Part I has a treble clef, part II has a bass clef. Measures 1-3 show eighth-note patterns, measure 4 shows sixteenth-note patterns. The bottom system (measures 5-8) shows parts I and II. Part I has a treble clef, part II has a bass clef. Measures 5-7 show eighth-note patterns, measure 8 shows sixteenth-note patterns.

256

Musical score page 256. The score consists of two systems of four staves each. The top system (measures 1-4) shows parts I and II. Part I has a treble clef, part II has a bass clef. Measures 1-3 show eighth-note patterns, measure 4 shows sixteenth-note patterns. The bottom system (measures 5-8) shows parts I and II. Part I has a treble clef, part II has a bass clef. Measures 5-7 show eighth-note patterns, measure 8 shows sixteenth-note patterns.

260

Musical score page 260. The score consists of two systems of four staves each. The top system (measures 1-4) shows parts I and II. Part I has a treble clef, part II has a bass clef. Measures 1-3 show eighth-note patterns, measure 4 shows sixteenth-note patterns. The bottom system (measures 5-8) shows parts I and II. Part I has a treble clef, part II has a bass clef. Measures 5-7 show eighth-note patterns, measure 8 shows sixteenth-note patterns.

264

I

II

269

I

II

273

I

II

276

I

II

279

I

282

I

285

I

288

I

rall.

292

I

dolce

p

296

I

299

I

II

p

302

I

II

305

I

II

308

I

II

311

Musical score page 90, measures 311-312. The score consists of three staves. Staff I (treble) has a dynamic of  $p$ . Staff II (middle) has a dynamic of  $p$ . Staff III (bass) has a dynamic of  $p$ . Measure 311: Treble:  $f$ ,  $f$ ,  $f$ ,  $f$ . Middle: eighth-note pattern. Bass: eighth-note pattern. Measure 312: Treble:  $f$ ,  $f$ ,  $f$ ,  $f$ . Middle: eighth-note pattern. Bass: eighth-note pattern.

314

Musical score page 90, measures 314-315. The score consists of three staves. Staff I (treble) has a dynamic of  $f$ . Staff II (middle) has a dynamic of  $p$ . Staff III (bass) has a dynamic of  $p$ . Measure 314: Treble:  $f$ ,  $f$ ,  $f$ ,  $f$ . Middle: eighth-note pattern. Bass: eighth-note pattern. Measure 315: Treble:  $f$ ,  $f$ ,  $f$ ,  $f$ . Middle: eighth-note pattern. Bass: eighth-note pattern.

317

Musical score page 90, measures 317-318. The score consists of three staves. Staff I (treble) has a dynamic of  $f$ . Staff II (middle) has a dynamic of  $p$ . Staff III (bass) has a dynamic of  $p$ . Measure 317: Treble:  $f$ ,  $f$ ,  $f$ ,  $f$ . Middle: eighth-note pattern. Bass: eighth-note pattern. Measure 318: Treble:  $f$ ,  $f$ ,  $f$ ,  $f$ . Middle: eighth-note pattern. Bass: eighth-note pattern.

320

I

II

323

I

II

326

I

II

rall.

a tempo

p

rall.

a tempo

329

329

I

II

*p*

332

332

I

II

335

335

I

II

338

I

II

341

I

II

344

I

II

348

I

II

353

I

II

357

I

II

361

I

II

365

I

II

368

I

II

## Anhang: Alternativkadenz zum 1. Satz, Takt 466

Cadenza

Violine (Solo)

Klavier (Solo)

4

6

12

16

21

24

27

agitato

30

33

35

38

41

44

48

52

58

Konzert  
für Violine, Klavier und Orchester  
(Bläser und Pauken ad libitum)

Violine solo

d-moll

Felix Mendelssohn Bartholdy  
herausgegeben von Christoph Hellmuth

The sheet music consists of ten staves of musical notation for violin. Staff 1 starts with 'Allegro' at measure 74, followed by 'più lento' at measure 80. Staff 2 begins at measure 84. Staff 3 begins at measure 87. Staff 4 begins at measure 89. Staff 5 begins at measure 92. Staff 6 begins at measure 96. Staff 7 begins at measure 99. Staff 8 begins at measure 101. Staff 9 begins at measure 105. Various dynamics and performance instructions are included, such as 'cresc.', 'sim.', 'dolce', and 'p'.

## Violine solo

112

116

119

ad lib.

122

dolce

127

134

142

VI. I.

148

159

165

172

176

179

182

185

188

191

194      *decresc.*      *f*      40      VI. I

**Recitativo. Andante**

244

248      *ornamenti*

252

257

265

269      *dolce*      tempo 3

## Violine solo

**tempo I**

279

283 arco pizz.

287 arco 1

291 1

295 f 1 f

301 f

307

313

317 agitato

321

324

327 f

333

più lento  
Klav.

356

360

364

367

371

dolce

378

molto agitato

388

391

393

396

5

## Violine solo

399

*dolce*

406

413

420 rit.

426 tempo I

430 1 1

436 3 3 3

440

443

445

448

451

454

466 Cadenza\*

470

Klav. 8va

476 rit.

482 Presto

487

490

496 f

502

507

512

515

Vl. I

\* Alternativkadenz: siehe Seite 15

## Violine solo

**Adagio**

20 Klav.

7 Klav.

33 tr.

37 2 Klav.

43

46

50 3 Klav. dolce

58 pizz.

64 1 arco

71 dolce

76

82 1 rall. p

90 7 Klav. Fl.

102

108 3

115

120 *f* *p*

126 1 rit. 1 *p*

**Allegro molto**

Klav.

2

7 *p*

13 *ff*

19

24 *p*

30 *f*

36

10

Violine solo

41 Solo *f* *p*

47

51

55

58 1 *p*

64 2 7

78 Klav. *p*

87

93

98

102

107

113

116

119

122

125

129

132

135

Solo

145

## Violine solo

154 Klav.

158

164

169

174

181

187

191

196

201

207

7 Klav.

220

This musical score for violin solo consists of ten staves of music, numbered 220 through 279. The music is written in common time with a treble clef. Measure 220 starts with eighth-note pairs followed by sixteenth-note patterns. Measures 227 and 232 show eighth-note pairs with grace notes. Measure 237 features sixteenth-note chords with dynamic 'f' and a tempo mark '3'. Measures 247 and 254 show eighth-note chords with a dynamic 'f' and a tempo mark '3'. Measures 265 and 269 continue the eighth-note chord patterns. Measure 275 begins with a single note followed by a sixteenth-note pattern. Measure 279 concludes the page with a sixteenth-note pattern.

227

232

237 3  
f

247 3  
f

254

259

265

269 1

275

279 2

## Violine solo

288 *rall.*

295

304

313

322 *rall.* *a tempo*

329

333

338

348

353

361

367

The sheet music consists of 14 staves of violin notation. Staff 1 (measures 288-294) starts with a dynamic of *rall.*, followed by *dolce*. Staff 2 (measures 295-301) shows eighth-note patterns. Staff 3 (measures 302-308) features sixteenth-note patterns. Staff 4 (measures 309-315) contains eighth-note patterns. Staff 5 (measures 316-322) includes sixteenth-note patterns. Staff 6 (measures 323-329) shows eighth-note patterns. Staff 7 (measures 330-336) features sixteenth-note patterns. Staff 8 (measures 337-343) contains eighth-note patterns. Staff 9 (measures 344-350) shows sixteenth-note patterns. Staff 10 (measures 351-357) includes eighth-note patterns. Staff 11 (measures 358-364) features sixteenth-note patterns. Staff 12 (measures 365-371) contains eighth-note patterns.

## Anhang: Alternativkadenz zum 1. Satz, Takt 466

Cadenza

Violin solo score for an alternative cadence starting at Takt 466. The score consists of 12 staves of music, each with a tempo marking like 'f' or 'p'. The key signature changes frequently, including B-flat major, A major, G major, and E major. Various dynamics like 'agitato' and 'p' are indicated. Measure numbers 9 through 56 are shown above the staves.