FELIX MENDELSSOHN BARTHOLDY

(1809 – 1847)

Konzert

für Violine, Klavier und Orchester

(Bläser und Pauken ad libitum)

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 · PARIS

Edition Breitkopf

Printed in Germany

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

ctwa 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) zugedacht, 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 autographe Streicherpartitur wurde 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[1], 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 autographe 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[2] 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.[3] 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 Partiturumfang 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 Rhythmik sowie durch den Gebrauch der Dämpfer, die nur für Violinen und Violen vorgeschrieben sind, stark dem ersten Thema des langsamen Satzes im a-moll-Klavierkonzert. 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 (Musikbibliographische 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 Dittrich: *Ein Mendelssohn-Autograph in der Bischöflichen 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[1], 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.[2] 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.[3] 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 Bischöflichen Zentralbibliothek Regensburg*, in: Die Musikforschung, 51. Jahrgang, 1998, H. 1 (Januar-März), pp. 47–49.

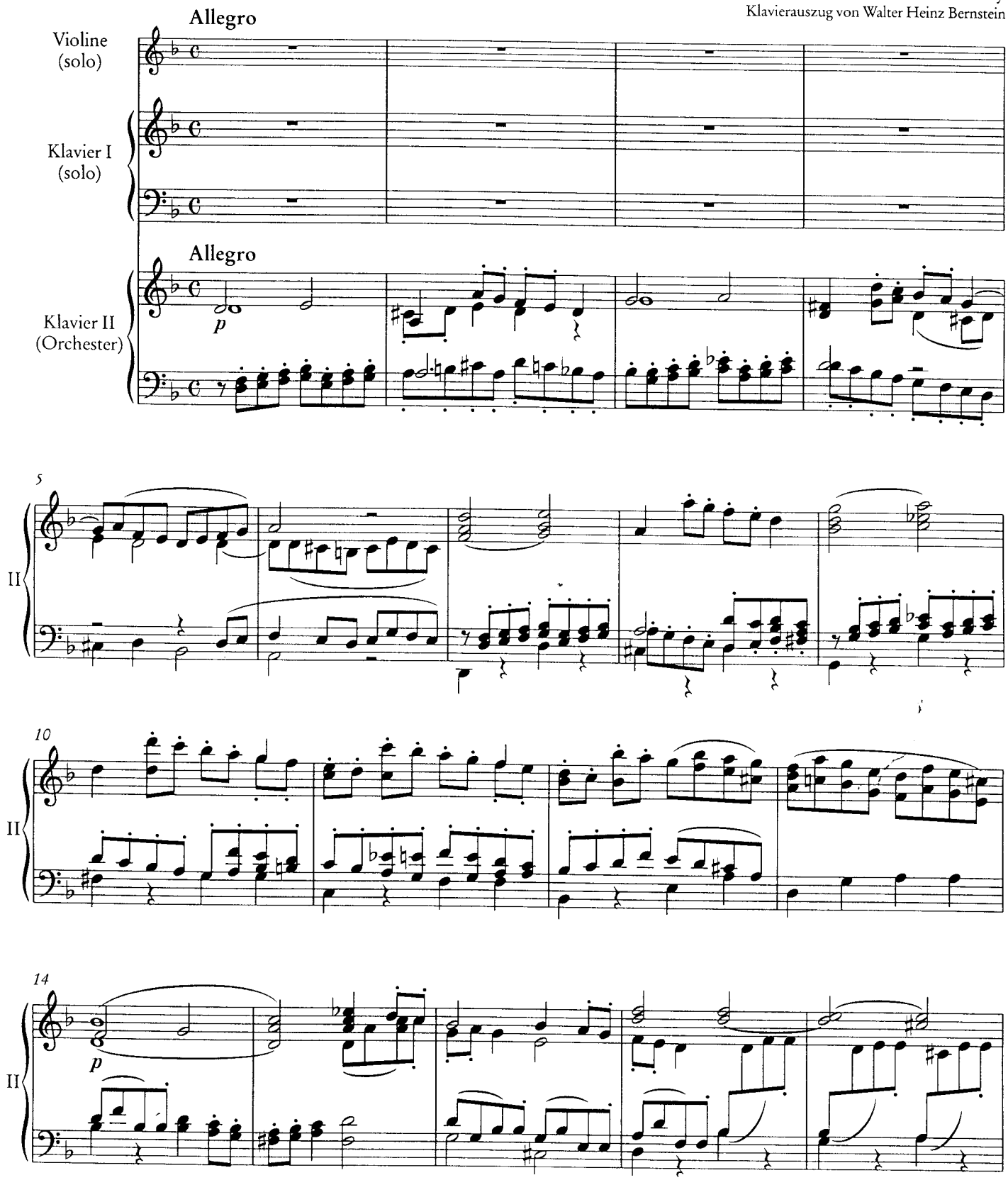
Konzert

für Violine, Klavier und Orchester

(Bläser und Pauken ad libitum)

d-moll

Felix Mendelssohn Bartholdy
Klavierauszug von Walter Heinz Bernstein



Edition Breitkopf 8707

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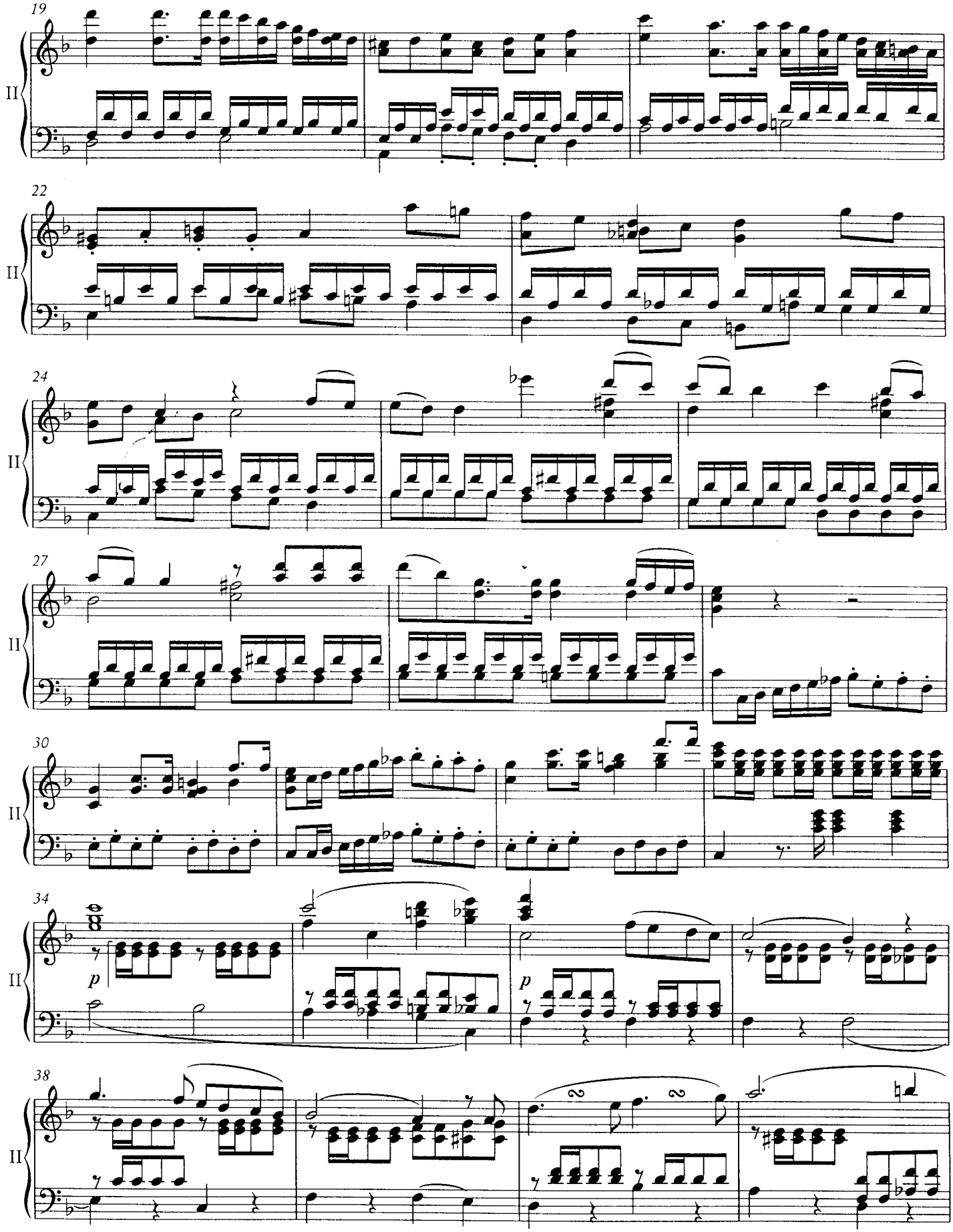
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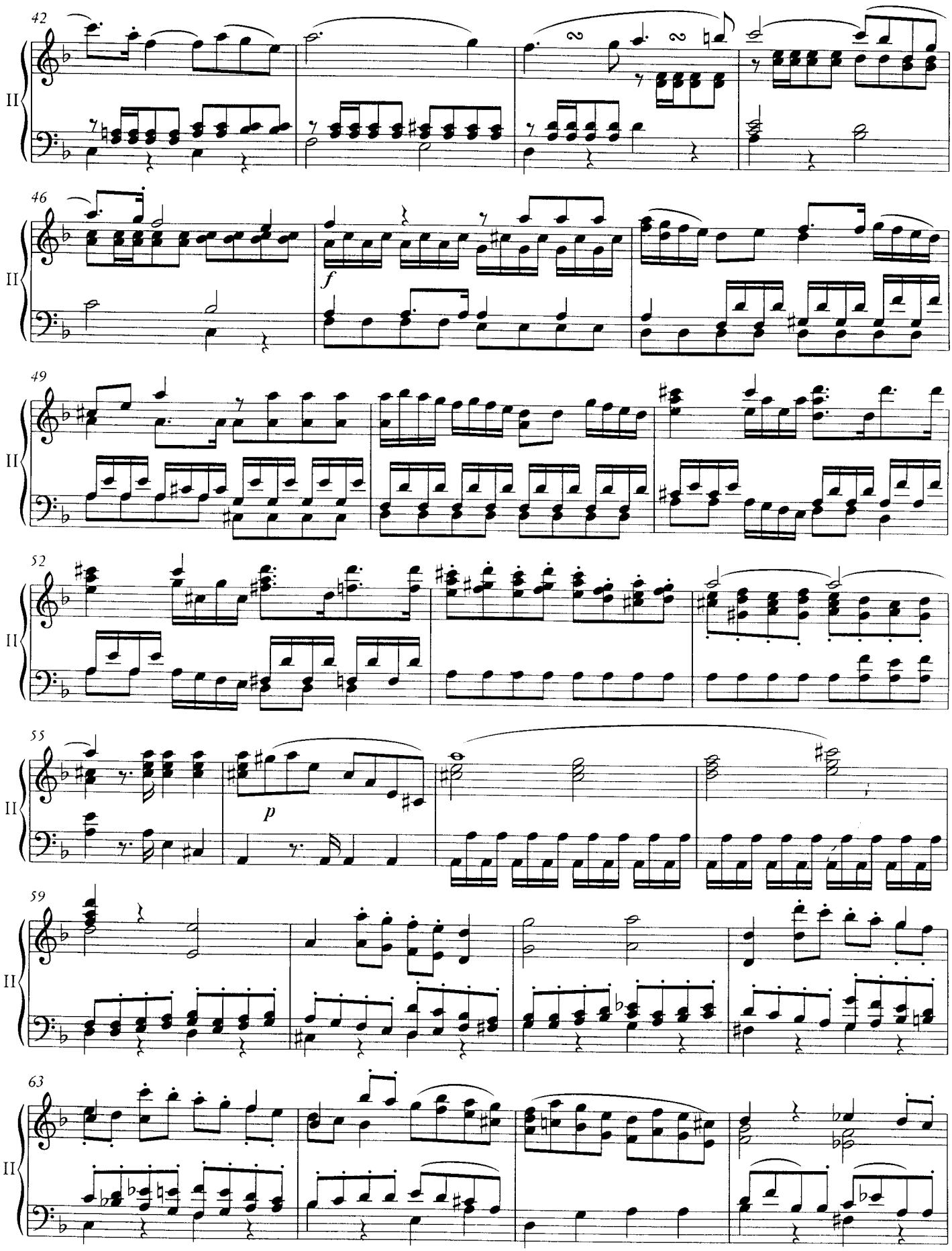
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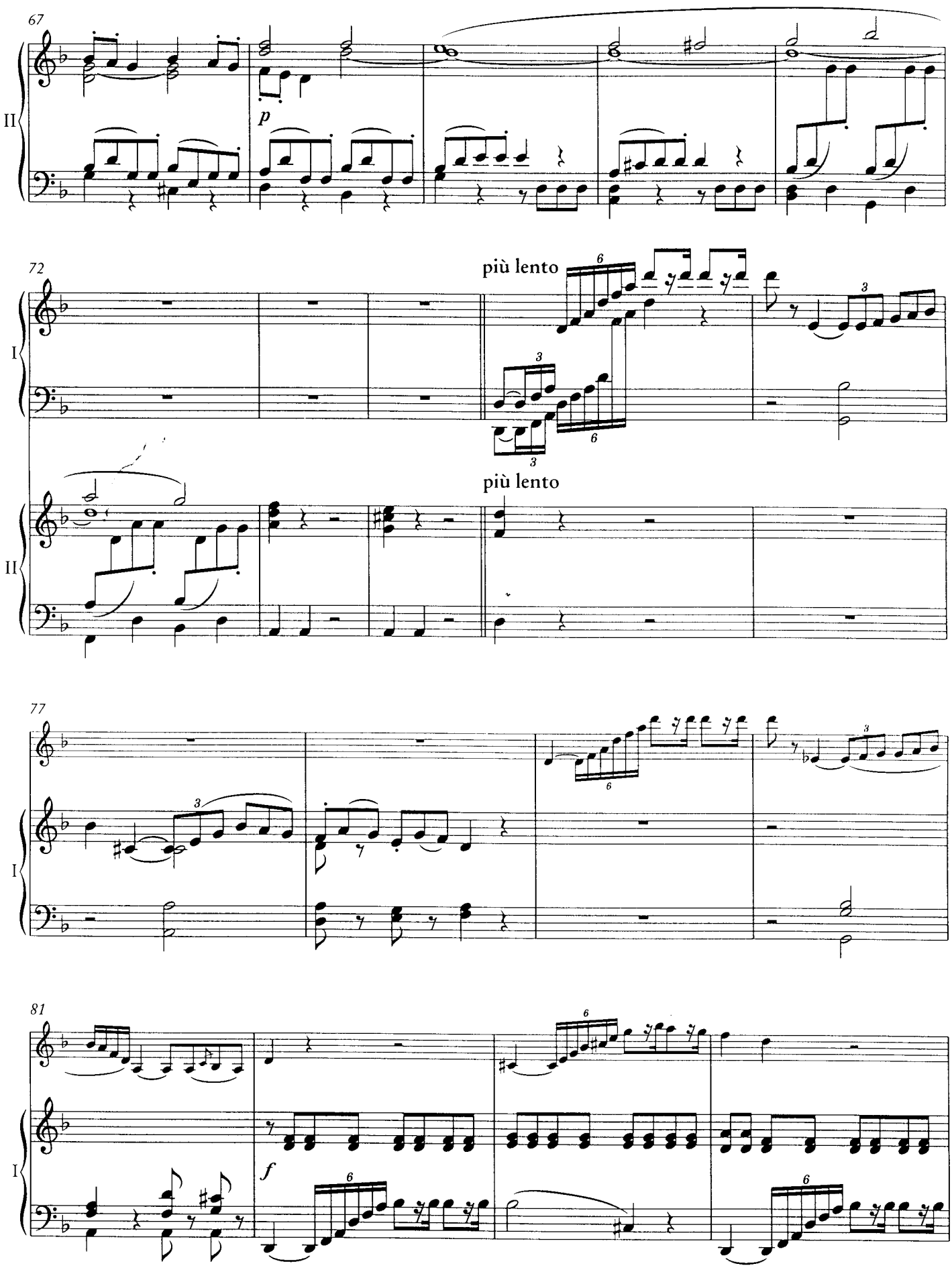
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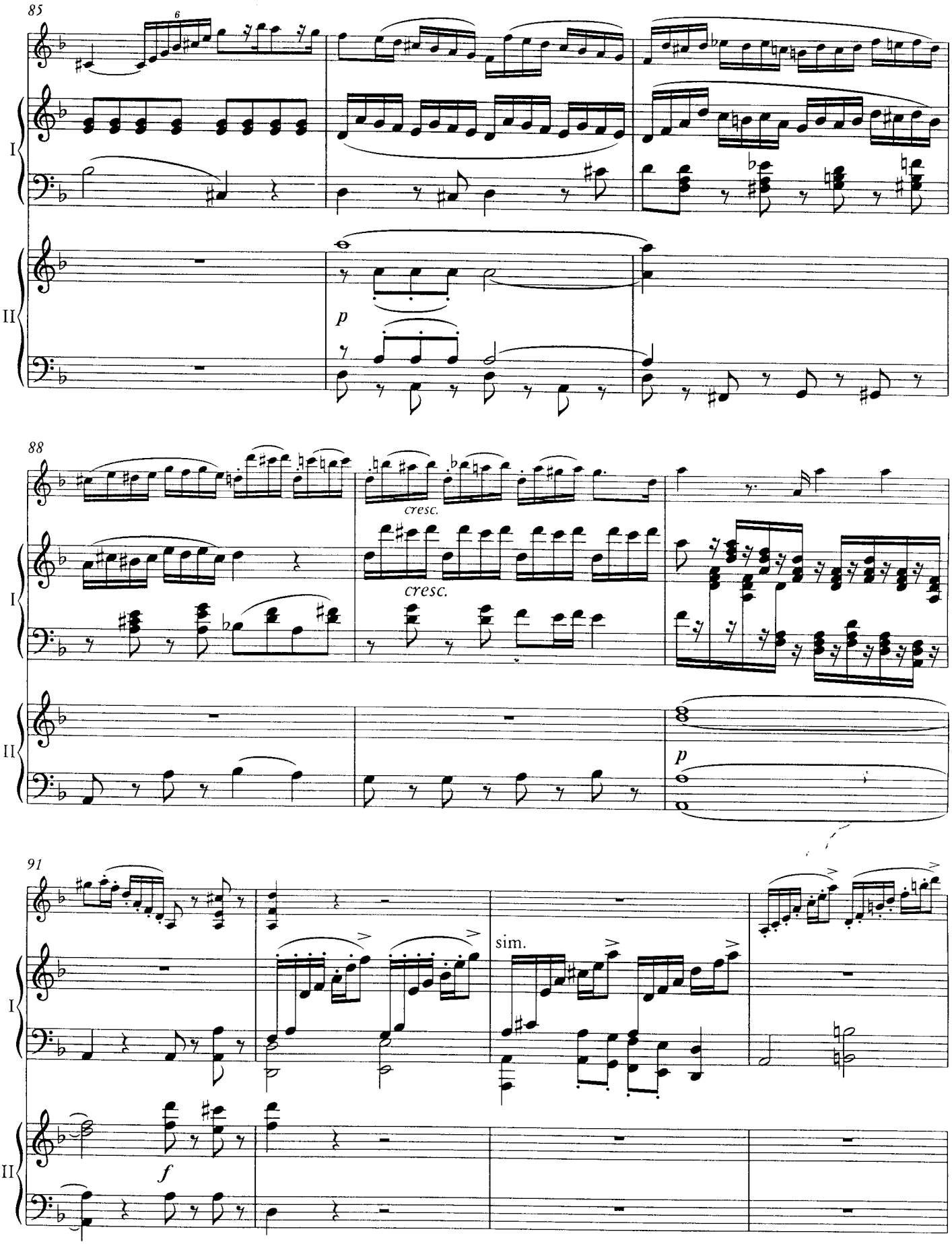
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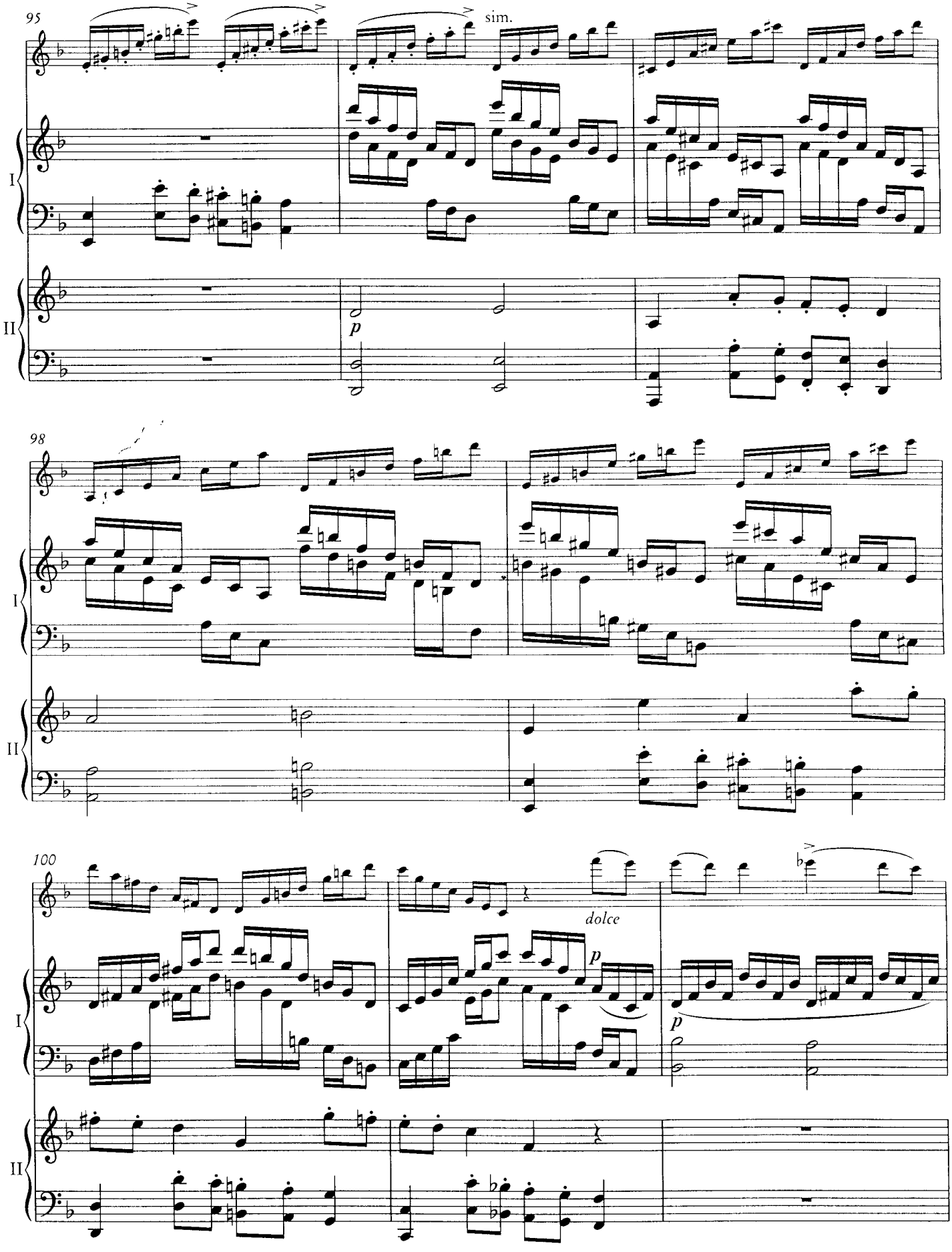
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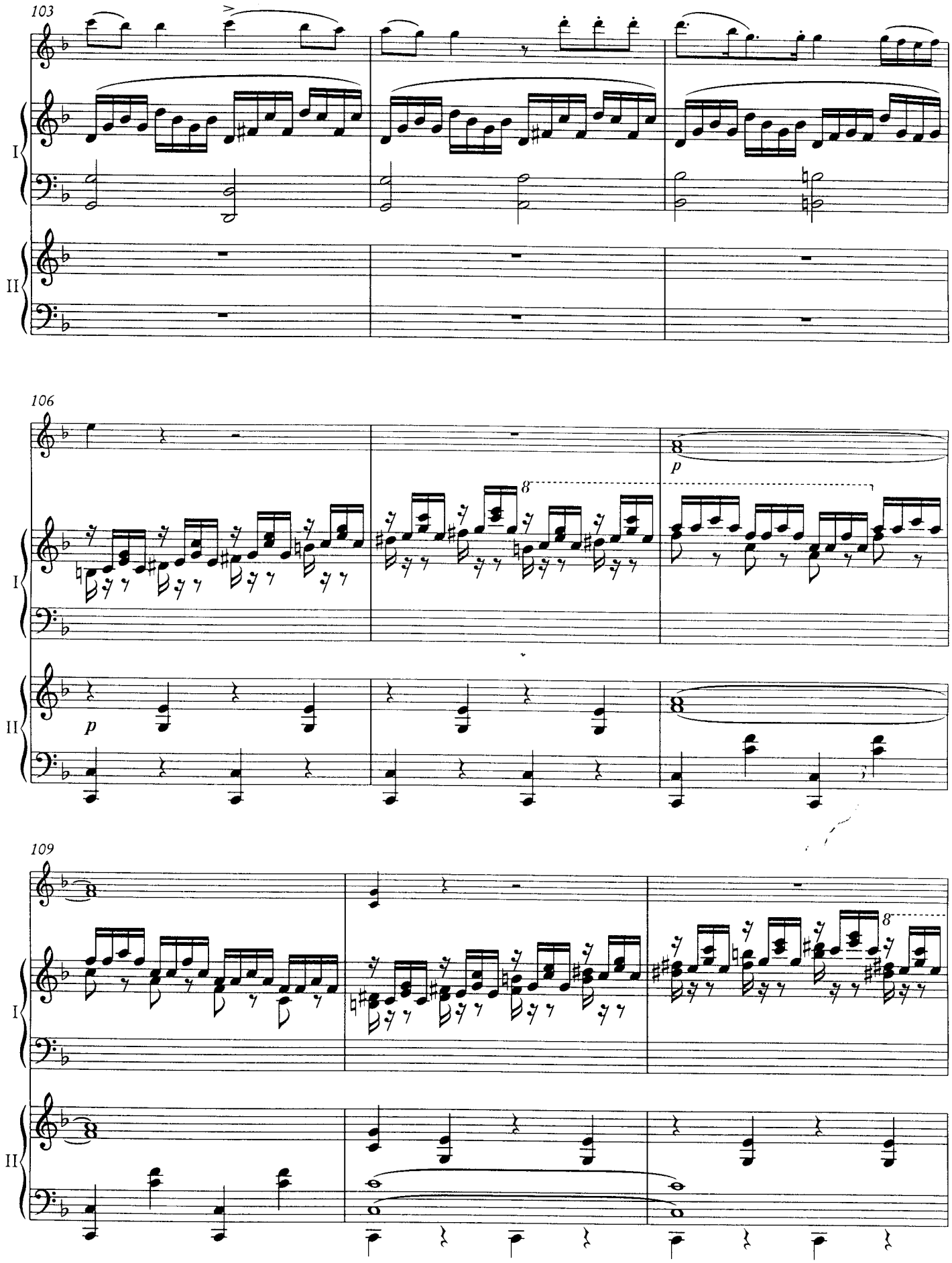
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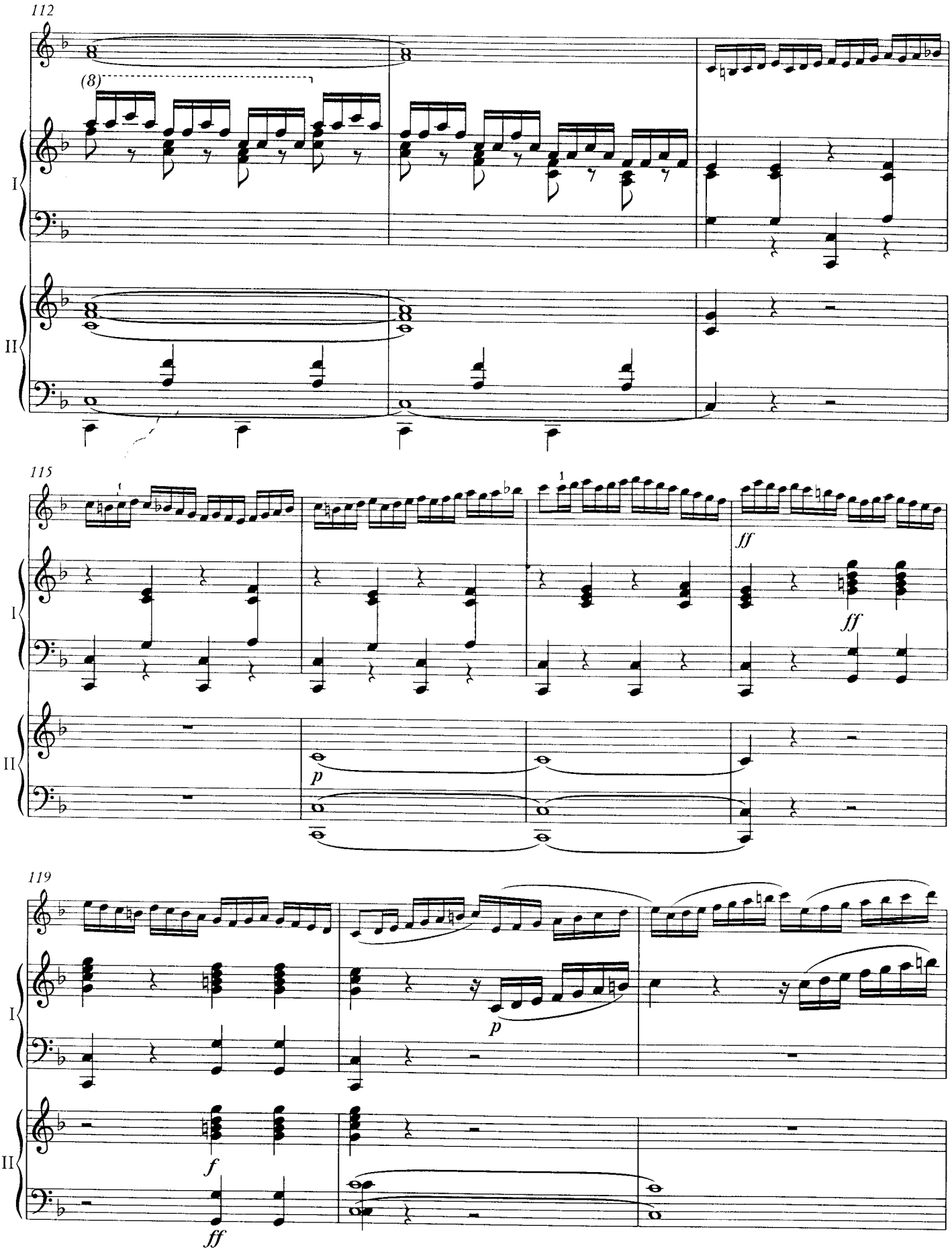
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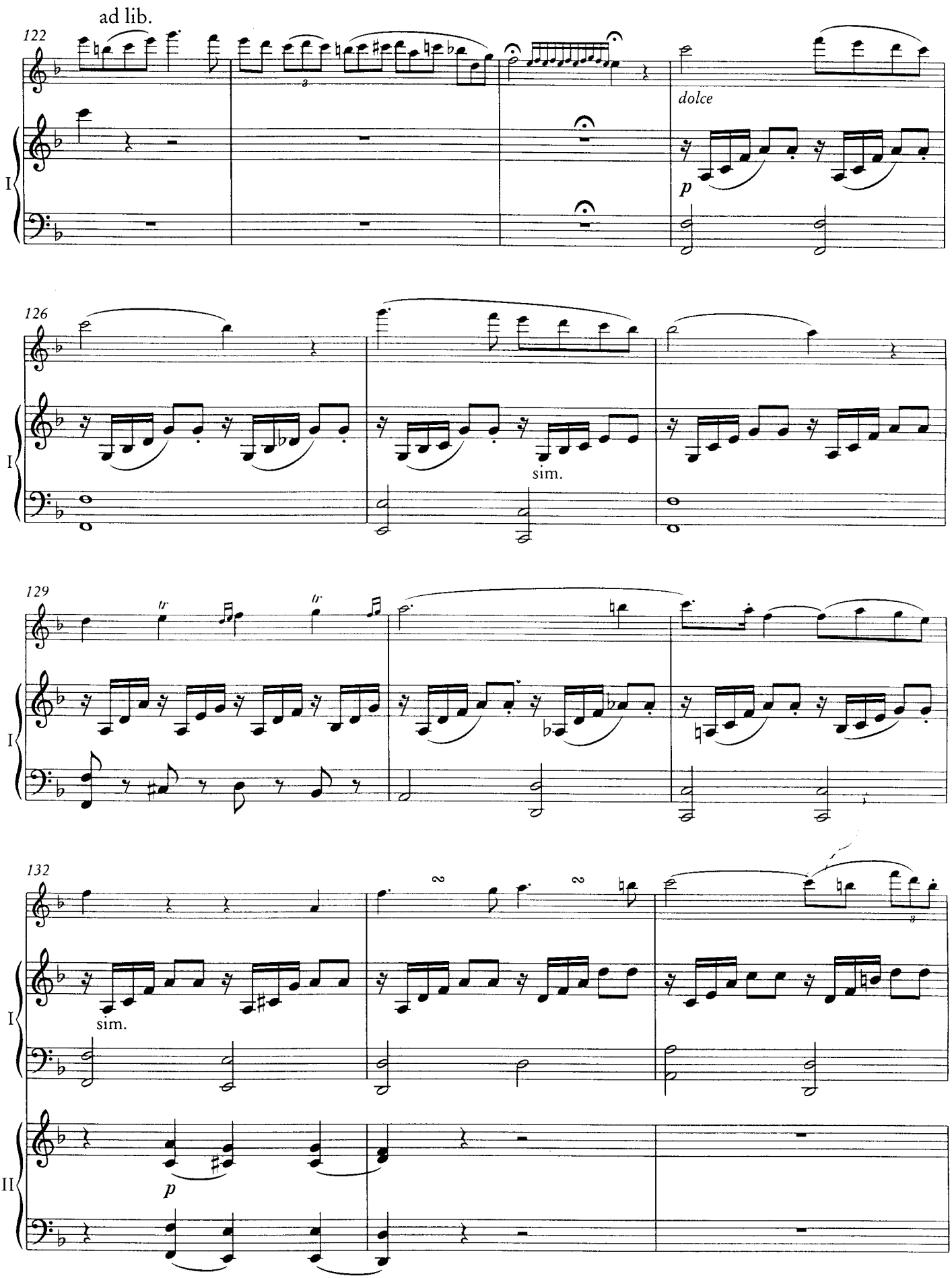
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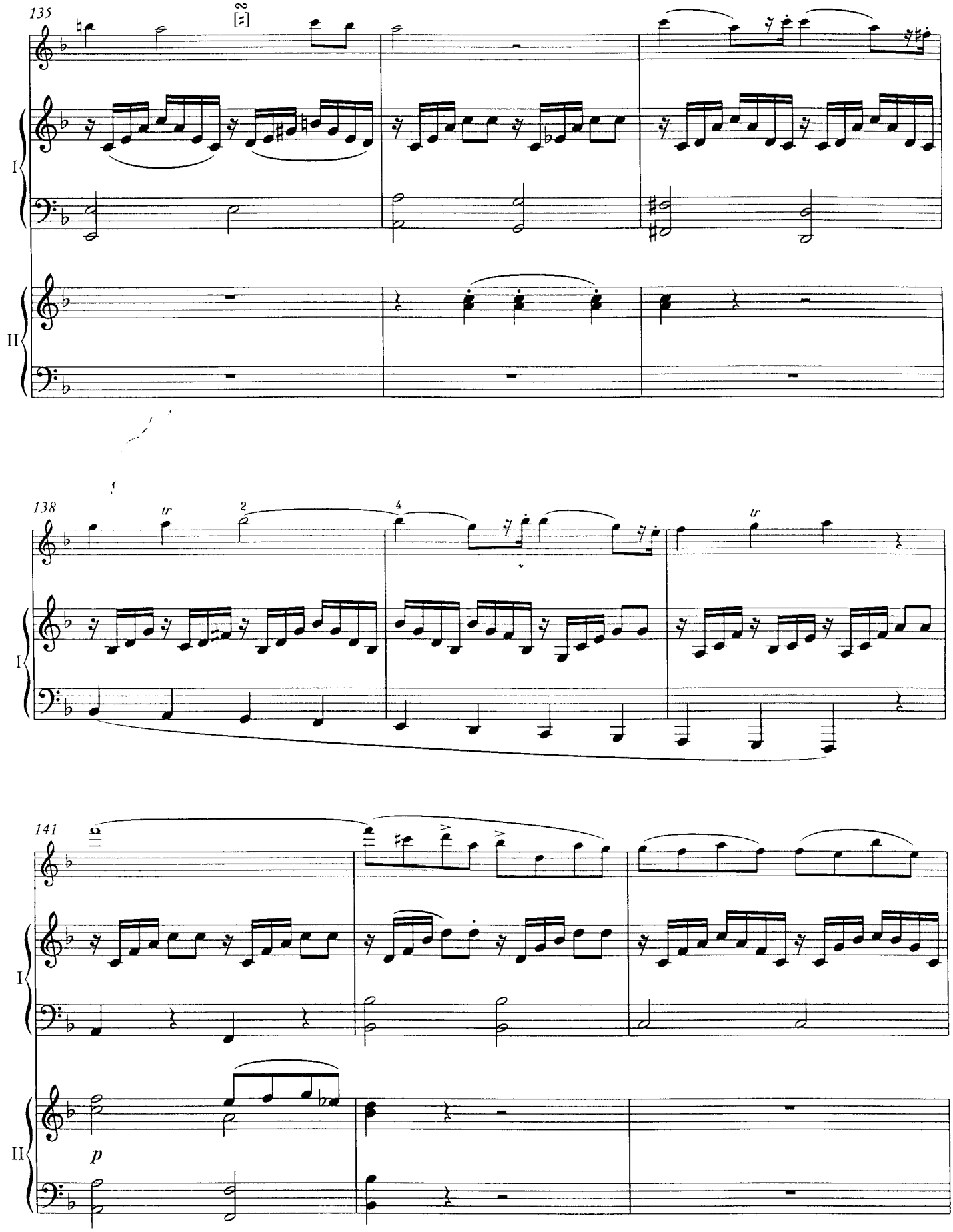
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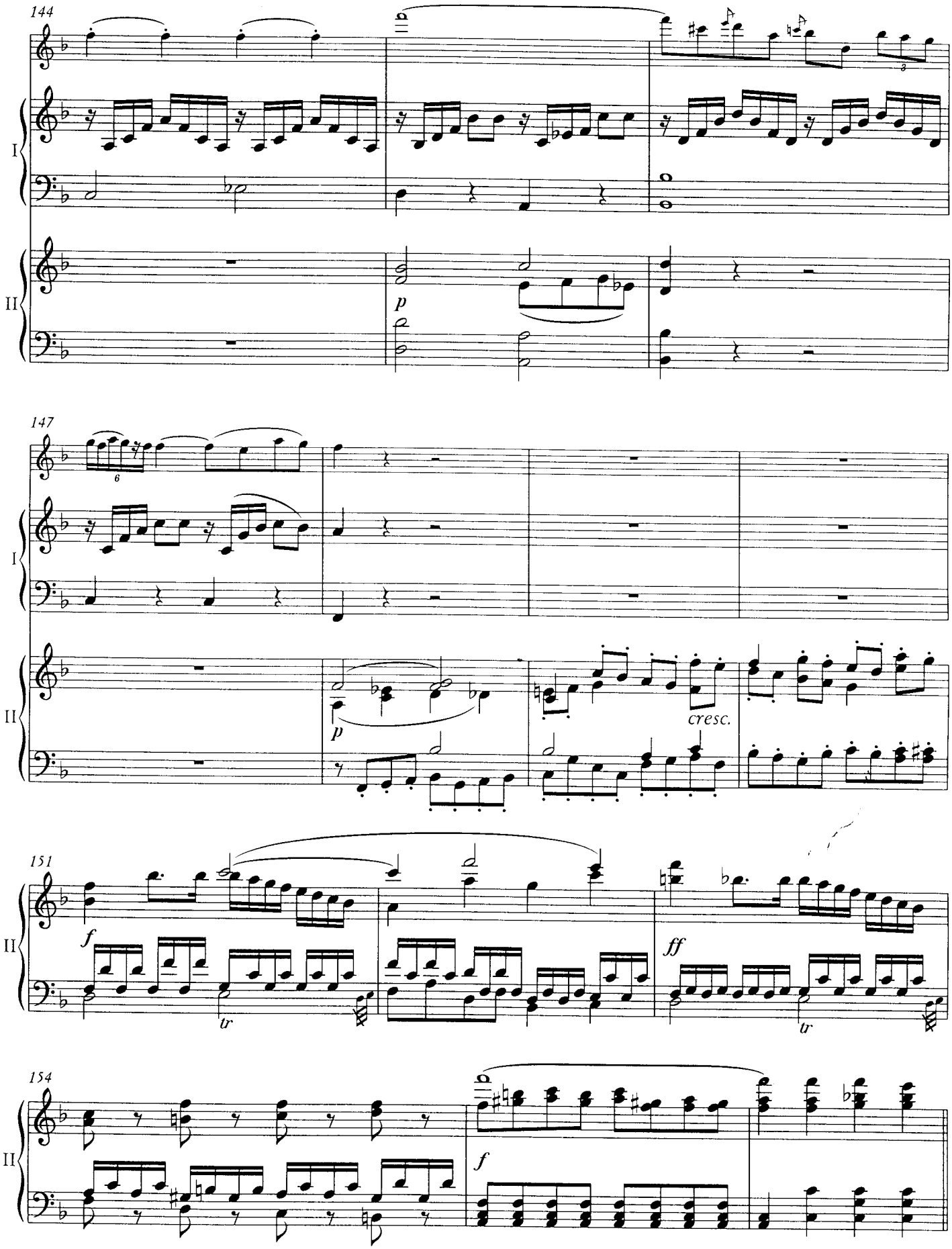
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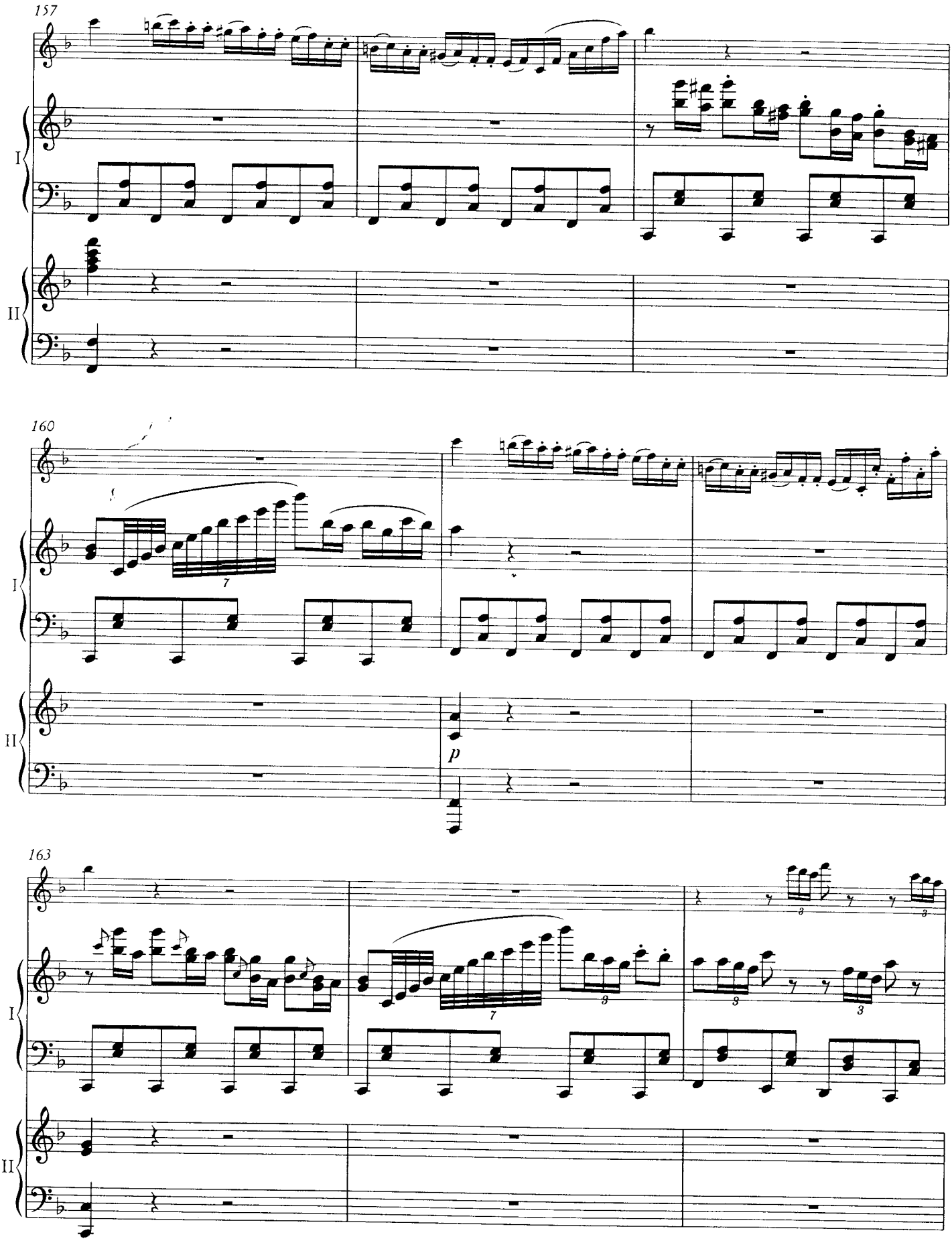
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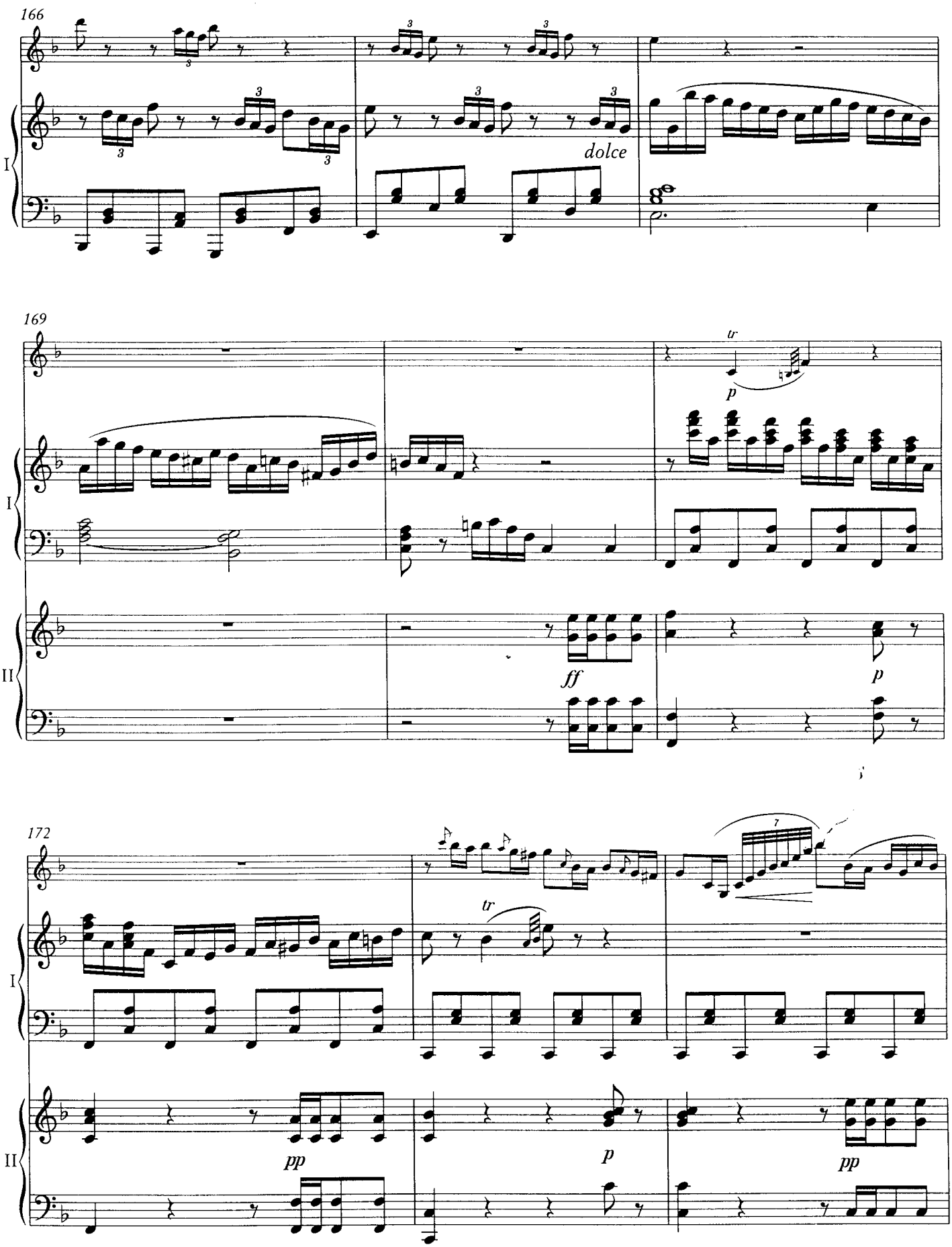
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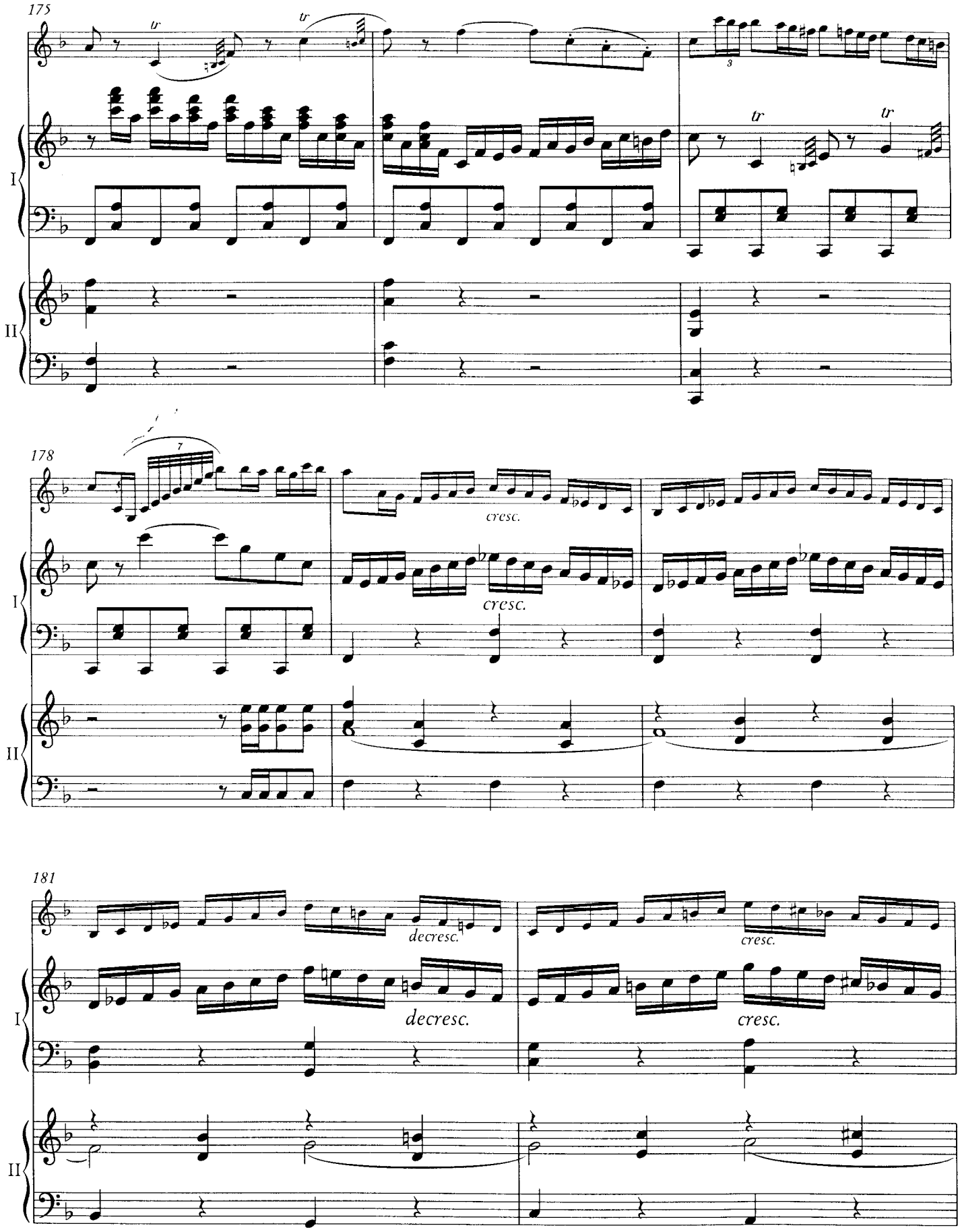
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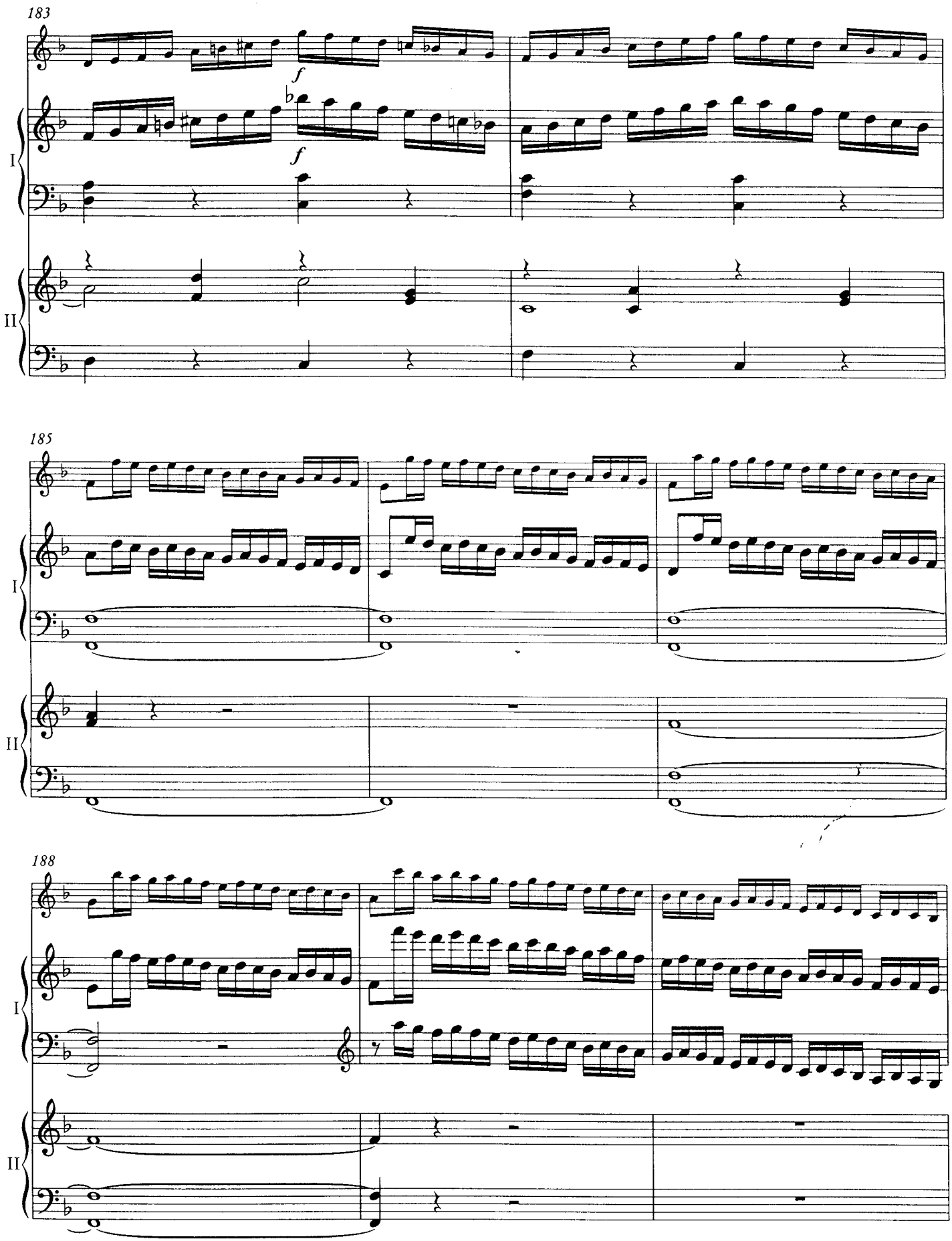
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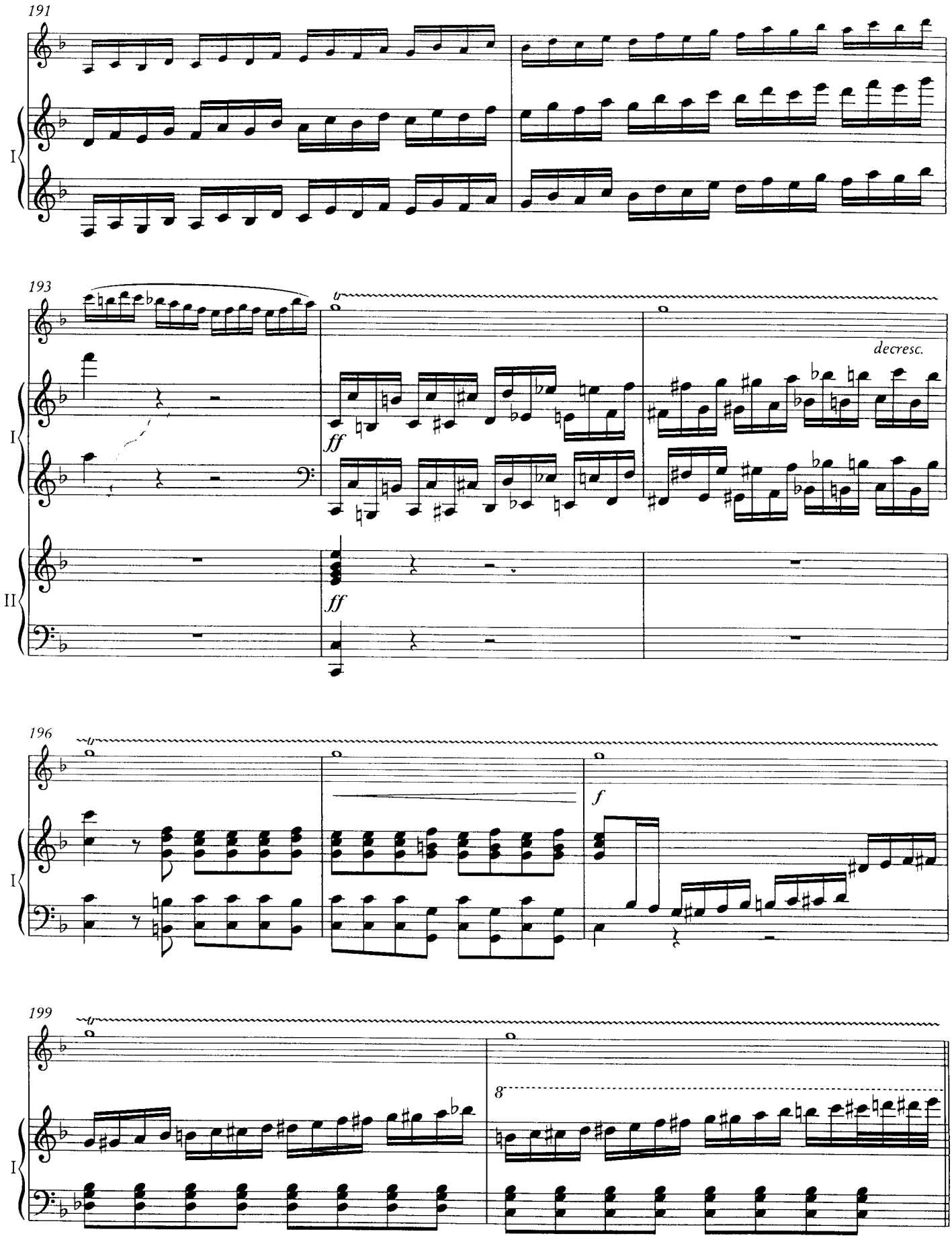
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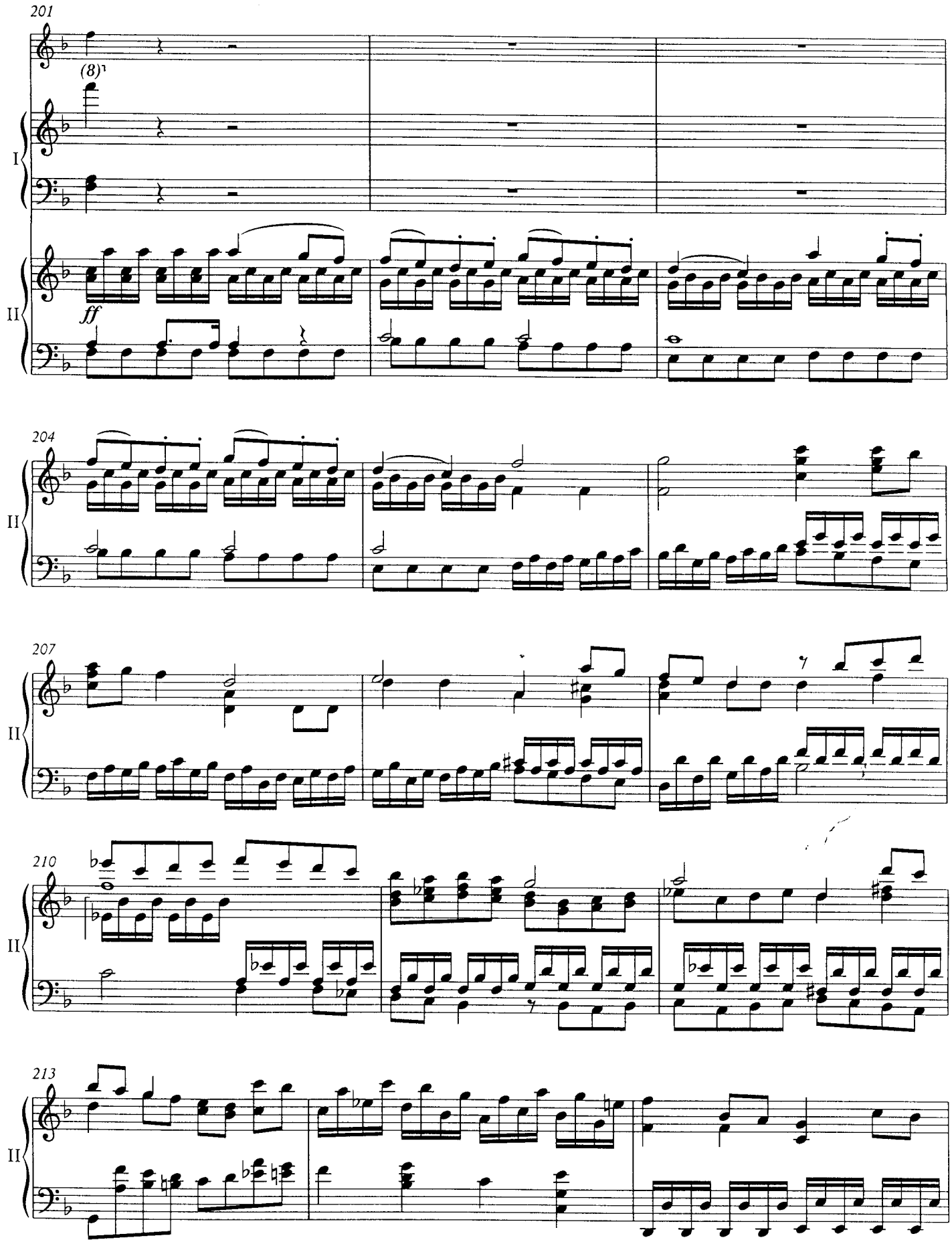
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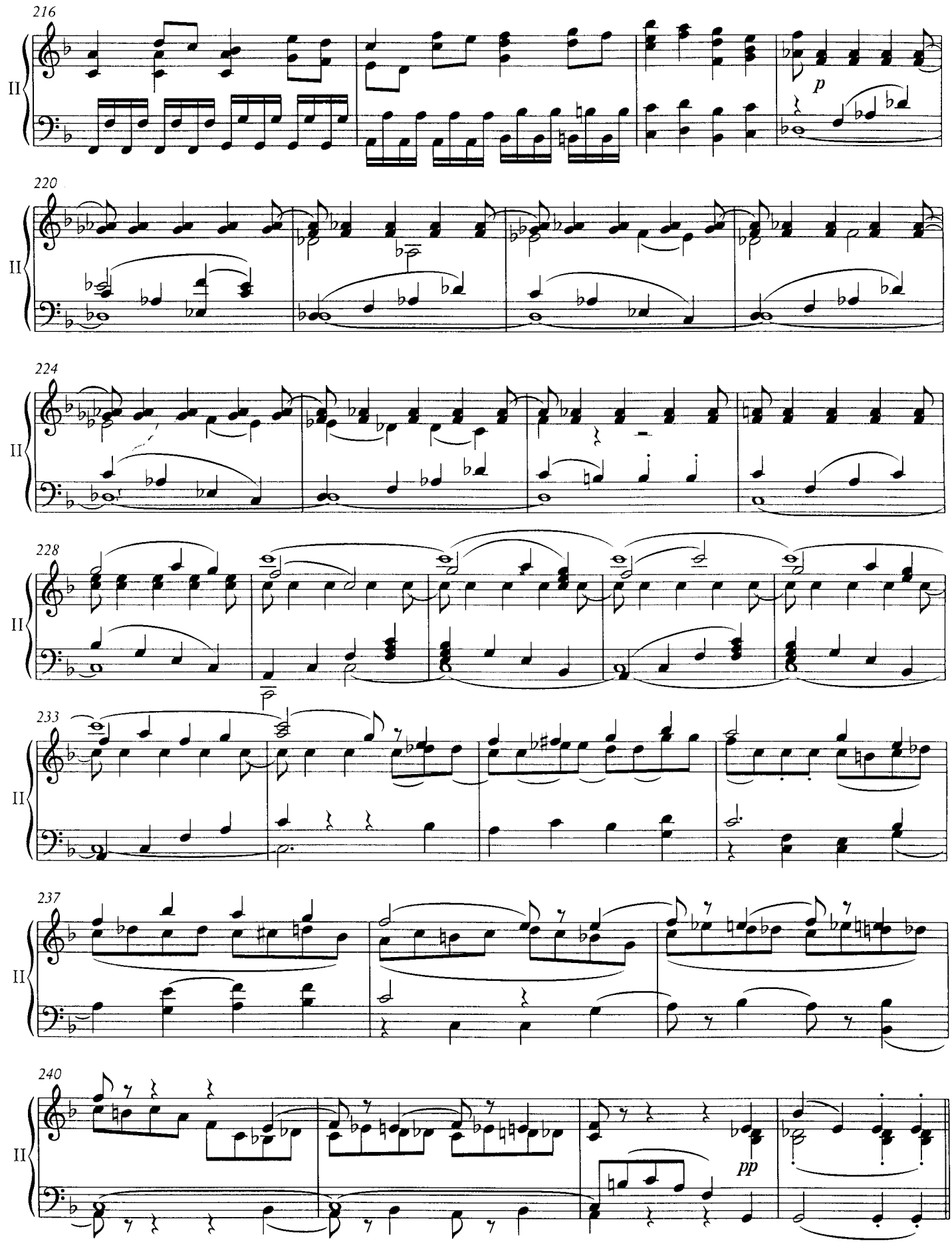
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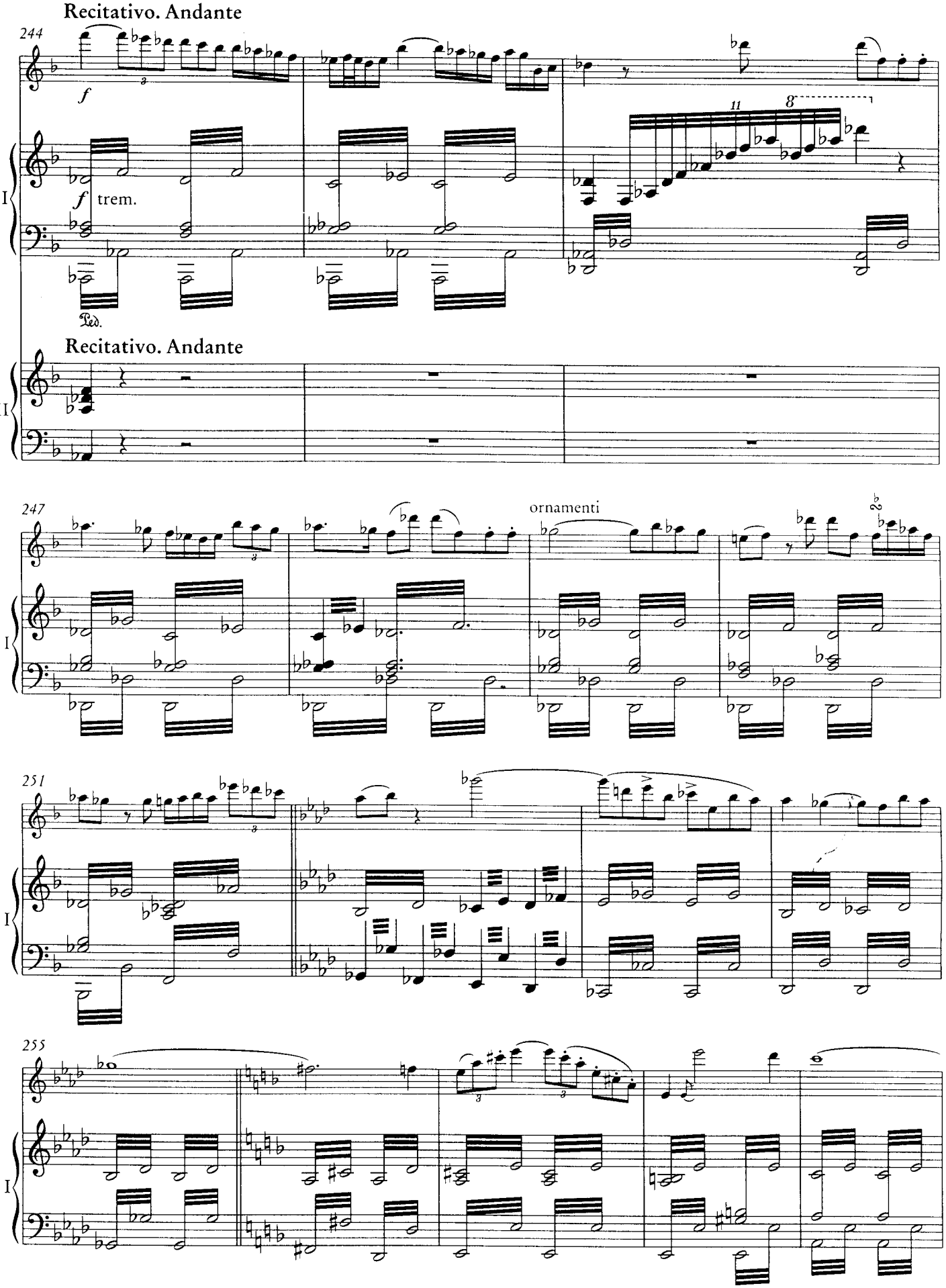
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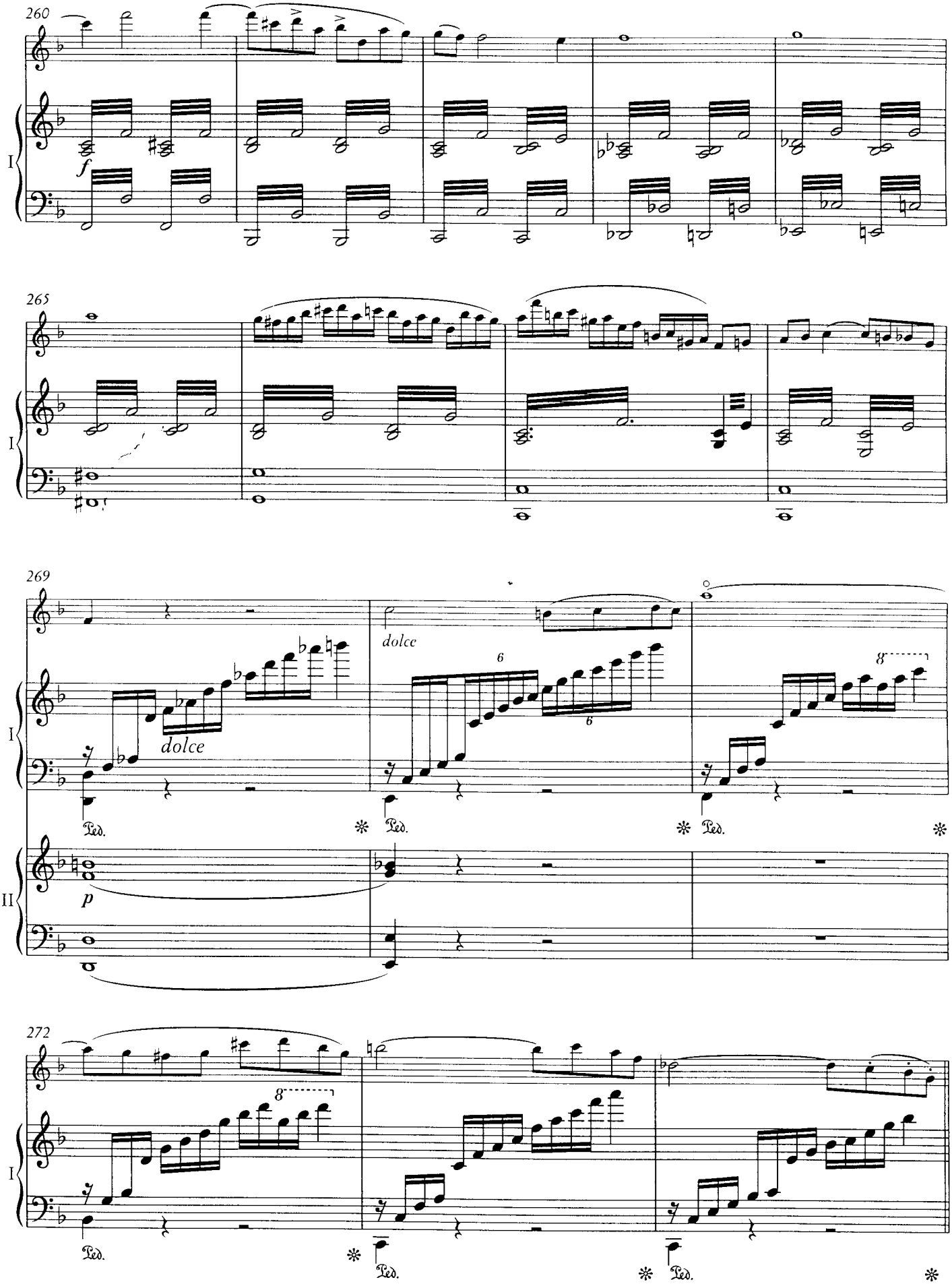
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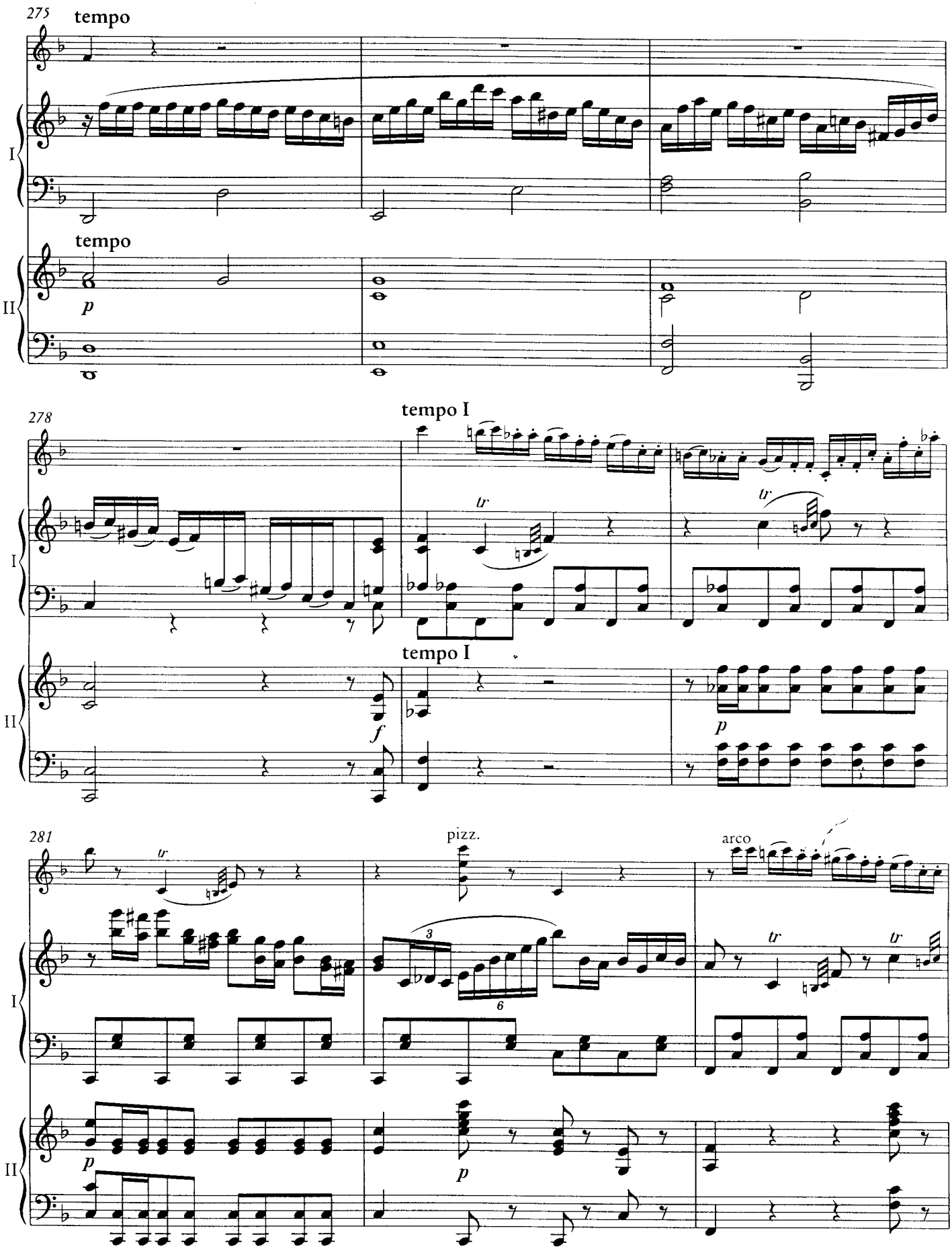
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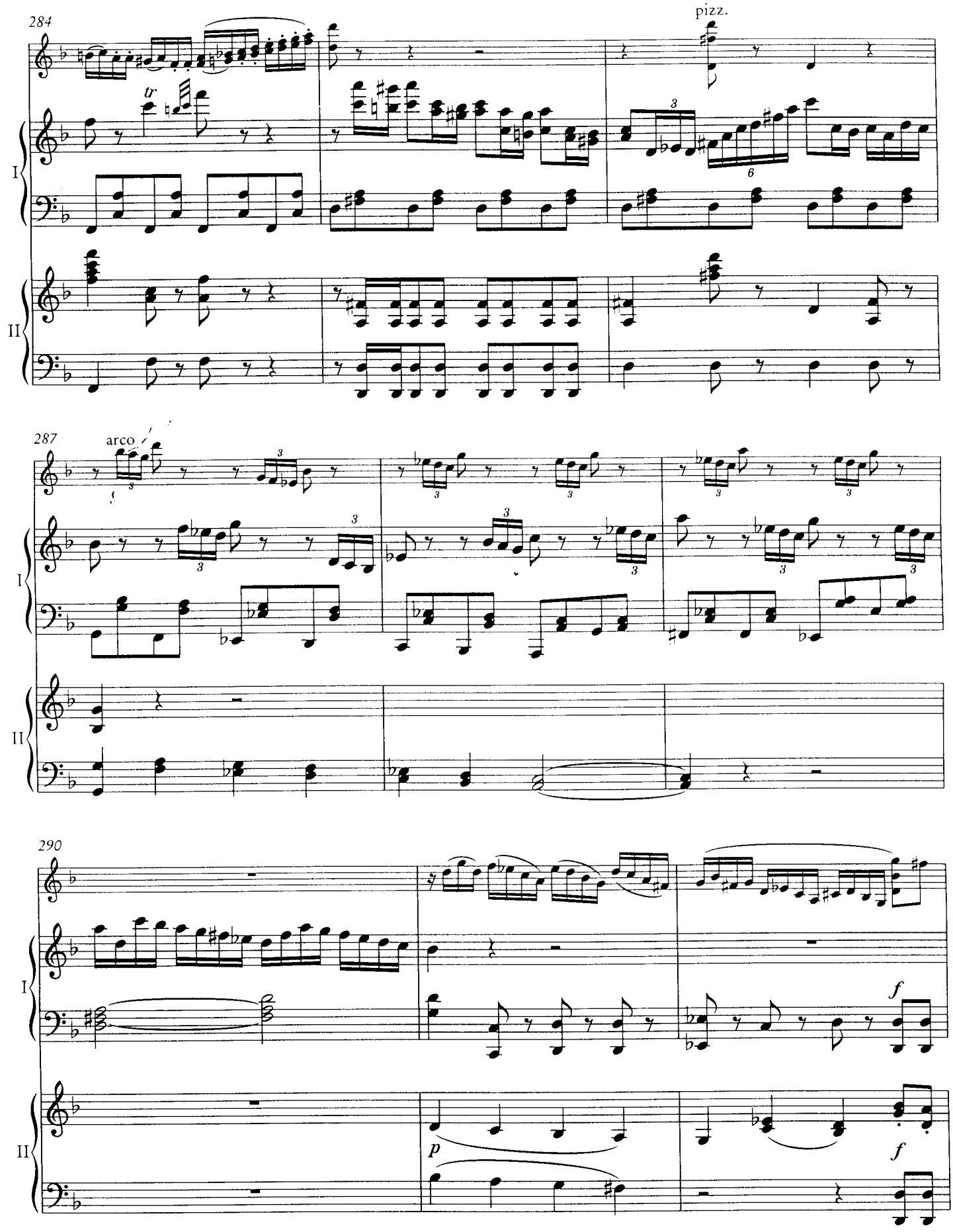
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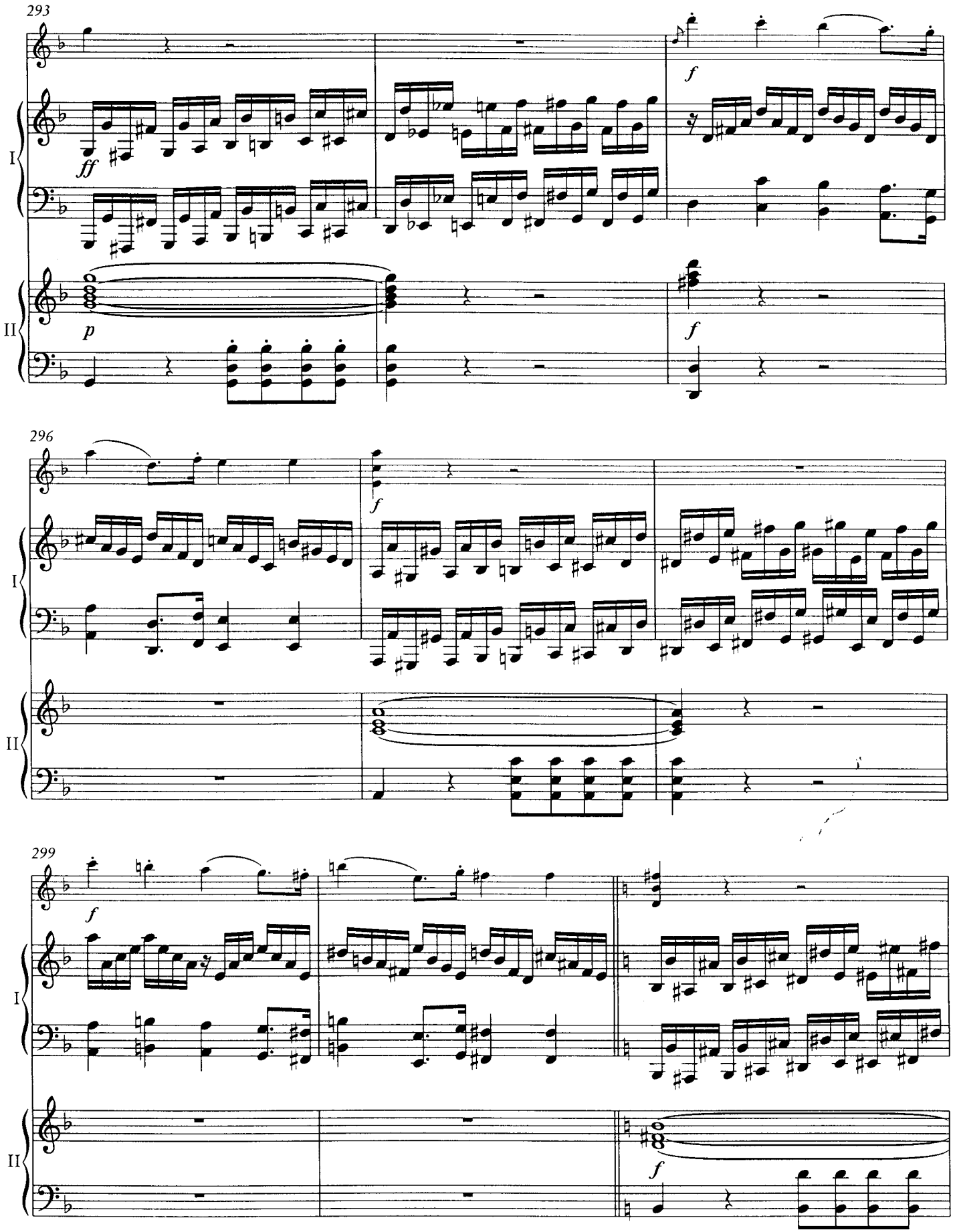
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p
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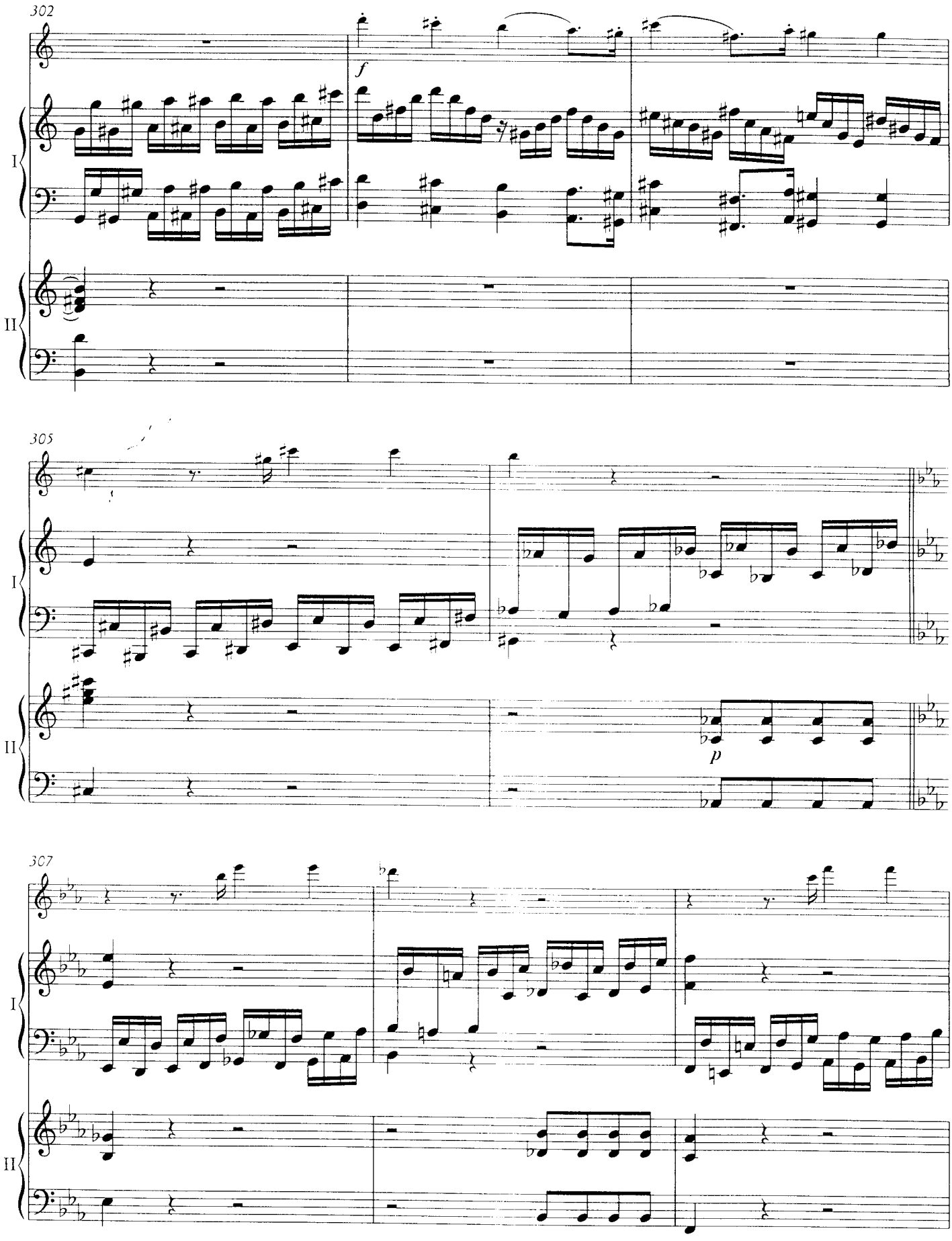
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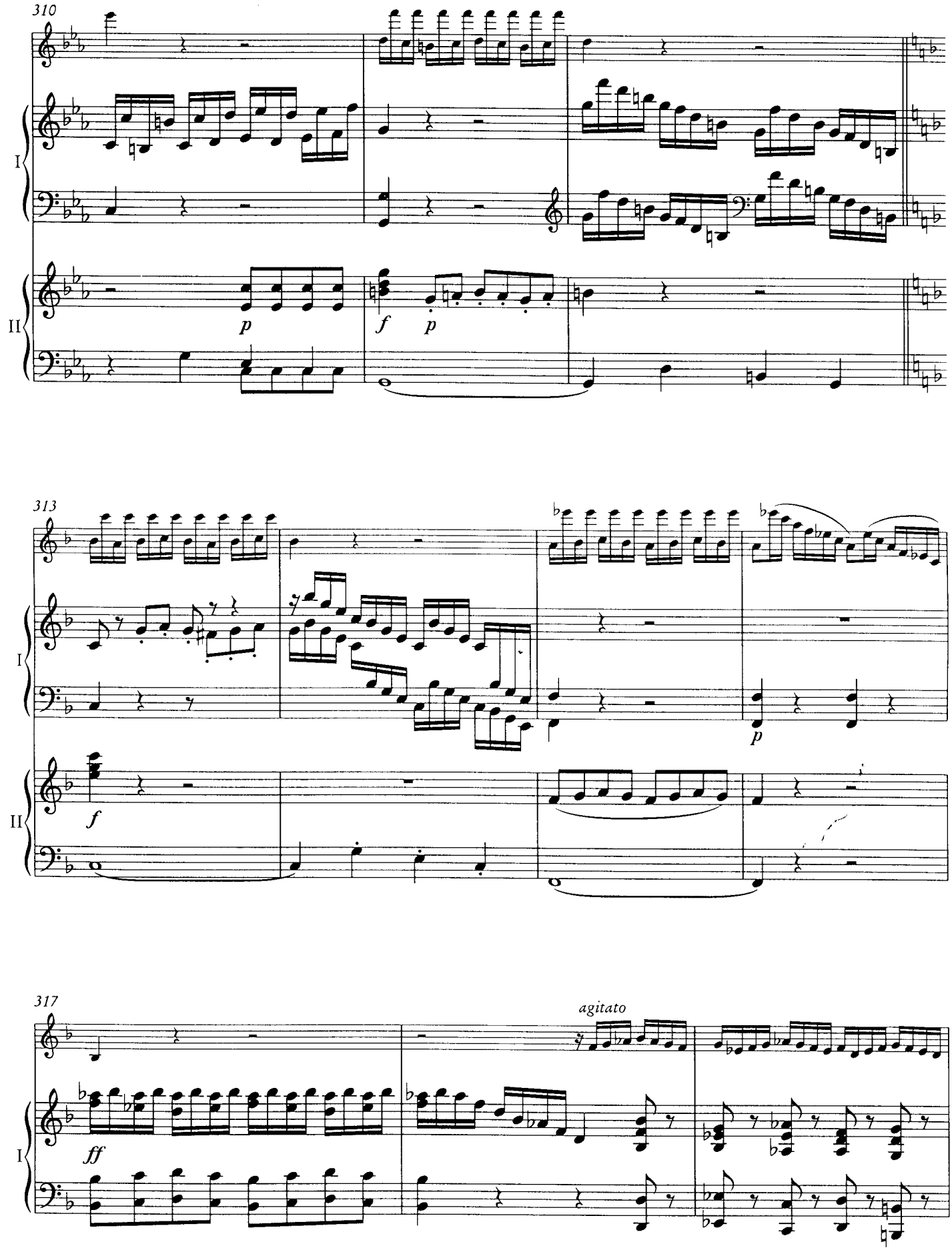
f
I
II
305
I
II
p
307
I
II


310
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II
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313
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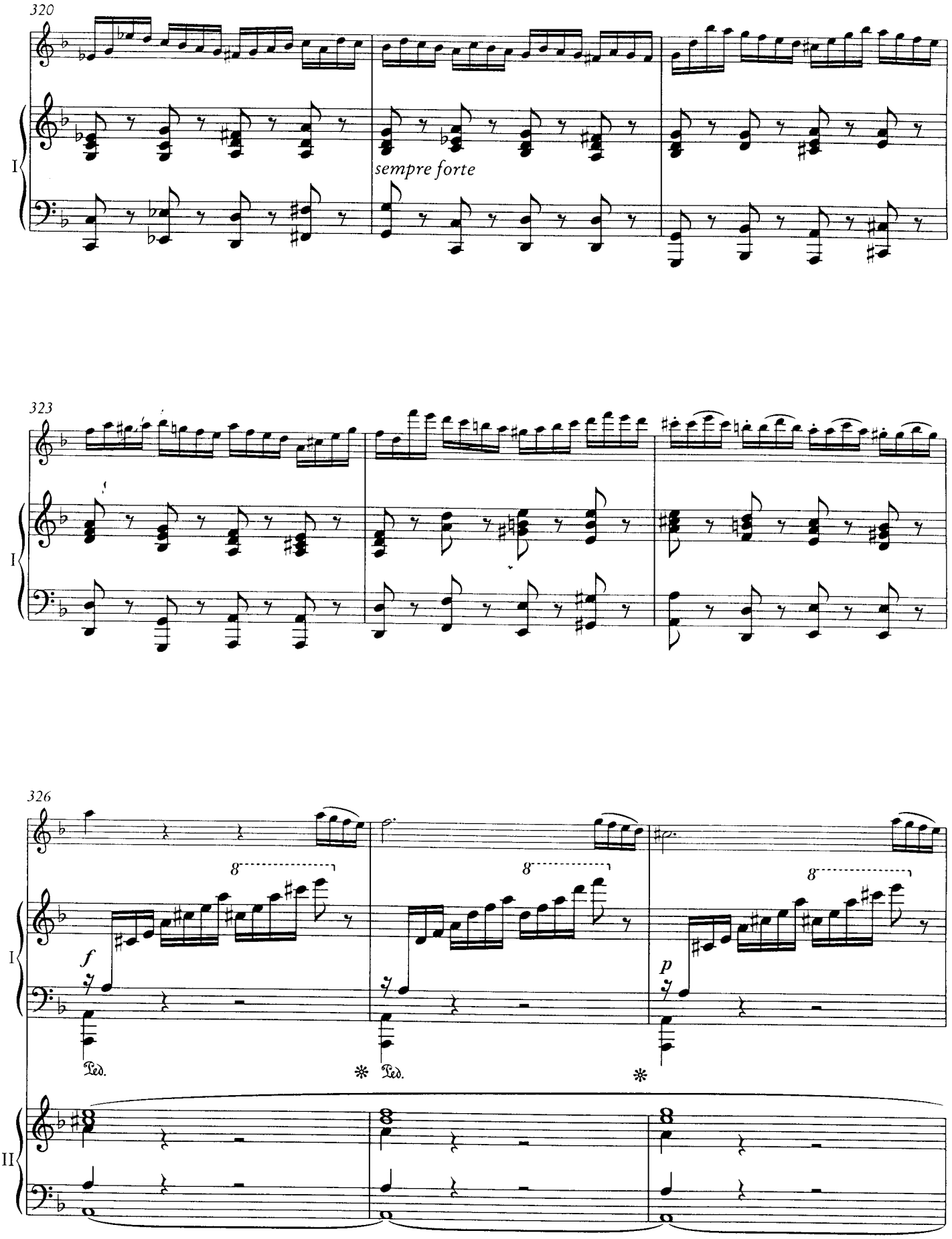
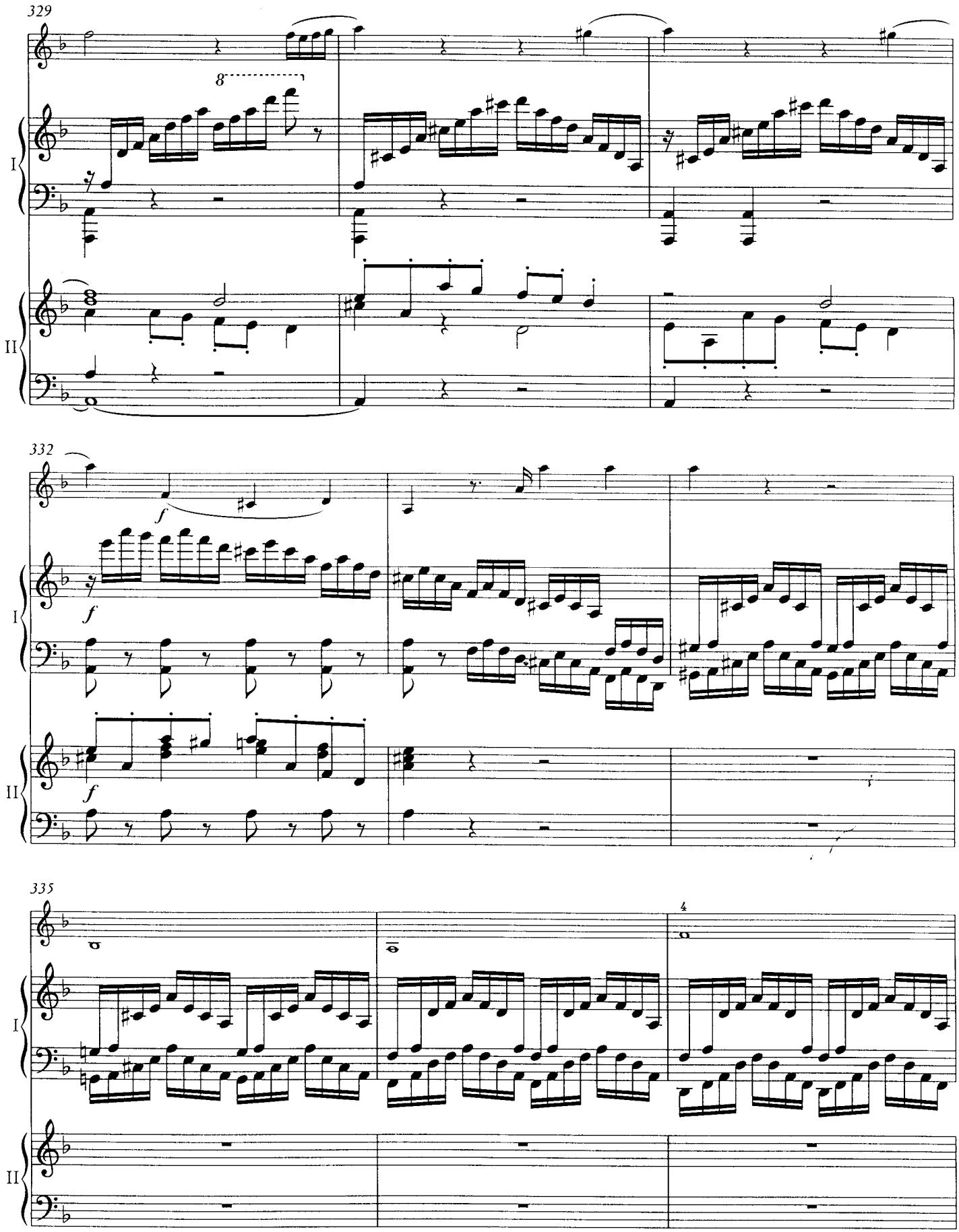
II
f
p
317
I
ff
agitato


320
sempre forte
323
326
f
p
8
Ped.
I
II


329
8
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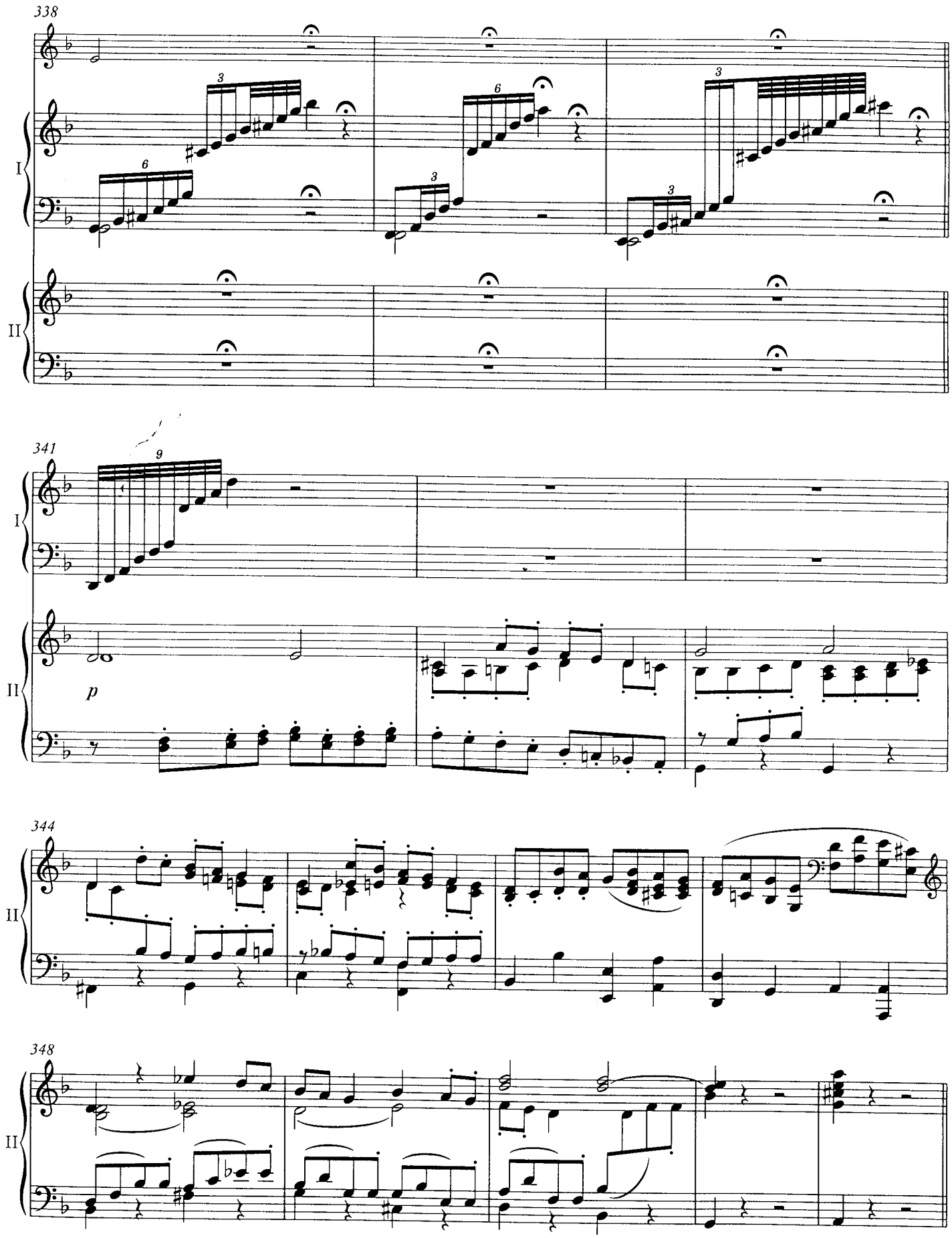
II
332
f
f
f
I
II
335
4
I
II


338
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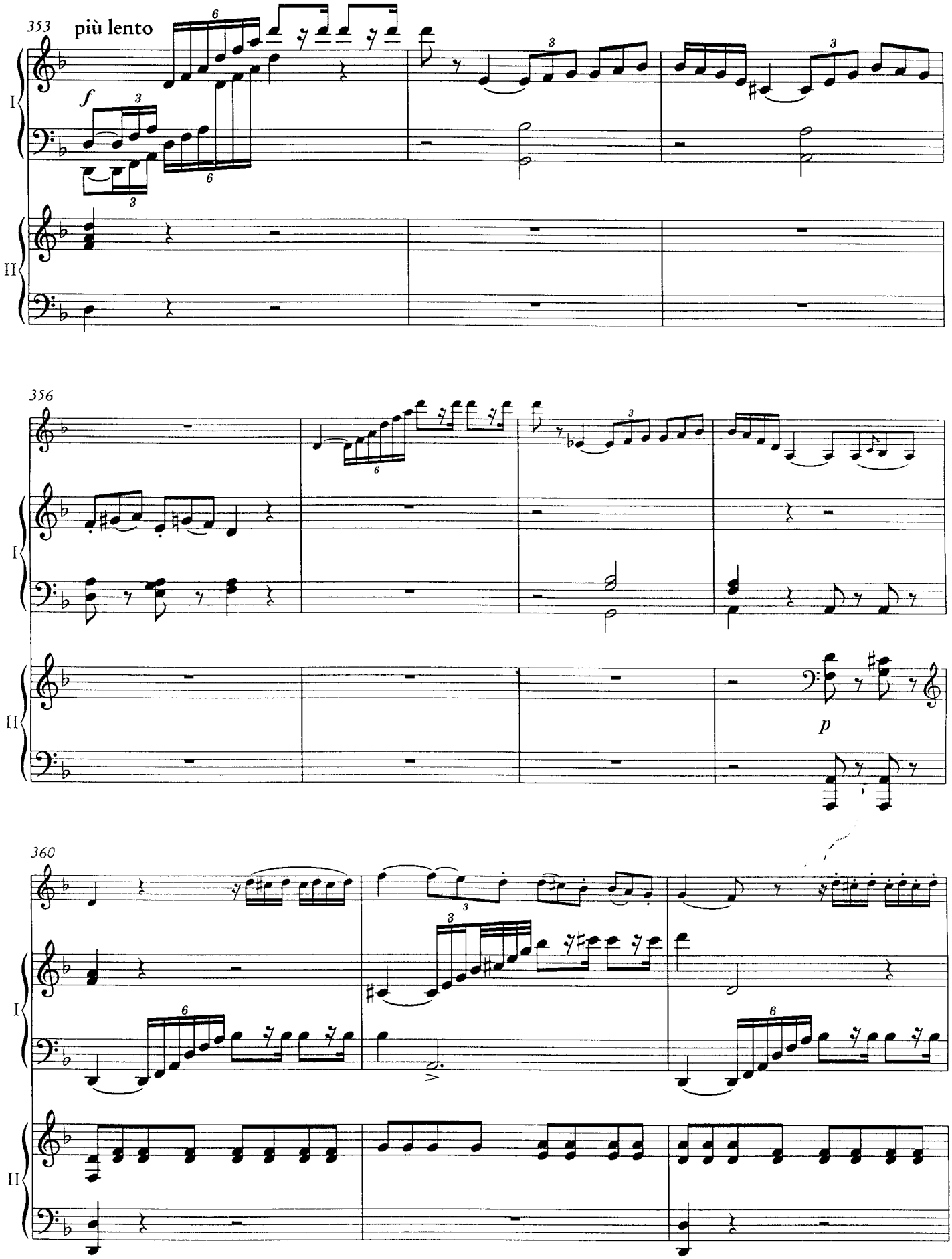
344
348


353
più lento
f
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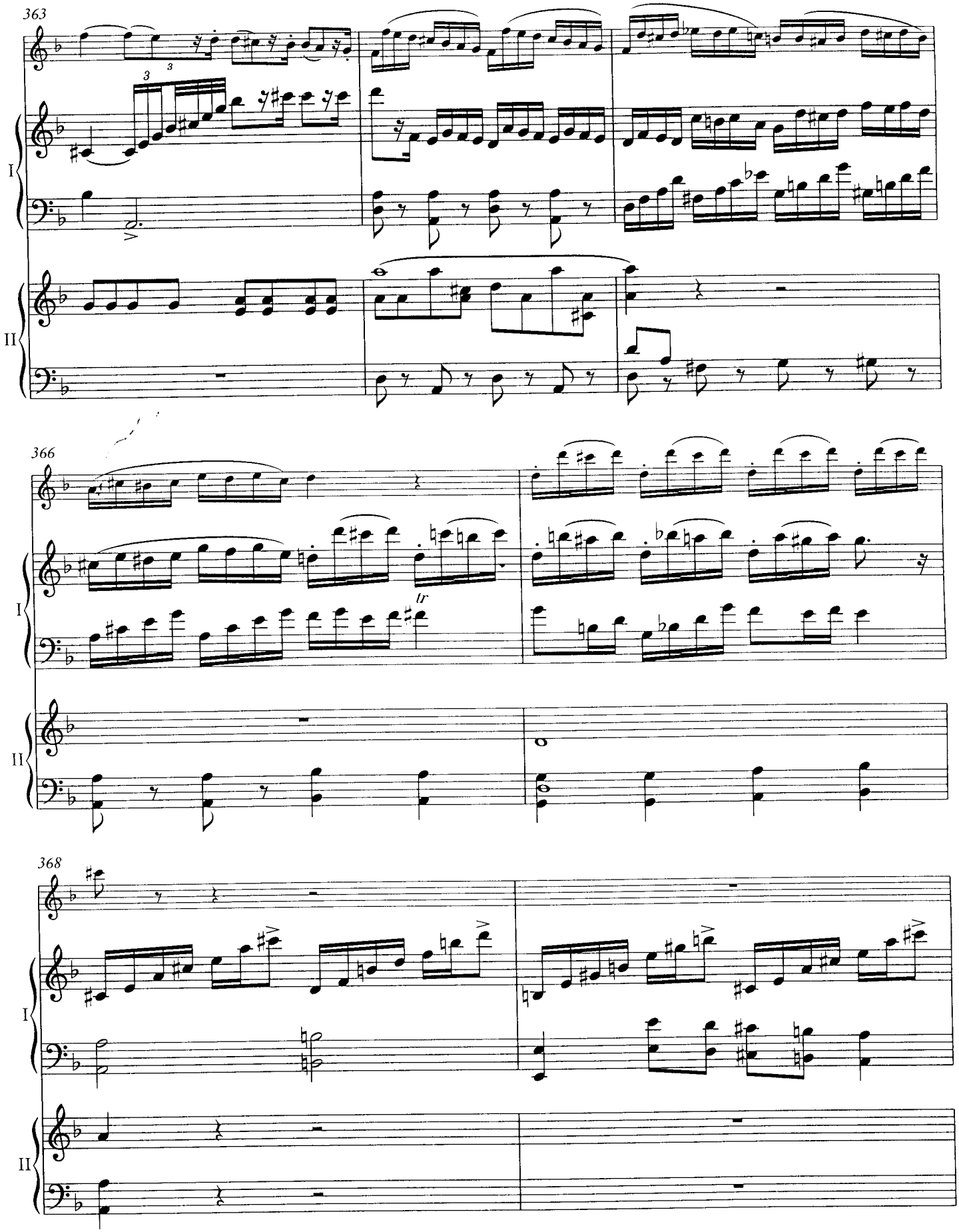
II
356
p
360


363
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II
366
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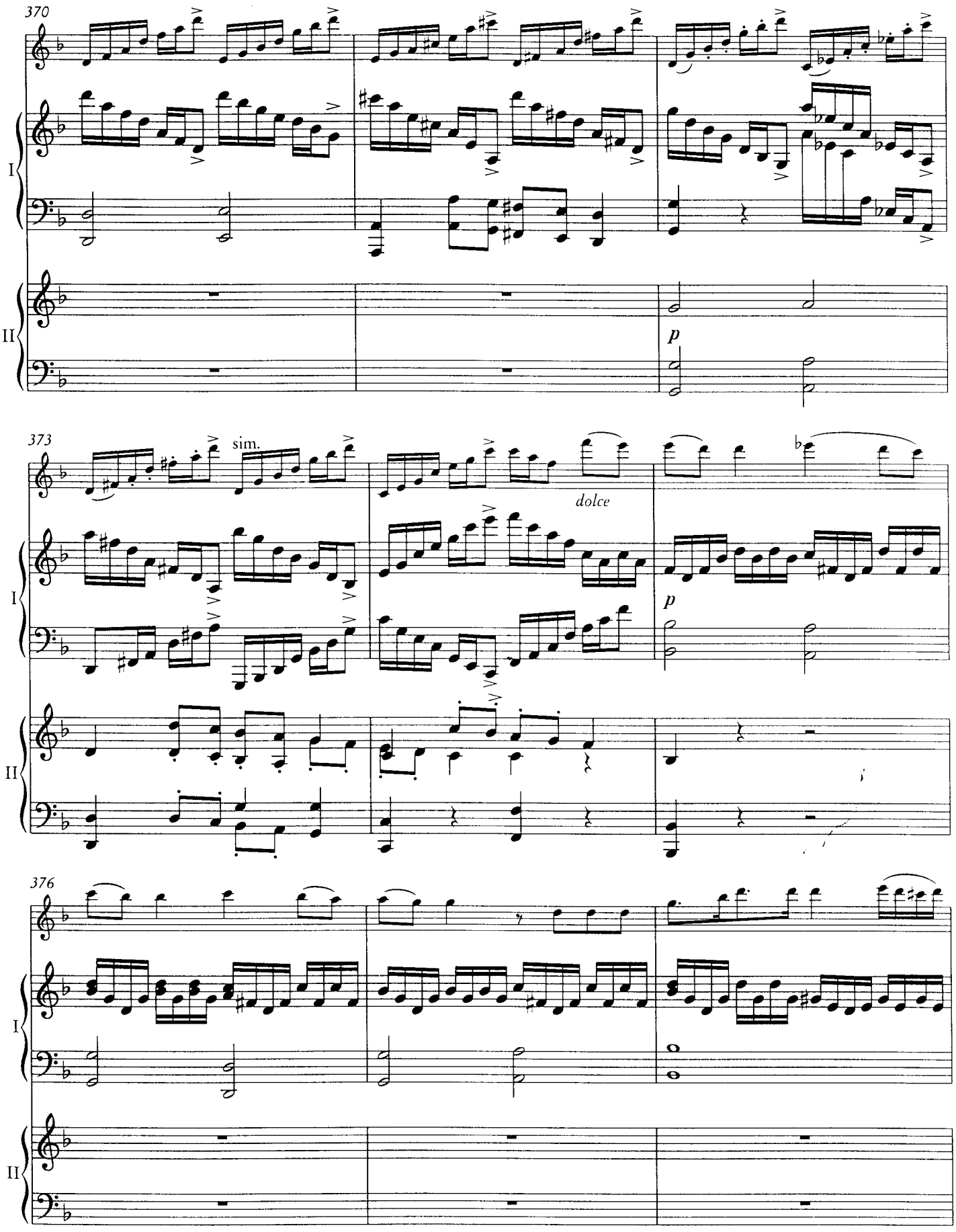
II
368
I
II


370
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p
373
sim.
dolce
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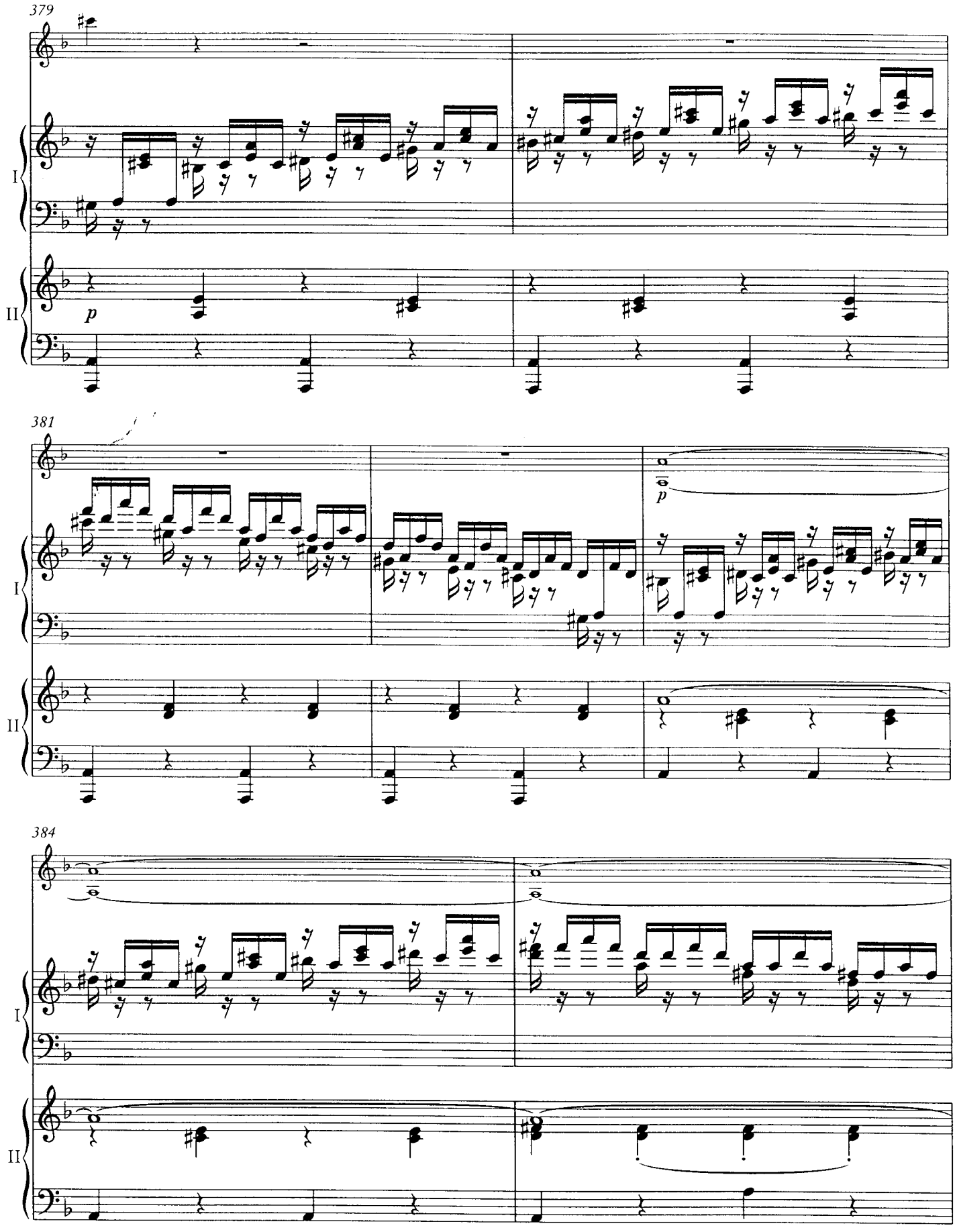
p
376
I
II


379
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p
384
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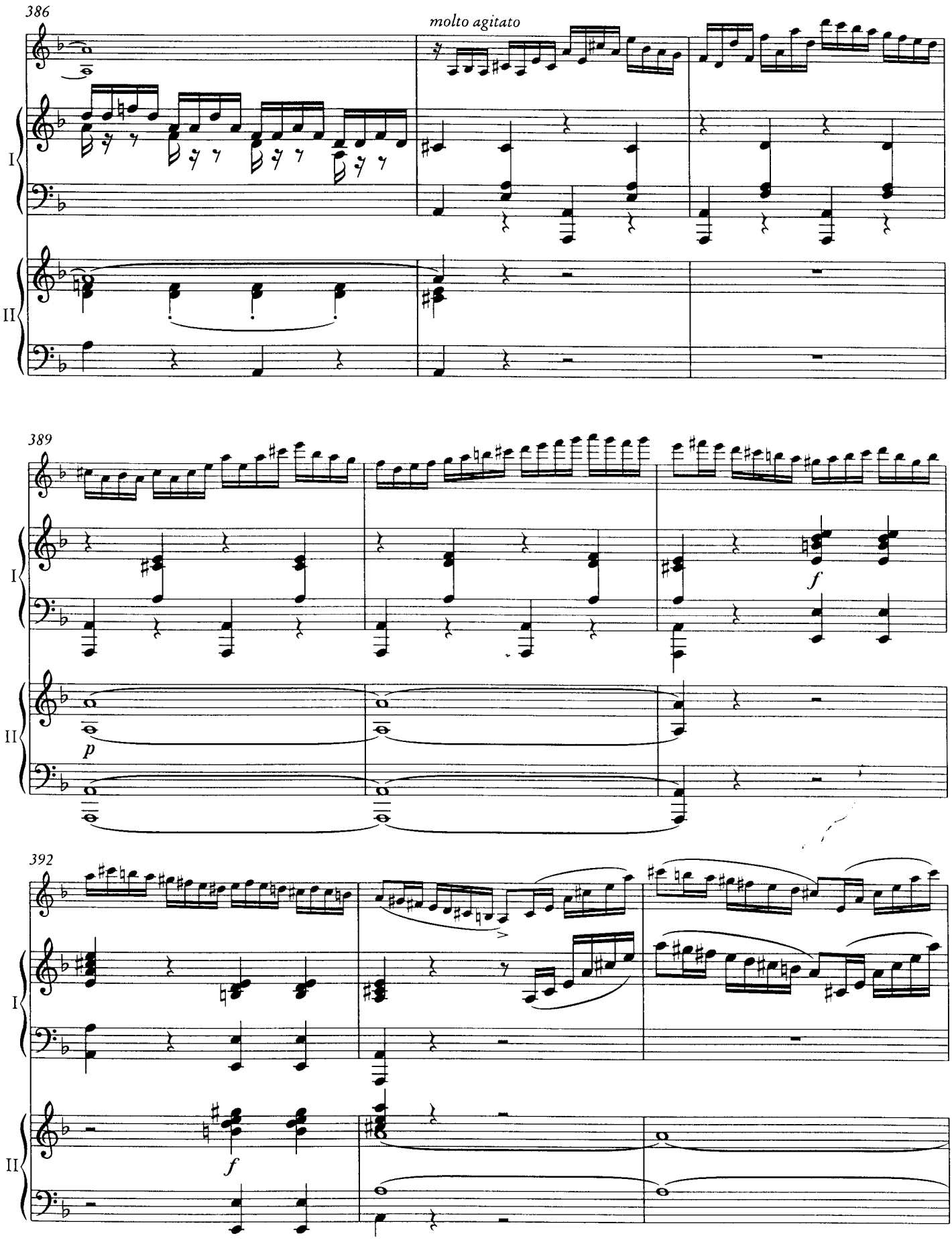
386
molto agitato
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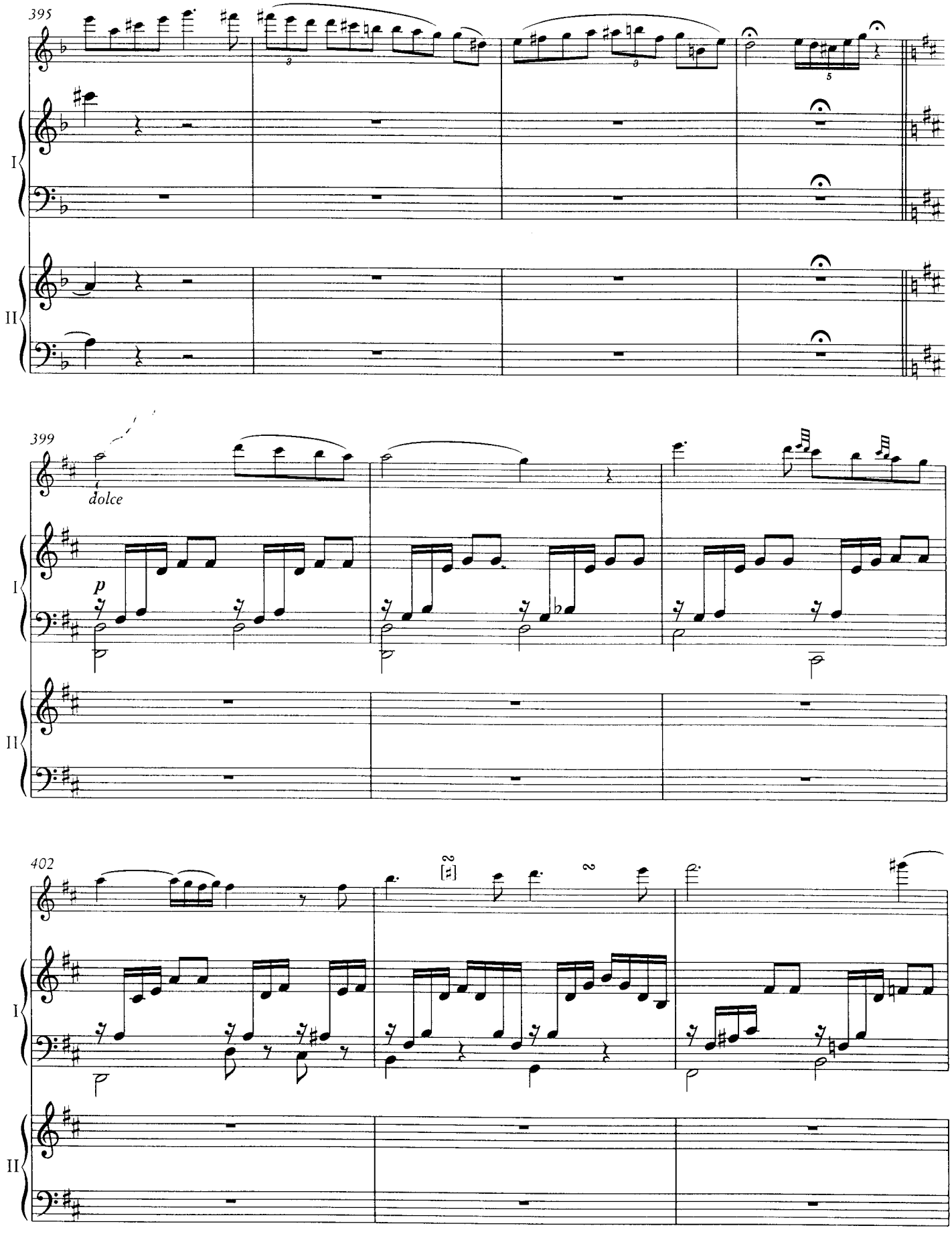
II
389
I
II
p
f
392
I
II
f


395
I
II
399
dolce
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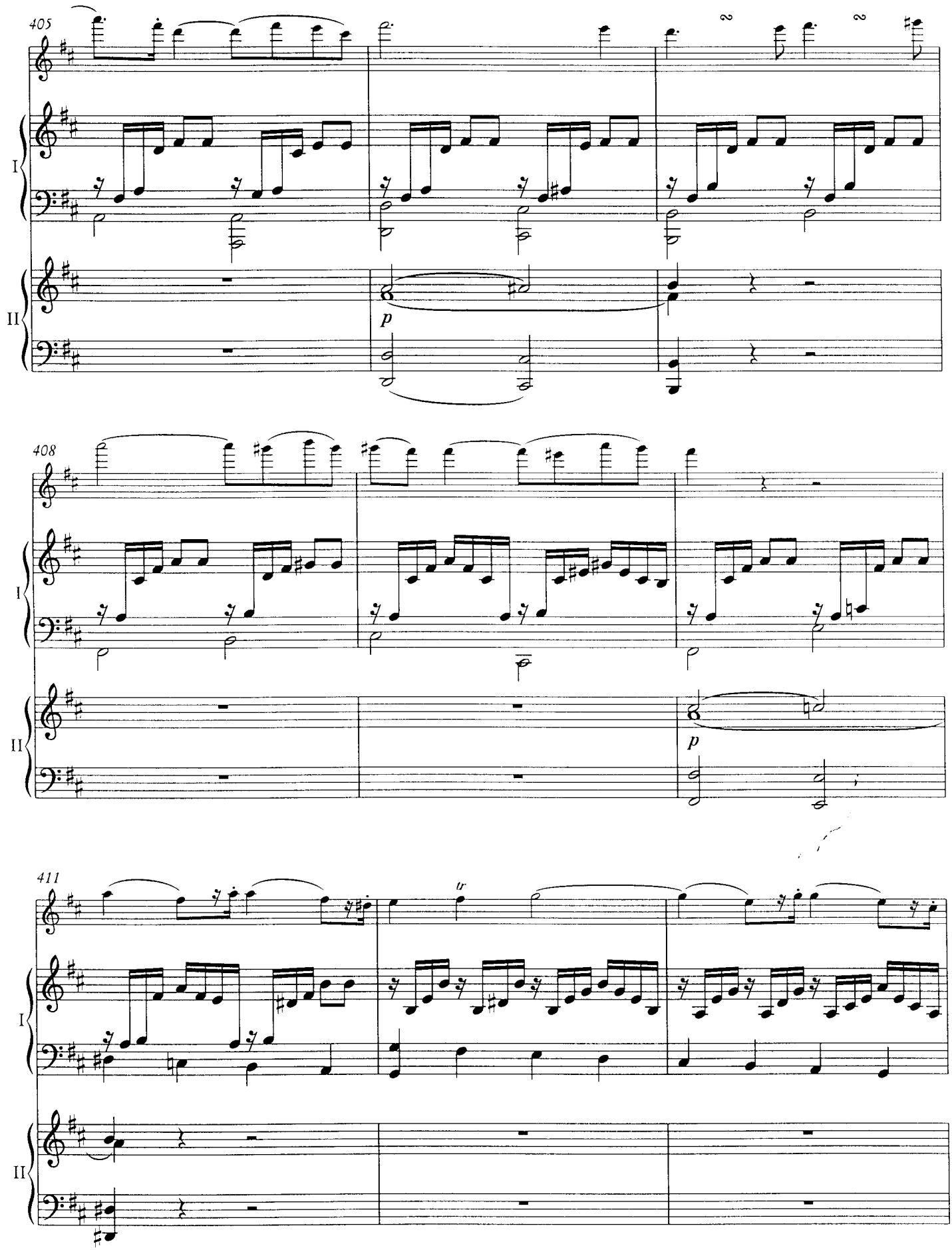
II
402
I
II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408
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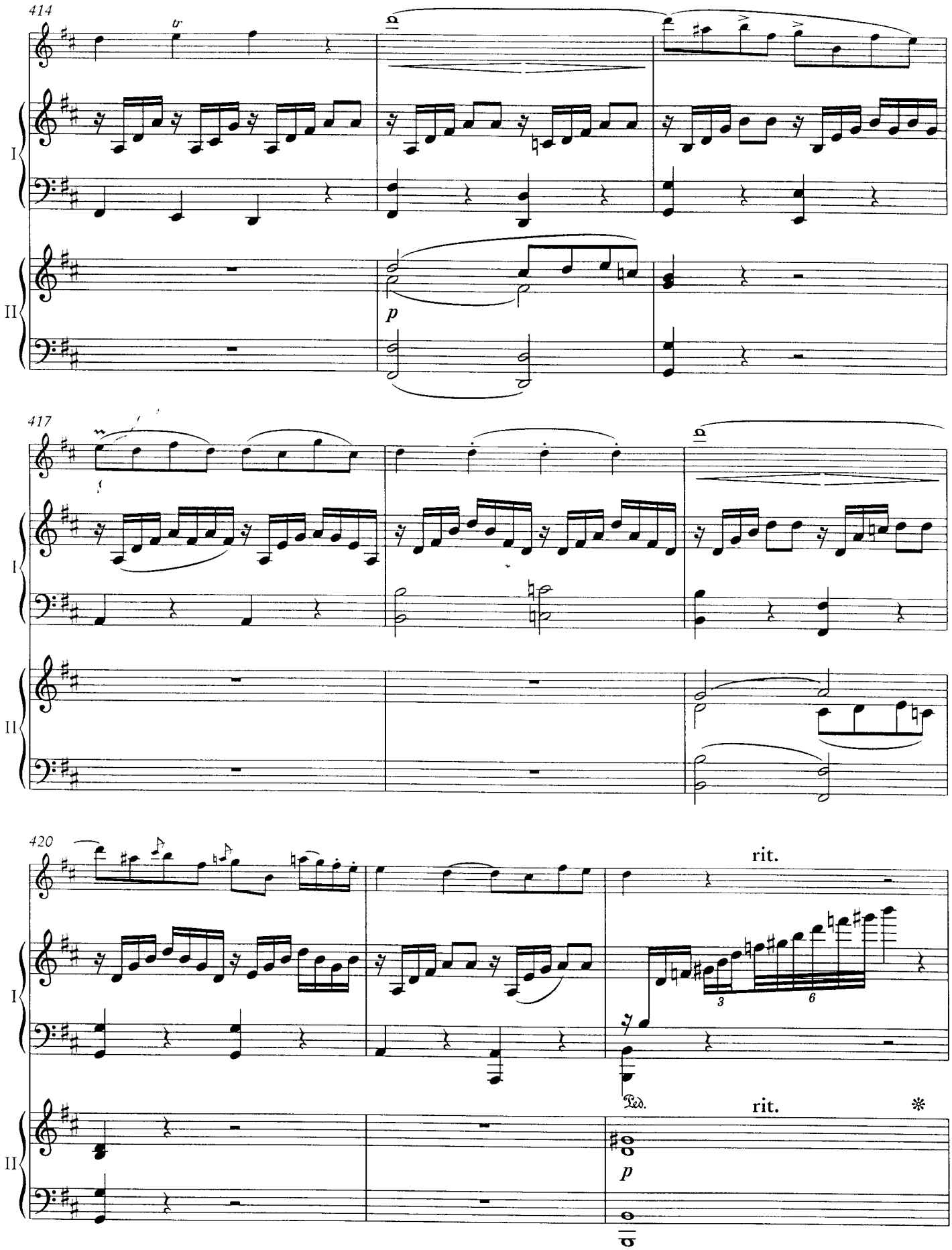
II
p
411
tr
I
II


414
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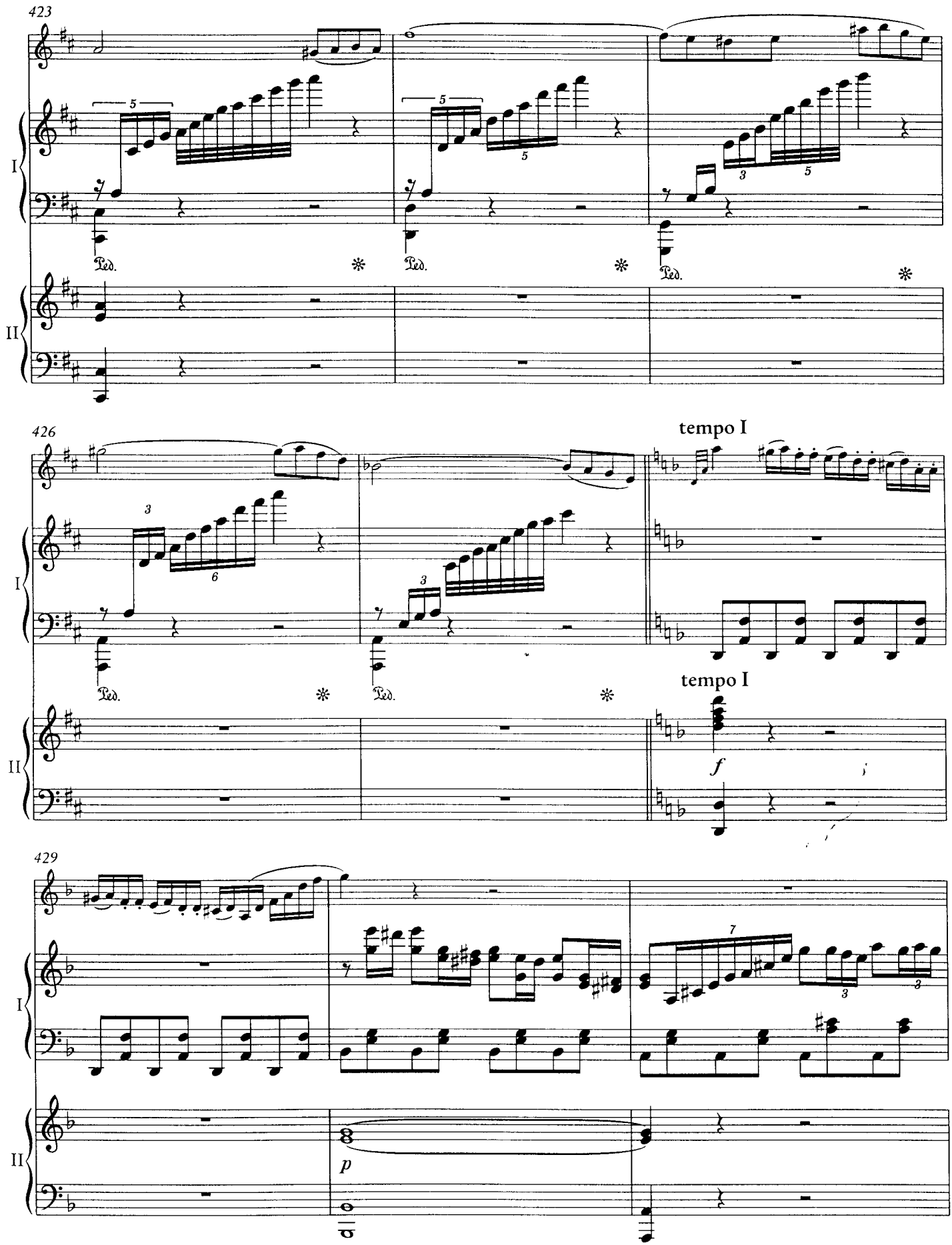
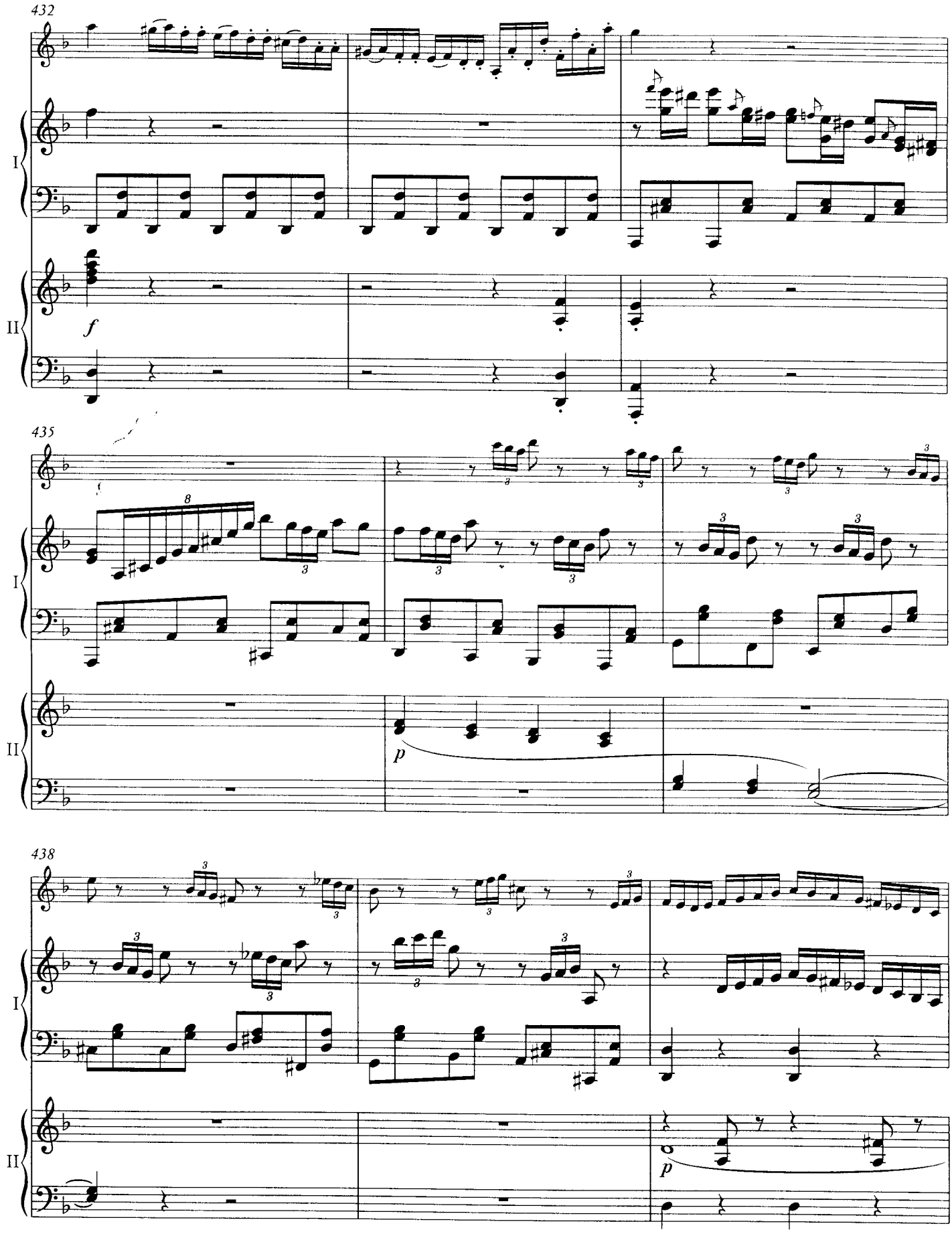
417
I
II
420
rit.
3
6
Ped.
rit.
*
II
p


423
I
II
Ped.
426
tempo I
tempo I
f
429
p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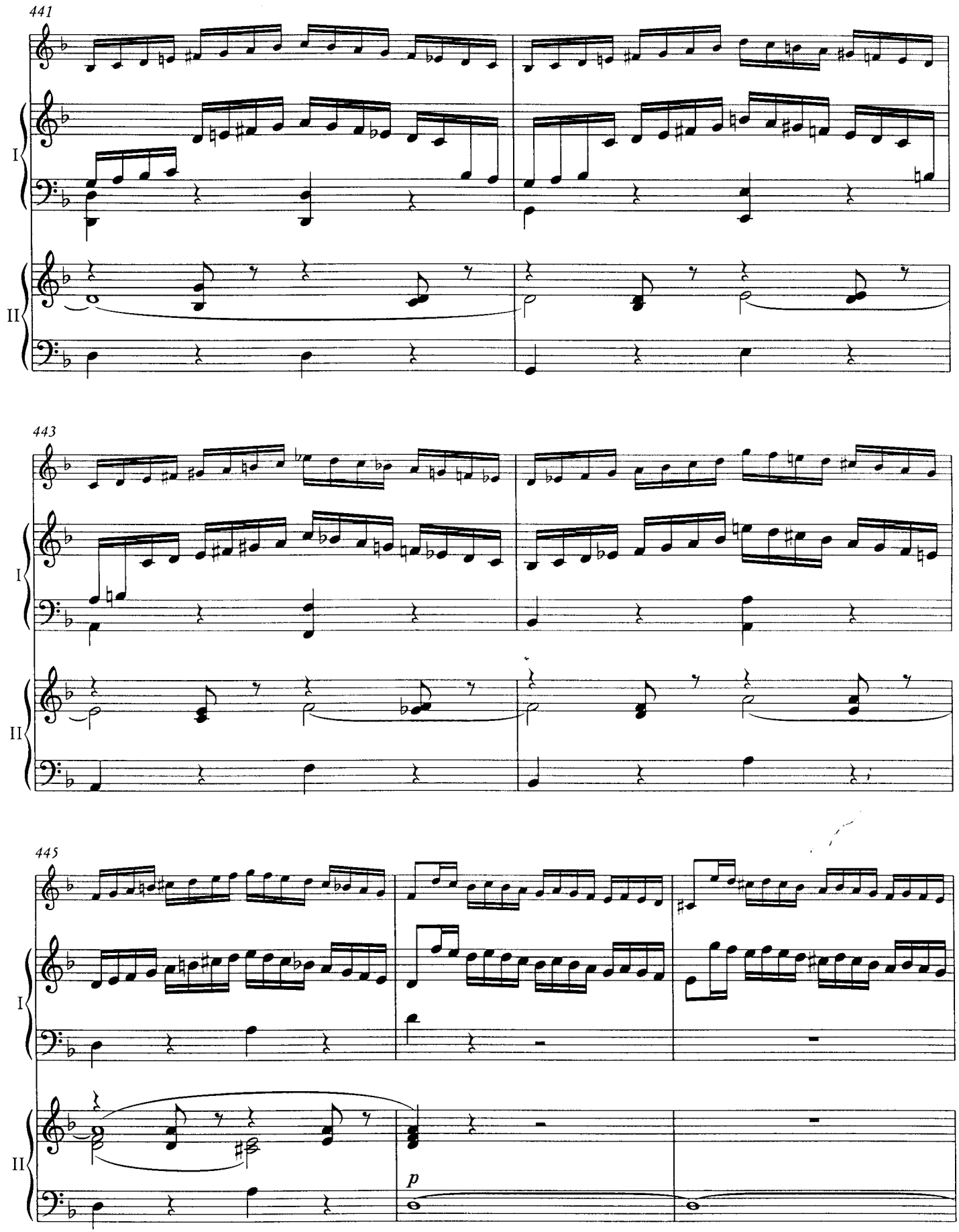
II
f
435
I
II
p
438
I
II
p


441
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II
443
I
II
445
I
II
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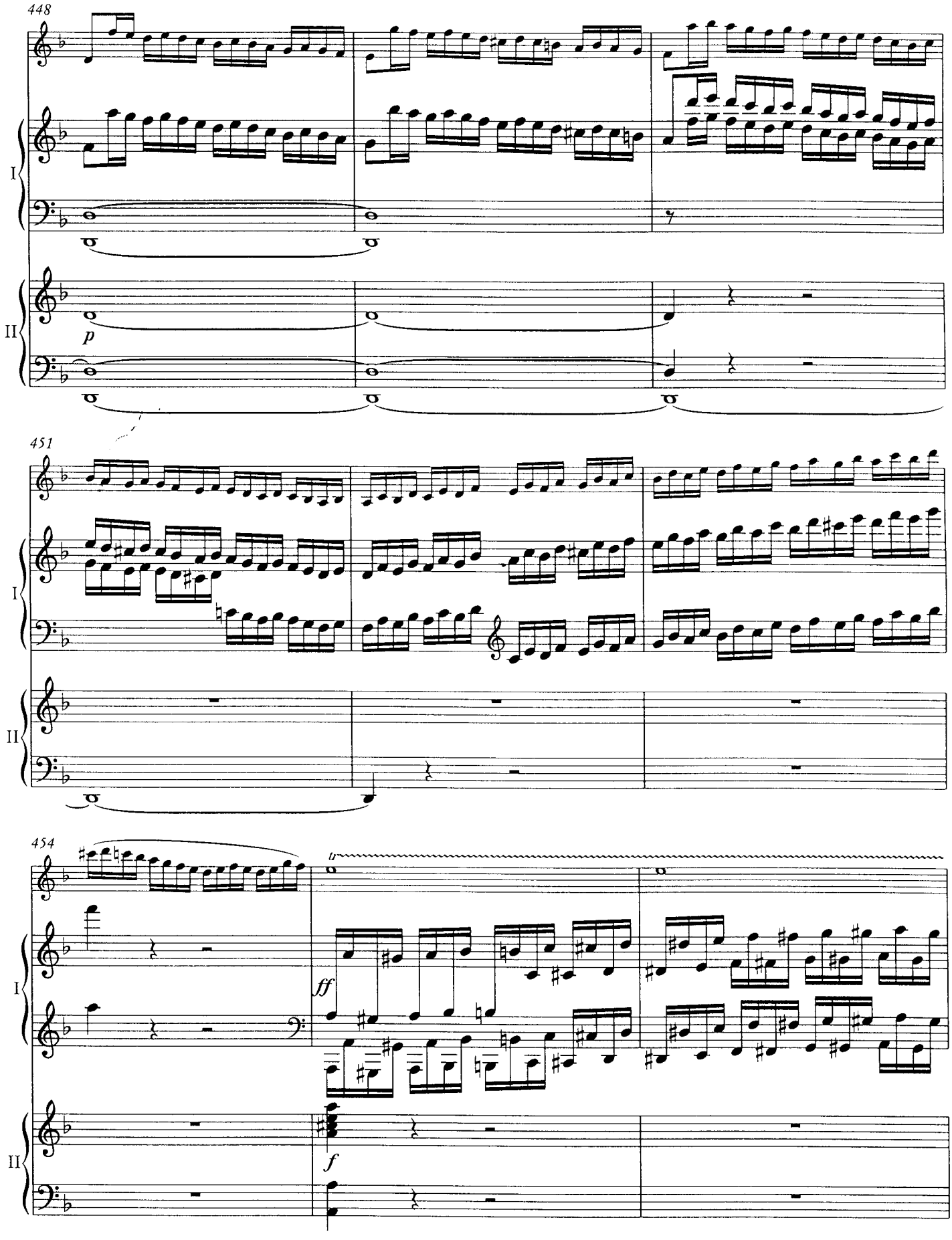
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II
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451
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454
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ff
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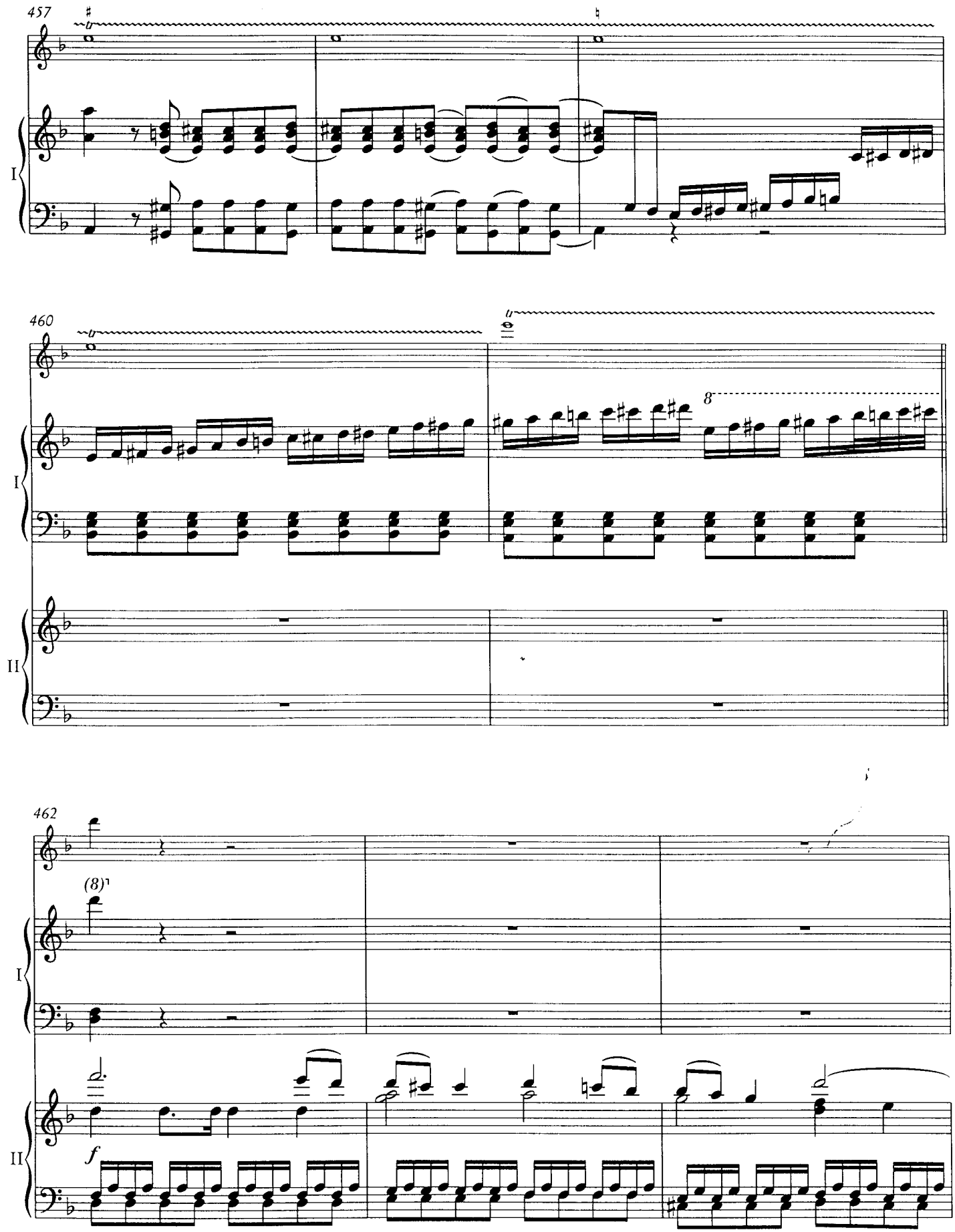
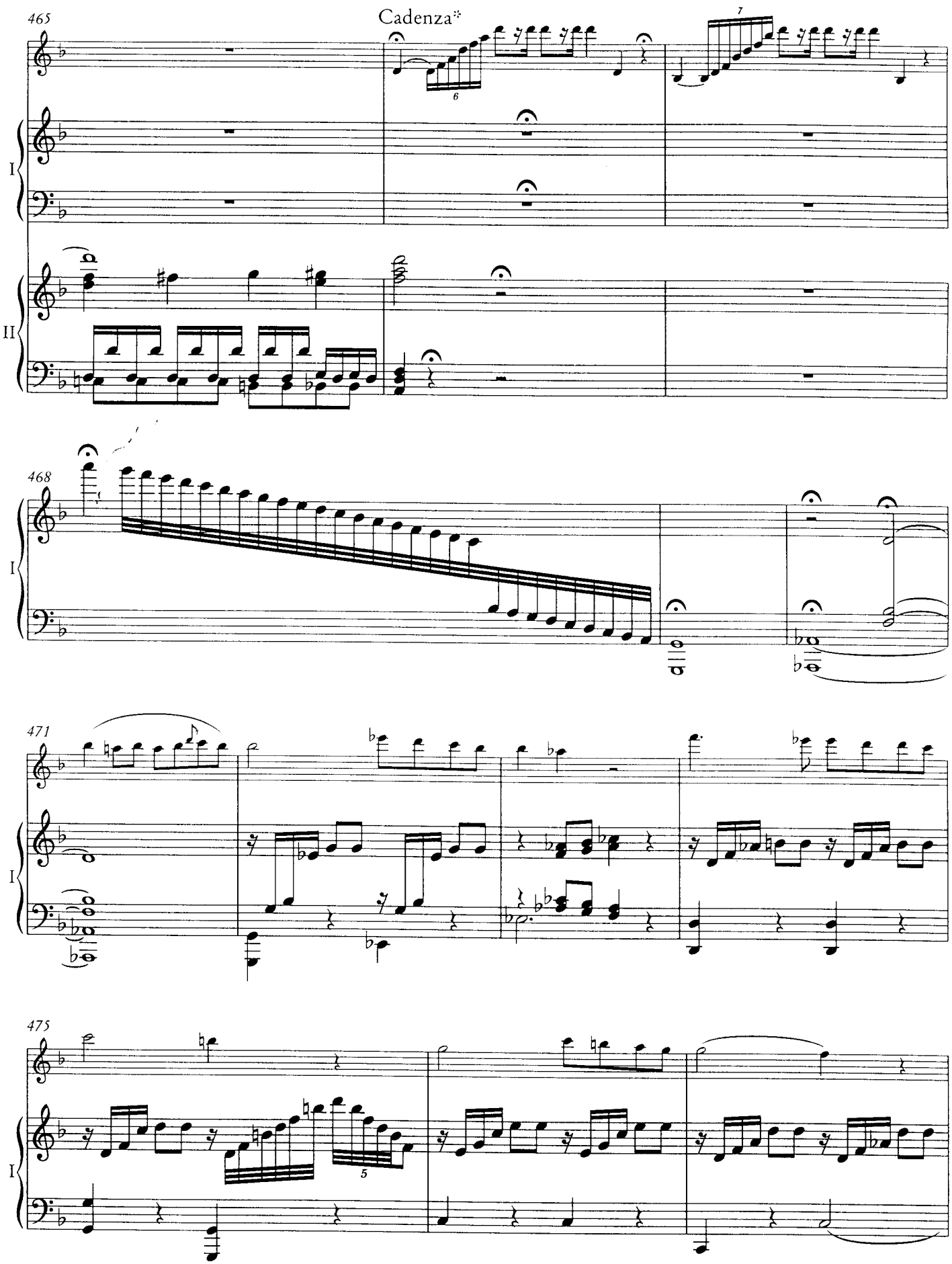
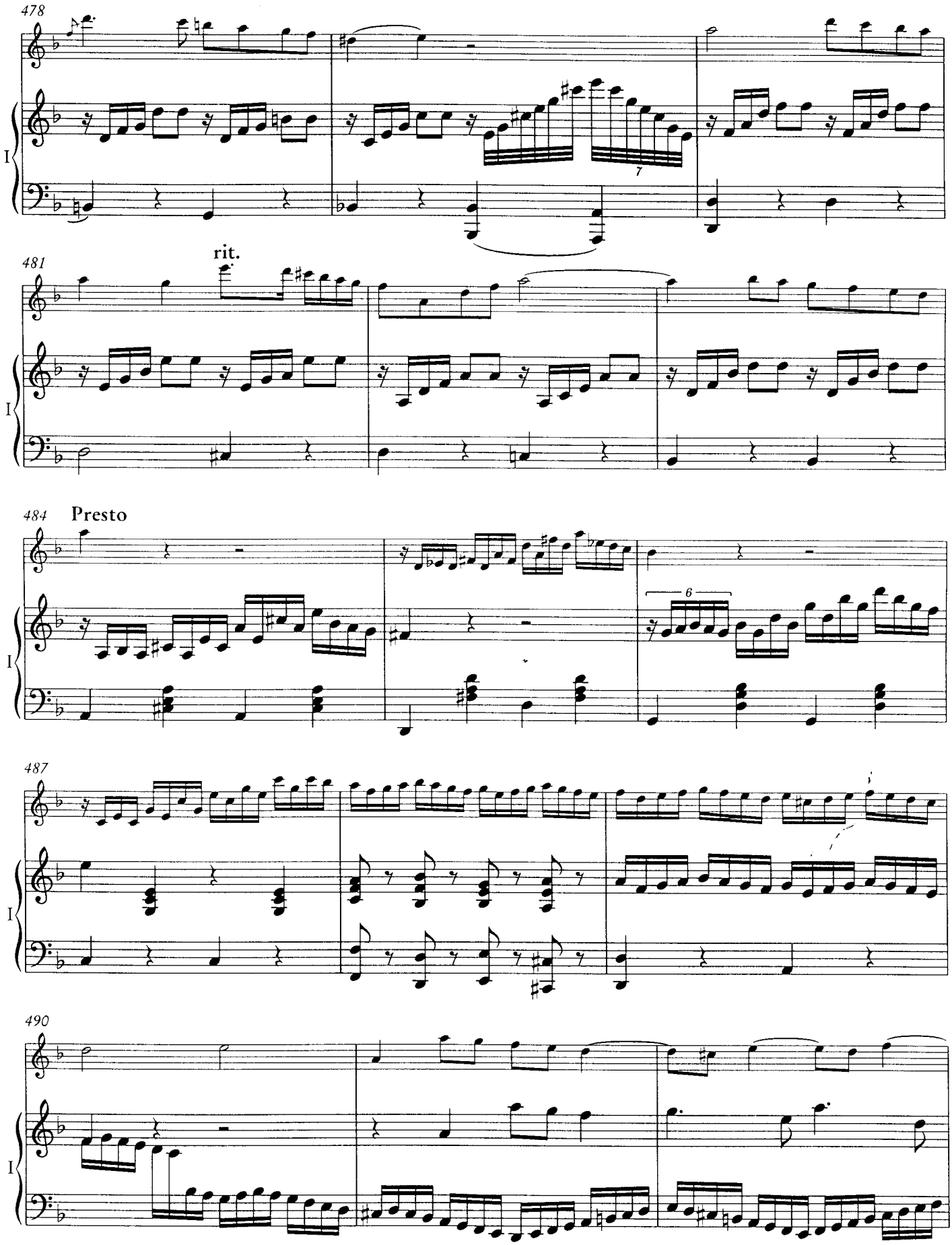
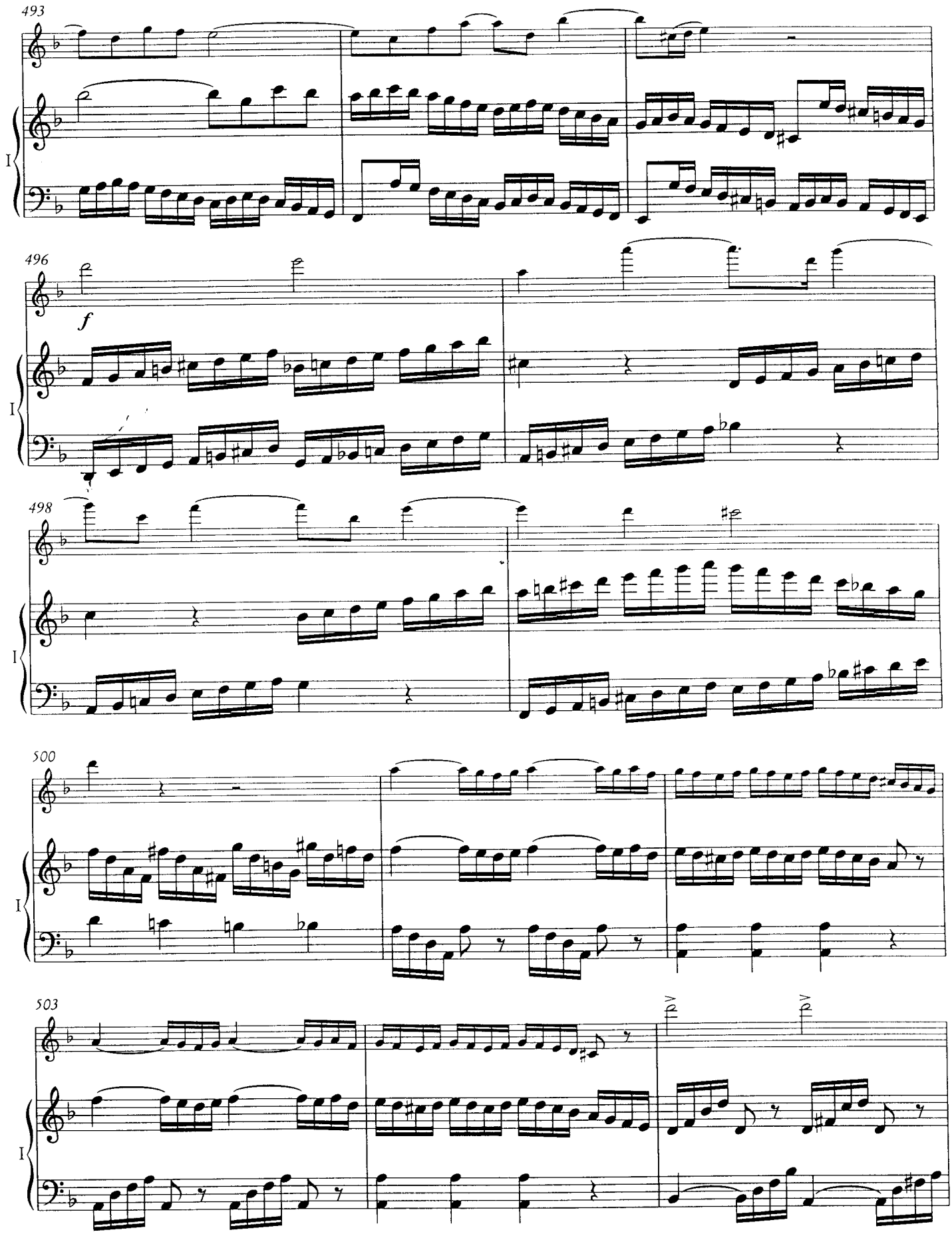
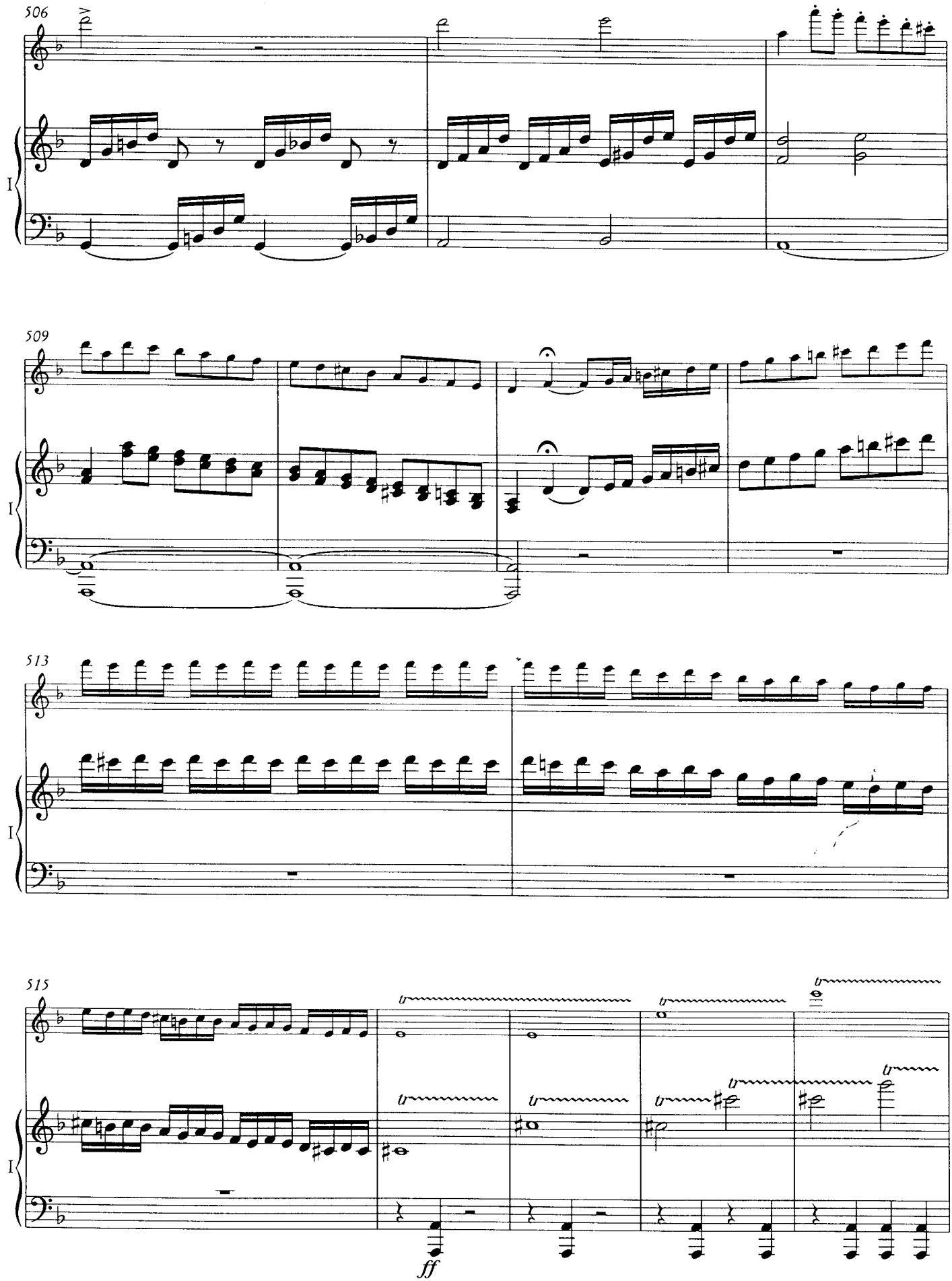

457
460
462
(8)
8
I
II
f



* Alternativkadenz: siehe Seite 96


478
I
7
481
rit.
I
484
Presto
I
6
487
I
490
I


493
496
f
498
500
503
I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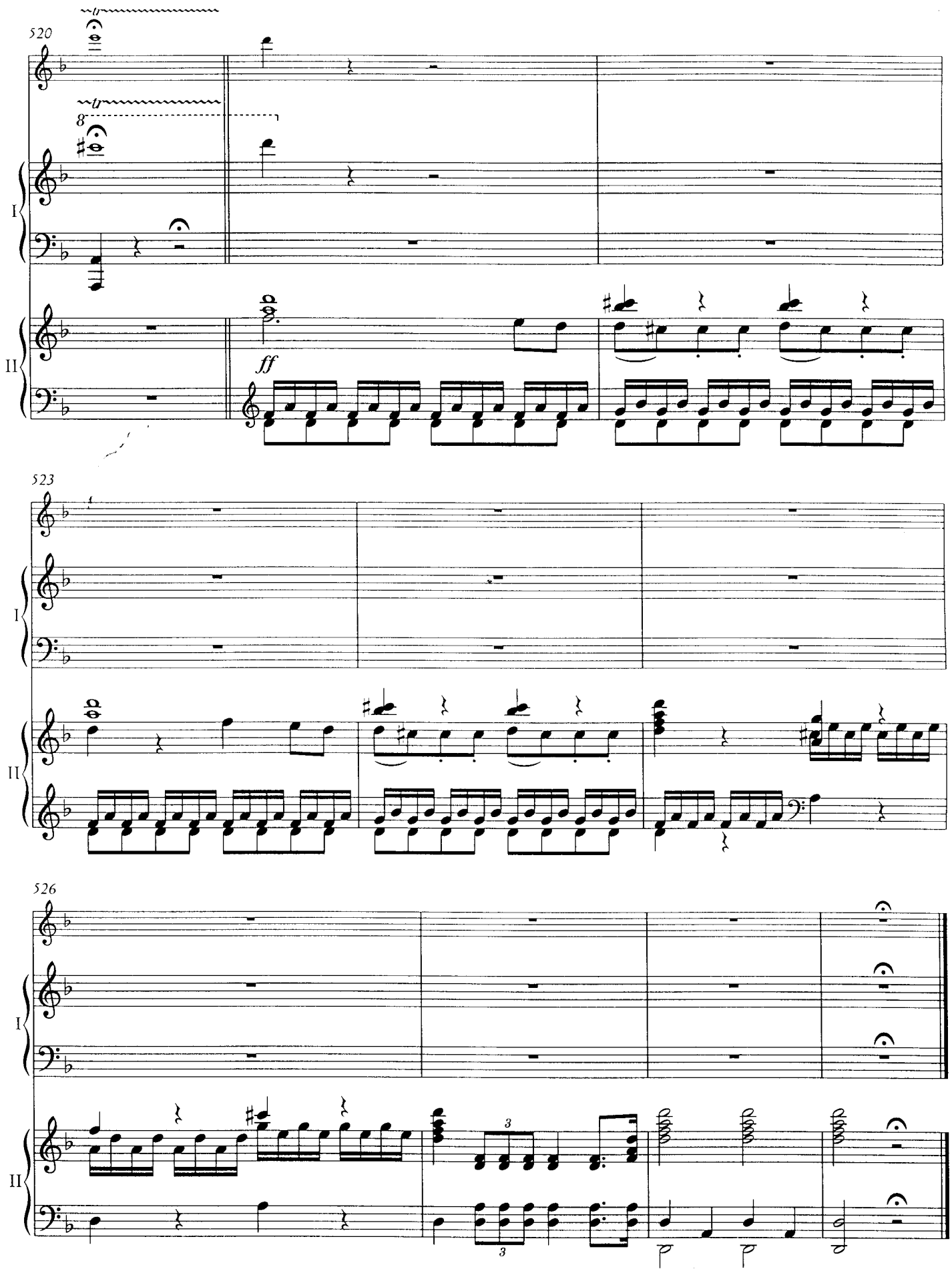
513
515
I
ff


520
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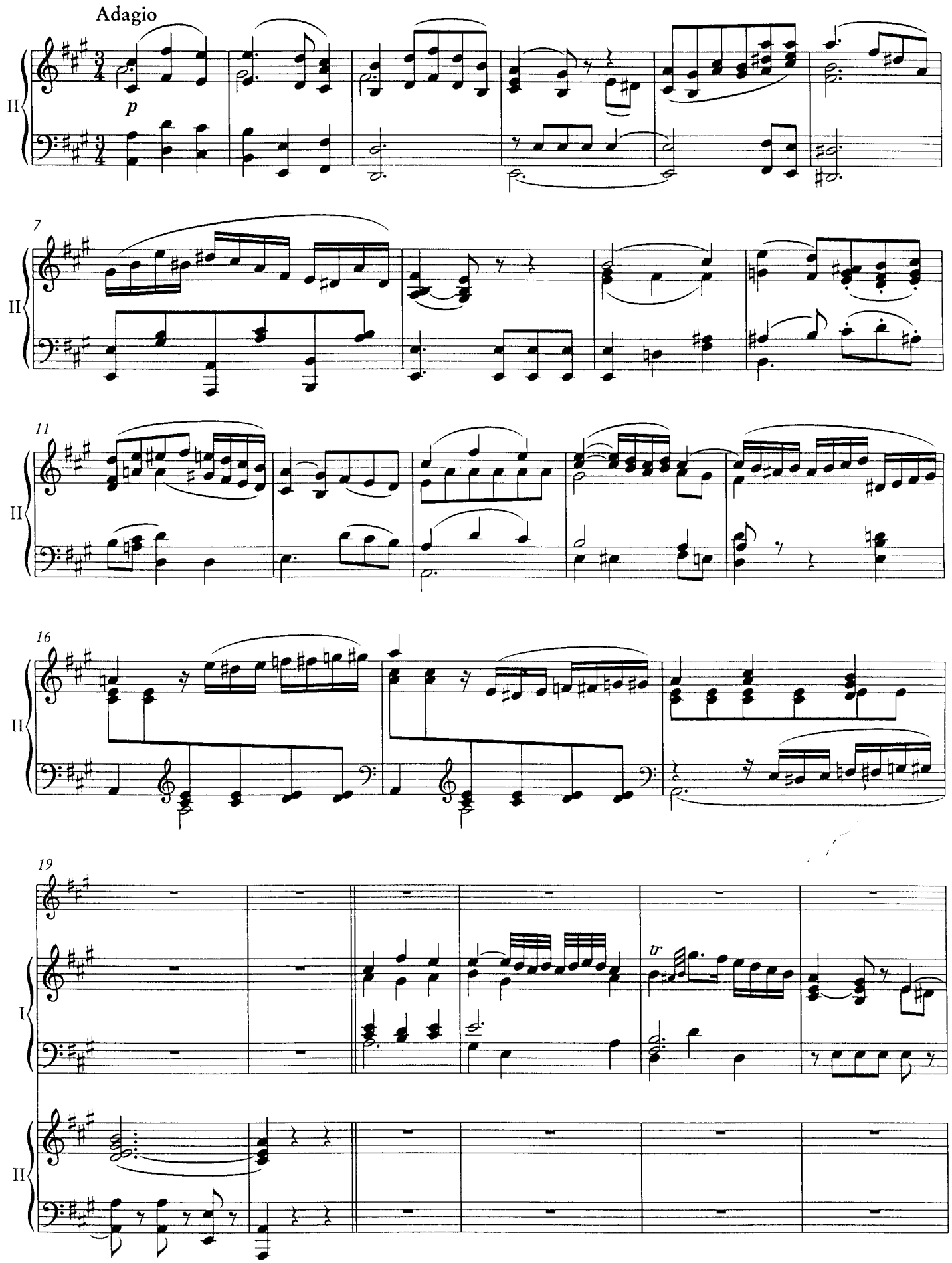
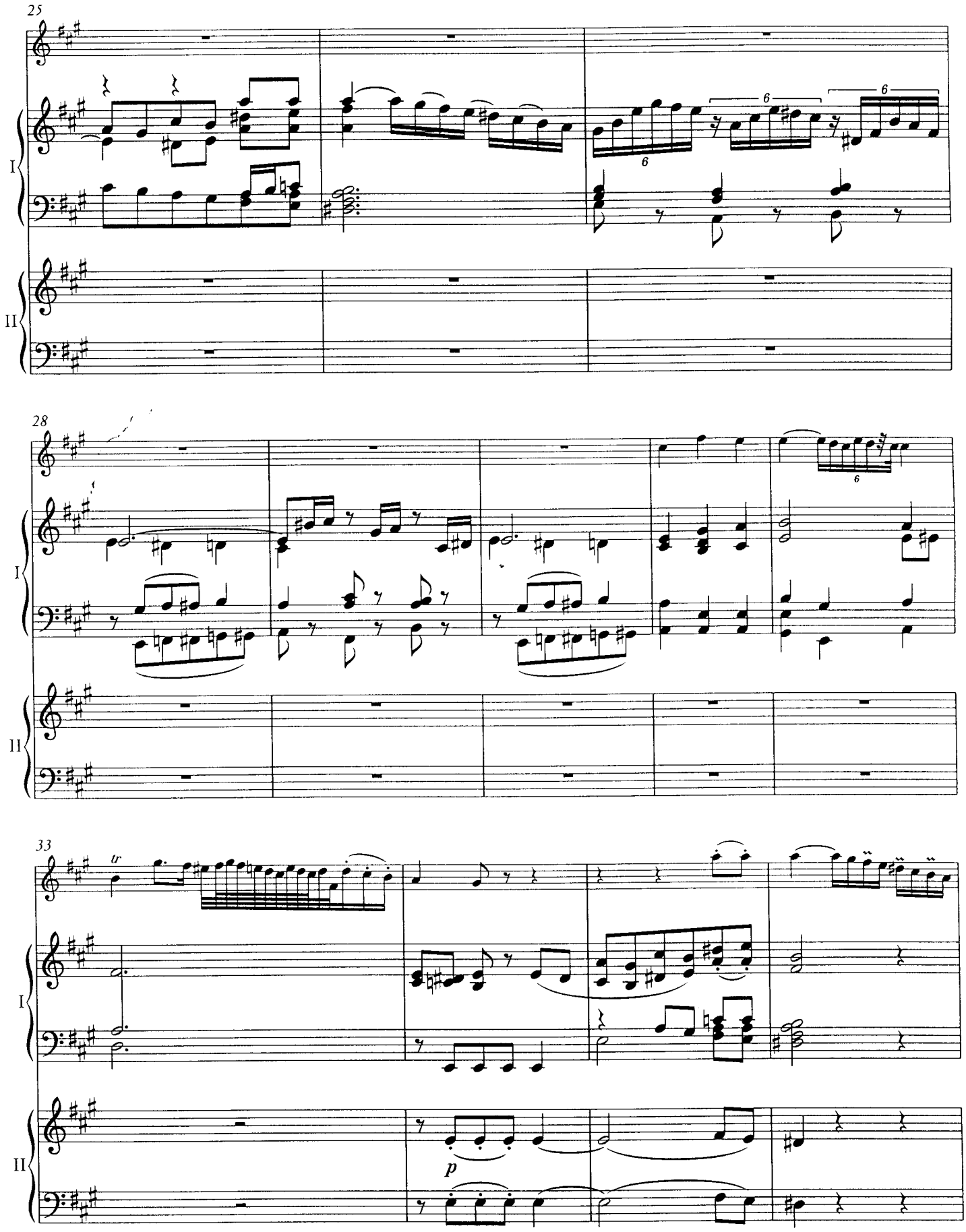
523
I
II
526
I
II
3
3


Adagio
p
II
7
11
16
19
I
tr


25
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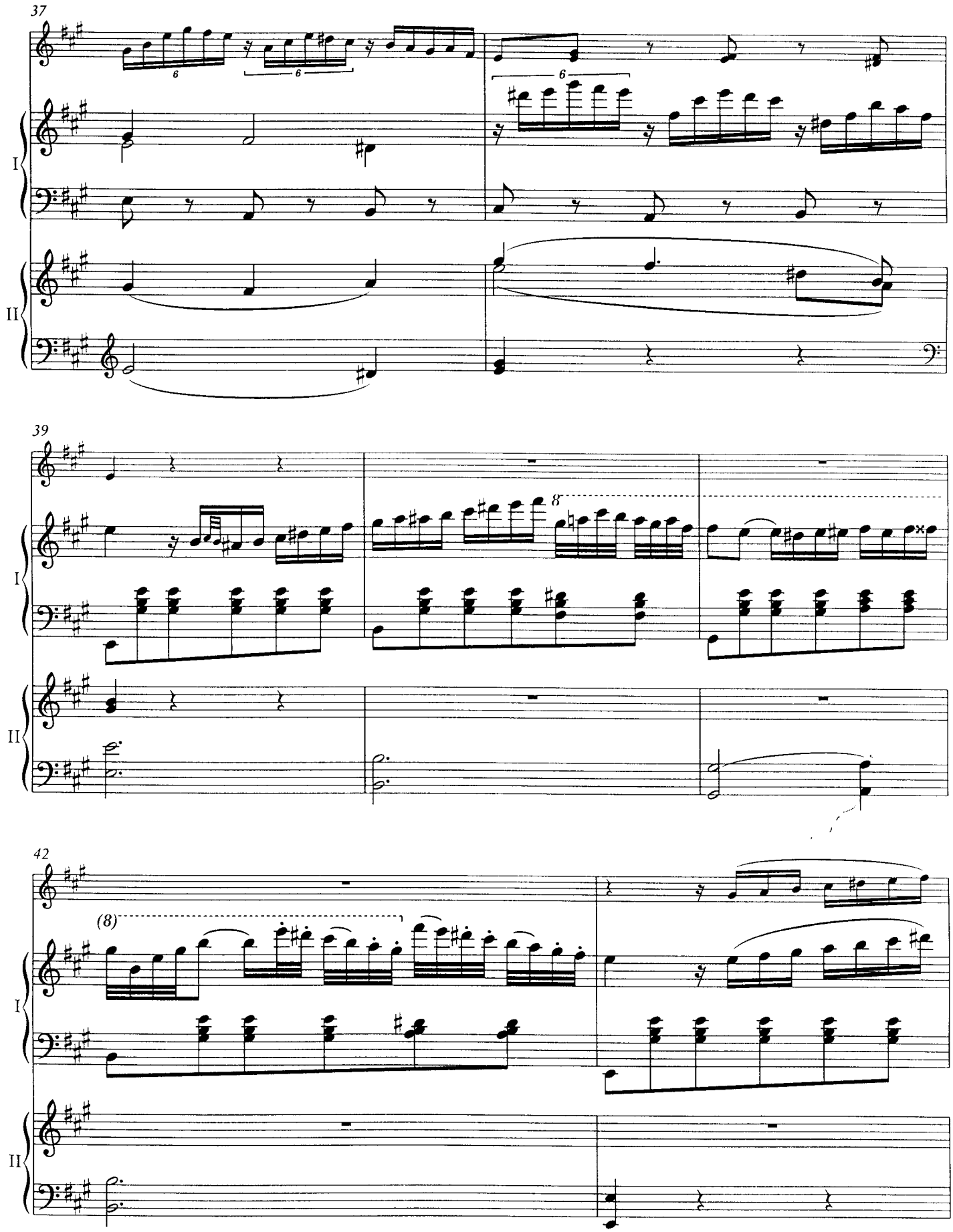
II
28
I
II
33
tr
I
II
p


37
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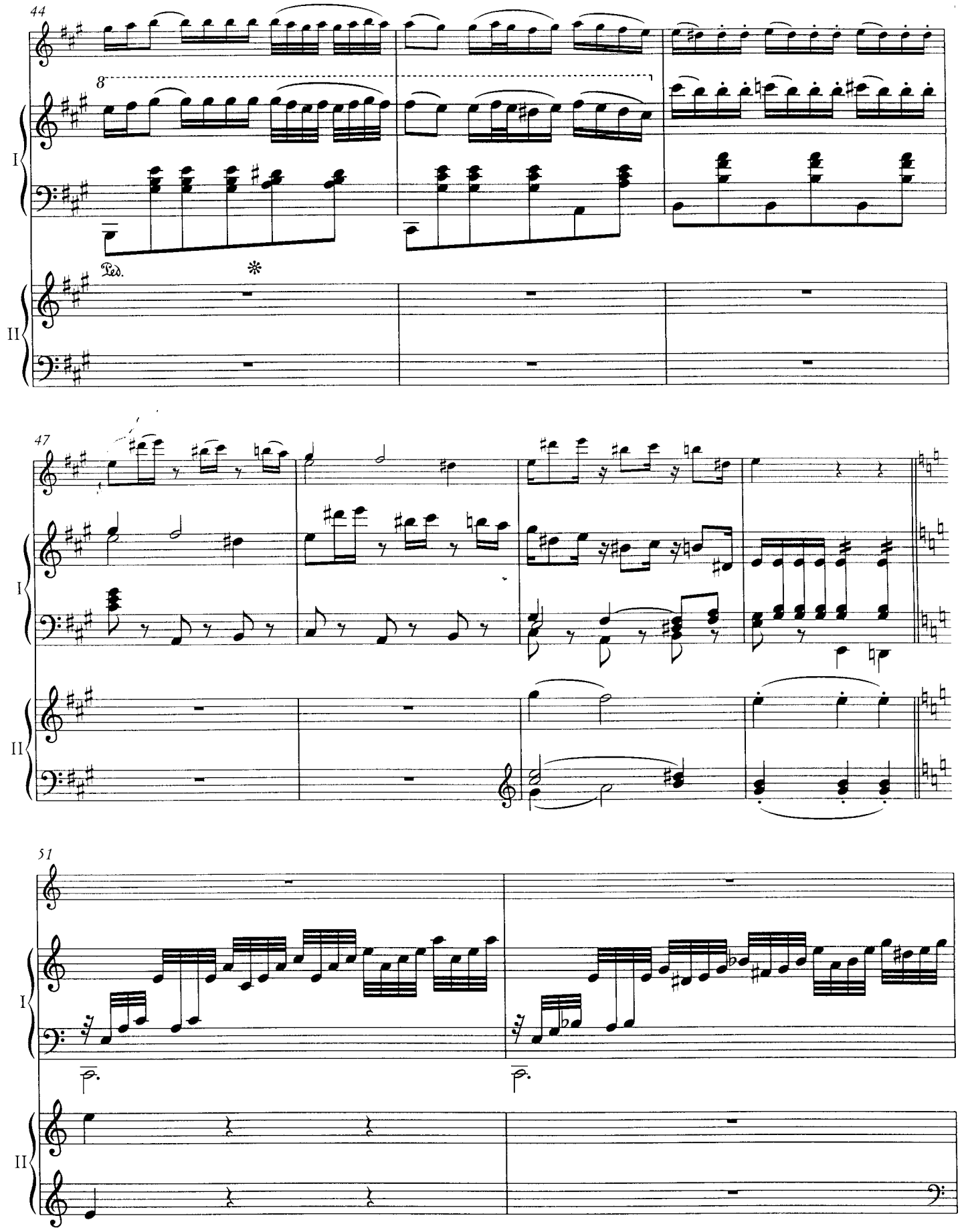
II
39
8
42
(8)


44
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I
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*
II
47
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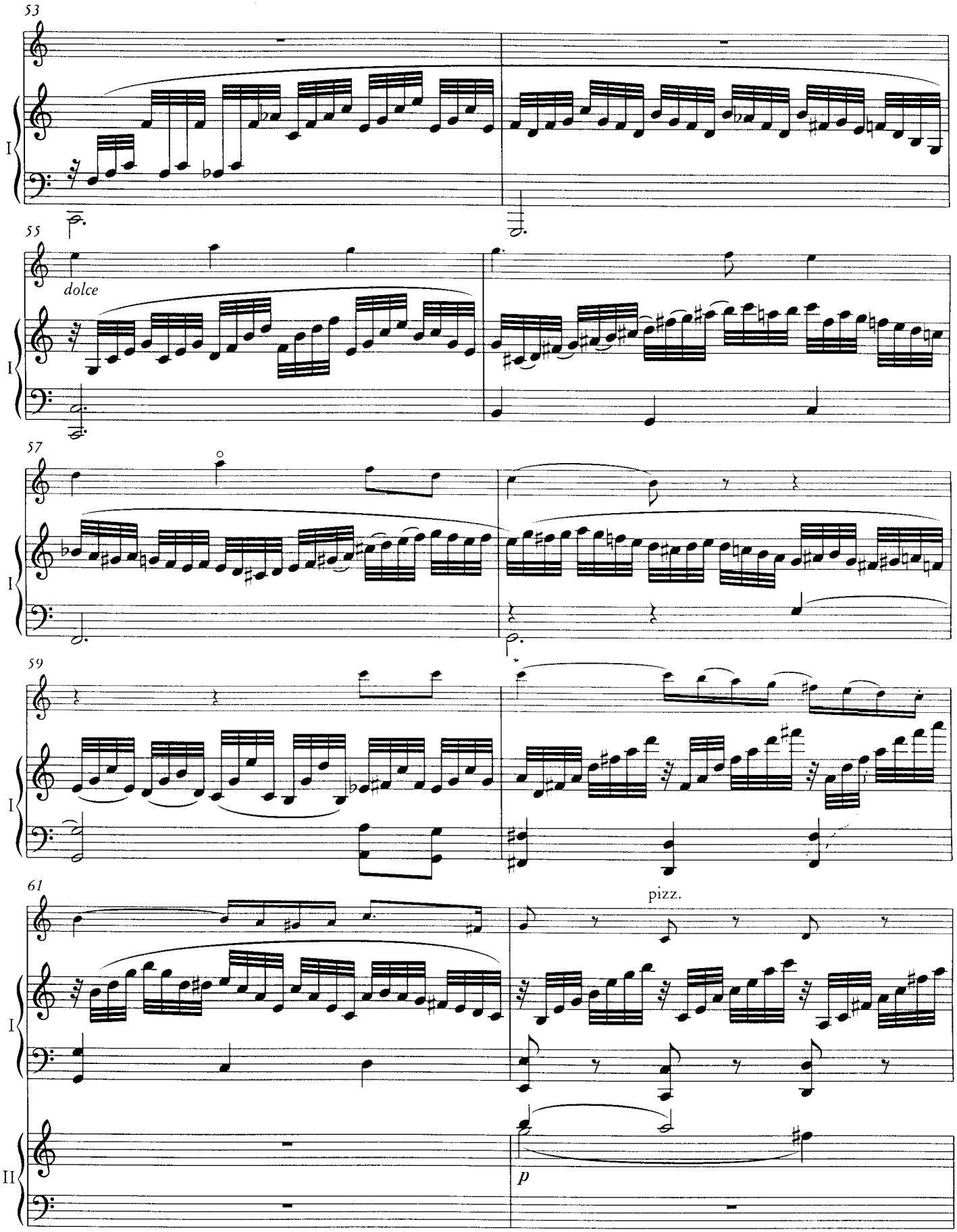
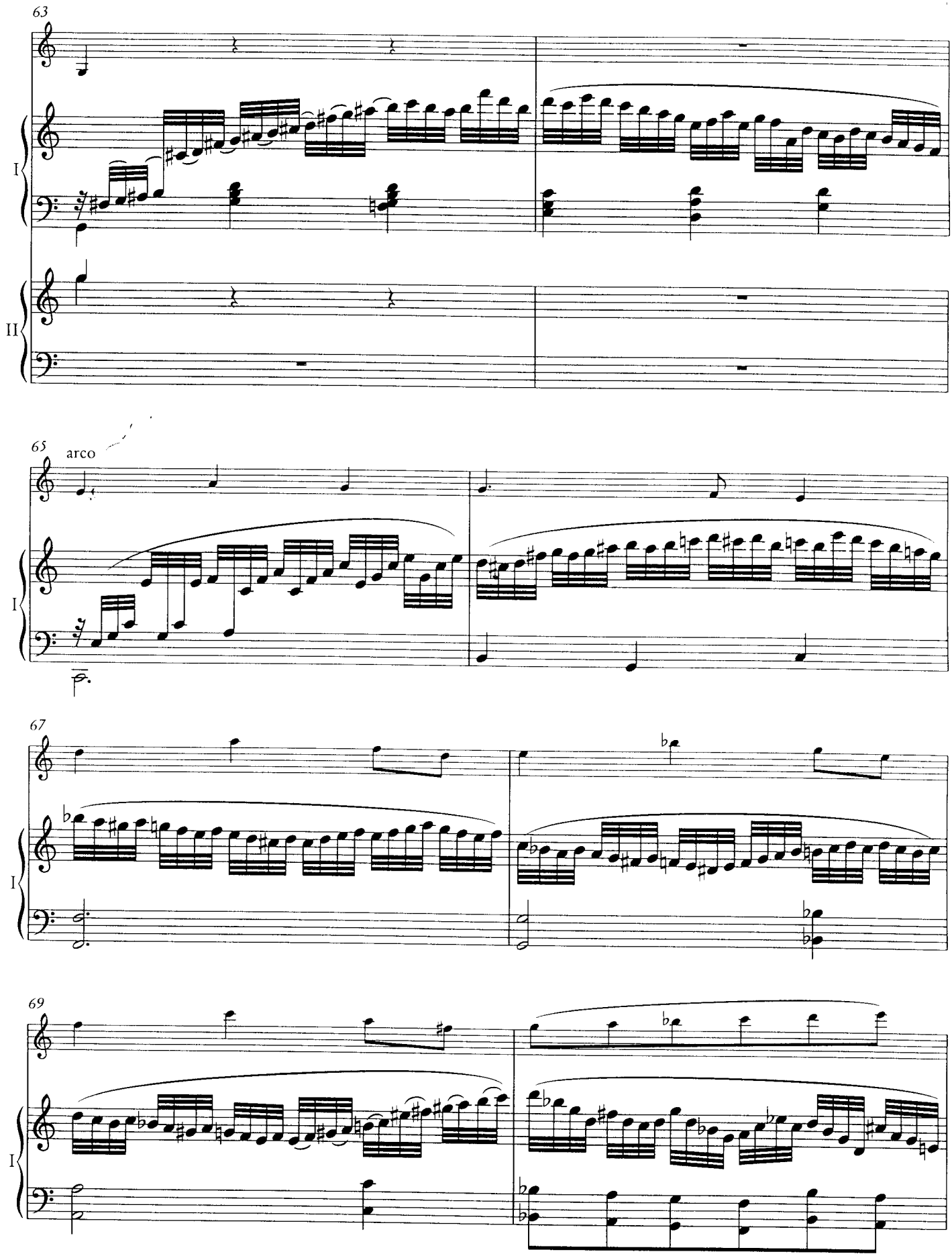
II
51
I
II


53
55
dolce
57
59
61
pizz.
p
I
II


63
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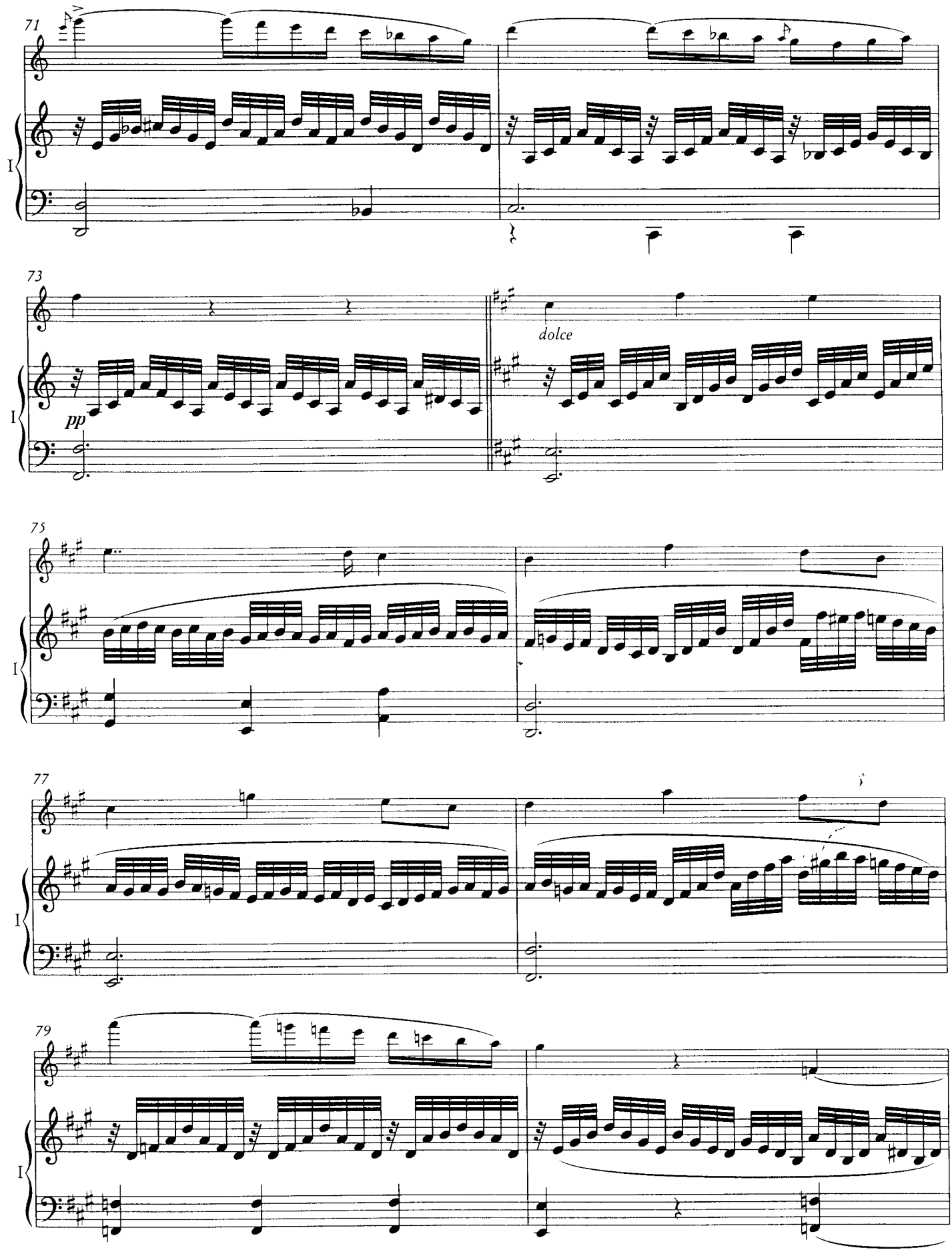
II
65
arco
I
67
I
69
I


71
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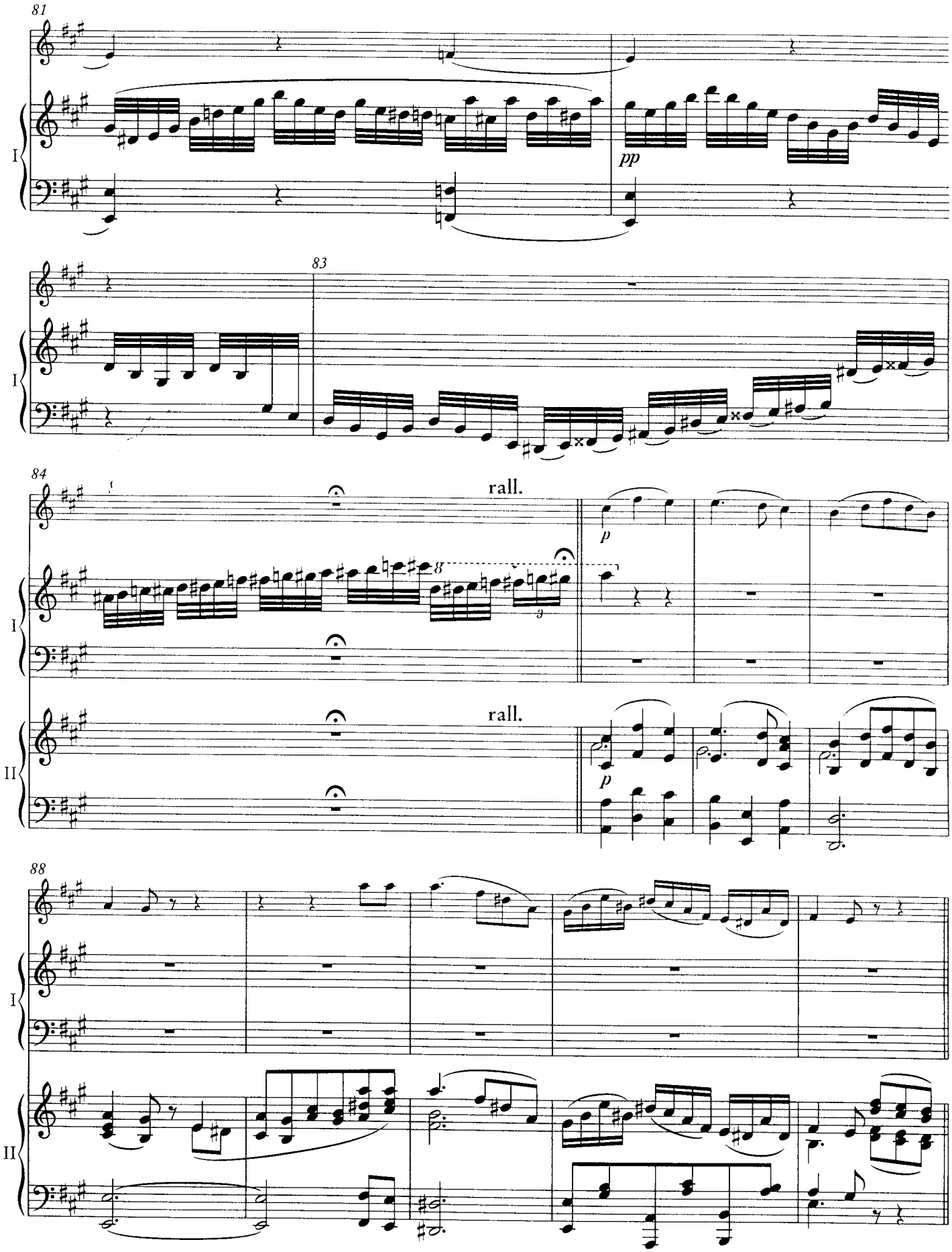
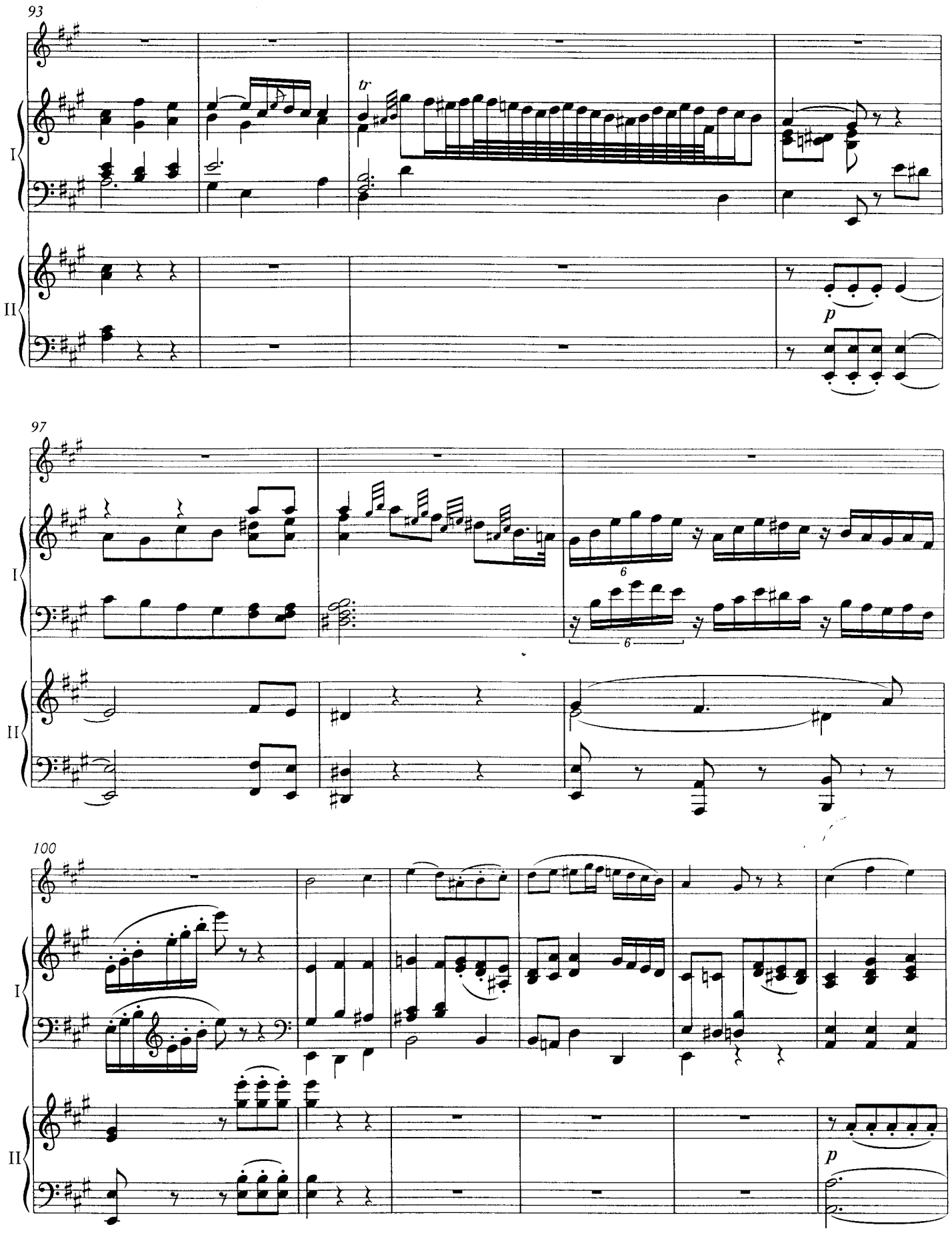
73
pp
dolce
75
I
77
I
79
I


81
I
pp
83
I
84
rall.
I
rall.
II
p
p
88
I
II


93
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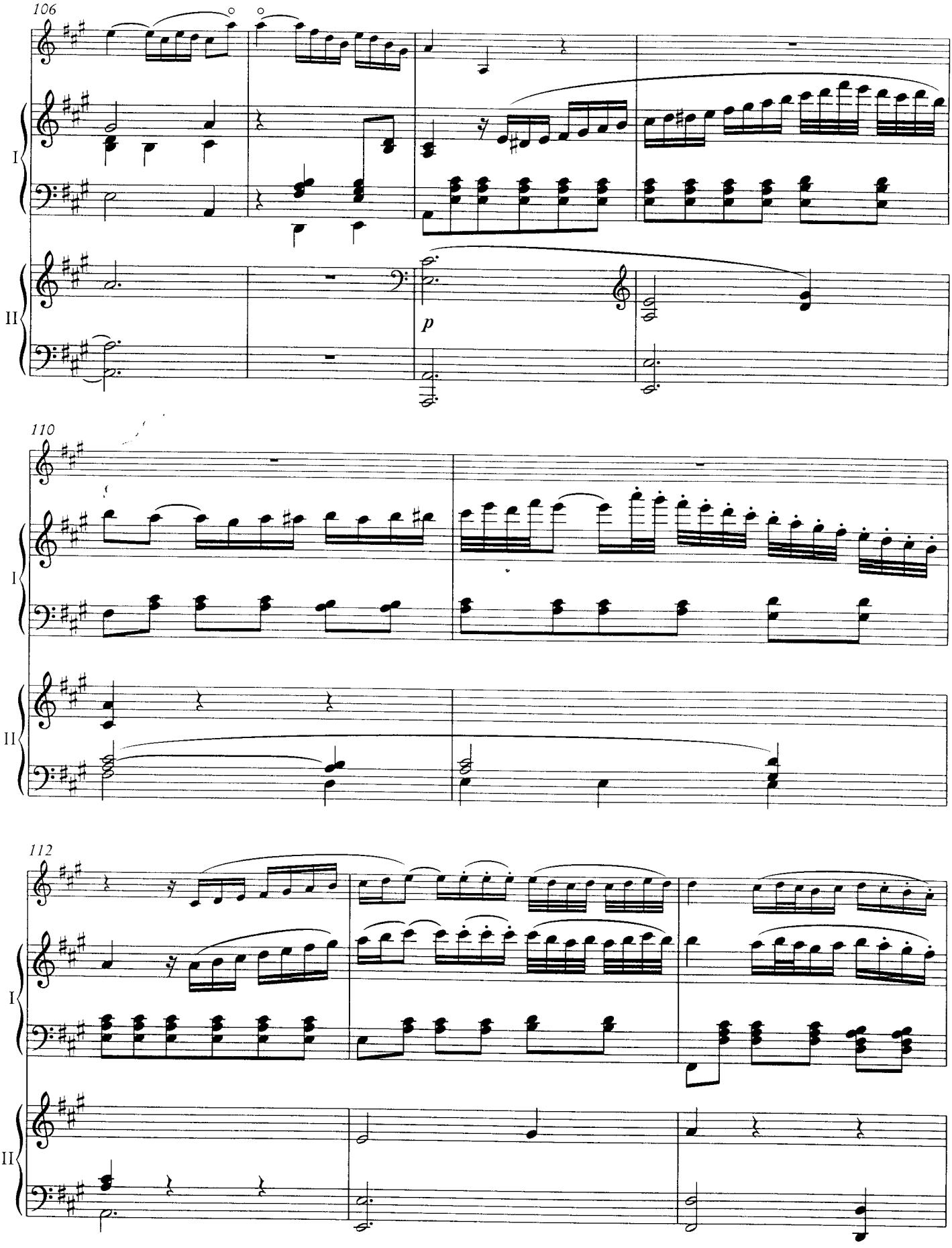
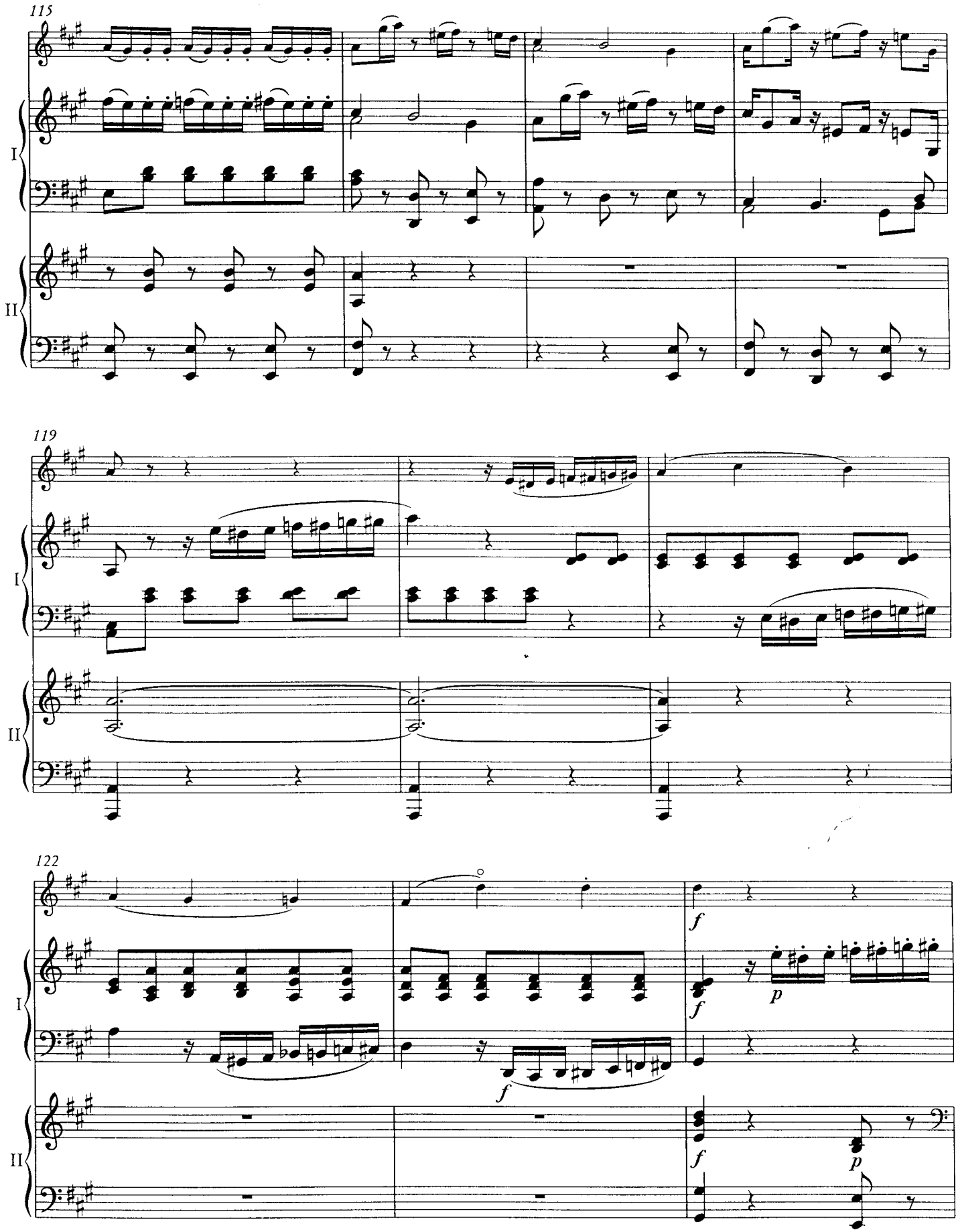
II
p
97
6
6
I
II
100
I
II
p


106
I
II
p
110
I
II
112
I
II


115
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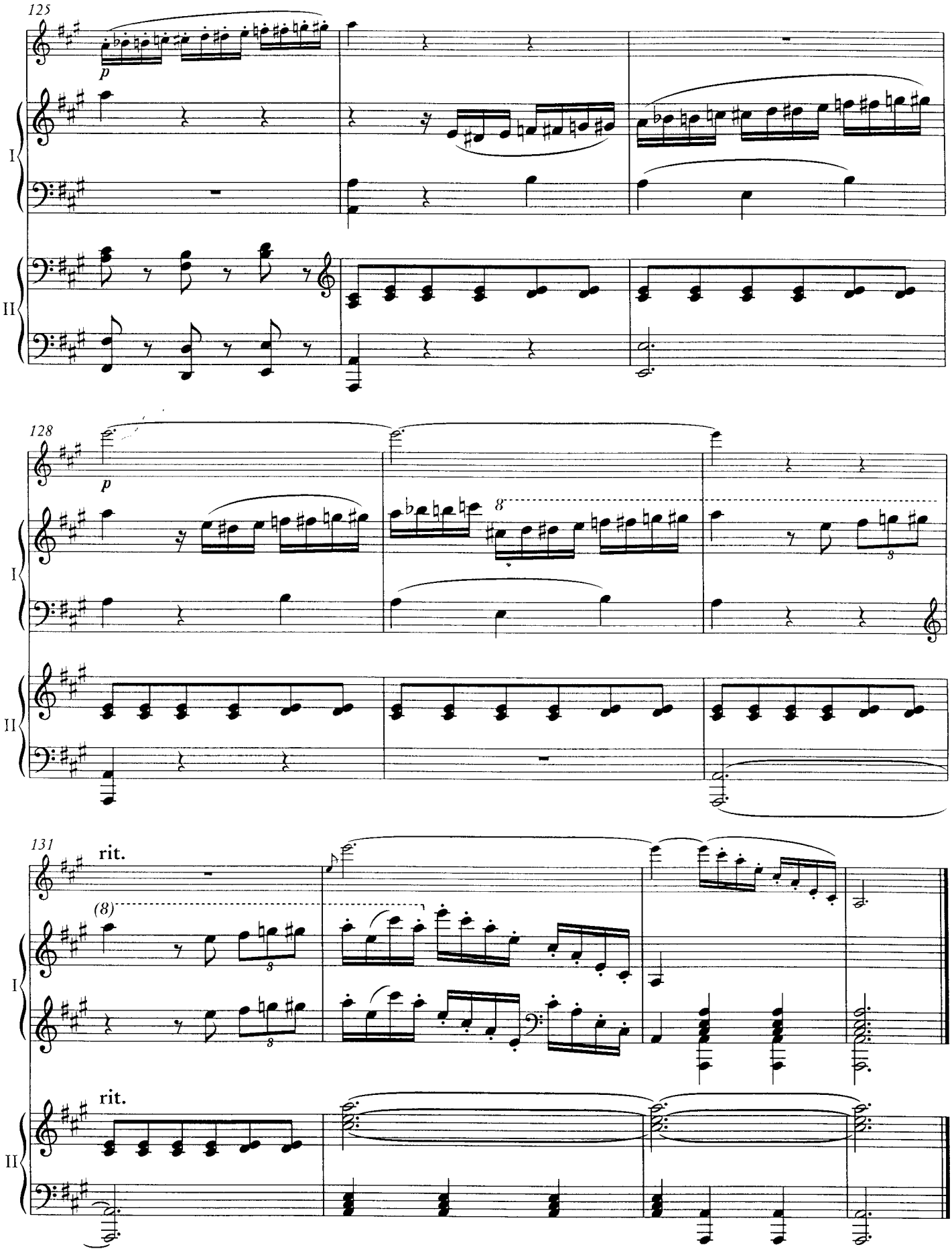
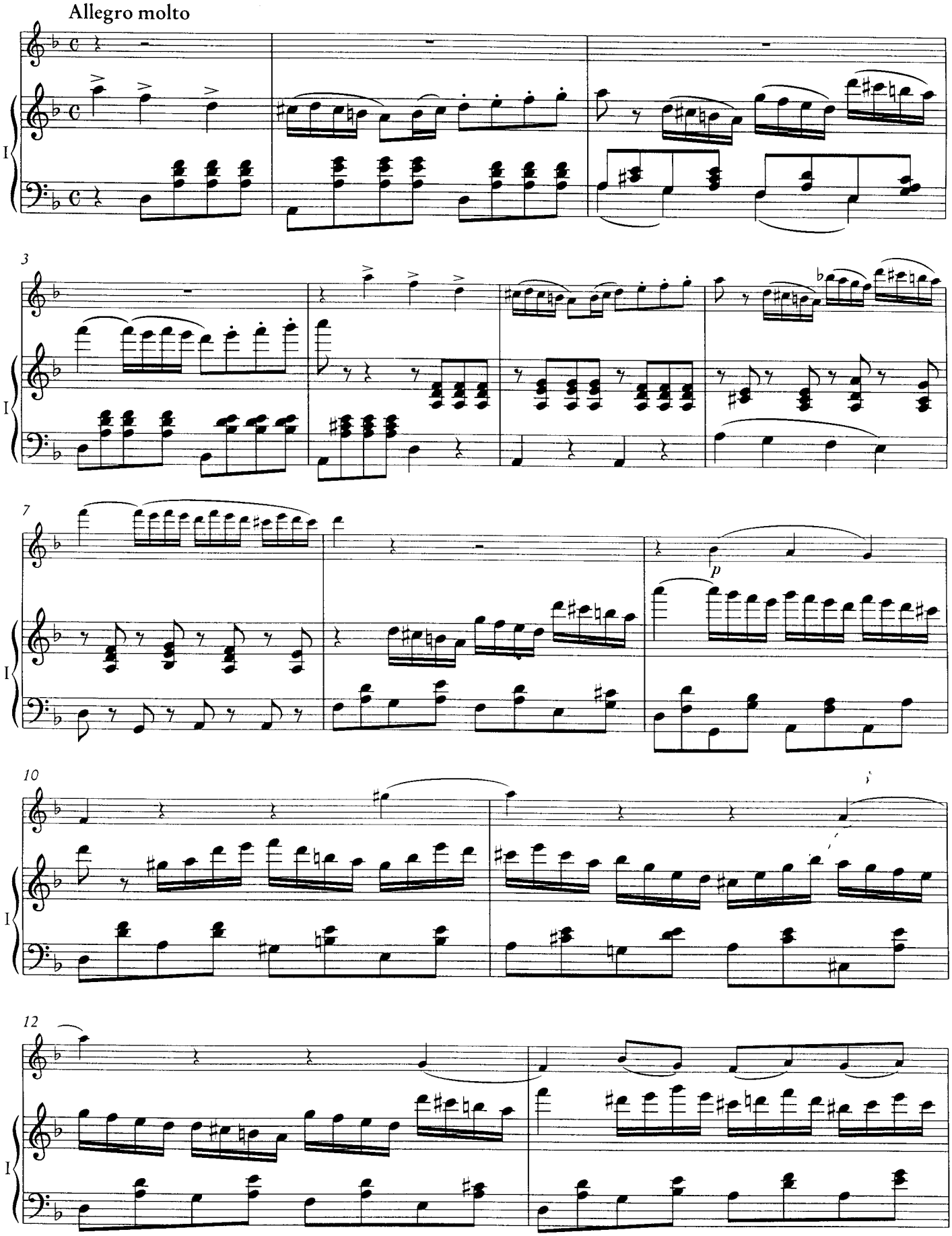
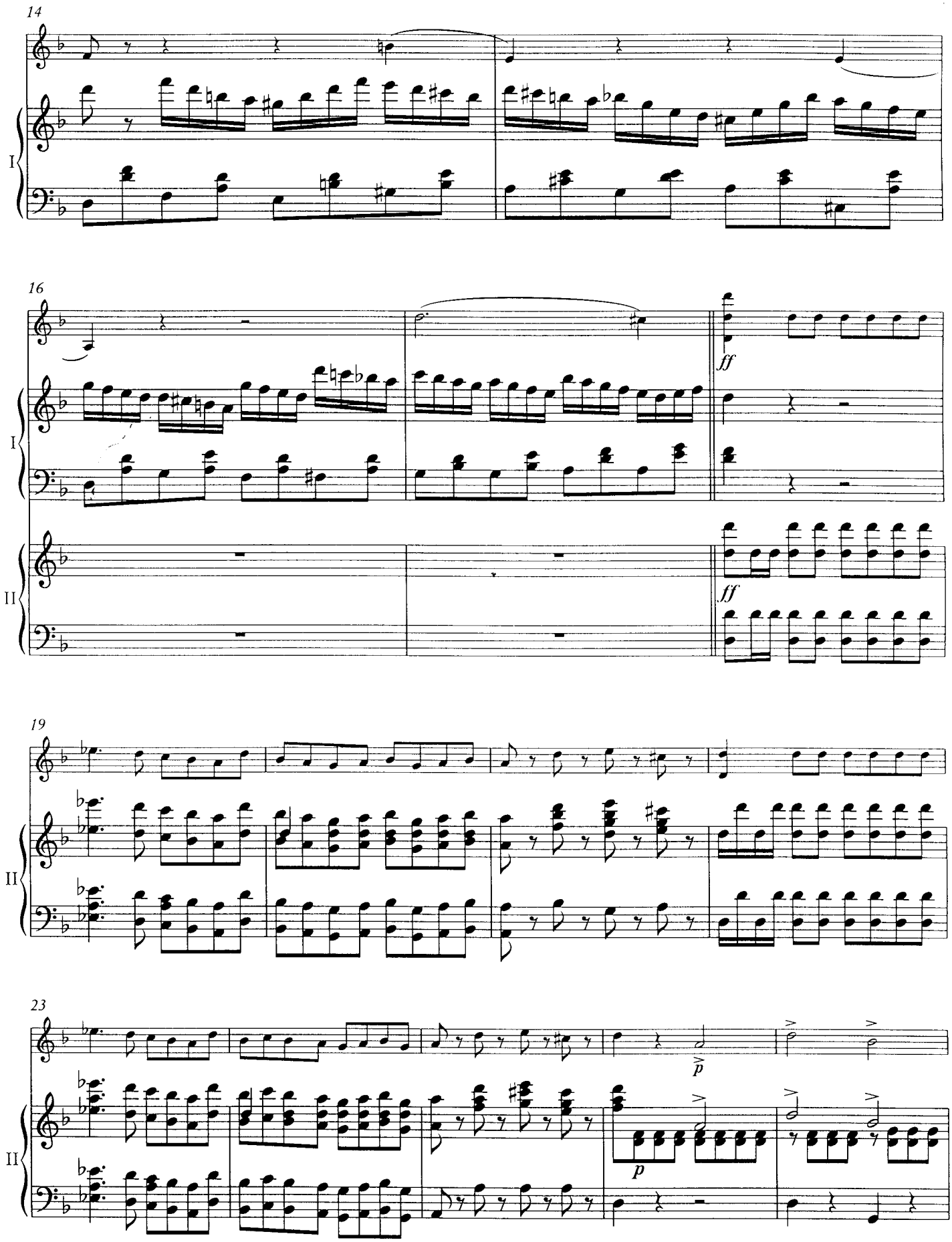
II
119
I
II
122
I
II
f
f
p
f
f
p


125
p
I
II
128
p
8
131
rit.
(8)
rit.


Allegro molto
I
3
7
p
10
12


14
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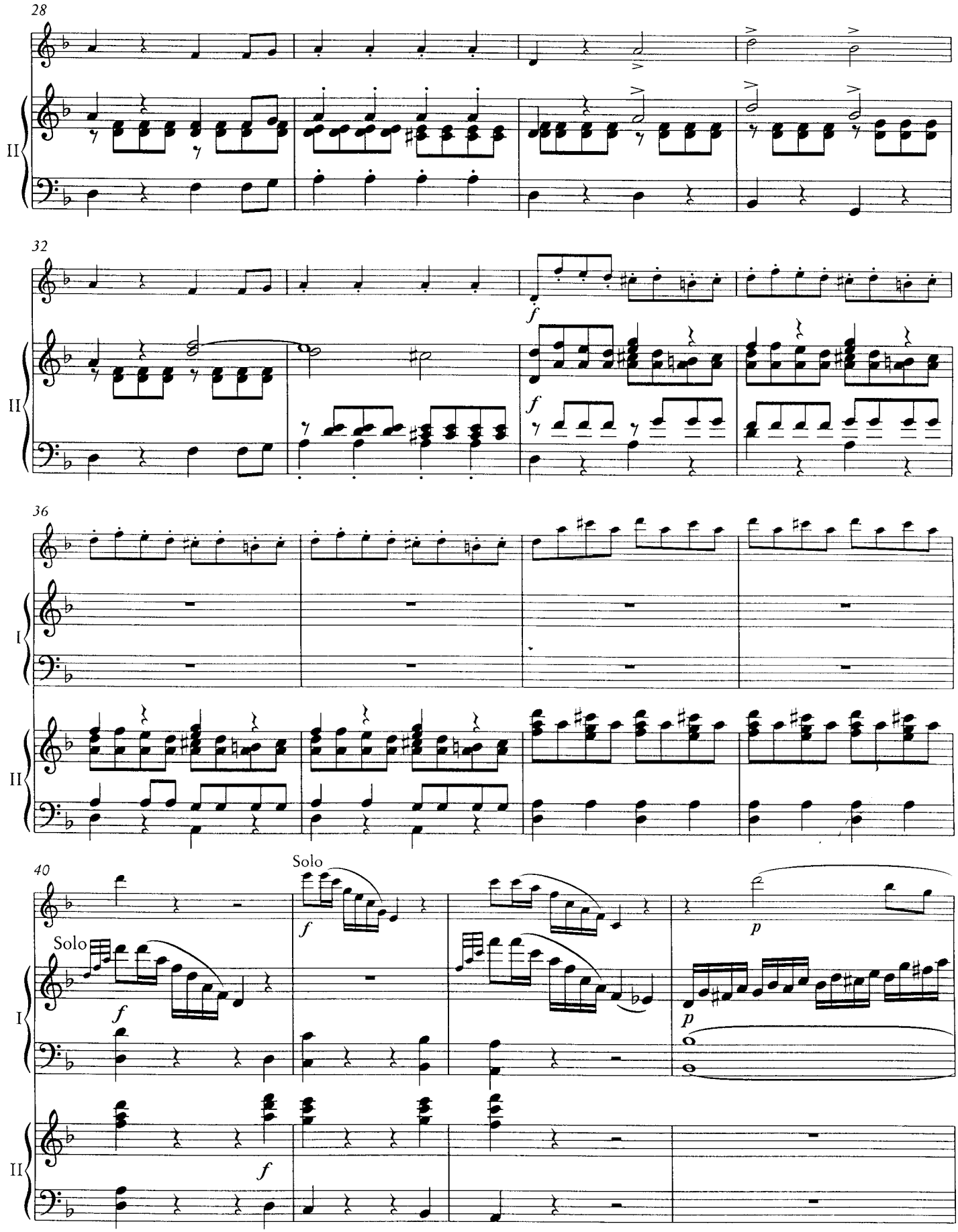
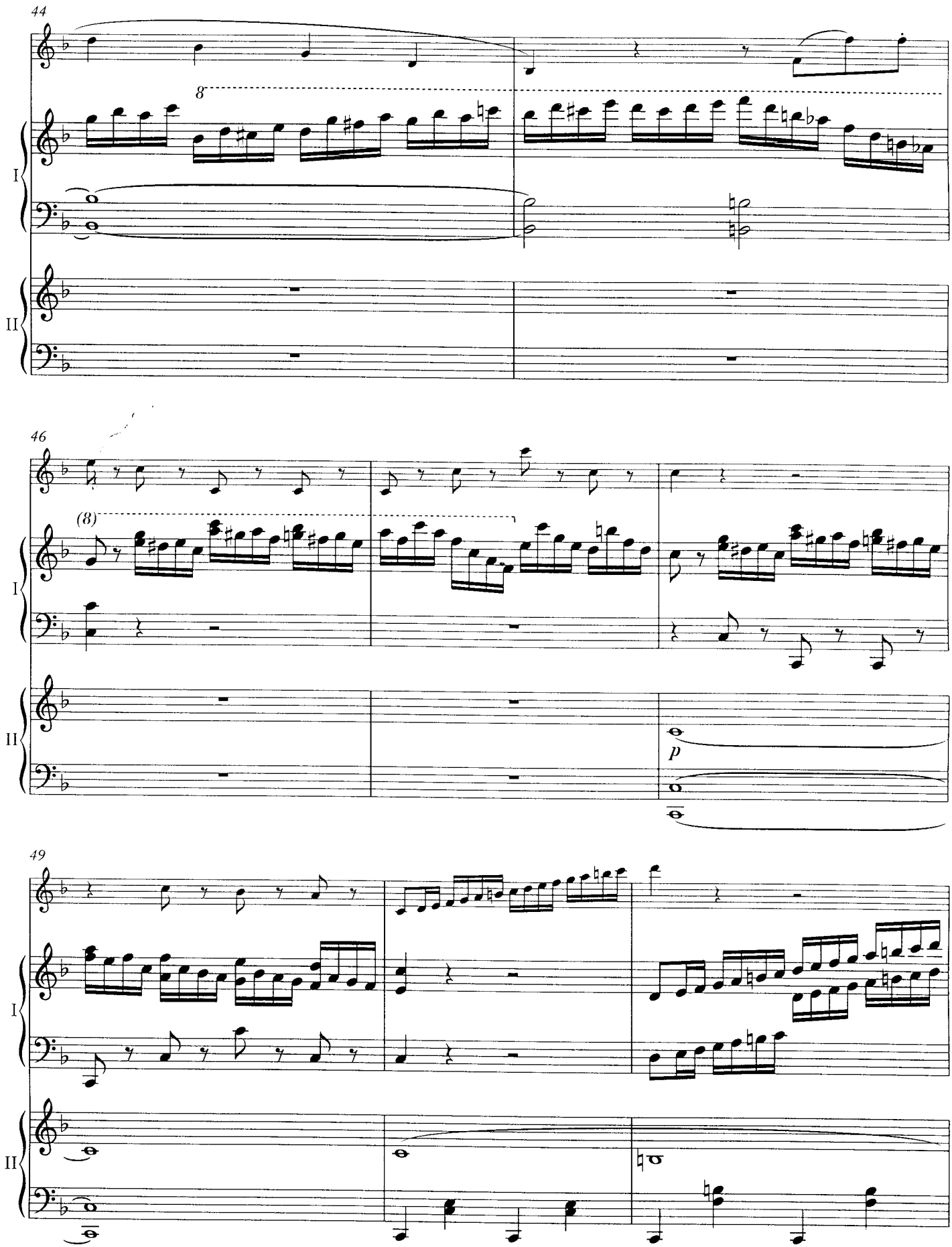
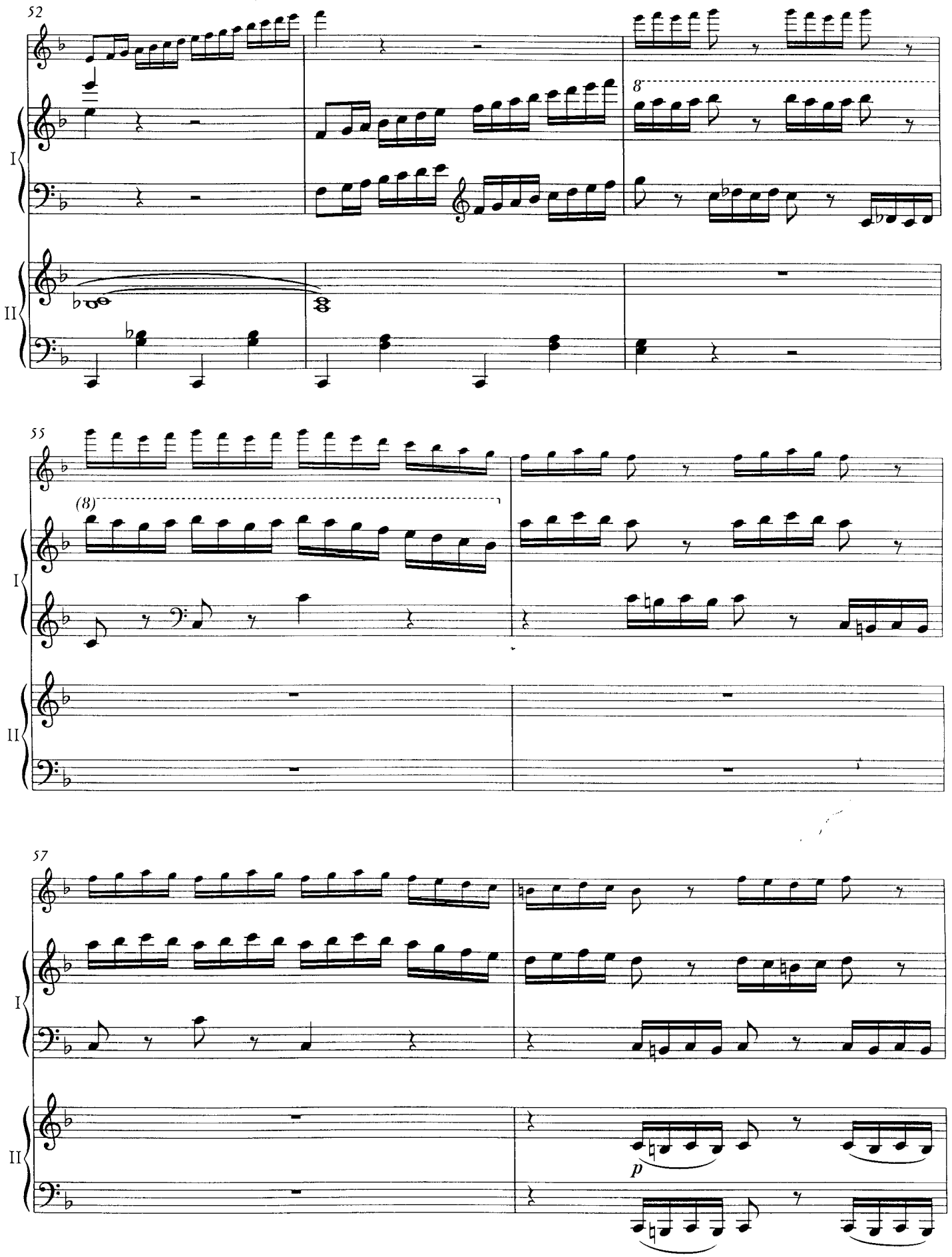
16
I
ff
II
ff
19
II
23
II
p


28
II
32
f
f
II
36
I
II
40
Solo
Solo
f
f
p
p
I
II
f


44
8
I
II
46
(8)
I
II
p
49
I
II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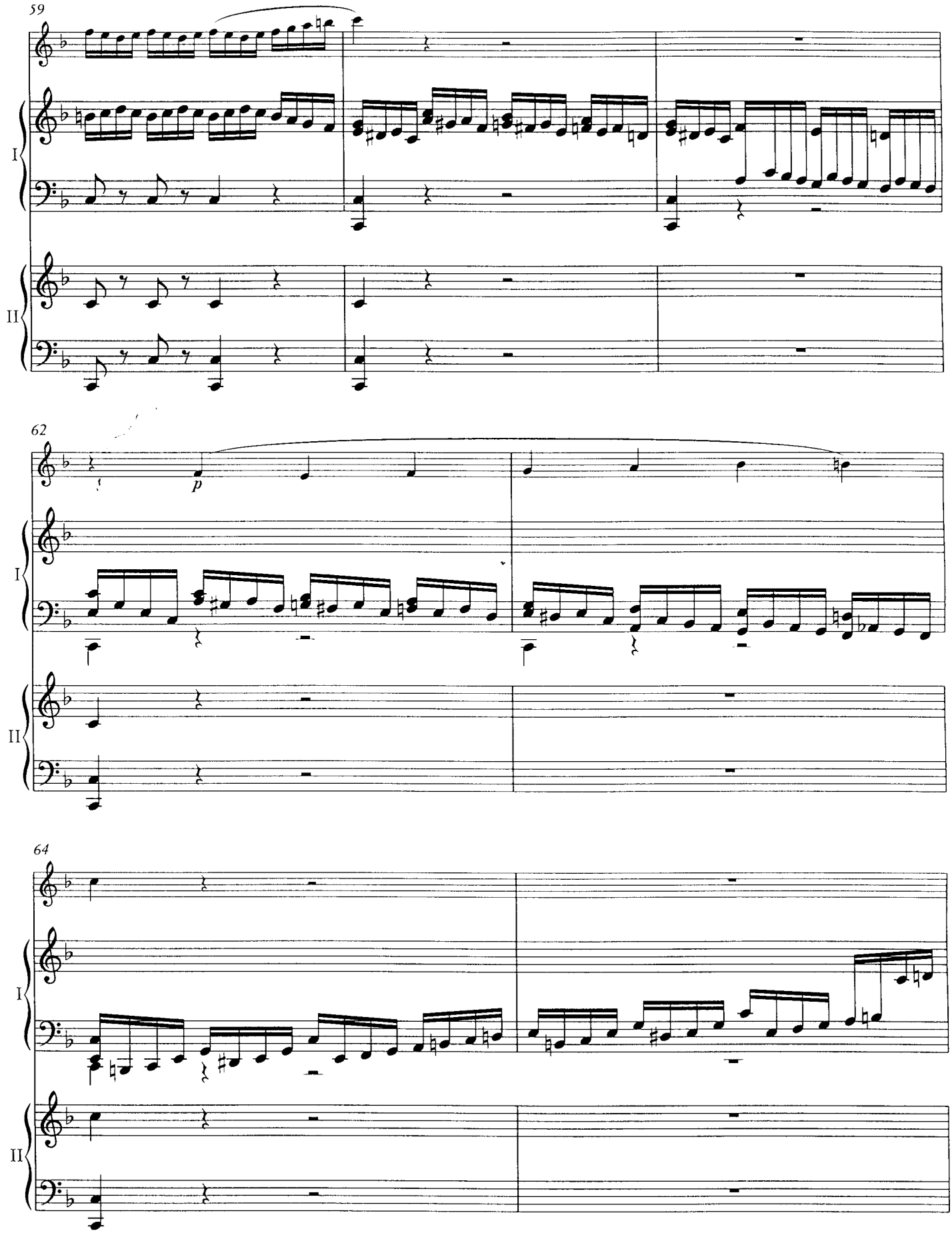
8
55
(8)
57
p


59
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II
62
p
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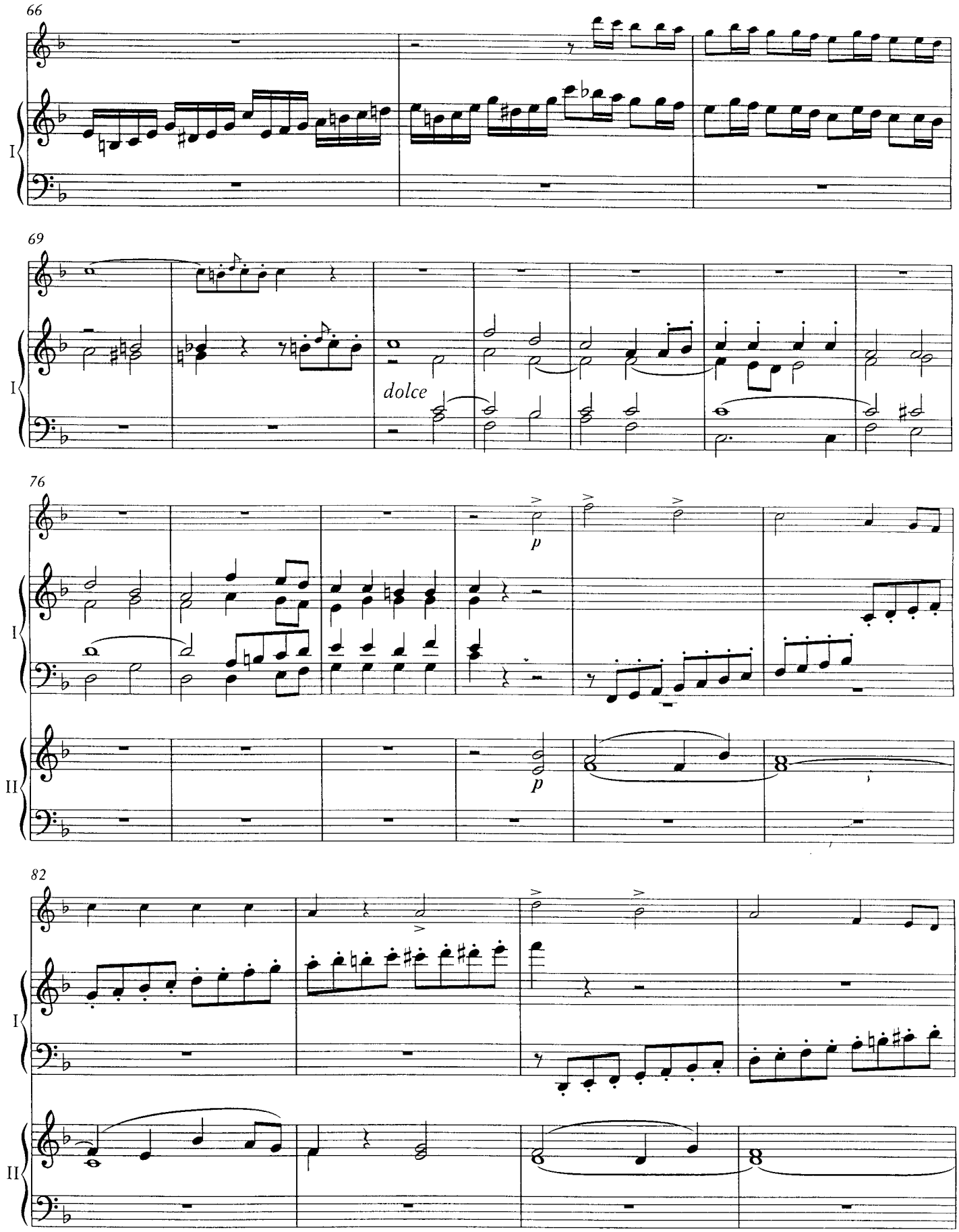
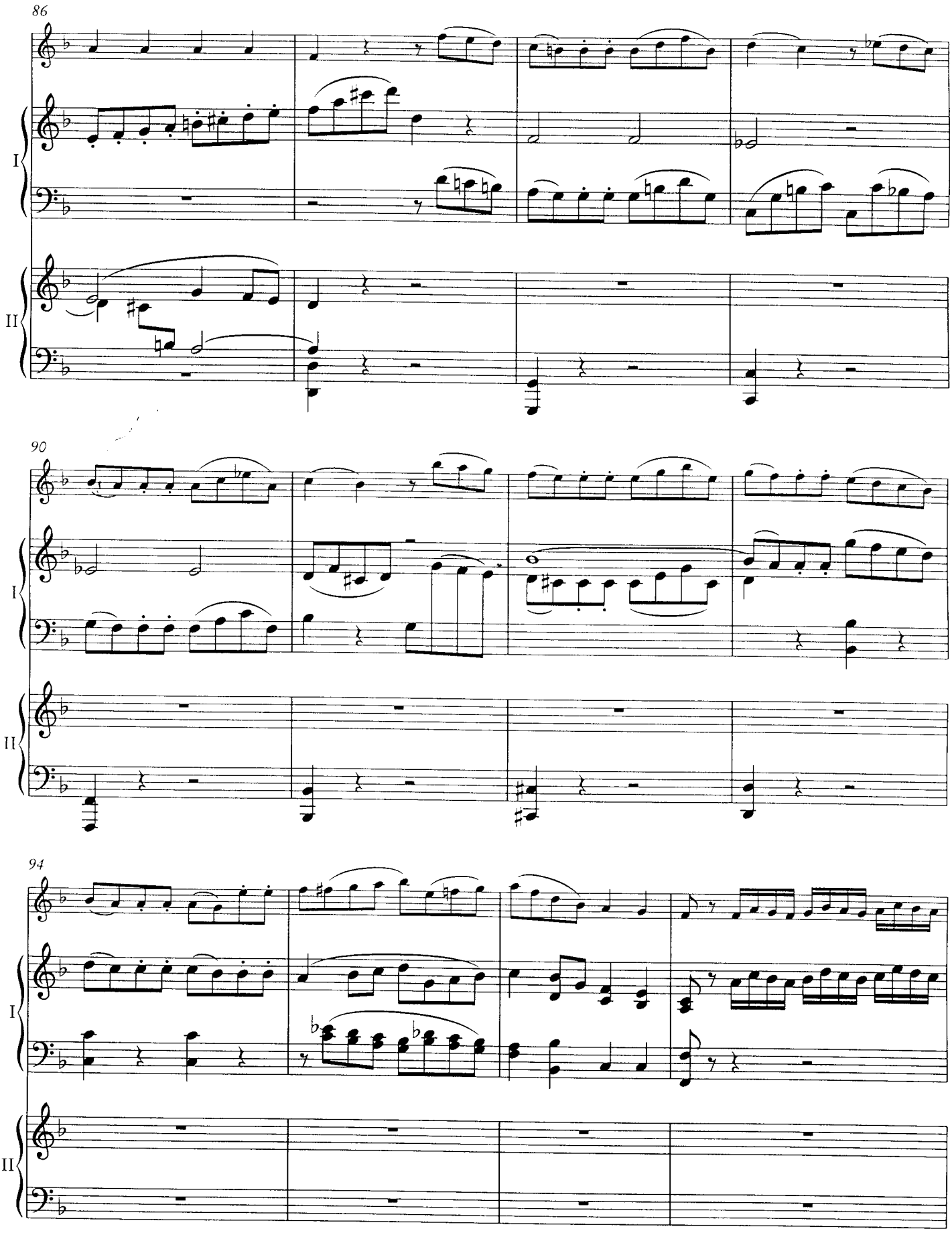
II
64
I
II


66
I
69
dolce
76
p
II
82


86
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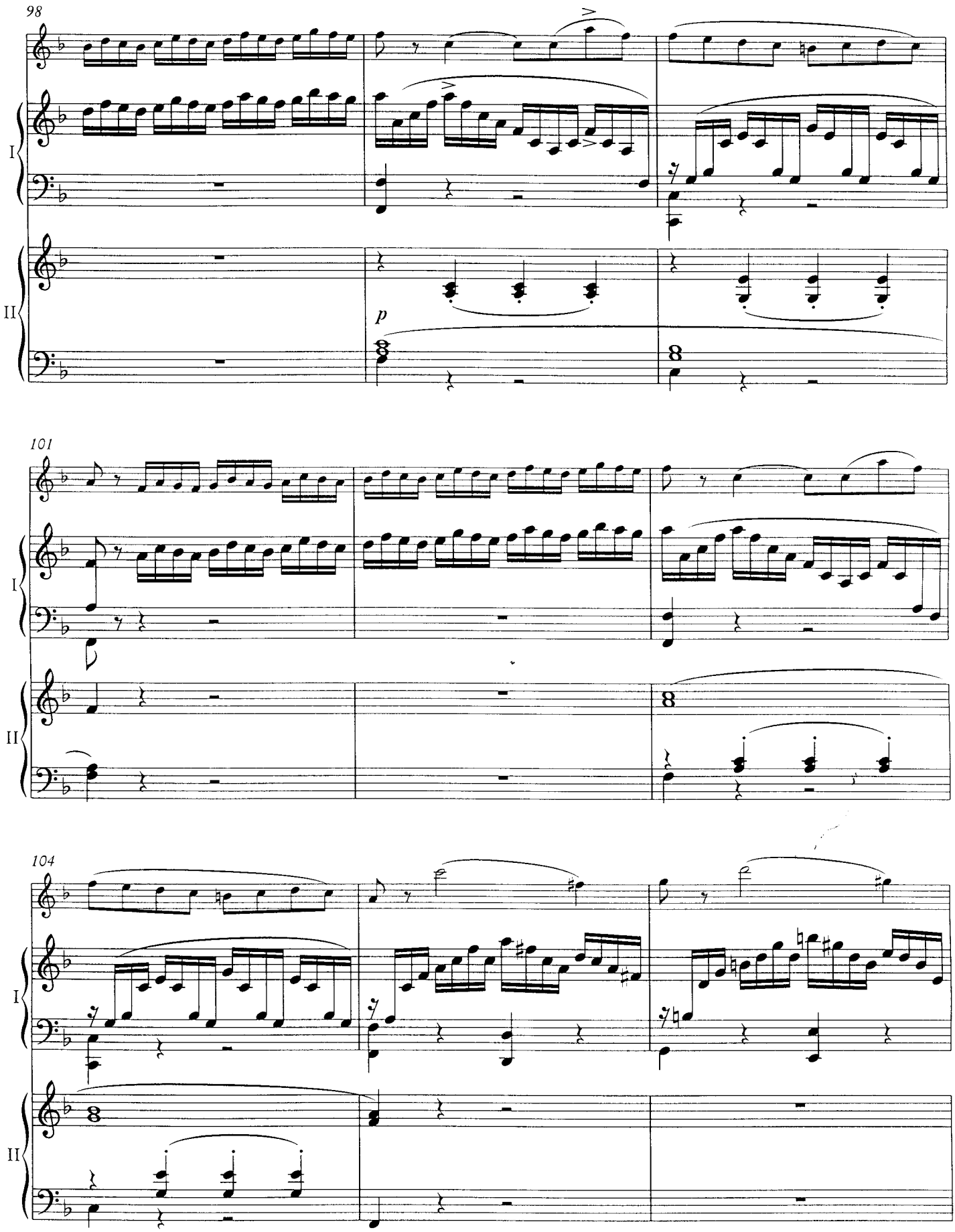
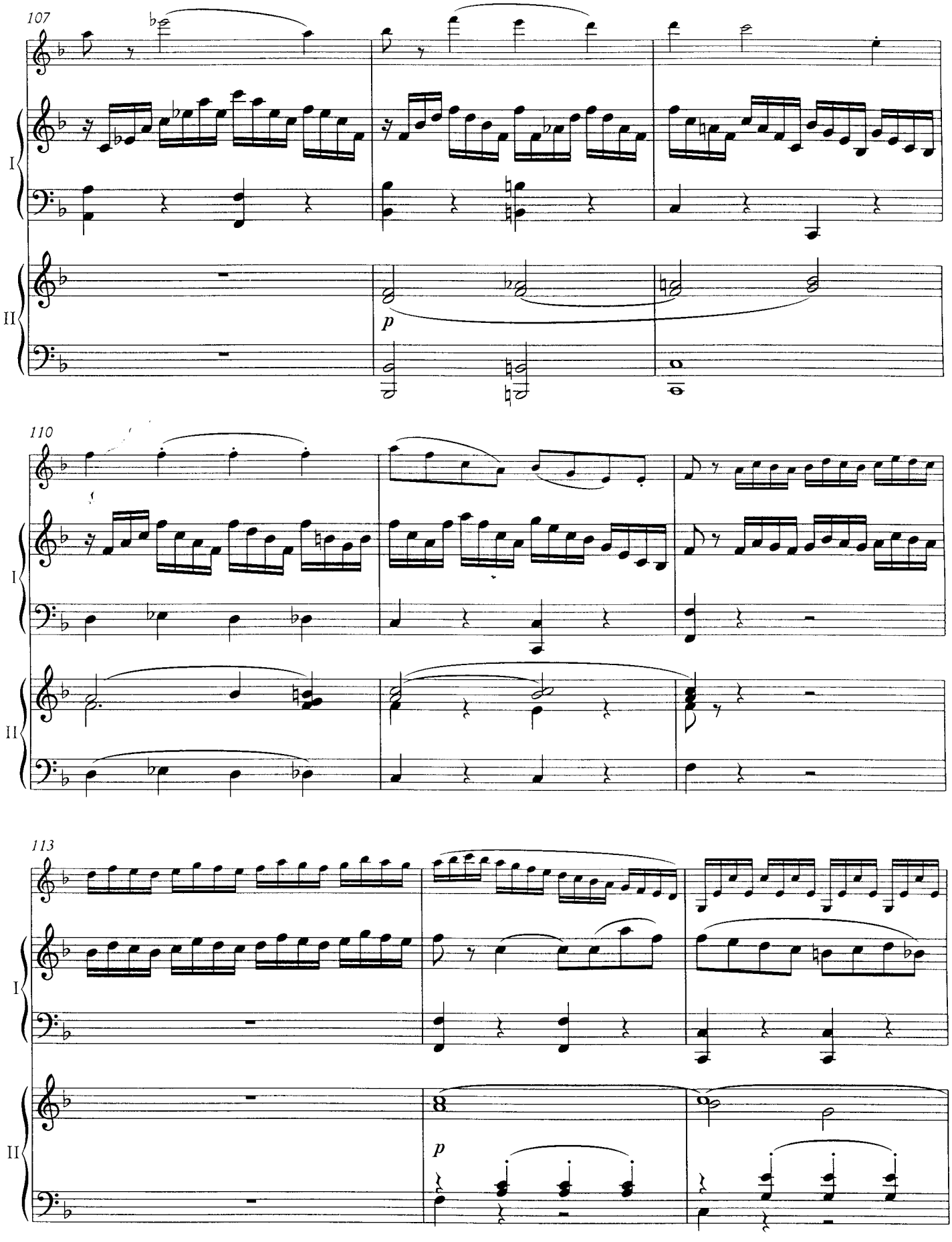
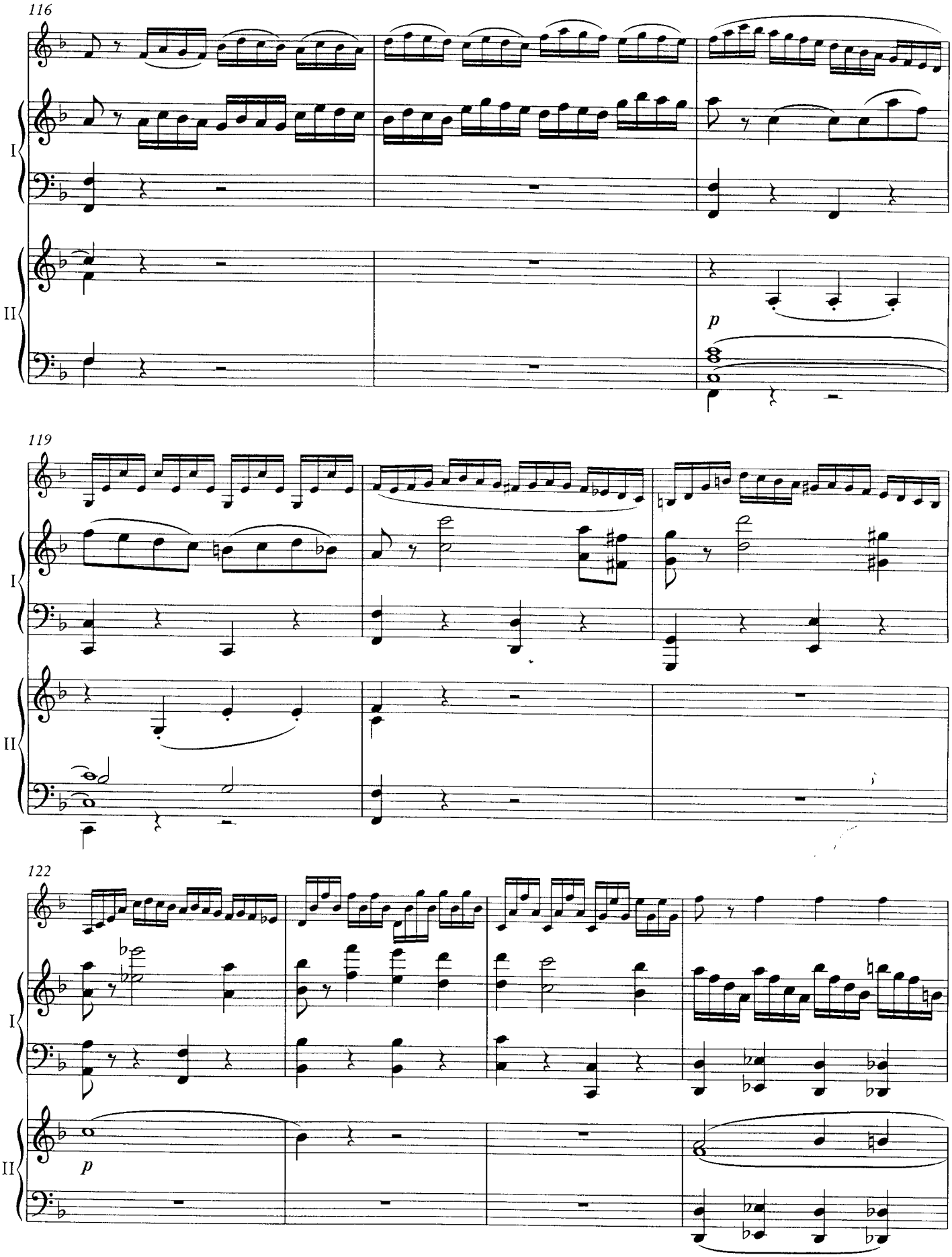
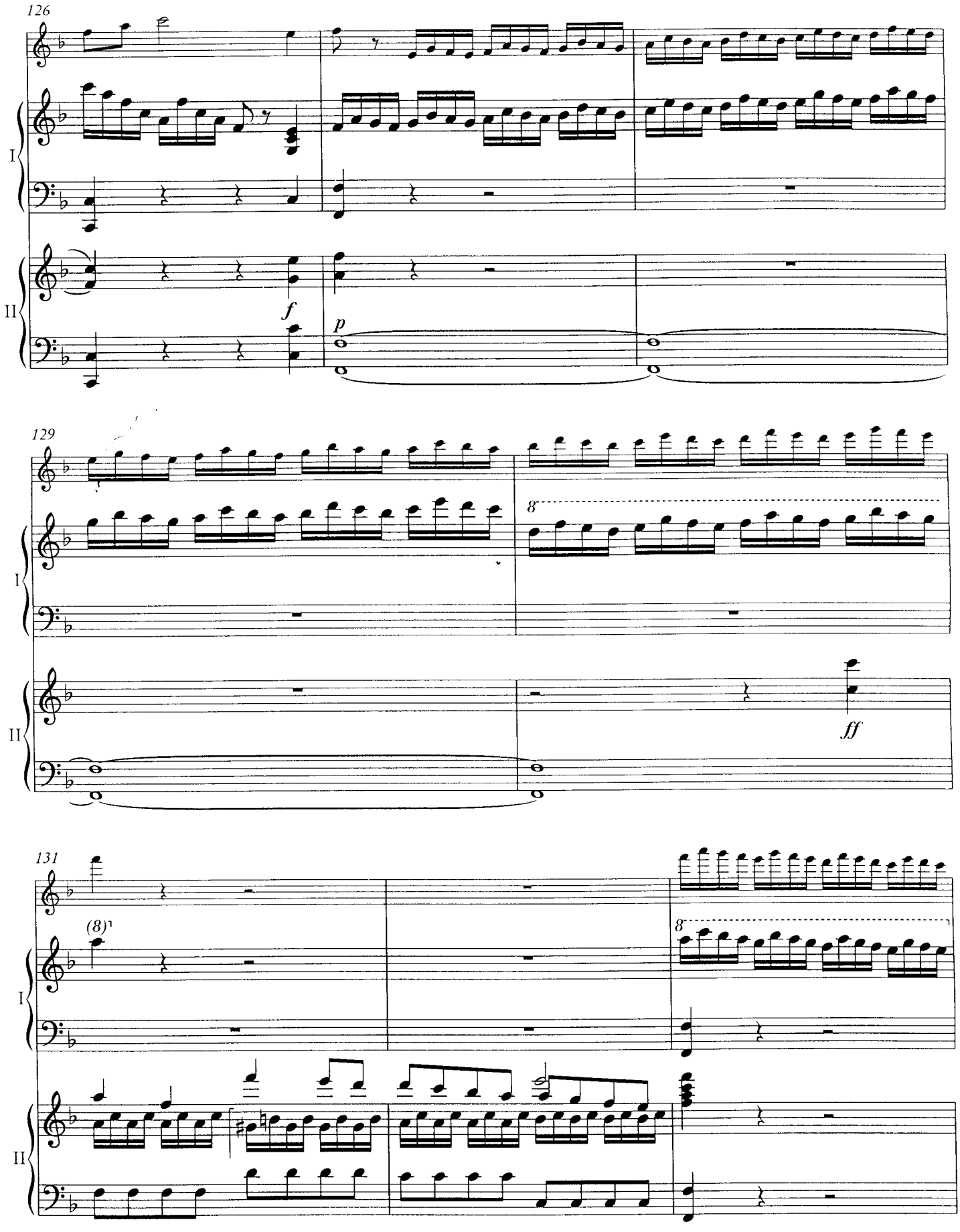
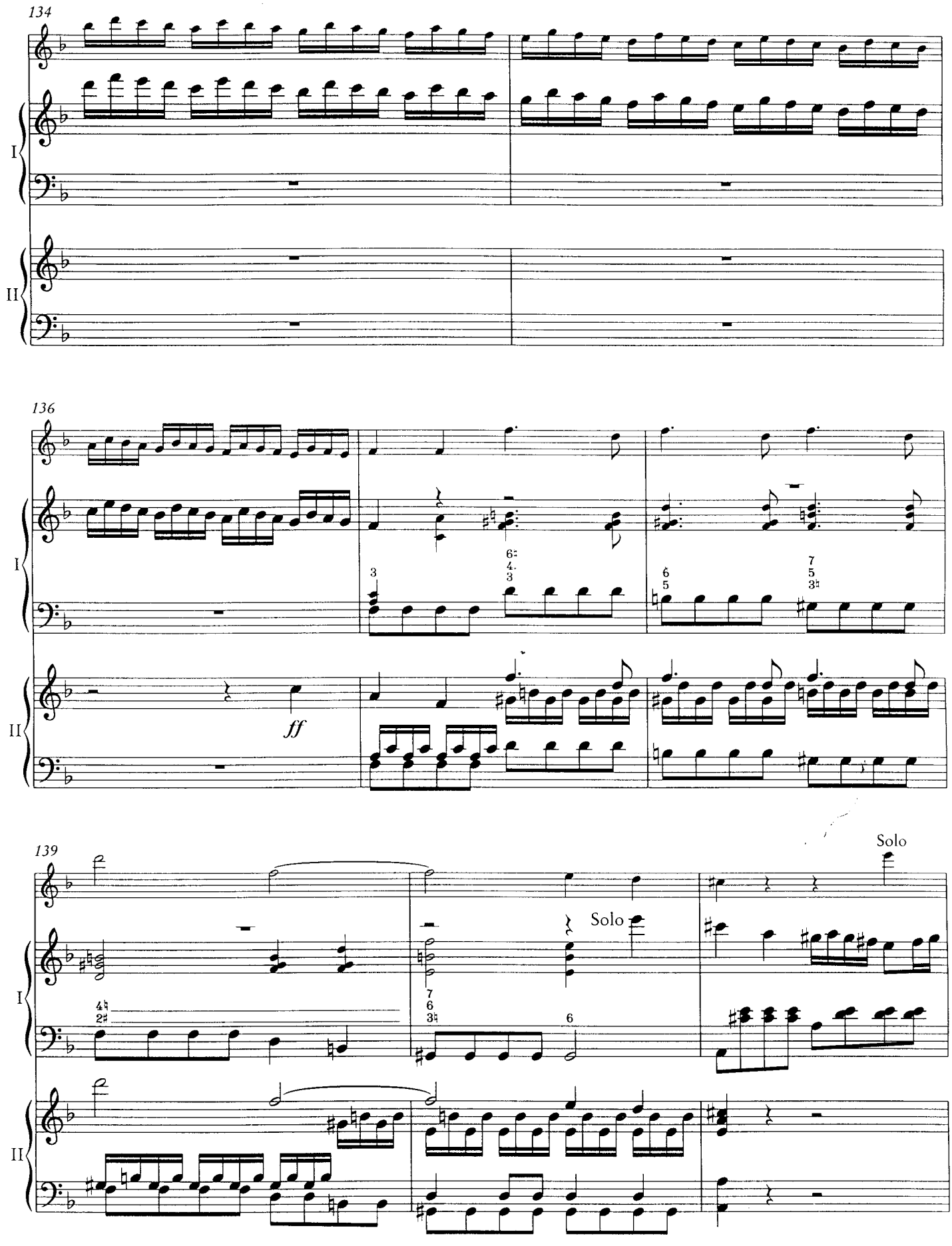
II
90
I
II
94
I
II

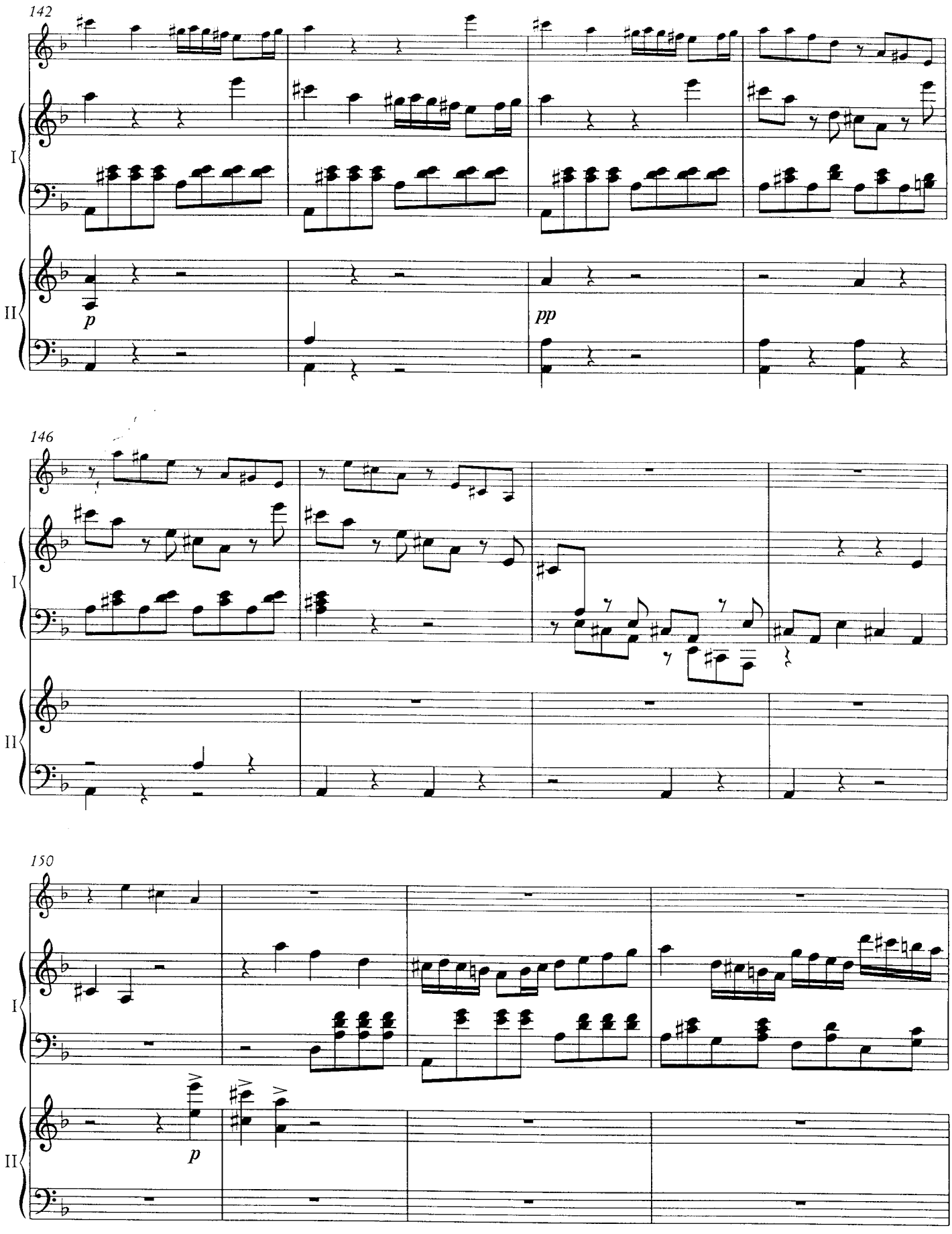

98
I
II
p
101
I
II
104
I
II

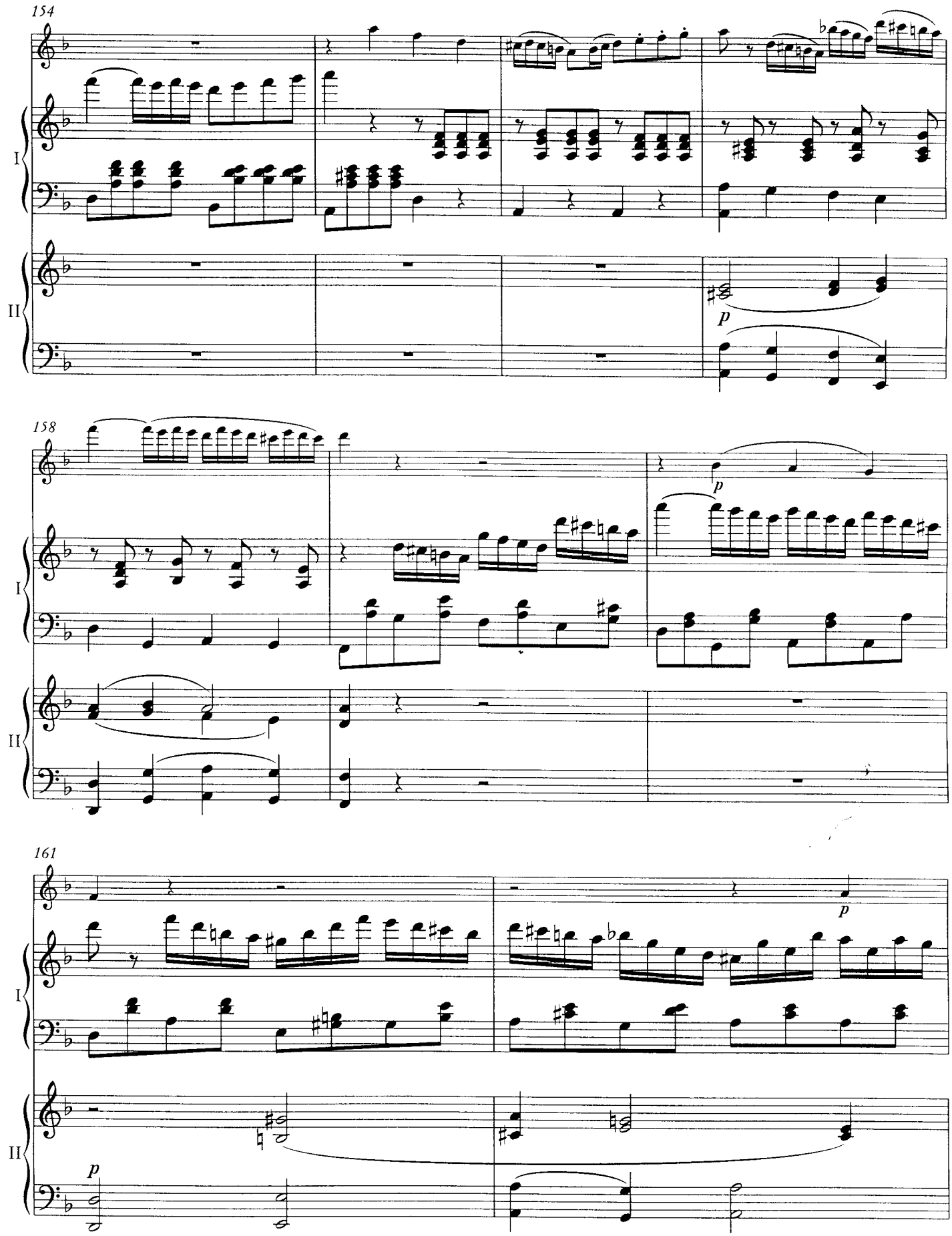

107
I
II
p
110
I
II
113
I
II
p

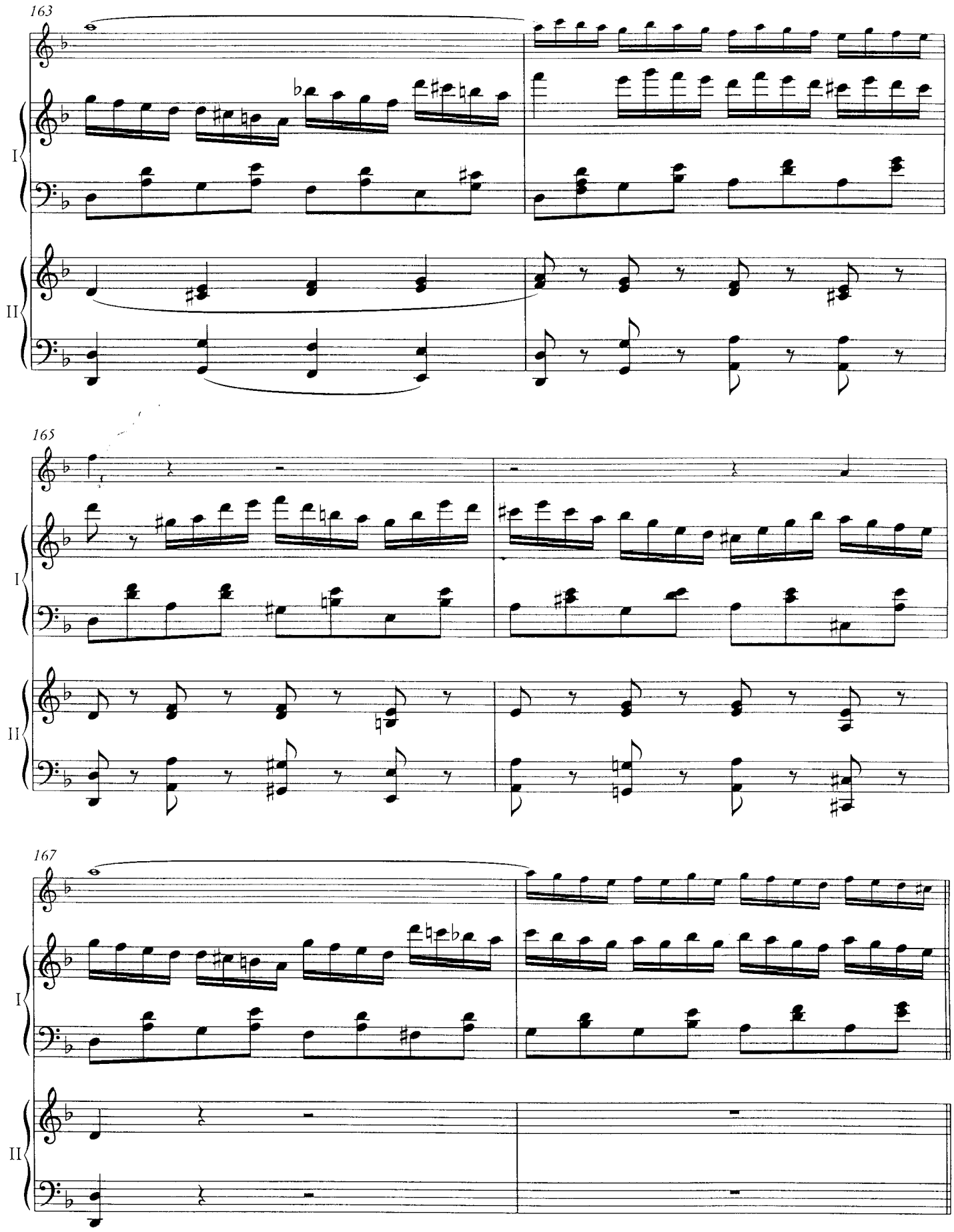

116
I
II
p
119
I
II
122
I
II
p

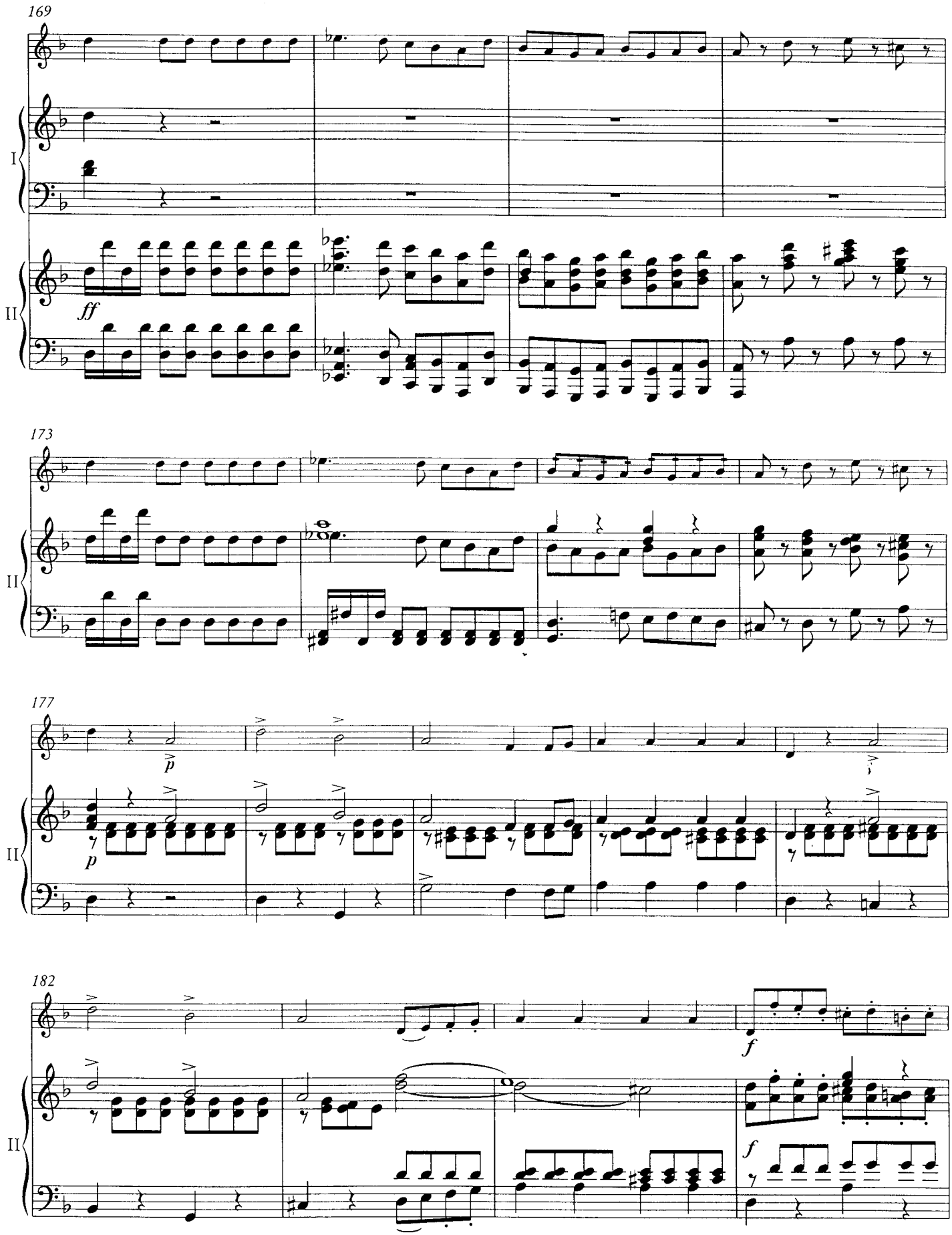

126
I
II
f
p
129
8
ff
131
(8)
8

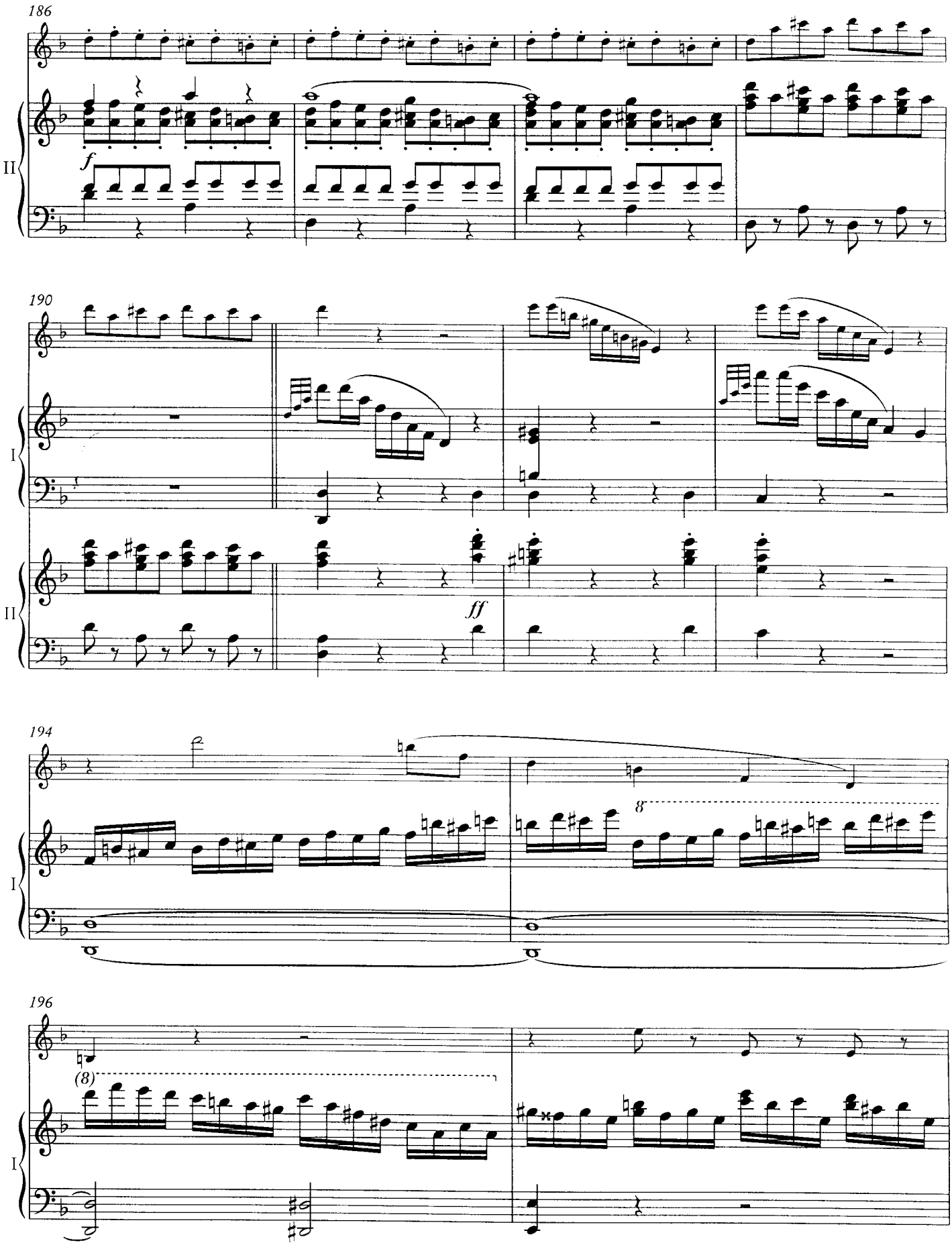

134
I
II
136
I
II
ff
139
I
II
Solo
Solo

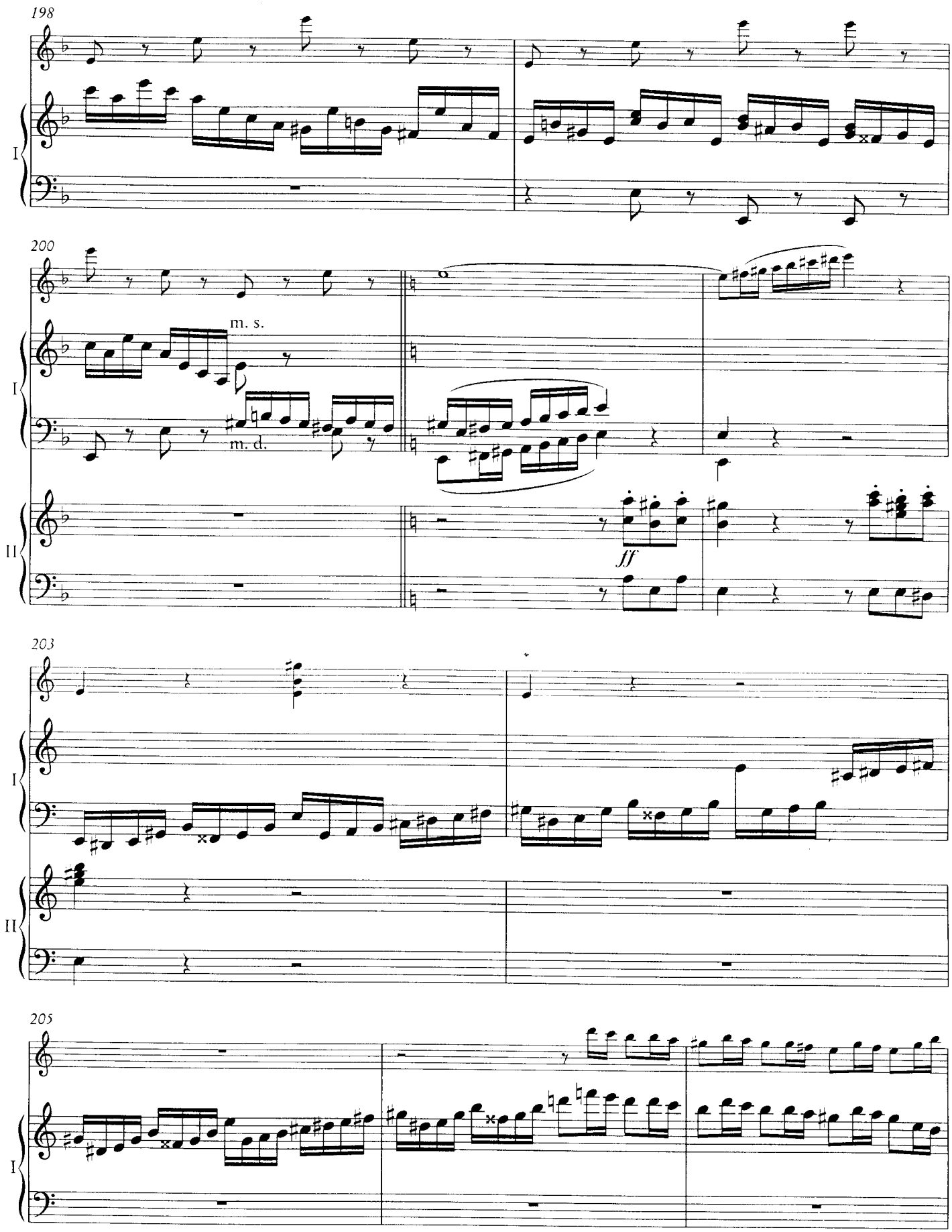

142
I
II
p
pp
146
I
II
150
I
II
p


154
I
II
p
158
I
II
p
161
I
II
p
p

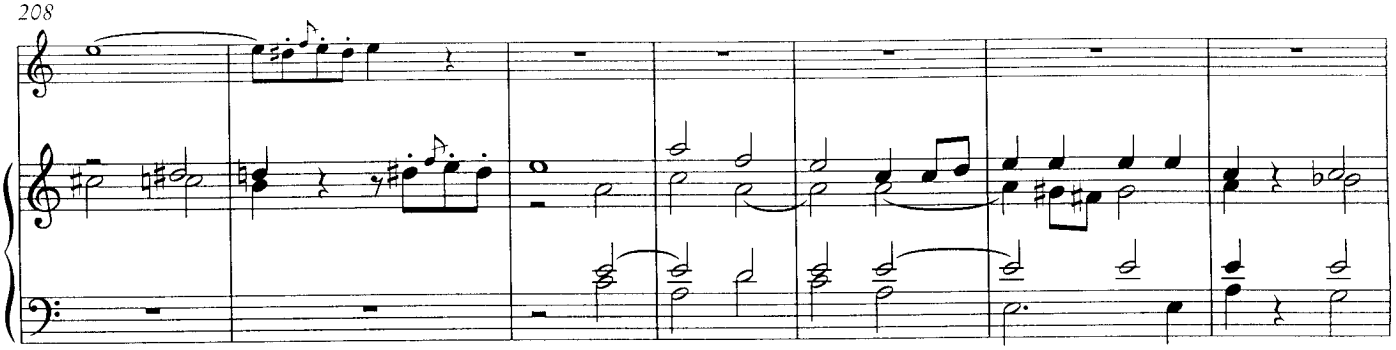

163
I
II
165
I
II
167
I
II


169
I
II
ff
173
II
177
II
p
p
182
II
f
f

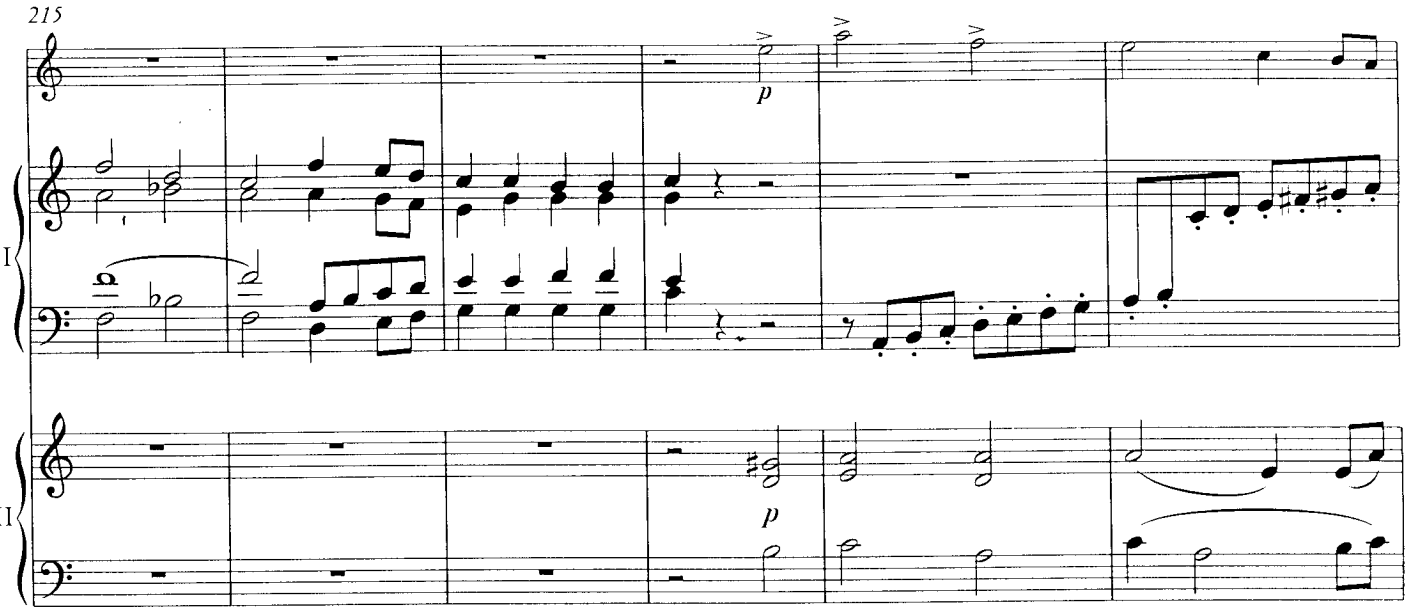

186
f
II
190
I
II
ff
194
I
8
196
(8)
I


198
200
m. s.
m. d.
ff
203
205
I
II

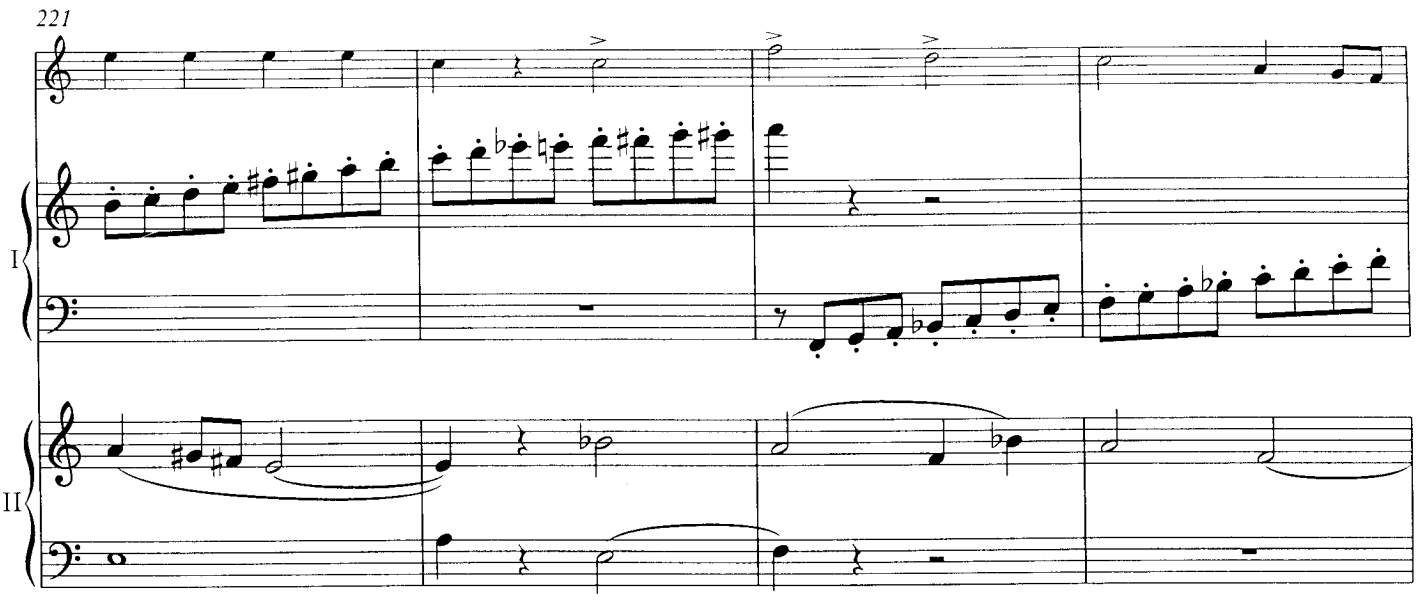
208

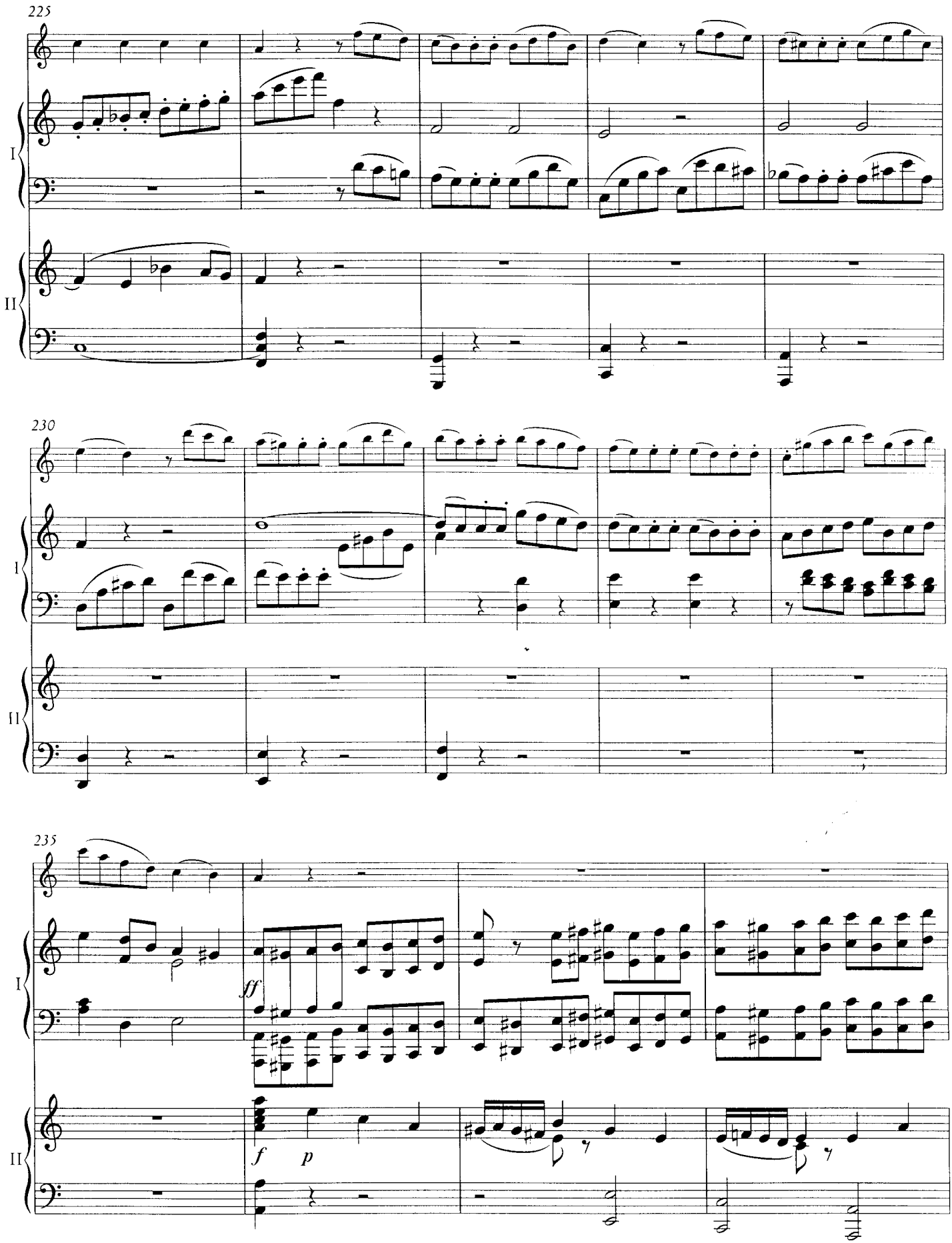


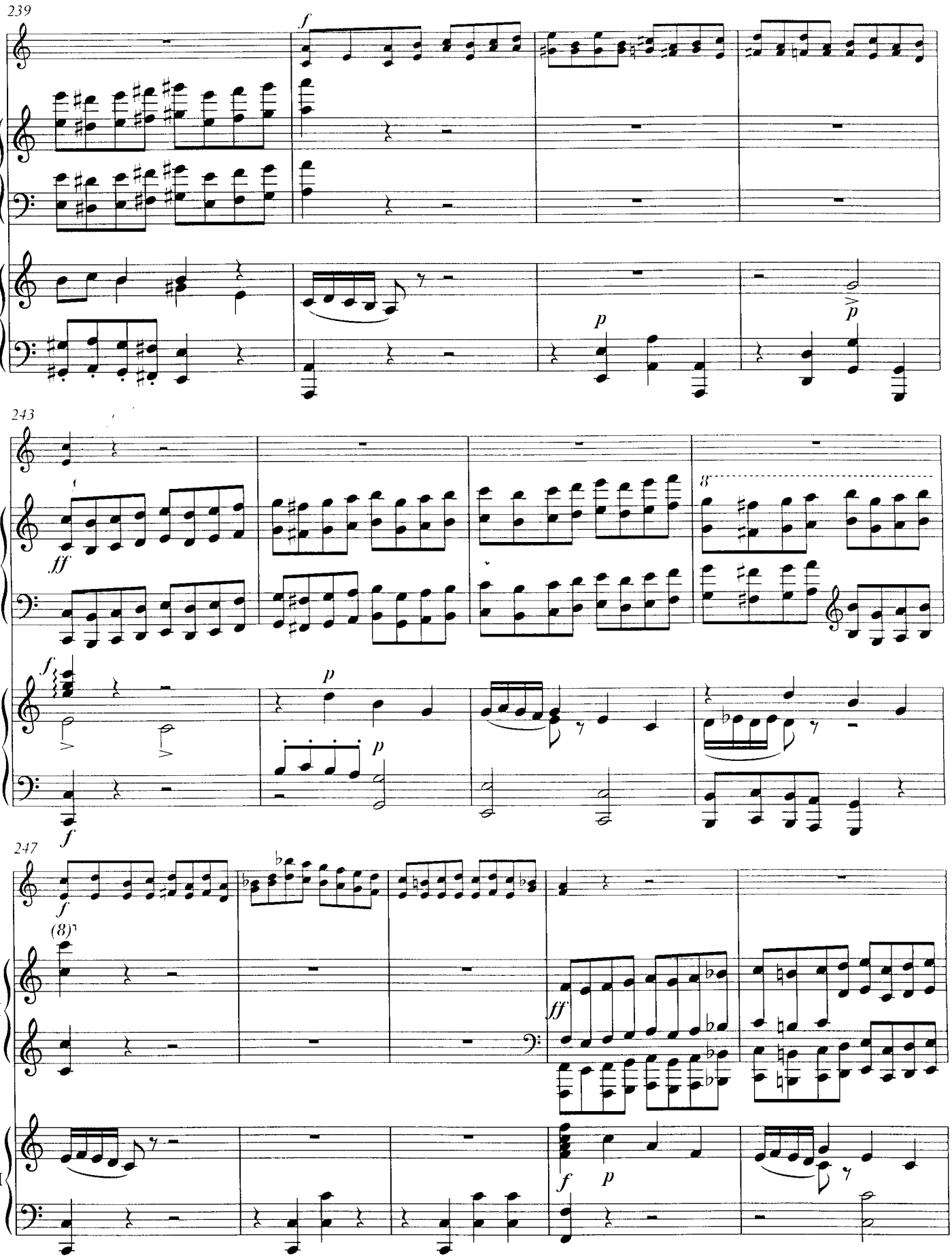
215

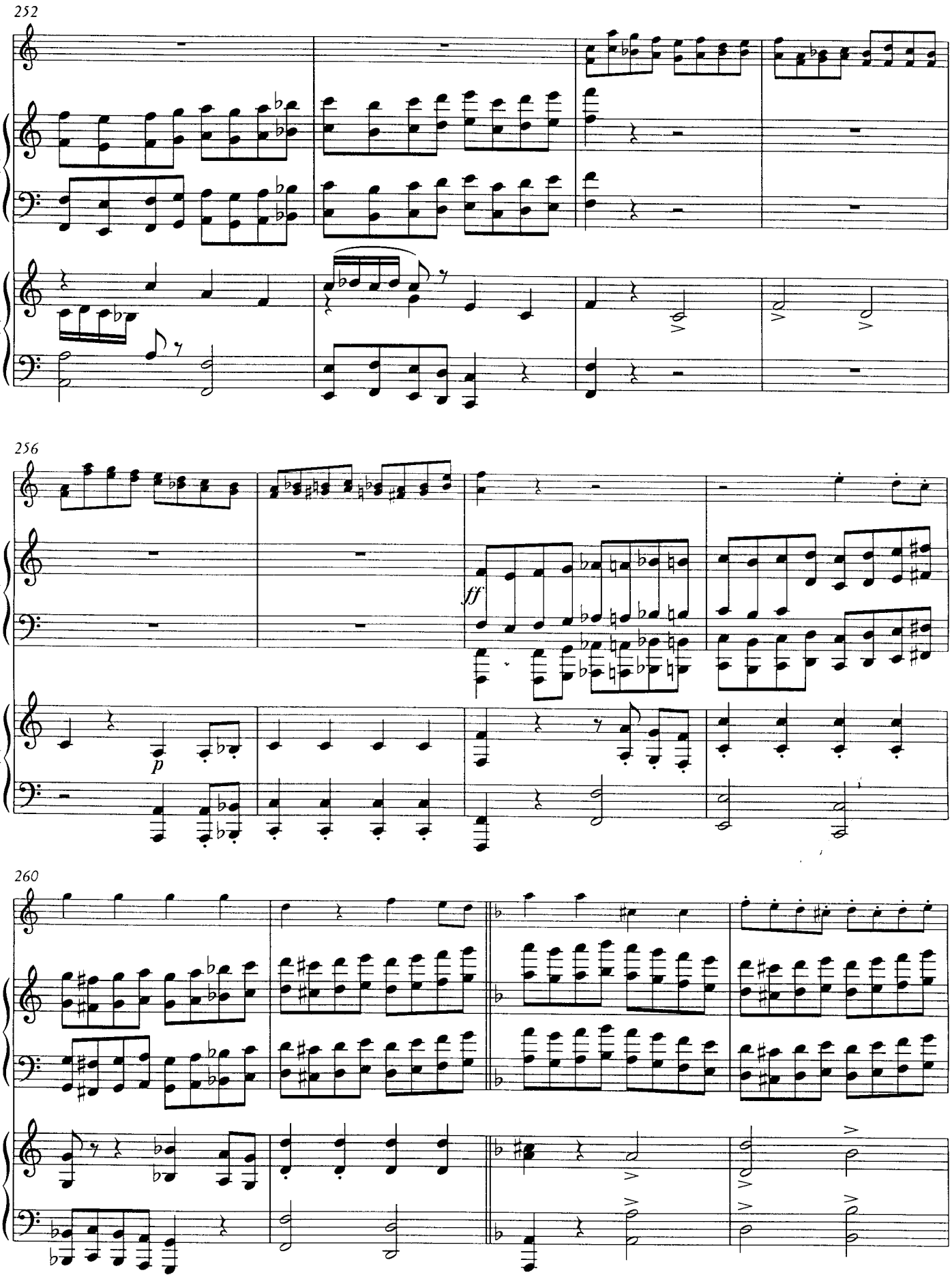


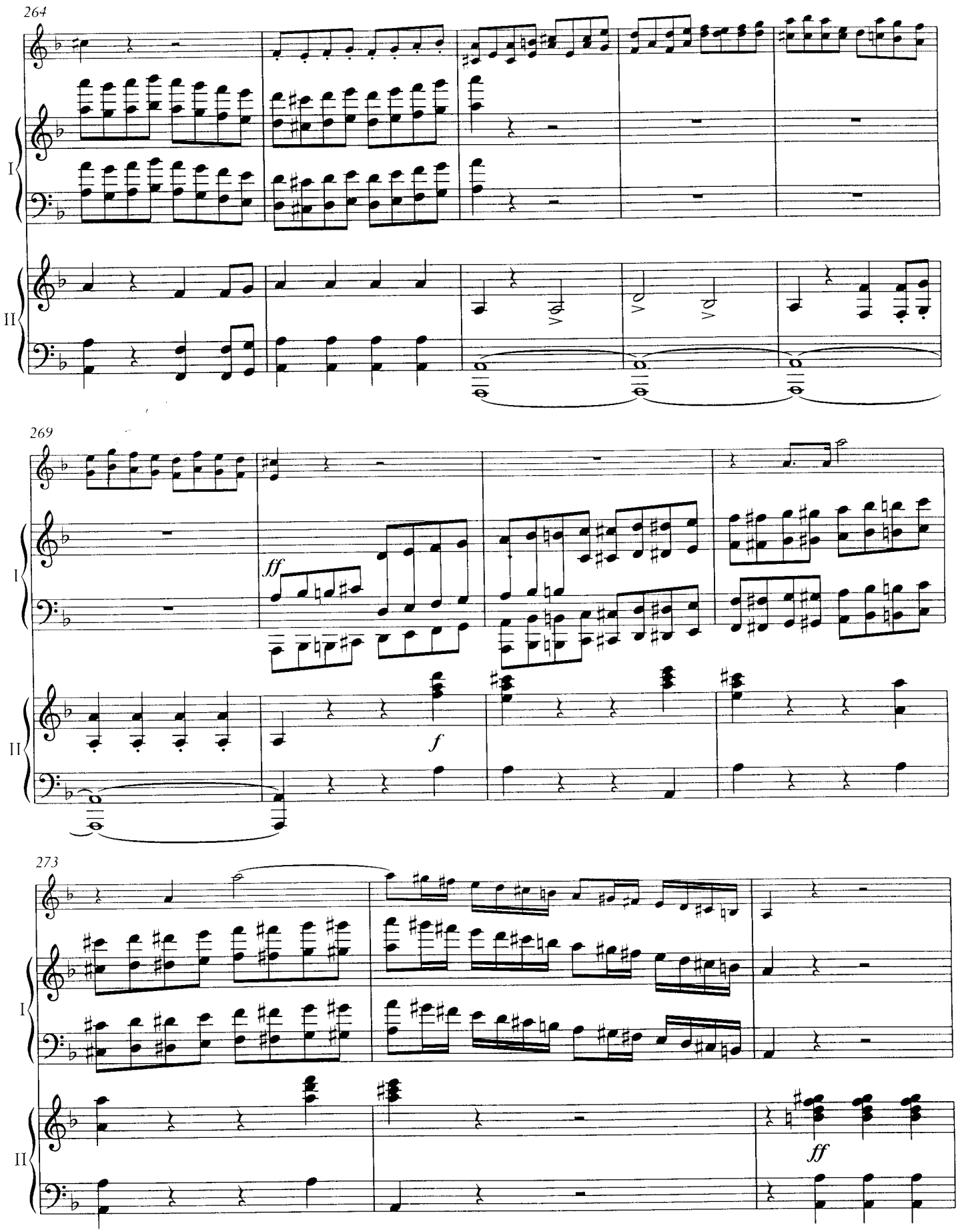
221

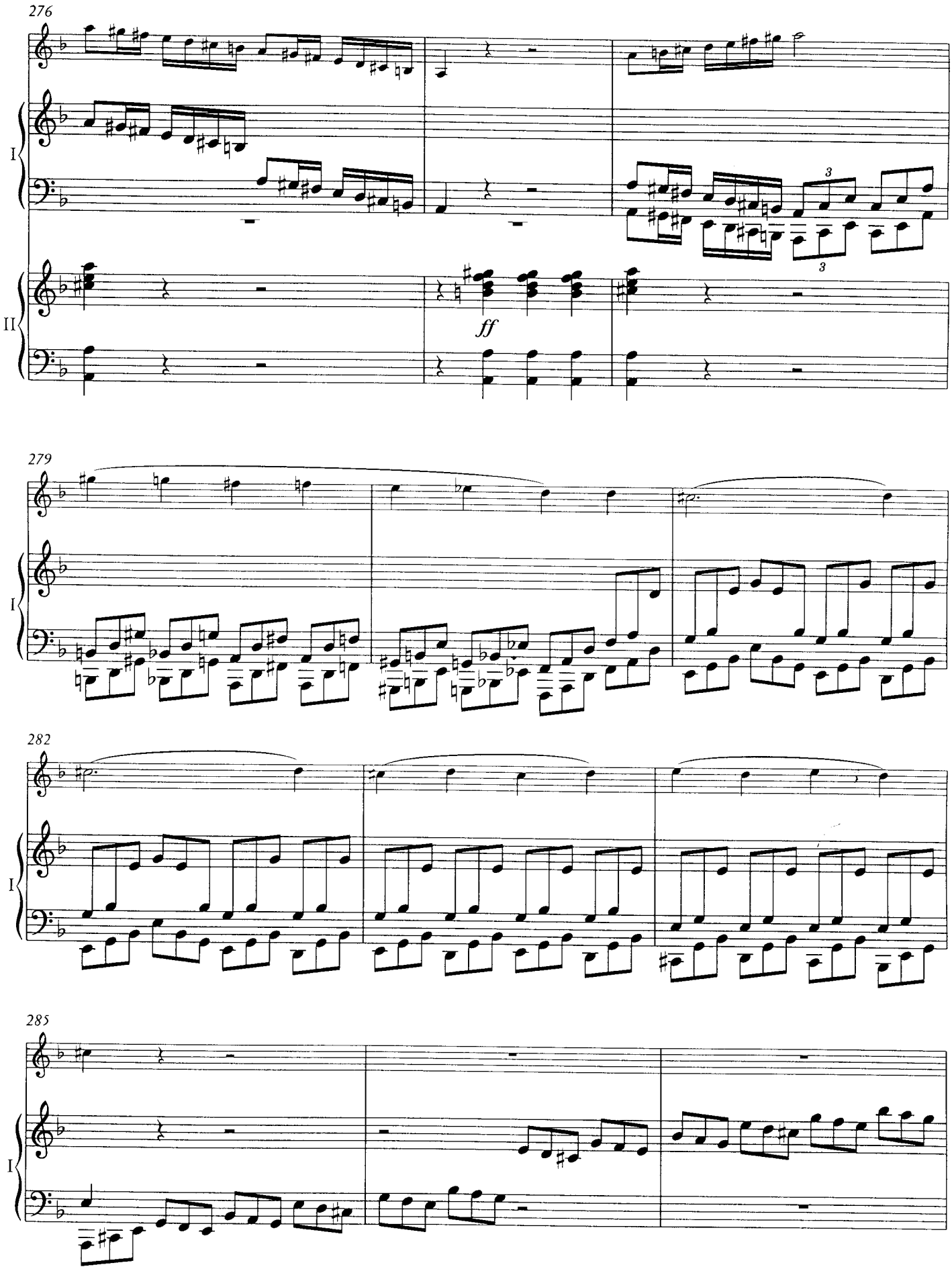


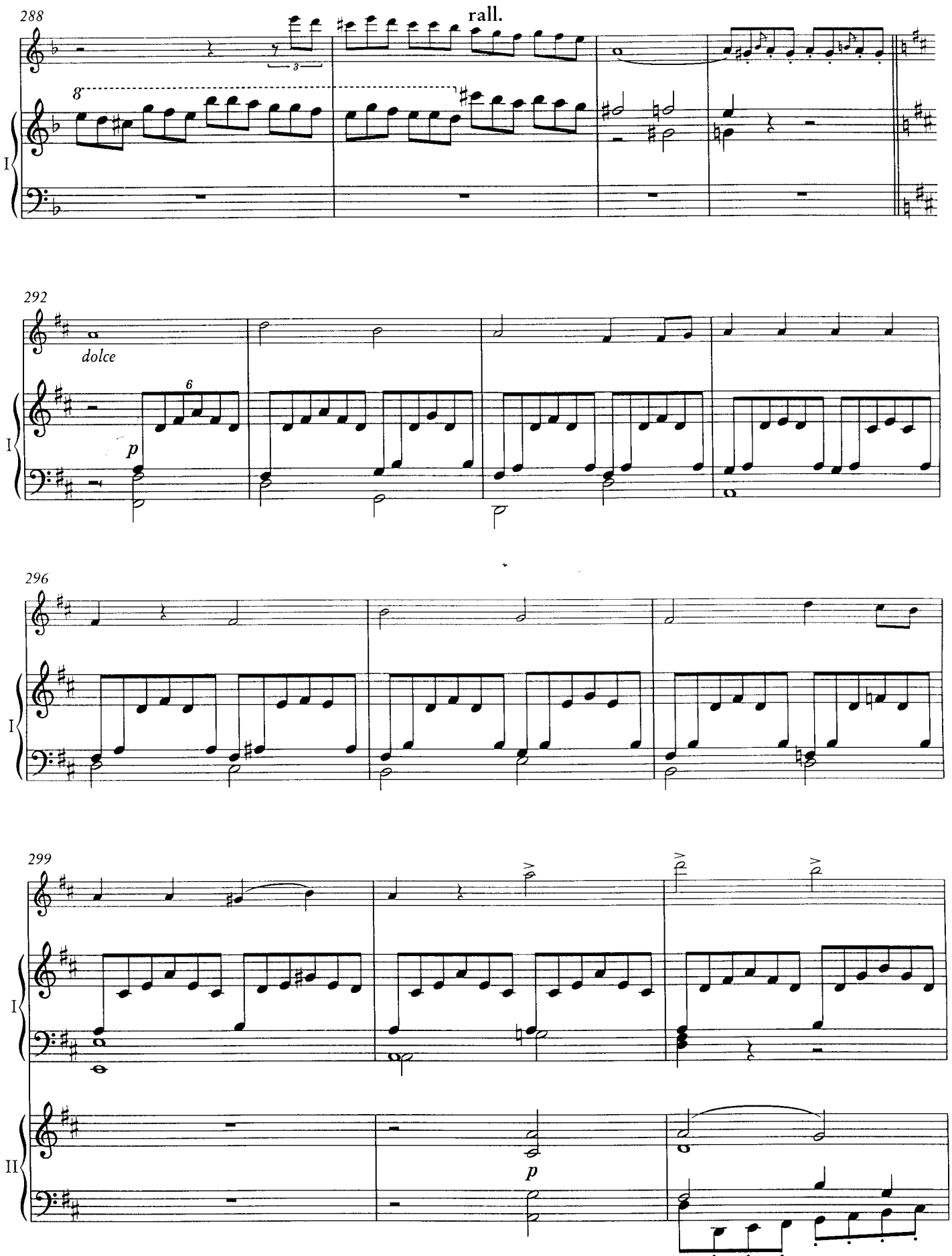

225
I
II
230
I
II
235
I
II
ff
f
p

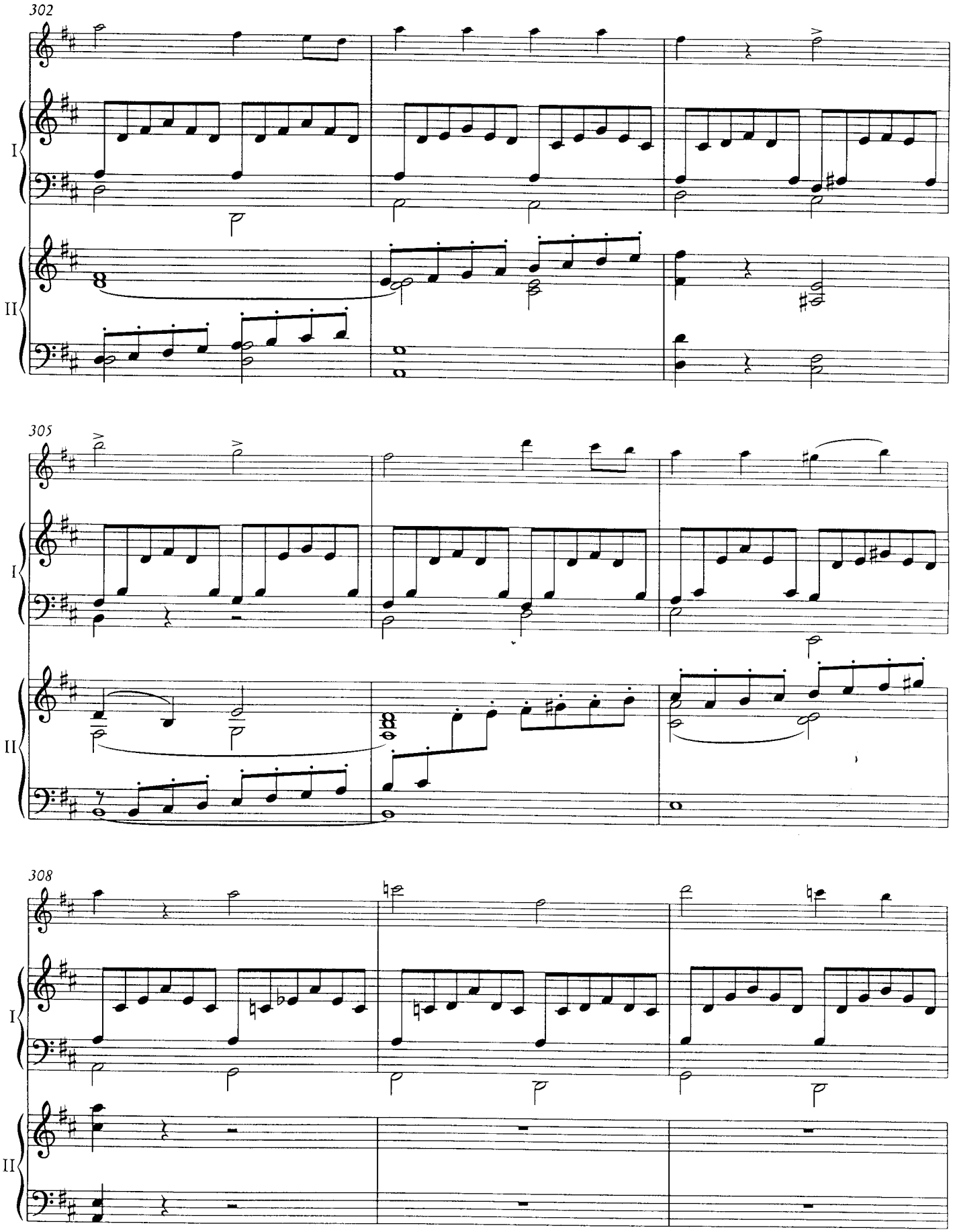

239
243
247
I
II
f
p
ff
(8)

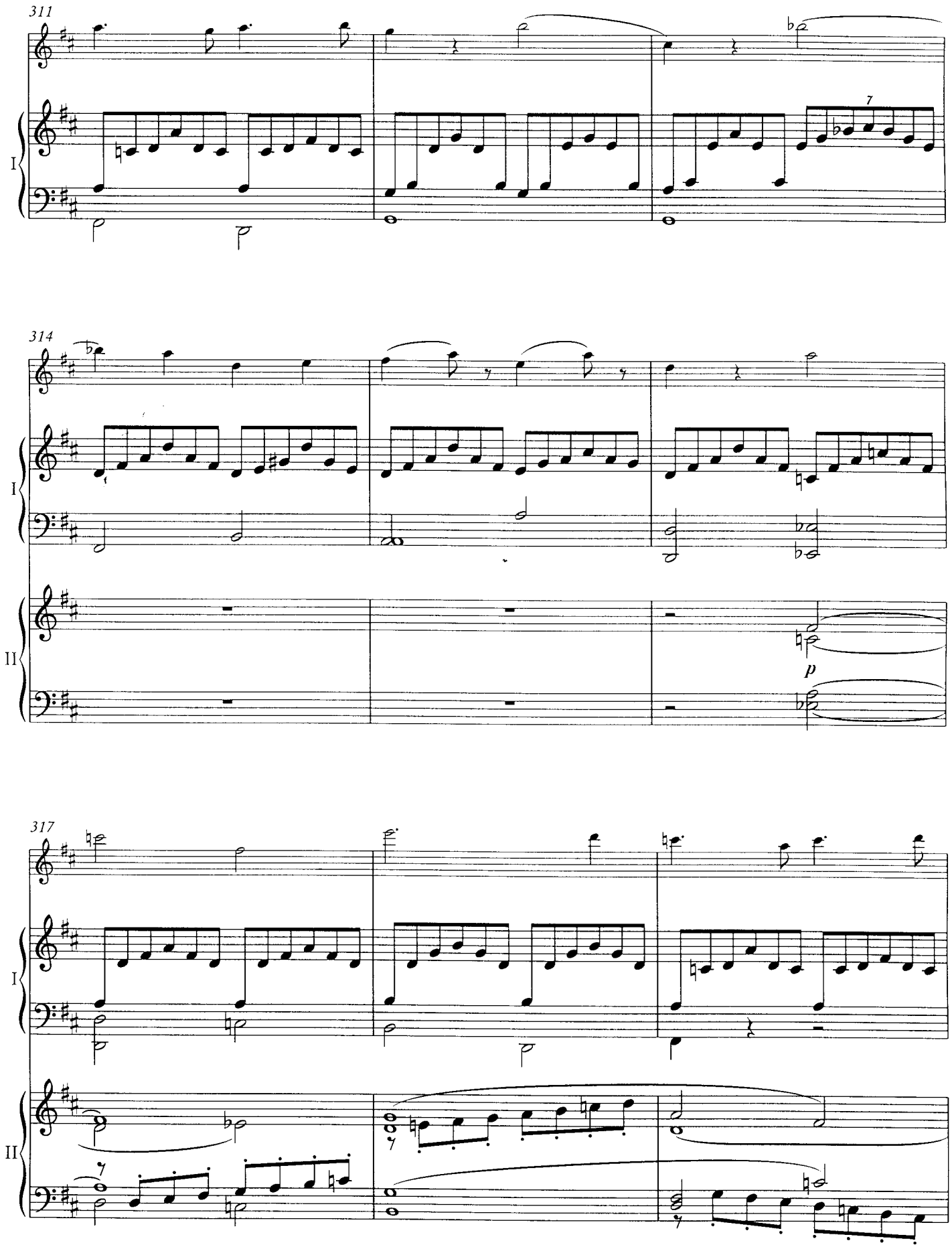

252
I
II
256
I
II
ff
p
260
I
II

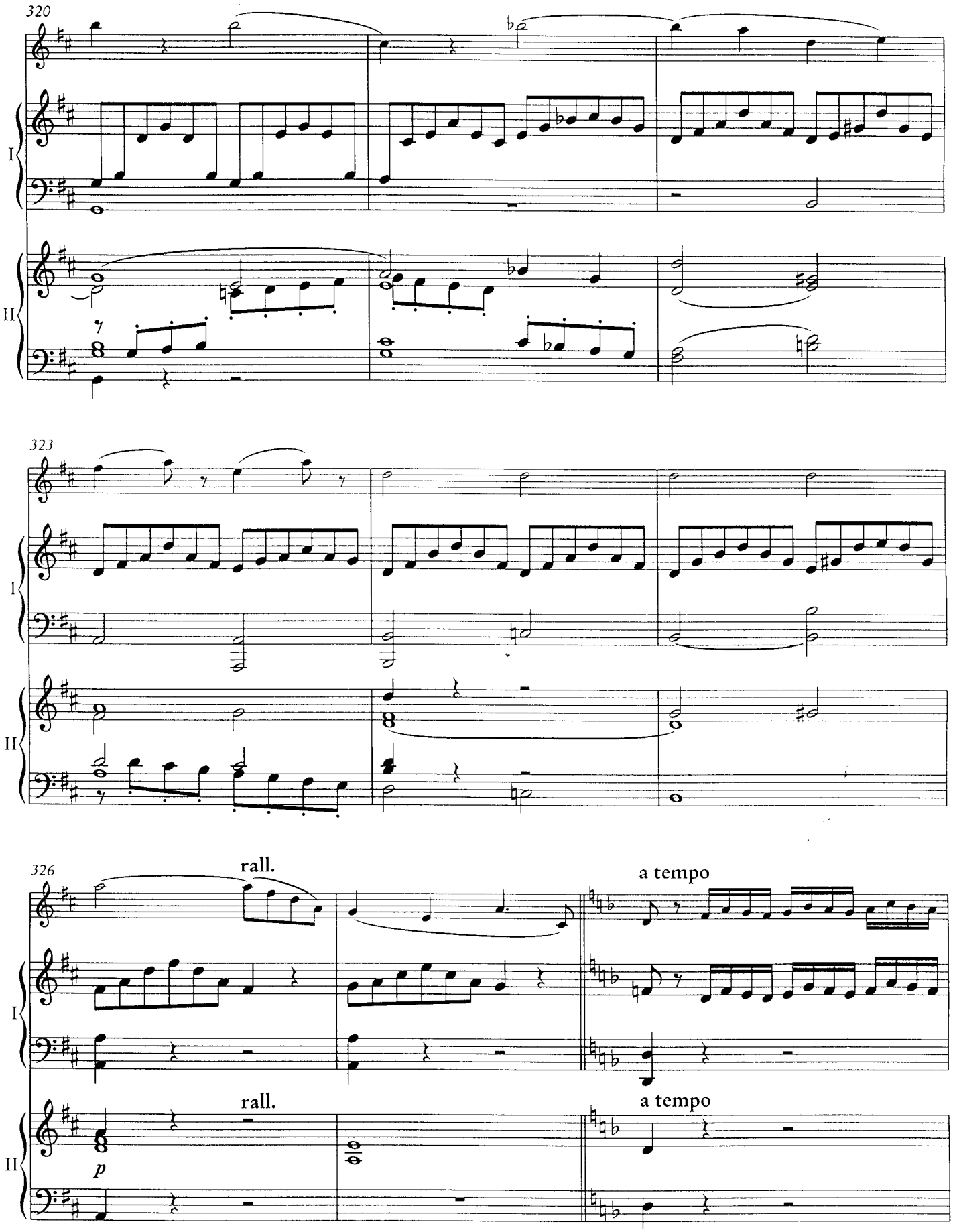

264
I
II
269
ff
f
273
ff

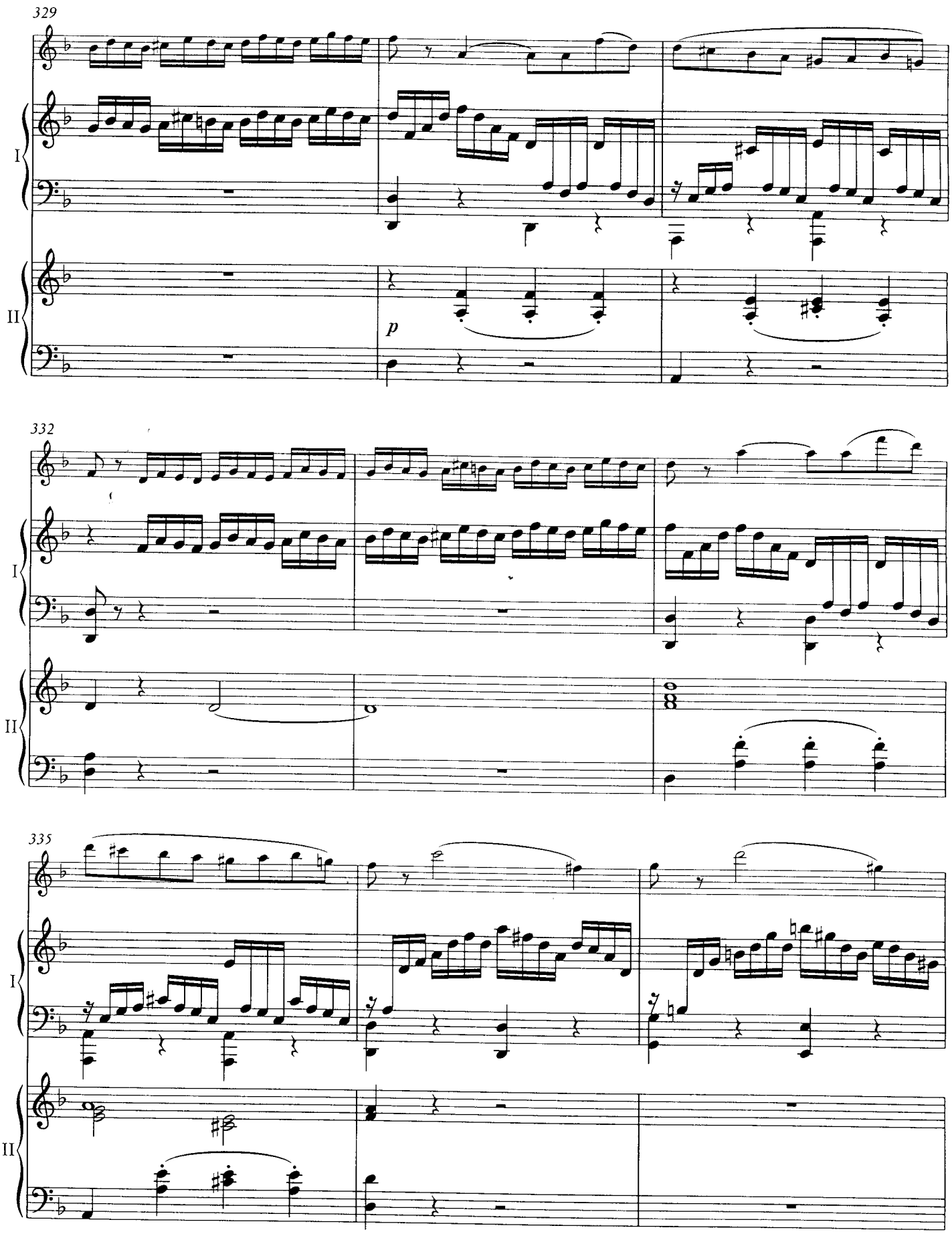

276
I
II
ff
279
I
282
I
285
I

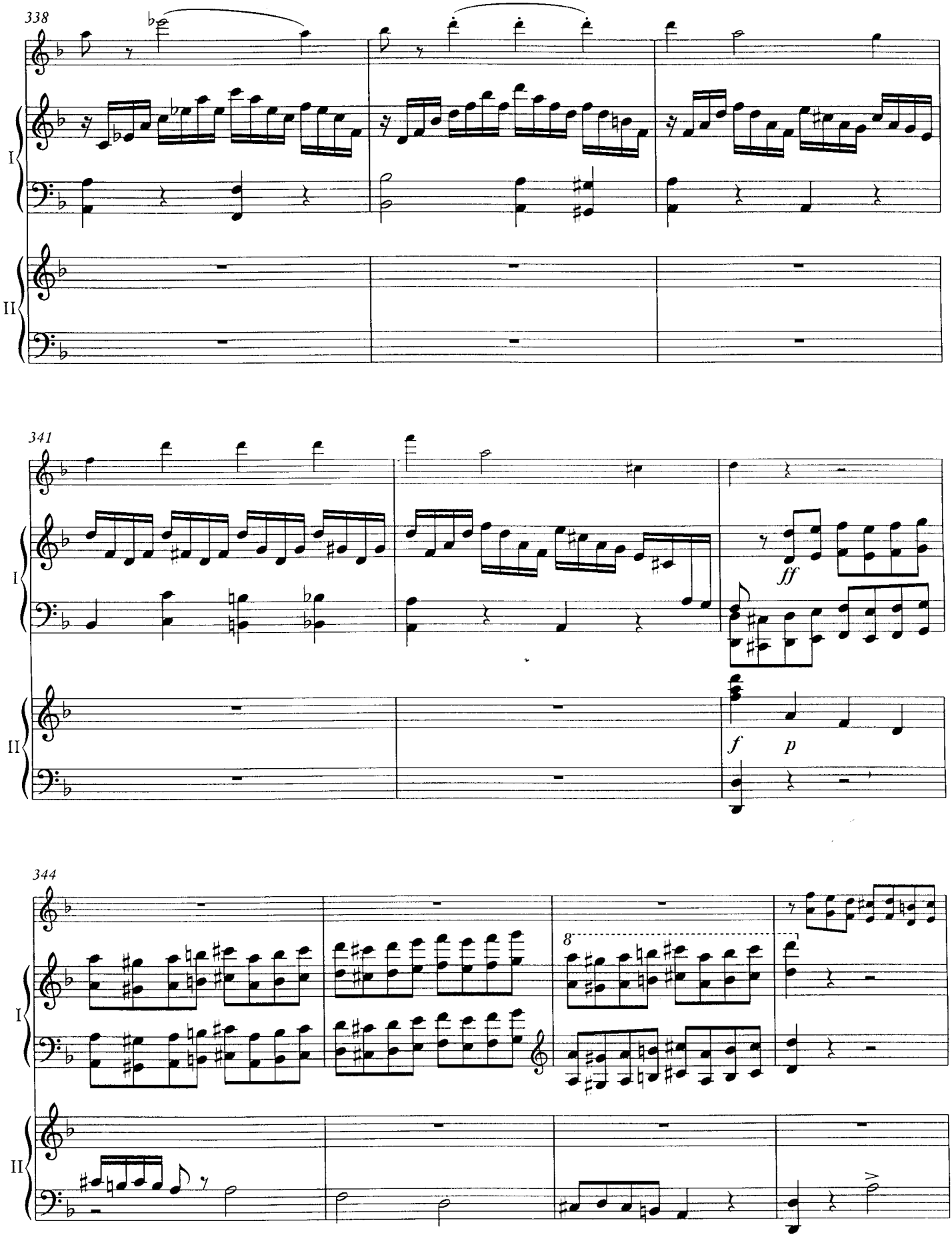

288
rall.
8
I
292
dolce
6
p
I
296
I
299
I
II
p

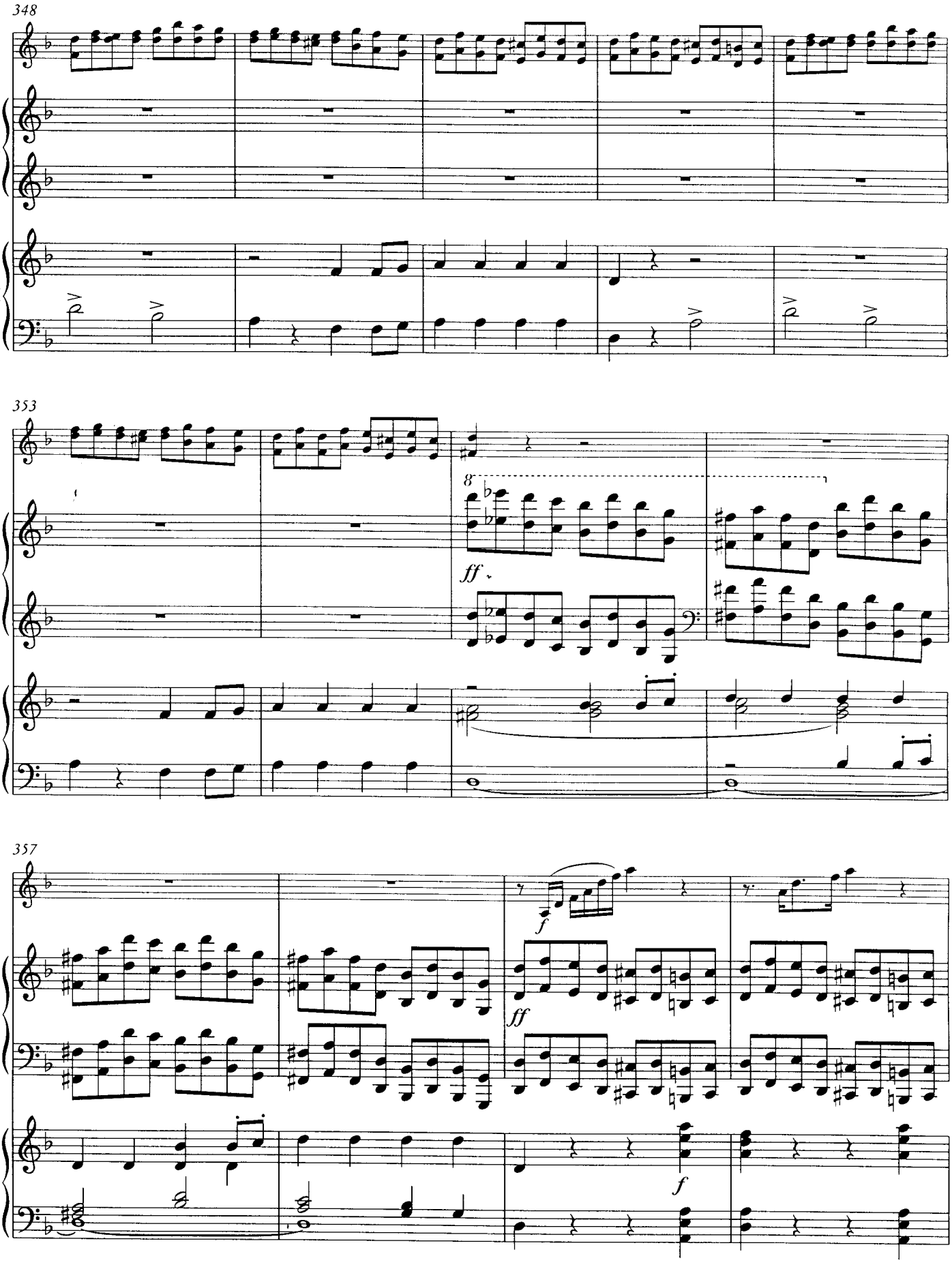

302
I
II
305
I
II
308
I
II

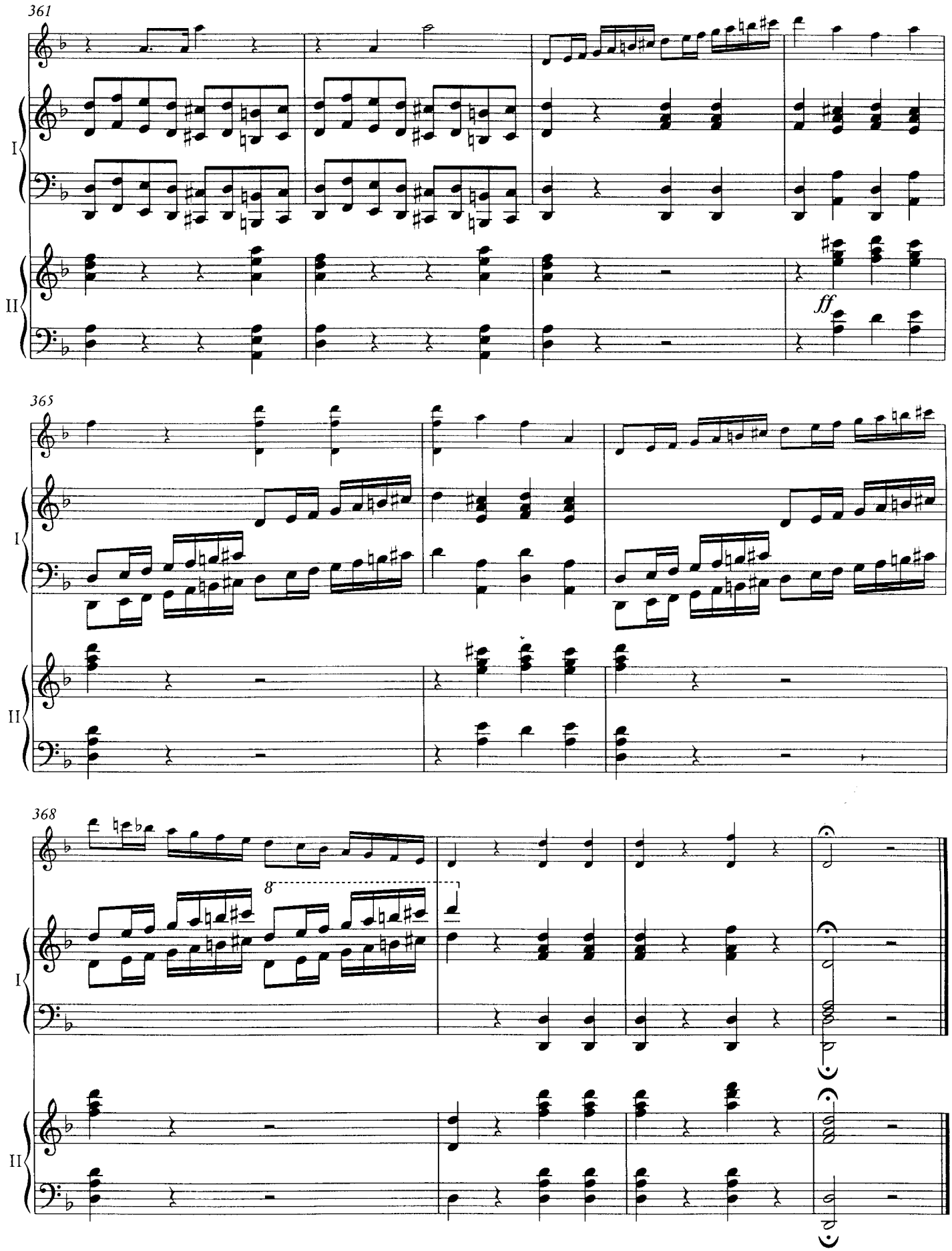

311
I
7
314
I
II
p
317
I
II


320
I
II
323
I
II
326
rall.
a tempo
I
rall.
a tempo
II
p

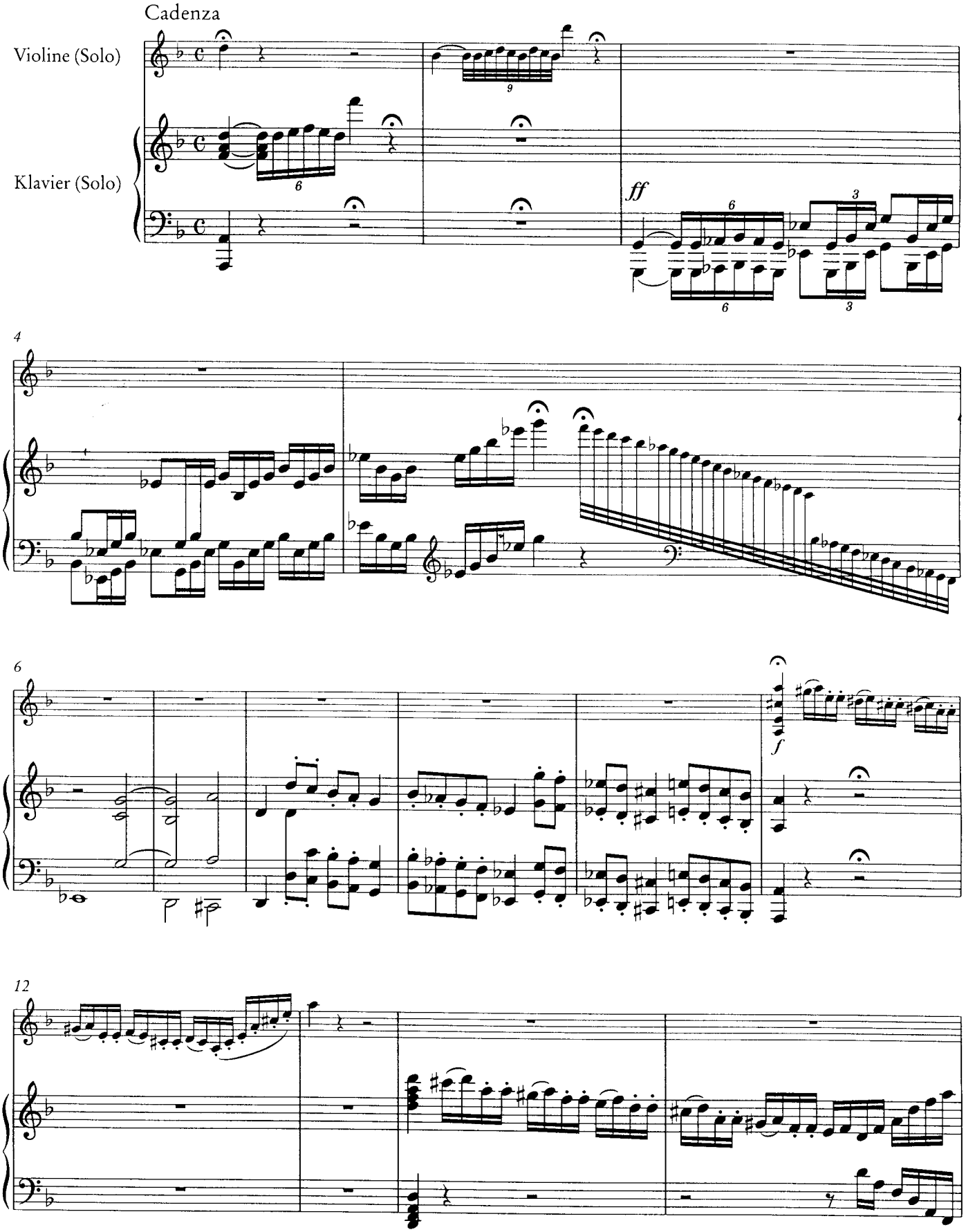

329
I
II
p
332
I
II
335
I
II

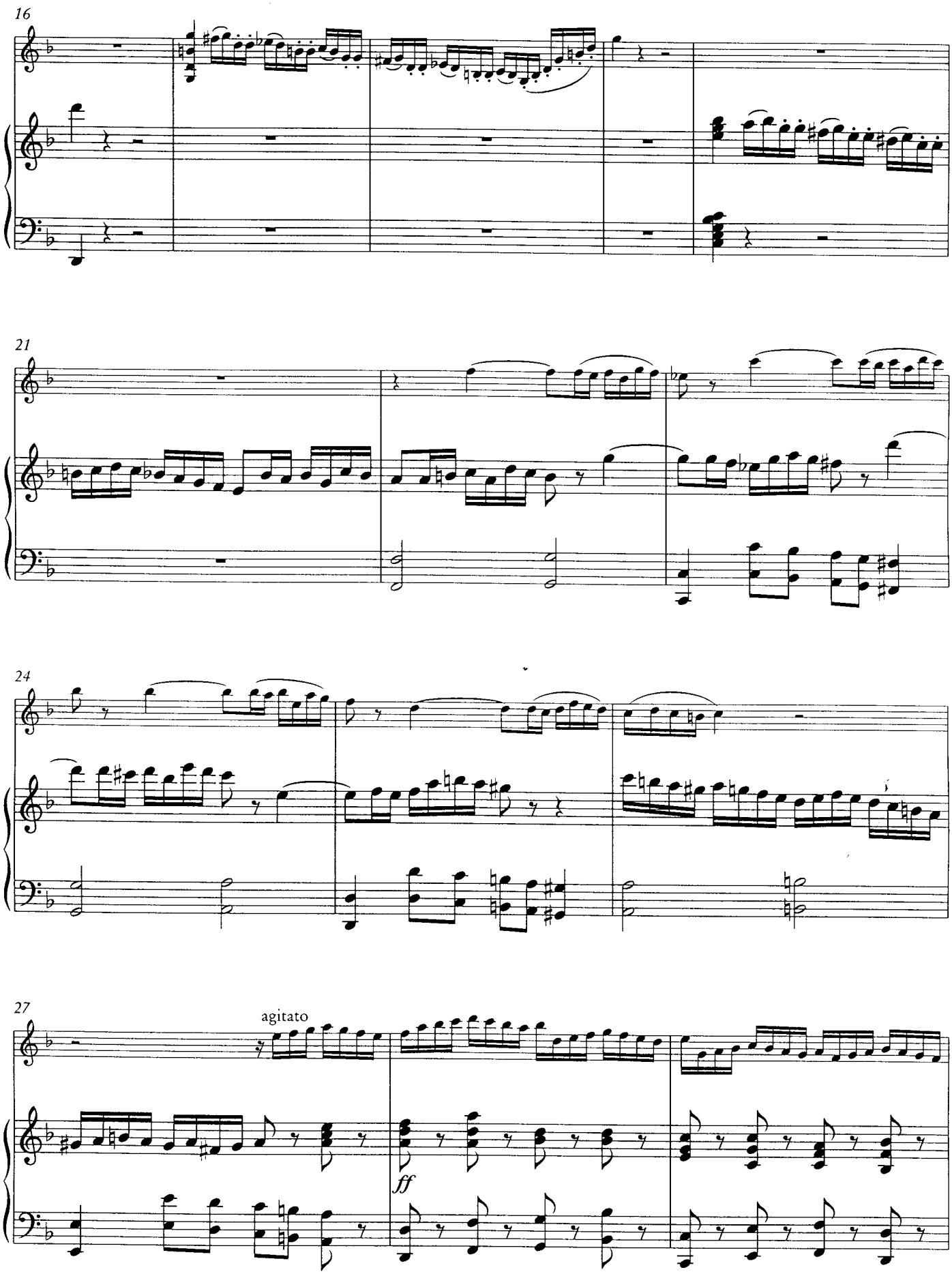

338
I
II
341
I
II
ff
f
p
344
I
II
8

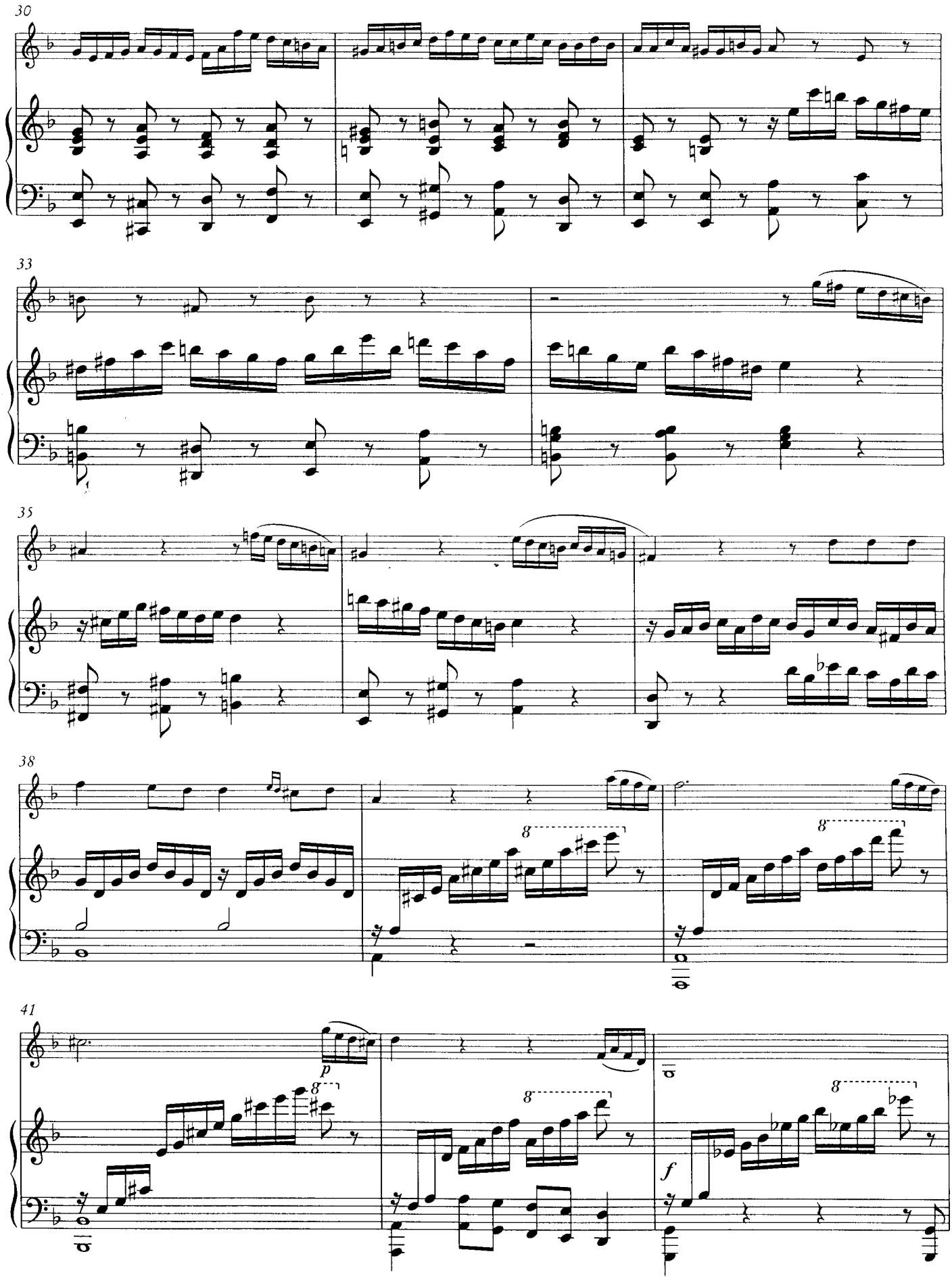

348
I
II
353
8
ff
I
II
357
f
ff
f
I
II

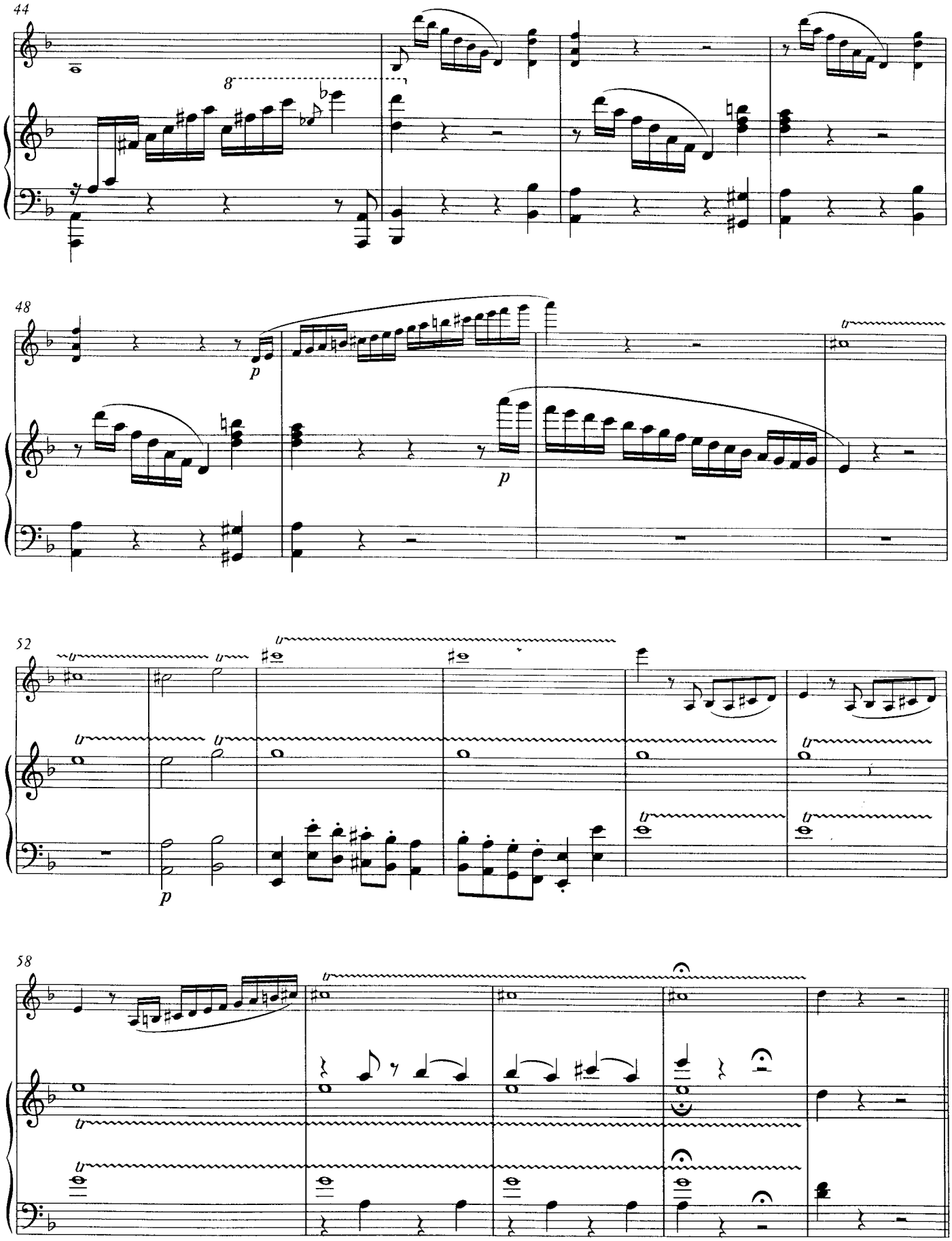

361
I
II
ff
365
I
II
368
8
I
II

Anhang: Alternativkadenz zum 1. Satz, Takt 466




16
21
24
27
agitato
ff


30
33
35
38
41
p
f


44
8
48
p
p
52
tr
p
58
tr

Konzert

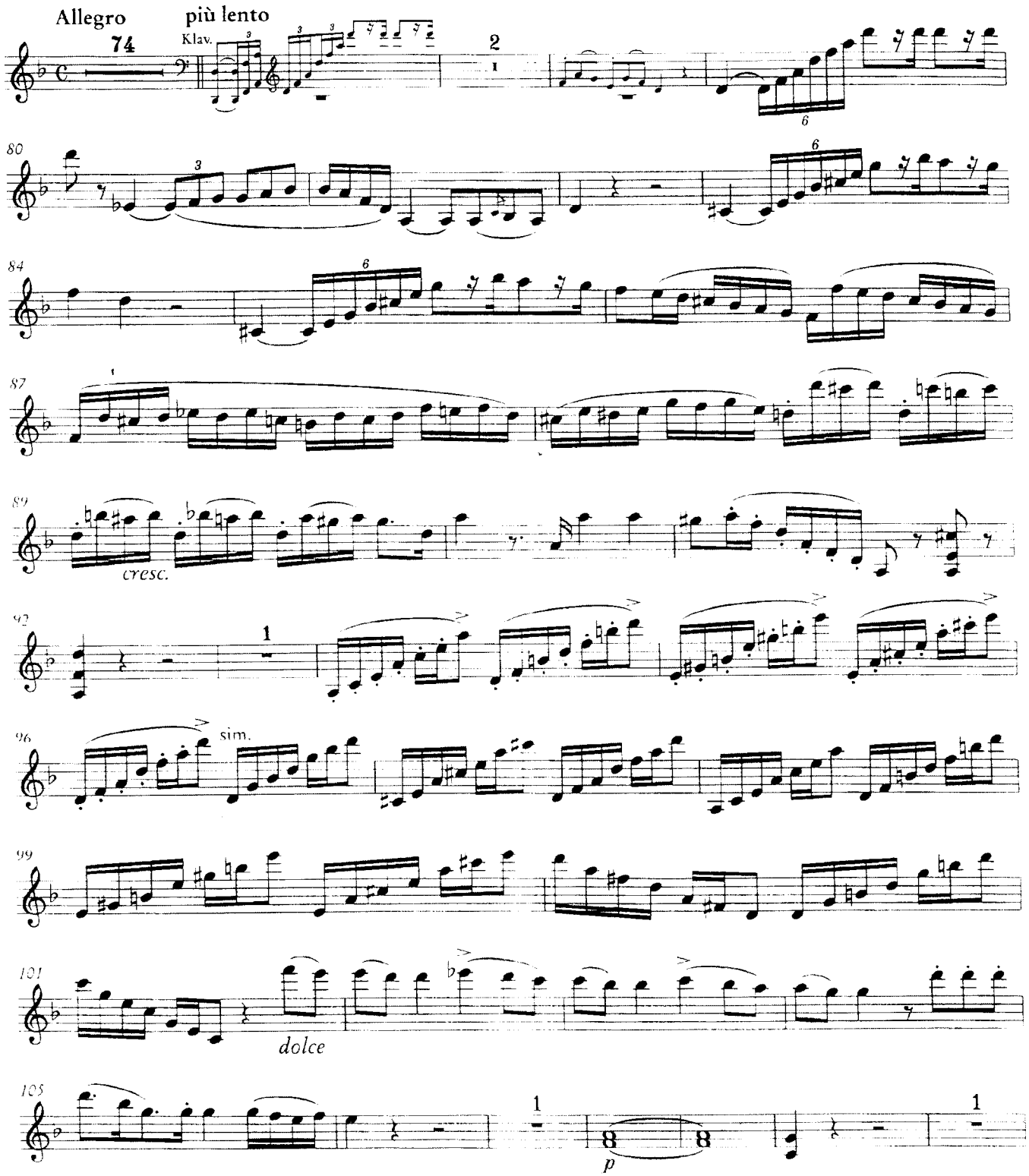
für Violine, Klavier und Orchester

(Bläser und Pauken ad libitum)

d-moll

Violine solo

Felix Mendelssohn Bartholdy
herausgegeben von Christoph Hellmundt



Edition Breitkopf 8707
Breitkopf & Härtel, Wiesbaden · Leipzig · Paris

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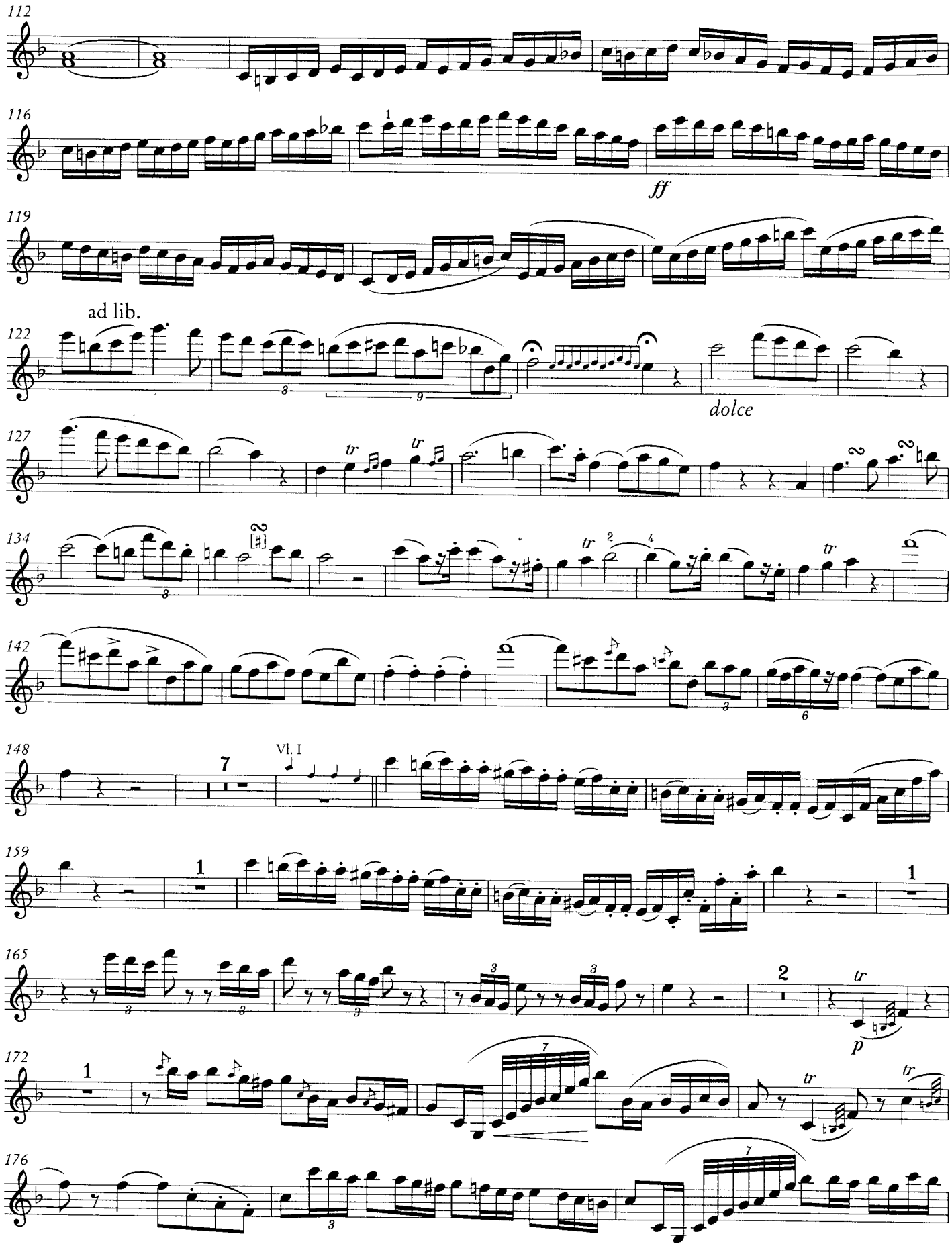
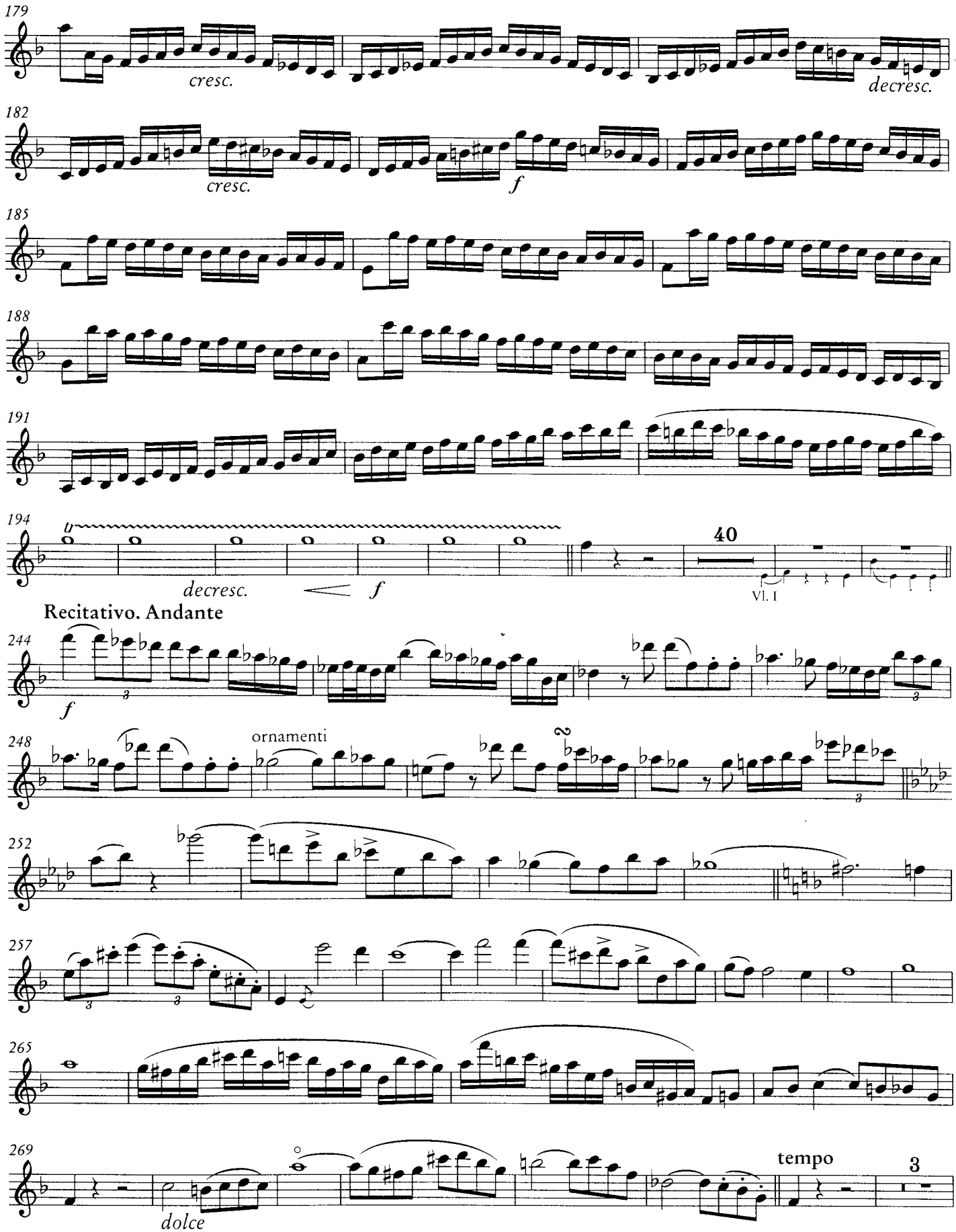
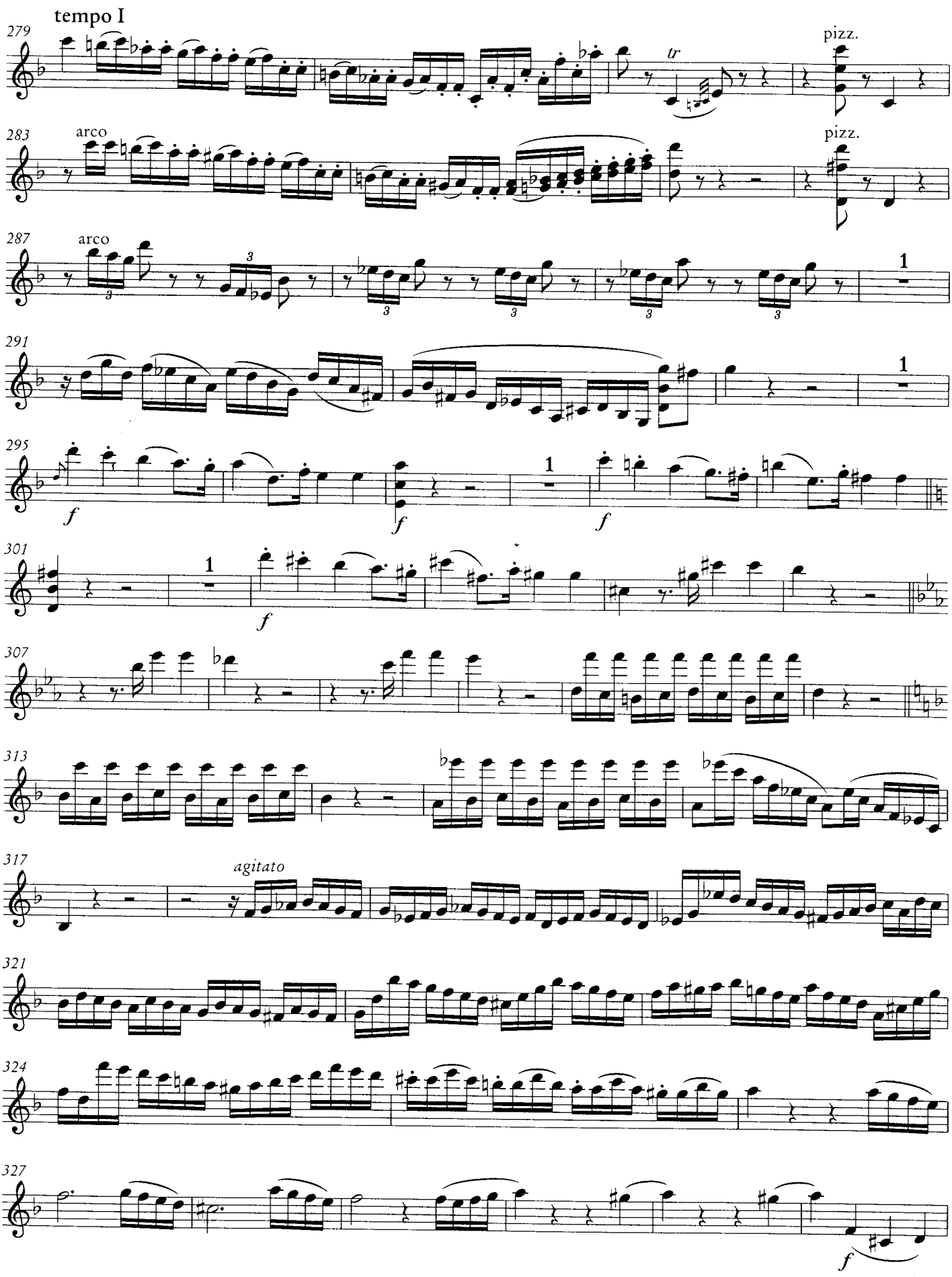
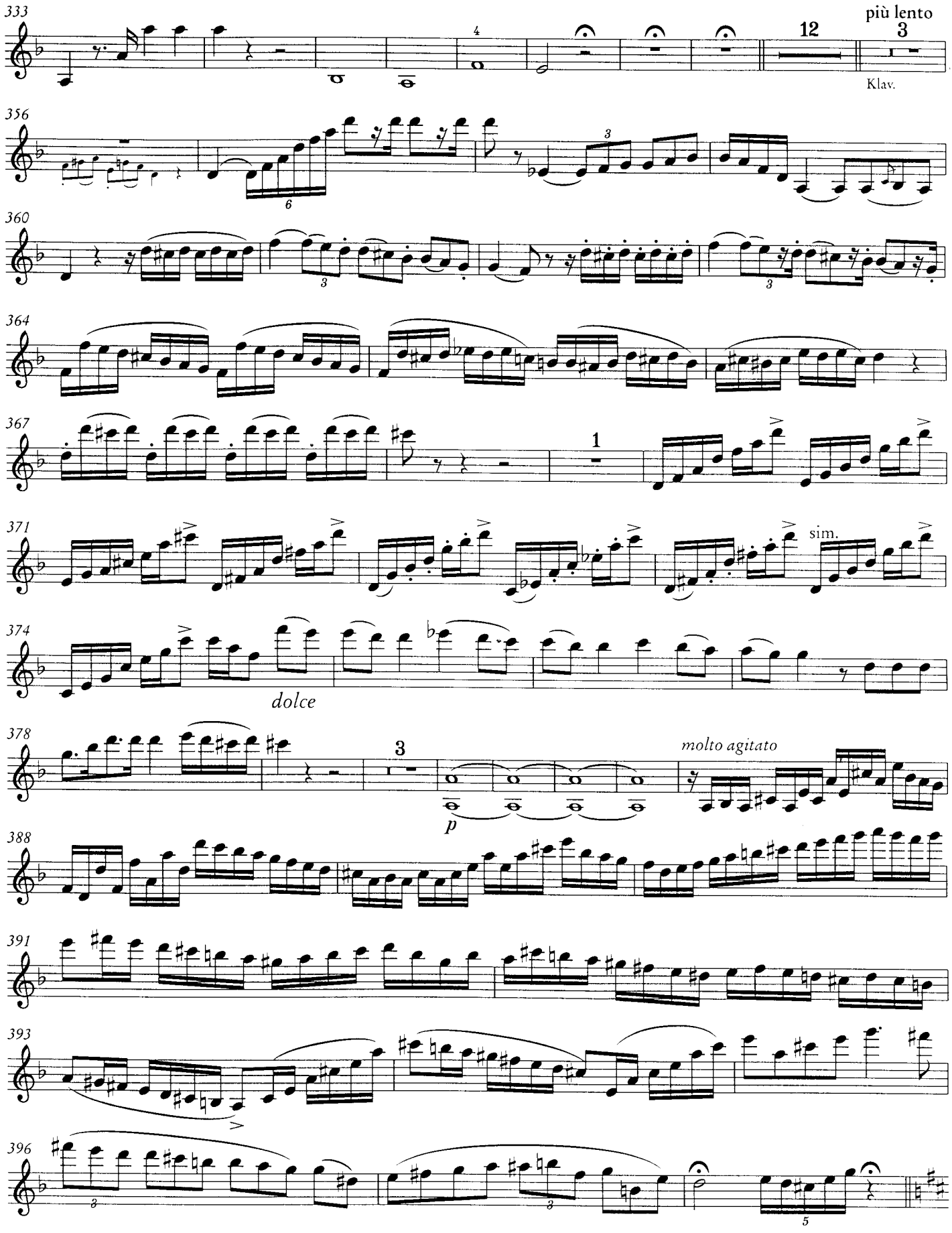
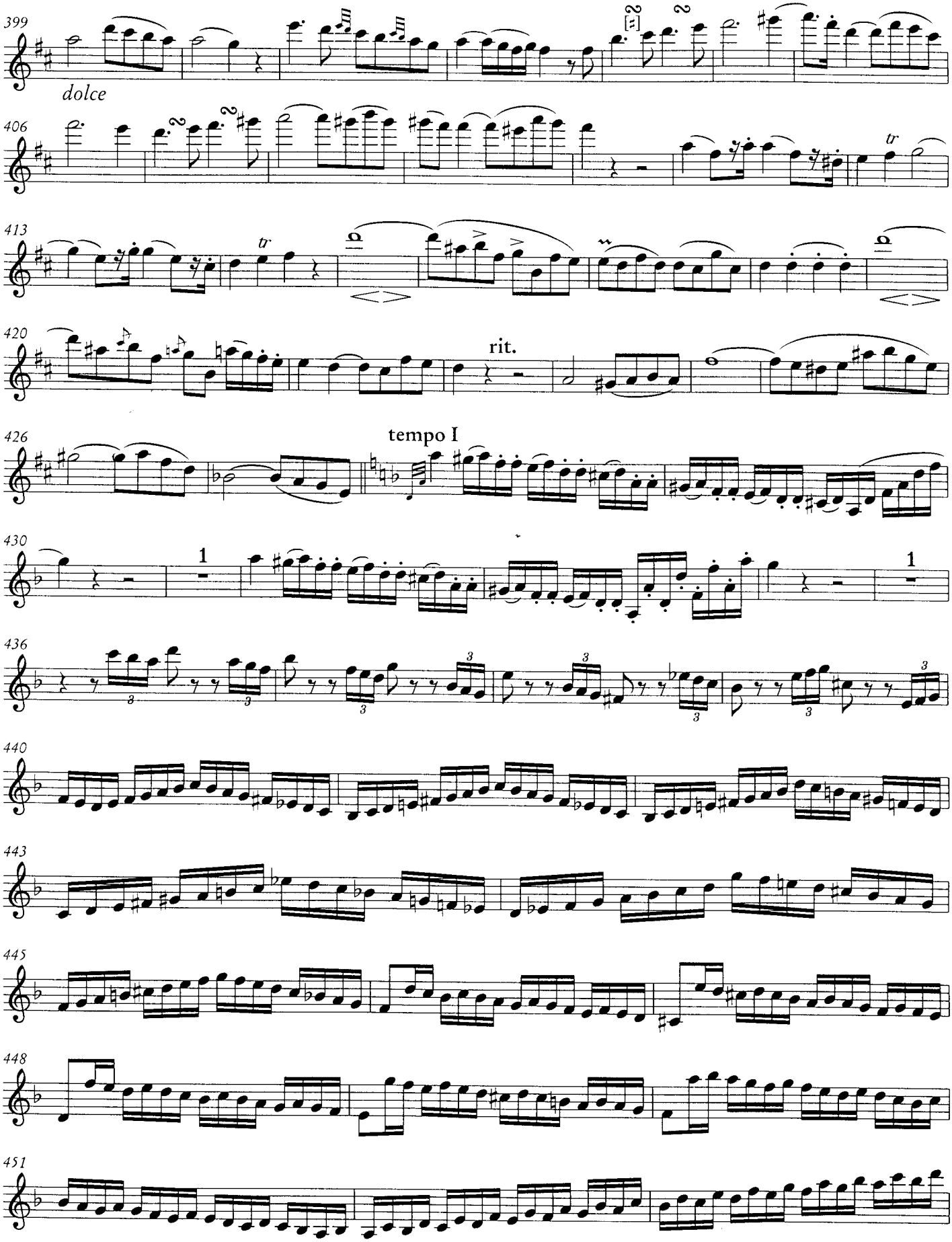
Printed in Germany

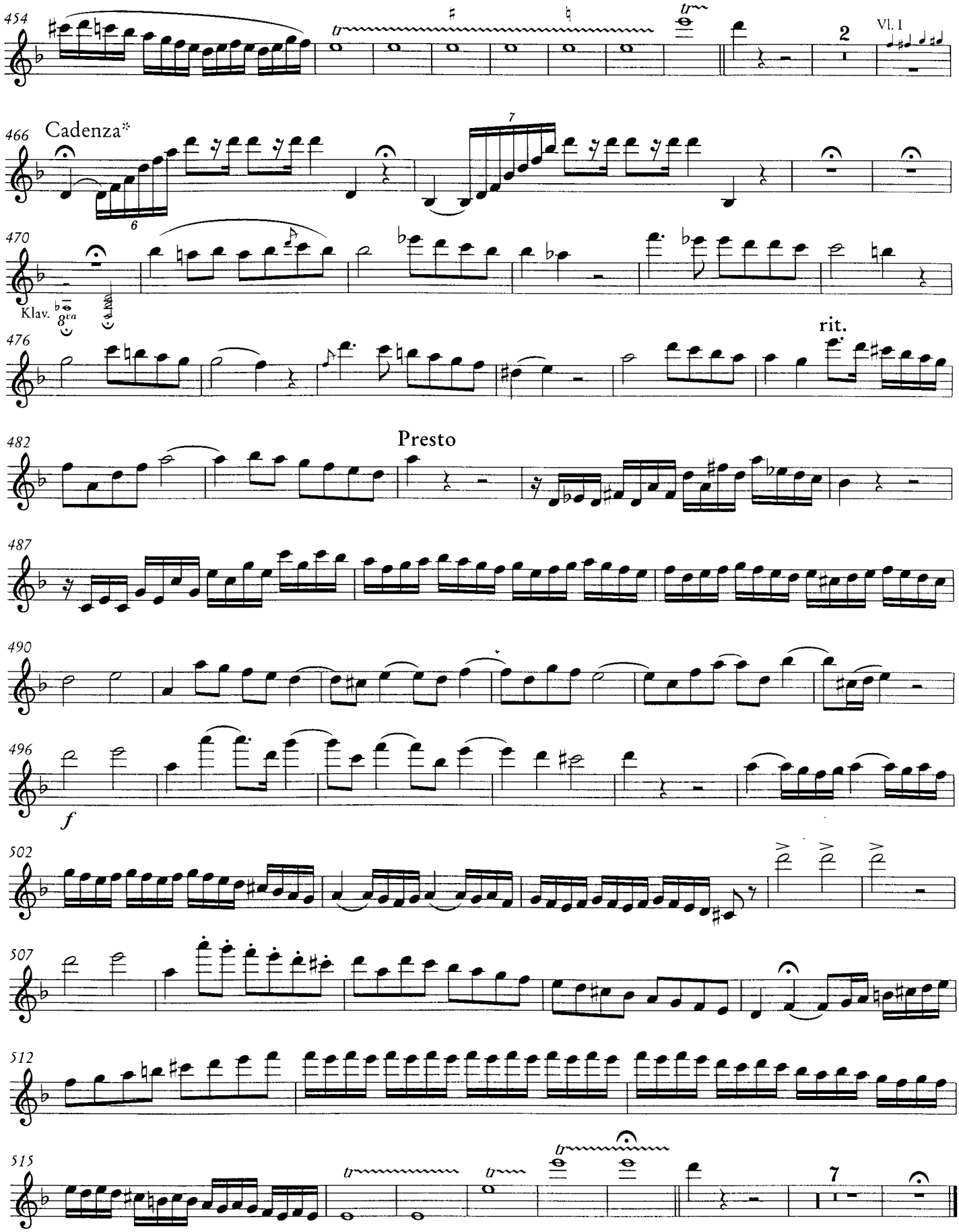

112
116
ff
119
ad lib.
122
dolce
127
134
142
148
Vl. I
159
165
p
172
176


179
cresc.
decresc.
182
cresc.
f
185
188
191
194
decresc.
f
40
Vl. I
Recitativo. Andante
244
f
248
ornamenti
252
257
265
269
dolce
tempo
3

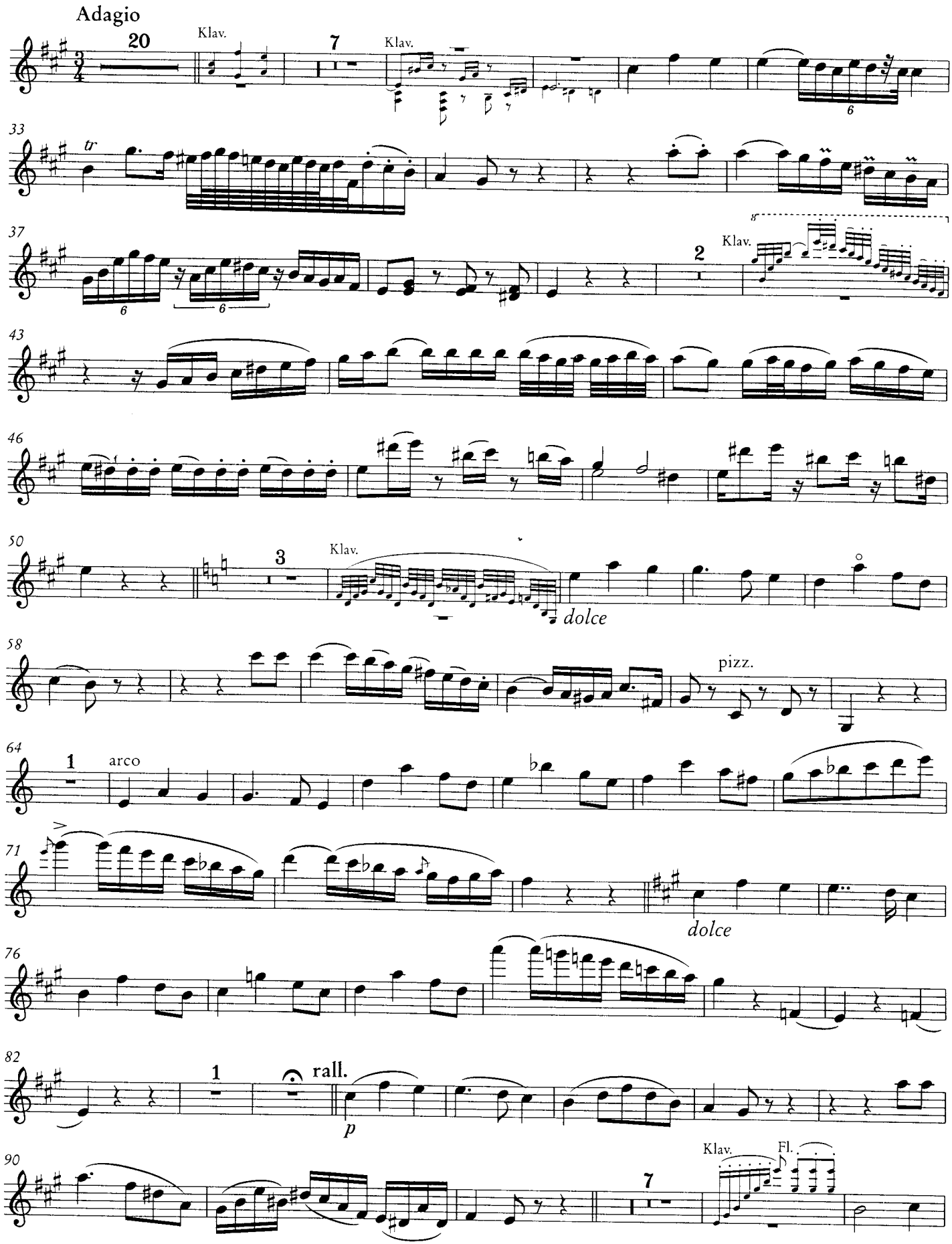

tempo I
279
pizz.
tr
283
arco
pizz.
287
arco
1
291
1
295
f
f
1
f
301
1
f
307
313
317
agitato
321
324
327
f

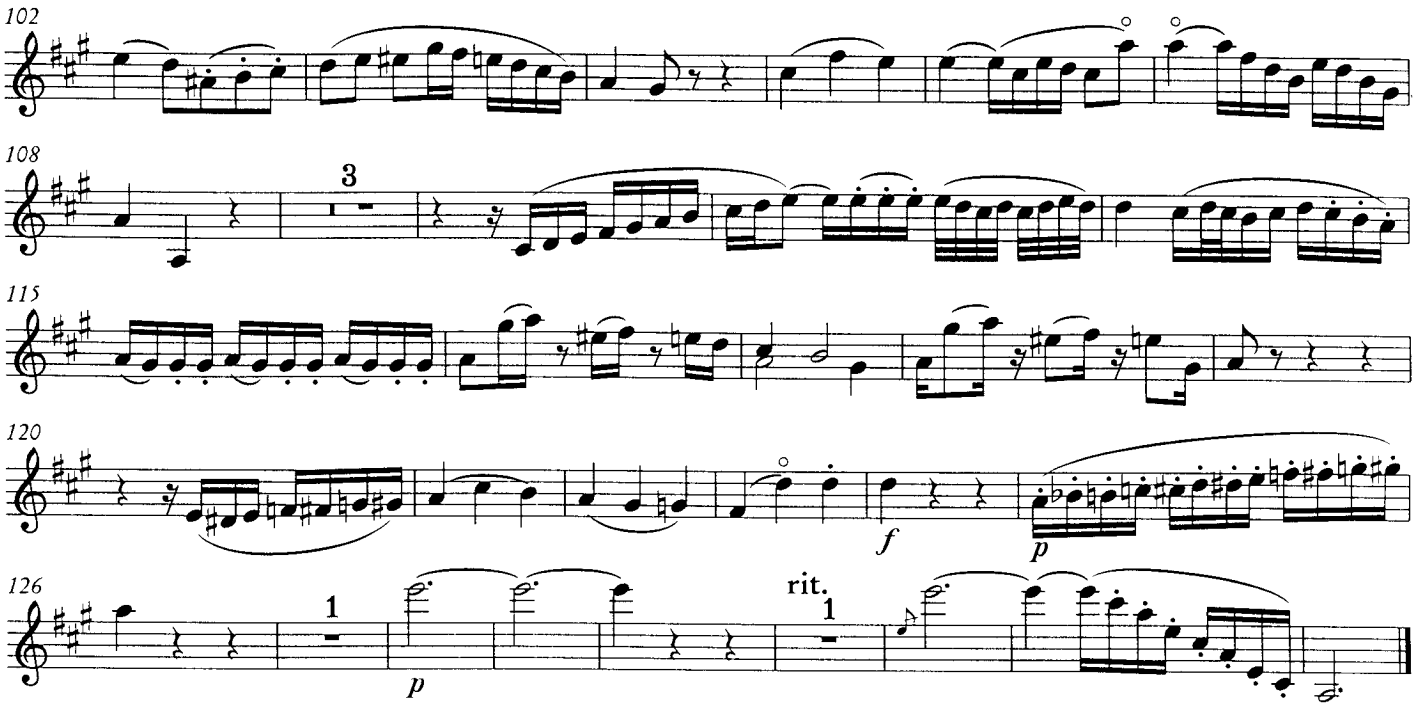

333
4
12
più lento
3
Klav.
356
6
3
360
3
3
364
367
1
371
sim.
374
dolce
378
3
molto agitato
p
388
391
393
396
3
3
5

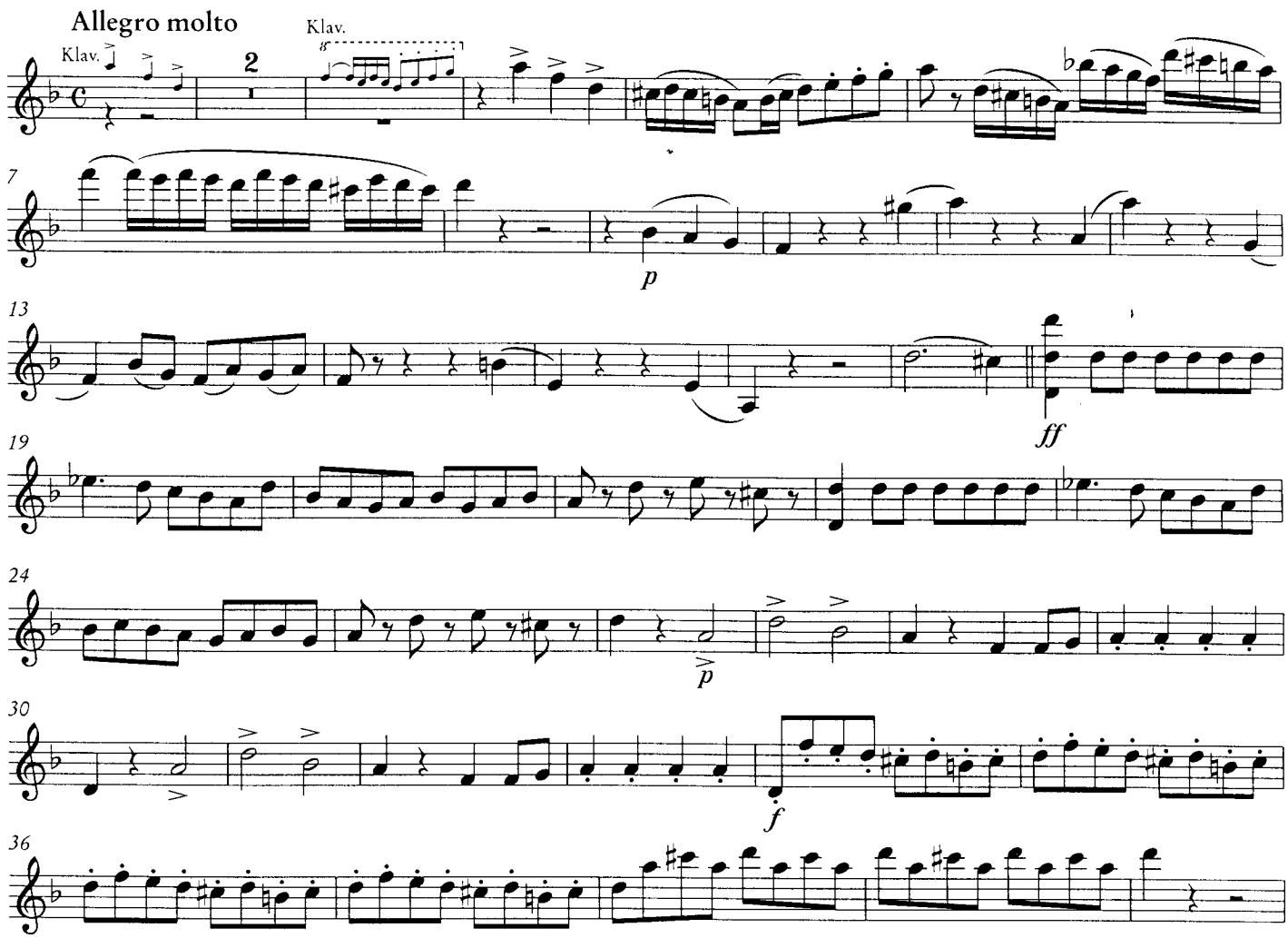

399
dolce
406
tr
413
tr
420
rit.
426
tempo I
430
1
1
436
440
443
445
448
451

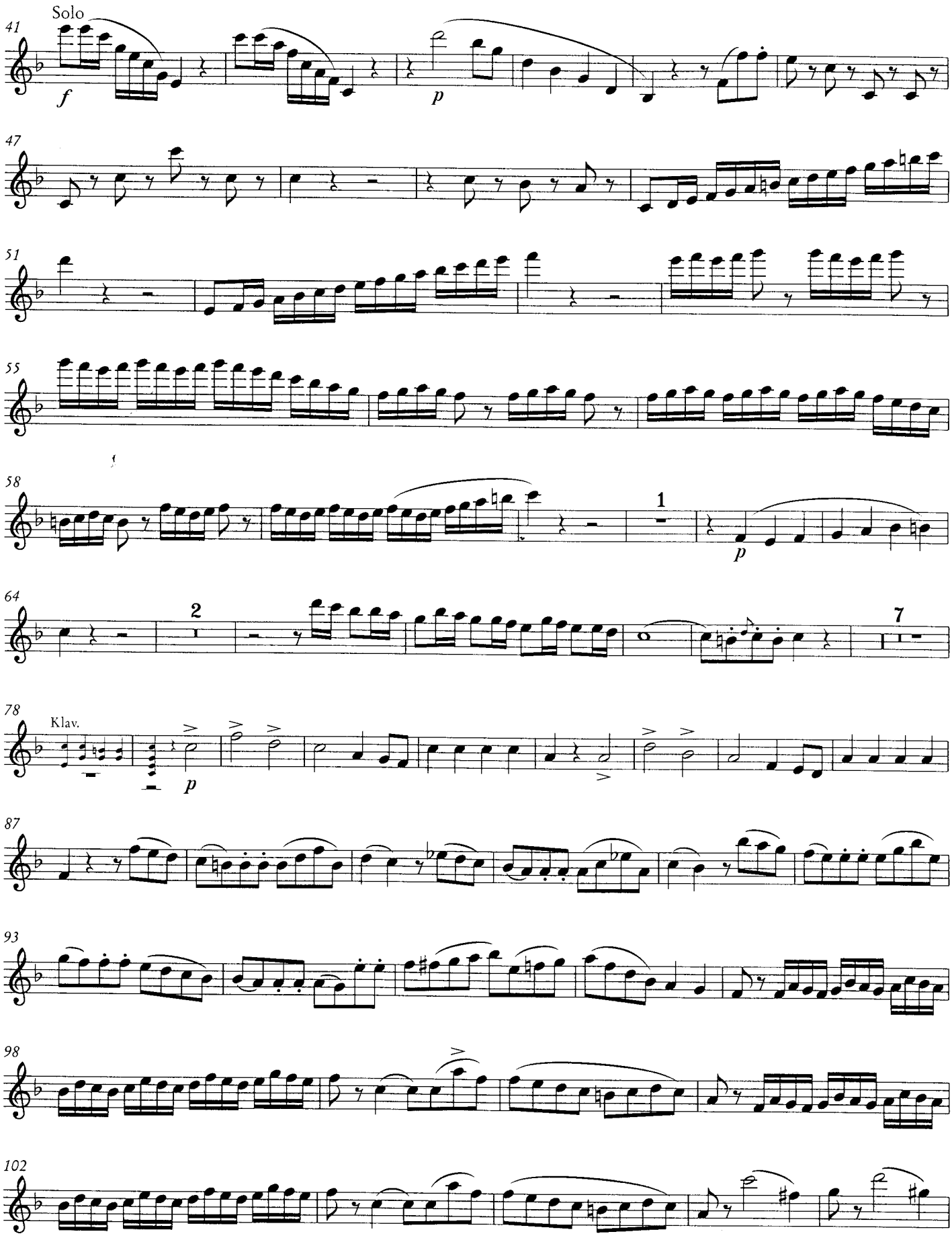


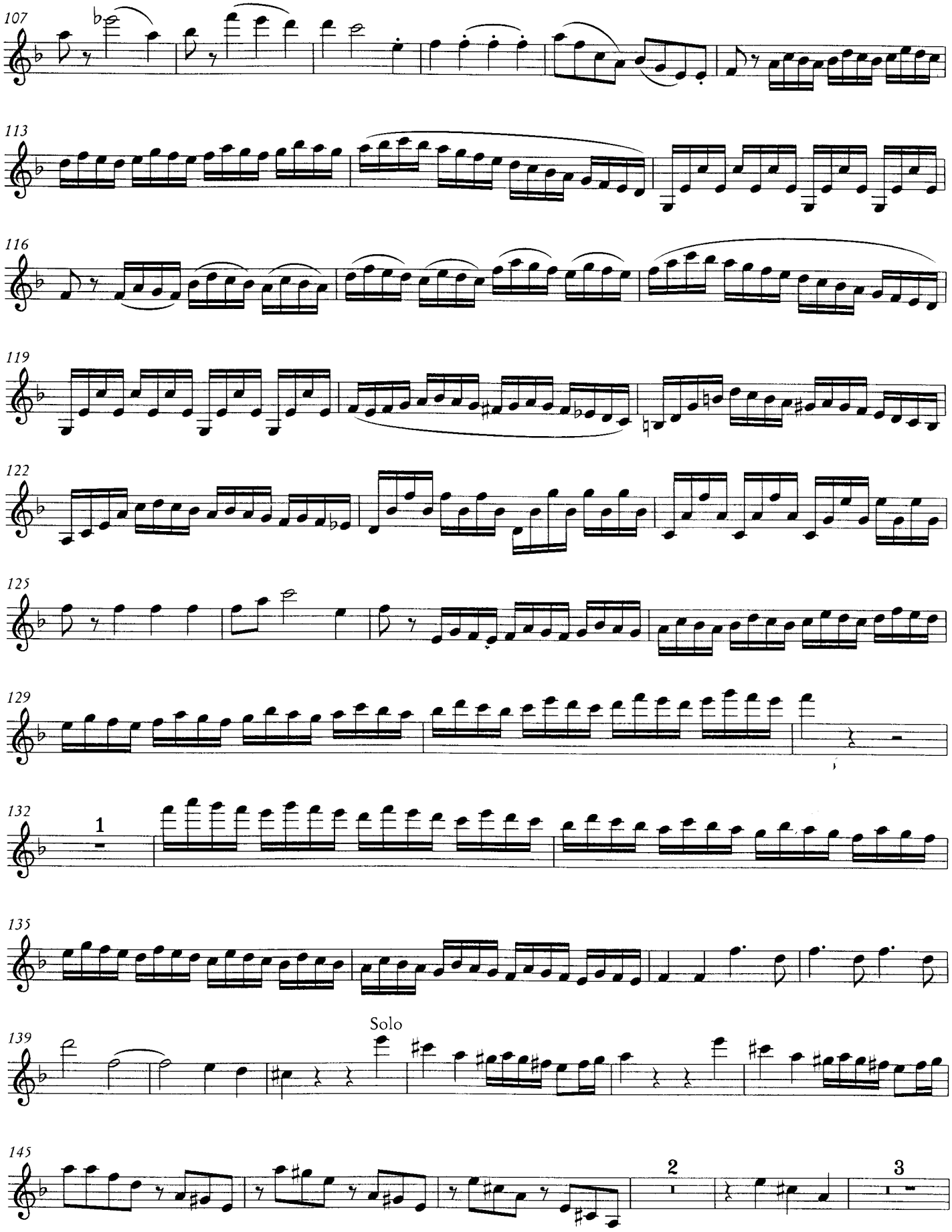
* Alternativkadenz: siehe Seite 15

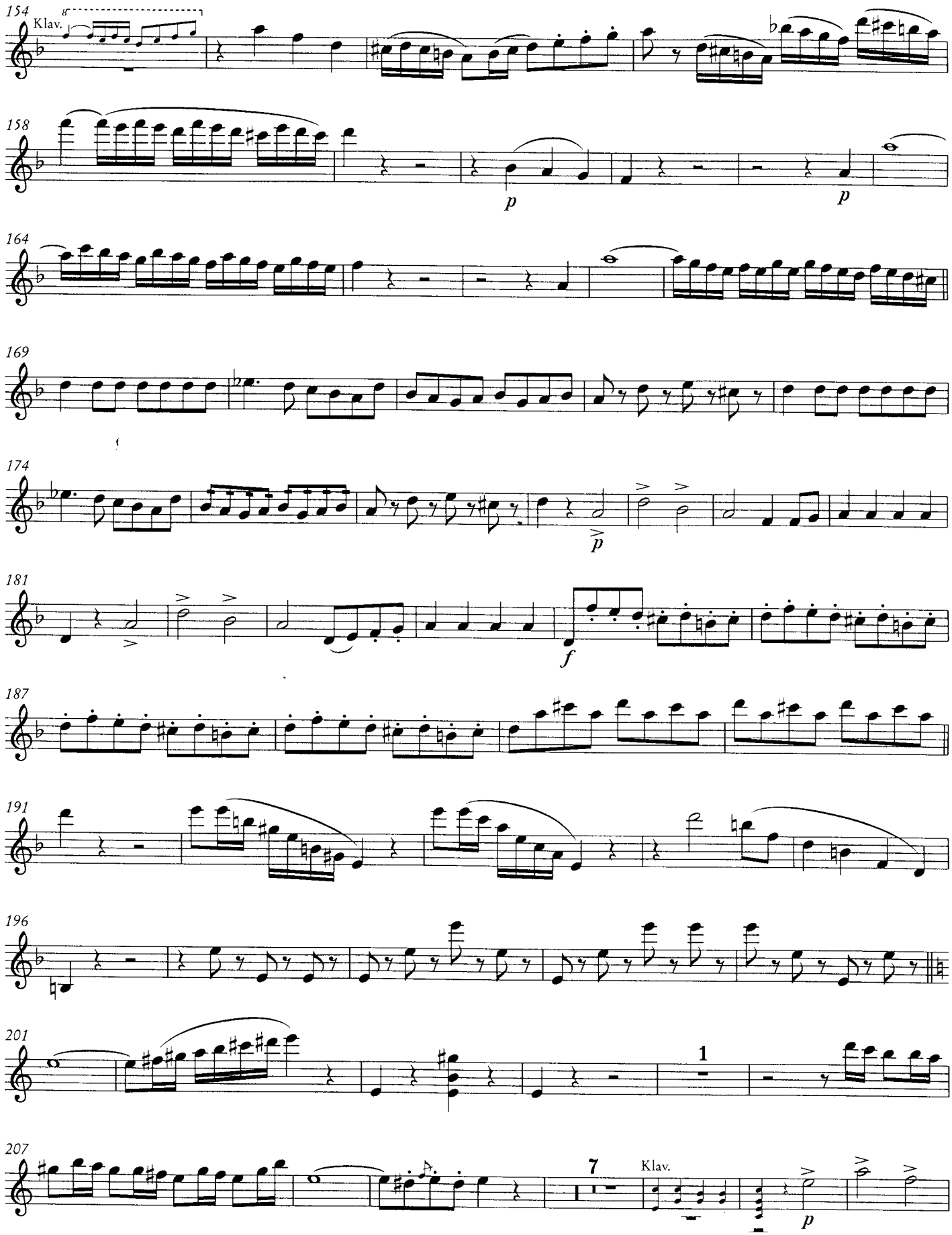

Adagio
20
Klav.
7
Klav.
33
tr
37
6
6
Klav.
2
43
46
50
3
Klav.
dolce
58
pizz.
64
1
arco
71
dolce
76
82
1
rall.
p
90
Klav.
Fl.
7

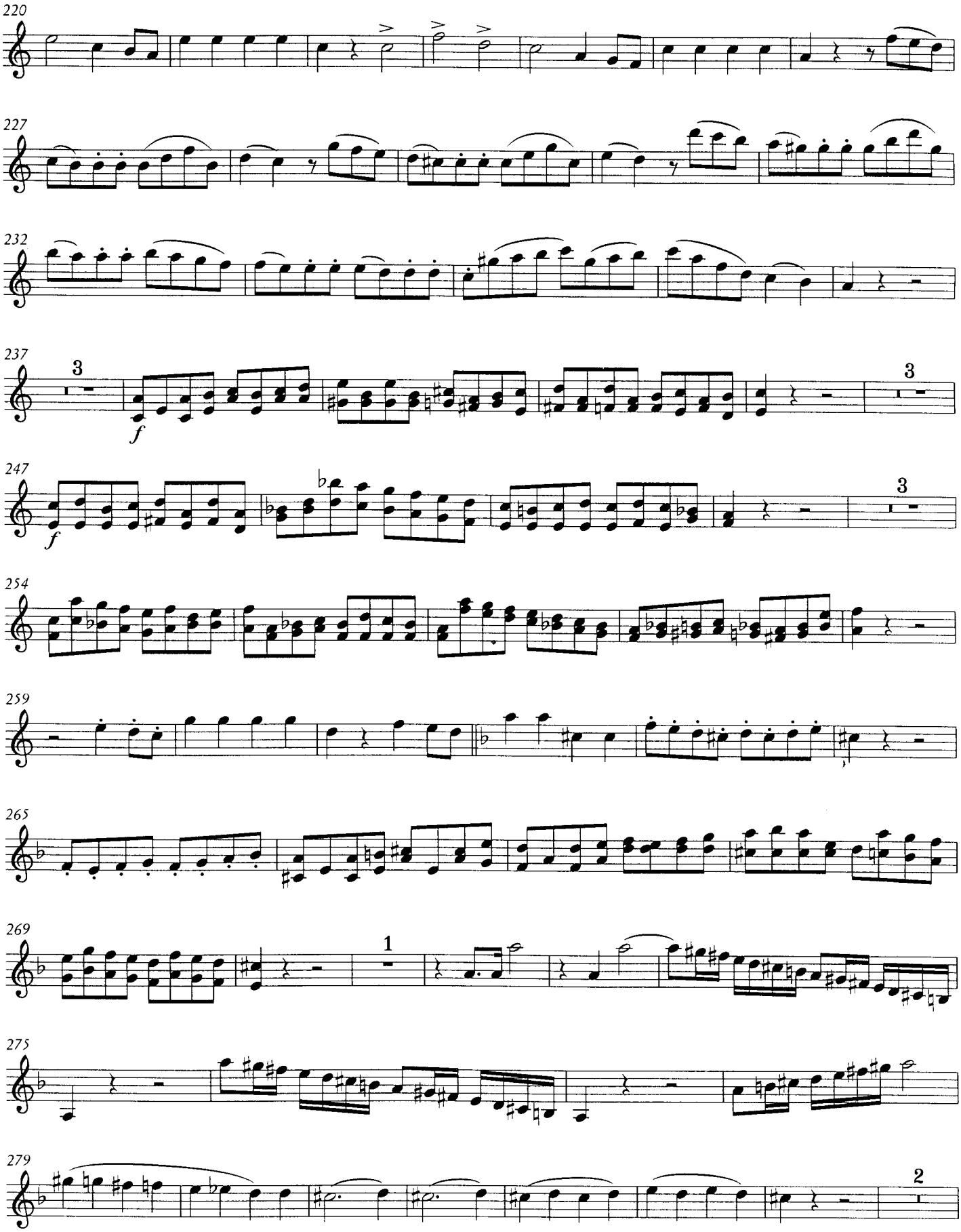

102
108
3
115
120
f
p
126
1
p
rit.
1

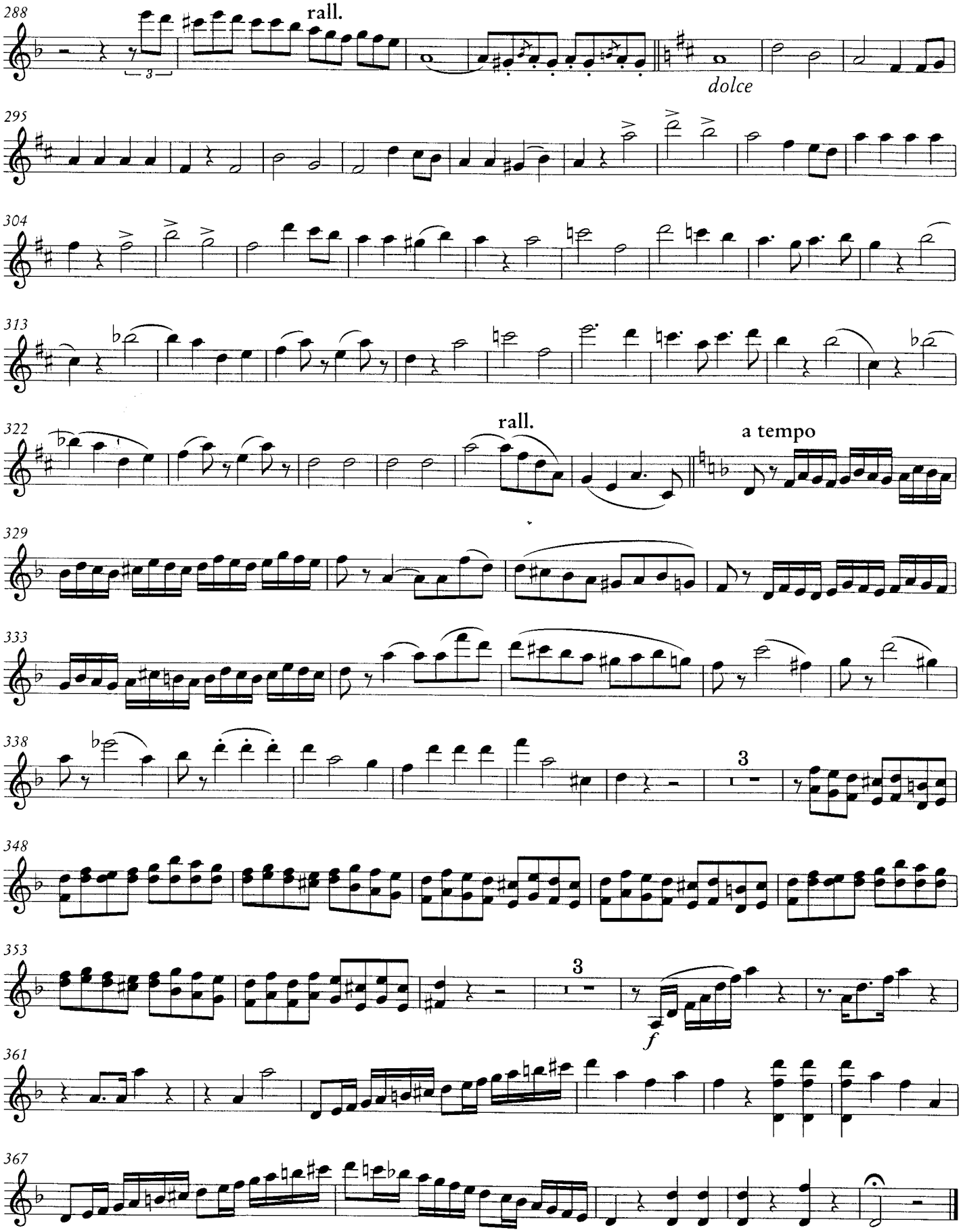

Allegro molto
Klav.
Klav.
2
7
p
13
ff
19
24
p
30
f
36

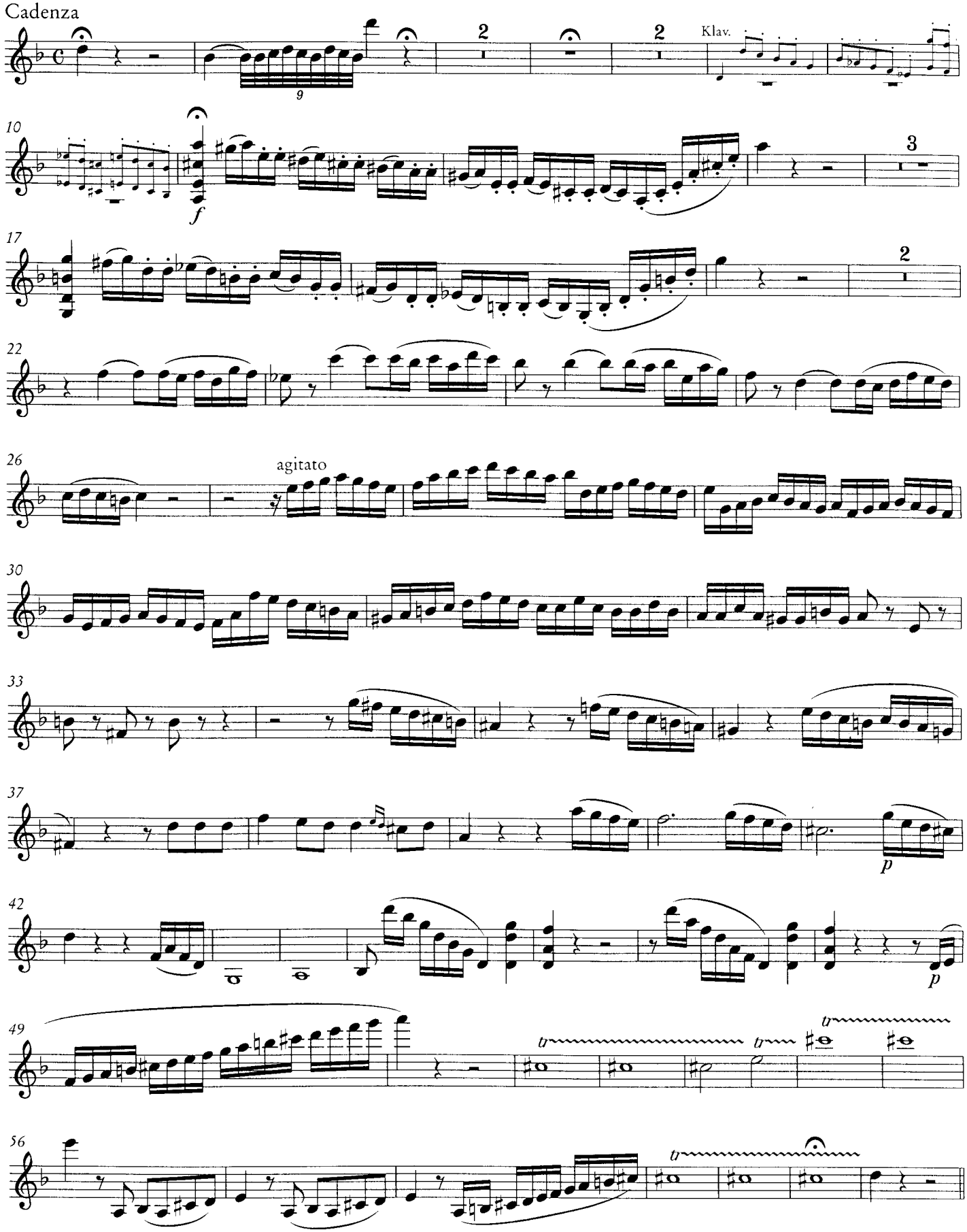

Solo
41
f
p
47
51
55
58
1
p
64
2
7
78
Klav.
p
87
93
98
102


107
113
116
119
122
125
129
132
1
135
139
Solo
145
2
3


154
Klav.
158
p
p
164
169
174
p
181
f
187
191
196
201
1
207
7
Klav.
p


220
227
232
237
3
f
247
f
3
254
259
265
269
1
275
279
2


288
rall.
dolce
295
304
313
322
rall.
a tempo
329
333
338
3
348
353
3
f
361
367

Anhang: Alternativkadenz zum 1. Satz, Takt 466

Cadenza