

MENDELSSOHN BARTHOLDY

Sonaten

für Violine und Klavier

Sonatas

for Violin and Pianoforte

Urtext

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INHALT / CONTENTS

Vorwort	III
Preface	IX
Faksimiles / Facsimiles	XVI
Sonata in F / in F major, 1820.	2
Sonata in f / in F minor op. 4, 1823	18
Sonata in F (Erste Fassung) / in F major (First Version), 1838.	42
Sonata in F (Zweite Fassung) / in F major (Second Version), 1839	83
Critical Commentary	99

VORWORT

Felix Mendelssohn Bartholdy (1809–1847) hinterließ für die Besetzung Violine und Klavier drei Sonaten: F-Dur (1820), f-Moll (1823) und F-Dur (1838/1839)¹. Die ersten beiden bringen die beachtliche Begabung des Wunderkindes im Alter von elf bzw. vierzehn Jahren zu Gehör. Die letzte Sonate hingegen entstand wesentlich später, als Mendelssohn bereits Gewandhauskapellmeister in Leipzig war. Von diesen drei Violinsonaten gab er selbst nur die zweite zum Druck: Die im Jahre 1825 als op. 4 erschienene f-Moll-Sonate fand damals zwar Anklang bei Kennern und Liebhabern, fand jedoch nicht den Weg ins Repertoire der Geiger. Die anderen beiden Sonaten in F-Dur wurden zu seinen Lebzeiten weder in der Öffentlichkeit aufgeführt noch publiziert. Sie blieben im öffentlichen Musikleben völlig unbekannt, bis sie nach dem Zweiten Weltkrieg als Manuskripte ausfindig gemacht und veröffentlicht wurden. Bis heute erfahren Mendelssohns drei Violinsonaten indes keine Beachtung, geschweige denn die Popularität des Violinkonzerts e-Moll.

Die erste kritische Gesamtausgabe verfolgte das Ziel, diese bisher unbekannten Werke vollständig zu edieren und im kritischen Bericht zum Critical Commentary das wichtigste Ergebnis der Untersuchung, ja überhaupt die Entstehung der F-Dur-Sonate von 1838/39, in ihrer komplexen Quellenlage haben. Die Herausgeber dazu entschlossen, zwei Fassungen zu edieren: Die erste Fassung, die der Komponist 1838 als dreisätziges Werk abschloss, aber nicht des öffentlichen Vortrags für würdig hielt, und zusätzlich die zweite, fragmentarische Fassung des ersten Satzes, den Mendelssohn 1839 nur bis zu den

ersten 151 Takten niederschrieb und der in der vorliegenden Edition vervollständigt wird.

Sonate F-Dur (1820)

Mendelssohn nahm ab dem Alter von zehn Jahren Kompositionsunterricht bei Carl Friedrich Zelter (1758 bis 1832) und machte darin erstaunlich rasche Fortschritte. Nach der Grundausbildung in Generalbass und Kontrapunkt begann der junge Komponist bereits in den nächsten Jahren, zahlreiche Fugen, Variationen sowie andere Einzelstücke, aber auch kleine Sonaten zu komponieren. Ein großer Teil davon ist für Violine und Klavier bestimmt, als die Instrumente, mit denen Mendelssohn von Kindheit an vertraut war.

Er und seine Schwester Fanny (1805–1847) lernten zuerst bei ihrer Mutter Lea Klavier. Während des Aufenthalts der Familie 1810 in Paris nahmen die beiden Geschwister Klavierunterricht bei der renommierten Pianistin Marie Paganini (1786–1820) sowie Kammermusikunterricht bei Pierre Baillot (1771–1842), einem Geigenvirtuosen. Seine Schule Giovanni Battista Viotti (1755–1829). Von 1817 an war der berühmte Berliner Lehrpädagoge Ludwig Berger (1777–1829) ihr Lehrer. Wie auch seine Schwester entwickelte sich Felix bald zu einem tüchtigen Pianisten, so dass er bereits 1818 in einem öffentlichen Konzert mitwirkte und sich später als Klaviervirtuose in ganz Europa einen Namen machte. Als Geiger trat er zwar seltener in Erscheinung, aber er war lebenslang ein praktizierender Streicher: Er spielte nicht nur unter Freunden, sondern auch öffentlich Orchester- und Kammermusik, allerdings in seinen späteren Jahren häufiger als Bratschist. Sein Geigenlehrer war ab 1819 Carl Wilhelm Henning (1784 bis 1867) und ab 1820 Eduard Rietz (1802–1832), ein Schüler Pierre Rodes (1774–1830) und vertrauter Freund Mendelssohns.

Mendelssohns allererste Stücke für Violine und Klavier wurden sicherlich nicht nur als Kompositionsstudien geschrieben, sondern waren auch zum Musizieren bestimmt. Das übliche Duo dürfte Felix auf der Geige und Fanny am Klavier, oder Rietz auf der Geige und Felix am Klavier gewesen sein, beim Unterricht wohl Felix und Zelter mit wechselnden Instrumenten.

Die Violinsonate F-Dur ist eine der groß angelegten Kompositionen aus dieser Zeit. Die einzige Quelle, die autographe Partitur, befindet sich im ersten der

1 In der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv befinden sich außerdem drei fragmentarische Skizzen: *Sonata*, F-Dur, $\frac{3}{4}$, 33 Takte, keine Instrumentenangabe, undatiert, wohl 1820, durchgestrichen (Signatur Mus. ms. autogr. F. Mendelssohn Bartholdy 1, S. 18–19); *Sonata für Violine und Pianof.*, d-Moll, $\frac{3}{4}$, 42 Takte, undatiert, wohl 1820/21, durchgestrichen (Signatur Mus. ms. autogr. F. Mendelssohn Bartholdy 2, S. 27–28); *Sonata für Violino und Pianoforte*, Adagio, D-Dur, $\frac{6}{8}$ und Allegro molto, d-Moll, $\frac{3}{4}$, 367 Takte, undatiert, wohl die letzte Hälfte der 1820er Jahre, mit einem eigenhändigen Kürzel „L. e. g. G.“ („Lass es gelingen, Gott“) (Signatur Mus. ms. autogr. F. Mendelssohn Bartholdy 20, S. 73–79).

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Ob und wenn ja, welche Quellen Julius Rietz für seine „kritische“ Ausgabe herangezogen hatte, ist noch nicht geklärt. Jedoch ist überliefert, dass er 1862 von Joachim folgende Auskunft über das heute verschollene Autograph erhielt: „Ihren Auftrag, die Mendelssohn'sche Sonate betreffend, erfülle ich mit Freude; ich habe sofort unter der geringen Autographenzahl in meinem Besitz nachgesehen. Der erste Satz ist am 21ten Mai 1823 beendet, der 2te am 25ten Mai, der letzte am 3ten J [Juni ...]. Das Ganze ist klein und mit den bekannten zierlichen Notenköpfchen geschrieben; oft finden sich wegggestrichene Takte, Aenderungen. In der rechten Ecke der ersten Seite sind die Buchstaben L. e. g. G., die ich wie andere seiner Buchstaben als Motto nicht deuten kann. Wissen Sie etwas über ihren Sinn? Bei der Sonate ist eine von Ihrem Bruder geschriebene Violinstimme. Das Ganze ist mir als Geschenk von Frau Mendelssohn doppelt werth.“⁹ Das Kürzel „L. e. g. G.“ bedeutet, wie heute bekannt, „Lass es gelingen, Gott“; Mendelssohn trug es in den 1820er Jahren häufiger zu Beginn seiner Kompositionen ein.

Ob Julius Rietz diese Korrekturen erkundigte, ist nicht bekannt. Es ist eine zeitgenössische Annahme, dass er sich auf Mendelssohns Briefe an Joachim stützte. Grund ihres Verfalls ist, dass man fordert, dass die Terz c'–as' im letzten Kommando¹⁰. In diesem Brief wird die spätere, bestimmte Lesart festgelegt.

Der Lauesche Erstdruck ist daher von Rietzens Ausgabe und den späteren Ausgaben ab, deren Vereinheitlichungs- und „Verbesserungs“-Versuche nicht nur in Vortragszeichen, sondern auch in den Notentext eingreifen. Zu erwähnen ist neben dem Violineinsatz des zweiten Satzes die Tonfolge des Klavierparts: In Rietzens Ausgabe ist im zweiten Satz, T. 18, oberes System, die letzte untere Achtelnote des' statt d'; T. 25, oberes System, die dritte obere Achtelnote

9 Brief von Joachim an Julius Rietz vom 18. Dezember 1862, gedruckt in *Briefe von und an Joseph Joachim*, hrsg. von Johannes Joachim und Andreas Moser, Bd. 2, Berlin: Julius Bard, 1912, S. 266. Julius Rietz bereitete damals Mendelssohns Werkverzeichnis vor und erkundigte sich diesbezüglich bei Joachim. Das Verzeichnis wurde als Anhang der Briefausgabe veröffentlicht. Vgl. *Briefe aus den Jahren 1833 bis 1847 von Felix Mendelssohn Bartholdy*, hrsg. von Paul Mendelssohn Bartholdy und Carl Mendelssohn Bartholdy, Leipzig: Hermann Mendelssohn, 1863, S. 499–520.

10 Siehe Quelle C im Critical Commentary.

ces" statt c"; sowie im dritten Satz, T. 120, oberes System, die vorletzte Achtelnote es'" statt e'".

Der erste Satz stellt eine Sonatenform mit einem kurzen, leidenschaftlichen Adagio dar, das von der Violine solo im Stil eines Rezitativs gespielt wird. Als *ad libit[um]* bezeichnet, macht diese Introduktion einen metrisch freien, etwas unruhigen Eindruck. Das anschließende Hauptthema des Allegro moderato, zunächst vom Klavier allein vorgetragen, ist durch gehetzte, fallende Motive und subtile Temposchwankungen gekennzeichnet, während das aufsteigende, gedehnte Seitenthema in As-Dur einen ruhigen Kontrast dazu bietet. Im zweiten Satz wird ein edler, langsamer, dramatischer, modulierender Mittelsatz gegenübergestellt. Der dritte Satz wiederum ist eine Sonatenform, die mit schwüngenem 7/8-Takt den Charakter eines Rondos annimmt. Vor der Coda tritt wieder die Violine solo *ad libit[um]* in Adagio auf und spielt damit auf die Introduktion des ersten Satzes an. Alle drei Sätze verklingen im Pianissimo.

Sonate F-Dur (1838/1839)

Seit Mendelssohn im Herbst 1835 die Leitung des Leipziger Gewandhausorchesters übernommen hatte, trug er maßgebend das Musikleben der Stadt und machte sich weit über Deutschland hinaus in ganz Europa einen Namen. Zugleich war es für ihn eine Zeit wichtiger persönlicher Erfahrungen – der Tod seines Vaters im November 1835, seine Heirat im März 1837, die Geburt des ersten Kindes im Februar 1838. Der Komponist gelangte zu seiner schöpferischen Blütezeit. Im Jahr 1837 wandte er sich intensiv der Kammermusik zu, und bis zum nächsten Jahr entstanden nacheinander die Streichquartette op. 44, die Sonate für Violoncello und Klavier op. 45 und die dritte Violinsonate F-Dur. Aus jener fruchtbaren Zeit stammen aber auch der Psalm 95 für Soli, Chor und Orchester op. 46, *Serenade und Allegro giojoso* für Klavier und Orchester op. 43 sowie *Andante cantabile e Presto agitato* für Klavier allein¹¹. Mendelssohn entwarf ferner die Sinfonie B-Dur, die zwar fragmentarisch blieb, deren musikalischer Gedanke sich später jedoch, 1840, zu seinem *Lobgesang* op. 52 verdichtete. Nicht zuletzt begann er im Sommer 1838 die Konzeption des Violinkonzerts e-Moll¹², das er allerdings erst nach sechs Jahren vollendete.

11 Diese Werke wurden in der unten zitierten Korrespondenz von Mendelssohn mehrfach mit erwähnt.

12 Mendelssohns Brief vom 30. Juli 1838 aus Berlin an Ferdinand David in Leipzig. Vgl. *Felix Mendelssohn Bartholdy: Briefe aus Leipziger Archiven*, hrsg. von Hans-Joachim Rothe und Reinhard Szeskus, Leipzig: VEB Deutscher Verlag für Musik, 1972, S. 143.

Seiner Korrespondenz zu Folge konzipierte Mendelssohn die Violinsonate im Frühjahr 1838 während der laufenden Konzertsaison in Leipzig. In seinem Brief vom 20. Januar 1838 aus Leipzig schrieb Mendelssohn an Ferdinand Hiller (1811–1885): „Ich habe von neuen Sachen das Violin=Quartett fast fertig, eine Sonate für Pianoforte und Violine ebenfalls fast, und sechs vierstimmige Lieder (mit Frauenstimmen) vorgestern an Breitkopf u. Härtel abgeschickt, kleine Dinger, im Freien oder in Gesellschaft zu singen.“¹³ Die nächste Erwähnung der Violinsonate in seiner überlieferten Korrespondenz findet sich erst im Mai. Am 19. Mai 1838 schrieb er aus Berlin an seinen Freund Karl Klingemann in London: „Ich habe eine Menge neue Sachen, die ich Dir gern vorspielte; ein gutes neues Violinquartett und zwei neue Psalmen, und eine Sonate mit Cello und eine mit Violine, und ein Rondo für Klavier und Orchester, und Lieder u. dergl., und im Sommer mache ich eine Symphonie, auf die ich mich nicht wenig freue.“¹⁴

Erst während des Aufenthalts in Berlin, wo Mendelssohn und seine Familie den größten Teil der Sommer von April bis August verbrachten, schrieb er am 15. Juni 1838 an Ferdinand David (1810–1895), den er 1836 zum Konzertmeister nach Leipzig berufen hatte: „Jetzt fertig, und denke wir zusammen spielen den Violinpart.“¹⁵ Am 15. Juli überbrachte Hiller: „Ich habe Dir ja noch gar viel geschrieben, ich meine Rondos für Clavier, eins mit, eins ohne Orchester, zwei Sonaten, eine mit Violine, die andere mit Cello, einen Psalm und eben bin ich bei einem Violinquartett und habe eine Symphonie im Kopf, die bald vom Stapel laufen soll. In B-dur.“¹⁷

13 Vgl. Ferdinand Hiller, *Felix Mendelssohn Bartholdy: Briefe und Erinnerungen*, Köln: Du Mont-Schauberg, 1874, S. 100. In der Englischen Übersetzung wird die Violinsonate irrtümlich als Cellosonate bezeichnet: „I have almost finished the violin Quartet, and also a Sonata for piano and cello.“ Vgl. Ferdinand Hiller, *Mendelssohn: Letters and Recollections*, translated by M. E. von Glehn, London, 1874, reprinted New York: Vienna House, 1972, S.113.

14 Vgl. Karl Klingemann [Jr], *Felix Mendelssohn Bartholdys Briefwechsel mit Legationsrat Karl Klingemann in London*, Essen: Baedeker, 1909, S. 232.

15 Siehe Quelle F im Critical Commentary.

16 Vgl. *Felix Mendelssohn Bartholdy: Briefe aus Leipziger Archiven*, S. 141.

17 Vgl. Hiller 1874, S. 111–112.

Nach der Rückkehr aus Berlin spielte Mendelssohn die Sonate gewiss mit David in Leipzig. Zu diesem Zweck ließ er Eduard Henschke (1805–1854), seinen Hauptkopisten der Leipziger Zeit, eine Violinstimme anfertigen. Als Vorlage dafür diente die autographe Partitur, die Mendelssohn vor der Übergabe an den Kopisten sorgfältig durchgesehen hatte, um Artikulations- und Dynamikzeichen zu ergänzen und auch kompositorische Änderungen im ganzen Werk, aber vorwiegend im ersten und dritten Satz, einzutragen. Allerdings beschränkten sich diese Eintragungen zu meist auf den Violinpart, was Diskrepanzen zum unverändert bleibenden Klavierpart etab. Sie waren folglich in erster Linie für die Notierung der Violinstimme bestimmt. Mendelssohn ließ sein Probespiel selbst den Klavierpart übernehmen, brauchte er für sich nicht jedes Detail neu aufzuschreiben.

Henschkes Abschrift der Violinstimme trägt kein Datum, aber den Entstehungsblock lässt sie sich auf Herbst/Winter 1838 datieren.¹⁸ Auch sie enthält wiederum einige Eintragungen des Komponisten: Mendelssohn prüfte die Abschrift nach ihrer Anfertigung auf korrigierte Abschreibfehler, ergänzte Artikulations- und Dynamikzeichen und nahm wiederum bei dieser Gelegenheit kompositorische Änderungen vor. Teil dieser Änderungen trug Mendelssohn auch in die autographe Partitur ein. Allerdings skizzierte er sie dort nur flüchtig: Der undeutlich notierte Violinpart weicht teilweise von den Korrekturen in der Violinstimme ab, und der dazugehörige Klavierpart fehlt fast völlig. Diese Überarbeitung kann daher nicht als abgeschlossen betrachtet werden. Schließlich war Mendelssohn mit seiner Sonate offensichtlich nicht zufrieden und bezeichnete sie am Neujahrstag 1839 als „eine schlechte Sonate“¹⁹.

Im Sommer 1839 schien er sich die Zeit zur Revisionsarbeit zu nehmen, obwohl er in seiner überlieferten Korrespondenz nicht von einer Revision des alten Werkes, sondern von „einer (neuen) Sonate“ sprach. Aus Frankfurt am Main berichtete Mendelssohn an seine Schwester Fanny, dass er an einer Violinsonate arbeite und dass der erste Satz fertig sei: „Ich schreibe an einem Trio (das erste Stück ist fertig), an einer

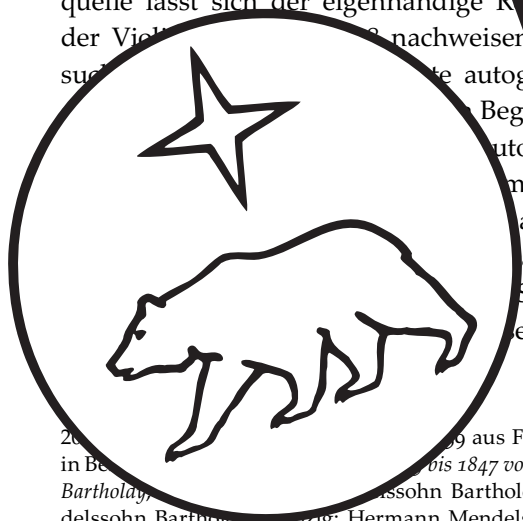
18 Siehe Quelle G im Critical Commentary.

19 In seinem Brief vom 1. Januar 1839 aus Leipzig schrieb Mendelssohn an Klingemann in London: „Von neuen Sachen habe ich eine Sonate für Pianoforte und Cello, die Dir hoffentlich gefallen wird; 3 Violinquartette (dedié au prince royal de Suède) – ich will mich vornehm machen – ein neuer Psalm in es dur beinah' fertig, und eine Symphonie in b dur angefangen. Eine schlechte Sonate für Piano und Geige, und diverse Lieder mit und ohne Worte zähle ich nicht.“ Vgl. Klingemann 1909, S. 236.

Violinsonate (dito), an einer Symphonie (nicht dito).“²⁰ Seinem Leipziger Verlag teilte er auch mit: „Ich schreibe an einer neuen Violinsonate für F. Kistner.“²¹ Er dachte also zu diesem Zeitpunkt durchaus an eine Veröffentlichung. Gut einen Monat später schilderte er David seine Monate in Frankfurt: „Ich habe mich ... die letzten zwei Monate in Frankfurt ganz himmlisch amüsirt; ich kanns Dir nicht beschreiben, wie reizend schön die Gegend in dem schönen Wetter, wie angenehm das Leben mit den guten Bekannten war ... Auch fleißig bin ich ziemlich gewesen ... ich habe ein Trio, ein Heft vierstimmiger Lieder, im Freien zu singen, drei Orgelstücke dort fertig gemacht, auch an der Symphonie und anderen Sachen wieder angefangen,“ und fügte dann hinzu: „Ich habe ein erstes Stück zu einer Sonate für Clavier und Violine gemacht, da bin ich neugierig, ob Dir das gefällt.“²²

Dieser Ausdruck erscheint etwas rätselhaft, zumal David die Sonate aus dem vorigen Jahr gut kannte. Zudem gibt es bislang keine Hinweise auf eine weitere Violinsonate²³. Als einzige entsprechende Notizquelle lässt sich der eigenhändige Revisionsversuch der Violinsonate nachweisen²⁴. Dieser Versuch ist in der autographen Partitur

am Beginn der Durchführung des ersten Satzes zu sehen. Die autographen Partitur ist zwar vom 18. Juni 1839 datiert, aber im Zusammenhang mit den zitierten Briefen hat danach aber die Sonate verloren. Sie ist jetzt.



20 Brief vom 18. Juni 1839 aus Frankfurt an Fanny Mendelssohn Bartholdy. Vgl. *Felix Mendelssohn Bartholdy: Briefe an deutsche Verleger*, hrsg. von Rudolf Elvers, Berlin: Walter de Gruyter & Co., 1968, S. 306, 308.

21 Mendelssohns Brief vom 17. Juni 1839 aus Frankfurt an Kistner in Leipzig. Er bezieht sich auf Kistners Frage vom 14. des Monats: „Wie sieht es denn aus mit der Walpurgisnacht und den Violinsonaten ... und der neuen Oper?“ Vgl. *Felix Mendelssohn Bartholdy: Briefe an deutsche Verleger*, hrsg. von Rudolf Elvers, Berlin: Walter de Gruyter & Co., 1968, S. 306, 308.

22 Mendelssohns Brief vom 24. Juli 1839 aus Hirschheim an Ferdinand David in Leipzig. Vgl. Julius Eckardt, *Ferdinand David und die Familie Mendelssohn-Bartholdy*, Leipzig: Verlag von Duncker & Humblot, 1888, S. 117, 119.

23 Die in der Fußnote 1 genannten fragmentarischen Skizzen, jeweils ohne Datum, kommen hier nicht in Frage, weil sie sich sowohl stilistisch als auch philologisch früher datieren lassen. Die Existenz einer verschollenen Violinsonate ist immerhin nicht auszuschließen. Im Mendelssohn-Werkverzeichnis (erscheint 2009) wird eine Violinsonate aus dem Jahr 1839 ohne Quelle angegeben. Ich bedanke mich bei Herrn Dr. Ralf Wehner von der Leipziger Ausgabe der Werke von Felix Mendelssohn Bartholdy für diese Information und für weiterführende Gespräche.

24 Siehe Quelle H im Critical Commentary.

Somit bleibt Mendelssohns dritte Violinsonate letztlich unfertig und ist in quellenphilologischer Hinsicht nicht leicht zu edieren. Überliefert sind, wie oben erwähnt, drei Quellen: 1) die autographen Partitur, datiert mit dem 15. Juni 1838 und mit zahlreichen Korrekturen vom Herbst/Winter 1838; 2) die Abschrift der Violinstimme mit eigenhändigen Eintragungen vom Herbst/Winter 1838; 3) die zweite, fragmentarische autographen Partitur vom Sommer 1839, die nur bis knapp zum Beginn der Durchführung des ersten Satzes vorliegt. Als 1953 der renommierte Geiger Yehudi Menuhin diese Sonate zum ersten Mal veröffentlichte, bezog er sich zwar auf die Quellen, behandelte sie jedoch sehr frei. Er versuchte, den gesamten abschließenden Zustand des Werkes, den der Komponist weder vollendet noch fertiggestellt ließ, zu rekonstruieren: Fehlende Takte und Noten wurden ergänzt; darüber hinaus wurde die ganze Sonate durch zahlreiche Änderungen und Zusätze ausgeschmückt; für den ersten Satz wurden dabei auch Elemente aus dem fragmentarischen Revisionsversuch herangezogen²⁵.

Im Unterschied zu Menuhins Ausgabe bietet die vorliegende Edition Mendelssohns authentischen Text: Das erste Stadium der autographen Partitur (1838) ist als erste Fassung dargelegt, und der erste Satz wird nach der zweiten (fragmentarischen) autographen Partitur (1839) in einer zweiten Fassung wiedergegeben. Die erste Fassung repräsentiert dabei den einzigen vom Komponisten abgeschlossenen Zustand des Werkes. Sie ist zwar in Bezug auf die Vortragszeichen unvollständig, aber dieser Mangel ließ sich meistens beheben, indem die späteren Eintragungen als Referenzen hinzugezogen wurden (zum ausführlichen Editionsprinzip vgl. Critical Commentary). Es sei noch erwähnt, dass diejenigen Vortragszeichen, die von Mendelssohn später in die Partitur eingetragen wurden und als Ergänzung des frühen Stadiums betrachtet werden können, mit besonderer Kennzeichnung in die Edition aufgenommen werden, nämlich in runden Klammern (Akzente, Dynamik, Ornamente und Staccato-Punkte) bzw. mit Strich (Bogen). Die zweite Fassung des ers-

25 Zur detaillierten Erörterung der Eigenheiten von Menuhins Ausgabe vergleiche Friedhelm Krummacher, *Mendelssohn – der Komponist: Studien zur Kammermusik für Streicher*, München: Wilhelm Fink Verlag, 1978, S. 93–94, 110–113, 369–370. Krummachers Monographie bietet gründliche Werkinterpretationen von Mendelssohns Kammermusik, einschließlich der Violinsonaten. Zu editorischen Problemen der F-Dur-Sonate 1838/1839 siehe auch ders., „Opera imperfecta? – Editorische Fragen in Mendelssohns Kammermusik,“ in *Vom Erkennen des Erkannnten: Musikalische Analyse und Editionsphilologie: Festschrift für Christian Martin Schmidt*, hrsg. von Friederike Wittmann, Thomas Ahrens und Heinz von Loesch, Wiesbaden: Breitkopf & Härtel, 2007, S. 227–244, vor allem 237–241.

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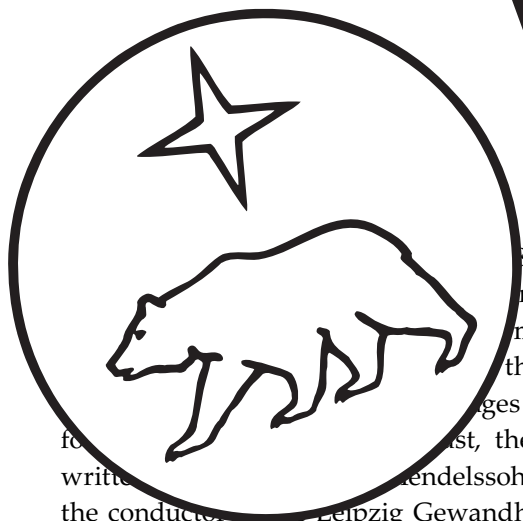
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music or book retailer or in our webshop.

Akzidentien nach den heute gültigen Regeln weggelassen, jedoch im Critical Commentary erwähnt. Die Notationsweise einschließlich der Teilung der Klavierstimme auf das obere bzw. untere System wurde im Prinzip den heutigen Regeln angepasst, jedoch in den Fällen, wo die Originalnotation die Satzstruktur anschaulich macht und beim Spielen sinnvoll wirkt, wurde sie behalten. Zur Kennzeichnung durch runde Klammern oder durch mit einem Strich versehene Bögen in der Sonate F-Dur (1838) vergleiche die Werkbeschreibung oben sowie den Critical Commentary: Diese Vortragszeichen stammen zwar von Mendelssohns eigener Hand, aber aus späterer Zeit. Die Violinstimme wird in zwei Versionen vorgelegt: Die Urtext-Stimme ist mit der Partitur identisch, hingegen wurden in der eingerichteten Violinstimme Fingersätze und andere spieltechnische Hilfszeichen von Takeshi Kiriyaama hinzugefügt. Die philologischen und editorischen Fragen werden im Critical Commentary im Einzelnen erläutert. Sowohl

verschiedene Lesarten als auch kompositorische Revisionen von Mendelssohn sind dort aufgeführt.

Die Herausgeber danken der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (Herrn Roland Schmidt-Hensel) und Bodleian Library, University of Oxford (Herrn Peter Ward Jones) für ihre freundliche Hilfe und Genehmigung, die Quellen für die vorliegende Edition zugänglich zu machen. Die Verfasserin des Vorworts sowie des Critical Commentary ist darüber hinaus Frau Regina Back (Hamburg), Herrn Prof. Dr. Dr. h. c. Friedhelm Krummacher (Kiel), Herrn Prof. Dr. Christian Martin Schmidt (Berlin), Herrn Dr. Ralf Wehner (Leipzig) und Herrn Douglas Woodfull Harris (Kassel) für ihre Unterstützung und hilfreiche Gespräche zu Dank verpflichtet.

Tokyo, Oktober 2008
Hilomi Yoshino



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PREFACE

1847) left behind in F major (1820), in F major (1838–39), the considerable ages of eleven and for the last, the last one was written when Mendelssohn was already the conductor of the Leipzig Gewandhaus Orchestra. Of these three sonatas only the second was seen into print by the composer himself: the F-minor Sonata, which appeared in 1825 as op. 4. Though it struck a chord with connoisseurs and amateurs alike, it failed

to take hold in the violin repertoire. The other two sonatas, both in F major, were neither published nor publicly performed during the composer's lifetime: they remained completely unknown to the world of music until after the Second World War, when they resurfaced in manuscript and were issued in print. Still, to the present day, Mendelssohn's three violin sonatas have not had their proper due, much less the popularity enjoyed by his famous Violin Concerto in E minor, op. 64.

The present publication constitutes the first complete scholarly-critical edition of these sonatas. Its aim is to present these little-known works in complete form to performers and scholars. The source-critical and editorial questions are discussed in detail in the preface and critical commentary. The most important result of these questions is a new, complete, indeed the very first, critical edition of the F major Sonata of 1838–39. Taking into account the complex state of its sources, the editors decided to present the work in two versions: Version 1, which Mendelssohn completed in three movements in 1838 but considered unworthy of public performance, and the fragmentary Version 2 of the first movement,

1 The Music Department (with Mendelssohn Archive) of the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz also preserves three fragmentary sketches: a *Sonata* in F major, $\frac{3}{4}$ time, 33 bars, with no instrument indications (undated but probably 1820), crossed out (shelf mark: *Mus. ms. autogr. F. Mendelssohn Bartholdy 1*, pp. 18–19); a *Sonata* for violin and piano in D minor, $\frac{3}{4}$ time, 42 bars (undated but probably 1820–21), crossed out (shelf mark: *Mus. ms. autogr. F. Mendelssohn Bartholdy 2*, pp. 27–28); and a *Sonata* for violin and piano (367 bars), marked “Adagio” (D major, $\frac{3}{8}$ time) and “*Allegro molto*” (D minor, $\frac{3}{4}$ time), undated but probably from the latter half of the 1820s, with autograph abbreviation “*L. e. g. G.*” for “*Lass es gelingen, Gott*” (“Let it succeed, God”) (shelf mark: *Mus. ms. autogr. F. Mendelssohn Bartholdy 20*, pp. 73–79).

of which he wrote out only the first 151 bars in 1839, and which has been completed for the purposes of our edition.

Sonata in F major (1820)

From the age of ten Mendelssohn took lessons in composition from Carl Friedrich Zelter (1758–1832) and made astonishingly rapid progress. After receiving a basic training in figured bass and counterpoint, the young composer began to turn out, over the next few years, a great many fugues, sets of variations, and isolated movements as well as several sonatas. Much of this material is for violin and piano, the instruments with which he was familiar from early childhood.

Mendelssohn and his sister Fanny (1805–1847) first learned to play the piano from their mother Lea. While the family was staying in Paris in 1816, the two children took lessons from the renowned pianist Marie Bigon (1786–1820) and studied chamber music with Pierre Baillot (1771–1842), a violinist from the school of Giovanni Battista Viotti (1755–1824). From 1817 on they were taught by the famous Berlin piano teacher Ludwig Kroll (1775–1839). Like his sister, Felix soon developed into a accomplished pianist: by 1818 he was already performing in his first public concert, and his reputation throughout Europe grew through his appearances as a soloist. Although he remained an active pianist throughout his career, playing orchestral piano and chamber music only among friends, he also played the viola in later years. His first teacher was Carl Wilhelm Henning, and his close friend Eduard Rietz, who was also a pianist, and Pierre Rode (1774–1830).

Mendelssohn's early pieces for violin and piano were not only more than compositional exercises and were intended for performance. The standard duo would have featured Felix on the violin and Fanny at the piano, or Rietz on the violin and Felix at the piano. During lessons, Felix and Zelter would have played both instruments in alternation.

The F-major Sonata is one of Mendelssohn's large-scale compositions from this period. The sole source is the autograph score, located in the first volume of his posthumous estate.² Though undated, it can be assigned to summer and autumn 1820 by virtue of the volume's chronological arrangement.³ Mendelssohn's

handwriting betrays his youth: it is not as fair and tidy as in his later years and contains occasional inaccuracies and ambiguities. Especially problematical are the accidentals, which are frequently omitted or look almost identical. In several passages, such as bars 113–22 of movement 2, it is thus difficult to follow his attempts at modulation. The autograph is almost devoid of phrasing, articulation, and dynamic marks. In order to keep this youthfully exuberant work fresh and alive in performance, we recommend playing it with subtle articulation and dynamics consistent with the performance practice of Mendelssohn's era. Judicious embellishment and a certain amount of improvisation may well prove helpful in this respect.

Mendelssohn's first Violin Sonata reveals that the boy already had a basic mastery of compositional technique and was familiar with traditional forms. Like the other two sonatas, it consists of three movements, with a slow movement in the middle. The opening movement is in a monothematic sonata-allegro form: the straightforward motif introduced by the solo violin, with its descending arpeggio, pervades the entire movement. The middle movement, marked *Andante*, opens with a theme in F major followed by four variations. The expansive 72-bar final variation was added at a later date, after Mendelssohn had crossed out the original twelve-bar concluding variation. The autograph also contains a four-bar introduction which, however, was later crossed out (see Critical Commentary). The third movement, in F major, is likewise in a monothematic sonata-allegro form. This time the design is more lively and humorous, with rapid figures frequently interrupted by abrupt rests. All in all, the first Sonata proves to be a cheerful and uninhibited piece of juvenilia.

Sonata in F minor, op. 4 (1823)

Mendelssohn's next violin sonata was written in May and June 1823, three years after the first. Unlike the cheerful character of the earlier Sonata, here we find a dark, serious inflection in the minor mode – a trend also noticeable in his other works of the period, including the piano quartets in C minor, op. 1 (1822) and F minor, op. 2 (1823), the Viola Sonata in C minor (1823–24), the Symphony in C minor, op. 11 (1824) and the Piano Quartet in B minor, op. 3 (1825).

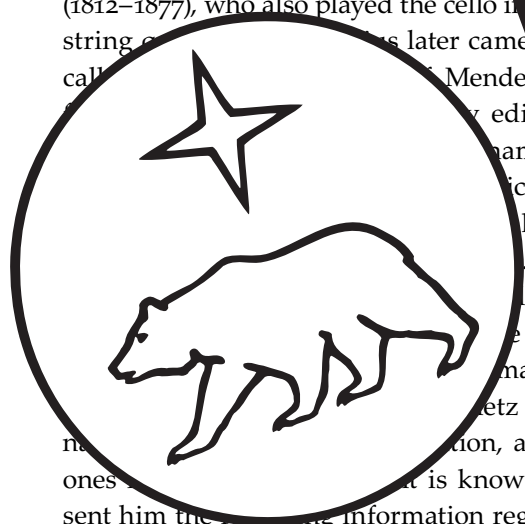
pp. 83–86 and 90–97. It is preceded by the dates 1 July 1820 on p. 71 and, in a non-autograph hand, 13 July 1820 on p. 75. There are no further dates in the first volume following this sonata, but the cover label of the second volume bears the inscription "begun on 3 December 1820" in Mendelssohn's hand.

² See Source A in the Critical Commentary.

³ The first volume in Mendelssohn's posthumous estate comprises fifty leaves and contains compositions and drafts written between March and autumn 1820. The violin sonata appears on

In 1848, after Mendelssohn's death, the autograph of the violin sonata was bequeathed by his widow Cécile to the violinist Joseph Joachim (1831–1907) and has long been considered lost.⁴ Presumably the work was performed immediately after its inception at one of the Sunday concerts that took place in the Mendelssohn home from 1821 on. It is known that Eduard Rietz, a regular and active participant in these concerts, played the sonata there with Fanny on 10 April 1825.⁵ The following day Fanny wrote to her brother, then staying in Paris: "After our meal I played her [Marianne Müller] your F-minor Sonata with Ritz [*recte*: Rietz], who this time did a quite satisfactory job of the Adagio." In summer 1825 the sonata was published as op. 4, with a dedication to Rietz, by Laue in Berlin.⁶ As Laue passed his publishing operations to Hofmeister of Leipzig in 1832, op. 4 also appeared with the imprint of the Leipzig publishers from 1833 on.⁷ These editions from the two publishing houses are identical.

Another figure present at the Sunday concert of 10 April 1825 was Eduard's younger brother Julius Rietz (1812–1877), who also played the cello in Mendelssohn's string quartets. He later came to edit the so-called "Bärenreiter" edition of Mendelssohn's works.



Julius Rietz's editorial changes were not only limited to dynamics but sometimes to the melodic line. In the case of the first movement, he alters the octave of the final note (m. 10), as given in the autograph (c''–a'), thereby creating a more dramatic opening of the movement. Rietz drew on original sources, and if so which ones. It is known that Joachim sent him the following information regarding the lost autograph in 1862: "I am delighted to meet your request regarding Mendelssohn's sonata, and immediately looked through the small number of autographs in my possession. The first movement was finished on 21 May 1823, the second on 25 May, and the last on 3 June [...]. The whole is written in a small hand with the familiar tiny note-heads; many bars are crossed out,

and there are frequent alterations. In the right-hand corner of the first page are the letters *L. e. g. G.*, which, like other abbreviations of his, I am unable to decipher as a motto. Do you perhaps know what they mean? The sonata has a violin part written out by your brother. The whole is worth twice its value to me, being a gift from Frau Mendelssohn."⁹ Today we know that the abbreviation "*L. e. g. G.*" stands for "*Lass es gelingen, Gott!*" ("Let it succeed, God"), a phrase that Mendelssohn frequently inserted at the beginning of his compositions in the 1820s.

It is unknown whether Julius Rietz inquired about authorial emendations, but there exists a contemporary handwritten copy of the violin part that allows us to draw conclusions about Mendelssohn's process of revision. A comparison with the printed editions reveals that the violin entrance with the descending third c''–a' in movement 2 may well have been changed to e''–e''' only at the final stage of the compositional process.¹⁰ If so, Rietz decided in favor of the earlier rejected reading rather than the later one that Mendelssohn intended for publication.

As our edition follows the Laue print, we depart from Rietz's edition and all later editions based on it, which not only attempt to harmonize and "improve" the expression marks but interfere in the compositional fabric. Besides the violin entrance in movement 2, several pitches in the piano part should also be mentioned: Rietz's edition gives the final lower eighth-note in m. 18 of movt. 2 (top staff) as d'' rather than d', the third upper eighth-note in m. 25 of the top staff as c'' rather than c', and the penultimate eighth-note in m. 120 of movt. 3 (top staff) as e''' rather than e''.

The first movement is in sonata-allegro form with a brief and passionate Adagio played in the manner of a recitative by the solo violin. This introduction, being marked "*ad libit[um]*," thus makes a rhythmically free, slightly agitated impression. The main theme of the following Allegro moderato, initially stated by the piano alone, is distinguished by harried descending motifs and subtle variations of tempo, with the broad ascending second theme in A-flat major offering a tranquil contrast. In the second movement, a noble

4 See Source [B] in the Critical Commentary.

5 See *The Letters of Fanny Hensel to Felix Mendelssohn*, collected, edited and translated with introductory essays and notes by Marcia J. Citron (New York: Pendragon Press, 1987), p. 376.

6 See Source D in the Critical Commentary. Reviews of the first edition appeared in the *Allgemeine Musikalische Zeitung* 27, no. 31 (3 August 1825), cols. 531–32, and *Berliner Allgemeine Musikalische Zeitung* 2, no. 46 (16 November 1825), pp. 365–67.

7 See Source E in the Critical Commentary.

8 See *The Letters of Fanny Hensel to Felix Mendelssohn* (1987), p. 376.

9 Letter of 18 December 1862 from Joachim to Julius Rietz, reproduced in *Briefe von und an Joseph Joachim*, ed. Johannes Joachim and Andreas Moser, vol. 2 (Berlin: Julius Bard, 1912), p. 266. At that time Rietz was preparing the catalogue of Mendelssohn's works and sent an inquiry to Joachim about them. The catalogue was published as an appendix to the edition of the correspondence: see *Briefe aus den Jahren 1833 bis 1847 von Felix Mendelssohn Bartholdy*, ed. Paul Mendelssohn Bartholdy and Carl Mendelssohn Bartholdy (Leipzig: Hermann Mendelssohn, 1863), pp. 499–520.

10 See Source C in the Critical Commentary.

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through, it was not necessary to write out every detail for his own use.

Henschke's copy of the violin part is undated, but by following events we can place it in autumn and winter of 1838.¹⁸ It, too, contains several inscriptions from the composer: Mendelssohn vetted the copy after it was finished, correcting copyist's errors, adding articulation and dynamic marks, and again making changes to the compositional fabric. He also entered some of these changes in the autograph score, albeit hastily: the indistinctly notated violin staff sometimes departs from the corrections in the violin part, and the associated piano part is left almost completely blank. Thus, this revision must be regarded as unfinished. In the end, Mendelssohn was obviously dissatisfied with the piece, referring to it on New Year's Day 1839 as "a poor sonata."¹⁹

In summer 1839 Mendelssohn seems to have found time for the revision work, although his surviving correspondence speaks of "a (new) sonata" rather than a revision of a pre-existing piece. Writing from Frankfurt am Main, he told his sister Fanny that he was working on a sonata and that the first movement "I'm writing a trio (the sonata (alto)), and a new violin sonata (alto), and a new violin sonata (alto). I was perfectly satisfied with David a good while in Frankfurt: Frankfurt over a long time, you how delightful and how agreeable my circumstances ... I was also fairly satisfied with a trio there, as well as a volume of local partsongs to be sung out of doors

and three organ pieces, and have returned to the symphony and other things." He then added: "I've finished the first movement of a sonata for piano and violin, and am curious to see whether you'll like it."²²

This turn of phrase is somewhat puzzling, especially as David was well acquainted with the sonata from the previous year. Nor has any evidence of another violin sonata yet come to light.²³ The only known musical source of any relevance is an attempted revision of the violin sonata that Mendelssohn carried out in 1838.²⁴ This attempt, inserted in the above-mentioned autograph score, breaks off shortly after the beginning of the development section in movement 1: the autograph is undated, but can be assigned to summer 1839 if we view it in relation to the letters cited above. Thereafter, however, Mendelssohn obviously lost interest in the sonata and never resumed the work of revision.

In consequence, Mendelssohn's third Violin Sonata ultimately remained unfinished and, from a source-critical standpoint, is difficult to edit. As mentioned above, there are three extant sources: 1) the autograph score, dated 15 June 1838 and covered with the revisions of autumn and winter 1838; 2) the handwritten copy of the violin part with autograph inscriptions dating from autumn and winter 1838; and 3) the fragmentary second autograph score of summer 1839, which ends shortly after the opening of the development in movement 1. When the distinguished violinist Yehudi Menuhin published this sonata for the first time in 1953, he drew on the sources but treated them in a very cavalier manner, attempting to reconstruct the projected definitive state of a work that was neither complete nor free of errors as the composer left it. He added missing bars and notes and embroidered the entire sonata with numerous changes and emendations, drawing on elements from the fragmentary revision for use in the first movement.²⁵

18 See Source G in the Critical Commentary.

19 On 1 January 1839 Mendelssohn wrote as follows from Leipzig to Klingemann in London: "Regarding new pieces, I have a sonata for piano and cello that I hope you will like and three violin quartets *dedié au prince royal de Suède* (I want to make myself respectable); I've almost finished a new Psalm in E-flat major and have started a symphony in B-flat major. I'm not counting a poor sonata for piano and violin and diverse songs without words." See Klingemann 1909, p. 236.

20 Mendelssohn's letter of 18 June 1839 from Frankfurt to Fanny in Berlin. See *Briefe aus den Jahren 1833 bis 1847 von Felix Mendelssohn Bartholdy*, ed. Paul Mendelssohn Bartholdy and Carl Mendelssohn Bartholdy (Leipzig: Hermann Mendelssohn, 1863), p. 193.

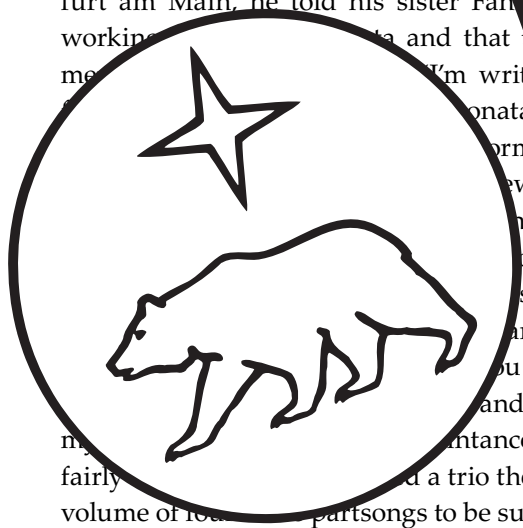
21 Mendelssohn's letter of 17 June 1839 from Frankfurt to Kistner in Leipzig. He refers to Kistner's inquiry of 14 June: "How are things with the *Walpurgisnacht* and the violin sonatas ... and the new opera?" See *Felix Mendelssohn Bartholdy: Briefe an deutsche Verleger*, ed. Rudolf Elvers (Berlin: Walter de Gruyter & Co., 1968), pp. 306 and 308.

22 Mendelssohn's letter of 24 July 1839 from Horchheim to Ferdinand David in Leipzig. See Julius Eckardt: *Ferdinand David und die Familie Mendelssohn-Bartholdy* (Leipzig: Duncker & Humblot, 1888), pp. 117 and 119.

23 The fragmentary sketches mentioned in note 1, all undated, are disqualified because their style and paper place them at an earlier date. Still, the existence of a lost violin sonata cannot be dismissed out of hand. The Mendelssohn thematic catalogue (to appear in 2009) will list a violin sonata of 1839, without source. I wish to thank Dr. Ralf Wehner of the Leipzig edition of the Mendelssohn's works for kindly supplying this information and for his helpful discussions.

24 See Source H in the Critical Commentary.

25 For a detailed discussion of the peculiarities of Menuhin's edition see Friedhelm Krummacher: *Mendelssohn – der Komponist: Studien zur Kammermusik für Streicher* (Munich: Wilhelm Fink, 1978),



Bärenreiter
Leseprobe
Sample page

Unlike Menuhin's publication, the present edition presents the musical text as authorized by the composer: the early stage of the autograph score (1838) appears as Version 1, and the first movement appears in a Version 2 based on the fragmentary second autograph score (1839). Version 1 represents the only finished state of the work from the composer's pen. Though incomplete as far as expression marks are concerned, this shortcoming can usually be remedied by drawing on the later inscriptions for reference purposes (a detailed account of the editorial method appears in the Critical Commentary). It should also be mentioned that those expression marks which Mendelssohn later entered into the score, and which can be viewed as additions to the early stage, have been included in the edition, identified either by parentheses (for accents, dynamic marks, ornaments, and staccato dots) or by a vertical stroke (slurs). Version 2 of the first movement can be edited without difficulty up to the point where it breaks off. The additional bars 352–318 have been supplied by Takeshi Kiriya, then by making Version 2 of the first movement not only of interest to scholars being performed.

That is a sonata-allegro form of br... the piano has stated the duo, and... enters with the same theme. In... is placed an octave lower... n. 9), thereby allowing the... initially in the same reg... octave transpositions (see... continue with... l... p... version 2). Further, the dotted... theme (Version 1, mm. 34ff.)... mm. 35ff.), and the syncopated... the transition to the concluding sec... Version 1, mm. 64ff.) have been changed to repeated eighth-notes (Version 2, mm. 67ff.). These rhythmic alterations add even greater effect to the opening of the development section, now accompanied by a new syncopated rhythm (Version 2, mm. 117ff.). Whereas the dynamics in Version 1 vary between *f* and *p* (mm. 91ff.), Version 2 initially strives toward an extended climax at *ff* (mm. 92ff.) only to reach a point of repose with

p/pp at the end of the exposition (mm. 110ff.). The revision leads to changes in the periodic structure, as happens in the piano part at the opening (Version 2, m. 8) and later to the second theme, which Mendelssohn repeatedly reworked. Here we can descry that the previously deleted bars have been reinstated (musical example 1838–1 in the Critical Commentary; Version 1, m. 48; Version 2, mm. 49–50).

The second movement is a lyrical adagio in which the two instruments maintain a dialogue with song-like melodies. The sixteenth-note figures in the accompaniment are occasionally resemble a recitative – a technique characteristic of Mendelssohn's later music. The autograph contains many minor corrections, usually in the violin part, and lacks the abbreviation "*H. D. m.*" at the opening of the movement. This abbreviation, which stands for "*Hilf Du mir*" ("Give me thy aid"), regularly appears at the beginning of Mendelssohn's compositions roughly from 1825 on. As it is found at the opening of movements 1 and 3, its absence in movement 2 seems to suggest that the movement may already have been finished in the composer's mind, or perhaps in sketches, when he came to write out the

The third movement is a roguish waltz with four refrains and three couplets that can be rendered schematically as R1-C1-R2-C2-R3-C3-4. The theme of the refrain, consisting of sixteenth-note figures, has the character of a *propetium mobile*, whereas the couplet theme, in eighth-notes, recalls a scherzo. In the autograph this theme still had a dotted rhythm in the first full draft (C1, mm. 25ff.) in order to enhance the roguish effect, but this would be less effective, indeed unplayable, at the specified tempo (*Assai vivace*). In the next full draft Mendelssohn already wrote it out in eighth-notes (C2, mm. 103ff. and then C3, mm. 159ff.) and later changed C1 to eighth-notes as well. Though the third movement survives only in Version 1, it contains the greatest number and variety of alterations and the most extensive deletions. Of the 235 bars in Version 1, thirty-five were deleted in the autograph. The most heavily revised sections are the couplets. In C1 the cadence (m. 34) has been shifted from C major to A minor, and the violin figures that follow have been changed to eighth-note chords. C2 was transposed from A minor to B-flat major and abridged piecemeal. After multiple corrections, C3 was eliminated entirely, thereby heavily altering the movement's structure.²⁶ As most of these important changes were only hastily written down, they cannot

pp. 93–94, 110–13 and 369–70. Krummacker's monograph offers solid interpretations of Mendelssohn's chamber music, including the violin sonatas. Editorial problems concerning the F-major Sonata of 1838–39 are also discussed in idem: "Opera imperfecta? – Editorische Fragen in Mendelssohns Kammermusik," *Vom Erkennen des Erkannten: Musikalische Analyse und Editionsphilologie: Festschrift für Christian Martin Schmidt*, ed. Friederike Wittmann, Thomas Ahrens, and Heinz von Loesch (Wiesbaden: Breitkopf & Härtel, 2007), pp. 227–44, esp. 237–41.

26 Further information can be found among the special comments in the Critical Commentary.

be regarded as definitive. Mendelssohn left behind his F-major Sonata of 1838–39 as an unfinished work with unfinished corrections. The new Bärenreiter edition is designed to present this work to full advantage in its complete form.

NOTES ON THE EDITION

The present volume is a scholarly-critical edition rigorously based on the sources while also serving the needs of today's performers. Editorial additions are identified by square brackets (accidentals, dynamics, tempo marks, staccato dots, and accents), broken lines (slurs, crescendo and diminuendo hairpins), or asterisks in the main body of the music. Shorthand notation has generally been written out in full. Obvious scribal errors have been corrected without comment in the main body of the music; redundant accidentals have been omitted in accordance with modern usage, but are mentioned in the Critical Commentary. The style of notation, including the division of the hands between the upper and lower staves, has been basically unchanged, except in those

places where the original sheds light on the work, if retained in order to avoid confusion in the case of crossed staves in

the F-major Sonata (1838) is discussed in the above description of the work and in the Critical Commentary: these expression marks, though written in Mendelssohn's hand, originated at a later date. The violin part is presented in two versions: the Urtext part is identical to the one in the score, whereas the second violin part has been marked up with fingering and other performance aids by Takeshi Kiriyaama. Editorial and source-critical questions are dealt with in detail in the Critical Commentary, which lists alternative readings as well as Mendelssohn's compositional revisions.

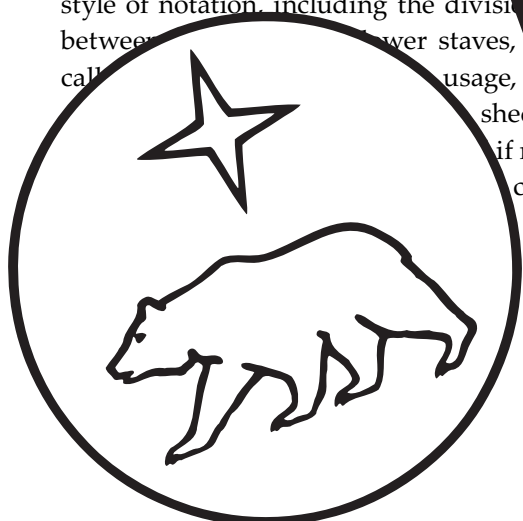
The editors wish to express their thanks to the Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (Johanna Schmidt-Hensel) and Bodleian Library, University of Oxford (Peter Mark Jones) for their assistance and for granting access to the sources as well as permission to publish material from their collection.

The present author is also grateful to Regina Back (Hamburg), Friedhelm Grumshammer (Kiel), Christian Martin Schöne (Berlin), Ralf Wenner (Leipzig) and Douglas Woodfull-Harris (Kassel) for their support and helpful suggestions.

Tokyo, October 1998

Hiroaki Hoshino

(translating by J. Bradford Robinson)



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Sonate F, 1. Fassung (1838), Quelle F (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Signatur Mus. ms. autogr. F. Mendelssohn Bartholdy 30, S. 193), 1. Satz, T. 1–33. / Sonata in F major, version 1 (1838), Source F (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Signatur Mus. ms. autogr. F. Mendelssohn Bartholdy 30, p. 193), mvt. 1, mm. 1–33.



Sonate F, 2. Fassung (1839), Quelle **H** (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Signatur *Mus. ms. autogr. F. Mendelssohn Bartholdy 30*, S. 195), 1. Satz, T. 1–34. / Sonata in F major, version 2 (1839), Source **H** (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Signatur *Mus. ms. autogr. F. Mendelssohn Bartholdy 30*, p. 195), mvmt. 1, mm. 1–34.



Sonate F, 1. Fassung (1838), Quelle G (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Signatur Mus. ms. autogr. F. Mendelssohn Bartholdy 30, Beilage 3, S. 12), 3. Satz, T. 123–174. Quelle G legt mit Mendelssohns Korrekturen Schicht IV der ersten Fassung dar; die Taktzahlen entsprechen Schicht I. Vgl. den Critical Commentary. / Sonata in F major, version 1, Source G (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Signatur Mus. ms. autogr. F. Mendelssohn Bartholdy 30, supplement 3, p. 12), mvmt. 3, mm. 123–74. Source G presents layer IV of version 1 with Mendelssohn's corrections; the bar numbers correspond with layer I; cf. Critical Commentary.

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15

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28

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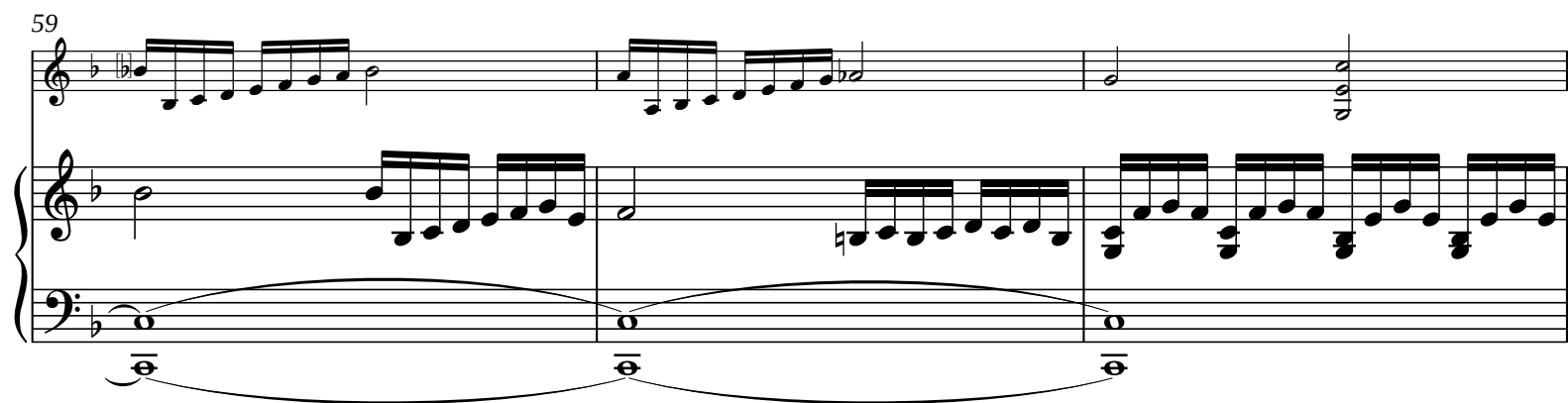
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56



59



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87



90



92b



95



98



Andante



The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for a single melodic line and piano accompaniment. The tempo is marked "Andante". The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The score is divided into measures, with measure numbers 9, 17, and 33 indicated. A large, stylized logo is overlaid on the score, featuring a bear walking to the right and a five-pointed star above it, all enclosed within a circle. The text "Bärenreiter Leseprobe" is written across the logo in a large, bold, sans-serif font. The score includes various musical notations such as notes, rests, and bar lines.

41



49



55



61

pizz.

stacc.



67



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108

114

120

126

137

*) Vgl. /Cf. Critical Commentary

Red.

145

smorz.

Presto

6

arco

17

23

29

34

39

43

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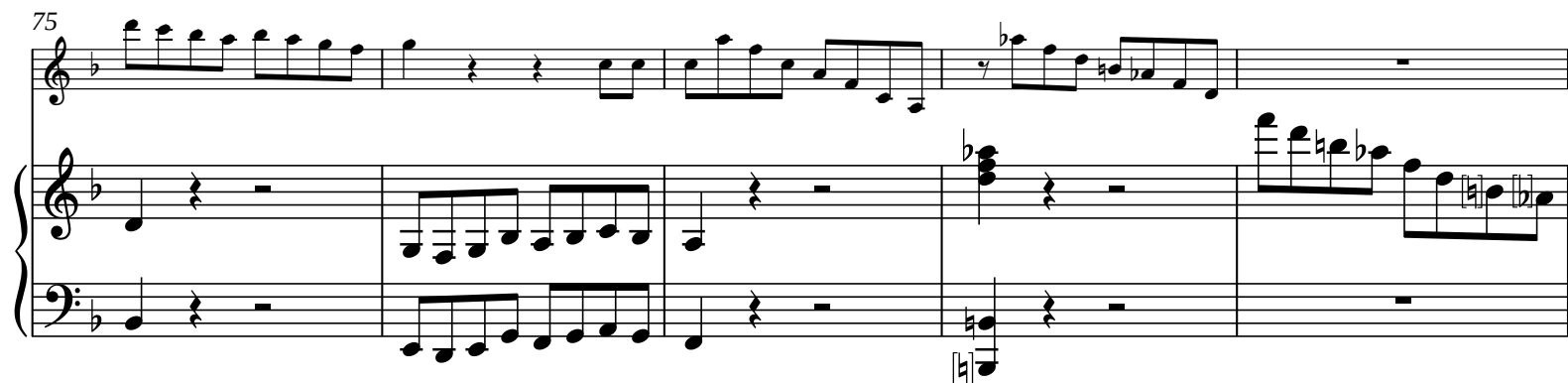
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75



80



85



90



96



101

pizz.

106

arco

113



125

pizz.

131

1. arco

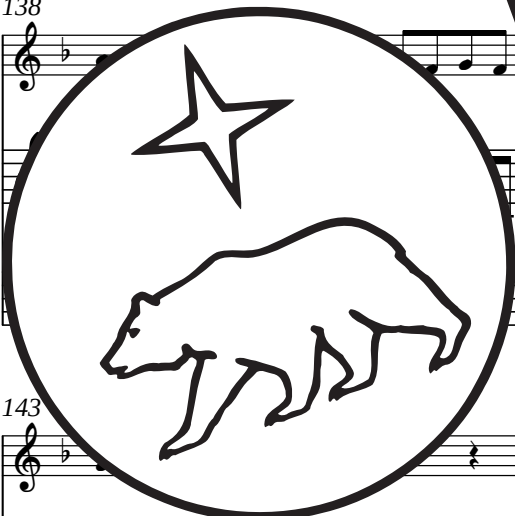
133b

2. pizz. arco

138

143

148



Bärenreiter
Leseprobe
Sample page

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27

molto ritard.

[molto] rit.



33

dolce

[a tempo]

p



38

f



43

dim.

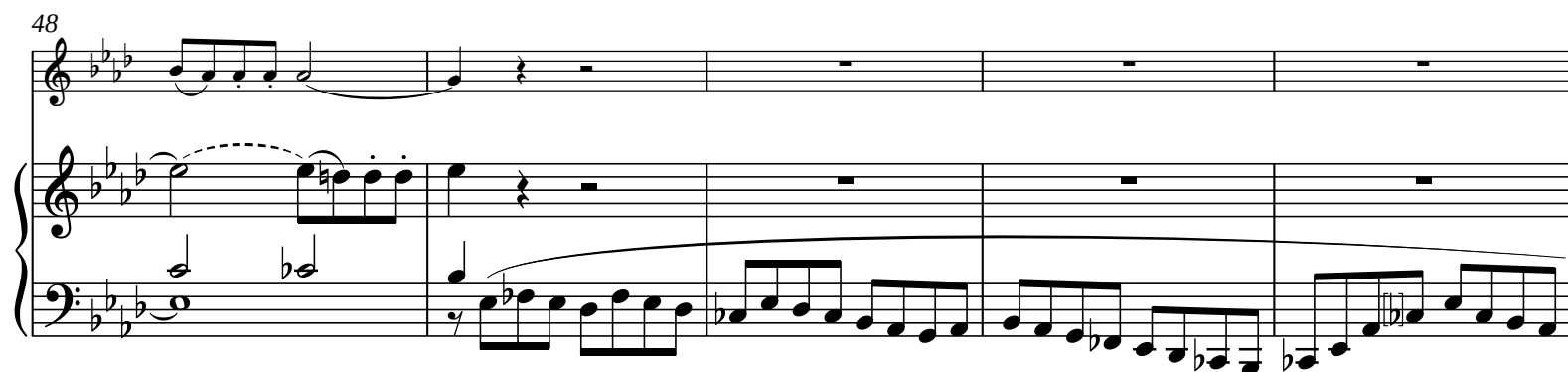
p

dim.

p



48



53

dolce

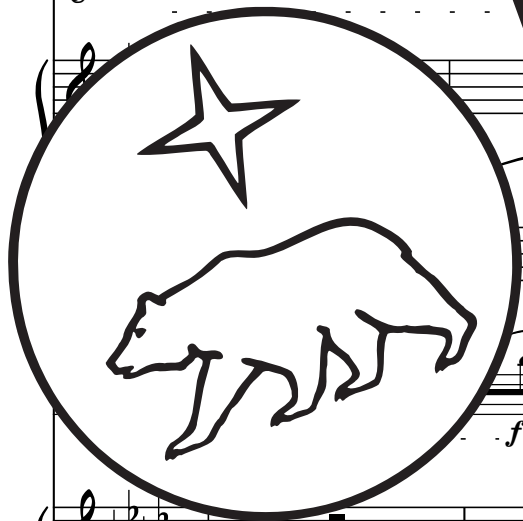
60

dolce cre - - -

67

scen - do

crescendo



67

f

77

p

tr

p

tr

tr

82

p

87

92

1.

95b

2.

100

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132

Musical score for measures 132-136. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has three flats (B-flat, E-flat, A-flat). The melody consists of eighth and sixteenth notes, often beamed together. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking *p* (piano) is present in both staves.

137

Musical score for measures 137-142. The score continues with the same melodic and piano parts. A dynamic marking *p* (piano) is present in the piano part.

143

Musical score for measures 143-147. The score continues with the same melodic and piano parts.

148

Musical score for measures 148-152. The score continues with the same melodic and piano parts.

153

Musical score for measures 153-157. The score continues with the same melodic and piano parts.

159

Measures 159-165 of a musical score. The score is written for piano (p) and includes a vocal line. The key signature is one flat (B-flat). The tempo/mood is marked *dolce*. The music features a vocal melody with a long note in measure 159, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes.

166

Measures 166-171 of a musical score. The score is written for piano (p) and includes a vocal line. The key signature is one flat (B-flat). The tempo/mood is marked *p*. The music features a vocal melody with a long note in measure 166, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes.

172

Measures 172-182 of a musical score. The score is written for piano (p) and includes a vocal line. The key signature is one flat (B-flat). The tempo/mood is marked *p*. The music features a vocal melody with a long note in measure 172, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes.



Measures 183-187 of a musical score. The score is written for piano (p) and includes a vocal line. The key signature is one flat (B-flat). The tempo/mood is marked *p*. The music features a vocal melody with a long note in measure 183, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes.

183

Measures 188-193 of a musical score. The score is written for piano (p) and includes a vocal line. The key signature is one flat (B-flat). The tempo/mood is marked *p*. The music features a vocal melody with a long note in measure 188, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes.

188



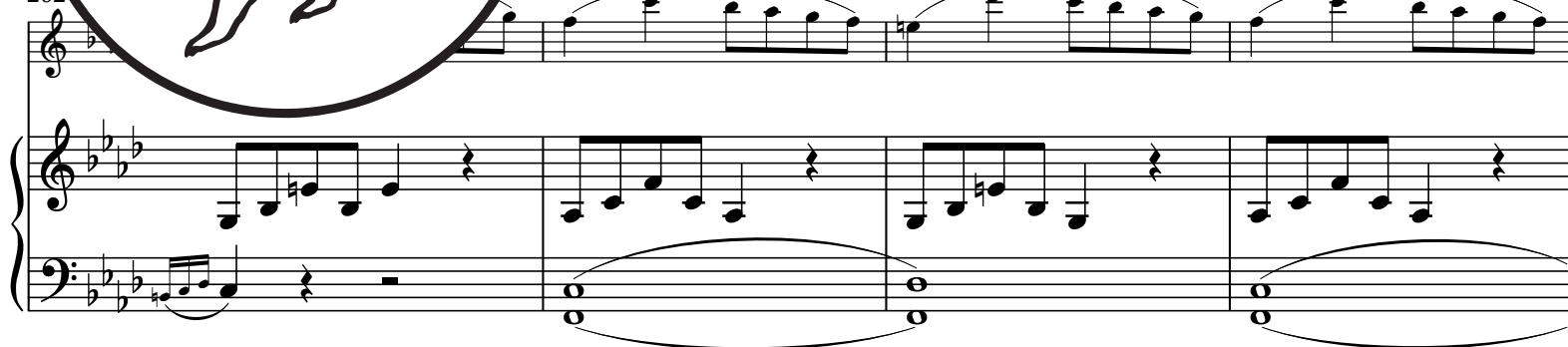
193



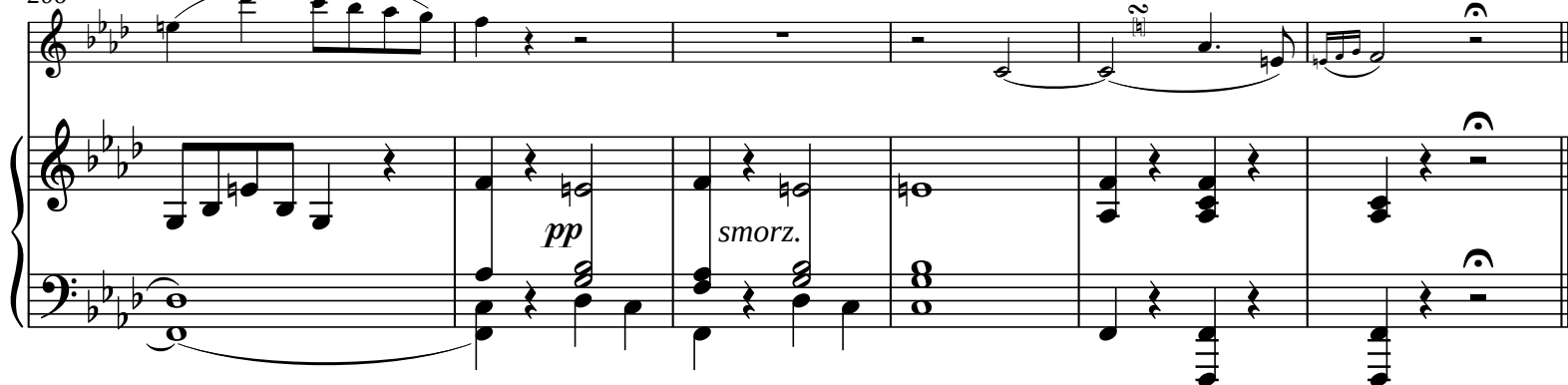
198



202



206



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23

Measures 23-25 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has three flats (B-flat, E-flat, A-flat). Measure 23 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note. Measure 24 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note. Measure 25 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note.

26

Measures 26-28 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has three flats (B-flat, E-flat, A-flat). Measure 26 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note. Measure 27 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note. Measure 28 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note.

27

Measures 29-30 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has three flats (B-flat, E-flat, A-flat). Measure 29 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note. Measure 30 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note.

31

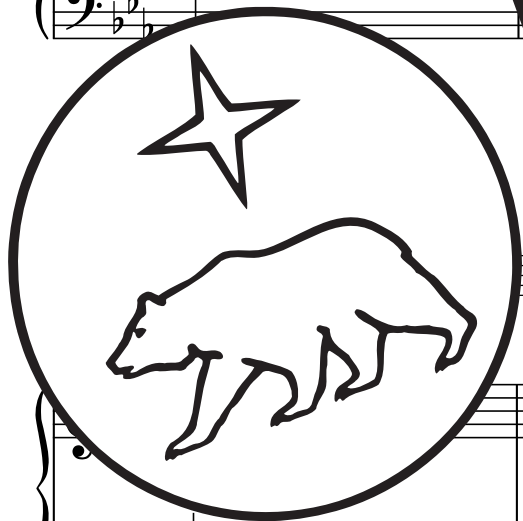
Measures 31-34 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has three flats (B-flat, E-flat, A-flat). Measure 31 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note. Measure 32 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note. Measure 33 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note. Measure 34 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note.

35

Measures 35-38 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has three flats (B-flat, E-flat, A-flat). Measure 35 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note. Measure 36 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note. Measure 37 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note. Measure 38 features a melodic line with a half note and a quarter note, and a piano accompaniment with a half note and a quarter note.

Measures 39-42 of the musical score. Measure 39 features a melodic line in the right hand with a trill (tr) and a sustained bass line in the left hand. Measures 40-42 show a continuous eighth-note accompaniment in the right hand and a sustained bass line in the left hand.

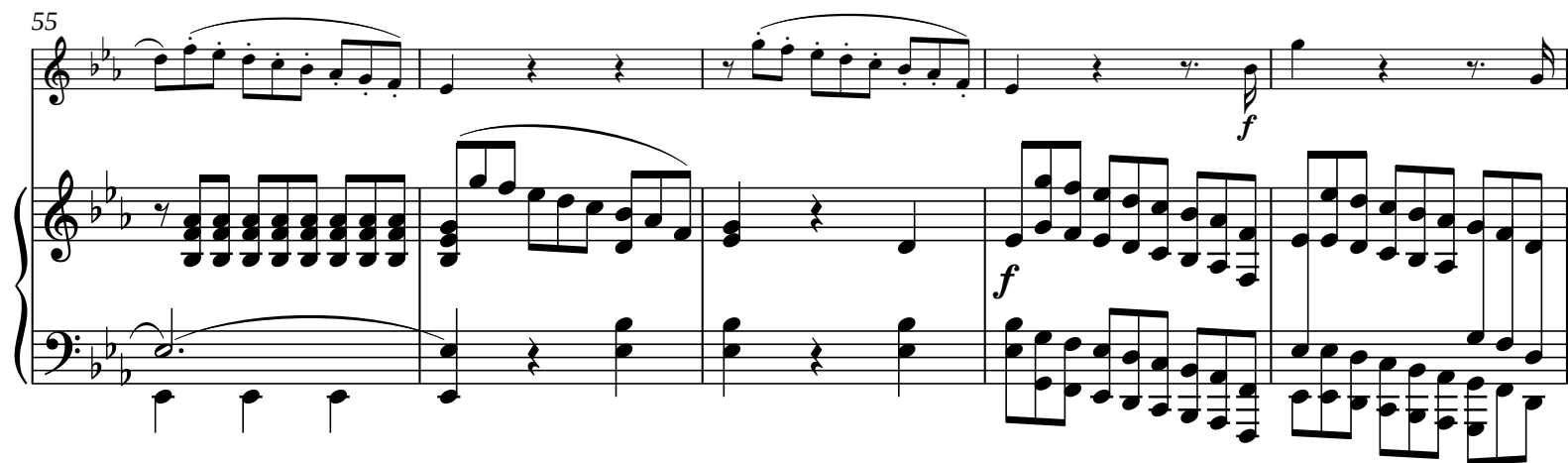
Measures 43-46 of the musical score. Measure 43 has a melodic line in the right hand with a crescendo (cresc.) marking. Measures 44-46 feature a continuous eighth-note accompaniment in the right hand, with a fortissimo (ff) marking in measure 45, and a sustained bass line in the left hand.



Measures 47-50 of the musical score. Measures 47-48 feature a melodic line in the right hand with a piano (p) marking in measure 47. Measures 49-50 show a continuous eighth-note accompaniment in the right hand and a sustained bass line in the left hand.

Measures 51-54 of the musical score. Measures 51-52 have a melodic line in the right hand. Measures 53-54 feature a continuous eighth-note accompaniment in the right hand and a sustained bass line in the left hand.

55

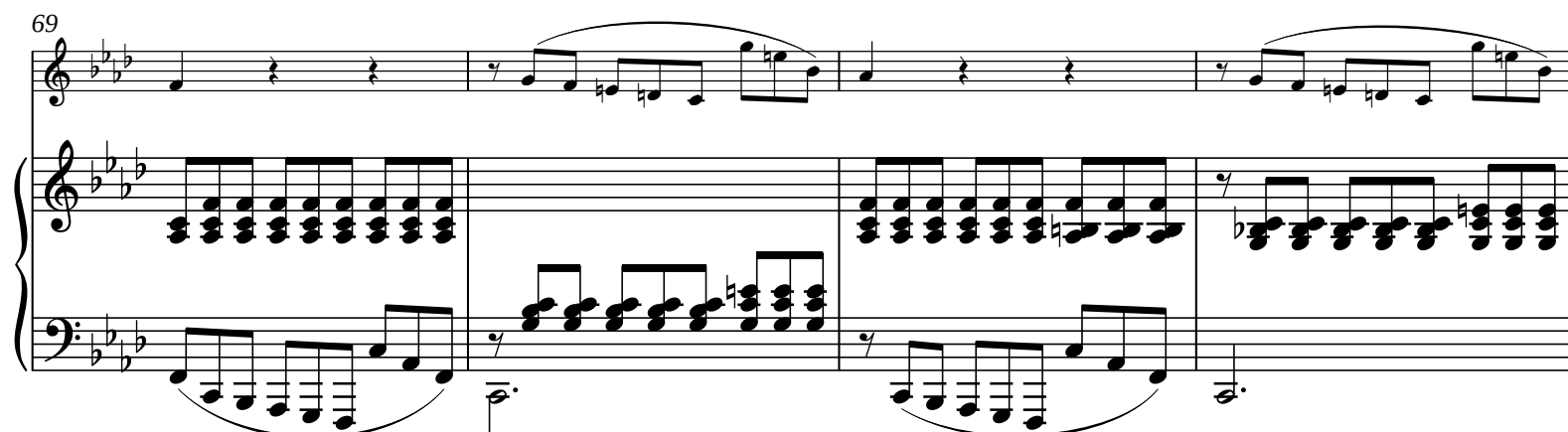


60

sul G



69



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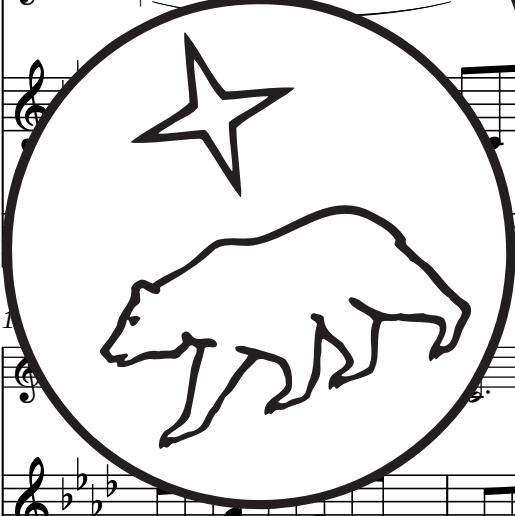
94



98



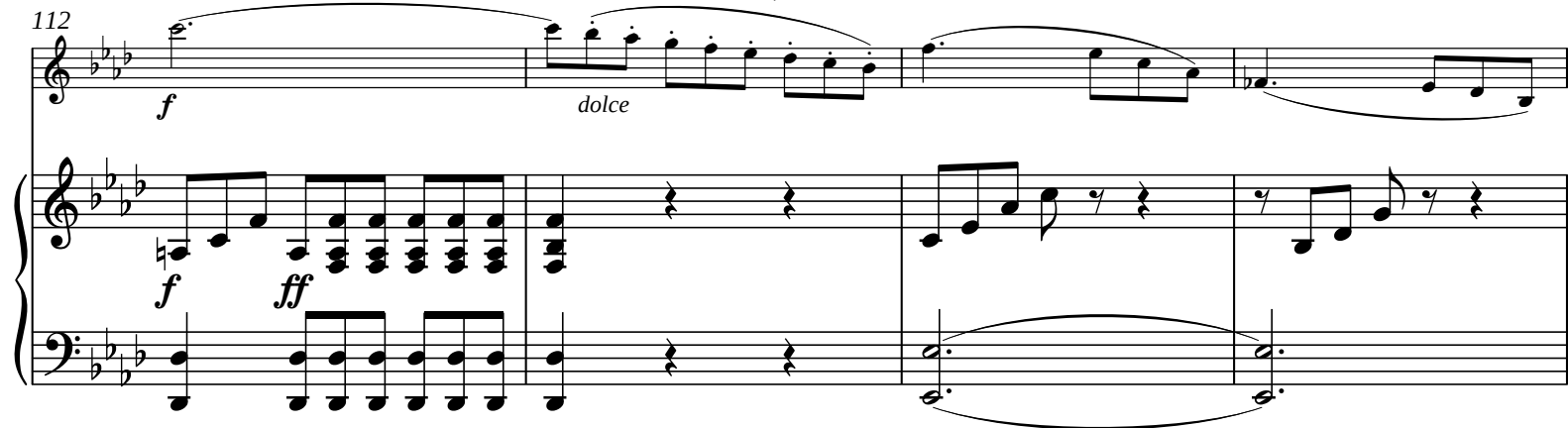
102



106



112

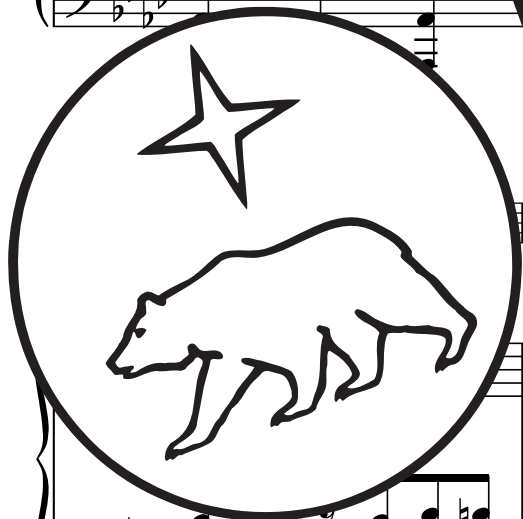


116

Musical score for measures 116-119. The score is in G major (one sharp) and 4/4 time. Measure 116: Treble clef has a half note G4, a whole rest, and a half note G4. Bass clef has a half note G2, a whole rest, and a half note G2. Measure 117: Treble clef has a half note A4, a whole rest, and a half note A4. Bass clef has a half note A2, a whole rest, and a half note A2. Measure 118: Treble clef has a half note B4, a whole rest, and a half note B4. Bass clef has a half note B2, a whole rest, and a half note B2. Measure 119: Treble clef has a half note C5, a whole rest, and a half note C5. Bass clef has a half note C3, a whole rest, and a half note C3. A slur connects the notes in measure 119.

120

Musical score for measures 120-127. The score is in G major (one sharp) and 4/4 time. Measure 120: Treble clef has a half note D5, a whole rest, and a half note D5. Bass clef has a half note D2, a whole rest, and a half note D2. Measure 121: Treble clef has a half note E5, a whole rest, and a half note E5. Bass clef has a half note E2, a whole rest, and a half note E2. Measure 122: Treble clef has a half note F#5, a whole rest, and a half note F#5. Bass clef has a half note F#2, a whole rest, and a half note F#2. Measure 123: Treble clef has a half note G5, a whole rest, and a half note G5. Bass clef has a half note G2, a whole rest, and a half note G2. Measure 124: Treble clef has a half note A5, a whole rest, and a half note A5. Bass clef has a half note A2, a whole rest, and a half note A2. Measure 125: Treble clef has a half note B5, a whole rest, and a half note B5. Bass clef has a half note B2, a whole rest, and a half note B2. Measure 126: Treble clef has a half note C6, a whole rest, and a half note C6. Bass clef has a half note C3, a whole rest, and a half note C3. Measure 127: Treble clef has a half note D6, a whole rest, and a half note D6. Bass clef has a half note D3, a whole rest, and a half note D3. A slur connects the notes in measure 127.

*diminuendo*

128

Musical score for measures 128-131. The score is in G major (one sharp) and 4/4 time. Measure 128: Treble clef has a half note D5, a whole rest, and a half note D5. Bass clef has a half note D2, a whole rest, and a half note D2. Measure 129: Treble clef has a half note E5, a whole rest, and a half note E5. Bass clef has a half note E2, a whole rest, and a half note E2. Measure 130: Treble clef has a half note F#5, a whole rest, and a half note F#5. Bass clef has a half note F#2, a whole rest, and a half note F#2. Measure 131: Treble clef has a half note G5, a whole rest, and a half note G5. Bass clef has a half note G2, a whole rest, and a half note G2. A slur connects the notes in measure 131.

*pp dimin.**pp*

Allegro agitato



The image displays a musical score for a piece titled "Allegro agitato". The score is written for piano and includes a large circular logo on the left side. The logo features a stylized bear walking to the right, with a five-pointed star above it. The score is divided into systems, with measures numbered 6, 11, 16, and 21. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). A large, diagonal watermark reading "Bärenreiter Leseprobe" is overlaid across the center of the page.

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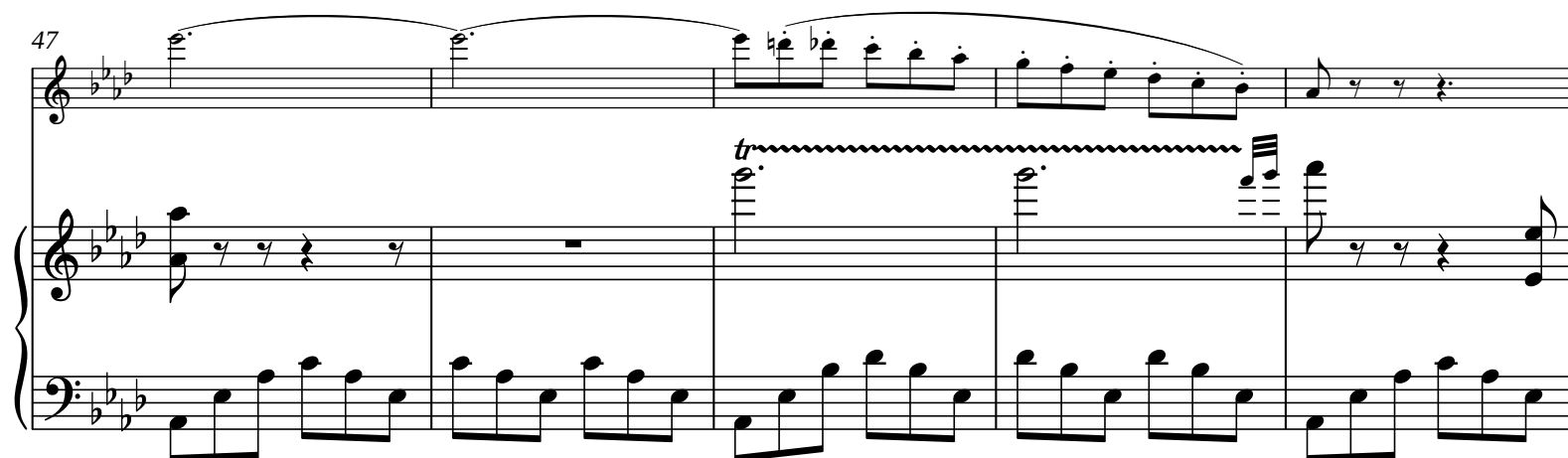
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47



52

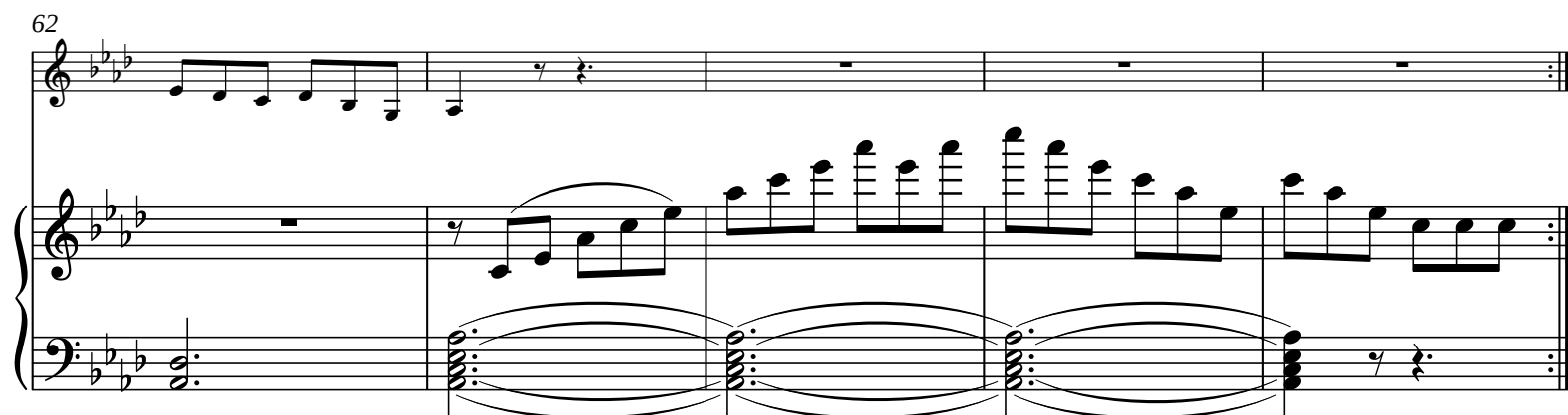
pizz.

arco



Bärenreiter
Leseprobe
Sample page

62



Musical score for measures 67-72. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes with some rests. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

Musical score for measures 73-77. The score continues with the same melodic and piano parts. The piano accompaniment includes a prominent eighth-note bass line and a treble line with various chordal textures.

Musical score for measures 78-88. The score continues with the same melodic and piano parts. The piano accompaniment includes a prominent eighth-note bass line and a treble line with various chordal textures.

Musical score for measures 89-94. The score continues with the same melodic and piano parts. The piano accompaniment includes a prominent eighth-note bass line and a treble line with various chordal textures.



Bärenreiter
Leseprobe
sample page

95

Measures 95-100 of the musical score. The melody is in the right hand, featuring eighth and sixteenth notes with some accidentals. The left hand provides a harmonic accompaniment with chords and moving lines.

101

Measures 101-105 of the musical score. The melody continues with eighth and sixteenth notes. The left hand accompaniment includes chords and moving lines.

106

Measures 106-110 of the musical score. The melody continues with eighth and sixteenth notes. The left hand accompaniment includes chords and moving lines.

111

Measures 111-116 of the musical score. The melody continues with eighth and sixteenth notes. The left hand accompaniment includes chords and moving lines.

117

Measures 117-122 of the musical score. The melody continues with eighth and sixteenth notes. The left hand accompaniment includes chords and moving lines.

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154

160

166

172

177

Adagio

181

Tempo 1°

f

a tempo

ff

186

f

8va

loco

196

f

201

Musical score for measures 201-205. The score is in 3/4 time and features a melody in the right hand and a piano accompaniment in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

206

Musical score for measures 206-210. The score continues the melody and piano accompaniment from the previous system.

211

Musical score for measures 211-214. The score continues the melody and piano accompaniment. A circular logo is overlaid on the left side of the page, featuring a stylized bear and a star. The text "Bärenreiter" and "Leseprobe" is written diagonally across the page. The word "loco" is written above the staff in measure 214.

215

Musical score for measures 215-219. The score continues the melody and piano accompaniment. The word "pp" (pianissimo) is written below the staff in measure 215 and measure 218.

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15

p

20

(sf) *8va* *loco* *resc.* *f*

25

(sf) *loco* *resc.* *f*

30

(sf) *loco* *resc.* *p*

35

Measures 35-39 of the musical score. The vocal line (top staff) features a melodic line with a fermata and a crescendo marking. The piano accompaniment (bottom staves) consists of a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. A crescendo marking is also present in the piano part.

40

Measures 40-45 of the musical score. The vocal line continues with a melodic line, including a fermata and dynamic markings *sf* and *p*. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. A piano marking *p* is present in the piano part.

46

Measures 46-55 of the musical score. The vocal line continues with a melodic line, including a fermata and dynamic markings *sf* and *p*. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. A piano marking *p* is present in the piano part.

56

Measures 56-60 of the musical score. The vocal line continues with a melodic line, including a fermata and dynamic markings *p* and *cresc.*. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. A piano marking *p* and a crescendo marking *cresc.* are present in the piano part.

62

66

67

71

72

76

77

82

83

87

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103

(f)

[f]

106

(sf)

(sf)

f

Bärenreiter
Leseprobe
Sample page

112

(sf)

p

dim.

Red.

117

117

p

p

*

122

122

tr

sf

127

127

sf

sfp

sf



cresc.

sf

137

137

sf

sf

[sf]

142

Musical score for measures 142-145. The score is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). The melody starts with a rest, followed by a series of eighth and sixteenth notes. The bass line consists of chords and single notes.

146

Musical score for measures 146-153. The score continues the melody and bass line. Dynamics include *p*, *f*, and *cresc.*. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the page. A circular logo featuring a bear and a star is also visible on the left side of the page.

154

Musical score for measures 154-157. The score continues the melody and bass line. The melody in the right hand is more active, featuring many sixteenth notes. The bass line remains mostly chordal.

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172

p

p

cresc.

176

(dim.)

[dim.]

cresc.

cresc.



184

(cresc.)

cresc.

sf

189

Measures 189-192 of the musical score. The upper staff features a melodic line starting with a rest, followed by eighth notes, with dynamics *p* and *cresc.* The lower staff provides harmonic support with chords and moving lines, also marked *p* and *cresc.*

193

Measures 193-196. The upper staff continues the melodic development with eighth notes and a key signature change to one sharp. The lower staff features more complex chordal textures and moving lines.

197

Measures 197-204. The upper staff shows a melodic line with dynamics *ff*. The lower staff has dense chordal accompaniment, also marked *ff*.

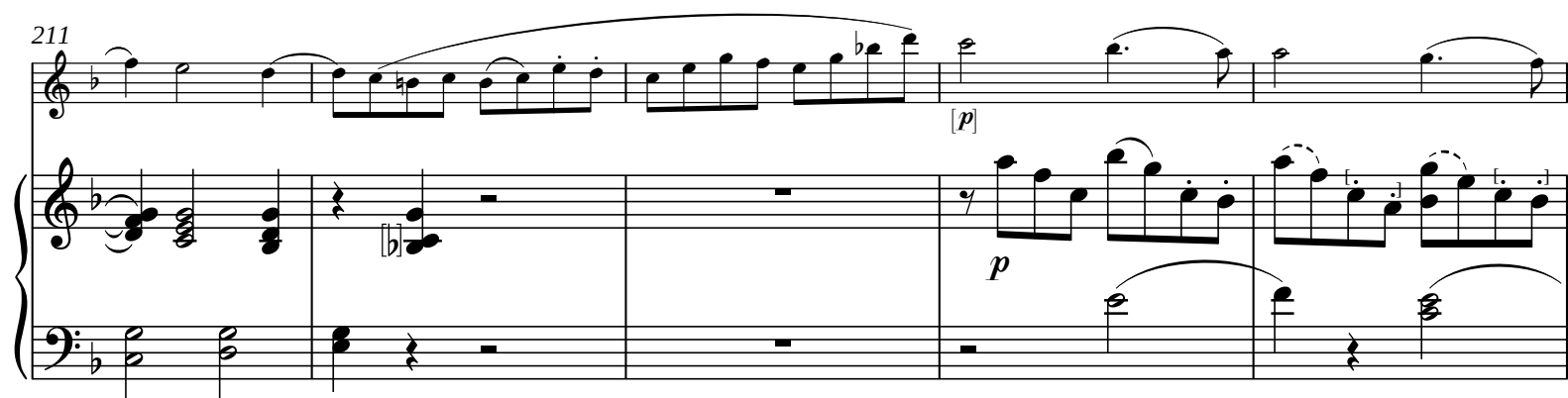


Measures 205-212. The upper staff features a melodic line with dynamics *[sf]*. The lower staff has dense chordal accompaniment, also marked *[sf]*.

205

Measures 213-220. The upper staff features a melodic line with dynamics *sf*, *sf*, and *[p]*. The lower staff has dense chordal accompaniment, also marked *sf* and *p*.

211



[p]

p

216



p

221



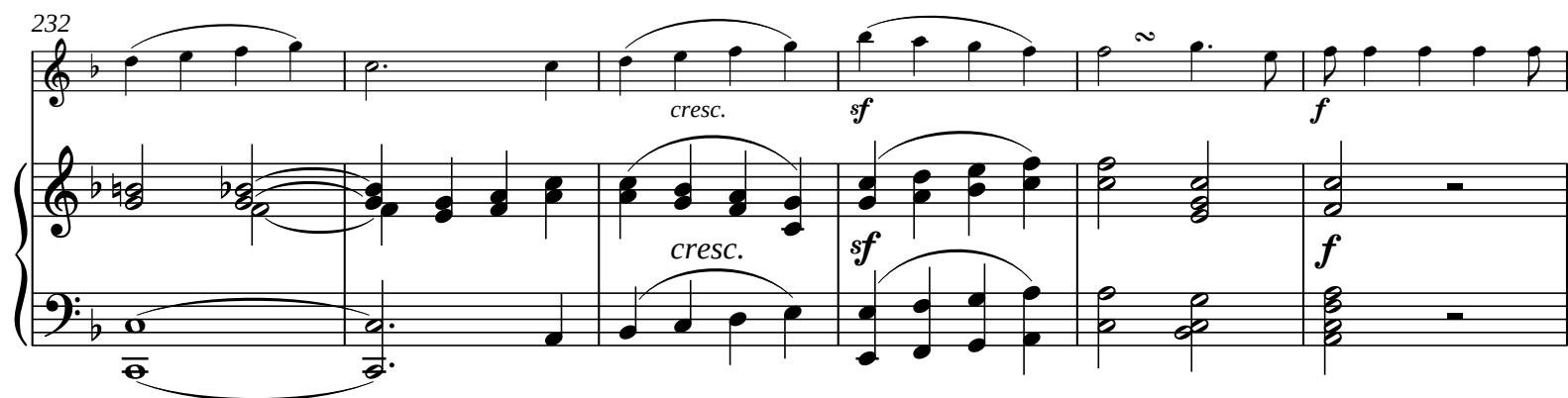
cresc.

226



cresc.

232



cresc. *sf* *f*

cresc. *sf* *f*

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259

[cresc.]

[al] - - - - -

8va - - - - -

[cresc.]

al - - - - -

264

ff

loco

ff

270

(p)

cresc.

f

sf

[p]

cresc.

f

sf

274

Handwritten musical score for measures 274-277. The score is in G major (one sharp) and 4/4 time. It features a piano (p) introduction with a crescendo (cresc.) leading to a forte (f) section. The piano part consists of chords, and the violin part features a melodic line with slurs and ties.

278

Handwritten musical score for measures 278-280. The score continues with a forte (f) section. The piano part features a melodic line with slurs and ties, and the violin part features a melodic line with slurs and ties.

281

Handwritten musical score for measures 281-288. The score continues with a forte (f) section. The piano part features a melodic line with slurs and ties, and the violin part features a melodic line with slurs and ties. A circular logo with a star and a bear is overlaid on the score.

289

Handwritten musical score for measures 289-292. The score continues with a piano (p) section. The piano part features a melodic line with slurs and ties, and the violin part features a melodic line with slurs and ties. A circular logo with a star and a bear is overlaid on the score.

295



300



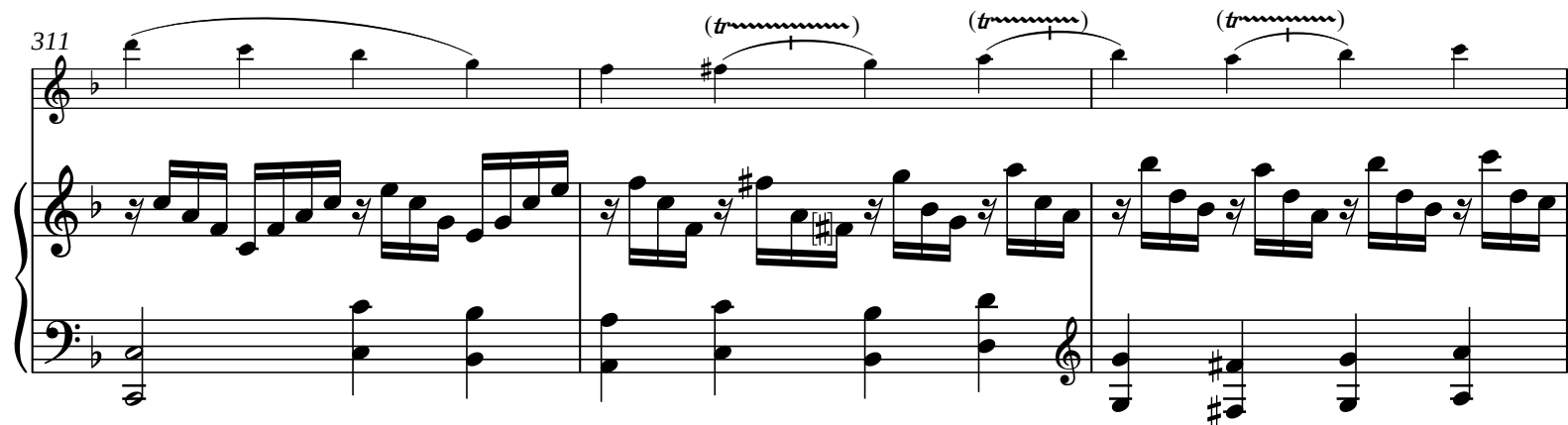
305



310



311



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Adagio

7

13

19

23

mf

mf

sf

p

sf

p

tr

sf

cresc.

[cresc.]

f

f

tr

3

3

3

3

26

dim. [cresc.]

dim. cresc.

29

f dim. *cresc.*

f dim.

32

sf *p*

p *f*

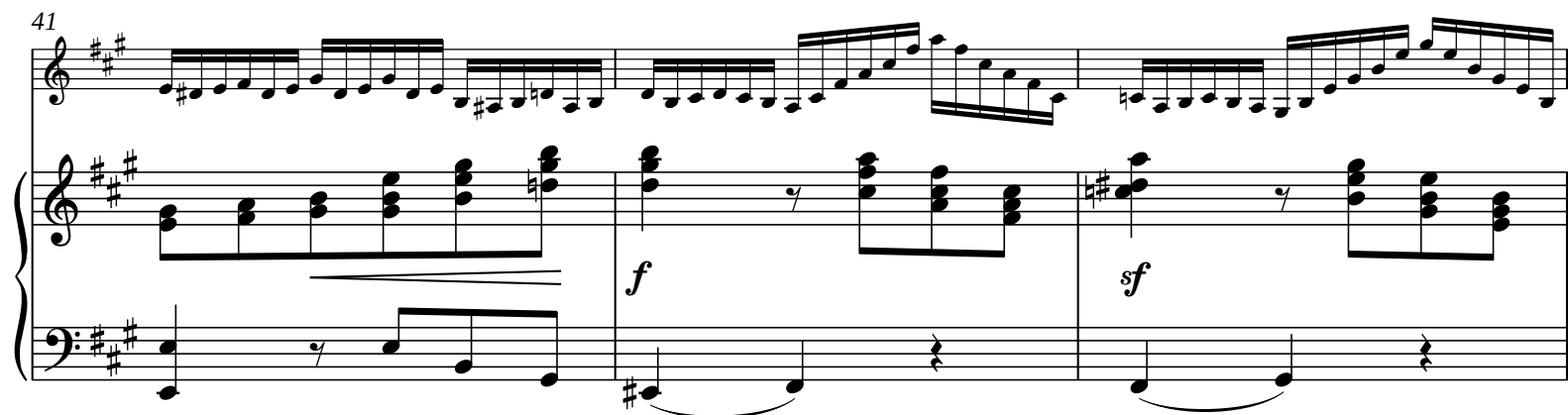
cresc. *f*

38

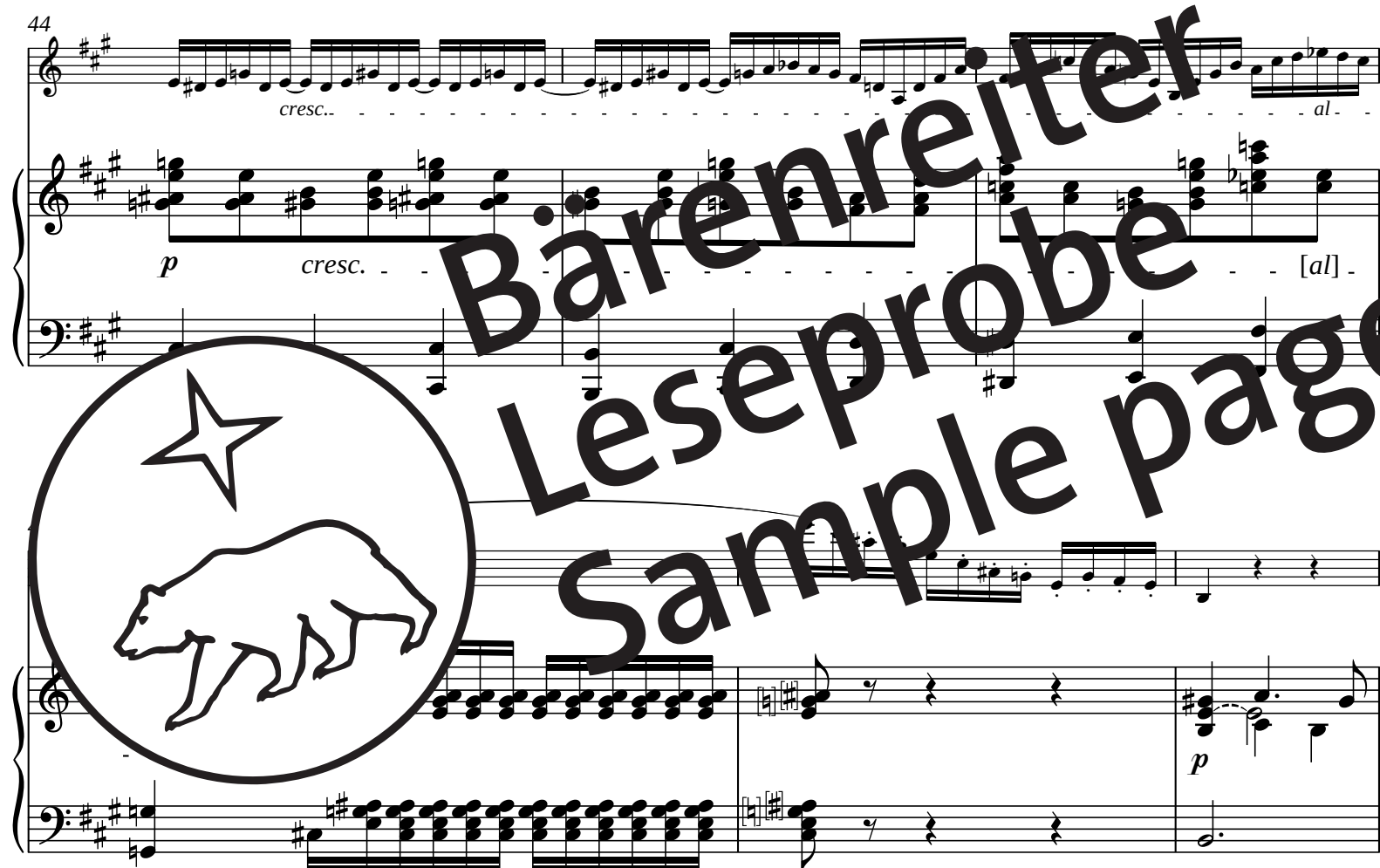
p *f* *p*

p *f* *p*

41



44



Bärenreiter
Leseprobe
Sample page

50



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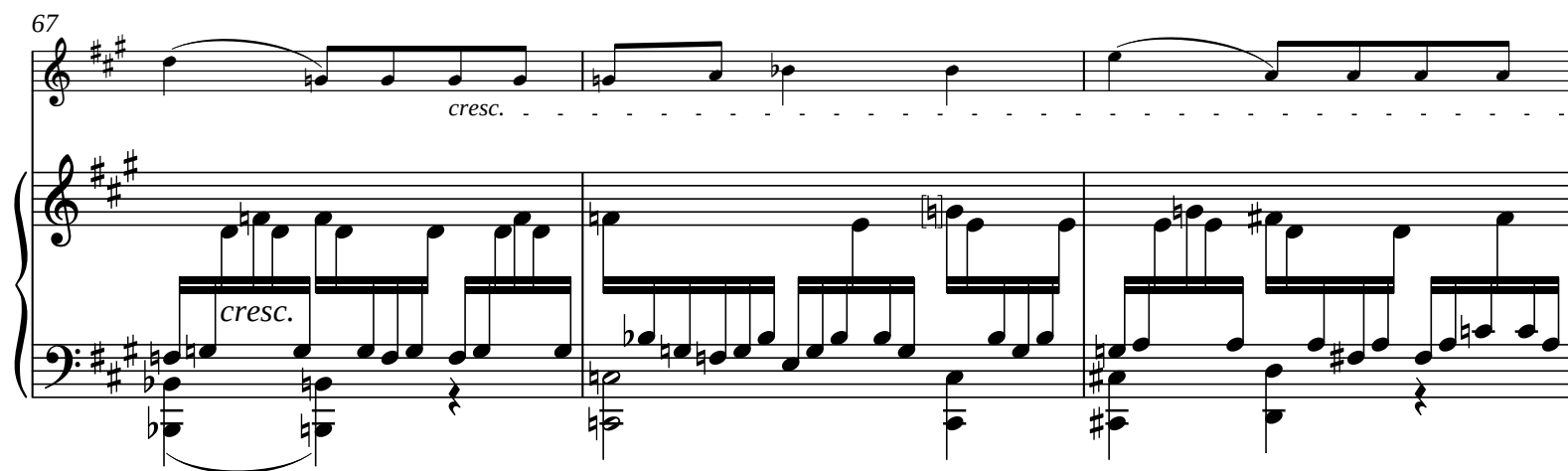


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67

cresc.



70

f *sf*



76

f *p*



64

79

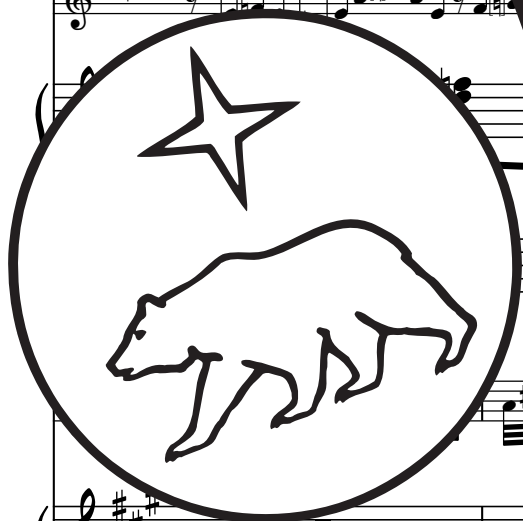
Musical score for measures 79-81. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 79 features a piano introduction with a forte (*sf*) dynamic. Measure 80 shows a crescendo (*cresc.*) in the piano part. Measure 81 continues the piano part with a crescendo.

82

Musical score for measures 82-84. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 82 features a piano introduction with a forte (*sf*) dynamic. Measure 83 shows a crescendo (*cresc.*) in the piano part. Measure 84 continues the piano part with a crescendo.

85

Musical score for measures 85-87. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 85 features a piano introduction with a forte (*f*) dynamic. Measure 86 shows a forte (*ff*) dynamic in the piano part. Measure 87 continues the piano part with a forte (*ff*) dynamic.



Musical score for measures 88-91. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 88 features a piano introduction with a forte (*ff*) dynamic. Measure 89 shows a forte (*ff*) dynamic in the piano part. Measure 90 continues the piano part with a forte (*ff*) dynamic. Measure 91 continues the piano part with a forte (*ff*) dynamic.

92

Musical score for measures 92-95. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 92 features a piano introduction with a piano (*p*) dynamic. Measure 93 shows a piano (*p*) dynamic in the piano part. Measure 94 continues the piano part with a piano (*p*) dynamic. Measure 95 continues the piano part with a piano (*p*) dynamic.

95

p *pp*

98

sf *mf*

103

dim. *mf*

107

mf

109

mf

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13

(p)

16

(cresc.) (sf)

[cresc.]

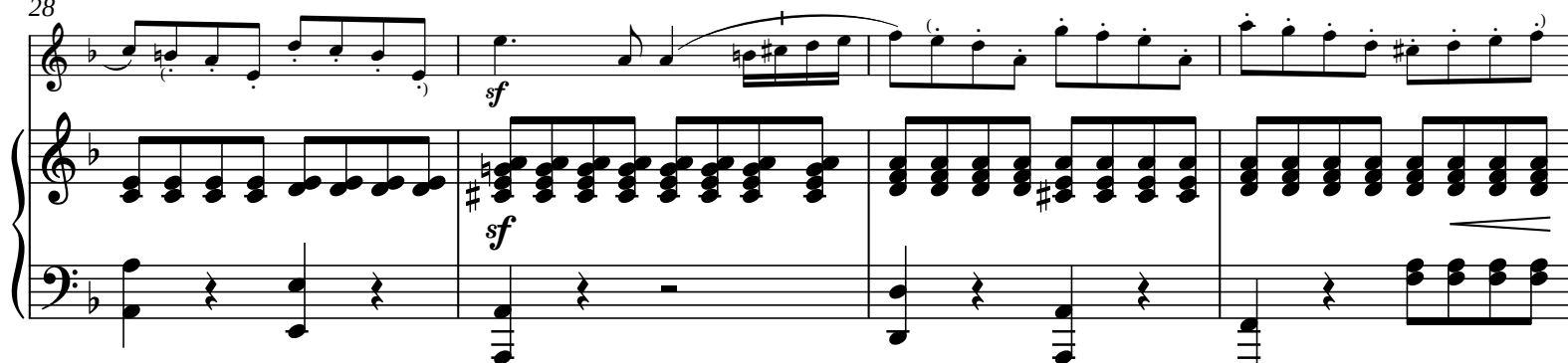
19

sf più f ff

25

p fp p

28



32



36



42



45

8va

48

loco

sf *sf*

Bärenreiter

enprobe

54

(al) - - (f) (sf)

- - - - - [al] - - [f]

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69

sf *sf* *sf* *sf* *sf*

72

sf *p* *dim.* *sf* *dim.*

Bärenreiter
Leseprobe
Sample page



78

p *(cresc.)* *8va* *[p]* *[cresc.]*

81

loco

84

(p)

(p)

(f)

90

(f)

(f)

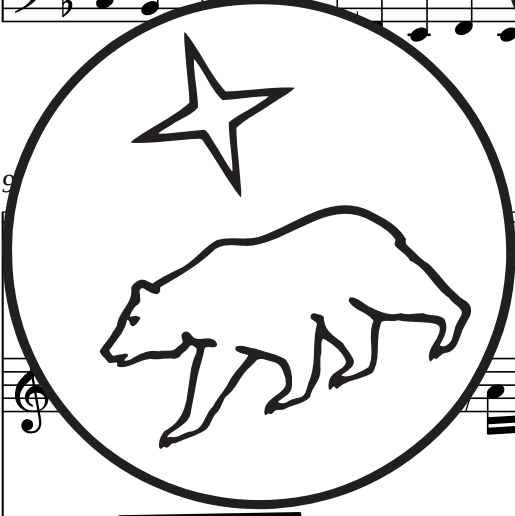
93

(p) (f) (p)

96

(f) (f) (f) (f) (f)

Bärenreiter
Leseprobe
Sample page



101

[ff] ff [p]

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120

Musical score for measures 120-123. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes. The piano accompaniment features chords and moving lines in both the right and left hands.

124

Musical score for measures 124-133. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat). The melody includes a *pp* (pianissimo) marking in measure 124. The piano accompaniment features chords and moving lines in both the right and left hands.

134

Musical score for measures 134-137. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat). The melody includes a *(dim.)* (diminuendo) marking in measure 135. The piano accompaniment features chords and moving lines in both the right and left hands.

139

Musical score for measures 139-142. The score is in 2/4 time and B-flat major. Measure 139 has a treble clef with a half note B-flat and a quarter rest, and a bass clef with a half note B-flat and a quarter rest. Measure 140 has a treble clef with a half note C and a quarter rest, and a bass clef with a half note B-flat and a quarter rest. Measure 141 has a treble clef with a half note D and a quarter rest, and a bass clef with a half note C and a quarter rest. Measure 142 has a treble clef with a half note E and a quarter rest, and a bass clef with a half note B-flat and a quarter rest. Dynamics include *(p)* in measure 140.

143

Musical score for measures 143-145. The score is in 2/4 time and B-flat major. Measure 143 has a treble clef with a half note F and a quarter rest, and a bass clef with a half note B-flat and a quarter rest. Measure 144 has a treble clef with a half note G and a quarter rest, and a bass clef with a half note C and a quarter rest. Measure 145 has a treble clef with a half note A and a quarter rest, and a bass clef with a half note D and a quarter rest. Dynamics include *[cresc.]* in measure 143, *cresc.* in measure 144, and *sf* in measure 145.

146

Musical score for measures 146-151. The score is in 2/4 time and B-flat major. Measure 146 has a treble clef with a half note B-flat and a quarter rest, and a bass clef with a half note B-flat and a quarter rest. Measure 147 has a treble clef with a half note C and a quarter rest, and a bass clef with a half note C and a quarter rest. Measure 148 has a treble clef with a half note D and a quarter rest, and a bass clef with a half note D and a quarter rest. Measure 149 has a treble clef with a half note E and a quarter rest, and a bass clef with a half note E and a quarter rest. Measure 150 has a treble clef with a half note F and a quarter rest, and a bass clef with a half note F and a quarter rest. Measure 151 has a treble clef with a half note G and a quarter rest, and a bass clef with a half note G and a quarter rest. Dynamics include *(p)* in measure 146 and *[p]* in measure 147.

152

Musical score for measures 152-155. The score is in 2/4 time and B-flat major. Measure 152 has a treble clef with a half note A and a quarter rest, and a bass clef with a half note A and a quarter rest. Measure 153 has a treble clef with a half note B and a quarter rest, and a bass clef with a half note B and a quarter rest. Measure 154 has a treble clef with a half note C and a quarter rest, and a bass clef with a half note C and a quarter rest. Measure 155 has a treble clef with a half note D and a quarter rest, and a bass clef with a half note D and a quarter rest. Dynamics include *sf* in measure 152.

155



158



162



169



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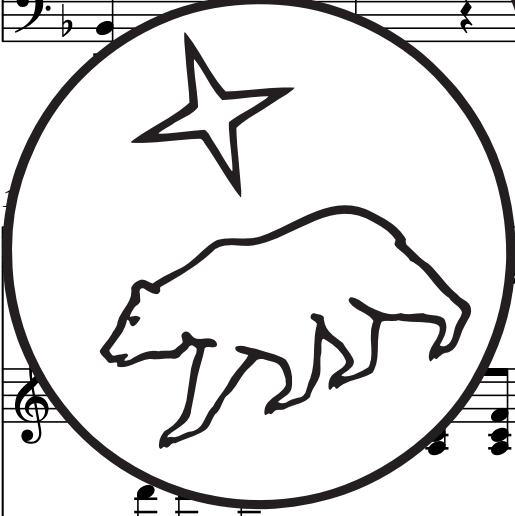
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184

(f) p

187

Bärenreiter
Leseprobe
Sample page



(sf) (p) sf p

193

(pp) p

196

199

202

p

(p)

sf *p* *sf* [*p*] *sf* *p*



Bärenreiter
Leseprobe
Sample page

211

Measures 211-213 of the musical score. The melody is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has one flat (B-flat).

214

Measures 214-219 of the musical score. The melody is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has one flat (B-flat). The piano accompaniment features a prominent bass line with chords.

220

Measures 220-223 of the musical score. The melody is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has one flat (B-flat). The piano accompaniment features a prominent bass line with chords. The word *cresc.* is written above the piano part in measures 220 and 221.

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Sonata

in F / in F major
(Zweite Fassung / Second Version)

1839

Felix Mendelssohn Bartholdy

Allegro

Violino

Pianoforte

6

11

14

17

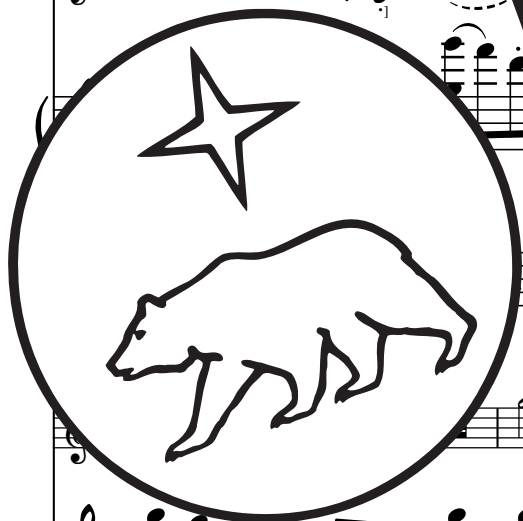
21



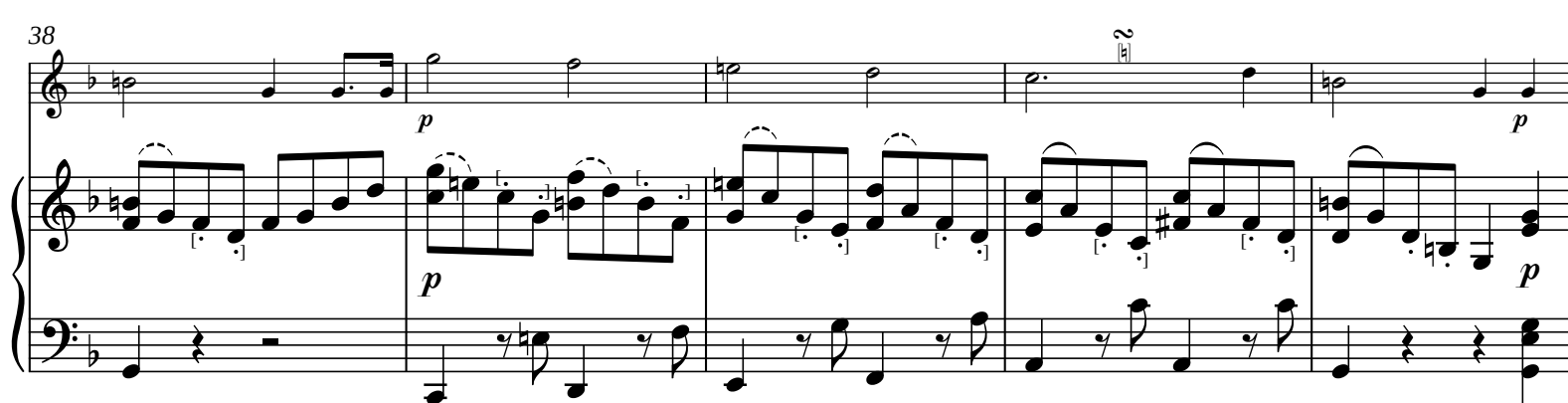
25



29



38



43



49



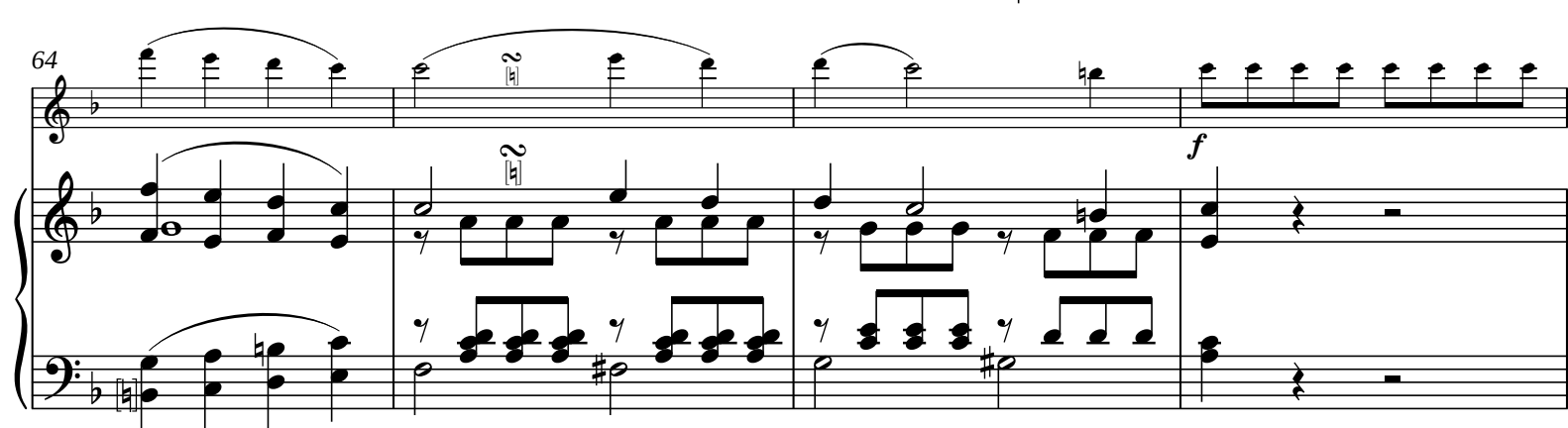
54



57



64



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91



94



97



100



103



106 *ff*

109 *dim.* [*dim.*] *p*

112 *pp* *p* [*p*]

121



Bärenreiter
Leseprobe
Sample page

126

132

137

146

156

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168



p

p

f

172



p

p

176



p

ff

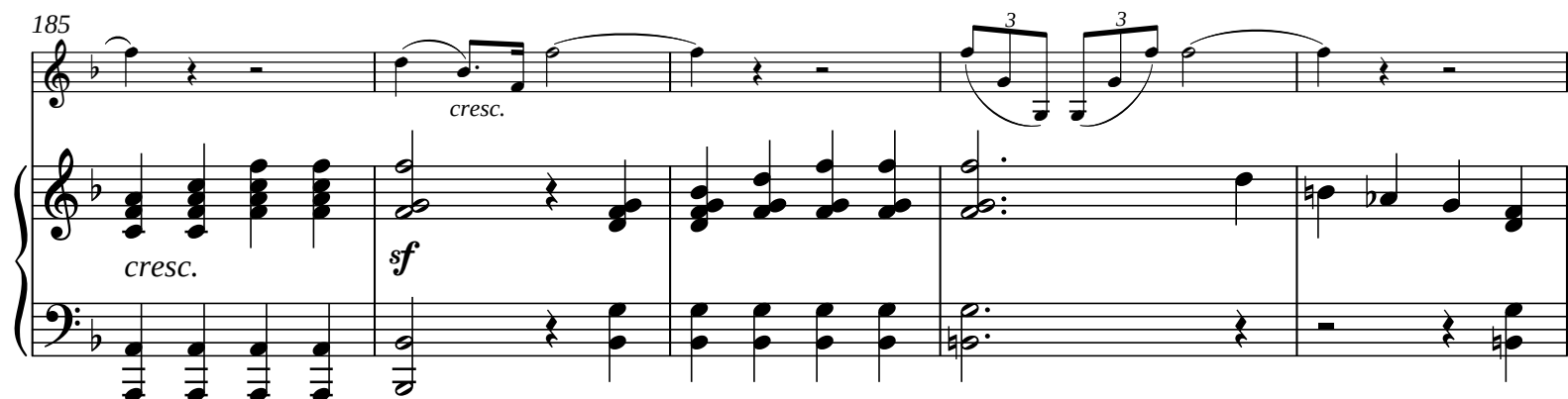
182



p

ff

185



p

ff

190

p *cresc.*

194

p *cresc.*

198

sf

sf *sf* *sf* *sf* *sf*

208

p *p*



Bärenreiter
Leseprobe
Sample page

214

p *pp*

219

p

224

p

229

p

234

p *f*

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256

Musical score for measures 256-259. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

260

Musical score for measures 260-266. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A large circular logo is overlaid on the score, featuring a stylized bear and a star. The text "Bärenreiter" and "Leseprobe" is written across the score, and "Sample page" is written below it.

267

Musical score for measures 267-269. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

270

Measures 270-272 of a musical score. The top staff is a single melodic line starting with a forte (*sf*) dynamic. The bottom staff is a piano accompaniment with a continuous eighth-note pattern in the right hand and a more complex bass line in the left hand.

273

Measures 273-278 of a musical score. Measures 273-274 feature a melodic line with *sf* dynamics. Measures 275-278 show a piano accompaniment with a forte (*ff*) dynamic. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the page. A circular logo on the left contains a stylized bear and a star.

279

Measures 279-282 of a musical score. Measures 279-280 show a melodic line with a trill. Measures 281-282 show a piano accompaniment with a *dim.* (diminuendo) dynamic marking.

283

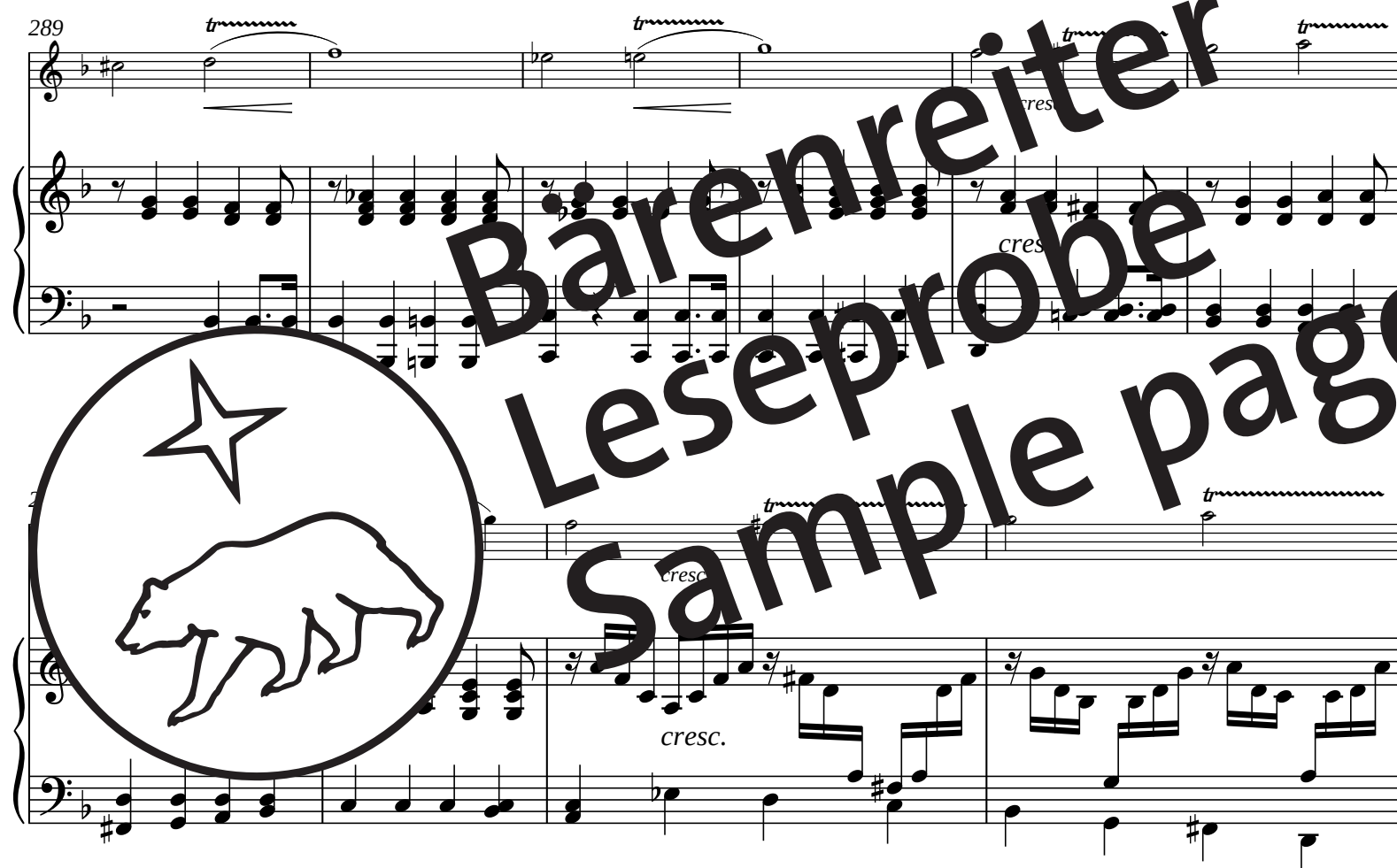
p



289

tr

cresc.



299

tr



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I, II, III, IV = writings ante correcturam),
 post correcturam), III
 and changes after this

(820)
 Erling, B. Fischer
 elsson Archiv, shelf
 Barony 1, pp. 83–6

(movt. 2) on p. 86 (only
 (movt. 3) on pp. 84–5
 source. This written
 to instrument wind
 to summer-winter
 (83) contains the
 The tempo marks
 himself, at the

38 l.h. n. 2 originally b
 41 vn nn. 15–16 originally g-b (without b)
 47 r.h. n. 9 originally e"
 50 l.h. whole-notes C+ crossed out
 51 r.h. redundant ♯ to n. 12
 53 vn last note originally b'
 r.h. originally a 2e", n. 10 ♯, n. 13 b'
 r.h. originally d-Bb-bb- ♯-G
 r.h. b g' notated and not crossed out
 l.h. ♯ to n. 1 F crossed out
 77 l.h. n. 1 c crossed out
 87, 89 r.h. n. 16 originally e"
 93a vn originally last chord d''+f''
 vn at 2
 FMB notated five bars of an earlier version of this movement;
 all music until the repetition sign was crossed out: see ex. a)
 below
 20 r.h. n. 2 originally db"
 28 l.h. first chord originally e'+g'
 l.h. redundant ♯ to n. 6

FMB	Felix Mendelssohn Bartholdy
l.h.	left hand
pno	Pianoforte
r.h.	right hand
vn	Violin

l.h. n. 1 originally F+G, F not deleted
l.h. n. 2 originally ♭ B
24 r.h. redundant ♯ to n. 2 b
34 r.h. nn. 9–13 notated b'+d''-c''+e''-d''+f''-e''+g''-d''+f'';
parallel thirds are from a technical as well as
musical context questionable here, clearly FMB
altered this but neglected to cross out the earlier
reading
38 l.h. n. 2 originally ♭ B
41 vn nn. 15–16 originally g-b (without ♯)
47 r.h. n. 9 originally ♯''
50 l.h. whole-notes C+ crossed out
51 r.h. redundant ♯ to n. 12
53 vn last note originally ♭'
54 r.h. originally e'-g'', n. 10 ♯, n. 13 b'
55 r.h. originally d-B♭-b♭- ♯-G
61 r.h. ♭ g' notated and not crossed out
62 l.h. ♯ to n. 1 F crossed out
77 l.h. n. 1 ♭ c crossed out
87, 89 r.h. n. 16 originally e''
93a vn originally last note d''+f''

Source

The present edition is based on the autograph score **A**.

14 l.h. ♯ to first d' unclear, possibly ♭?, or a ♭ with a slash through it to indicate it being crossed out

16 l.h. n. 3 originally d; editorially altered to c

18 vn last note originally f''' with tie to m. 19

l.h. beats 1 and 3: f notated with a large note head which also covered the place of g, f possibly corrected to g?

19 r.h. beats 2–4 with indicating a repetition of nn. 1–4; d' marked for n. 2 of each group

100 vn. n. 2 originally db''
 108 l.h. first chord originally $e' + g'$
 l.h. redundant $\sharp$ to n. 6
 112 vn. n. 1 originally ab'
 115 l.h. second chord originally $f' + bb' + db''$
 116 l.h. n. 3 originally chord $f' + bb'$
 123 l.h. nn. 5–6 originally $d'-b$ with staccato dots
 127 l.h. originally sixteenths F-G-A-F-G-C
 130 after the repeat-sign FMB began another variation, which presumably was to close the 2nd movement; it was then completely crossed out. See ex. **b)** on next page
 141 vn. redundant $\flat$ to n. 3; FMB originally notated a $\sharp$; nn. 4–6 originally $f''-g''-db''$
 l.h. redundant $\flat$ to n. 2; FMB originally notated a $\sharp$
 145 l.h. redundant $\flat$ to n. 1
 147 r.h. redundant $\flat$ to n. 2
 148 r.h. redundant $\flat$ to n. 5

a) *Andante.*

The musical score for exercise a) is in B-flat major (two flats) and 3/8 time. The tempo is marked *Andante.* The score is for piano and consists of 12 measures. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 3/8. The score consists of 12 measures, with a repeat sign after the 6th measure.

- 102 vn n. 1 originally e''
 106 r.h. n. 6 originally e''
 111 vn originally g'-ab'-bb'-db''-f''-db''
 114 vn originally ab'+c''+f''
 121 vn nn. 5-6 originally eb'-db'
 123 r.h. redundant ♯ to last chord d
 124 r.h. redundant ♯ to last e
 125 l.h. ♯ Ab at bar begin crossed out; ♯ editorial
 127 r.h. originally ♯ f; FMB indicated a repetition here of mm. 125-6 thereby presumably neglecting to delete the f in m. 127; ♯ editorial
 129 bar missing; in mm. 125-32 the original theme returns (mm. 1-8); the omission of a bar here is highly unlikely. FMB neglected to enter m. 129 after indicating a repetition of mm. 125-8; m. 5 added editorially
 131 r.h. augmentation dot to c' deleted
 144 l.h. eighth-note flag missing to Bb

Movement 3

- 9 l.h. chord one originally a c''
 13 l.h. n. 4 originally g'
 20 vn n. 2 originally f''
 30 l.h. last chord originally ♯ave higher of bar
 30 l.h. two quarter-note chords g'++bb'' and -bb'' and - quarter-note C+c and - originally with ♯a (without ♯ and n)
 30 l.h. missing
 30 l.h. originally F-A-G-Bb; editorially altered m. 1-4 and mm. 72, 74, 76, 83, 85
 30 l.h. notated as c; altered editorially in consideration of the harmony and analog to m. 16
 91 vn ♯ c' crossed out
 98 vn unclear notation of n. 2 f'', presumably originally notated as e'' then altered to f''
 105 r.h. ♭ originally to n. 5
 134a vn beat 3 originally ♯ g'
 148 vn beat 1 originally e'+g'+c''

Sources

[B]: The autograph score, once located in Volume 13 of Mendelssohn's posthumous estate,¹ has long been lost. Its place is taken today by a printed edition (see E below). The title page of this edition contains the following remark in the hand of Mendelssohn's wife Cécile: "The original manuscript was given by me as a present to Herr Joseph Joachim on 30 April 1848. CMB." According to Joachim's letter of 18 December 1862 to Julius Rietz, the abbreviation "L.e.g.G." (for "Lass es gelingen, Gott") was entered at the beginning of the autograph, with the dates 21 May 1823, 25 May, and 3 June appearing at the end of each respective movement. The autograph was also said to contain many cuts and alterations by the composer (see Preface).

[B']: A violin part copied out by the sonata's dedicatee, Eduard Rietz. This source is no longer extant. See Joachim's letter of 18 December 1862 mentioned in the Preface.

C: A copyist's manuscript of the violin part, located in the Bodleian Library, Oxford University, shelf mark: MS. M. Deneke Mendelssohn c. 63, pp. 24-52. It bears no date. A handwriting comparison reveals that it was written out by the Berlin copyist Nitschky. Nitschky is known for the copy he prepared of Mendelssohn's opera *Die Hochzeit des Camacho* (1825), under the composer's supervision, for use at the premiere on April 18, 1825.² Both the copy of *Die Hochzeit des Camacho* and that of the F-minor Violin Sonata may have originated in the mid-1820s, for thereafter Nitschky stopped doing copying work for Mendelssohn.³ The copy was prepared either from the autograph score [B] or from the violin part copied out by E. Rietz [B'], for C contains readings that depart from the printed editions and may well derive from the autograph score. The more important alternative readings are listed in the Critical Commentary.

1 See the handwritten thematic catalogue of Mendelssohn's posthumous estate, vols. 1-44, prepared in Leipzig in 1848 (GB-Ob, Ms. M. Deneke Mendelssohn, c. 28), p. 23.

2 Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Music Department with Mendelssohn Archive, shelf numbers *Mus. ms. 14310* and *Mus. ms. 14310/3*. See Wolfgang Stapelfeldt: "Stilistische Einschätzung und Probleme der Entstehung der Jugendoper Felix Mendelssohn-Bartholdys 'Die Hochzeit des Camacho' (1825)" (master's diss., U. of Göttingen, 1980), pp. 28-9; and Hans Günter Klein: *Felix Mendelssohn Bartholdy: Autographe und Abschriften*, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz: Katalog der Musikabteilung, ser. 1, vol. 5 (Munich: Henle, 2003), pp. 91-2, 137 and 176.

3 The copy of Johann Sebastian Bach's cantata BWV 67 from Mendelssohn's private library (Bodleian Library, Oxford University, shelf mark: MS. M. Deneke Mendelssohn c. 63, fols. 38-65) is possibly in Nitschky's hand.

b)

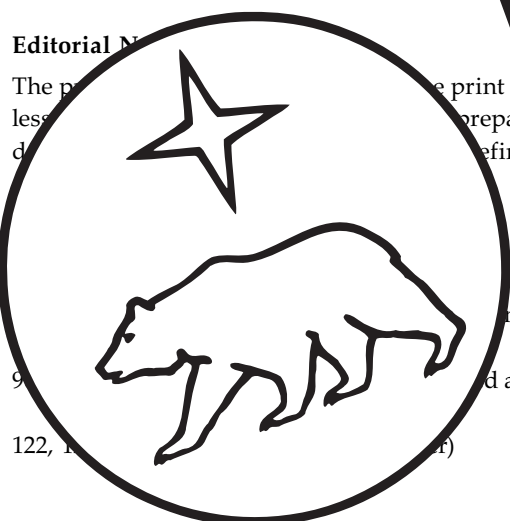
8va

D: First edition, published by Friedrich Laue, Berlin, in 1825. Title page: *SONATE / FÜR / Forte=Piano und Violine / componirt und seinem Freunde / EDUARD RITZ / ZUGEEIGNET / Felix Mendelssohn=Bartholdy. / 4s. Werk. / Pr. 11/12 rttr. / Verlag u. Eigenthum der Fr. Laueschen Buch- u. Musikhandlung in Berlin. Plate no.: 9.* The piano and violin parts were printed separately.

E: Later printed editions published by Friedrich Hofmeister, Leipzig. In 1832 Laue sold his publishing business to Hofmeister, who printed Mendelssohn's op. 4 from 1833 onwards using the plates he had obtained from Laue. Later Hofmeister had it re-engraved and issued in a different format with minor alterations, mainly involving redundant accidentals. A copy of this edition (ca. 1842) is included in Vol. 13 of Mendelssohn's posthumous estate as an insert (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Music Department with Mendelssohn Archive, shelf mark: *Mus. ms. autogr. F. Mendelssohn Bartholdy 13*, pp. 1–20). Title page: *SONATE / für / Pianoforte und Violine / componirt / und seinem Freunde / EDUARD RITZ / zugeeignet / von / FELIX MENDELSSOHN- / BARTHOLDY. / 4tes Werk. / 27^{te} Ngr. / [plate no.:] 1729. / Propriété de l'Editeur / Enregistré aux Archives de l'Union / Leipzig, chez FRÉDÉRIC HOFMEISTER.* The piano and violin parts were printed separately.

Editorial Notes

The present edition is based on the print D, which is flawed in several places. The edition was prepared under the supervision of the editor, who has made the following editorial changes:



Movement 2

- 43 r.h. redundant ♯ to n. 7
- 46 r.h. redundant ♯ to n. 4
- 49 vn redundant ♯ to n. 1
- r.h. redundant ♯ to n. 2
- 55 vn redundant ♯ to n. 1
- 56 r.h. redundant ♯ to n. 7 d'
- 57 r.h. redundant ♯ to last note
- 68 vn triplet slur (bracket with 3) on beat 1, see mm. 114–17
- 88 r.h. beat 3 stem from f' editorially extended to a♭' analog to m. 5
- 114–17 r.h. triplet marking (bracket) on beat 1: slur with 3 only in mm. 114, 115 and 116, however, a 3 without slur is marked in m. 117; in this movement in ¾ mm. 27–77 and 94–123 are understood to be quasi triplets as these bars are in ⅘ time.

Generally triplet markings are not indicated consistently (only five times in mm. 68, 114–17) and as such they are not marked in the present edition.

Movement 3

- 17 vn f to n. 1 moved editorially to n. 2 analog to m. 139
- 19 r.h. redundant ♭ to n. 2 d♭''
- 34 r.h. redundant ♭ to n. 3 g♭'
- 88 l.h. redundant ♯ to n. 2
- 93 l.h. redundant ♯ to n. 5
- 95 r.h. redundant ♯ to a''
- 96 l.h. redundant ♯ to n. 4
- 106 r.h. redundant ♯ to n. 4
- 129 pno f to n. 1, moved editorially to n. 2 analog to m. 139
- 148 r.h. no augmentation dots to chord one
- 180 vn redundant ♯ to n. 1

SONATA IN F MINOR, OP. 4 (1823)

Readings from Source C

Movement 1

- 1 "Recit"; crossed out in the same hand as "ad libitum" written before it (this is the same hand writing as "arco" movt. 3 m. 55 and "Ende" at the close of the work); "Recit" (without "ad libitum") most probably stems from pp. 1729–1730 (also found in the handwritten manuscript catalogue of Mendelssohn's posthumous estate, see footnote 2).
- 4–5 Only two bars notated with whole-bar rests and one bar with — ♭ and two eighths c''-b♭'. These three bars altered in another hand to the seven bars found in D.

Movement 2

- 10 Eighths in vn c''-a♭' altered in another hand to e♭'-e♭''.

SONATA IN F MAJOR (1838–39)

Sources

F: Autograph score: Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Music Department with Mendelssohn Archive, shelf mark: *Mus. ms. autogr. F. Mendelssohn Bartholdy 30*, pp. 193–4 and 199–217.

This source, written in brown ink, contains *Allo vivace* (movt. 1) on pp. 193–4 and 199–205, *Adagio* (movt. 2) on pp. 205–08, and *Assai Vivace* (movt. 3) on pp. 209–17. The term "*Sonata*" appears in the upper left-hand corner at the beginning of the work (p. 193), with "*H. D. m.*" (for "*Hilf Du mir*") in the upper right-hand corner and "*Violino*" and "*Pianoforte*" before the top and next two staves, respectively. "*H. D. m.*" is also found at the beginning of movement 3 (p. 209), but not at the beginning of movement 2

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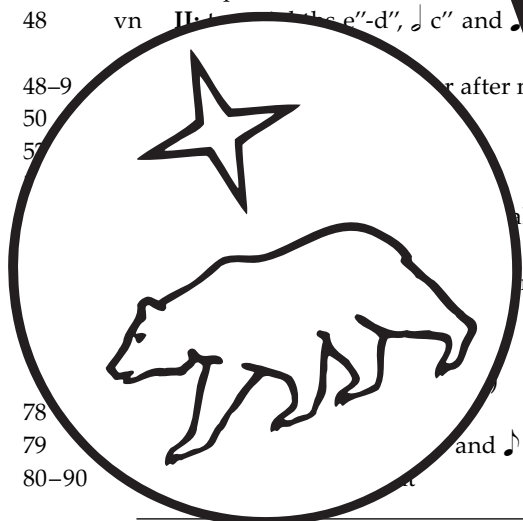
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SONATA IN F MAJOR, FIRST VERSION (1838)

Movement 1

- 13 vn I: first half-bar, $\text{♩ } g'' - \text{♩ } f'' - \gamma$
 15 vn I: n. 3 $\text{♩ } e''$
 16 vn I: n. 7 $\text{♩ } g''$
 18 vn I: first half-bar, eighths $f''' - c''' - b'' - a''$ with slur to nn. 1–2 and staccato dots to nn. 3–4
 vn staccato dots to nn. 6–7 from G (III)
 21 vn I: second half-bar, half-note chord $a + f'$; the a crossed out and $\sharp$ notated on the third stave line; then altered to present reading
 22 r.h. I: additional note head for c'' to n. 8 not cancelled
 23 vn II: first half-bar, quarter-note chord $f' + a' - \sharp$
 31 vn I: beat 3, augmentation dot to $\text{♩ } g'$
 34 vn II: in F p at bar begin (new page); III: in G p
 40 r.h. II: n. 5 $\text{♩ } f'$ crossed out; $\sharp$ to n. 7
 l.h. II: $\sharp$ to n. 2 $\text{♩ } F + f$
 44 vn slur begins with beat 4 in m. 43; editorially altered analog to mm. 42, 46
 46 r.h. I: beat 4 $d' + g'$
 l.h. I: beat 4 $B + g$
 47 vn slur to n. 3; editorially extended ending to m. 85 and pno
 48 vn II: $e'' - d''$, $\text{♩ } c''$ and $\text{♩ } \gamma$; slur from
 48–9 $\text{♩ } \gamma$ after m. 48 crossed out
 50 $\text{♩ } \gamma$
 57 $\text{♩ } \gamma$
 78 $\text{♩ } \gamma$
 79 $\text{♩ } \gamma$ and $\text{♩ } f\sharp''$
 80–90 $\text{♩ } \gamma$

- 81 vn I: beat 2: $\text{♩ } g''$ with tie from n. 1
 84 r.h. I: beat 4, quarter-note chord $d' + f' + g'$ with eighth-flag
 91 vn II: first half-bar $\text{♩ } f''$
 vn IV: in G, beat 3, $c' + g' + c''$ crossed out in red pencil
 94 r.h. I: nn. 4–8 $g' - c'' - e'' - g'' - c'''$
 94, 96 vn I: beat 2, $\text{♩ } e''$ and $\text{♩ } c''$
 95 vn I: first half-bar, $\text{♩ } g''$ with sf , $\text{♩ } e''$ and γ ; sf analog to m. 93 editorially moved to beat 3
 97 vn III: beat 3, two slurs from nn. 1–2, 3–4 in F; slur taken from nn. 1–4 from G (III)
 vn I: nn. 13–16 $d'' - c'' - d'' - c''$
 98 vn I: n. 5 e''
 99 vn editorial slurs taken from G (III)
 100, 104 r.h. I: beat 2 $\sharp$
 101 r.h. I: beat 2, dotted eighth chord $e' + c''$ and sixteenth-note chord $c' + c''$
 102 r.h. I: beat 1 $\text{♩ } F + f$
 r.h. beat 3, re $\text{♩ } b'$ to $\text{♩ } b\flat'$
 103 r.h. I: beat 2, dotted eighth chord $d' + f' + a'$ and sixteenth-note chord $d' + a'$
 l.h. I: beat 1 $\text{♩ } F + f$
 104 vn I: beat 3 $c' + g' + b''$
 vn I: beat 4 $\text{♩ } \gamma$ and $\text{♩ } f$
 vn III: beat 4, in $\text{♩ } \gamma$ with $\sharp$
 105 r.h. n. 1 with $\text{♩ } \gamma$
 105, 109 see ex. e) below; vn, n. 1 e'' in vn. I not crossed out during revision
 vn II: see
 105 $\text{♩ } \gamma$
 109, 111 r.h. I: second half-bar, $g' + d'' + f''$
 110 r.h. I: second half-bar, $g + d' + f'$ with tie from previous $\text{♩ } g$

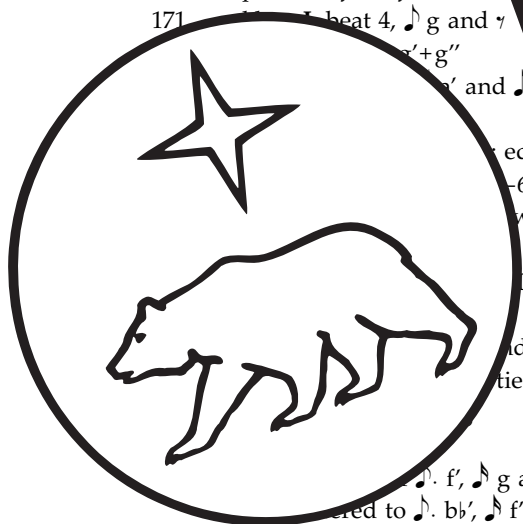


c)

d)

e)

- l.h. I: quarter-note chord g+c'+e', quarter-notes C+c and half-notes F+f; beat 2 C+c altered to ♯, and then to ♮ c
- 111 l.h. I: second half-bar g+b+d'
- 112 l.h. I: beat 2, C+c altered to ♯, and then to C+c; second half-bar F+f
- 122 vn slur taken from G (III)
- 124 l.h. I: quarter-note chords G+A-G+A-G+A-G+A
- 125 l.h. I: beat 1 F+A
- 130 vn III: in G *fp*
- 139 vn I: as m. 140
- 151 r.h. I: second half-bar, quarter-note chords c'+e'+g'+c''-c'+g'+bb'+c'' each with eighth-flag
- 154 vn I: first ♮ g♭'
- 155 r.h. second half-bar, redundant ♯ to ♮ e''
- 156 vn I: ♭ to n. 3 a''
- l.h. I: ♭ to quarter-notes A+a, each altered to ♯ then crossed out; ♯ to half-notes A+a crossed out
- 162 r.h. redundant ♯ to penultimate note
- 165 pno I: *dim.* at bar begin
- r.h. I: beat 4 ♯
- 169 l.h. I: beat 4, ♮ d' and ♮ f'
- 170 vn II: beat 2 ♯
- pno I: *mf* not *f*
- 171 vn I: beat 4, ♮ g and ♮ f
- l.h. I: beat 4, ♮ g and ♮ f' with tie to m. 187; altered to ♮ bb', ♮ f' and ♮ d'' with tie to m. 187 and then to present reading
- r.h. I: beat 4 d'+g'
- 187 vn I: beat 1 f'; altered to d'' and then to present reading
- 188 r.h. I: half-note chord f'+g'+f'', ♯ and ♮ d''
- l.h. I: half-note chord B+g, ♯ and ♮ d'
- 190 r.h. I: first half-bar; quarter-note chord c'+e' and ♯
- l.h. I: beat 1 c+g
- 203 l.h. I: last note G+g
- 205 vn in F *sf* in ink; II: altered to *p*; III: in G *sf*
- 207 vn in F *sf* in ink; II: altered to *p*; III: in G *p*
- 210 l.h. I: second half-bar B+b
- 211 r.h. I: ♯ to last ♮ bb
- l.h. I: second chord, d+f+g
- 221 vn I: beat 4 ♮ c''
- 222 r.h. slur to n. 3 editorially extended analog to mm. 224, 226
- 225 l.h. I: final chord f+c'
- 227 r.h. I: beat 3 e'+g'
- 231 r.h. I: beat 2 f'+a'
- 233 r.h. I: final chord c'+a'+c''
- 234 r.h. I: final chord e'+g'
- 235 r.h. I: first three chords c'+g'+c''-d'+a'+d''-e'+bb'+e''; beat 1, g' crossed out and bb' added
- 237 vn I: n. 1 ♮ c'''
- 242 r.h. I: first chord d'+f'+d''
- 250-64 II: bar added after m. 250, presumably replacing m. 251; vn, whole-bar rest, r.h. ♮ c''' and ♮ c''', l.h., nothing notated; mm. 252-63 crossed out; m. 264, vn, first half-bar —
- 256 vn I: ♮ c''' and ♯
- l.h. I: last three eighths C-Bb+D-E+e
- 257 l.h. I: first and second eighths F+f-G+g
- 267 l.h. I: first half-bar
- 268 vn I: first half-bar
- 270 vn II: *p* from m. 2 editorially moved to n. 1 analog to m. 97
- 271-72 vn dashed slurs taken from G (III)
- 271 l.h. I: beats 1-3, Bb+g-bb'+e-bb'+g-c+a
- 272 l.h. second half-bar, no g, tie there, however
- 273 r.h. I: beat 2 c
- 278-82 see
- 278 vn I: beat 4, ♮ c' and ♮ f'
- r.h. I: n. 1 ♮ c'' and d'', n. 3 ♮ g'
- 286 vn I: second half-bar b-b'+f'+ab'
- l.h. I: four ties from previous bar
- l.h. second half-bar, redundant ♯ to ♮ g♯
- 288 pno I: second half-bar, *dim.*
- 295 r.h. I: first and second chords c♯'+a'-d'+a'
- 302 r.h. I: final two chords f♯'+a'-f♯'+a'
- 303 r.h. I: first two chords g'+bb'-g'+bb'
- 305, 309 vn in F slur from nn. 1-3; slur from nn. 1-4 taken from G (III)
- 305 l.h. I: nn. 2-3 ♯ and quarter-note chord Bb+c
- 308 r.h. I: n. 11 ♮ f'
- 309 r.h. nn. 11-14 bb'-e'-g'-c''; editorially altered after nn. 4-7
- l.h. I: second half-bar Bb+bb
- 310-11 II: two bars crossed out
- 311 vn in F slur from nn. 1-3; editorially extended to n. 4 analog to mm. 305, 309 in G (III)
- r.h. I: ♯, sixteenths a'-f'-c'-a-c'-f'-a', ♯, sixteenths c''-bb'-g'-e'-g'-bb'-e''
- l.h. I: second half-bar c+c', altered to Bb+bb and then to present reading
- 312 vn I: two half-notes f''-f'', the second of which presumably intended to be f♯''
- r.h. I: n. 3 ♮ a'; nn. 4-6 f♯'-eb'-c' altered to f♯''-d''-a' and then to present reading
- 313 r.h. I: n. 4 ♮ bb''
- l.h. I: beat 2 ♮ d'
- 314 vn III: in G no staccato dots



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- 315 II: nn. 7–12, vn, eighth-note triplets $e\flat''-d''-e''-f\sharp''-g''-a''$; pno, crossed out without replacement, definitely intended to be as vn
- 316 vn, pno redundant $\sharp$ to n. 4
II: bar crossed out; after m. 315 re-notated: vn, eighth-note triplets $b\flat''-f\sharp''-g''$ followed by 3 $\times$; pno, $\times$
I: following m. 316 one bar crossed out containing four groups of eighth-note triplets $a\flat''-e''-f''$ for vn and r.h. and eighth-note triplets $a\flat'-e'-f'$ followed by 3 $\times$ for l.h.
- 319 vn I: $\text{♩ } c''' - \text{♩ } -$
vn II: first half-bar, two groups of eighth-note triplets $c'-e'-g'-c''-e''-g''$
- 320 vn II: n. 1 $\text{♩ } a$
- 322 r.h. I: n. 6 eighth-note chord $f' + a' + c''$
- 326 vn III: f in G
l.h. I: second eighth F+f
- 48 vn in G staccato dots to nn. 1–8 on one beam (III); this divided into two beams with red pencil which however crossed out staccato dots; eight staccatos added (IV)
- 50 vn I: n. 12 $a\sharp$
- 50 l.h. I: $\text{♩ } A - \text{♩}$
- 52–3 vn III: in G staccato dots to final note in m. 52 and n. 1 in m. 53
- 57–64 vn II: see ex. f) below
- 68 l.h. I: at bar begin $\sharp$ on fourth stave line
- 80–81 vn tie over barline taken from G (IV, in red pencil)
- 83 r.h. I: final chord $c'' + d\sharp'' + a''$
- 84 vn in G no tie to nn. 6–7 (III); added in red pencil (IV)
- 86 vn f taken over from G (IV, in red pencil)
- r.h. redundant $\sharp$ to beat 3
- 87–9 vn II: see ex. g) below, in G final note in m. 87 d' (III) corrected in red pencil (IV), in G slurs in red pencil to nn. 1–4, 6–9, 10–12 in m. 88 and nn. 9–11 in m. 89 (IV)
- 90 vn IV: in G slur from nn. 1–3, nn. 5–12 in red pencil
- 91 vn III: in G staccato dots to nn. 1–4, nn. 7–8, slurs to nn. 5–6, nn. 9–10
- 92 vn III: in G staccato dots to nn. 1–4, slurs to nn. 5–6, nn. 9–10
- 96 r.h. redundant $\sharp$ to beat 3
- 98 vn slur taken from G (IV, in red pencil)
- 100 vn IV: in G slur to nn. 4–7
- 104 vn F slur to n. 5–9; reading taken from G (III)
- 106 vn IV: in G p at bar begin in red pencil
- 108 vn IV: in G u at bar begin in red pencil
- r.h. n. 10 $f\sharp$, n. 10 b
- 109 vn I: in nn. 3–12 $g\sharp-b$, n. 18 b

SONATA IN F MAJOR, FIRST VERSION (1828)

Movement 2

- 12 vn I: beats 2–3, $\text{♩ } d''$ and $\text{♩ } d''$
- 13 l.h. slur from n. 2–5; extended editorially to n. 6
- 19 vn I: n. 20
- 20 vn I: with slur to nn. 2–6
- 22 vn I: $\text{♩ } d''$ in G
- but before n. 1 editorially ex-
- 3 vn I: no slur in G (III)
- 32 vn I: slur begins with n. 2;
- 34 vn I: (III); reading taken from G
- 40 vn beat 3, in F slur to n. 4; in G slur to n. 3 (III); reading taken from beats 1–2
- 42 vn redundant $\sharp$ to n. 1
- 43 vn redundant $\sharp$ to n. 7; in G this $\sharp$ mistakenly to n. 6 (III) and crossed out with red pencil (IV)
- 2 vn II: nn. 1–16 $f'-e'-d'-c'-d'-e'-f'-g'-a'-g'-f'-e'-f'-g'-a'-bb'$
- 7 r.h. I: beats 2–3, $\text{♩ } \text{♩}$
- 8–14 vn II: see ex. h) below; in G $\flat$ to n. 1 in m. 14 (III), in red pencil corrected to $\sharp$ (IV)
- 12 l.h. I: beat 3 $e\flat + f + a + c'$
- 17 vn in F $\sharp$ in ink to n. 11, this later written over in pencil (II); in G $\flat$ notated (III), in red pencil corrected to $\sharp$ (IV)
- 18 vn redundant $\sharp$ to n. 6; in G $\flat$ notated (III) then crossed out in red pencil (IV)



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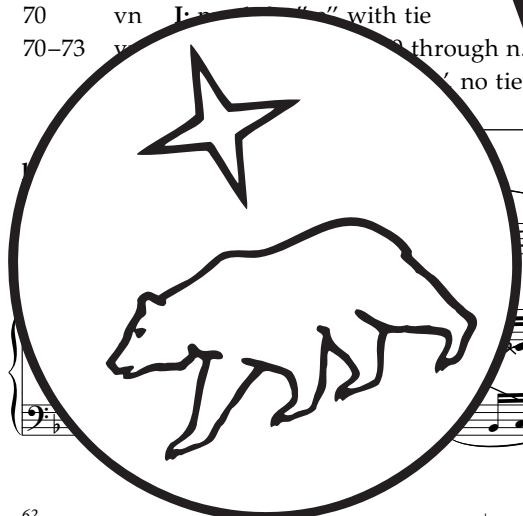
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- 60–65 I: see ex. l) below; two bars crossed out before m. 60; mm. 60–65 repeatedly altered
- 61 vn IV: in G $\flat$ to n. 6 in red pencil (line change)
- 61–2 vn, l.h. dotted rhythm notated in ink; II: altered to eighths with staccato dots; eighth-note reading analog to mm. 103–11, 159–62, 177–83 (see mm. 26–31); in F staccato dots inaccurate (II): present staccato dots taken from G (III)
- 62 vn, l.h. I: in F $\flat$ to n. 3 crossed out; in G at first no accidental (III), then $\sharp$ in red pencil (IV); present reading analog to m. 179
- r.h. I: $\sharp$ to n. 5 e' and $\flat$ to n. 9 e' crossed out
- r.h. $\sharp$ to n. 6 editorially deleted analog to m. 179
- 63 vn in G n. 2. g' (III); n. 1 g' , n. 3 $g\sharp$, n. 5 a , n. 7 b crossed out in red pencil (IV)
- 64 vn in G n. 1 c' crossed out in red pencil (IV)
- 65 vn in G n. 1 e'' (III)
- 68 vn beat 2, four sixteenths in ink $c'''-g''-f''-e''$; II: altered to two eighths $c''-e''$; eighth-note reading analog to mm. 188, 192
- r.h. I: γ and two eighth-note chords $c'+e'-c'+e'$ (with out flags); altered to $\sharp-\gamma$ and sixteenths $g'-c'-e''$; then to present reading
- 69 vn I: nn. 2, 4 d''
- 70 vn I: γ and two eighth-note chords $c'+e'-c'+e'$ (with out flags); altered to $\sharp-\gamma$ and sixteenths $g'-c'-e''$; then to present reading
- 70–73 vn I: γ and two eighth-note chords $c'+e'-c'+e'$ (with out flags); altered to $\sharp-\gamma$ and sixteenths $g'-c'-e''$; then to present reading
- 72 vn beat 2, four sixteenths $c'''-g''-f''-e''$; II: altered to two eighths $c''-e''$; eighth-note reading analog to mm. 188, 192
- 74 vn III: in G staccato dots to nn. 5–6
- 75 vn III: in G staccato dots to nn. 7–8
- r.h. I: n. 15 f'
- 77 vn I: beat 4, four sixteenths $g'-f\sharp'-g'-a'$
- 81 vn III: in G slur from n. 1
- 82 vn I: beats 2–4, $f'-\gamma-\gamma-f''-\gamma-\gamma$
- 83 l.h. I: n. 5 $f+a$
- 88 vn II: beats 2–3 two $\sharp$
- 90 r.h. I: nn. 14–15 $f'-e'$
- 91–2 vn II: beats 2, 4 each γ
- 92 vn second slur from G (III)
- 93 vn II: f in pencil, then altered to p
- pno II: f in ink at bar begin, then altered to p
- r.h. I: nn. 13–14 $f\sharp'-g'$
- 95 r.h. I: 2 f
- 96 r.h. I: $\sharp$ and two eighth-note chords $c'+e'-c'+e'$ (with out flags); altered to $\sharp-\gamma$ and sixteenths $g'-c'-e''$; then to present reading
- 97–100 vn, r.h. altered in ink, see ex. m) below; ante correcturam reading taken over
- l.h. I: n. 4 $E+B$, n. 5 A
- 100 l.h. I: eighth G $\flat-e'-c'-e'-g\sharp-$
- 102–107 vn II: see ex. n) on next page; nn. 5–7 in m. 104 originally $e'-c'-e'-g\sharp-$; mm. 103–106 deleted including pno with no substitution for pno; r.h. in G staccato dots n. 1 d'' in m. 104



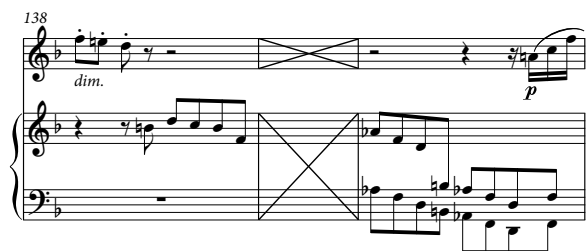
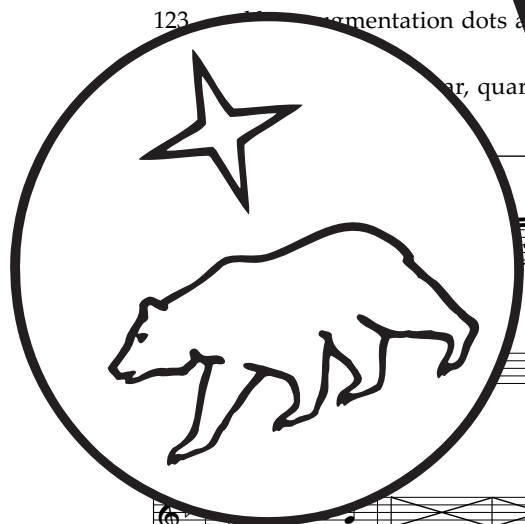
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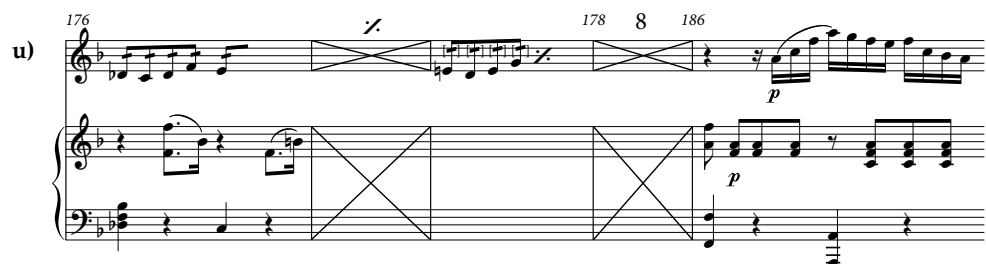
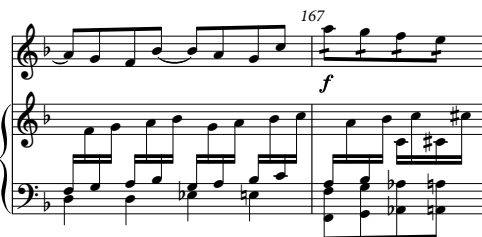


- 103 vn slur to final note, editorially extended to n. 1 in m. 104 analog to mm. 105, 107
- 104 l.h. I: final note A
- 105 l.h. I: quarter-notes E+e - ♯ - ♯ E - ♯
- 109–10 vn staccato dots and slur taken from G (III) excluding staccato to n. 1 in m. 110
- 111–16 II: mm. 111–15 crossed out; m. 116, vn, n. 1 ♯. f♯''
- 114 l.h. I: ♯ B' and —; changed to eighths B'-C-D-E♭-F-G-A-B (without ♯); then nn. 7–8 altered to B-G; finally to present reading
- 115 l.h. I: n. 1 ♯ c
- 117 vn II: *fp*
- 119 vn I: n. 4 d'', n. 8 d'
- r.h. I: quarter-note chord a+c'+d', sixteenths d'-e'-f♯'-g', ♯ a' and sixteenths d-e-f♯-g
- l.h. I: whole-note F♯, additional ♯ d at bar begin
- l.h. augmentation dots added editorially to f
- 120 vn I: n. 2 d', n. 6 d''
- r.h. I: n. 1 ♯ a, beats 2–4 quarter-note chords a+d', f'-a+d'+f'-a+d'+f'
- l.h. I: n. 1 ♯ F♯ with slur from m. 11, beats 2–4 quarter-note chords F♯-d-f♯-d-f♯-d
- 121–6 vn II: see ex. o) below
- 123 augmentation dots added editorially to chord
- ar, quarter-note chord ♯+a - ♯
- 129–39 II: see ex. p) below; regarding mm. 130–31, at first only m. 130 and m. 131 vn crossed out, ♯ c' notated at bar begin and then m. 131 crossed out entirely
- 135 r.h. I: at bar begin only note head g'
- 137 vn III: in G no staccato dot to n. 4
- 140 vn III: in G n. 2 d'' ; in bold pencil (presumably by David) corrected in c''
- 142 vn I: nn. 2–8 g'-f'-e'-f'-a'-g'-b♭'
- 144 vn > taken from G (III)
- 145 vn *p* taken from G (III)
- 145, 146 vn IV: in G slur from nn. 1–9 in red pencil
- 147 vn I: nn. 2–4 c''-f''-a''
- 147, 148 vn IV: in G slur over last eight notes in brown ink
- 148 vn I: at bar begin
- r.h. I: beat 4
- 149 r.h. I: beat 1 ♯
- 151 vn IV: in G see ex. q) below: m. 152 pasted over on paper, mm. 153–66 crossed out in red pencil and bold black pencil (latter presumably by David), other changes in brown ink; IV: in F see ex. r) on next page all changes in pencil
- 153 vn n. 3 f n. 4
- 154 beat 1 ♯
- 159 vn I: n. 1, ♯ c' - ♯
- 169 vn III: in G no >
- 170 vn I: nn. 5–7 b♭'-a'-g'



162 vn **III**: in **G** staccato to n. 1
 163–6 **I**: see ex. **s**) below: 8 bars following m. 163 and
 3 bars following m. 166 crossed out
 164–5 vn **III**: in **G** staccato dots to each double-stop
 166 vn **III**: in **G** slur begins at n. 2
 171 l.h. **I**: first three eighths F+f-E+e-D+d
 173 vn no *p* in **G** (**III**); added in red pencil (**IV**)
 vn *cresc* taken from **G** (**IV**, in red pencil)
 175 l.h. **I**: $\flat$ to beat 1 $\flat$
 175, 176 l.h. **I**: $\sharp$ at bar begin crossed out and notated at end
 of bar
 176 vn **I**: nn. 7–8 d'-d'

176–86 **IV**: in **G** see ex. **t**) below: from beat 3 in m. 177
 through beat 2 in m. 178 pasted over with
 paper; from beat 3 in m. 178 through m. 179
 crossed out in brown ink and red pencil;
 mm. 184–5 crossed out in red pencil; n. 1 in
 m. 186 altered to f'' in brown ink and this
 crossed out in red pencil, then changed in brown
 ink to $\flat$ a - $\flat$; other changes in brown ink;
IV: in **F** see ex. **u**) below: all changes in pen-
 cil, mm. 180–83 previously crossed out (see
 mm. 180–84 below)
 179 vn **I**: final note f'



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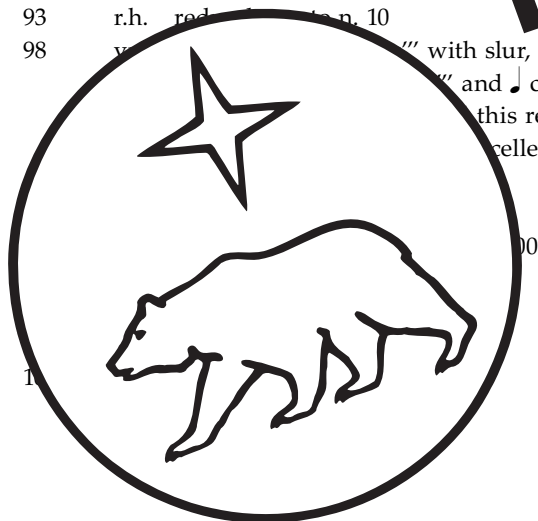
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- 13 l.h. n. 9 c[#] cancelled
- 15 l.h. nn. 5–8 c-f-a-c'
- 17 l.h. beat 2 originally ♭♭ - 7
- 25 r.h. first half-bar originally half-note chord f'+a'+c'' with eighth flag
- 29 l.h. second half-bar originally —
- 31 l.h. beat 4 originally G-g
- 32 vn n. 1 originally ♯
- 41 vn ♯ on third stave line, this written over with ♯ d''
- 49 l.h. ♯ to second chord f cancelled
- 53 vn n. 3 originally e'
- r.h. first chord originally c'+e'+a'+c''; ♯ to beat 3 f[#] cancelled
- 62 r.h. redundant ♯ to beat 3
- 63 r.h. first chord originally a+e'+g'+a'
- 67 vn originally ♯ c''' - ♯ - —
- r.h. originally eighths c''-c''-c''-c'' and ♯ c'' with eighth flag; at bar begin additional ♯ e'
- 68 r.h. first half-bar originally ♯ e' - ♯. d'' - ♯. c''
- 69 vn originally octave higher
- 70 vn eighth flag to n. 4 cancelled
- 83 vn beat 4, ♯ on third stave line cancelled
- 91 vn n. 6 originally ♯ d''
- 92 r.h. n. 1 originally sixteenths f''+f'
- 93 r.h. red. to n. 10
- 98 vn n. 1 originally c''' with slur, then augmented ♯ c''' and ♯ c''' as beat 4; this reversed and cancelled and ♯ added
- 110 vn nn. 15–16 originally b'-c''
- 111 this bar added at a later point
- 112 vn originally e''-d''-c''-b'-d''-c''-b'-a'-g'-f[#]-a'-g'-f'-e'-f'-e' with slurs to nn. 1–8 and 9–16
- r.h. first chord originally e'+g'
- l.h. originally —
- 113 vn nn. 1–4 originally a'-g'-f'-e'
- r.h. first chord originally c'+e'
- 115–16 two bars cancelled following the repeat sign; originally also E to the octaves e+e'; see ex. x) below
- 120 vn n. 2 originally ♯ e''
- 130 l.h. at bar begin note head b^b crossed out
- 133 r.h. final chord originally d'-a^b
- 136 r.h. redundant ♯ e' in chord
- 140 vn n. 1 originally ♯ d'
- r.h. second chord originally eighth-note chord c'-f[#], followed by an eighth-note chord d'-g'; this chord editorially deleted
- 145 vn ♭ to n. 6 covered with
- r.h. second half-bar originally eighth-note chord d'-a'-d'-7 and two eighth notes d'-d'
- l.h. beat 4 originally eighth-note chords F[#]-c-d-F[#]-c-
- 147 vn second half-bar originally ♯ a'- 7 - ♯
- 148 r.h. beat 3 originally eighth-note chord ♯ c''
- l.h. beat 3 originally eighth-note chord ♯ e''
- 149 r.h. beat 4 originally quarter notes ♯ c' with eighth flag
- l.h. second half-bar originally eighths c-C+c-D+d-
- 150 l.h. beat 1 originally eighths F+f-G+g
- 151 vn beats 2–4 originally ♯ c''' and eighths c'''-d^b'''-c'''-b^b'''
- 151 manuscript ends with this bar



x)

115 116

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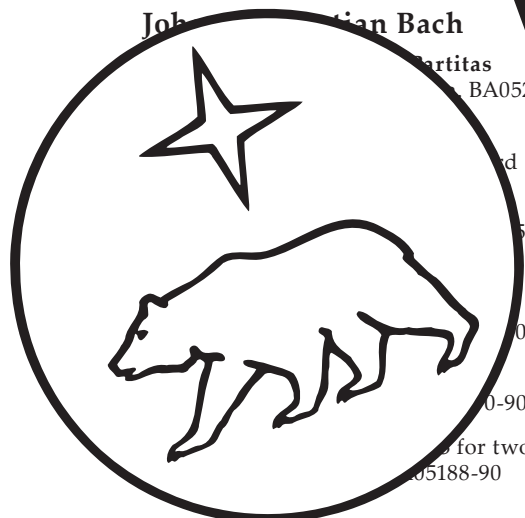
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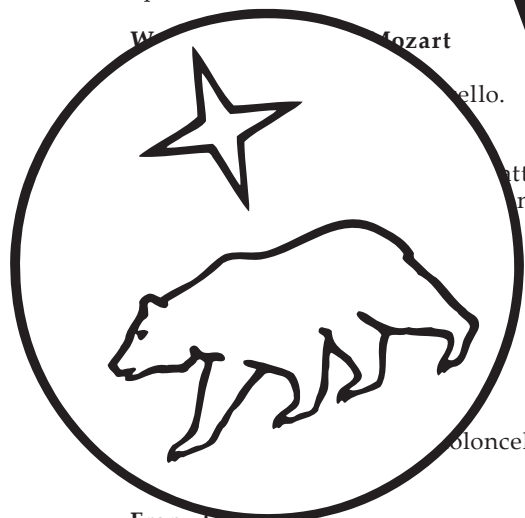
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