EDITION BREITKOPF

No. 3768

MENDELSSOHN

CONCERTO I

G moll * G minor * Sol mineur

Op. 25

Xaver Scharwenka

F. MENDELSSOHN

Konzerte und Konzertstücke

mit untergelegtem 2. Klavier

Bearbeitet von XAVER SCHARWENKA

Op. 22. Capriccio brillant . . . V.A.3767 | Op. 25. Konzert Nr. 1. Gmoll V.A.3768
Op. 29. Rondo brillant. . . . . V.A.3760 | Op. 40. Konzert Nr. 2. Dmoll V.A.3769
Op. 43. Serenade und Allegro giojoso. . . . V.A. 3790

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V. A. 3768.

F. MENDELSSOHN
KLAVIERWERKE
PIANOFORTE WORKS ŒUVRES DE PIANO

I. LIEDER OHNE WORTE

Herausgegeben von XAVER SCHARWENKA. Edition Breitkopf Nr. 3931

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KONZERTE UND KONZERTSTÜCKE

Klavier-Solo-Stimme mit untergelegtem 2. Klavier (Übertragung der Orchesterbegleitung)

In Partitur gedruckt; zur Aufführung sind 2 Exemplare erforderlich.

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Op. 25. Konzert Nr. 1. G moll — G minor — Sol mineur. . . . . Edition Breitkopf Nr. 3768
Op. 29. Rondo brillant Es dur — E♭ major — Mi♭ majeur . . . . . Edition Breitkopf Nr. 3760
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Op. 43. Serenade und Allegro giojoso D dur — D major — Ré majeur . . . . . Edition Breitkopf Nr. 3790

Konzert No. 1.

F. Mendelssohn-Bartholdy, Op. 25.
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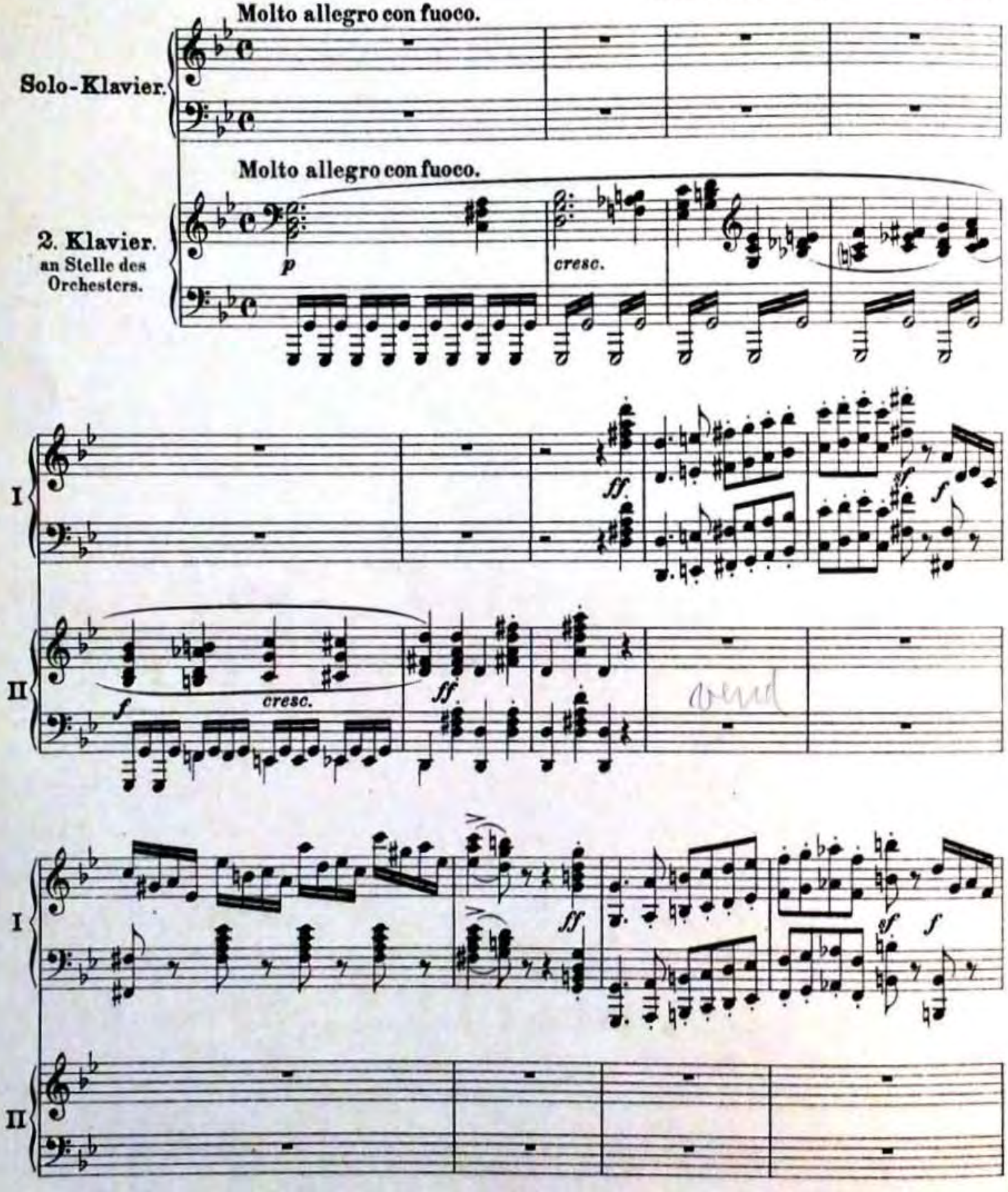

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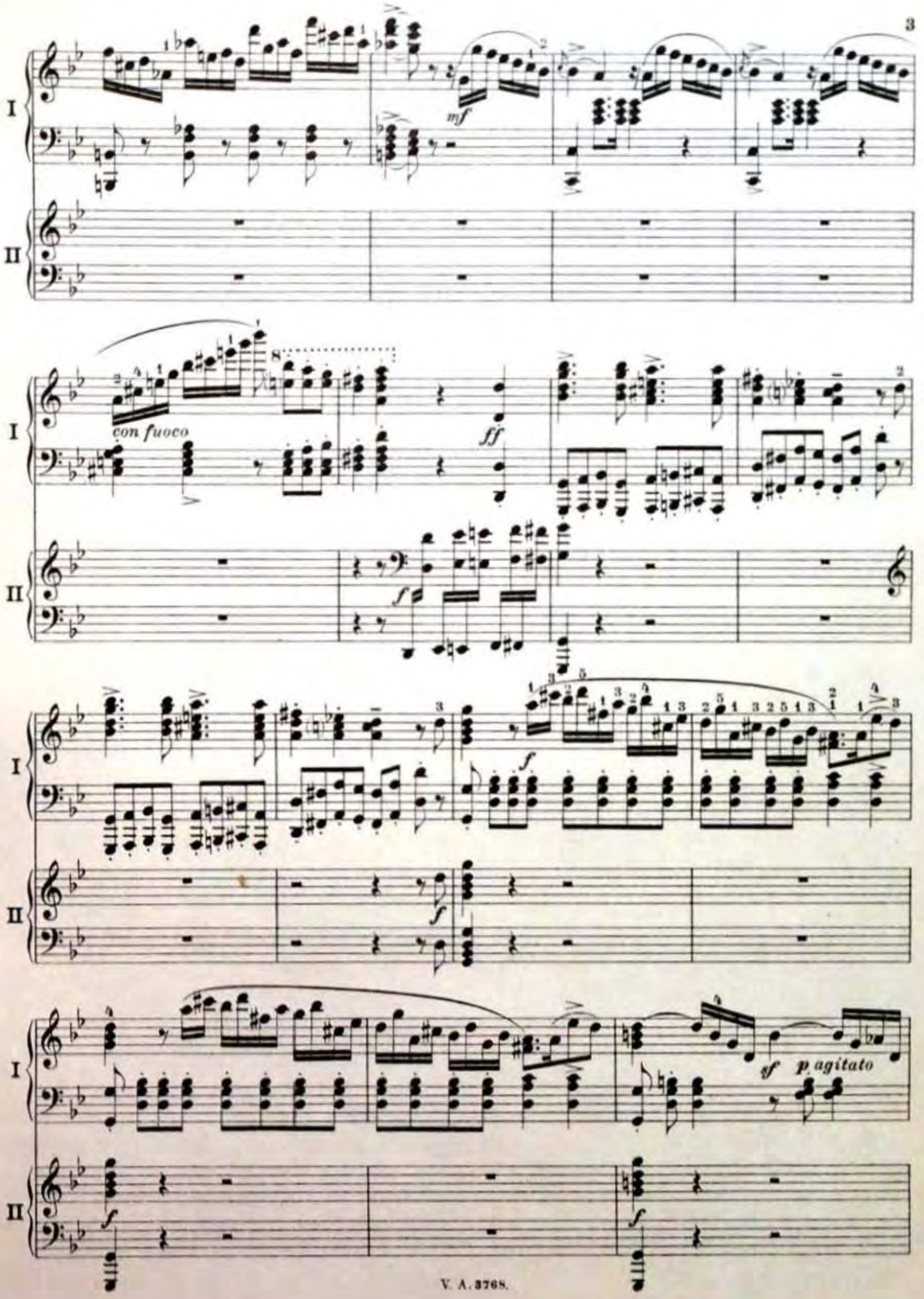
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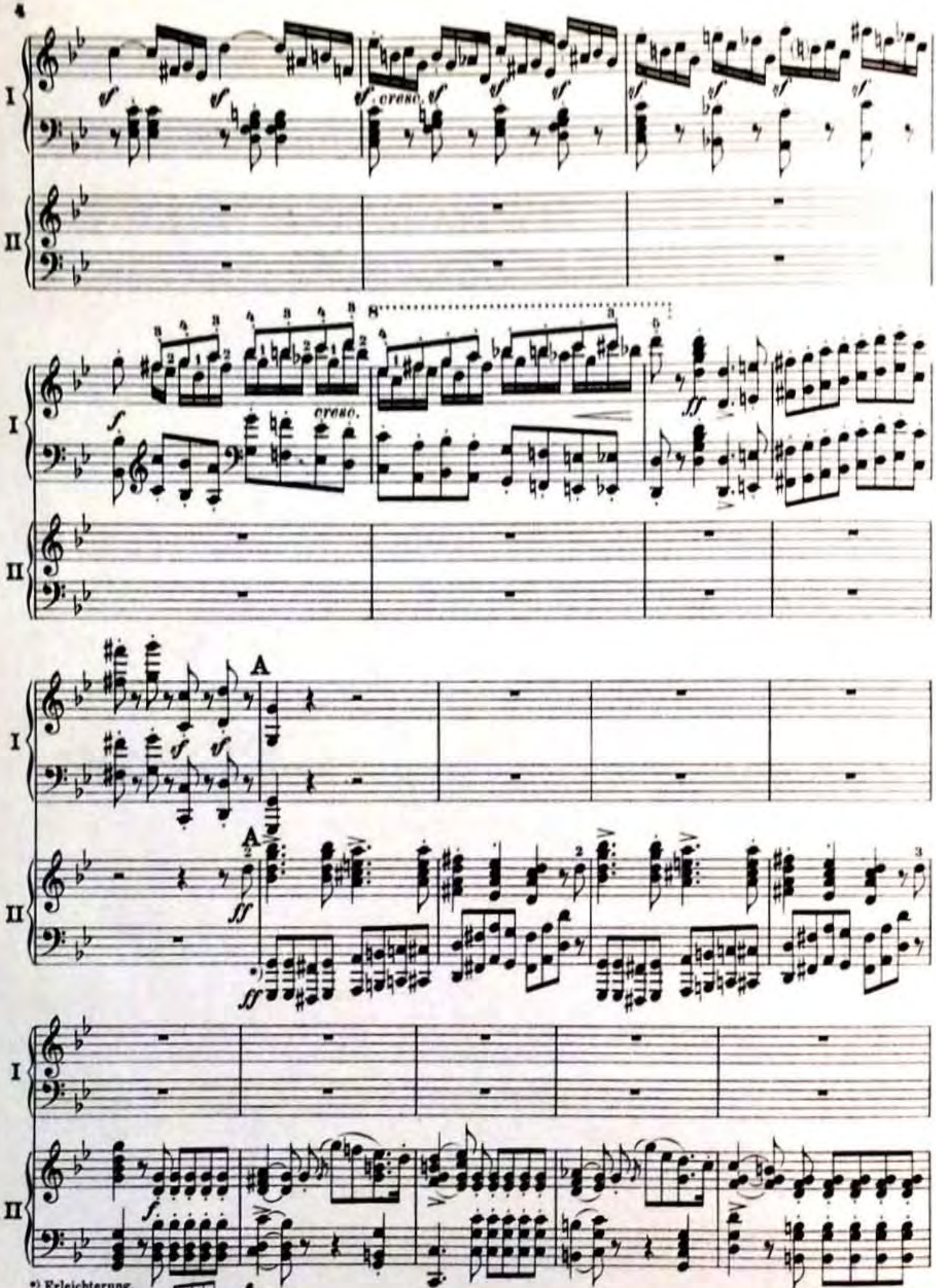
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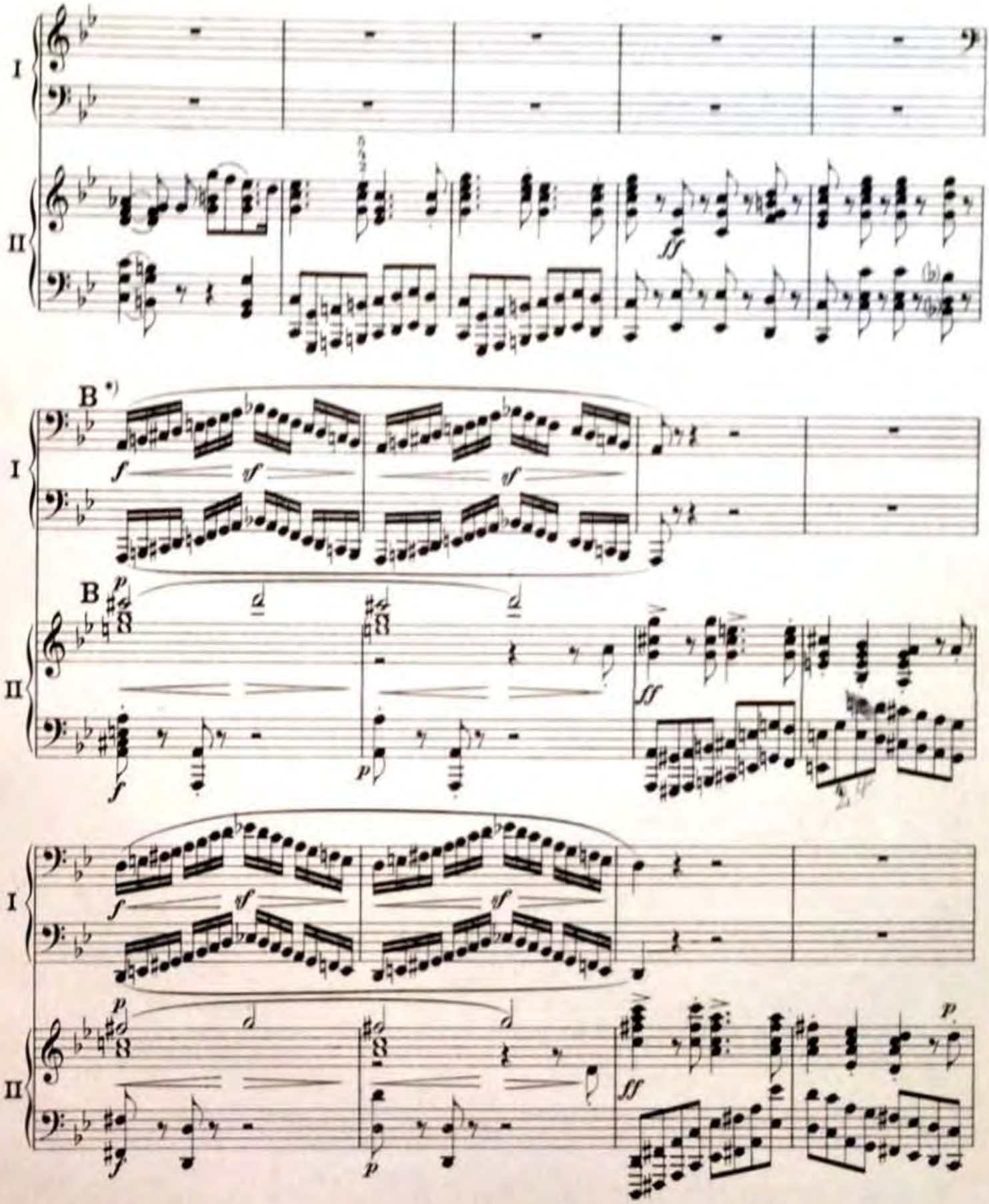
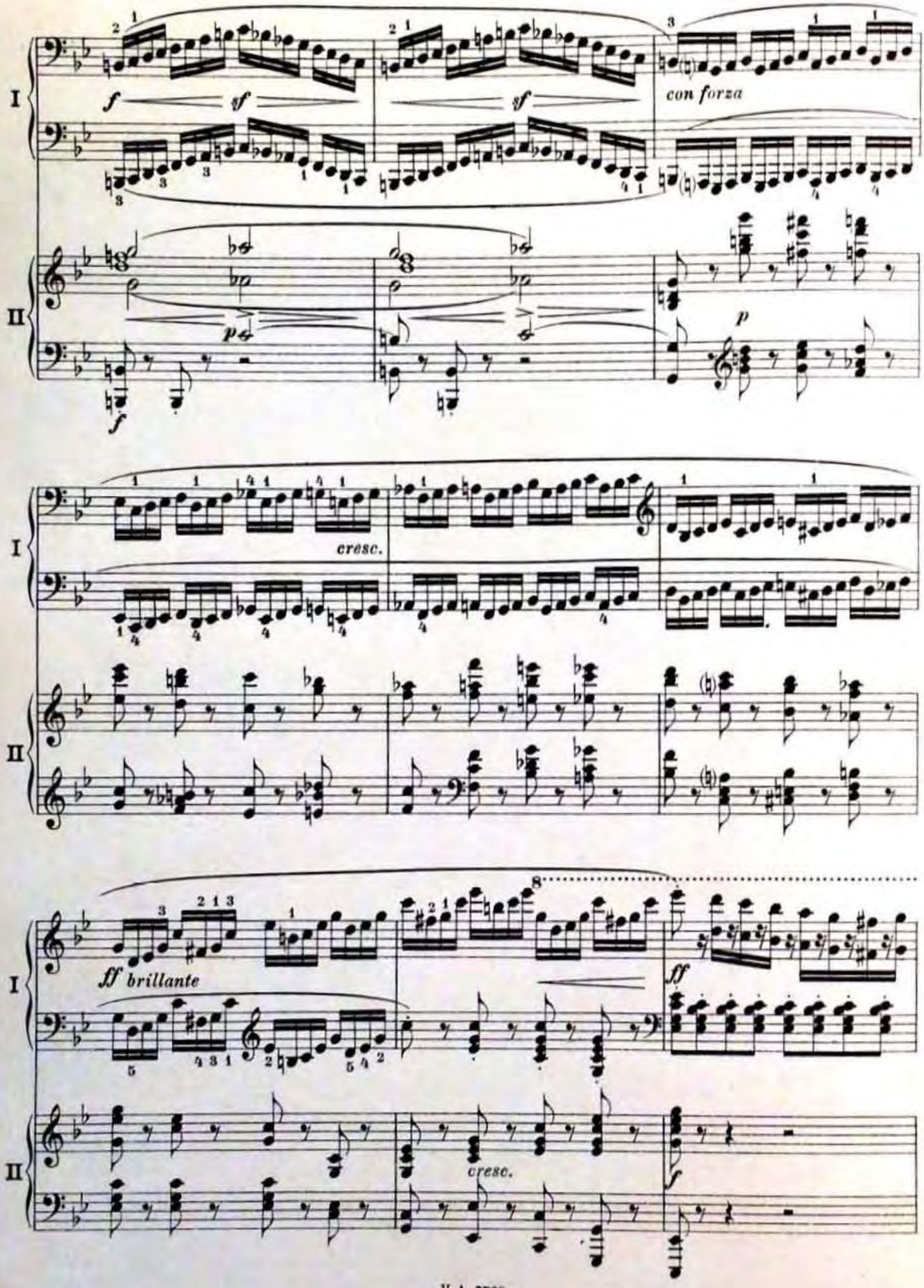
*) Erleichterung.



*) Bei der gesteigerten Klangfülle unserer heutigen Konzertflügel gegenüber der Instrumente der damaligen Zeit sind die vom Komponisten vorgeschriebenen Legato-Bezeichnungen an einzelnen Stellen mit Vorsicht aufzufassen. Tonleitern in den tieferen Lagen sowie Passagen mit chromatischen Durchgangsnoten sind jedenfalls nicht im strengen Legato auszuführen.

Considering the greater fulness of tone of our modern concert grands as compared with the instruments of the composer's time, certain passages marked legato by the composer are to be read with great care. In any case, scales in the lower positions and passages with chromatic passing notes should not be played in strict legato style.

La plénitude sonore des pianos de concert de nos jours, comparée à celle des instruments de la première moitié du siècle passé, est telle qu'il faut se garder d'observer à la lettre et indifféremment tous les signes de legato notés par l'auteur. Il va de soi que des gammes dans la région grave du clavier, que des traits entremêlés de notes de passage chromatiques ne doivent pas être exécutés en legato strict.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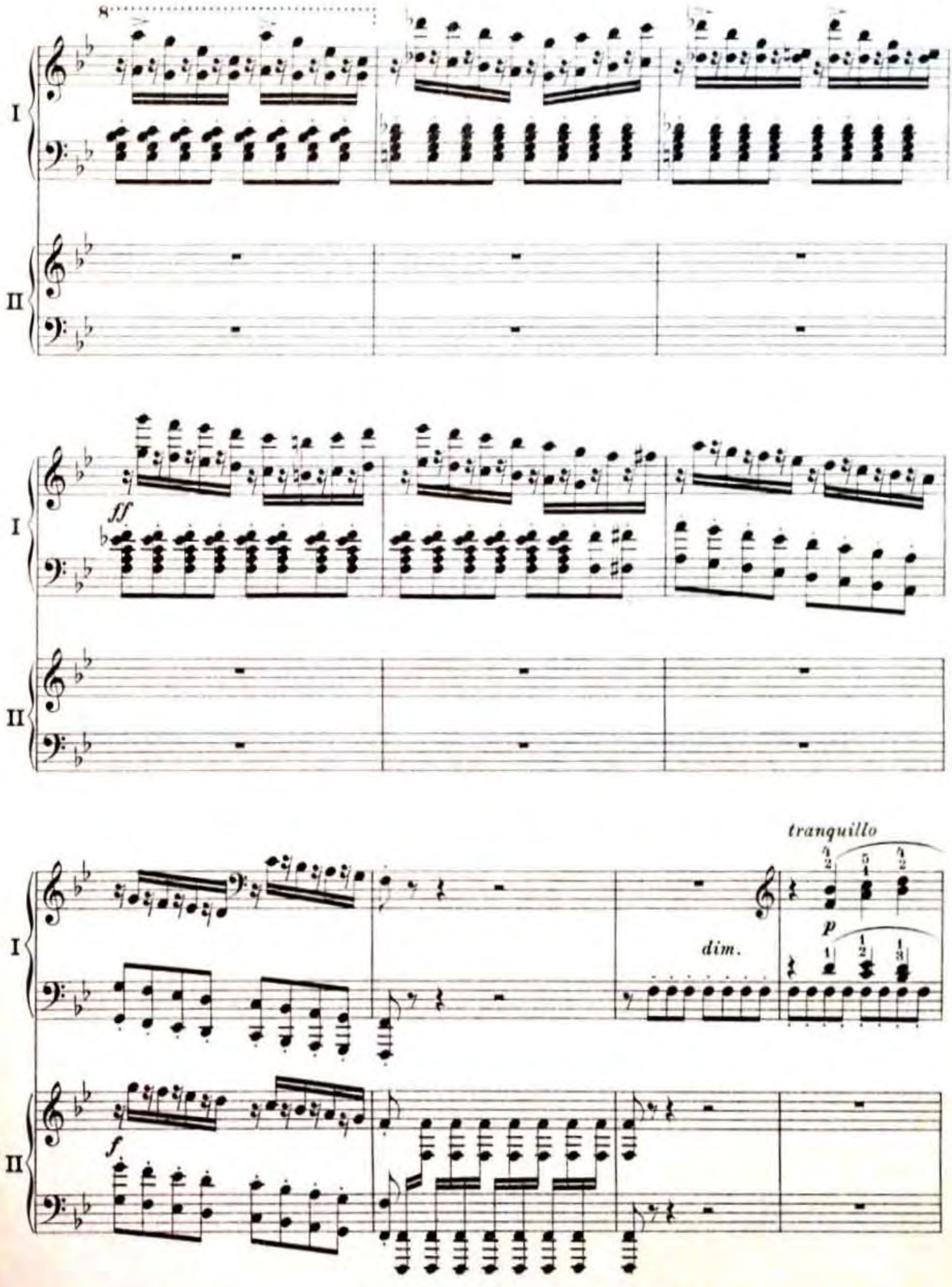
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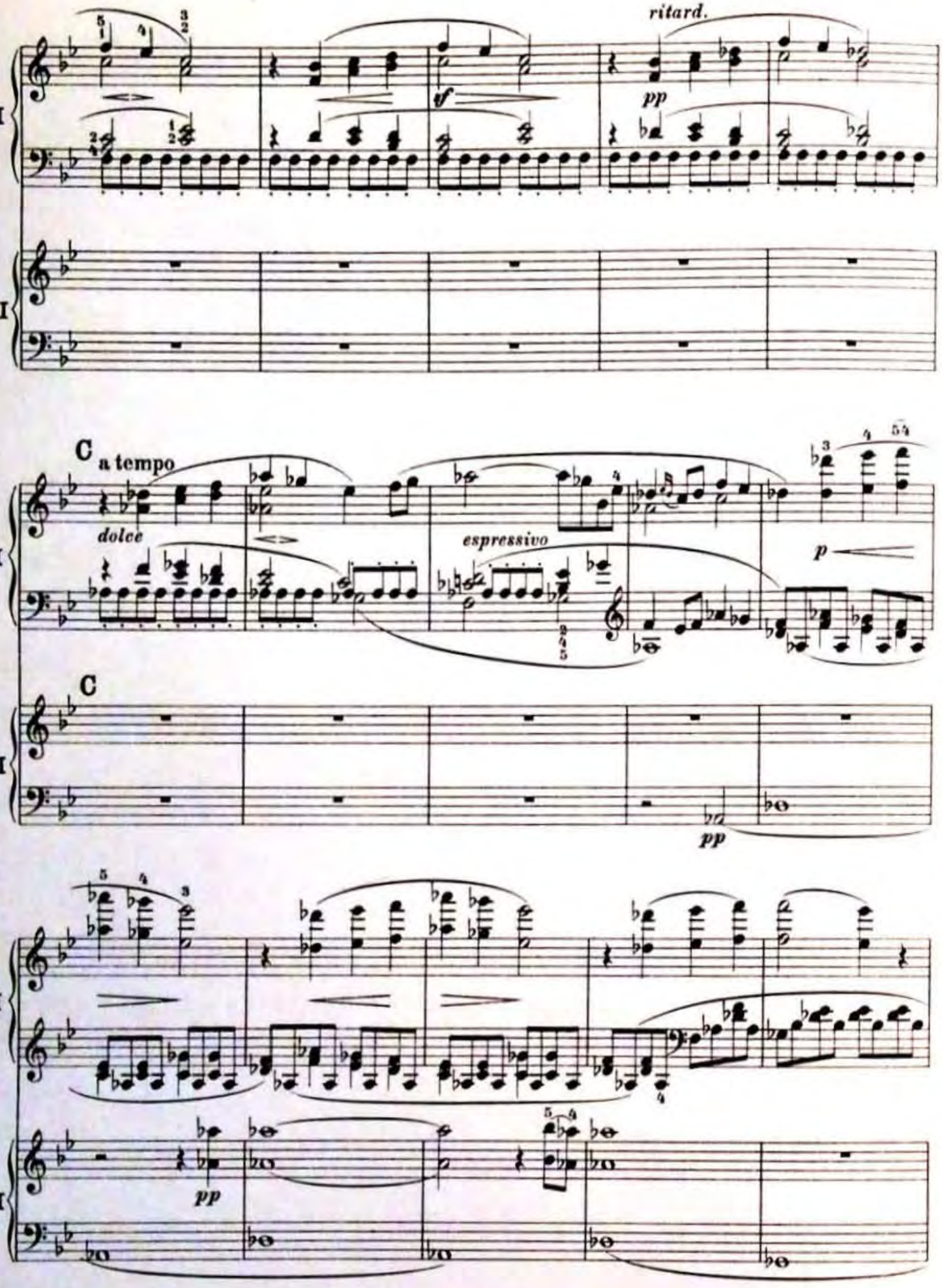
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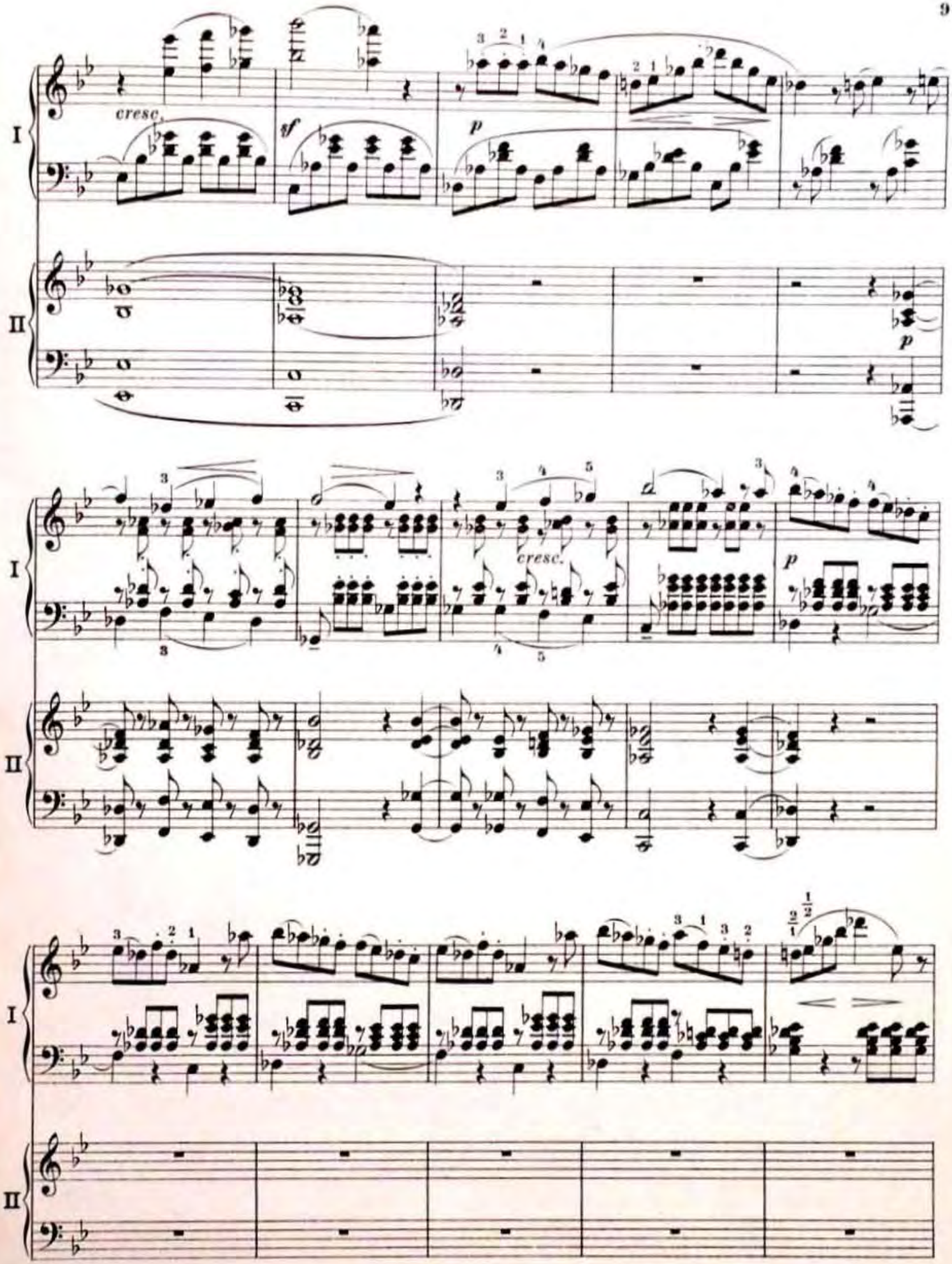
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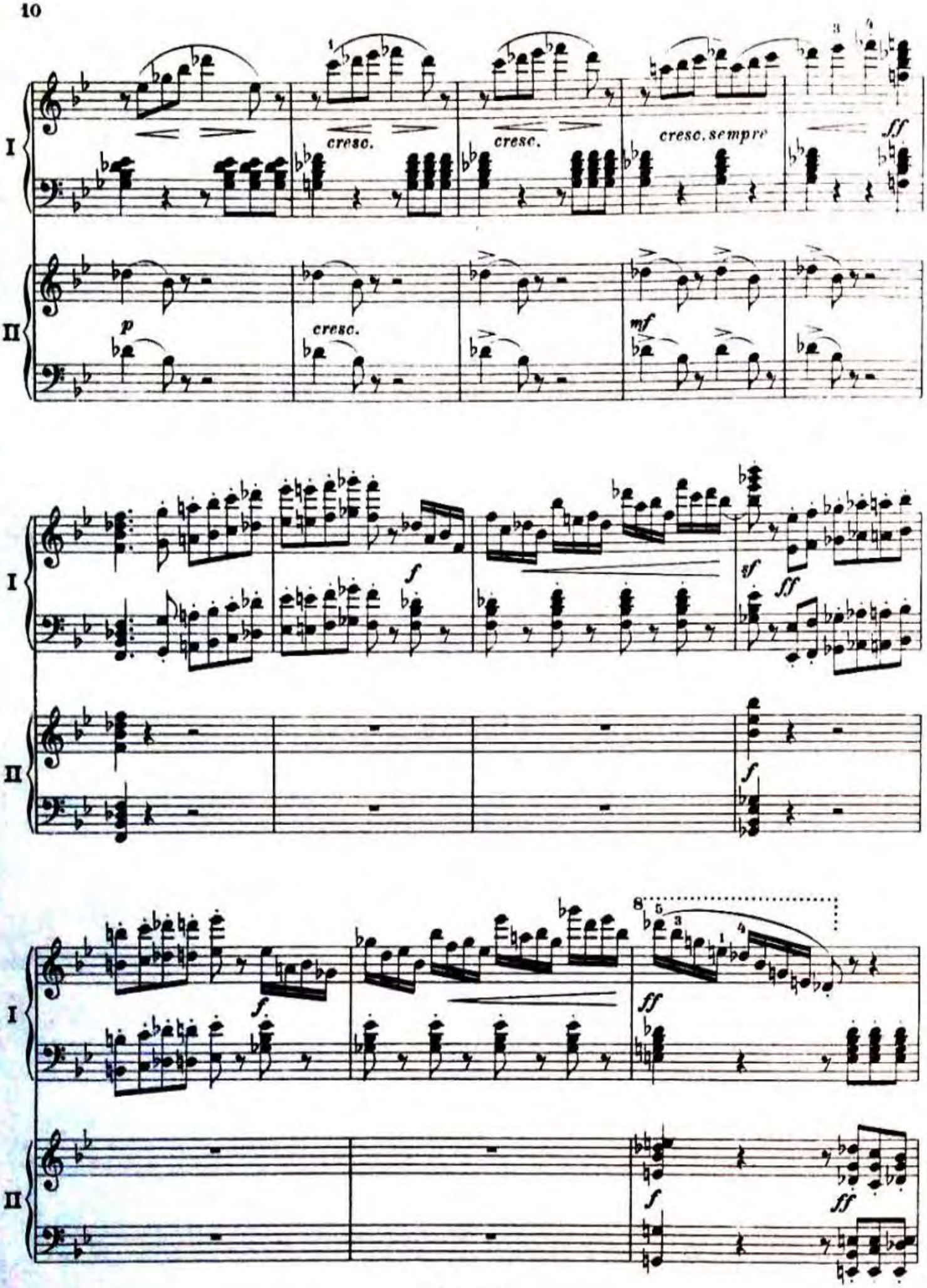
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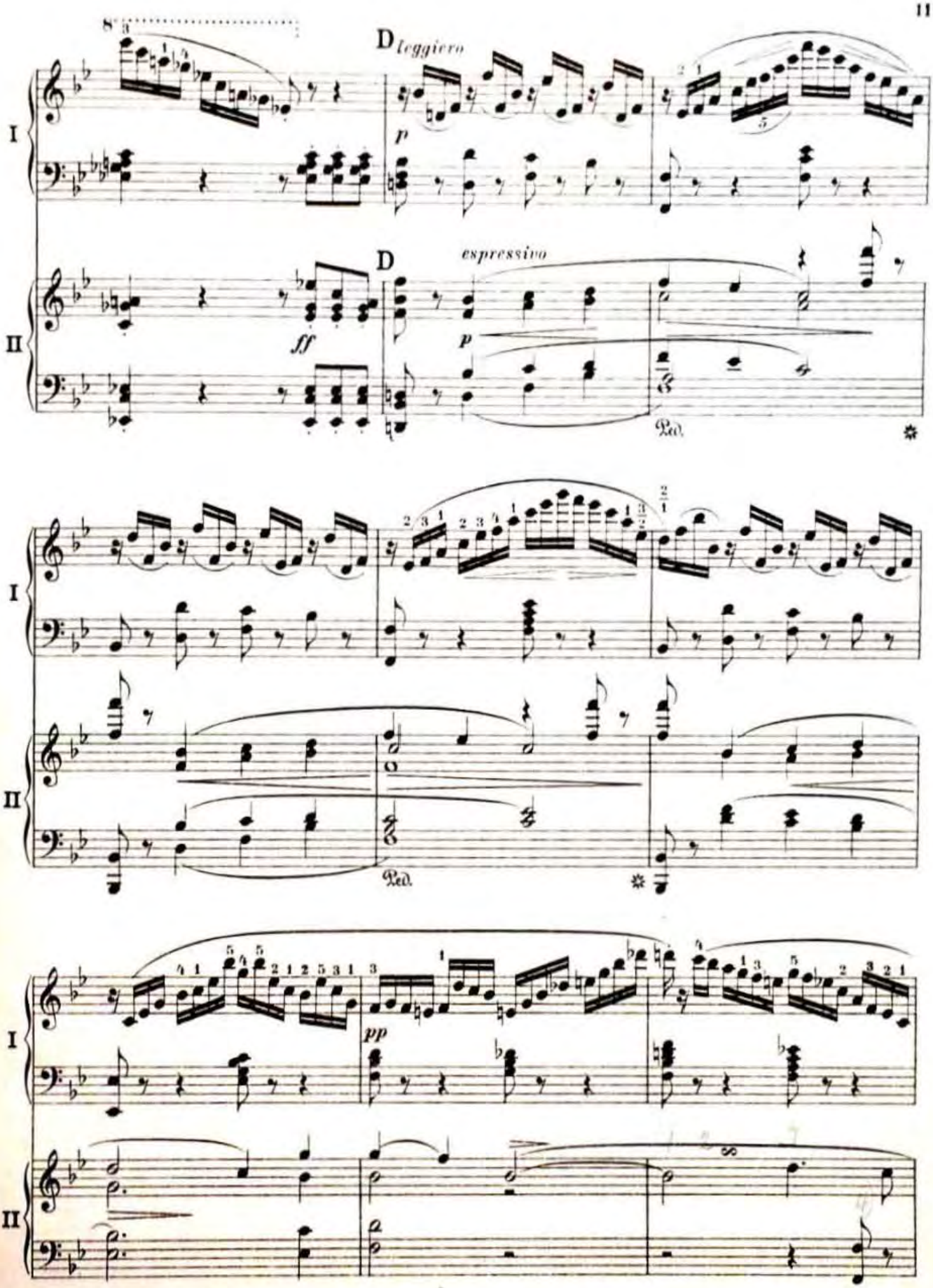
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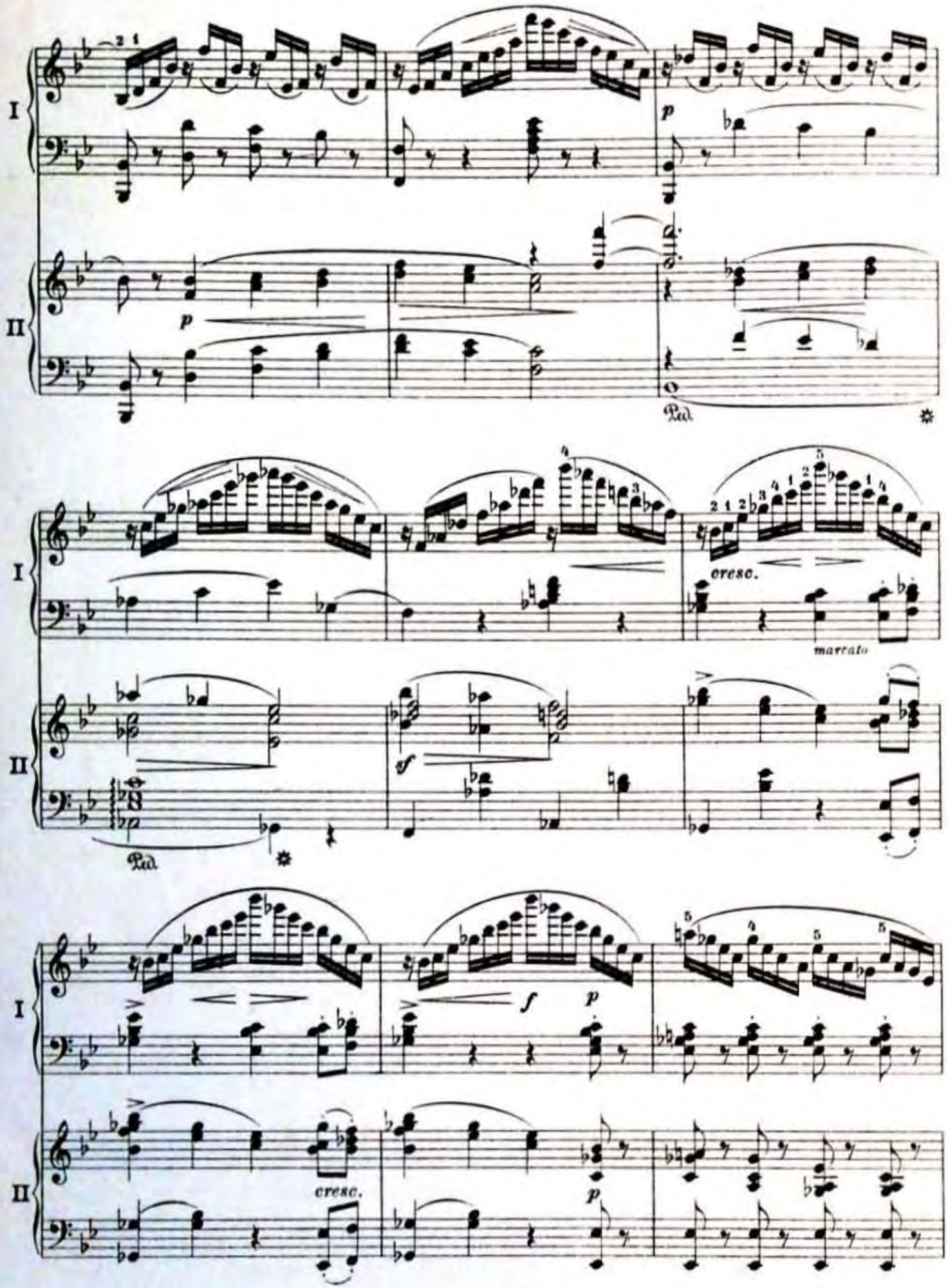
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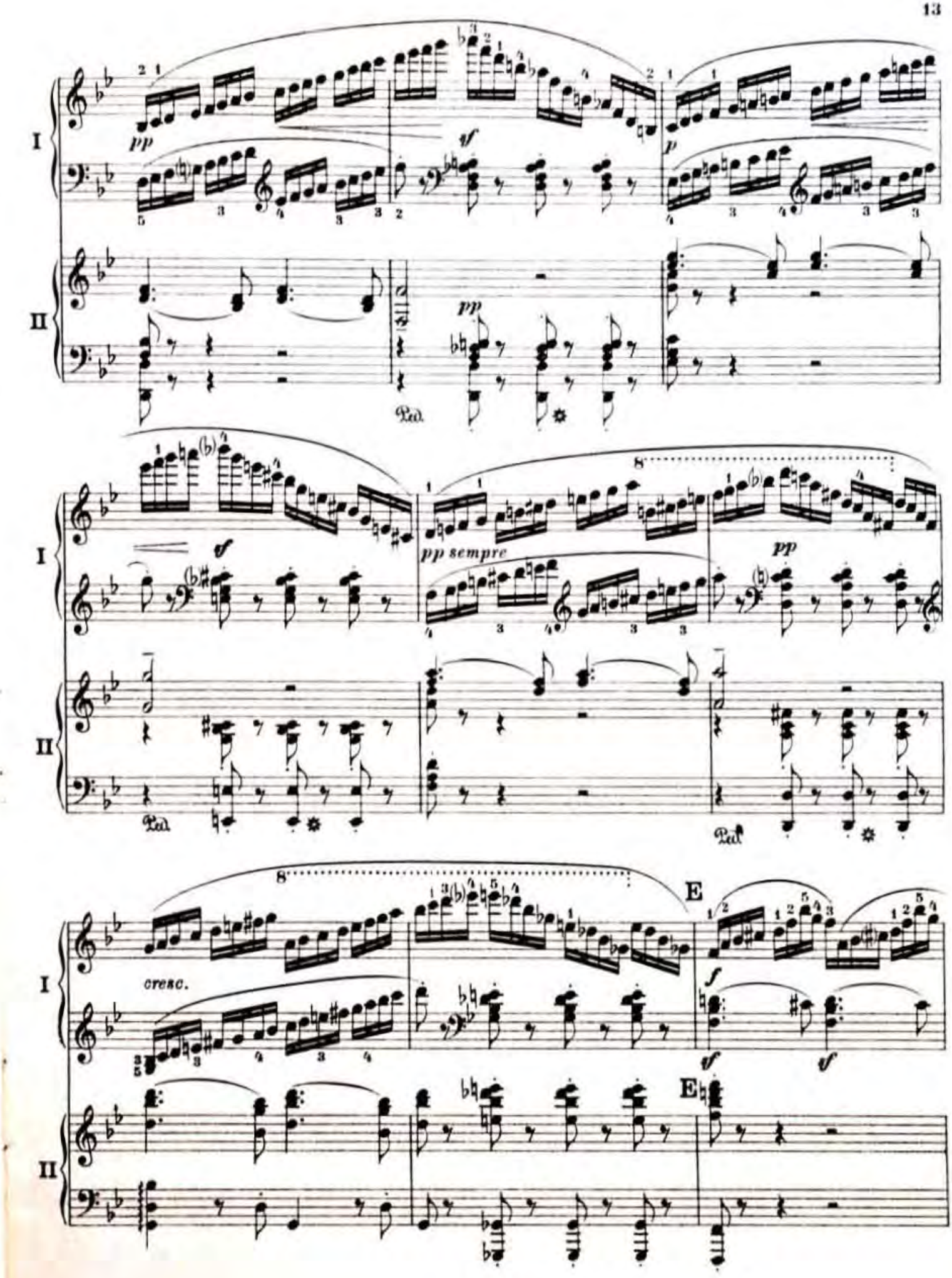
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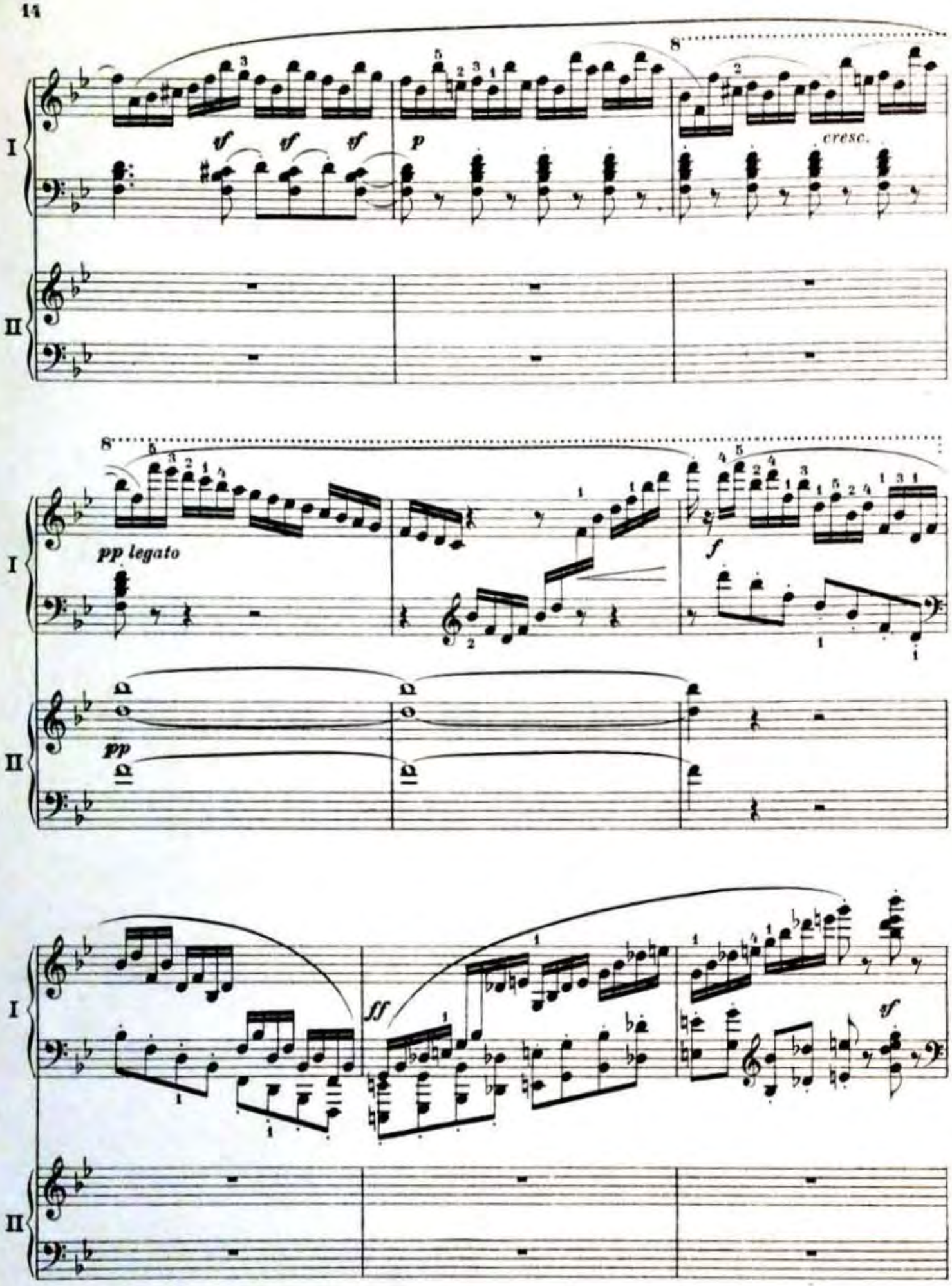
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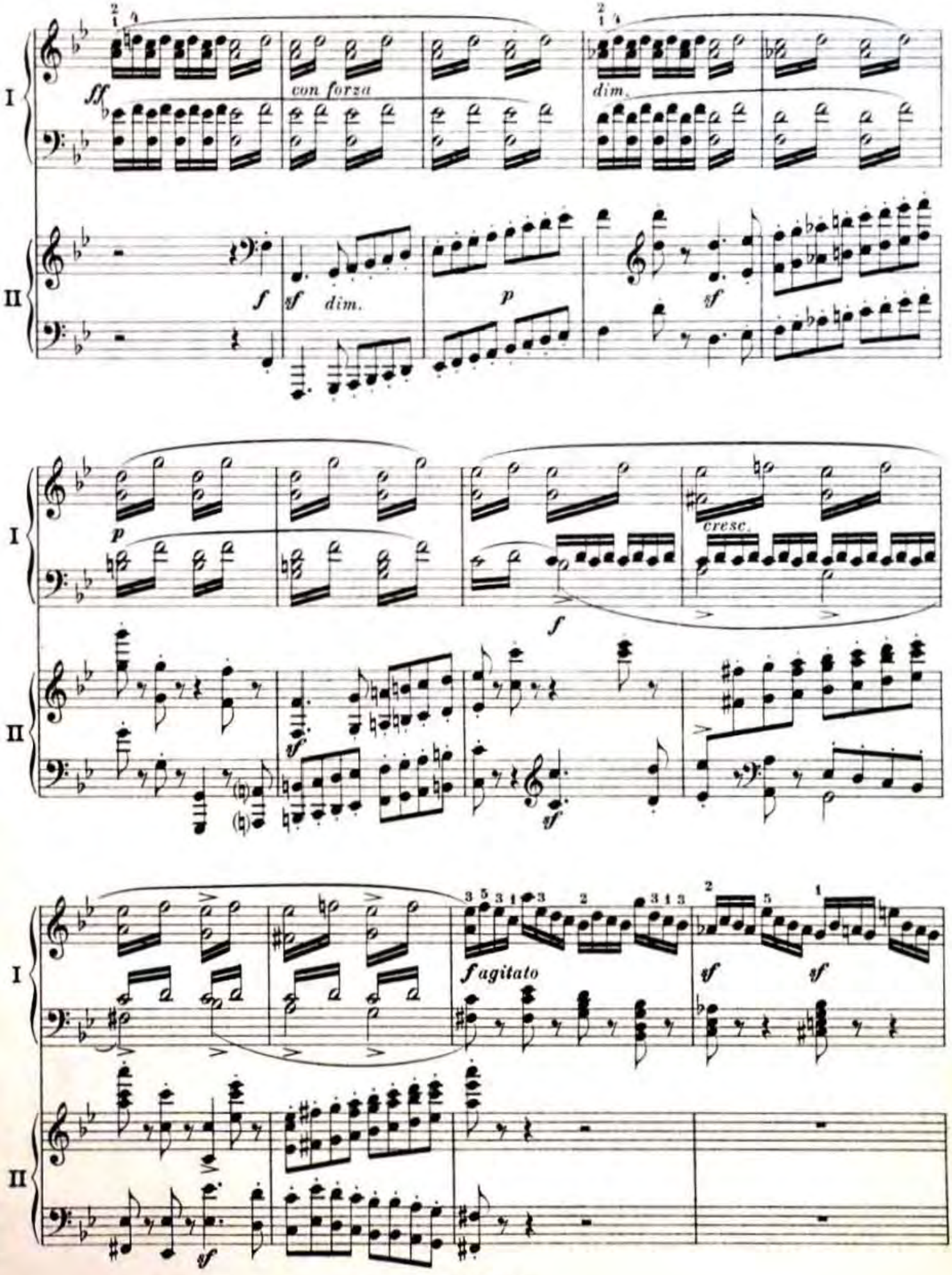
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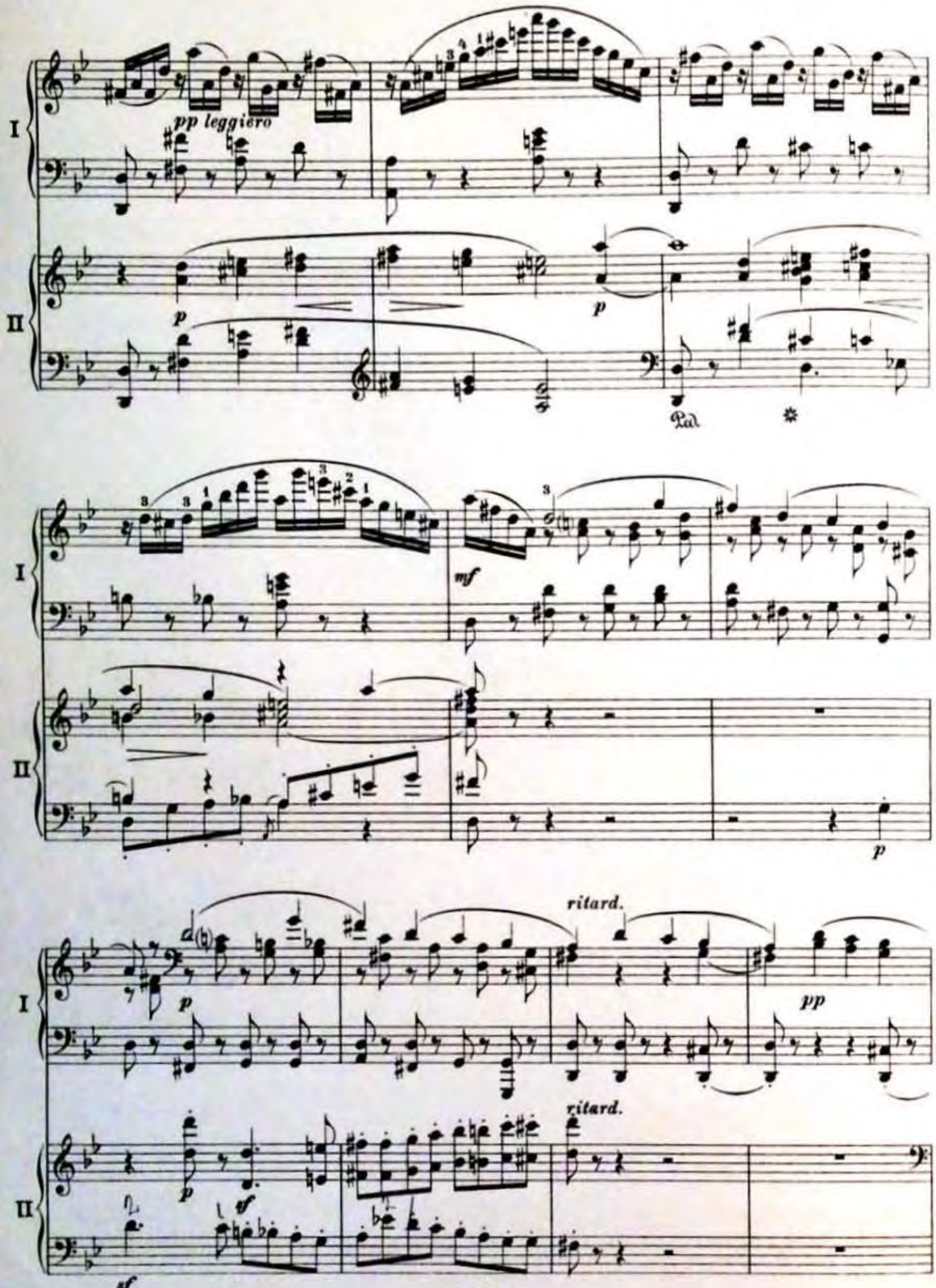
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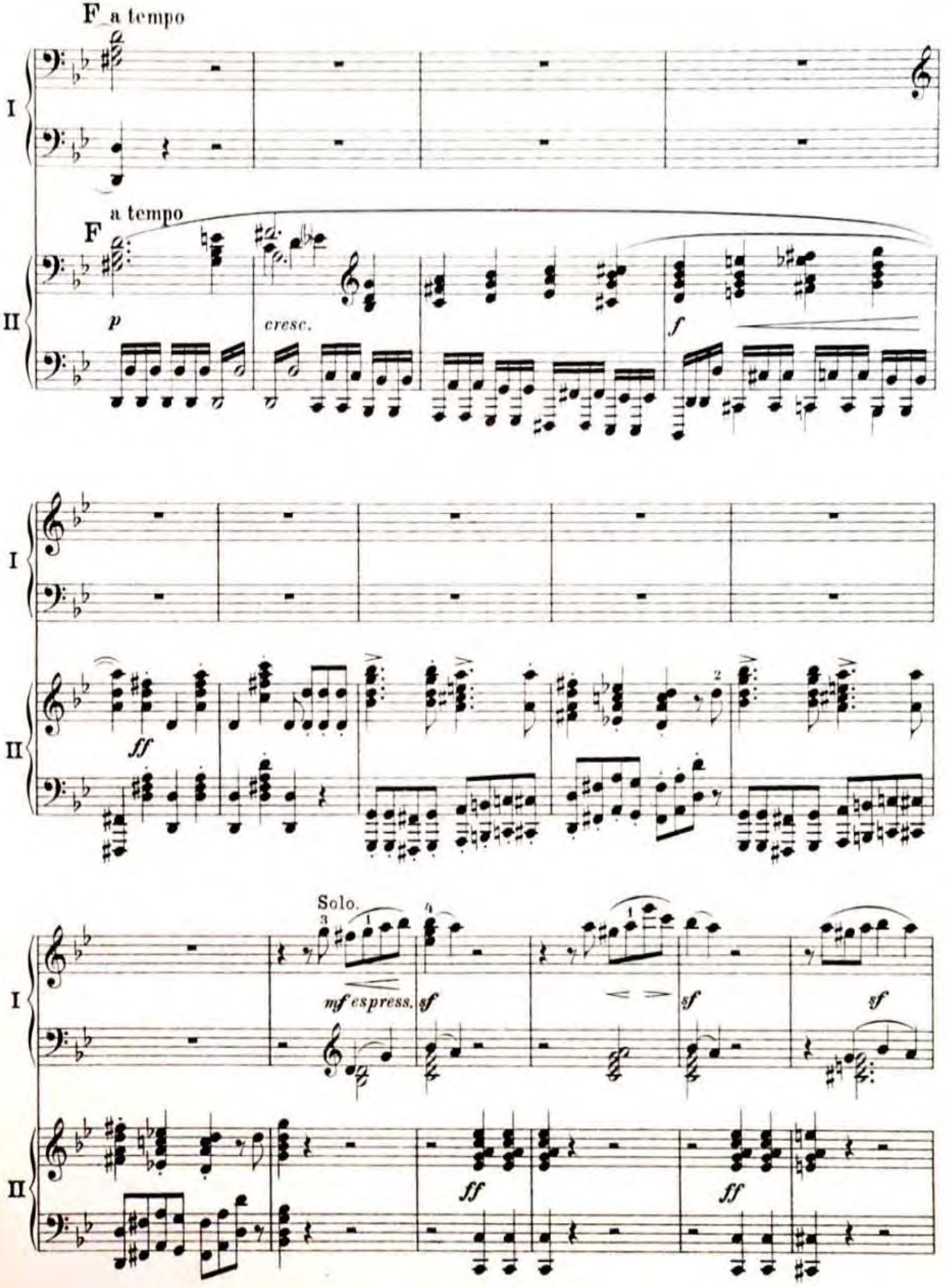
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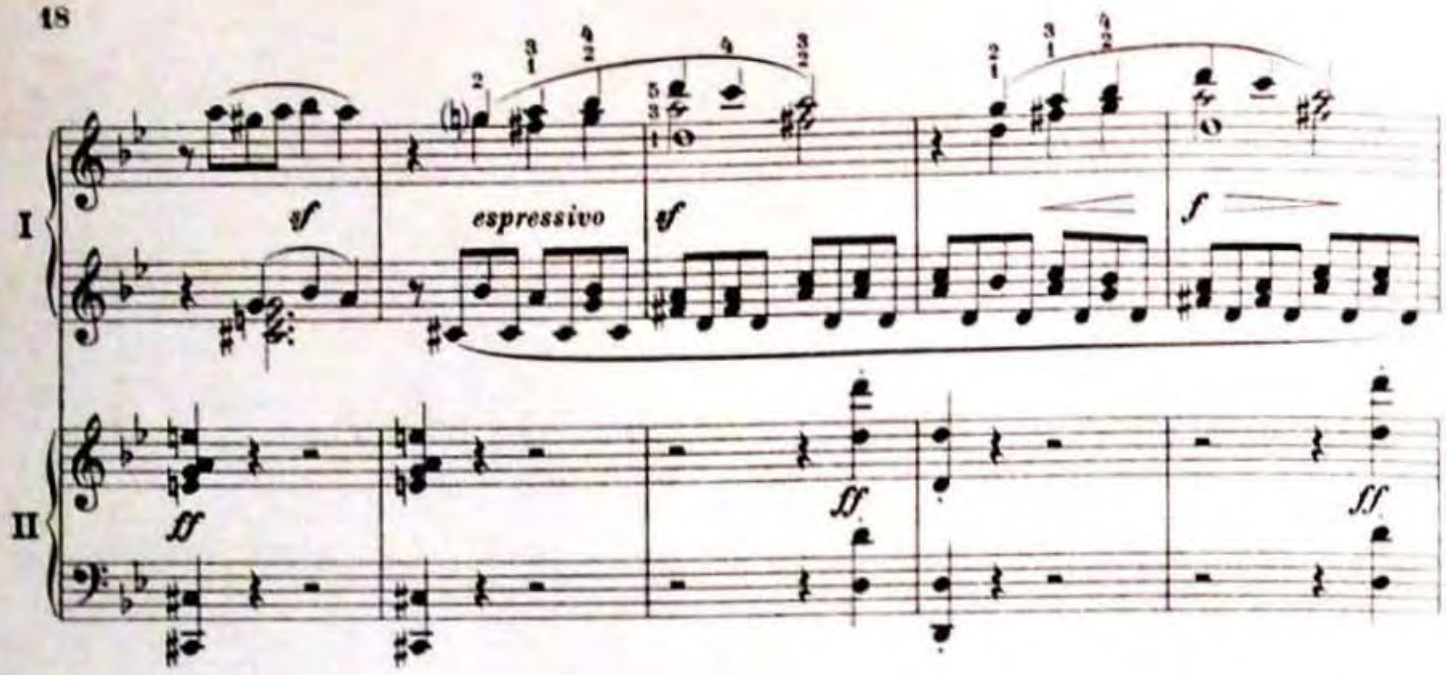
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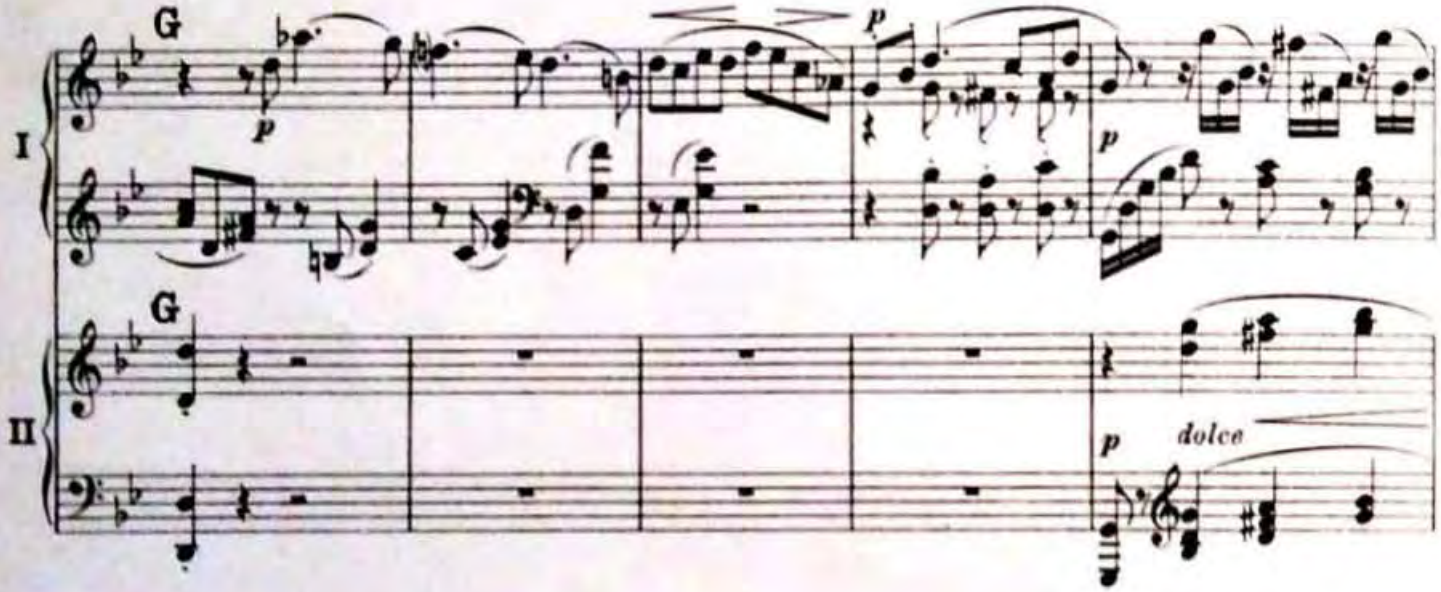
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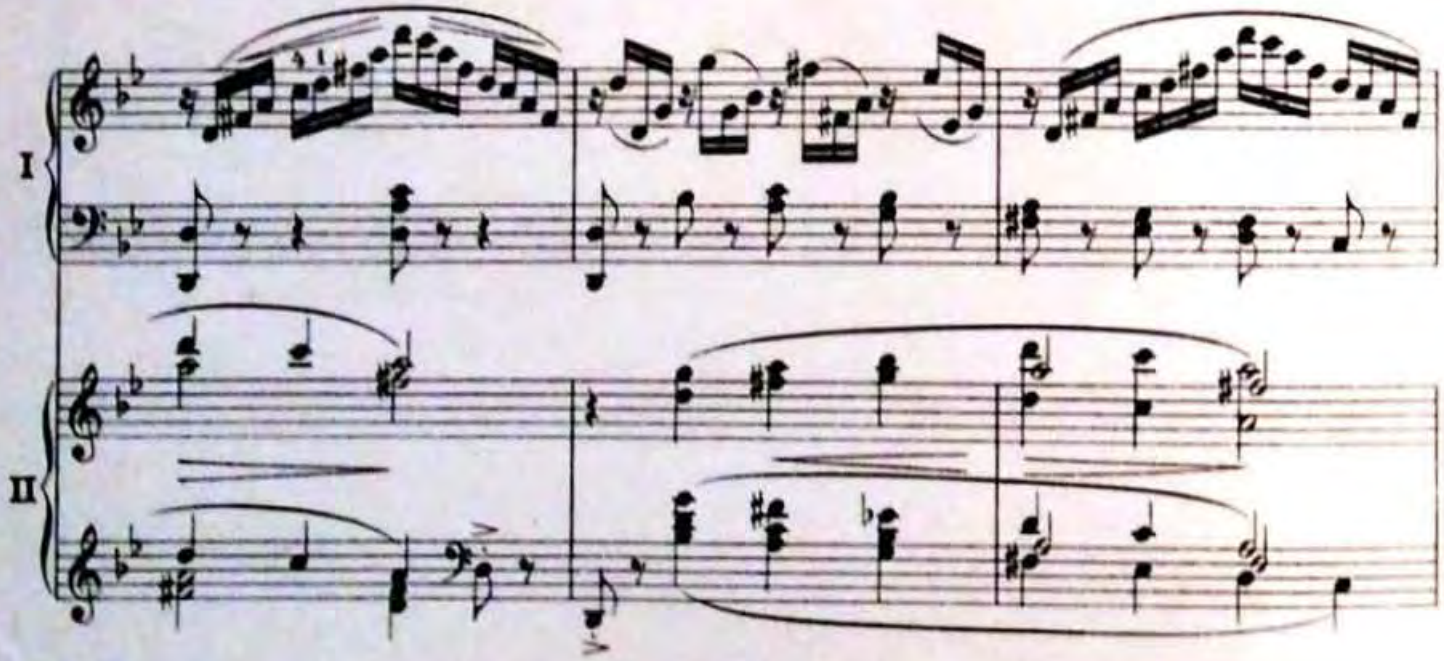
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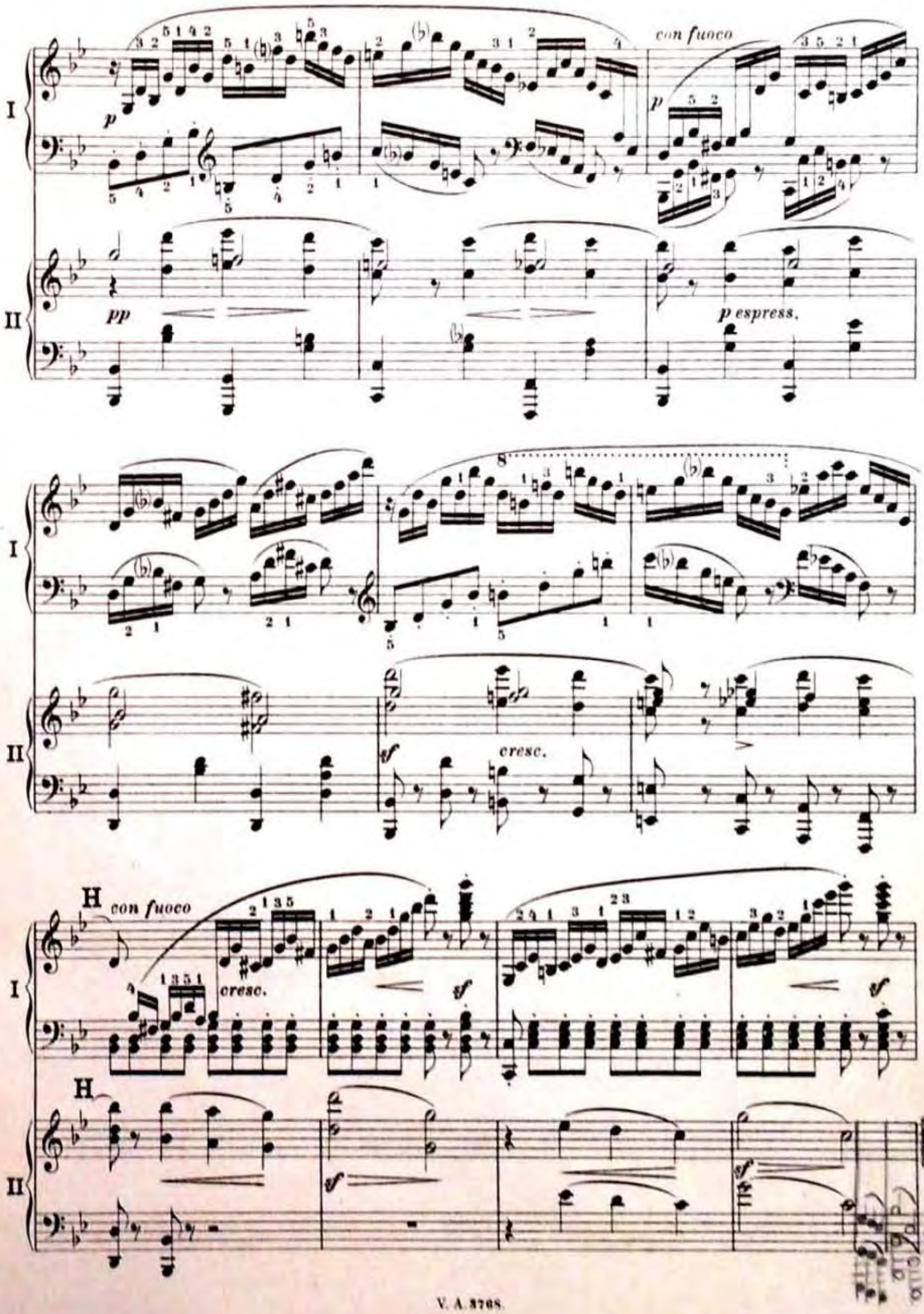
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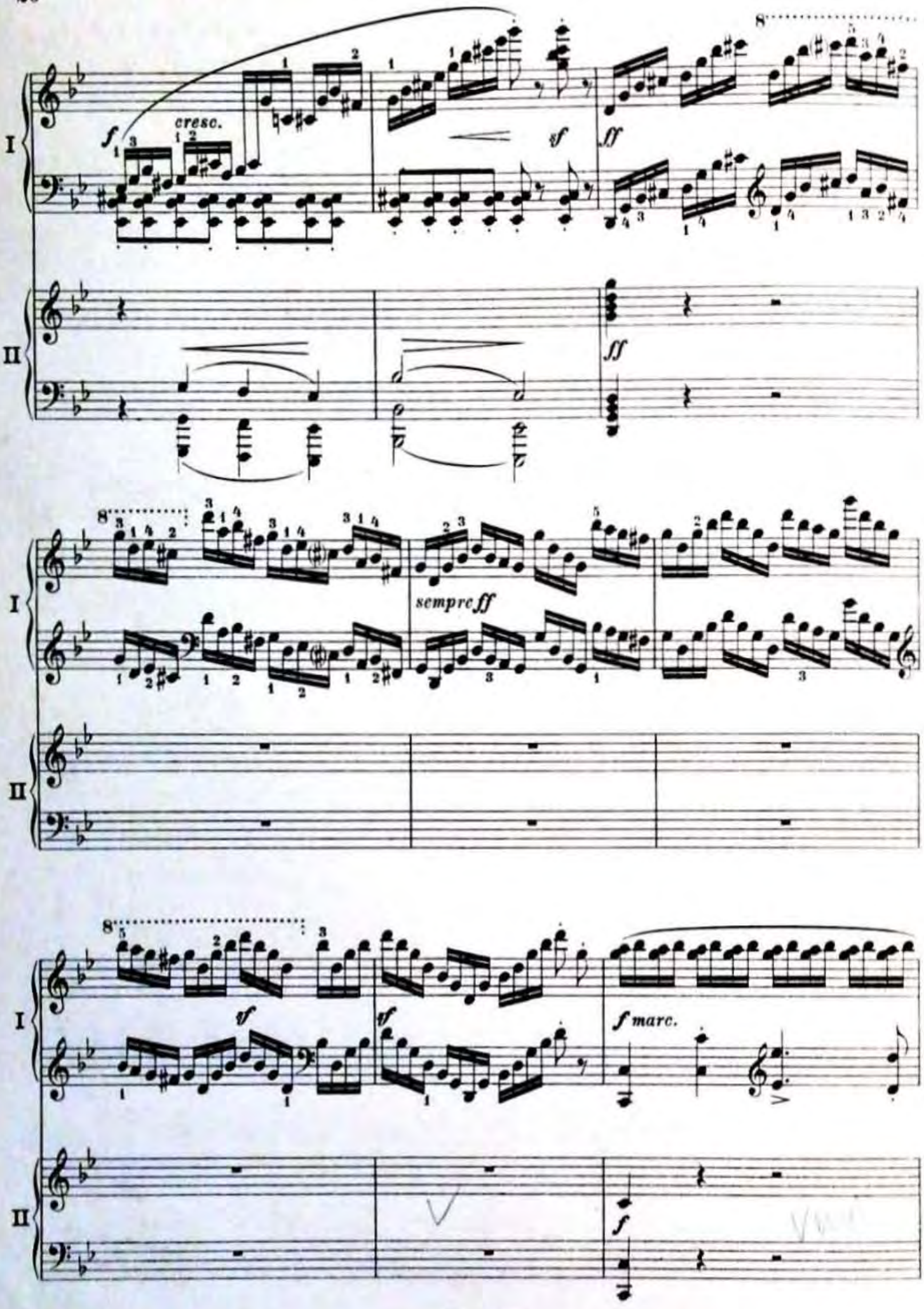
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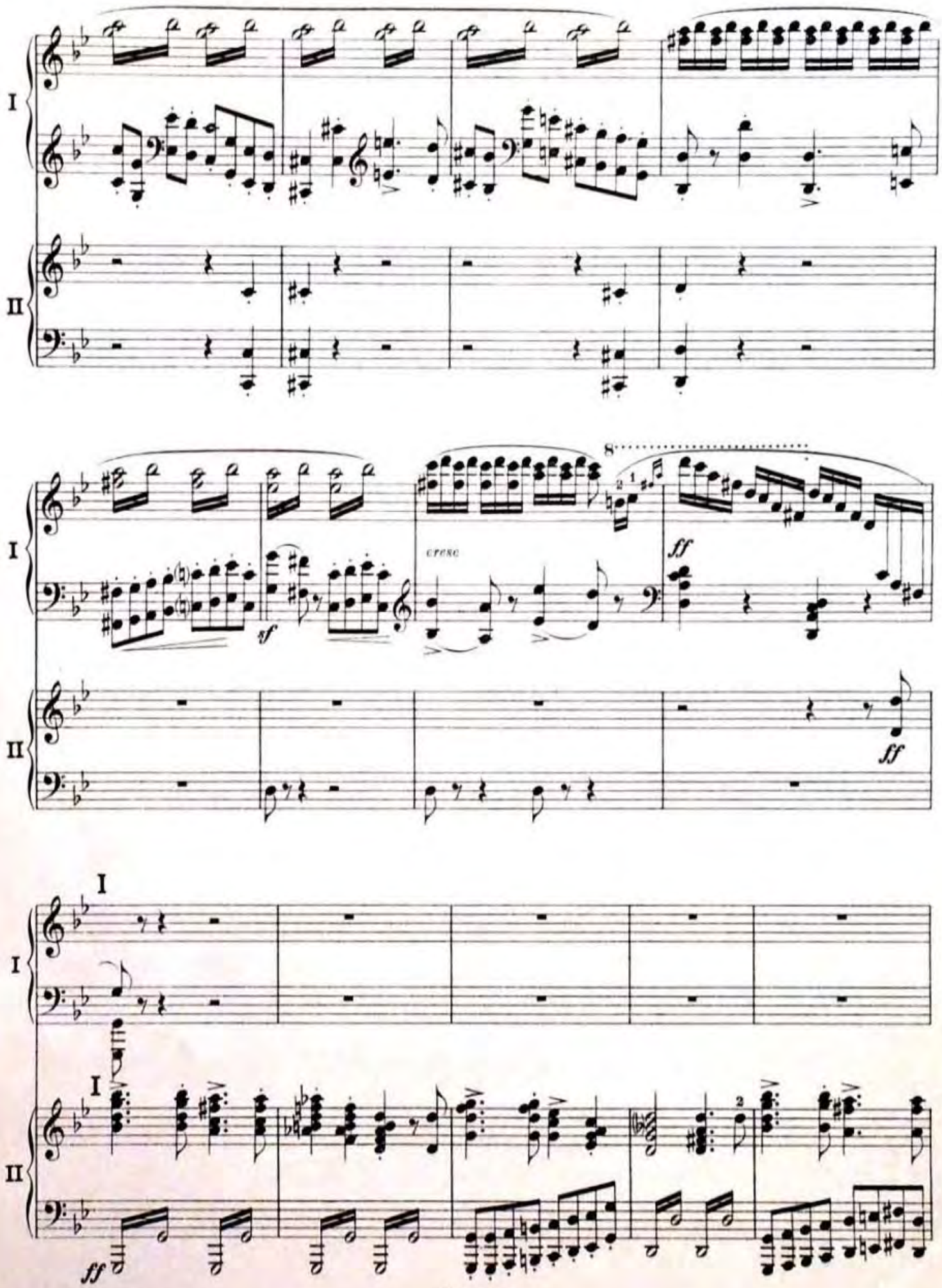
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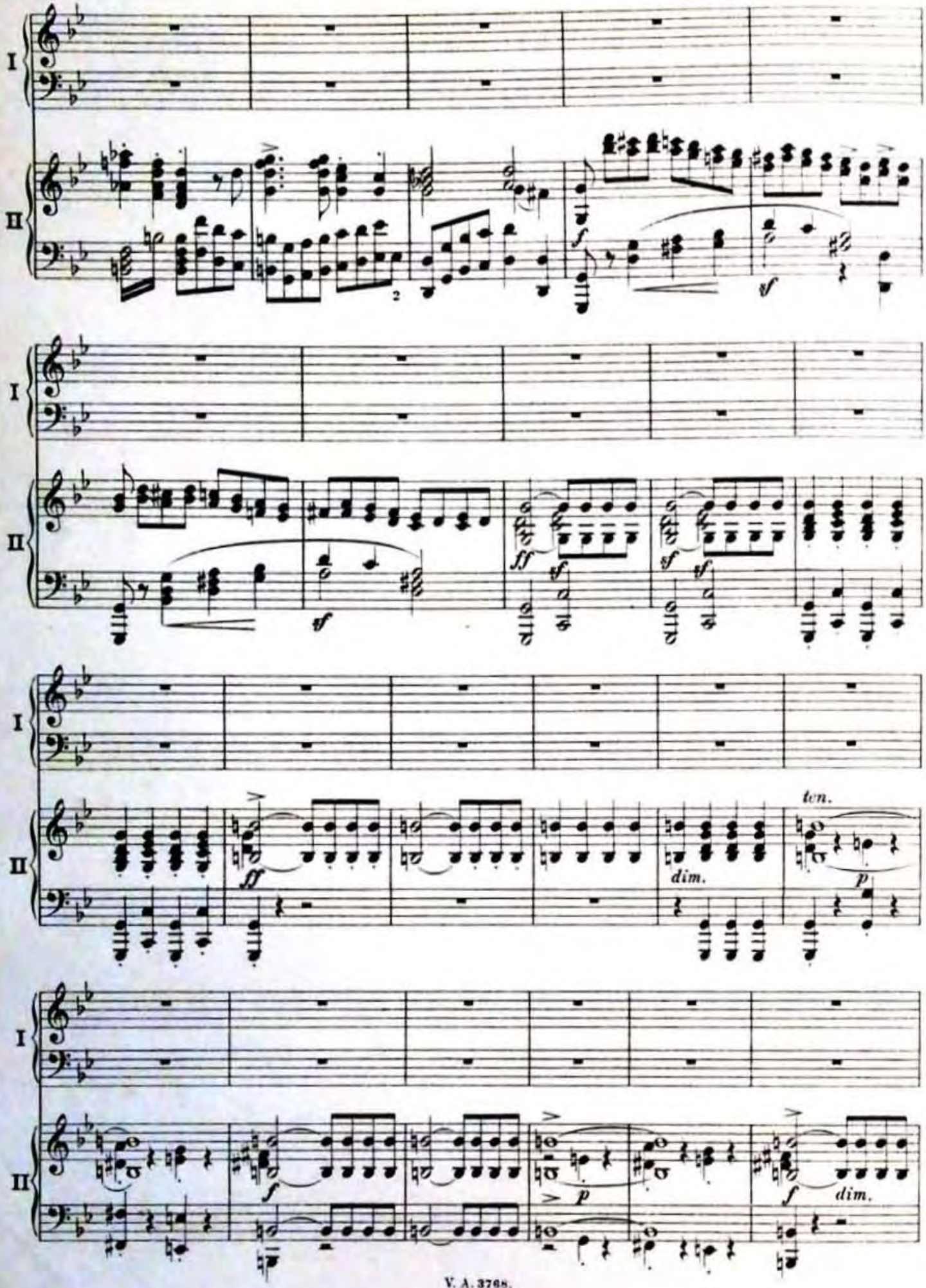
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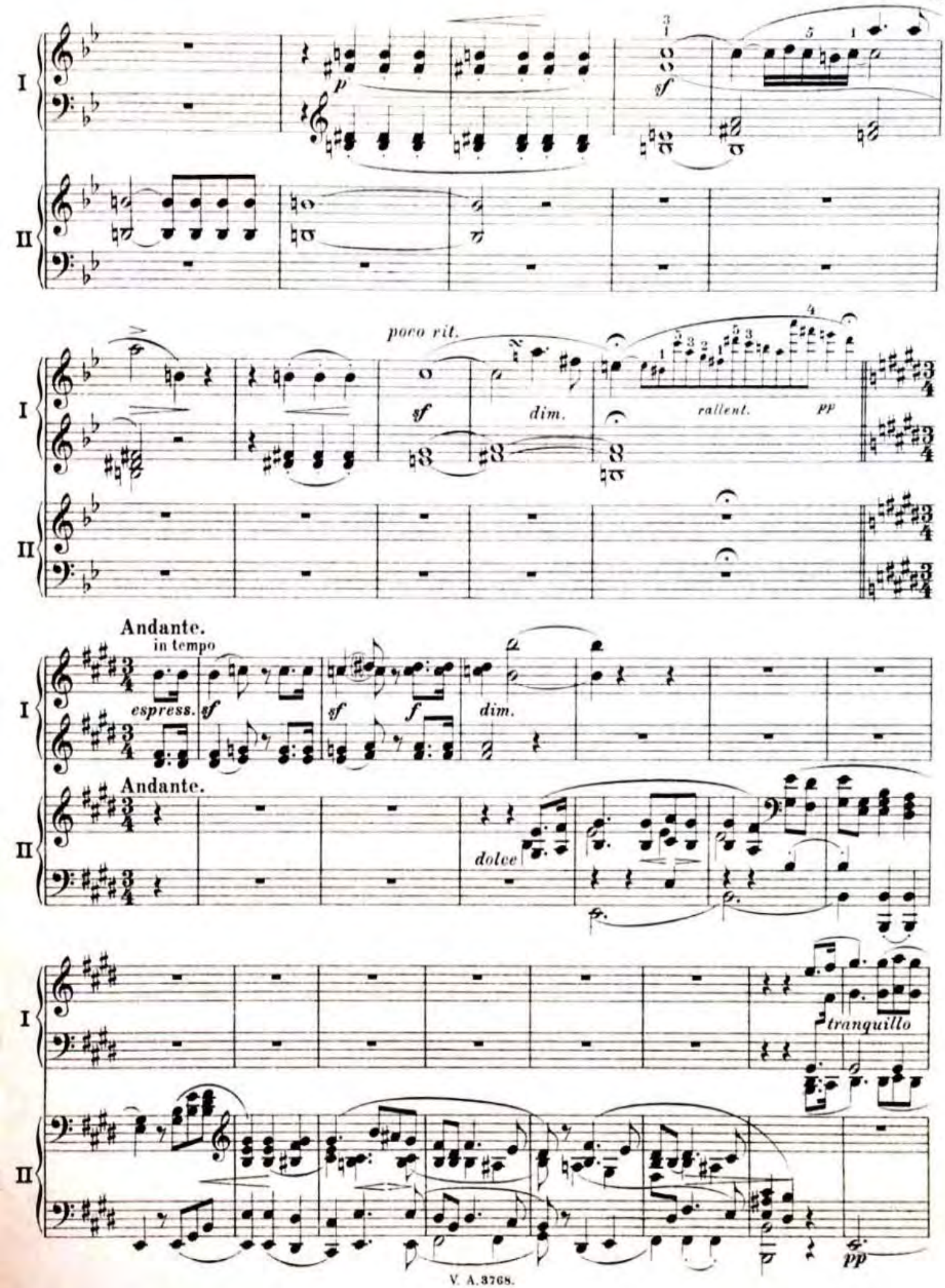
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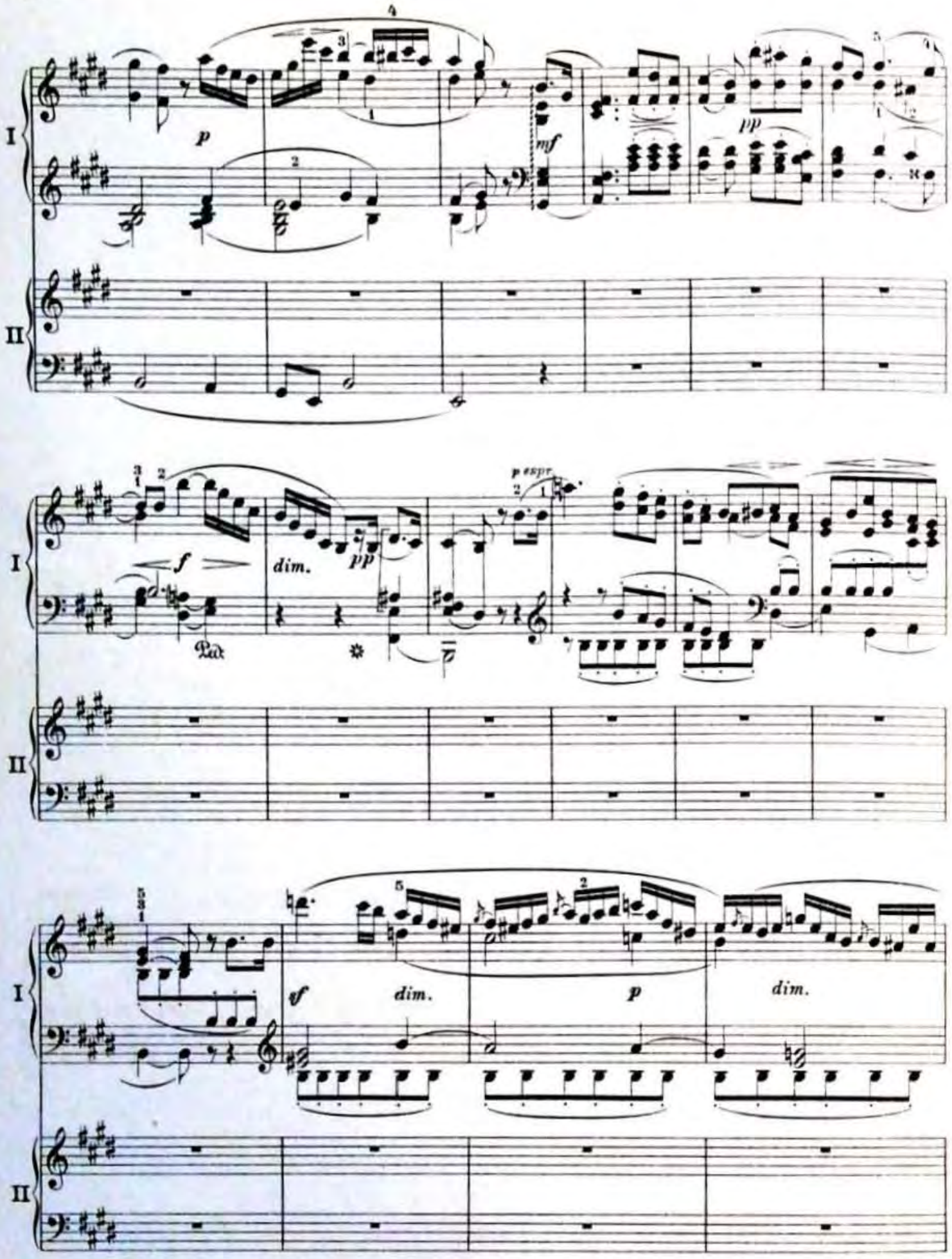
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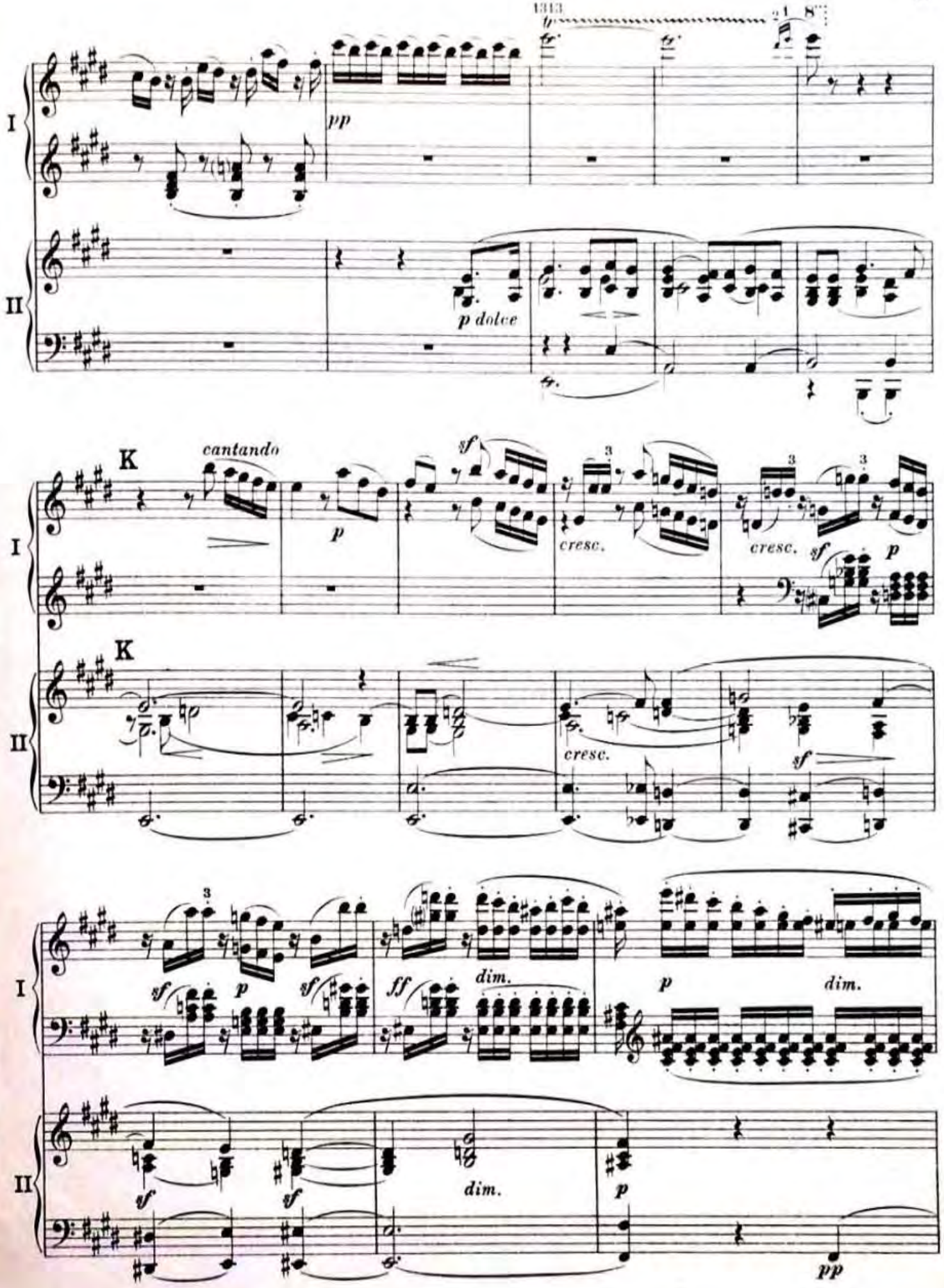
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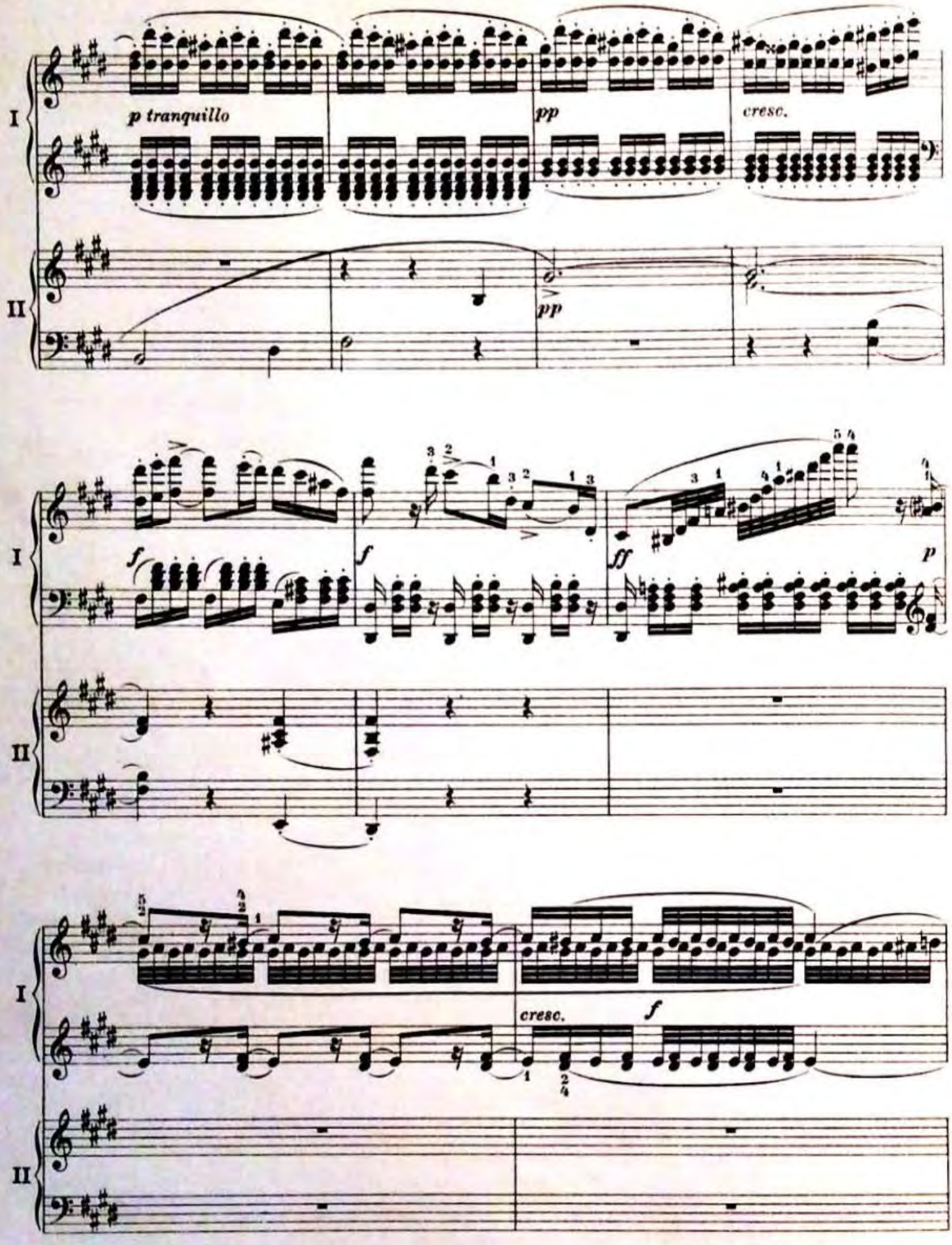
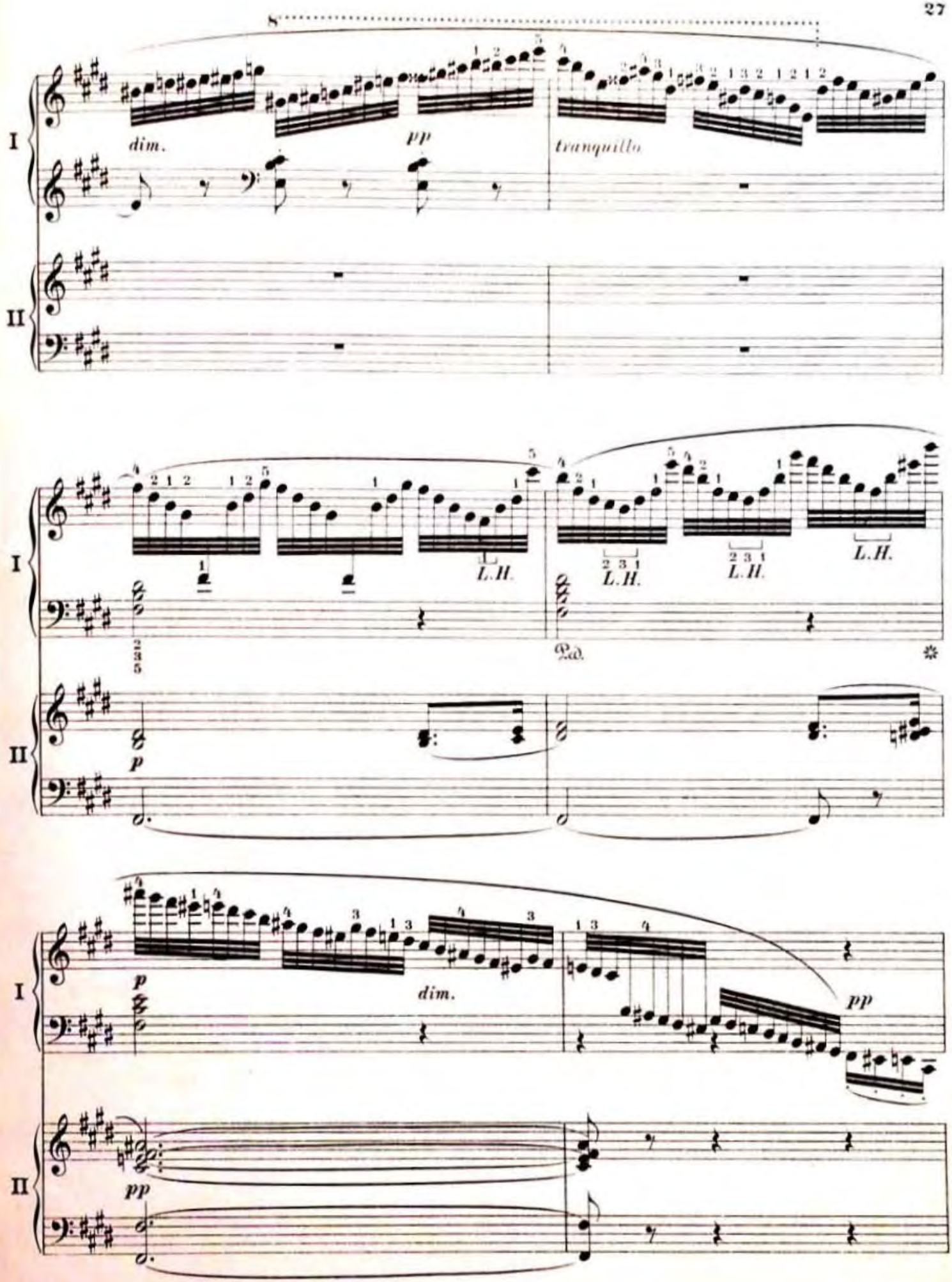
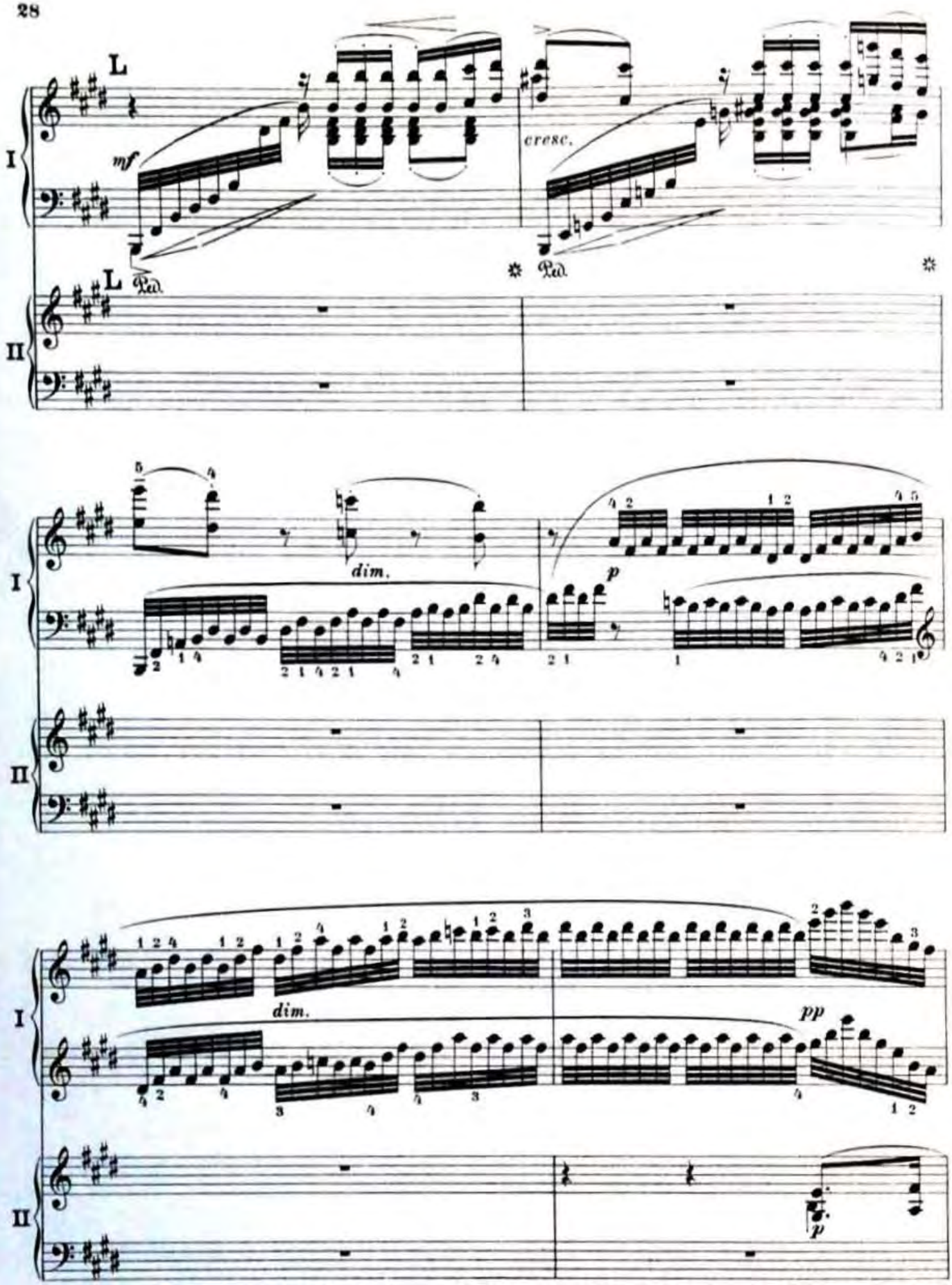
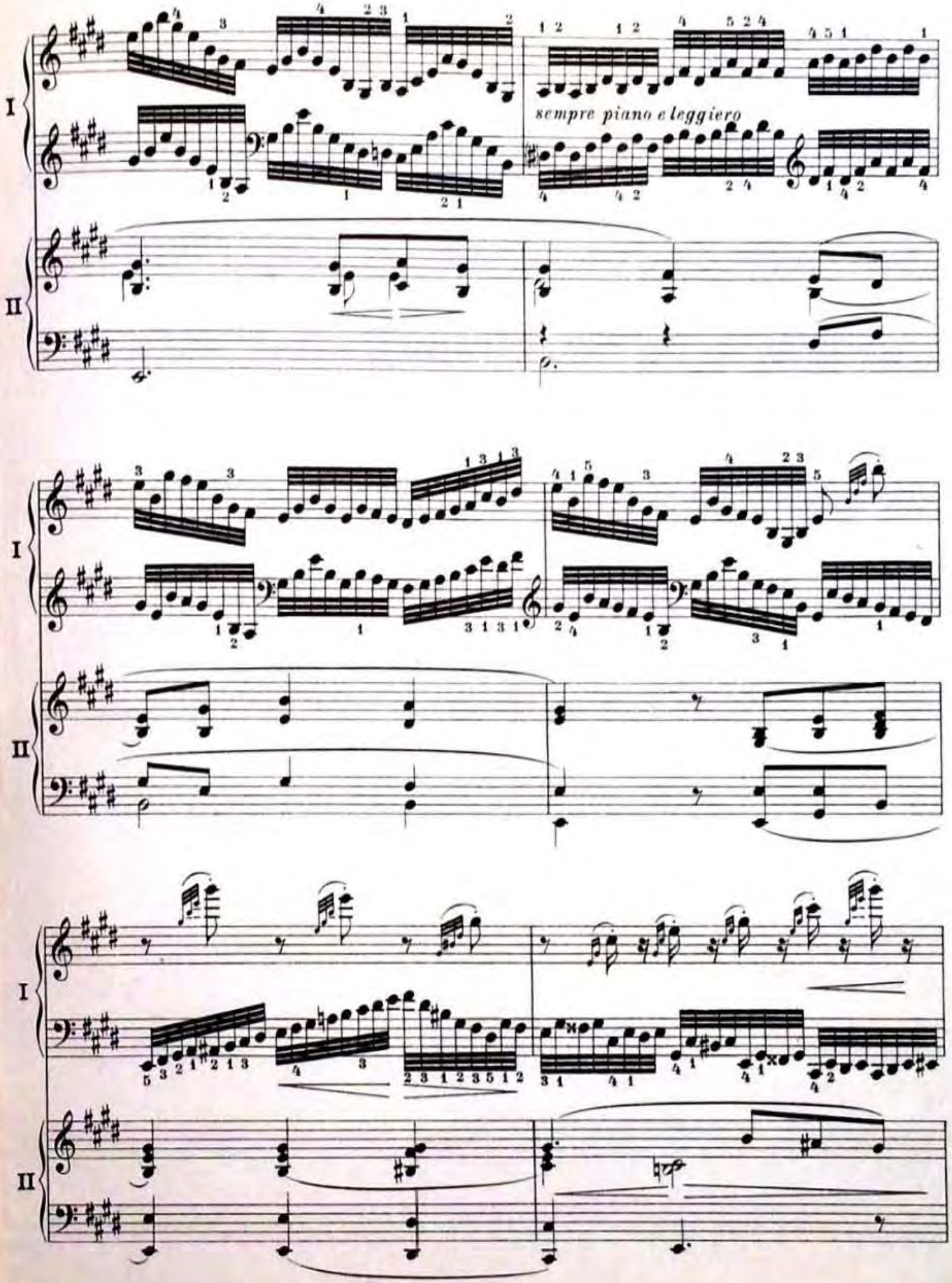
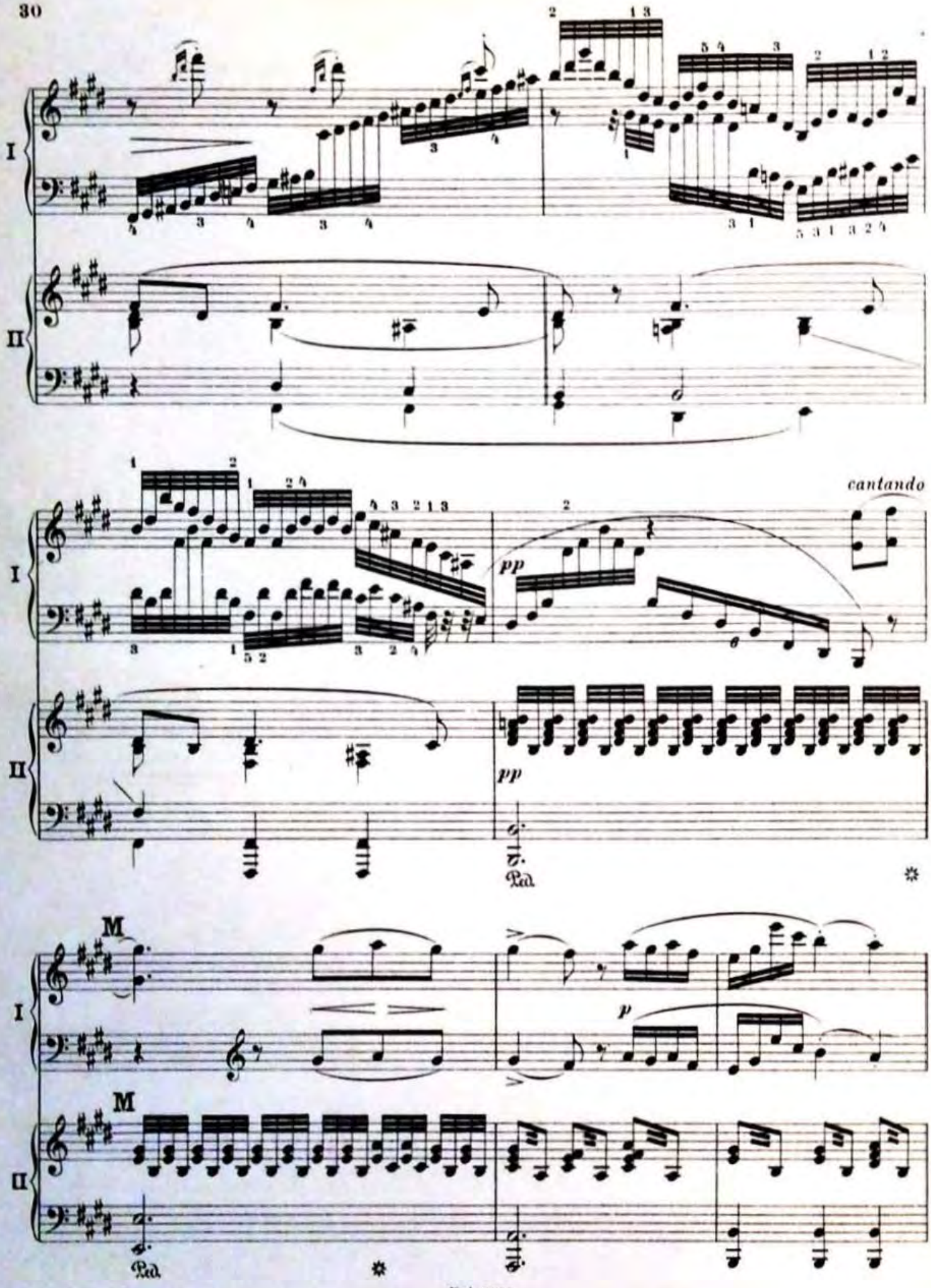
pp

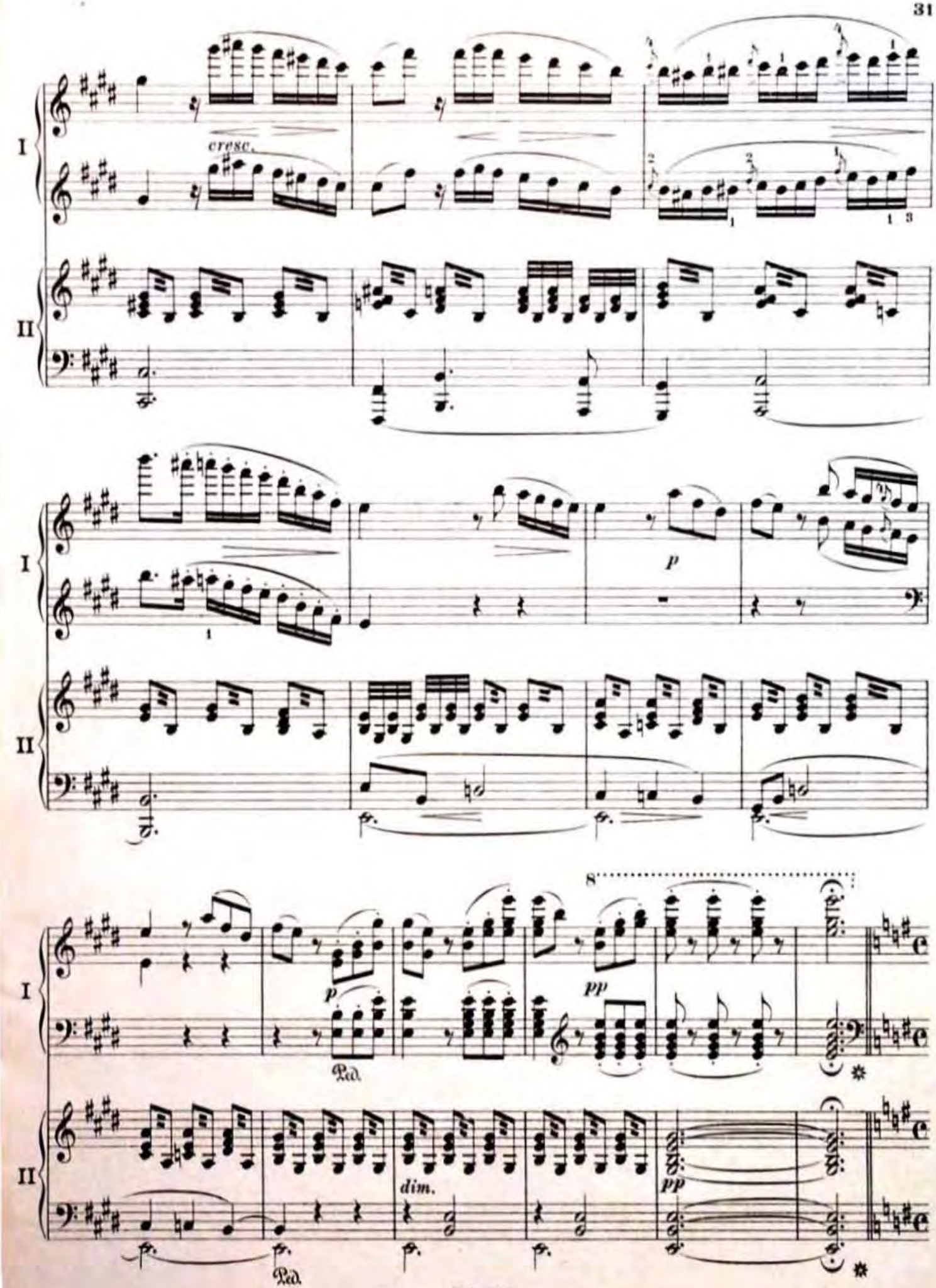

I
II
p tranquillo
pp
cresc.
pp
f
f
ff
p
cresc.
f

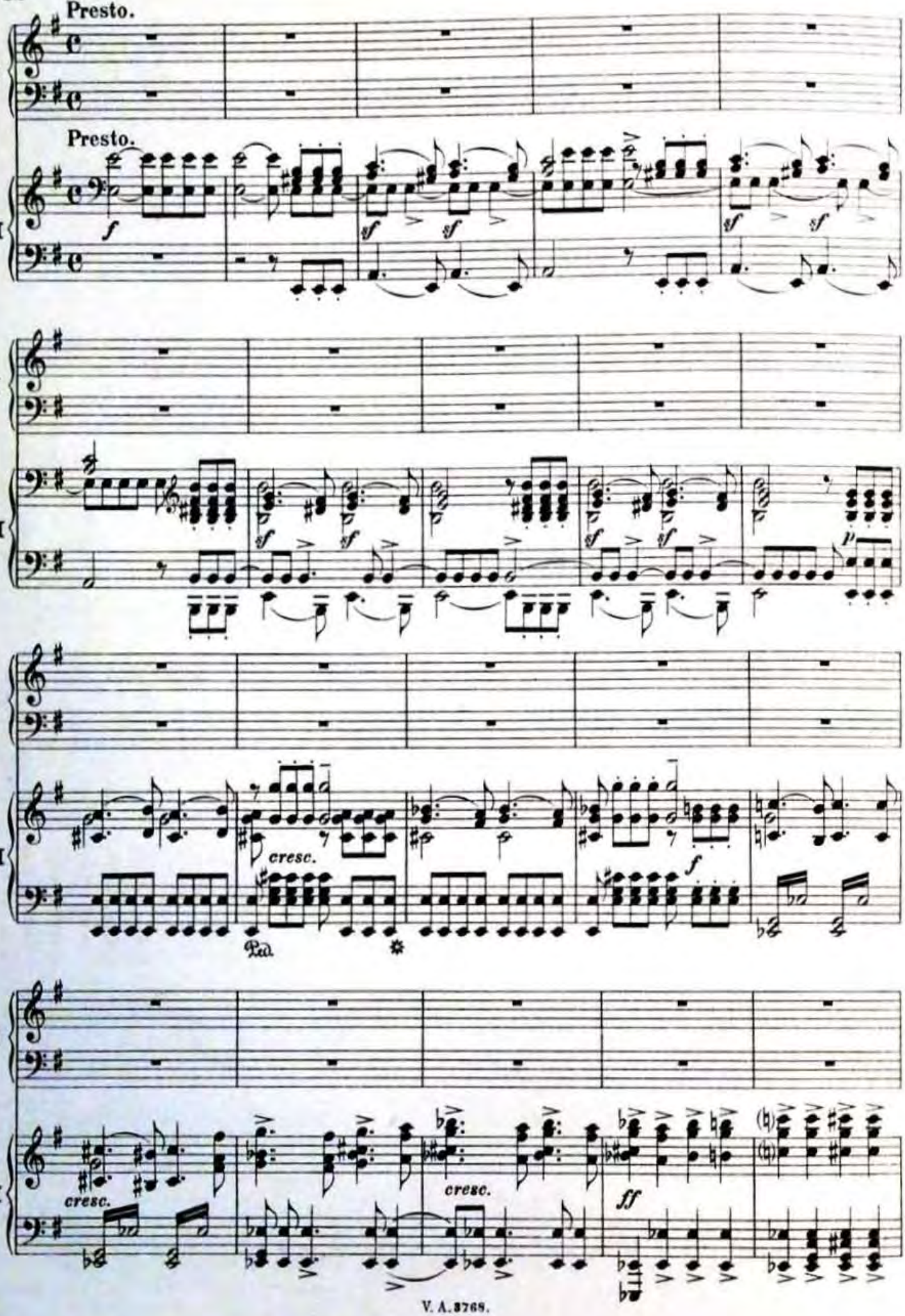

I
II
dim.
pp
tranquillo
L.H.
L.H.
L.H.
L.H.
Ped.
p
p
dim.
pp
pp

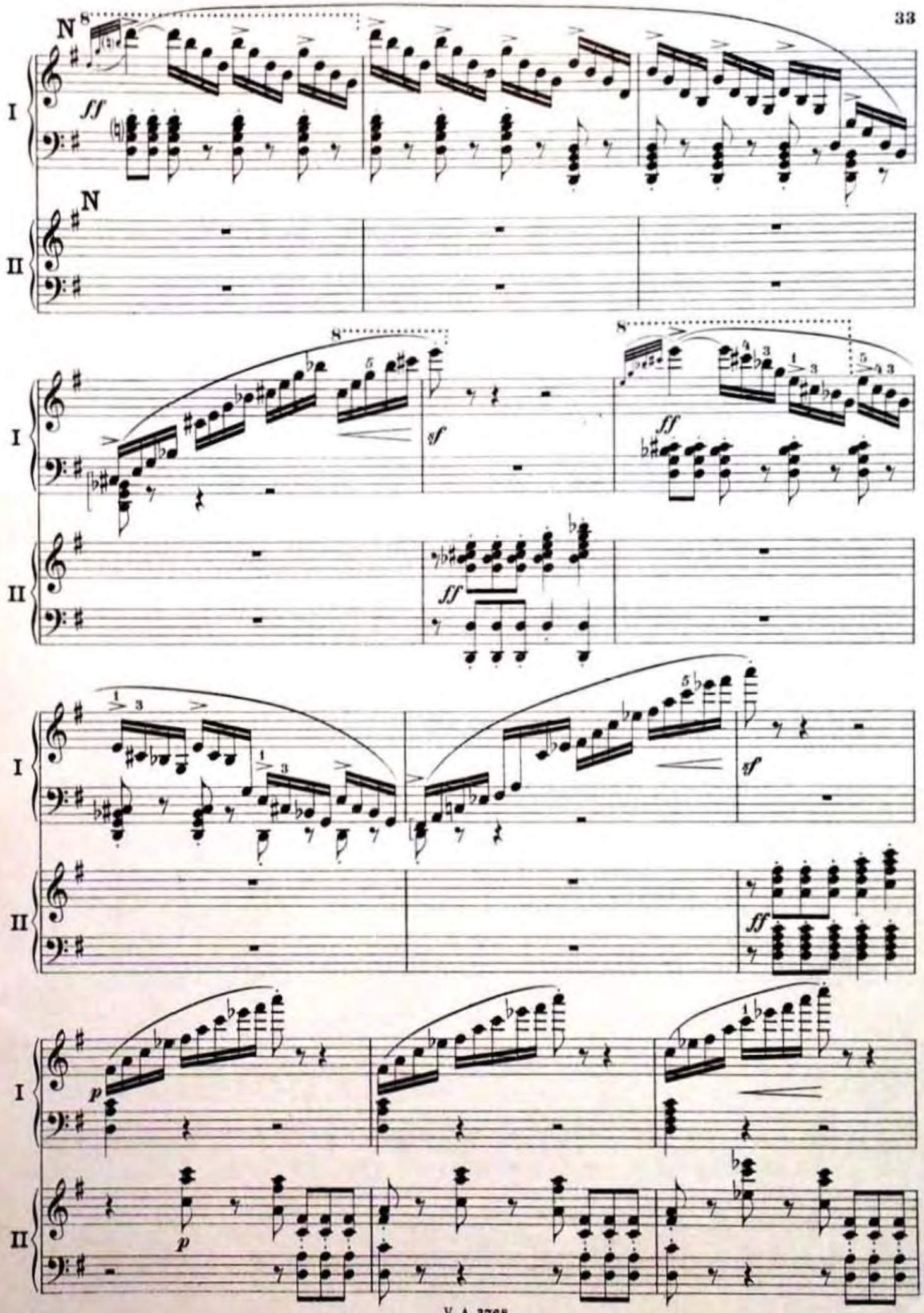

I
II
L
mf
cresc.
Ped.
dim.
p
pp

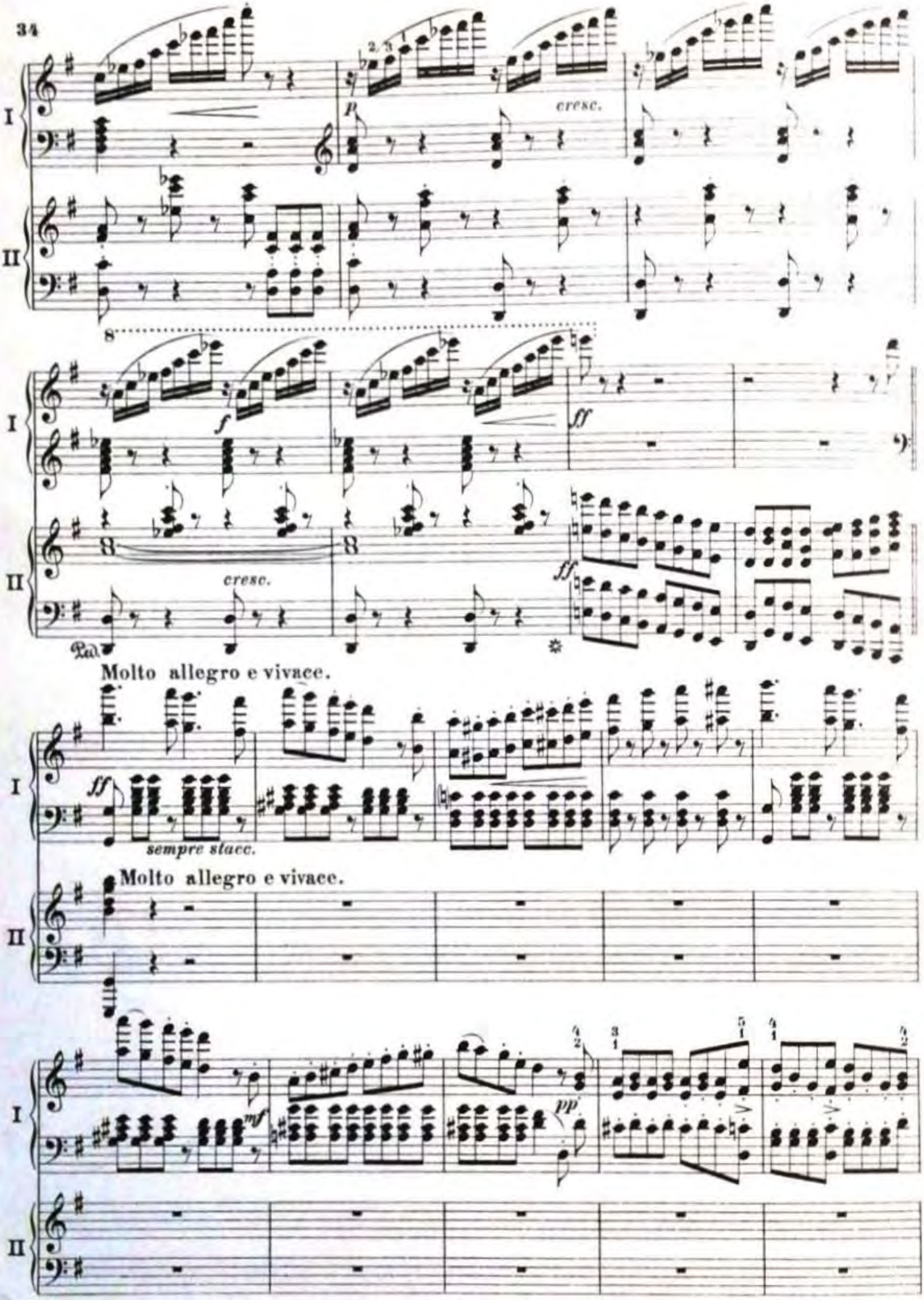

I
II
sempre piano e leggiero

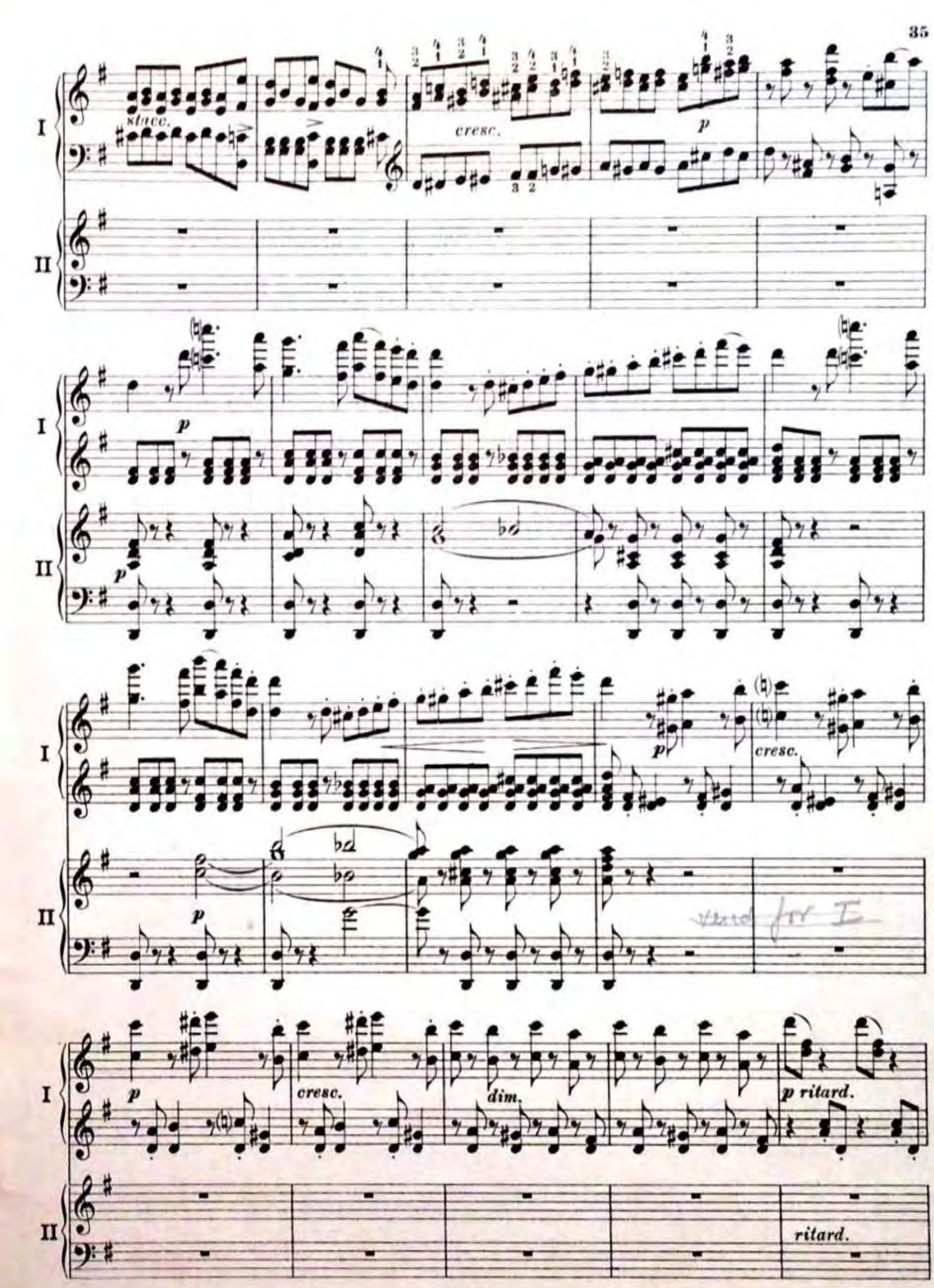

I
II
cantando
pp
pp
Ped.
M
M
p
Ped.

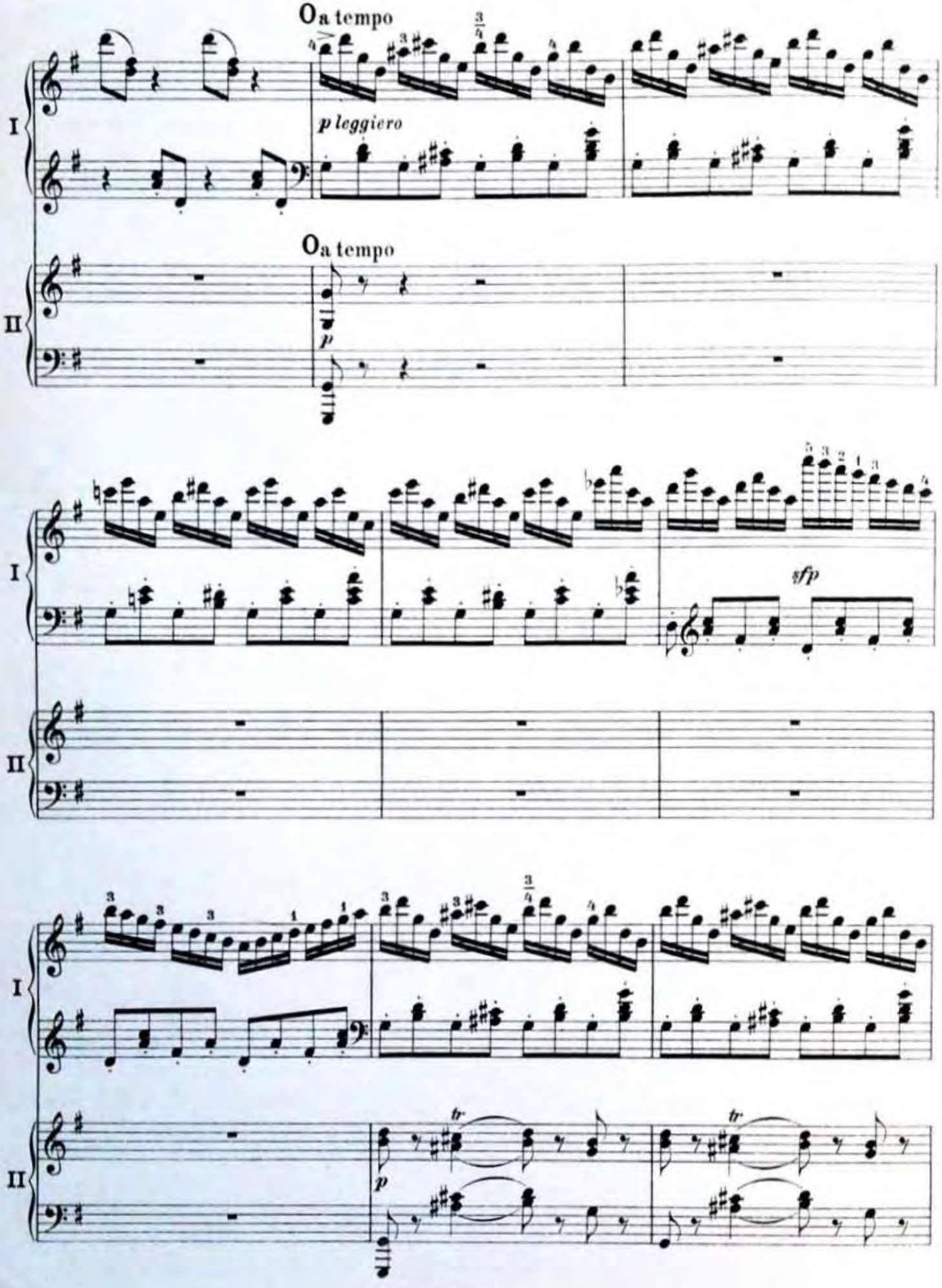

I
II
cresc.
p
8
pp
Ped.
dim.
pp
Ped.

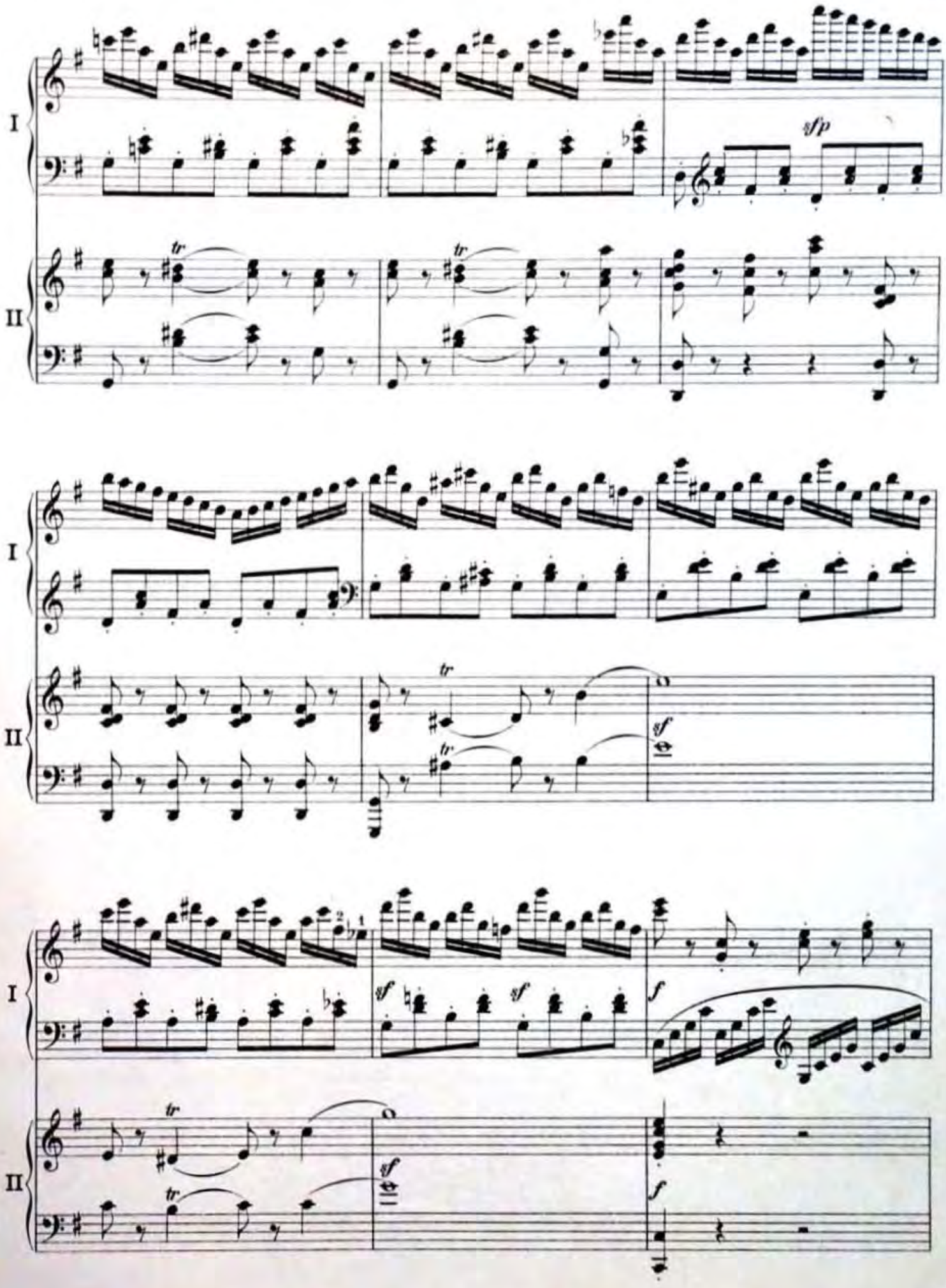

Presto.
I
Presto.
II
f
sf
sf
sf
sf
I
II
sf
sf
sf
sf
p
I
II
cresc.
f
Ped.
I
II
cresc.
cresc.
ff

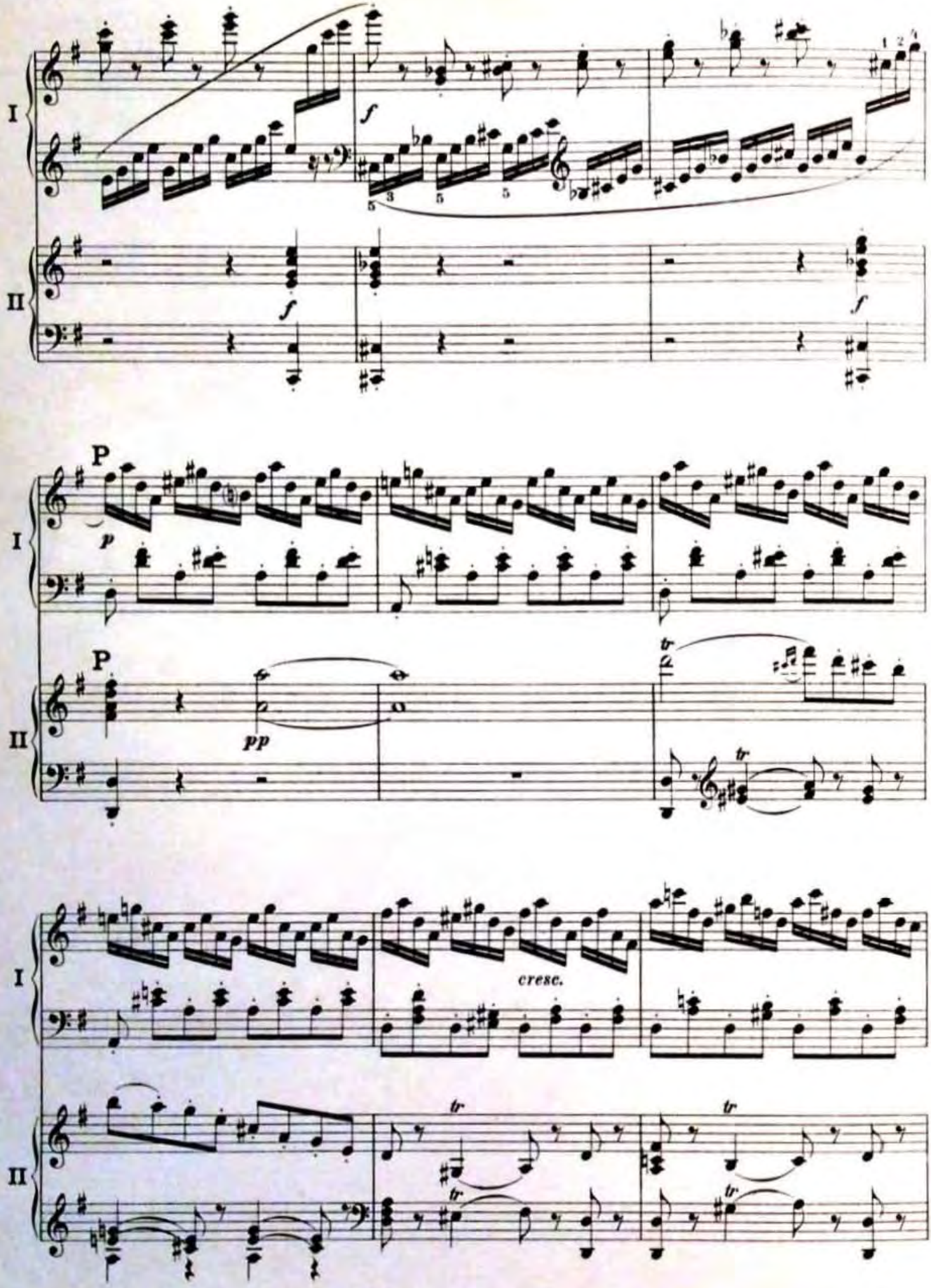

N
I
II
ff
sf
p

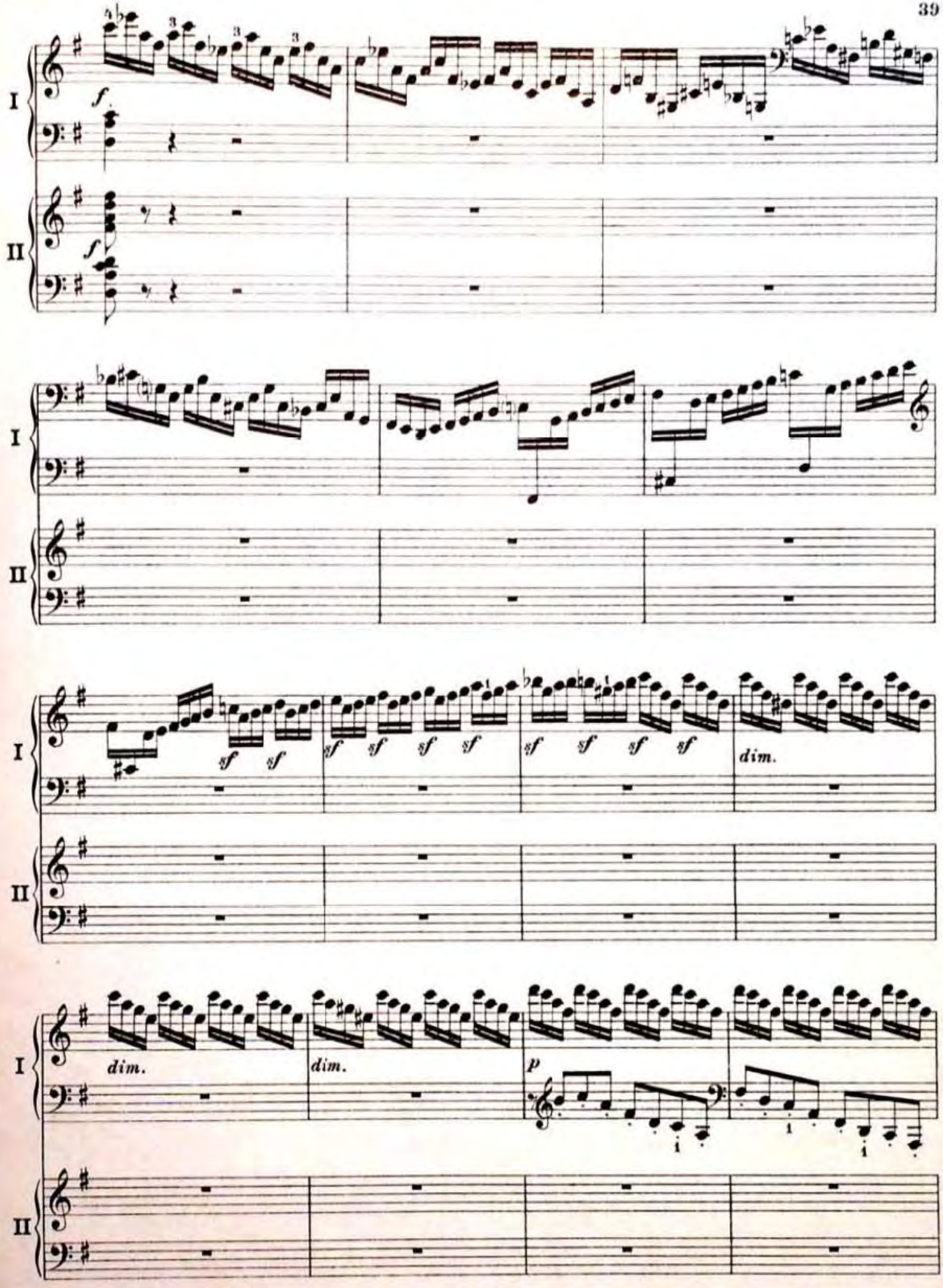

I
II
cresc.
cresc.
Molto allegro e vivace.
sempre stacc.
Molto allegro e vivace.

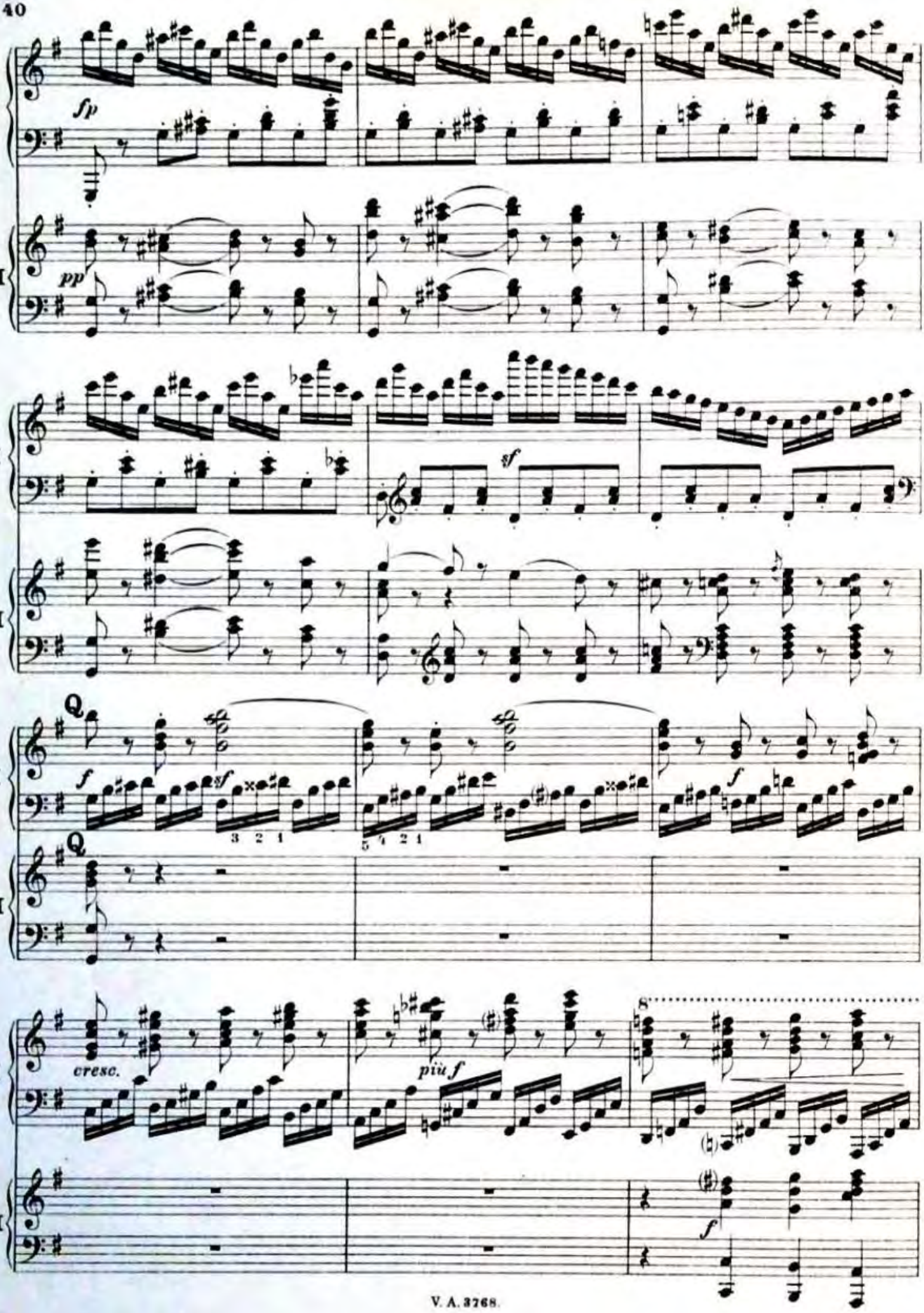

I
II
stacc.
cresc.
p
cresc.
dim.
p ritard.
ritard.

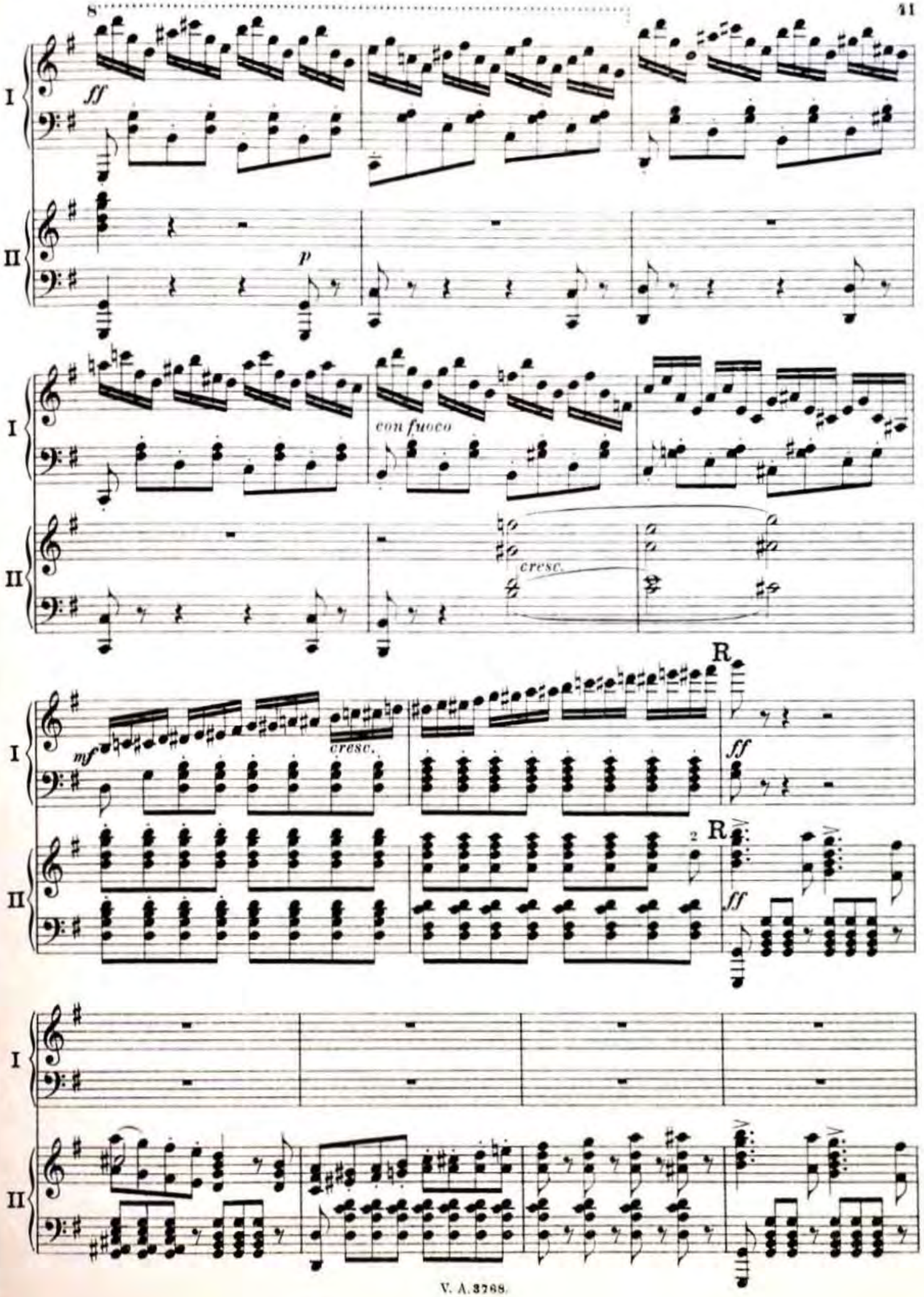

a tempo
p leggiero
a tempo
p
I
II
sfp
tr
tr
p

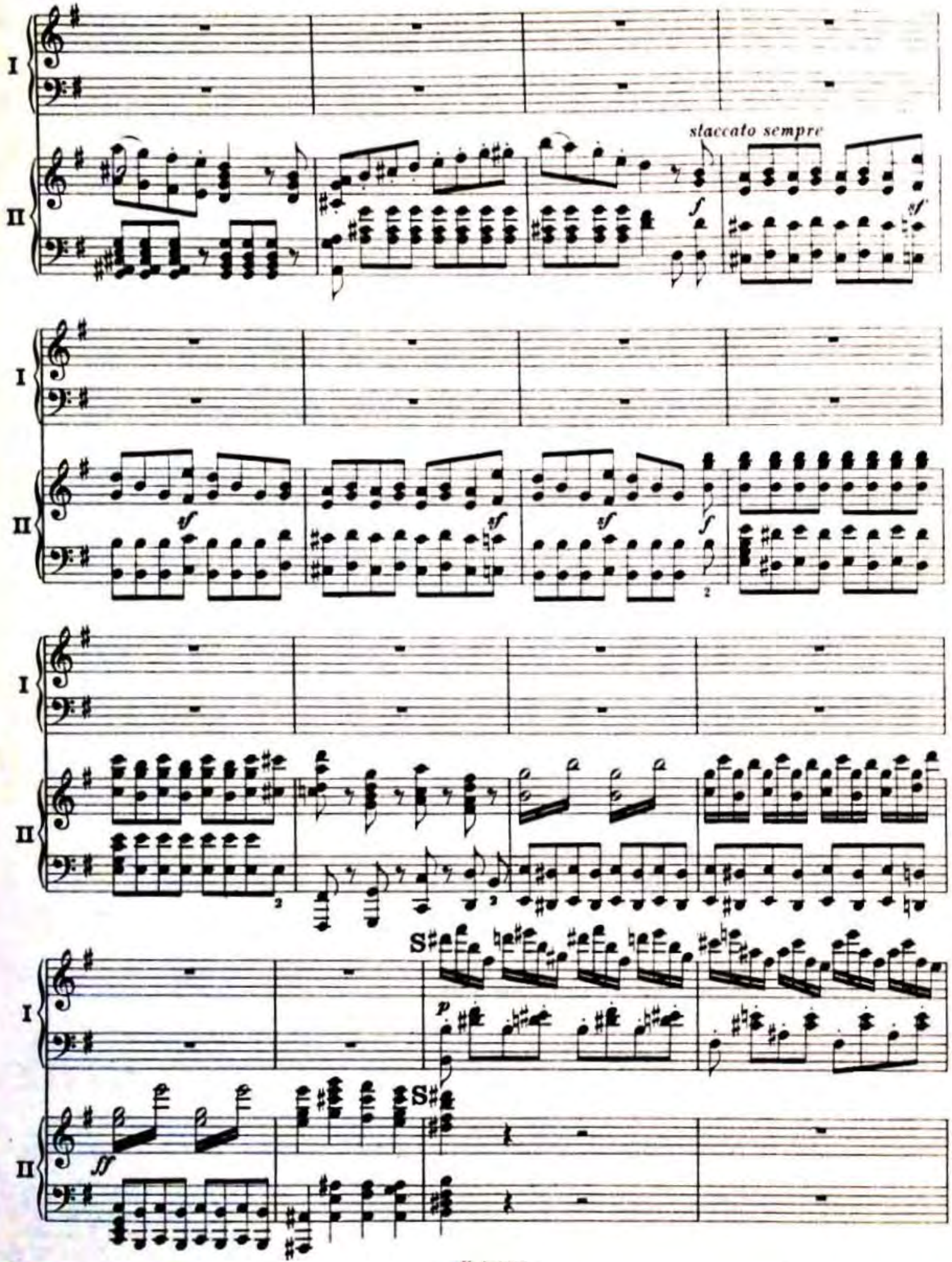

I
II
sfp
tr
sf
f

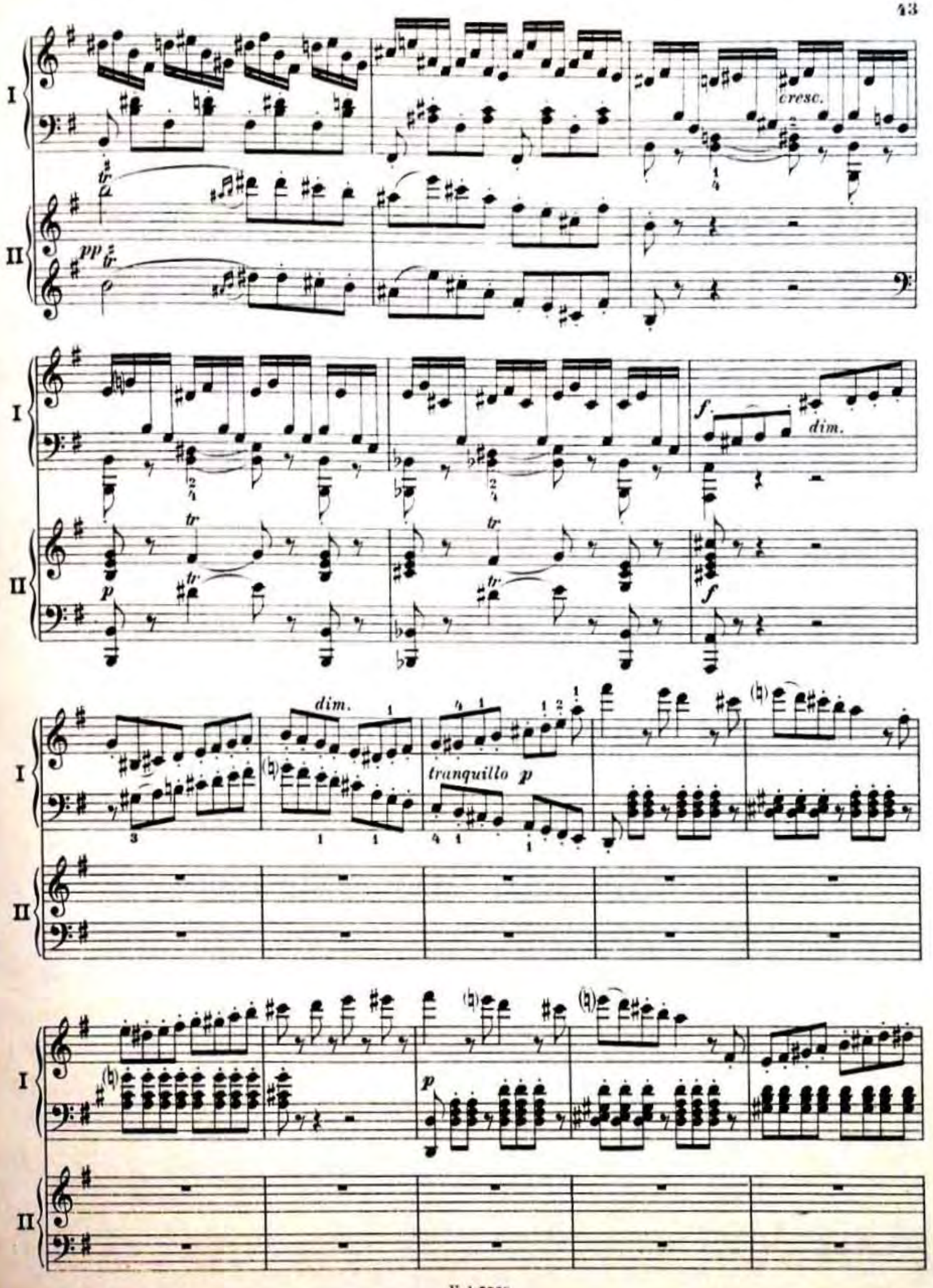

I
II
f
P
p
pp
tr
cresc.

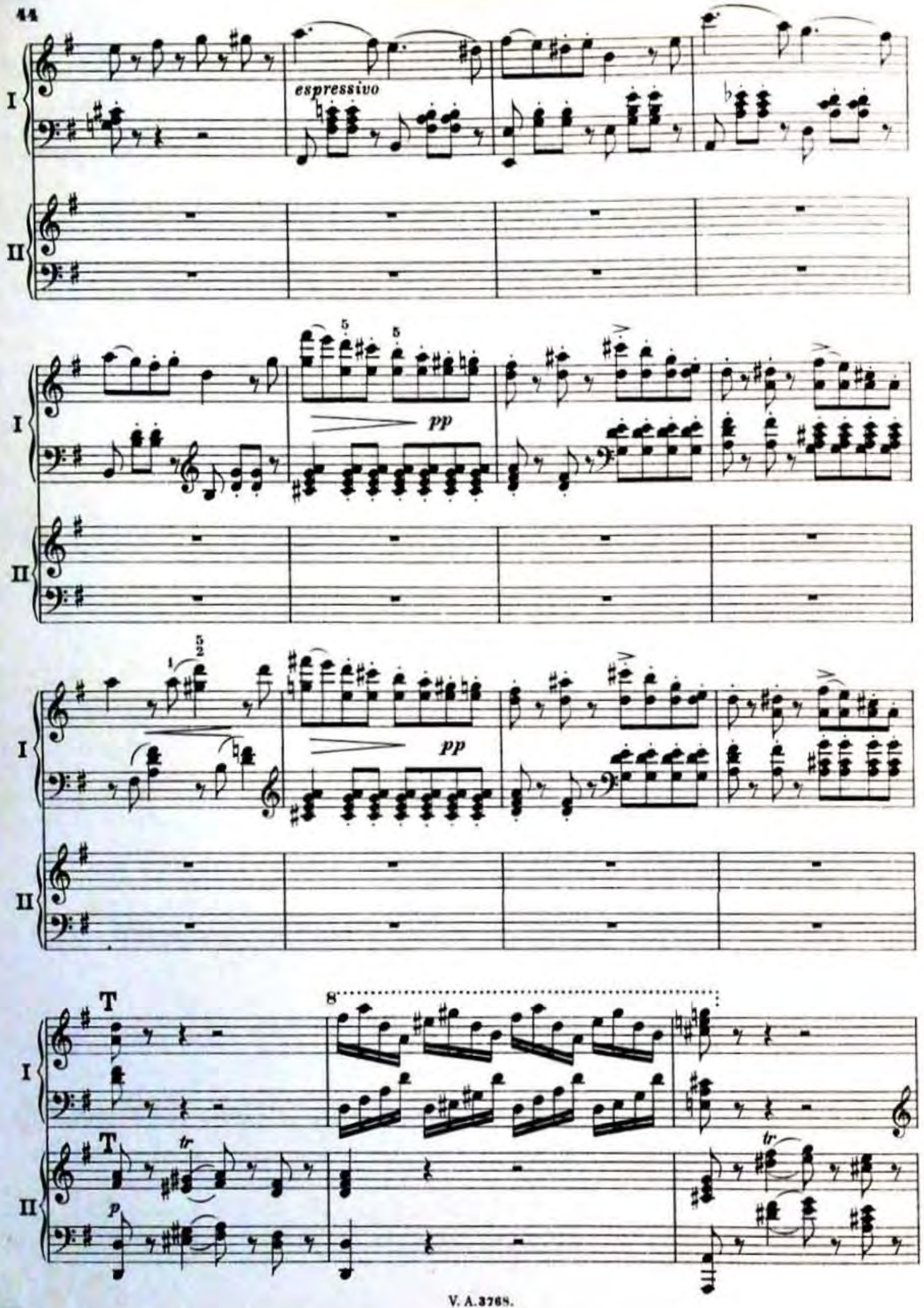

I
II
f.
f
sf
dim.
p

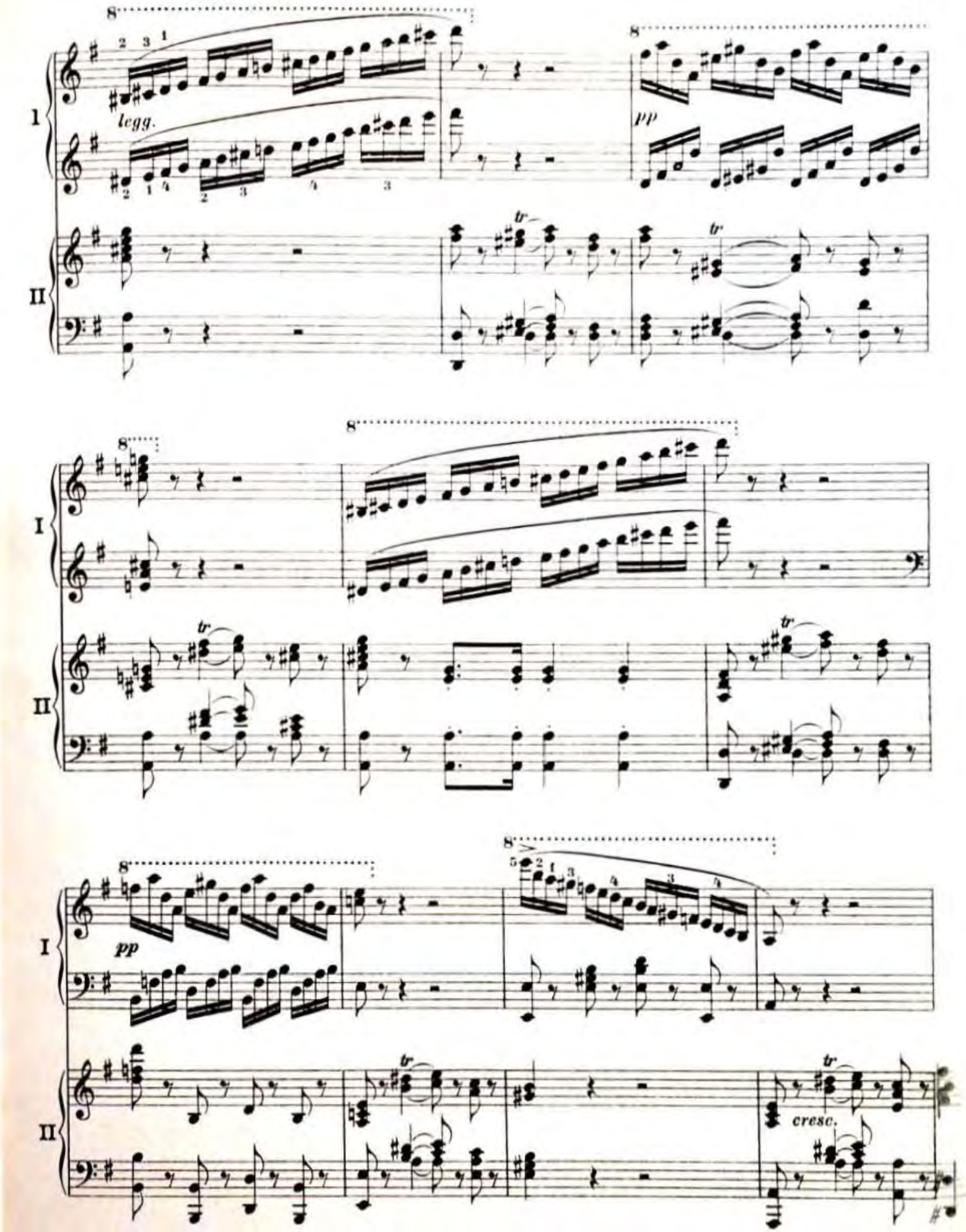

I
II
sfp
pp
sf
Q
f
sf
3 2 1
5 4 2 1
cresc.
più f

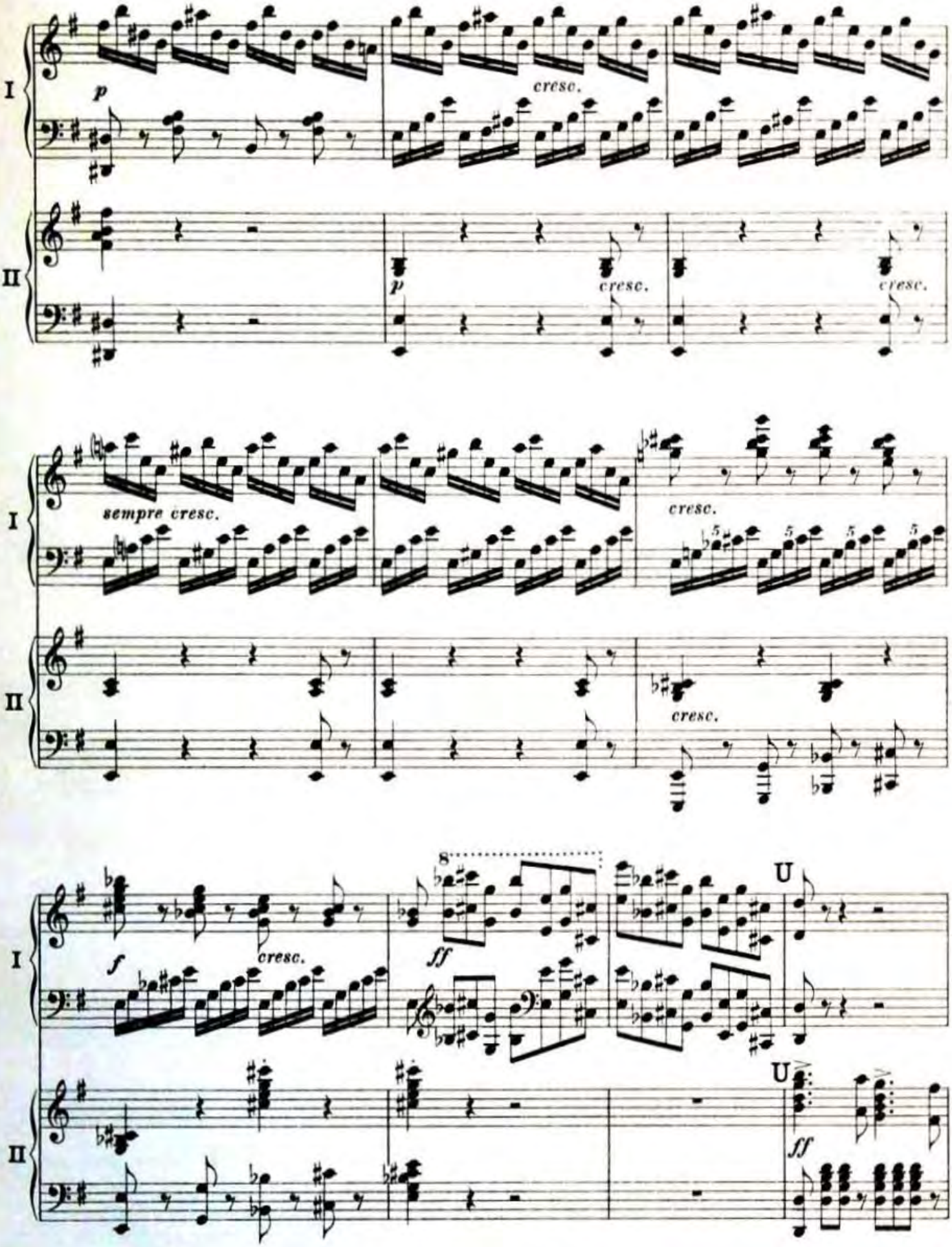

I
II
ff
p
con fuoco
cresc.
mf
cresc.
R
ff
R
ff

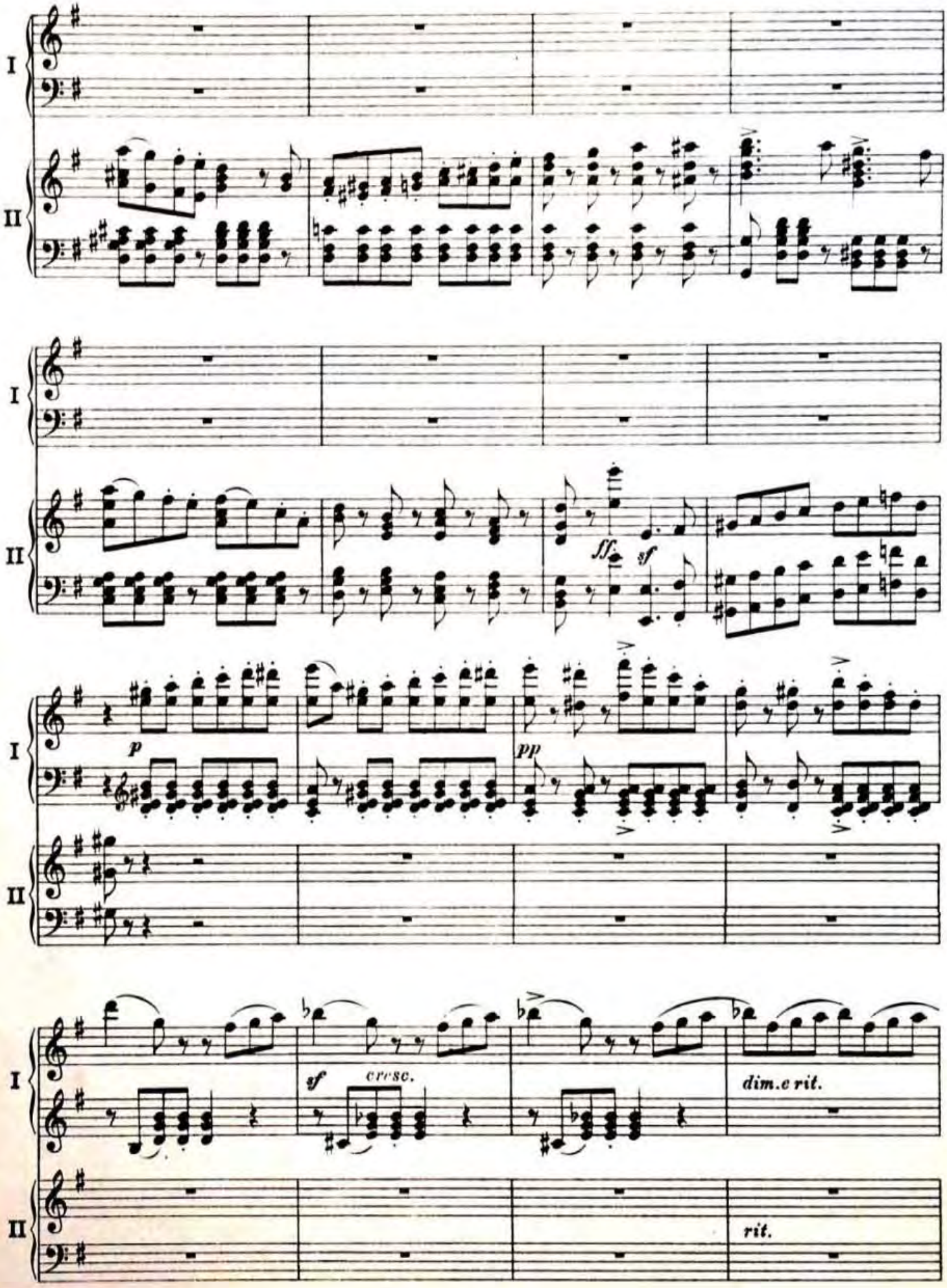

I
II
staccato sempre
S
S

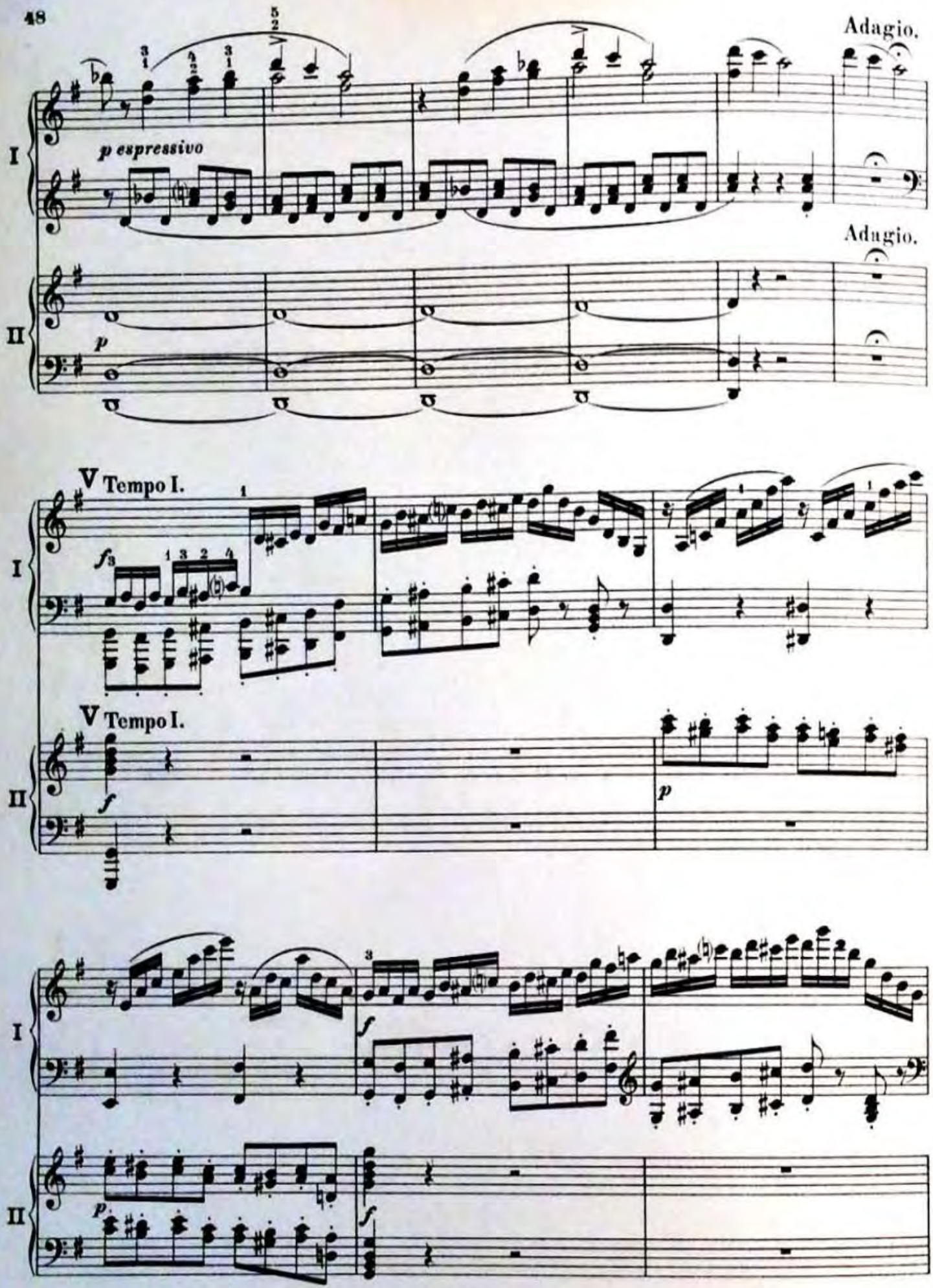

I
II
cresc.
pp
tr
f
dim.
p
tranquillo p

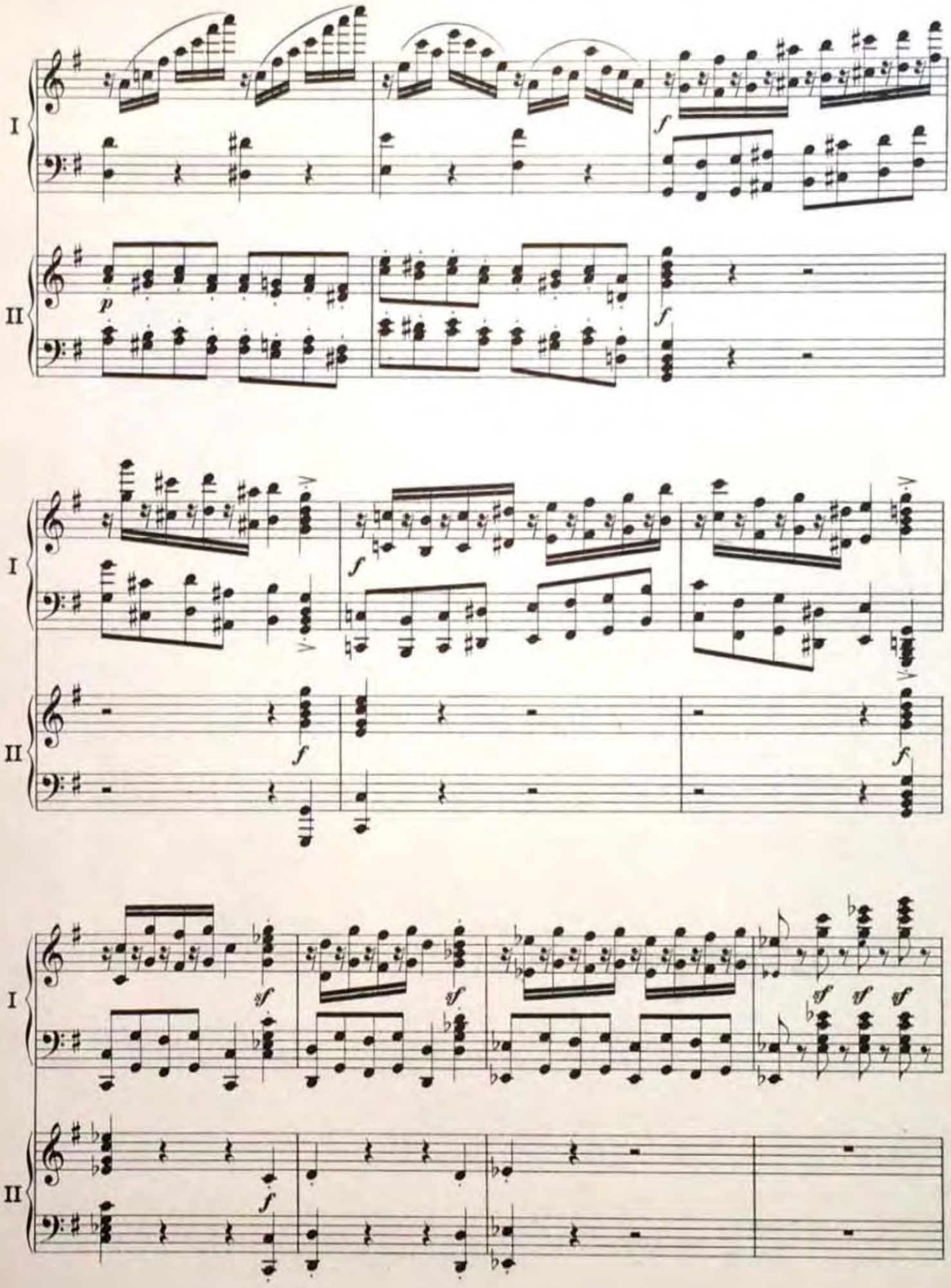

espressivo
pp
pp
T
T
tr
tr
p

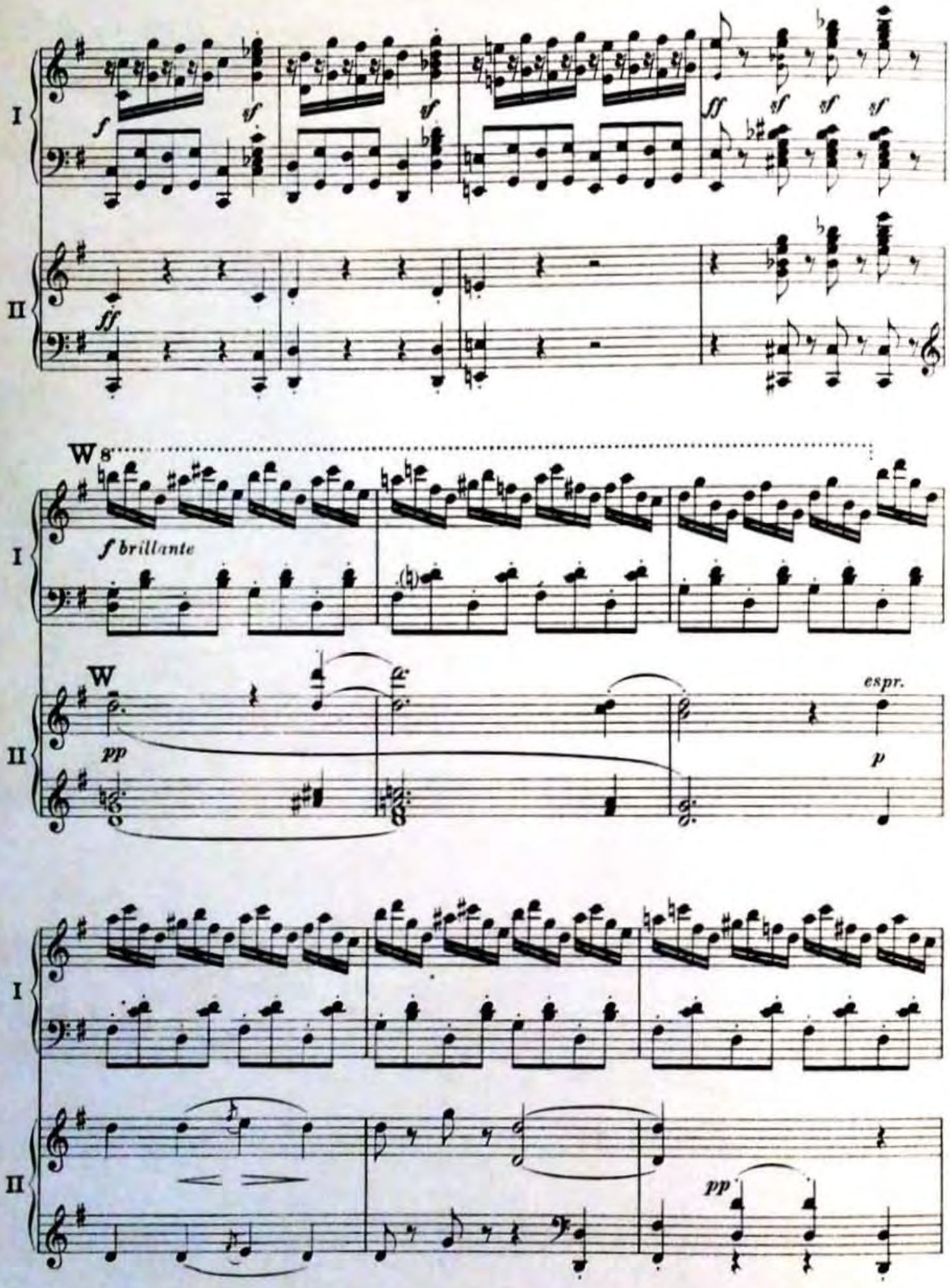

I
II
legg.
pp
tr
I
II
tr
I
II
pp
tr
cresc.

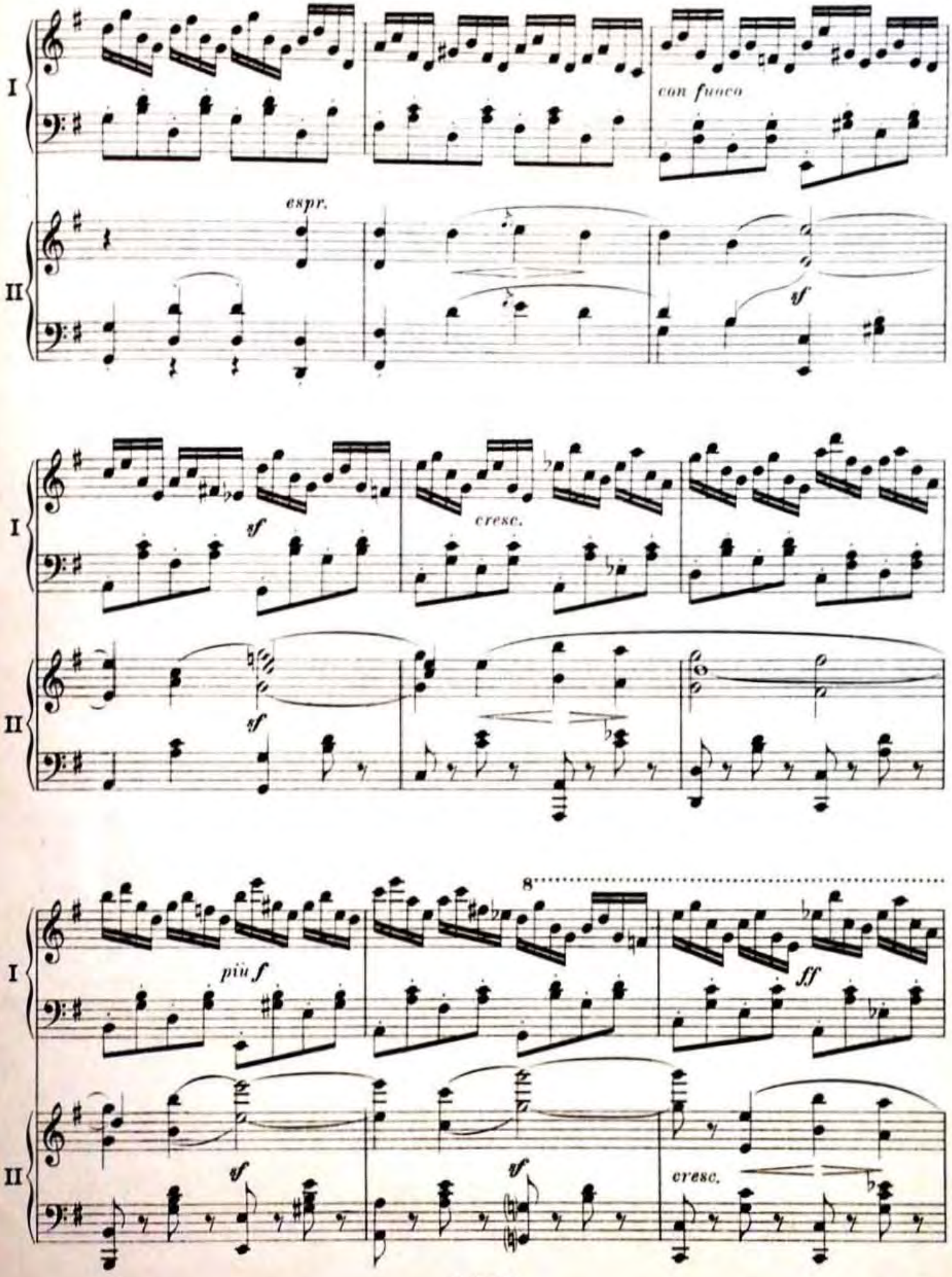

I
II
p
cresc.
p
cresc.
cresc.
sempre cresc.
cresc.
cresc.
f
cresc.
ff
U
U
ff

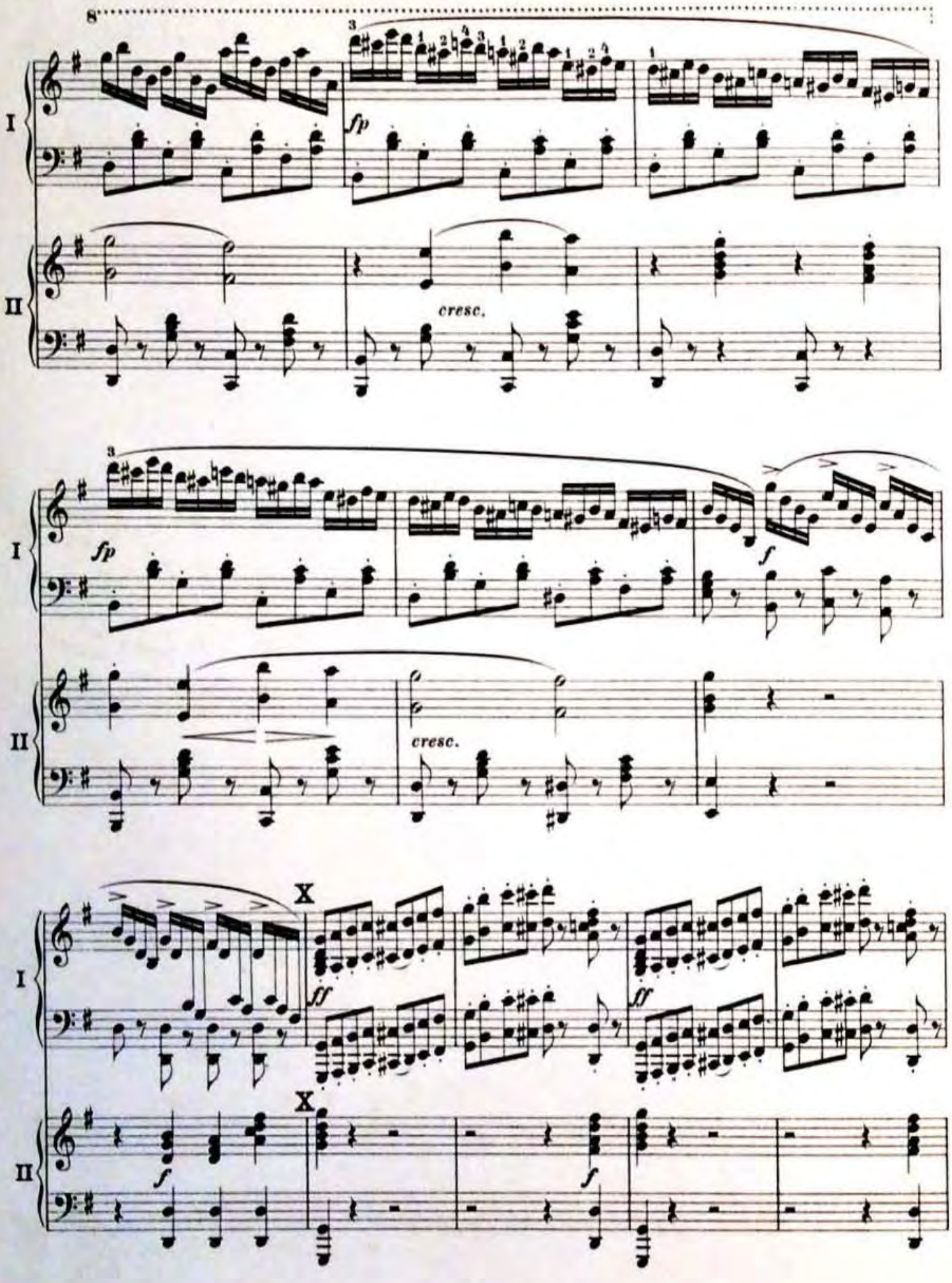

I
II
ff.
sf
p
pp
sf
cresc.
dim.e rit.
rit.

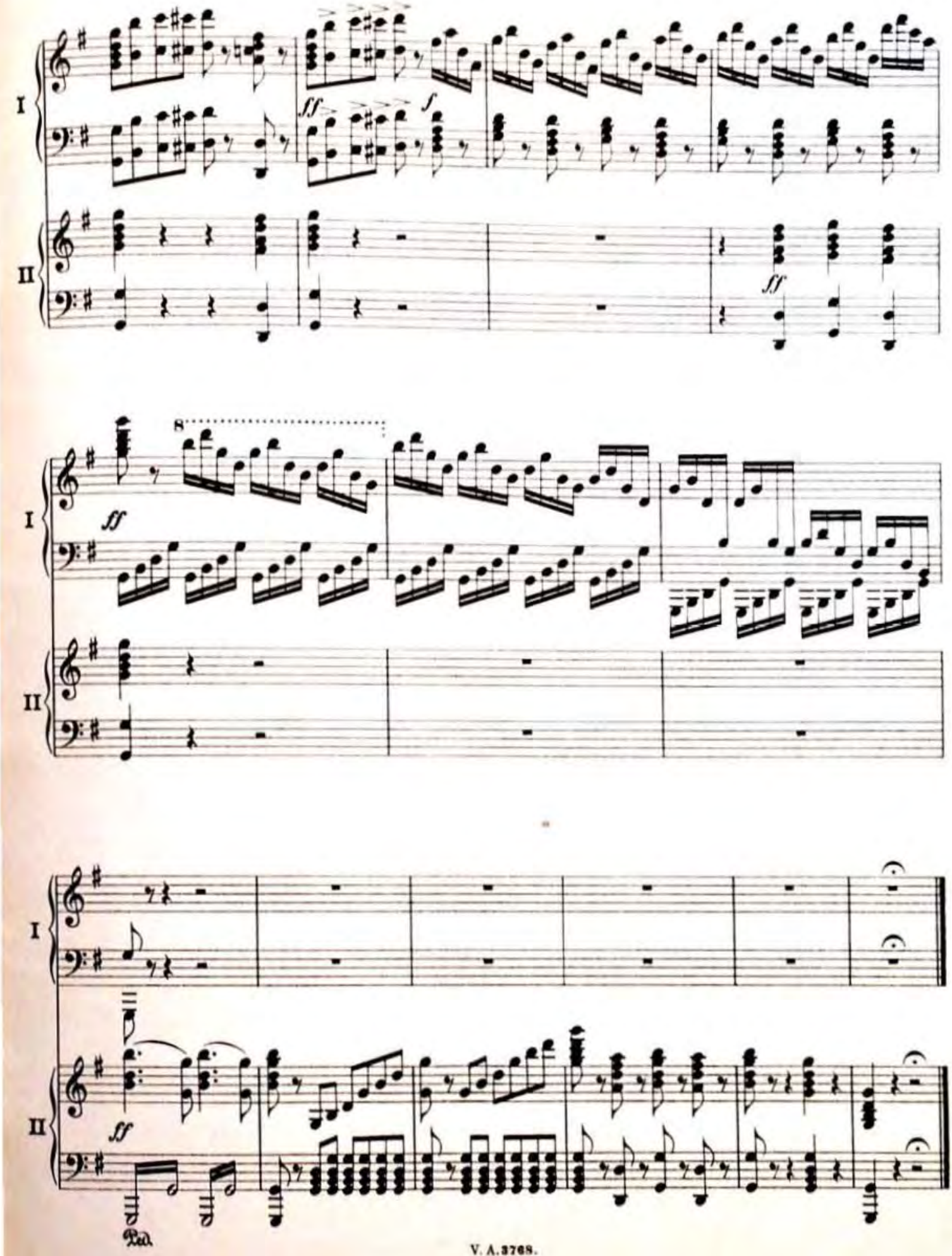

Adagio.
I
p espressivo
Adagio.
II
p
V Tempo I.
I
f
V Tempo I.
II
f
p
I
f
II
p
f


I
II
p
f
I
II
f
I
II
sf
f


I
II
f
sf
ff
W 8
f brillante
W
pp
espr.
p


I
II
con fuoco
espr.
sf
cresc.
più f
ff
8


8
I
II
fp
cresc.
fp
cresc.
f
X
ff
ff
X
f
f


I
II
ff
f
ff
8
ff
I
II
I
II
ff
Ped.