

505  
**EDITION BREITKOPF**

No. 8768

# MENDELSSOHN

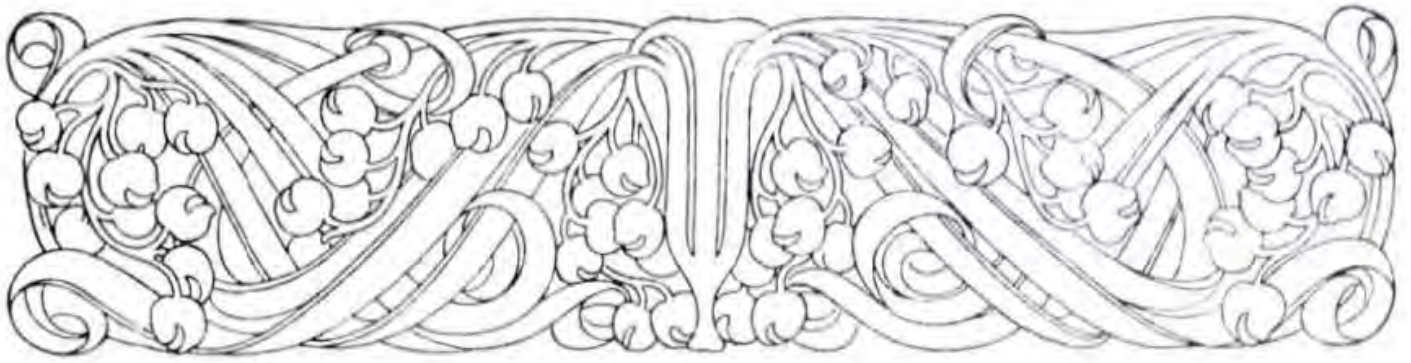
## CONCERTO I

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 gioioso. . . V.A. 3790



# F. MENDELSSOHN

## KLAVIERWERKE

PIANOFORTE WORKS      ŒUVRES DE PIANO

### I. LIEDER OHNE WORTE

Herausgegeben von XAVER SCHARWENKA. Edition Breitkopf Nr. 3931

#### Op. 19b.

	Seite
1. Andante con moto. E dur — E maj. — Mi maj.	1
2. Andante espressivo. A moll — A min. — La min.	4
3. Molto allegro e vivace. A dur — A maj. — La maj.	6
4. Moderato. A dur — A maj. — La maj. . . . .	9
5. Poco agitato. Fis moll — F $\sharp$ min. — Fa $\sharp$ min.	11
6. Venetianisches Gondellied. G moll — Venetian Gondola Song. G min. — Chanson du Gondolier. Andante sostenuto. Sol min. . . . .	16

#### Op. 30.

1. Andante espressivo. Es dur — E $\flat$ maj. — Mi $\flat$ maj.	18
2. Allegro di molto. B moll — B $\flat$ min. — Si $\flat$ min.	20
3. Adagio non troppo. E dur — E maj. — Mi maj.	23
4. Agitato e con fuoco. H moll — B min. — Si min.	24
5. Andante grazioso. D dur — D maj. — Ré maj.	29
6. Venetianisches Gondellied. Fis moll — Venetian Gondola Song. F $\sharp$ min. — Chanson du Gondolier. Allegretto tranquillo. Fa $\sharp$ min. . . . .	32

#### Op. 38.

1. Con moto. Es dur — E $\flat$ maj. — Mi $\flat$ maj. . . . .	34
2. Allegro non troppo. C moll — C min. — Ut min.	38
3. Presto e molto vivace. E dur — E maj. — Mi maj.	40
4. Andante. A dur — A maj. — La maj. . . . .	46
5. Agitato. A moll — A min. — La min. . . . .	48
6. Duetto. Andante con moto. As dur — A $\flat$ maj. — La $\flat$ maj. . . . .	53

#### Op. 53.

1. Andante con moto. As dur — A $\flat$ maj. — La $\flat$ maj.	58
2. Allegro non troppo. Es dur — E $\flat$ maj. — Mi $\flat$ maj.	62
3. Presto agitato. G moll — G min. — Sol min. . . . .	66
4. Adagio. F dur — F maj. — Fa maj. . . . .	72
5. Volklied. A moll — Popular Song. A min. — Chanson populaire. Allegro con fuoco. La min.	74
6. Molto allegro, vivace. A dur — A maj. — La maj.	78

#### Op. 62.

	Seite
1. Andante espressivo. G dur — G maj. — Sol maj.	84
2. Allegro con fuoco. B dur — B $\flat$ maj. — Si $\flat$ maj.	86
3. Andante maestoso. E moll — E min. — Mi min.	89
4. Allegro con anima. G dur — G maj. — Sol maj.	91
5. Venetianisches Gondellied. A moll — Venetian Gondola Song. A min. — Chanson du Gondolier. Andante con moto. La min. . . . .	93
6. Allegretto grazioso. A dur — A maj. — La maj.	95

#### Op. 67.

1. Andante. Es dur — E $\flat$ maj. — Mi $\flat$ maj. . . . .	98
2. Allegro leggiero. Fis moll — F $\sharp$ min. — Fa $\sharp$ min.	101
3. Andante tranquillo. B dur — B $\flat$ maj. — Si $\flat$ maj.	104
4. Presto. C dur — C maj. — Ut maj. . . . .	106
5. Moderato. H moll — B min. — Si min. . . . .	111
6. Allegretto non troppo. E dur — E maj. — Mi maj. . . . .	112

#### Op. 85.

1. Andante espressivo. F dur — F maj. — Fa maj.	116
2. Allegro agitato. A moll — A min. — La min.	118
3. Presto. Es dur — E $\flat$ maj. — Mi $\flat$ maj. . . . .	120
4. Andante sostenuto. D dur — D maj. — Ré maj.	124
5. Allegretto. A dur — A maj. — La maj. . . . .	126
6. Allegretto con moto. B dur. — B $\flat$ maj. — Si $\flat$ maj. . . . .	128

#### Op. 102.

1. Andante, un poco agitato. E moll — E min. — Mi min.	131
2. Adagio. D dur — D maj. — Ré maj. . . . .	134
3. Presto. C dur — C maj. — Ut maj. . . . .	135
4. Un poco agitato, ma andante. G moll — G min. — Sol min. . . . .	138
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6. Andante. C dur — C maj. — Ut maj. . . . .	142

### II. KOMPOSITIONEN

Herausgegeben von XAVER SCHARWENKA. Edition Breitkopf Nr. 3932

1. Op. 5. Capriccio. Fis moll — F $\sharp$ minor — Fa $\sharp$ mineur . . . . .	2
2. Op. 7. 7 Charakterstücke — 7 Characteristic Pieces — 7 Morceaux caractéristiques . . . . .	12
3. Op. 14. Rondo capriccioso E dur — E major — Mi majeur . . . . .	38
4. Op. 16. 3 Phantasien oder Capricen. A dur, E moll, E dur — 3 Fantasias or Caprices. A major, E minor, E major — 3 Fantaisies ou Caprices. La majeur, Mi mineur, Mi majeur . . . . .	46
5. Op. 33. 3 Capricen. A moll, A minor, La mineur — E dur, E major, Mi majeur — B moll, B $\flat$ minor, Si $\flat$ mineur	58
6. Andante cantabile e Presto agitato H dur — B major — Si majeur . . . . .	88
7. Op. 72. 6 Kinderstücke — 6 Pieces for children — 6 Morceaux d'enfants . . . . .	100

### III. KOMPOSITIONEN

Herausgegeben von XAVER SCHARWENKA. Edition Breitkopf Nr. 3933

1. Op. 28.	Phantasie Fis moll — Fantasia F $\sharp$ minor — Fantaisie Fa $\sharp$ mineur . . . . .	2
2. Op. 35.	6 Präludien und 6 Fugen — 6 Preludes and 6 Fugues — 6 Préludes et 6 Fugues . . . . .	18
3. Op. 54.	17 Variations sérieuses . . . . .	60
4. Op. 82.	Variationen Es dur — E $\flat$ majeur — Mi $\flat$ majeur . . . . .	74
5. Op. 83.	Variationen B dur — B $\flat$ majeur — Si $\flat$ majeur . . . . .	82
6. Op. 104.	Heft II. 3 Étüden. B moll, F dur, A moll — 3 Studies. B $\flat$ minor, F major, A minor — 3 Etudes. Si $\flat$ mineur, Fa majeur, La mineur . . . . .	90
7.	Scherzo H moll — B minor — Si mineur . . . . .	104
8.	Etude F moll — F minor — Fa mineur . . . . .	106
9.	Scherzo a Capriccio Fis moll — F $\sharp$ minor — Fa $\sharp$ mineur . . . . .	110

### IV. KOMPOSITIONEN

Herausgegeben von XAVER SCHARWENKA. Edition Breitkopf Nr. 3934

1. Op. 6.	Sonate E dur — E major — Mi majeur . . . . .	2
2. Op. 15.	Phantasie über ein irländisches Lied »Letzte Rose« — Fantasia on an Irish melody "Last Rose" — Fantaisie sur une mélodie irlandaise »Dernière Rose« . . . . .	24
3. Op. 104.	Heft I. 3 Präludien. B dur, H moll, D dur — 3 Preludes. B $\flat$ majeur, B minor, D major — 3 Préludes. Si $\flat$ majeur, Si mineur, Ré majeur . . . . .	30
4. Op. 105.	Sonate G moll — G minor — Sol mineur . . . . .	42
5. Op. 106.	Sonate B dur — B $\flat$ majeur — Si $\flat$ majeur . . . . .	56
6. Op. 117.	Albumblatt (Lied ohne Worte) E moll — Album-Leaf (Song without Words) E minor — Feuille d'Album (Romance sans paroles) Mi mineur . . . . .	74
7. Op. 118.	Capriccio E dur — E major — Mi majeur . . . . .	79
8. Op. 119.	Perpetuum mobile C dur — C major — Ut majeur . . . . .	88
9.	Präludium und Fuge E moll — Prelude and Fugue E minor — Prélude et Fugue Mi mineur . . . . .	94
10.	Gondellied A dur — Gondola Song A major — Barcarolle La majeur . . . . .	102
11.	2 Klavierstücke. B dur, G moll, — 2 Pianoforte Pieces. B $\flat$ majeur, G minor — 2 Morceaux de Piano. Si $\flat$ majeur, Sol mineur. . . . .	104

### V. KONZERTE UND KONZERTSTÜCKE

Herausgegeben von XAVER SCHARWENKA. Edition Breitkopf Nr. 3935

1. Op. 25.	Konzert Nr. 1. G moll — G minor — Sol mineur . . . . .	2
2. Op. 40.	Konzert Nr. 2. D moll — D minor — Ré mineur . . . . .	30
3. Op. 22.	Capriccio brillante H moll — B minor — Si mineur. . . . .	64
4. Op. 29.	Rondo brillant Es dur — E $\flat$ majeur — Mi $\flat$ majeur . . . . .	80
5. Op. 43.	Serenade und Allegro giojoso D dur — D major — Ré majeur . . . . .	98

### KONZERTE UND KONZERTSTÜCKE

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

In Partitur gedruckt; zur Aufführung sind 2 Exemplare erforderlich.

Herausgegeben von XAVER SCHARWENKA

Op. 22.	Capriccio brillante H moll — B minor — Si mineur . . . . .	Edition Breitkopf Nr. 3767
Op. 25.	Konzert Nr. 1. G moll — G minor — Sol mineur. . . . .	Edition Breitkopf Nr. 3768
Op. 29.	Rondo brillant Es dur — E $\flat$ majeur — Mi $\flat$ majeur . . . . .	Edition Breitkopf Nr. 3760
Op. 40.	Konzert Nr. 2. D moll — D minor — Ré mineur. . . . .	Edition Breitkopf Nr. 3769
Op. 43.	Serenade und Allegro giojoso D dur — D major — Ré majeur . . . . .	Edition Breitkopf Nr. 3790

Konzert N<sup>o</sup>1.

F. Mendelssohn-Bartholdy, Op. 25.  
Revidiert und bezeichnet von Xaver Scharwenka.

Molto allegro con fuoco.

Solo-Klavier.

Molto allegro con fuoco.

2. Klavier.  
an Stelle des  
Orchesters.

I

II

I

II

I

II

*mf*

3

I

II

*con fuoco*

*ff*

I

II

I

II

*f p agitato*

I

II

I

II

I

II

I

II

\*) Erleichterung.

\*<sup>1</sup>) 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 notes par l'auteur. Il se 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.



I

*f* *sf* *con forza*

II

I

*cresc.*

II

I

*ff brillante* *ff*

II

*cresc.*

I

II

I

II

I

II

*tranquillo*

*dim.*

*p*

I

ritard.

pp

II

C a tempo

dolce

espressivo

p

pp

I

II

I

pp

II

I

II

I

II

I

II

I

II

*cresc.*

*cresc.*

*cresc. sempre*

*ff*

*p*

*cresc.*

*mf*

I

II

*s*

*ff*

*s*

I

II

*s*

*ff*

*ff*

*D* *leggiero*

*p*

*D* *espressivo*

*ff* *p*

*Red.* \*

*I*

*II*

*Red.* \*

*I*

*II*

*pp*

I

II

*p*

*pizz.*

I

II

*cresc.*

*marcato*

*pizz.*

I

II

*cresc.*

*f*

*p*

I

pp

pp

I

pp sempre

pp

I

cresc.

E

E<sub>b</sub>



I

II

I

II

I

II

I

II

*sf* *con forza* *dim.*

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

I

II

*p* *cresc.*

*f*

I

II

*fugitato* *f* *sf*

3 5 3 1 3 2 3 1 3 2 5 1

I *pp leggiero*

II *p*

I *mf*

II *p*

I *p* *ritard.* *pp*

II *p* *ritard.*

**F** a tempo

I

II

**F** a tempo

*p* *cresc.*

I

II

*ff*

I

Solo.

*mf espress.* *sf* *sf* *sf*

II

*ff* *ff*

I

*f* *espressivo* *f* *f*

I

*p* *p* *p*

II

*p* *dolce*

I

II

I *p* *con fuoco* *p*

II *pp* *p espress.*

The first system of music consists of two staves, I and II. Staff I is in treble clef and contains a complex melodic line with many slurs and fingering numbers (e.g., 3 2 5 1 4 2, 5 1 (b) 3, 2 (b) 3 1 2, 3 5 2 1). It starts with a piano (*p*) dynamic and includes the instruction *con fuoco*. Staff II is in bass clef and provides harmonic support with chords and some melodic fragments. It begins with a pianissimo (*pp*) dynamic and includes the instruction *p espress.*

I

II *cresc.*

The second system continues the musical piece. Staff I features more intricate melodic passages with slurs and fingering. Staff II continues its harmonic role, marked with a *cresc.* (crescendo) dynamic. The notation includes various note values and rests.

I *H con fuoco* *cresc.*

II *H*

The third system introduces a new section marked with a large 'H' and *con fuoco*. Staff I has a *cresc.* marking and contains a very active melodic line with many slurs and fingering numbers (e.g., 1 3 5 1, 2 1 3 5, 2 1 2 1, 2 1 3 1 2 3, 1 2 3, 3 2 1). Staff II is also marked with a large 'H' and provides a rhythmic accompaniment with chords and some melodic lines. The system concludes with a final cadence in both staves.

I

*cresc.*  
*f* *ff*

II

I

*sempre ff*

II

I

*f marc.*

II

I

II

I

GRAND

ff

II

ff

I

II

ff



I

II

I

II

I

II

I

II

I

II

I

II

*poco rit.*

*f* *dim.* *rallent.* *pp*

I

II

*Andante.*  
*in tempo*

*espress. sf* *f* *f* *dim.*

*Andante.*  
*dolce*

I

II

*tranquillo*

*pp*

I

*p*

*mf*

*pp*

II

I

*f*

*dim.*

*pp*

*p espr.*

II

I

*f*

*dim.*

*p*

*dim.*

II

I

pp

*f*

II

*p dolce*

I

K

*cantando*

*p*

*sf*

*cresc.*

*cresc. sf*

*p*

II

K

*cresc.*

*sf*

I

*sf*

*p*

*sf*

*ff*

*dim.*

*p*

*dim.*

II

*dim.*

*p*

*pp*

I *p tranquillo* *pp* *cresc.*

II

This system contains the first system of music. It consists of two staves, I and II. Staff I has a treble clef and a key signature of two sharps (F# and C#). It features a complex, rhythmic pattern of sixteenth notes, often beamed in groups of four. The dynamics are marked *p tranquillo*, *pp*, and *cresc.*. Staff II has a bass clef and the same key signature. It contains a few notes, including a half note and a quarter note, with a *pp* dynamic marking.

I *f* *pp*

II

This system contains the second system of music. Staff I has a treble clef and the same key signature. It features a melodic line with various ornaments and fingerings (e.g., 3 2 1, 3 2 1 3, 3 1, 4 1, 5 4). The dynamics are marked *f* and *pp*. Staff II has a bass clef and the same key signature. It contains a few notes, including a half note and a quarter note, with a *pp* dynamic marking.

I *cresc.* *f*

II

This system contains the third system of music. Staff I has a treble clef and the same key signature. It features a rhythmic pattern of sixteenth notes, often beamed in groups of four. The dynamics are marked *cresc.* and *f*. Staff II has a bass clef and the same key signature. It contains a few notes, including a half note and a quarter note, with a *pp* dynamic marking.

System 1: First system of music. It features two staves, I and II. Staff I contains a complex melodic line with many sixteenth notes, starting with a *dim.* (diminuendo) marking and ending with a *pp* (pianissimo) marking. The tempo is marked *tranquillo*. Staff II contains a few notes and rests. A dotted line above the staff indicates a continuation of the melodic line.

System 2: Second system of music. Staff I continues the melodic line with various fingering numbers (1, 2, 3, 4, 5) and includes markings for *L.H.* (Left Hand) and *R.d.* (Right hand). Staff II contains chords and rests, with a *p* (piano) marking.

System 3: Third system of music. Staff I continues the melodic line with *p* (piano) and *dim.* markings, ending with a *pp* marking. Staff II contains chords and rests, with a *pp* marking.

I *L* *mf* *cresc.* \* *Pa* \*

I *dim.* *p*

I *dim.* *pp*

I

*sempre piano e leggero*

II

I

II

I

II



I

II

I

II

*cantando*  
*pp*  
*pp*  
Ped. \*

I

II

*M*  
*M*  
*p*  
Ped. \*

I

II

*cresc.*

I

II

*p*

I

II

*p*

*pp*

*dim.*

*pp*

*stacc.*

*stacc.*

Presto.

I

II

I

II

I

II

I

II

I *N*  
*ff*

II

I *N*  
*ff*

II *ff*

I *ff*

II *ff*

I *p*

II *p*

I

II

*p* *cresc.*

I

II

*cresc.* *ff*

*Molto allegro e vivace.*

I

II

*ff* *sempre stacc.*

*Molto allegro e vivace.*

II

I

II

*pp*

I *stacc.* *cresc.* *p*

I *p*

II *p*

I *p* *cresc.*

II *p* *send for I*

I *p* *cresc.* *dim.* *p ritard.*

II *ritard.*

O a tempo

*p*  
*p leggiero*

O a tempo

*p*  
*fp*

*p*  
*tr*

I

II

*sfp*

I

II

*sf*

I

II

*sf*



System 1: First system of music. It consists of two grand staves, labeled I and II. Staff I contains a complex melodic line with many slurs and ties. Staff II contains a more rhythmic accompaniment with some chords and rests. The key signature has one sharp (F#).

System 2: Second system of music. Staff I begins with a dynamic marking of *p* (piano). Staff II begins with a dynamic marking of *pp* (pianissimo). The system includes various musical notations such as slurs, ties, and trills.

System 3: Third system of music. Staff I includes a dynamic marking of *cresc.* (crescendo). Staff II features several trills marked with *tr*. The system continues with intricate melodic and harmonic development.

I

II

I

II

I

II

I

II

I *sp*

II *pp*

I

II

I

II

I *cresc.* *piu f*

II

I *ff*

II *p*

I *con fuoco*

II *cresc.*

I *cresc.* *ff* **R**

II *ff* **R**

I

II

I

II

*staccato sempre*

This system shows the first two systems of a piano score. The first system (I) has empty staves. The second system (II) contains the first four measures of music. The right hand plays a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. The instruction 'staccato sempre' is written above the right hand in the third measure.

I

II

This system continues the piano score. The first system (I) is empty. The second system (II) contains measures 5 through 8. The right hand continues its melodic line, and the left hand maintains the eighth-note accompaniment. There are slurs and accents in the right hand.

I

II

This system continues the piano score. The first system (I) is empty. The second system (II) contains measures 9 through 12. The right hand features a more complex melodic line with slurs and accents. The left hand continues the eighth-note accompaniment.

I

II

This system continues the piano score. The first system (I) contains measures 13 through 16. The right hand has a very active melodic line with many slurs and accents. The second system (II) contains measures 17 through 20. The right hand continues its active melodic line, while the left hand continues the eighth-note accompaniment.

I

II

*pp*

*cresc.*

I

II

*p*

*tr*

*dim.*

I

II

*dim.*

*tranquillo p*

I

II

*p*

I

*espressivo*

I

*pp*

I

*pp*

I

T

8

II

T

*p*

*tr*

5

I

*legg.*

II

*pp*

*tr*

8

I

II

*tr*

8

I

*pp*

II

*cresc.*

*tr*



I

*p* *cresc.*

II

*p* *cresc.* *cresc.*

I

*sempre cresc.* *cresc.*

II

*cresc.*

I

*cresc.* *ff* *U*

II

*ff* *U*

I

II

I

II

I

II

I

II

I *p espressivo*

Adagio.

II *p*

Adagio.

I *f* **V** Tempo I.

II *p* **V** Tempo I.

I *f*

II *p*

I

II

I

II

I

II

I

II

W<sup>s</sup>

I

*f brillante*

II

W

*pp*

*espr.*

*p*

I

II

*pp*

I

II

*can furo*

*espr.*

I

II

*f*

*cresc.*

I

II

*piu f*

*ff*

*cresc.*

I

II

*sp*

*cresc.*

I

II

*sp*

*cresc.*

I

II

*ff*

X

System 1: First system of music. It consists of two grand staves, labeled I and II. Staff I contains a treble and bass clef with a key signature of one sharp (F#). The music features complex rhythmic patterns with many beamed notes. Dynamic markings include *ff* and *f*. Staff II contains a treble and bass clef with the same key signature. The music is primarily chordal, with some notes in the bass line. A *ff* marking is present in the lower right of the system.

System 2: Second system of music. It consists of two grand staves, labeled I and II. Staff I contains a treble and bass clef with a key signature of one sharp (F#). The music features complex rhythmic patterns with many beamed notes. A *ff* marking is present at the beginning. A dotted line with a '5' above it indicates a fingering. Staff II contains a treble and bass clef with the same key signature. The music is primarily chordal, with some notes in the bass line.

System 3: Third system of music. It consists of two grand staves, labeled I and II. Staff I contains a treble and bass clef with a key signature of one sharp (F#). The music is mostly rests, with a few notes at the end of the system. Staff II contains a treble and bass clef with the same key signature. The music features complex rhythmic patterns with many beamed notes. A *ff* marking is present at the beginning. The system ends with a double bar line.