

FOREWORD

My first acquaintance with this beautiful work was in the early spring of 1951, in London. The manuscript was offered to me by a member of the Mendelssohn family, now residing in Switzerland. In 1853, almost one hundred years ago, the composer's widow gave it to the great family friend and leading violinist of the period, Ferdinand David. This manuscript bears the following inscription by Ferdinand David: "Von Frau Cécile Mendelssohn-Bartholdy am 24. Mai 1853 zum Geschenk erhalten. F. David." An inscription by another hand reads: "Composed for E. Rietz in 1822." Rietz was young Mendelssohn's beloved friend and teacher.

It is difficult for us today to conceive of a youth of twelve already so accomplished as was Mendelssohn. Visualize a boy of eleven composing systematically the following works: a trio for strings, a sonata for piano and violin, two full sonatas for piano, the beginning of a third for piano, three more for four hands, four for organ, three songs, and a cantata. Then, the following year, spending sixteen days with Goethe, enthusiastic over his acquaintance with Weber, and further composing five symphonies for strings, each in three movements, nine fugues for strings, the completion of a piano sonata, quartet for four voices, several songs, etudes, two one-act operas, and half of a third.

Mendelssohn must have been particularly fond of this Violin Concerto in D minor. There are many points of similarity with the famous E minor Concerto of 1844: both are in minor, in a somewhat tumultuous mood; the written-out cadenzas, of the second and third movements; a long solo passage of short notes in the last movement reminiscent of the passage in the Allegro Molto Vivace (of the E minor Concerto) which ushers in the recapitulation. In the later work he abandoned the traditional introductory tuttis of the first and second movements, and he also wrote the last movement in major instead of in minor. The Concerto in D minor is full of invention and not in any way inhibited by too-strict traditional concepts. It exhibits, in fact, a remarkable freedom and elasticity of form. There is, for instance, a condensation and amplification with Schubertian modulations of the exposition in the recapitulation of the first movement, and also a completely spontaneous treatment of the third; of the second movement, it suffices to say that it is a noble song throughout.

The *Concerto for Violin and Strings in D Minor* (1822), which is here published for the first time, confirms the incredible genius and prodigiousness of the 13-year-old master.

ALMA, CALIFORNIA
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YEHUDI MENUHIN

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This musical score is divided into three systems, each containing four staves (treble, two middle, and bass). The key signature is one flat (B-flat).

System 1 (Measures 124-127): Measure 124 features a melodic line in the first staff with eighth notes and a triplet of eighth notes. Measures 125-127 show sustained notes in the first staff and rests in the other three staves.

System 2 (Measures 128-132): Measure 128 begins with a piano (*p*) dynamic. Measures 129-130 contain a complex melodic passage in the first staff, including a five-measure rest and a five-measure melodic run. Measures 131-132 show a melodic line in the first staff and a piano accompaniment in the other three staves, marked with a piano (*p*) dynamic.

System 3 (Measures 133-137): This system continues the melodic and accompanimental lines from the previous system, with measures 133-137 showing a steady flow of eighth and quarter notes across all four staves.

for Violin and String Orchestra

FELIX MENDELSSOHN (1809-1847)

Edited by YEHUDI MENUHIN

[Allegro]

I

The image displays a musical score for the song "The Rose Tree". The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into three systems, each containing four staves. The first system (measures 1-4) features a piano introduction with a forte (f) dynamic. The second system (measures 5-8) includes the vocal entries, with piano (p) dynamics for the vocal parts. The third system (measures 9-12) continues the vocal parts and piano accompaniment, with a forte (f) dynamic for the piano part. The score concludes with a double bar line and repeat signs.