

Concerto

FELIX MENDELSSOHN, Op. 6

Edited by Heinrich Dessauer (after Joseph Joachim)

Allegro molto appassionato



A) The first Solo is to be commenced with warm, sincere tonal-production, and interpreted in plain, straight-forward but not brilliant or virtuoso-like style. A more brilliant style of playing is only to be employed for the commencement of the passage-work, twelve bars later, but then to be carried through with considerable intensity and fire towards the finale. — Some violinists, among them Joachim, play the second bar of the Solo, and its parallel passage, with the bowing as marked below the notes; (the last quarter-note with a separate bow;) others again choose the bowing as marked above the notes. Both ways of playing are good; but with the first manner, care must be taken, that the last quarter-note will not sound too broad and clumsy.



B) Pointed separation of the bowing at the mark $\overline{\smash{\overset{\smash{\text{---}}}{\smash{\text{---}}}}}$ and decided rhythmic interpretation. — The triplet passages to be played with great enthusiasm and with particular accenting of the >; however, in doing so, special care must be exercised not to accelerate this accenting too much, so as not to endanger the smooth flow of the passage.

Sheet music for violin and piano, page 17. The score consists of ten staves of musical notation. The first staff shows a melodic line with grace notes and dynamic markings like V and II. Subsequent staves feature various performance techniques such as slurs, grace notes, and dynamic changes (cresc., p, dim., pp). The music includes sections for 'tranquillo' and 'molto cresc.'. The final staff concludes with a dynamic ff followed by 'TUTTI' and 'SOLO' markings.