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Title:The alterations in the accompaniments of the Concerto in d

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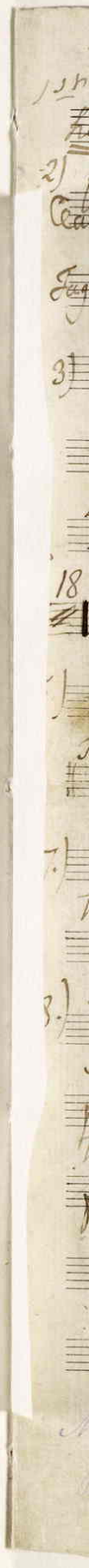
7-4456

Felix Mendelssohn-Bartholdy
Alterations in the Accompaniments
of the Concerto in D

Dr. FELIX MENDELSSOHN-BARTHOLDY.

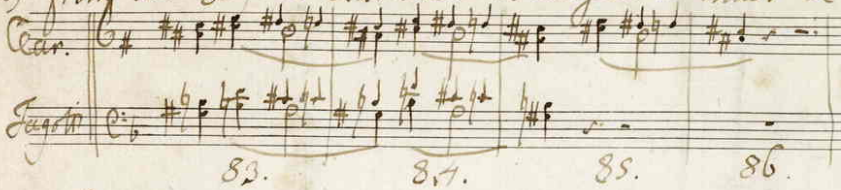
Lith. Anst. von Pobuda, Rees et Cie.



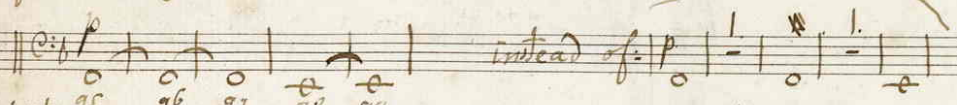
the Alterations in the Accompaniments of the Concerto in d.

1st movement. ¶ 1) 37th bar & 39th bar 2d Violins g#, instead of g natural, the horns in the 37th & 39th bar thus: ‖ [illegible] instead of d ‖ and the same alteration when the same passage is repeated in the 3d Tutti. (twice)

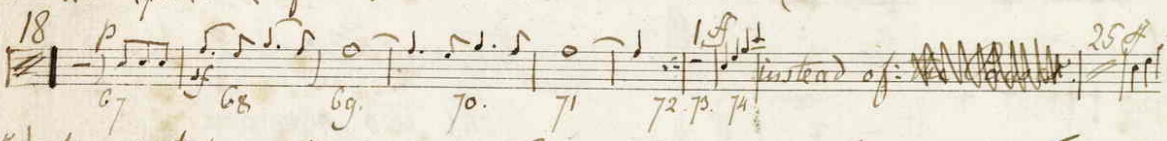
2) from bar 83 the Clarionets & Bassoons must be thus:



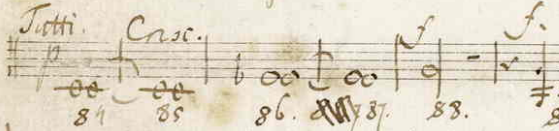
3) from the 95th bar the Violoncell's must be thus:



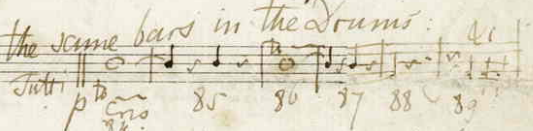
4) the 48th bar after the two bars Ritardando there must be in the 1st hautboy



5) the 84th bar after the same Ritardando must be thus in the Trumpets.



6) and the same bars in the Drums:



7) and in the first four bars of the Tutti which begins with the 84th bar there must be a Crescendo in all the parts, (that have not pauses)

8) 35 bars after the minore (which comes in after the d major) immediately before the last Tutti of the 1st Mov. (there are 5 bars pause in the Violins, Violas, Flutes, hautboys, horns, & trumpets; and for all the other Instruments 6 bars pause; this must be altered and there must be only 3 bars pause in the Violins, Violas, Flutes &c, and four bars in the others before the Tutti begins.

Mendelssohn's handwriting (Alterations in his Concerto published by J. A. Novello.)

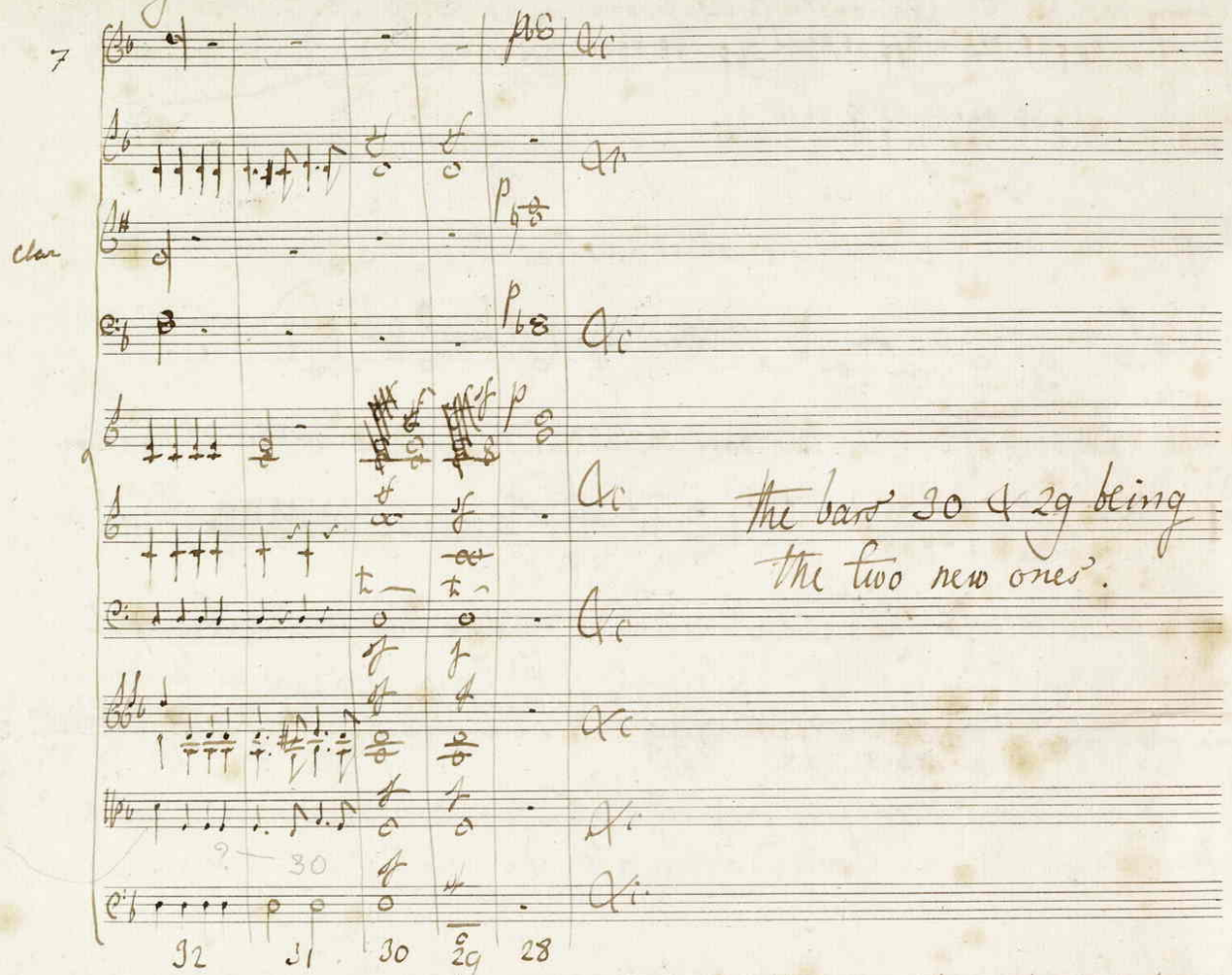
Sabilla Novello.

5.

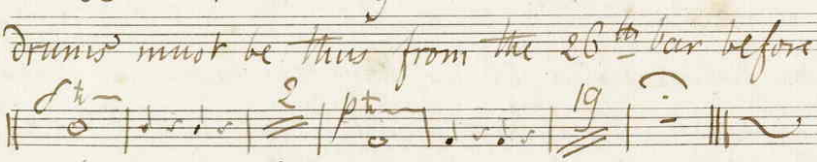
Pause
bars.

there
beginning
Pause
in
bars

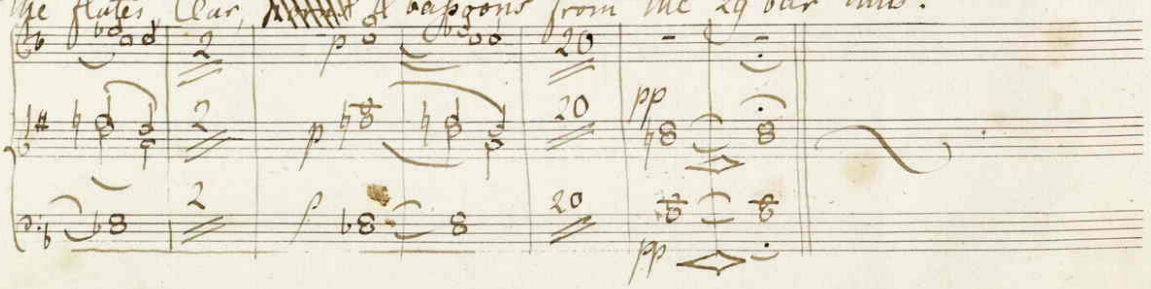
9.) 32 bars before the end of the 1st movement there are two bars to ~~be inserted in all the Parts. The 32, 31, 30, & 29th bar before the~~ end ought to be thus



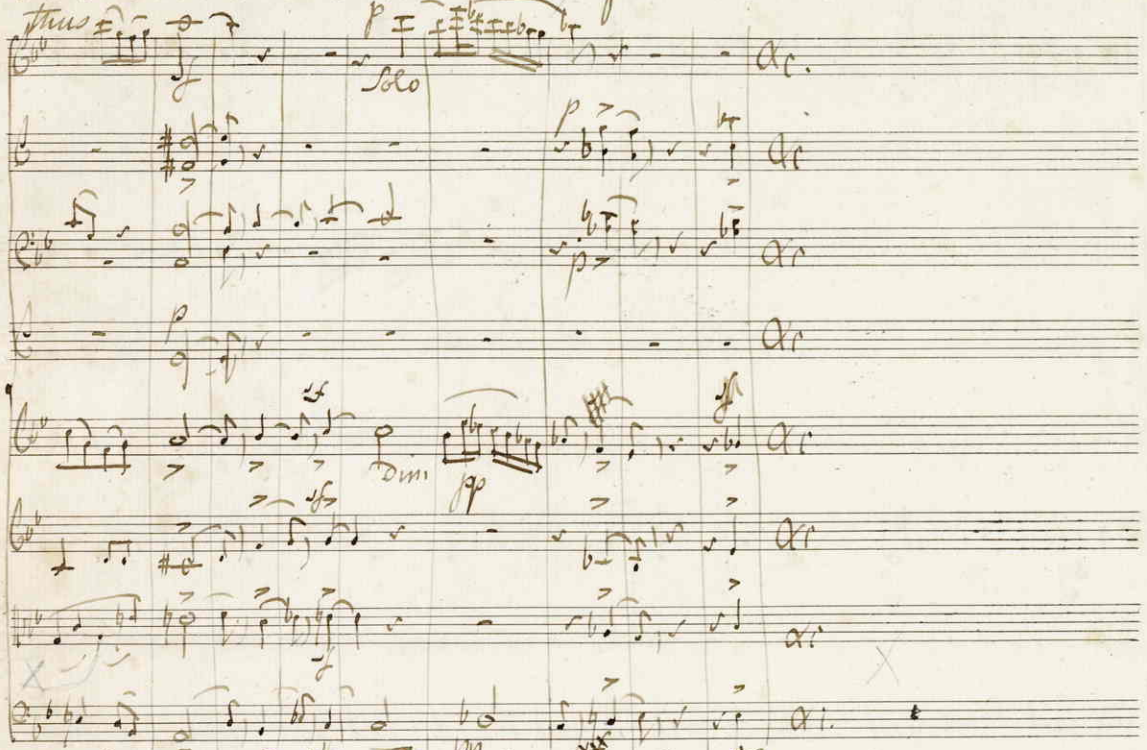
10.) the ~~drums must be thus from the 26th bar before the end of 1st mov't~~



11.) and the flutes, Clar, & bassoons from the 29 bar thus:



12.) In the Slow Movement, the 51st, 52d & 53 bar (not counting the half bar by which it begins) must be cut out and in the following bars there are some alterations; from the 50st bar the Score ought to be thus



13) the Second Violin from the 64th bar ought to be thus:

14. the 6 bars c which are in the horns from the 64th to 69th bar must be cut out, and they must have pauses instead of them.

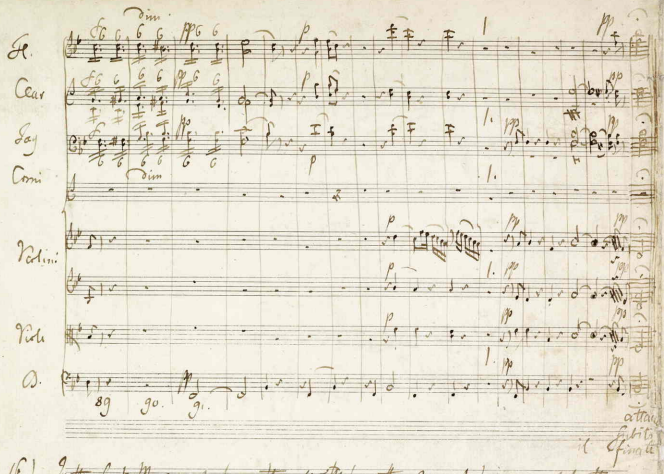
15) And from the 89th bar the Conclusion is altered, and the Score must be thus: (turn over)

5.

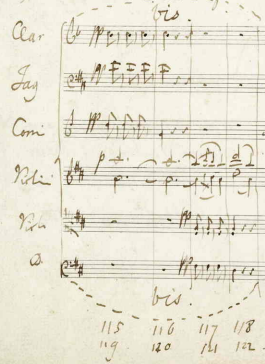
Pause
bars.

there
beginning

Pause
in
bars

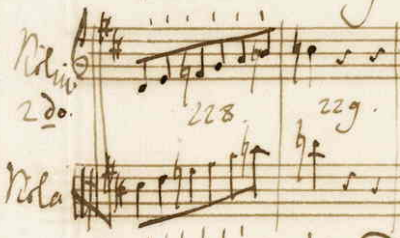


16.) In the last Movement from the 115th bar the 8 next bars must be thus



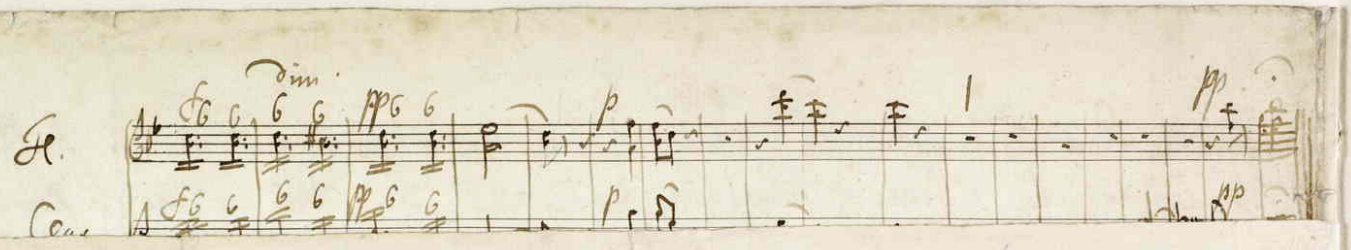
17.) and from the 115th bar till the next Tutti all in the 1st flute & 1st Lautboy must be cut out and there must be pauses in their parts.

18.) the 228 & 229th bar in the 2d Violin & Tenor must be thus



19.) and from the 230th bar there must be 14 bars Pause added to all the Parts; accordingly there must be 21 bars Pause in the 1st Clarionet; 25 bars in 2d Violin & Tenor, 29 in the Basses; 26 in the 1st Violin &c &c &c &c.

20.) and from the 335th bar (included the 14 new above mentioned) there must be 4 bars Pause added in all the Parts before the chords beginning in the string = instruments; accordingly there must be 11 bars Pause (instead of 7) in all the String = Instruments; 19 bars Pause in the horns; 12 (instead of 8) in the flutes, Clar. & bassoons; 17 bars pause in the Drums &c &c &c.



Mendelssohn's handwriting
(alterations to his Concerto published by
J. A. Novello.)
Sabilla Novello.

115 116 117 118
119 120 121 122.

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