

# Violin Concerto in E Minor

Op. 64

Mendelssohn

**Allegro molto appassionato**

Violins I

Violins II

Violas

Violoncellos

*p*

*p*

*p*

*p*

*pizz.*

*p*

6

Vln. I

Vln. II

Vla.

Vc.

12

Vln. I

Vln. II

Vla.

Vc.

arco

divisi

18

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

cresc.

cresc.

[illegible]

28

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

3 3

> 3 3 > 3 3

> 3 3 >

32

Vln. I

Vln. II

Vla.

Vc.

*sf*

*mf*

*f*

*p*

*f*

*fp*

36

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

40

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*ff*

*f*

*f*

46

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

51

Vln. I

Vln. II

Vla.

Vc.

*f*

Measures 51-56: Vln. I is silent. Vln. II plays a melodic line with accents. Vla. and Vc. play a rhythmic accompaniment of eighth notes. Dynamic markings include *sf* and *f*.

57

Vln. I

Vln. II

Vla.

Vc.

*sf*

*ff*

Measures 57-63: Vln. I is silent. Vln. II plays a melodic line with accents. Vla. and Vc. play a rhythmic accompaniment of eighth notes. Dynamic markings include *sf* and *ff*.

64

Vln. I

Vln. II

Vla.

Vc.

Measures 64-67: Vln. I is silent. Vln. II plays a melodic line with accents. Vla. and Vc. play a rhythmic accompaniment of eighth notes.

68

Vln. I

Vln. II

Vla.

Vc.

*p* < > >

74

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

83

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*sf*

*f* *p*

*f* *p*

*f* *p*

*cresc.*

*f* *p*

89

Vln. I

Vln. II

Vla.

Vc.

*sf*

*f*

*p*

*f*

*p*

*f*

*p*

94

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*sf*

*sf*

*p*

*sf*

*p*

*p*

*sf*

*p*



98

Vln. I

Vln. II

Vla.

Vc.

*f*

*cresc.*

*cresc.*

*cresc.*

101

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

104

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*cresc.*

*cresc.*

*dim.*

*dim.*

*dim.*

107

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*cresc.*

*cresc.*

Measures 107-109. Vln. I: Treble clef, key of D major. Measure 107: quarter rest, eighth triplet (B4, A4, G4), quarter rest, eighth triplet (F#4, E4, D4), quarter rest. Measure 108: quarter rest, eighth triplet (C#5, B4, A4), quarter rest, eighth triplet (G4, F#4, E4), quarter rest. Measure 109: quarter rest, eighth triplet (D5, C#5, B4), quarter rest, eighth triplet (A4, G4, F#4), quarter rest. Vln. II: Treble clef, key of D major. Measure 107: quarter note (D4), quarter rest, quarter note (A4), quarter rest. Measure 108: quarter note (B4), quarter rest, quarter note (F#4), quarter rest. Measure 109: quarter note (G4), quarter rest, quarter note (E4), quarter rest. Vla.: Bass clef, key of D major. Measure 107: quarter note (B3), quarter rest, quarter note (F#3), quarter rest. Measure 108: quarter note (E3), quarter rest, quarter note (C#3), quarter rest. Measure 109: quarter note (D3), quarter rest, quarter note (B2), quarter rest. Vc.: Bass clef, key of D major. Measure 107: quarter note (D2), quarter rest, quarter note (A2), quarter rest. Measure 108: quarter note (B2), quarter rest, quarter note (F#2), quarter rest. Measure 109: quarter note (G2), quarter rest, quarter note (E2), quarter rest. Crescendos are marked in Vln. II, Vla., and Vc. from measure 108.

110

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*cresc.*

*cresc.*

Measures 110-112. Vln. I: Treble clef, key of D major. Measure 110: quarter rest, eighth triplet (B4, A4, G4), quarter rest, eighth triplet (F#4, E4, D4), quarter rest. Measure 111: quarter rest, eighth triplet (C#5, B4, A4), quarter rest, eighth triplet (G4, F#4, E4), quarter rest. Measure 112: quarter rest, eighth triplet (D5, C#5, B4), quarter rest, eighth triplet (A4, G4, F#4), quarter rest. Vln. II: Treble clef, key of D major. Measure 110: quarter note (D4), quarter rest, quarter note (A4), quarter rest. Measure 111: quarter note (B4), quarter rest, quarter note (F#4), quarter rest. Measure 112: quarter note (G4), quarter rest, quarter note (E4), quarter rest. Vla.: Bass clef, key of D major. Measure 110: quarter note (B3), quarter rest, quarter note (F#3), quarter rest. Measure 111: quarter note (E3), quarter rest, quarter note (C#3), quarter rest. Measure 112: quarter note (D3), quarter rest, quarter note (B2), quarter rest. Vc.: Bass clef, key of D major. Measure 110: quarter note (D2), quarter rest, quarter note (A2), quarter rest. Measure 111: quarter note (B2), quarter rest, quarter note (F#2), quarter rest. Measure 112: quarter note (G2), quarter rest, quarter note (E2), quarter rest. Crescendos are marked in Vln. II, Vla., and Vc. from measure 111.

113

Vln. I

Vln. II

Vla.

Vc.

*f* *sf* *sf*

*f* *f*

117

Vln. I

Vln. II

Vla.

Vc.

*f* *sf* *dim.* *sempre dim.*

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

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

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

122

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

*pp*

*pp*

129

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

143

Vln. I

Vln. II

Vla.

Vc.

*p*

*sf*

*pp*

*pp* Vel.

*pp*

152

Vln. I

Vln. II

Vla.

Vc.

*sf*

*cresc.*

*pp*

*pp*

*pp*

162

Vln. I

Vln. II

Vla.

Vc.

*pp*

*cresc.*

*pp*

*pp*

*pp*

*Bassi.*

*p*

*pizz.*

*p*

170

Vln. I

Vln. II

Vla.

Vc.

*sf*

*cresc.*

*f*

*arco*

*sf*

*p*

*sf*

*sf*

*sf*

175

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*cresc.*

*cresc.*

*p*

*p*

*p*

178

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*sf*

181

Vln. I

Vln. II

Vla.

Vc.

*p*

*pizz.*

184

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

187

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*arco*

190

Vln. I

Vln. II

Vla.

Vc.

*sf*

*cresc.*

*cresc.*

*cresc.*



195

Vln. I

Vln. II

Vla.

Vc.

*f* *sf* *sf* *sf* *sf* *p* *pp* *pp* *pp* *pp*

199

Vln. I

Vln. II

Vla.

Vc.

*p* *p*

202

Vln. I

*cresc.*

Vln. II

*cresc.*

Vla.

*cresc.*

Vc.

*cresc.*

205

Vln. I

*ff*

Vln. II

*f*

Vla.

*f*

Vc.

*f*

209

Vln. I

Vln. II

Vla.

Vc.

*ff* *tr* *tr* *tr*

*ff* *f* *f* *ff*

*ff* *ff* *ff*

219

Vln. I

Vln. II

Vla.

Vc.

*tr* *tr* *tr* *p*

*dim.* *dim.* *p* *pizz.*

*dim.* *p*

228

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*f*

*f* arco

*f*

237

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p* Vel.

Bassi.

*p*

243

Vln. I

Vln. II

Vla.

Vc.

Vel.

248

Vln. I

Vln. II

Vla.

Vc.

Bassi.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

253

Vln. I

Vln. II

Vla.

Vc.

*(cresc.)*

*f*

*f*

*p*

*(cresc.)*

*f*

*p*

*(cresc.)*

*f*

*p*

258

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*p*

*f*

*p*







292

Vln. I

Vln. II

Vla.

Vc.

Measures 292-296. Vln. I and Vln. II play a melodic line with slurs. Vla. and Vc. play a rhythmic pattern of eighth notes.

*Cadenza ad libitum*

297

Vln. I

Vln. II

Vla.

Vc.

Measures 297-300. Vln. I plays a complex cadenza with triplets and sixteenth notes. Vln. II, Vla., and Vc. are silent.

301

Vln. I

Vln. II

Vla.

Vc.

304

Vln. I

Vln. II

Vla.

Vc.

[illegible]

314

Vln. I

Vln. II

Vla.

Vc.

*tr tr tr tr*

8

*a tempo*

*f*

3 3

324

Vln. I

Vln. II

Vla.

Vc.

3 3 3 3

327

Vln. I

Vln. II

Vla.

Vc.

*ff poco a poco dim.*

330

Vln. I

Vln. II

Vla.

Vc.

Measures 330-332: Vln. I plays a continuous sixteenth-note pattern. Vln. II, Vla., and Vc. are silent.

333

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

Measures 333-335: Vln. I continues the sixteenth-note pattern. Vln. II and Vla. are silent. Vc. has a single note in measure 335 marked *pp*.

336

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

Measures 336-338: Vln. I continues the sixteenth-note pattern. Vln. II plays a sustained note. Vla. plays a continuous eighth-note pattern. Vc. has a single note in measure 336 marked *pp*.

339

Vln. I

Vln. II

Vla.

Vc.

342

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*cresc.*

*cresc. cresc.*  
Vel.

C.B.

345

Vln. I

Vln. II

Vla.

Vc.

348

Vln. I

Vln. II

Vla.

Vc.

*ff*

*cresc.*

*f* Bassi.

*cresc.*

*f*

351

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

361

Vln. I

Vln. II

Vla.

Vc.

*mf* *dim.*

*sf*

*sf*

*sf*

370

Vln. I

Vln. II

Vla.

Vc.

380

Vln. I

Vln. II

Vla.

Vc.

*pp*

392

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*p*

*p*

*p*



399

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*Vel.*

*pp*

409

Vln. I

Vln. II

Vla.

Vc.

*dim.*

*pp*

*pp*

*pp*

*pp*

Bassi.

*pp*

418

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*f*

*p*

*f*

*p*

422

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

426

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*cresc.*

*cresc.*

*f p*

*pizz.*

*pizz.*

*pizz.*

430

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

433

Vln. I

Vln. II

Vla.

Vc.

*arco*

436

Vln. I

Vln. II

Vla.

Vc.

3 3 3 3

cresc.

arco

3 3

sf

3 3

sf

3 3

sf

3 3

>

arco

>

>

>

>

441

Vln. I

Vln. II

Vla.

Vc.

*piu cresc.*

*cresc.*

*cresc.*

*f*

*f*

*f*

*p*

445

Vln. I

Vln. II

Vla.

Vc.

3 3 3 3

3 3 3 3

3 3 3 3

*p*

*p*

448

Vln. I

Vln. II

Vla.

Vc.

3 3 3 3

3 3 3 3

3 3 3

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

451

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

*f*

*f*

454

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

457

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

464

Vln. I

Vln. II

Vla.

Vc.

*ff*

*tr*

*dim.*

*p*

*ff*

*dim.*

*p*

Sempre p

Più presto.

473

Vln. I

Vln. II

Vla.

Vc.

482

Vln. I

Vln. II

Vla.

Vc.

490

Presto.

cresc.

Vln. I

Vln. II

Vla.

Vc.



496

Vln. I

Vln. II

Vla.

Vc.

*sf*

501

Vln. I

Vln. II

Vla.

Vc.

*sf*

*cresc.*

*ff*

*cresc.*

*p*

*cresc.*

*p*

506

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*ff*

514

Vln. I

Vln. II

Vla.

Vc.

*sf* *sf* *sf* *sf*

527

Vln. I

Vln. II

Vla.

Vc.

This musical score segment covers measures 527 and 528. It is written for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#), and the time signature is 4/4. In measure 527, Vln. I has a whole rest on the first line. Vln. II, Vla., and Vc. each have a half note G4 (on the second line) followed by a whole rest. In measure 528, all four instruments have a whole note G4 (on the second line).

# Andante

Violins I

Violins II

Violas

Violoncellos

*p*

*pp*

*p*

*pp*

Vel. Bassi.

Vln. I

Vln. II

Vla.

Vc.

*pp*

Vln. I

Vln. II

Vla.

Vc.

*cresc.---*

23

Vln. I

Vln. II

Vla.

Vc.

*cresc. --*

*dim. --*

*p*

*cresc. --*

*p*

*cresc.*

*p*

30

Vln. I

Vln. II

Vla.

Vc.

*cresc. ---*

*f*

*sf*

*p*

*dim.*

*sf*

*p*

*sf*

*p*

34

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

*pp*

*p*

*p*

*pizz.*

*p*

This musical score is for measures 40 through 45 of the piece 'The Swan' from 'The Nutcracker'. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Measure 40:** Vln. I plays a half note G4 with a sharp sign. Vln. II plays a half note F#4. Vla. and Vc. play a half note G2.
- Measure 41:** Vln. I plays a half note G4 with a sharp sign. Vln. II plays a half note F#4. Vla. and Vc. play a half note G2.
- Measure 42:** Vln. I plays a half note G4 with a sharp sign. Vln. II plays a half note F#4. Vla. and Vc. play a half note G2.
- Measure 43:** Vln. I plays a half note G4 with a sharp sign. Vln. II plays a half note F#4. Vla. and Vc. play a half note G2.
- Measure 44:** Vln. I plays a half note G4 with a sharp sign. Vln. II plays a half note F#4. Vla. and Vc. play a half note G2.
- Measure 45:** Vln. I plays a half note G4 with a sharp sign. Vln. II plays a half note F#4. Vla. and Vc. play a half note G2.

The score includes various musical notations such as clefs, key signatures, and dynamic markings like *p* (piano) and *cresc.* (crescendo). The Vln. II staff also includes the instruction *pizz.* (pizzicato) and the Vc. staff includes *arco* (arco) and *pizz.* (pizzicato).

46

Vln. I

Vln. II

Vla.

Vc.

*p*

arco

*p*

*p*

*p*

52

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*p*

*cresc.*

*cresc.*

*pizz.*

54

Vln. I

Vln. II

Vla.

Vc.

arco

*mf*

*f*

*sf*

*f*

*f*

Measure 54: Vln. I has a whole rest. Vln. II plays a half note G#4. Vla. plays a sixteenth-note scale from G#3 to G#4. Vc. plays a half note G#2. Measure 55: Vln. I plays a sixteenth-note scale from G#4 to G#5. Vln. II plays a half note G#4. Vla. plays a sixteenth-note scale from G#3 to G#4. Vc. plays a half note G#2.

56

Vln. I

Vln. II

Vla.

Vc.

pizz.

*p*

Measure 56: Vln. I plays a sixteenth-note scale from G#4 to G#5. Vln. II has a whole rest. Vla. has a whole rest. Vc. plays a half note G#2. Measure 57: Vln. I plays a sixteenth-note scale from G#4 to G#5. Vln. II has a whole rest. Vla. has a whole rest. Vc. plays a half note G#2.



58

Vln. I

Vln. II

Vla.

Vc.

*p*

*cresc.*

*cresc.*

60

Vln. I

Vln. II

Vla.

Vc.

61

Vln. I *sf* *ff*

Vln. II *sf* *ff*

Vla. *ff* arco

Vc. *ff*

62

Vln. I *p*

Vln. II *f*

Vla. *f*

Vc. pizz. *p*

64

Vln. I

Vln. II

Vla.

Vc.

*f* arco

*pizz.*

*p*

66

Vln. I

Vln. II

Vla.

Vc.

*p*

*cresc.*

*pizz.*

*p*

*pizz.*

*cresc.*

*cresc.*

*Vel. pizz.*

*cresc.*

*f* arco

*p*

*Bassi pizz.*

68

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*dim.*

arco

70

Vln. I

Vln. II

Vla.

Vc.

*pp*

*arco*

*pp*

*pp*

*p*

72

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*p*

*sf*

*f*

*p*

74

Vln. I

Vln. II

Vla.

Vc.

*sf*

*sf*

*p*

*cresc.*

*dim.*

76

Vln. I

*dim.*  
*pizz.*

*sempre dim.*

Vln. II

*pp*

Vla.

Vc.

78

Vln. I

*pp*

Vln. II

*pp*

Vla.

Vc.

*pizz.*

*pp*

80

Vln. I

Vln. II

Vla.

Vc.

82

Vln. I

Vln. II

Vla.

Vc.

arco

84

Vln. I

Vln. II

Vla.

Vc.

cresc. ....

cresc. ....

cresc. ....

p

p





100

Vln. I

Vln. II

Vla.

Vc.

Measures 100-103. Vln. I plays a continuous melodic line with slurs and ties. Vln. II, Vla., and Vc. are marked with rests.

104

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

*pp*

*pp*

*pp*

Measures 104-107. Vln. I continues its melodic line. Vln. II, Vla., and Vc. enter in measure 104 with a piano (*p*) dynamic. In measure 105, they play a short figure with a pianissimo (*pp*) dynamic. In measure 106, they play a longer phrase with a pianissimo (*pp*) dynamic. The piece ends in measure 107 with a key signature change to E major.

110

Vln. I *mf* *express.* *p* *cresc.* *p*

Vln. II *mf* *p* *cresc. ....* *p*

Vla. *p* *Bassi.* *p* *Bassi.*

Vc. *mf* *p* *cresc. ....* *p*

Vel.

118

Vln. I *molto cresc.* *sf* *dim.* *pp*

Vln. II *f* *dim.* *p* *pp*

Vla. *f* *dim.* *p* *pp*

Vc. *f* *dim.* *p* *pp*

Vel.

*dim.*

**Allegro n**

126

Vln. I

*p scherzando*

*cresc.*

Vln. II

*p*

*cresc.*

*p*

Vla.

*p*

*cresc.*

*p*

Vc.

*Vel. p*

*cresc.*

*cresc.*

131

Vln. I

*pp leggiero*

Vln. II

*cresc.*

*f*

*pizz.*

*p*

Vla.

*cresc.*

*f*

*pizz.*

*p*

Vc.

*cresc.*

*p*

*pizz.*

136

Vln. I

*sempre **pp** e leggiero*

Vln. II

Vla.

Vc.

140

Vln. I

Vln. II

Vla.

Vc.

143

Vln. I

Vln. II

Vla.

Vc.

147

Vln. I

Vln. II

Vla.

Vc.

*dim.*

*p*

*f*

*f*

150

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

154

Vln. I

Vln. II

Vla.

Vc.

*arco*

*arco*

*arco*

158

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*f pizz.*

*cresc.*

*cresc.*

*cresc.*

162

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*arco*

*p*

*f sf p*

*f sf p*

*f sf p*

*p*

*f sf p*

165

Vln. I *p leggiero*

Vln. II *pp*

Vla. *pp*

Vc. pizz.

168

Vln. I *sf cresc.*

Vln. II

Vla. arco

Vc.

171

Vln. I *sf*

Vln. II

Vla.

Vc.

174

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*cresc.*

177

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

*f*

*f*

*ff*

*ff*

*ff*



180

Vln. I

Vln. II

Vla.

Vc.

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

185

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f p*

*f p*

*f*

*f*

*f*

*f*

*f*

*f*

190

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

*pp* pizz.

arco

*cresc.*

*p*

195

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

*cresc.*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

200

Vln. I

Vln. II

Vla.

Bassi.

Vc.

*f*

*dim.*

*p*

*semplice*

*f*

*dim.*

*p*

*f*

*p*

205

Vln. I

Vln. II

Vla.

Vc.

*pp* *leggero*

*pizz.*

*pizz.*

*pizz.*

208

Vln. I

Vln. II

Vla.

Vc.

*arco*

*pp*

210

Vln. I

Vln. II

Vla.

Vc.

arco

*pp*

213

Vln. I

Vln. II

Vla.

Vc.

*poco a poco cresc.*

*p*

arco

*p*

*p*

215

Vln. I

Vln. II

Vla.

Vc.

217

Vln. I *f* pizz. arco

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

220

Vln. I *f* *dim.*

Vln. II *f* *ff* *f*

Vla. *f* *ff* *p*

Vc. *f* *ff* *p*

223

Vln. I

Vln. II

Vla.

Vc.

*p*

pizz.

225

Vln. I

Vln. II

Vla.

Vc.

pizz.

pizz.

228

Vln. I

Vln. II

Vla.

Vc.

arco

*pp* arco

*pp*

231

Vln. I

Vln. II

Vla.

Vc.

arco

*pp*

pizz.

235

Vln. I

Vln. II

Vla.

Vc.

*sempre pp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

239

Vln. I

Vln. II

Vla.

Vc.

*p*

*p < >*

*p < >*  
arco  
*p < >*

pizz.



243

Vln. I

Vln. II

Vla.

Vc.

247

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*dim.*

*dim.*  
*dim.*

251

Vln. I

Vln. II

Vla.

Vc.

*p*

*dim.*

*pp* tranquillo

pizz.

*pp*

pizz.

*pp*

pizz.

*pp*

255

Vln. I

Vln. II

Vla.

Vc.

*senza ritard.*

arco

*pp* arco

*pp*

arco

pizz.

*pp*

259

Vln. I

Vln. II

Vla.

Vc.

263

Vln. I

Vln. II

Vla.

Vc.

266

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*f*

*cresc.*

*f*

270

Vln. I

Vln. II

Vla.

Vc.

*molto cresc.*

*pizz.*

*f*

*pizz.*

*f*

273

Vln. I

Vln. II

Vla.

Vc.

*ff*

arco

*ff*

arco

*ff*

arco

*ff*

*p*

8

277

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*ff*

*ff*

*p*

*cresc.*

*ff*

*p*

282

Vln. I

*sf* *p* *cresc.* *p* *cresc.* *f*

Vln. II

*f* *p* *cresc.* *sf*

Vla.

*f* *p* *< sf*

Vc.

*f* *p* *f*

Bassi

288

Vln. I

*p* *semplice* *pp* *leggero*

Vln. II

*dim.* *p*

Vla.

*dim.* *p*

Vc.

*dim.* *p*

293

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

*pp*

Detailed description: This system covers measures 293 to 295. Vln. I (Violin I) plays a continuous, rapid sixteenth-note scale-like pattern in treble clef. Vln. II (Violin II) is mostly silent, with a few notes in measure 294 and an arco section starting in measure 295. Vla. (Viola) and Vc. (Violoncello) play pizzicato (pizz.) chords in measures 293 and 294. Vln. II has a *pp* (pianissimo) marking in measure 294. The key signature is three sharps (F#, C#, G#).

296

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system covers measures 296 to 297. Vln. I continues the sixteenth-note pattern. Vln. II plays a sustained note in measure 296 and a half-note chord in measure 297. Vla. and Vc. play sustained notes or chords. The key signature remains three sharps.

298

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

Detailed description: This system covers measures 298 to 299. Vln. I continues the sixteenth-note pattern. Vln. II has a *cresc.* (crescendo) marking in measure 298. Vla. and Vc. play sustained notes or chords. The key signature remains three sharps.

300

Vln. I *f* *segue* *sempre più f*

Vln. II *p* *arco* *cresc.*

Vla. *p* *arco* *cresc.*

Vc. *p* *cresc.*

303

Vln. I *ff* *tr* *tr* *tr*

Vln. II *ff* *ten.*

Vla. *ff* *ten.*

Vc. *ff* *ten.*

*ff*



310

Vln. I

Vln. II

Vla.

Vc.

*tr* *tr* *tr*

*f dim* *p cresc.* *f*

*p* *p* *p*

*p*

*Vel.*

*p*

319

Vln. I

Vln. II

Vla.

Vc.

*sempre f* *più f* *f*

*cresc.* *cresc.*

*cresc.* *p*

323

Vln. I

Vln. II

Vla.

Vc.

*sf*

*sf*

*sf*

*sf*

*cresc.*

*cresc.*

*cresc.*

326

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

*fp*

*fp*

*sf*

*fp*

*sf*

*fp*

329

Vln. I

Vln. II

Vla.

Vc.

Bassi

*sf* *p* *cresc.* *f* *fp* *sf*

333

Vln. I

Vln. II

Vla.

Vc.

*sf* *p* *cresc.* *f* *cresc.* *cresc.* *cresc.* *cresc.*

338

Vln. I

Vln. II

Vla.

Vc.

*sempre cresc.*

*più f*

*ff*

*ff*

*ff*

*sempre cresc.*

*ff*

*sempre cresc.*

*ff*

343

Vln. I

*ff con forza*

*sf sf*

Vln. II

*sempre ff*

*sf*

*p*

*sf*

Vla.

*sempre ff*

*sf*

*p*

*sf*

*p*

Vc.

*sf*

*sf*

349

Vln. I

Vln. II

Vla.

Vc.

Bassi

*p* *sf* *ff* *sf* *sf*

*sf* *ff* *sf* *sf*

*sf* *ff* *sf* *sf*

*sf* *ff* *sf* *sf*

353

Vln. I

Vln. II

Vla.

Vc.

*sf* *ff* *ff*

*sf* *ff* *ff*

*sf* *ff* *ff*

*sf* *ff* *ff*

violin1

# Violin Concerto in E Minor

Op. 64

Mendelssohn

**Allegro molto appassionato**

*p*

12

*cresc.*

*f*

20

*sf*

27

*sf*

*mf*

32

*cresc.*

37

*ff*

43

28

*cresc.*

*sf*

77

86

*sf*

92 *p* *cresc.* *sf*

97 *cresc.* 3 3 3 3 3 3 3

100 *f* 3 3 3 3 3 3 3

103 3 3 3 3 3 3 3 *p* 3

106 3 3 3 3 3 3 3 3 3 3 3 3

109 3 3 3 3 3 3 3 *cresc.* 3

112 3 3 *f* *sf*

116 *sf* *sf* *dim.*

121 *sempre dim.* *p*

128 *pp* *pp*

143

*p sf*

153

*sf* *cresc.*

165

*pp* *cresc.* *sf* *cresc.* *f*

175

*p* *cresc.*

179

*sf* *p*

182

*pp*

186

*cresc.*

190

*sf* *sf* *sf* *sf* *sf*

195

*f* *sf* *sf* *sf* *sf* *p* *p*

200

*p* *cresc.*



204

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

208

*ff*

219

*p*

229

*cresc.* 3 *p*

240

245

251

*cresc.* *f* *f*

257

261

*dim.* *p dim.*

272

*sempre piu piano* *pp* *pp* *sempre pp*

285 *cresc.* *Cadenza ad libitum*

295 *ff* *ff*

300 *f*

303 *f*

306 *Tempo I* *tr* *tr* *tr* *tr* *f* *a tempo*

312 *f*

324 *ff* *poco a poco dim.*

327

330

333

336

339

342

345

348

352

372

385

395

404

*pp*

*cresc.*

*ff*

*mf dim.*

*pp*

*cresc.*

*dim. pp*

[illegible]

457

6 6

*ff*

Detailed description: Musical staff starting at measure 457. It contains two sixteenth-note runs, each marked with a '6' below it. The staff concludes with a few more notes and a fermata. The dynamic *ff* is placed below the staff.

465

*ff*

**Più presto.**

**Sempre più presto.**

Detailed description: Musical staff starting at measure 465. It begins with a *ff* dynamic. The tempo instruction **Più presto.** appears above the staff. The tempo instruction **Sempre più presto.** appears below the staff. The staff contains a series of notes with slurs, ending with a fermata.

475

*sf sf sf sf sf cresc.*

Detailed description: Musical staff starting at measure 475. It features a series of notes with slurs. The dynamics *sf* are repeated four times below the staff, followed by *cresc.* at the end.

485

*sf sf ff sf sf f sf*

**Presto.**

Detailed description: Musical staff starting at measure 485. It contains a series of notes with slurs. The dynamics *sf*, *sf*, *ff*, *sf*, *sf*, *f*, and *sf* are marked below the staff. The tempo instruction **Presto.** is placed above the staff.

494

*sf sf*

Detailed description: Musical staff starting at measure 494. It contains a series of notes with slurs. The dynamics *sf* and *sf* are marked below the staff.

500

*sf cresc.*

Detailed description: Musical staff starting at measure 500. It contains a series of notes with slurs. The dynamics *sf* and *cresc.* are marked below the staff.

505

*ff*

10

Detailed description: Musical staff starting at measure 505. It contains a series of notes with slurs. The dynamic *ff* is marked below the staff. The staff ends with a measure containing the number '10' and a fermata.

524

3

Detailed description: Musical staff starting at measure 524. It contains a series of notes with slurs. The number '3' is placed above the staff. The staff ends with a measure containing a fermata.

# Andante

8

18

cresc. < dim. >

28

cresc. - **f** > > > dim.

34

**p** < < < <

42

**p** < < **p**

49

*tr* 3 **mf**

56

cresc. **p**

59

**ff**

63

66 *p* *cresc.* *f*

69 *dim.* *p*

72 *cresc.* *sf* *f* *sf* *sf*

75 *p* *cresc.* *dim.*

77 *sempre dim.* *pp*

82

90 *cresc.*

99

103 *p* *pp*

109 *mf* *express.* *p* *cresc.* *p*

**Allegro molto vivace**

118 *molto cresc.* *sf* *dim.* *pp* *p* *scherzando*

128 *cresc.* *pp* *leggero*

134 *sempre pp e leggero*

138

142 *V*

146

149 *dim.* *p*

153

157 *cresc.*

161 *f*



164

167 *sf* *p* *p* *leggero* *sf* *cresc.*

170 *sf*

173 *f*

176 *ff* 6

178 *f* *sf*

189 *f* *p* *cresc.*

195 *f* *p* *cresc.* *p* *cresc.* *f* *dim.*

202 *p* *semplice* *pp* *leggero*

206

209

Violin I score, measures 212-249. The key signature is three sharps (F#, C#, G#). The score includes various dynamics and articulations:

- Measure 212: *poco a poco cresc.*
- Measure 217: *f*, *pizz.*, *arco*, *pizz.*, *arco*
- Measure 221: *f*, *dim.*
- Measure 224: *p*
- Measure 231: *cresc.*
- Measure 241: *p*
- Measure 245: *cresc.*
- Measure 249: *p*, *dim.*

253 *pp* tranquillo *senza ritard.*

257

261

265 *cresc.*

269 *molto cresc.*

272 *ff* *p* 8

276 *cresc.* *p* *cresc.*

282 *f p* *cresc.* *p* *cresc.* *f p*

290 *semplice* *pp* leggiero

294

297 *cresc.*

299 *f segue*

302 *sempre più f* *tr* *tr* *tr* *ff*

310 *f dim.* *p cresc.* *f* *sempre f*

320 *più f* *sf*

323 *sf sf sf sf sf ff*

327 *fp* *cresc.*

331 *f fp* *cresc.* *f*

336 *cresc.* *sempre cresc.*

340 *più f* *ff* *ff con forza* *sf sf*



violin2

# Violin Concerto in E Minor

Op. 64

Mendelssohn

**Allegro molto appassionato**

*p*

6

11

17

22

*cresc.*

*f*

*f*

32

*f*

*p*

*cresc.*

*sf*

*f*

45

*ff*

55

*f*

*sf*

*sf*

*sf*

*sf*

*ff*

64

68

*p* < > >

Violin I score, measures 74-198. The key signature is one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). The score is divided into measures 74-87, 88-97, 98-106, 107-116, 117-126, 127-136, 137-146, 147-156, 157-166, 167-176, 177-186, 187-196, and 197-198.

Measures 74-87: *p*, *cresc.*, *f p*. Measure 74 has a triplet of eighth notes. Measure 75 has an accent. Measure 87 has a triplet of eighth notes.

Measures 88-97: *f p*, *f p*, *p*, *sf*, *p*. Measure 88 has a triplet of eighth notes. Measure 97 has a triplet of eighth notes.

Measures 98-106: *cresc.*, *p*, *cresc.*, *dim.*. Measure 98 has a triplet of eighth notes. Measure 106 has a triplet of eighth notes.

Measures 107-116: *cresc.*, *cresc.*, *f*, *f*, *f*. Measure 107 has a triplet of eighth notes. Measure 116 has a triplet of eighth notes.

Measures 117-126: *dim.*, *p*, *pp*, *pp*. Measure 117 has a triplet of eighth notes. Measure 126 has a triplet of eighth notes.

Measures 127-136: *pp*, *pp*. Measure 127 has a triplet of eighth notes. Measure 136 has a triplet of eighth notes.

Measures 137-146: *p*, *sf*, *p*. Measure 137 has a triplet of eighth notes. Measure 146 has a triplet of eighth notes.

Measures 147-156: *sf*, *cresc.*, *p*. Measure 147 has a triplet of eighth notes. Measure 156 has a triplet of eighth notes.

Measures 157-166: *pp*, *pp*. Measure 157 has a triplet of eighth notes. Measure 166 has a triplet of eighth notes.

Measures 167-176: *p*, *sf*, *pizz.*, *p*. Measure 167 has a triplet of eighth notes. Measure 176 has a triplet of eighth notes.

Measures 177-186: *sf*, *cresc.*, *p*. Measure 177 has a triplet of eighth notes. Measure 186 has a triplet of eighth notes.

Measures 187-196: *pp*, *cresc.*. Measure 187 has a triplet of eighth notes. Measure 196 has a triplet of eighth notes.

Measures 197-198: *pp*, *cresc.*. Measure 197 has a triplet of eighth notes. Measure 198 has a triplet of eighth notes.

204

214

226

243

255

266

273

279

294

335

346

*f*

*ff*

*f*

*dim.*

*p*

*cresc.*

*f*

*p*

*f*

*p*

*dim.*

*sempre dim.*

*pp*

*poco a poco cresc.*

*f*

*pp*

*cresc.*

*ff*



355

364

407

421

430

435

445

450

459

472

483

*ff*

*sf*

*p*

*pp*

*pp*

*f*

*p*

*pizz.*

*cresc.*

*arco*

*pp*

*cresc.*

*f*

*p*

*cresc.*

*f*

*ff*

*dim.*

*p*

**Più presto.**

**Sempre più p**

**Presto.**

*cresc.*

*f p*

498 *cresc.* *p* *cresc.*

508 *ff* *sf*

518 *sf* *sf* *sf*

**Andante**

3 *p* *pp*

11

18 *cresc.*

25 *p* *sf*

33 *p* *pp* *p*

41 *p* *cresc.* *p*

48 2 *p* *cresc.* *sf* 2

58 *p* *cresc.*

60 *ff sf f sf*

66 *pizz. p cresc. p cresc.*

70 *pp p sf*

74 *pizz. sf dim. pp*

78 *arco pp*

80

82

84 *cresc. p cresc.*

90 *p p cresc.*

97 *dim. pp mf p*

113 *cresc. p f dim. p*

# Allegro molto vivace

123 *pp* *p* *cresc.* *p* *cresc.* *f*

133 pizz. *p* 2 2

147 arco *f* *p*

156 pizz. *cresc.* *cresc.*

163 arco *p* *f* *sf* *p* *pp*

169

173 *cresc.* *f*

179 *ff* *p* *ff*

184 *p* *f* *p*

189 *f* *p* *pp* *f*

196 *p* *cresc.* *sf* *dim.* *p*

205 pizz. arco *pp*

212 *p* < > < > *p* *cresc.*

219 *f* *ff* *p* pizz.

227 arco *pp*

234 *sempre pp*

238 *cresc.* *p* < >

244 < > < > < > *dim.* *pp*

254 pizz. arco *pp* < > < >

264 arco *cresc.* *sf* pizz. *f*

274 *ff* 2 *ff* 2 *f*

283 *p* *cresc.* *sf* *dim.* *p*

293 pizz. arco *pp*

299 *p cresc.*

305 *ff* ten. 3 *p* 3

317 *p* *cresc.*

323 *cresc.* *< ff* *fp* *sf* *sf p*

330 *sf* *sf p*

335 *cresc.* *sempre cresc.*

340 *ff* *sempre ff* *sf* *p* *sf*

349 *p* *sf* *ff* *sf* *sf* *sf*

356

viola

# Violin Concerto in E Minor

Op. 64

Mendelssohn

**Allegro molto appassionato**

*p*

6

13 *divisi*

20 *cresc.* *f* *f*

29 *f* *p* *p* *cresc.* *sf*

41 *f* *ff*

52 *f* *sf* *sf* *sf*

61 *sf* *ff*

67 *p*

81 *cresc.* *f p* *f p* *f p*

94 **2** *sf* *p* *cresc.* *p* *cresc.* *dim.*

106 *cresc.* *cresc.* *f* *f*

116 *f* *dim.* *p* *pp* **17**

148 *pp* *pp* *pp*

165 *p* *sf*

172 *sf* *cresc.* *p*

178 pizz.

185 arco *pp*

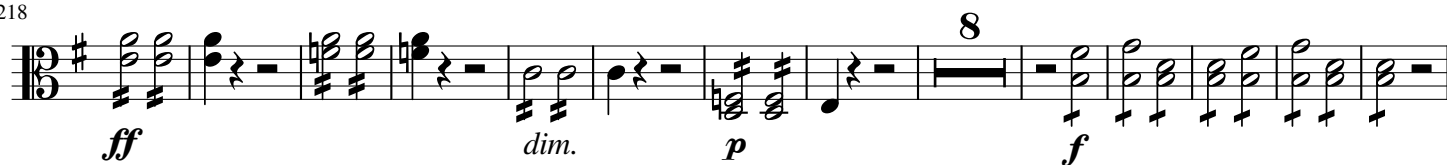
192 *cresc.* *sf* *pp*

200 *cresc.*

205 *f* *ff* *ff*



218



239



255



262



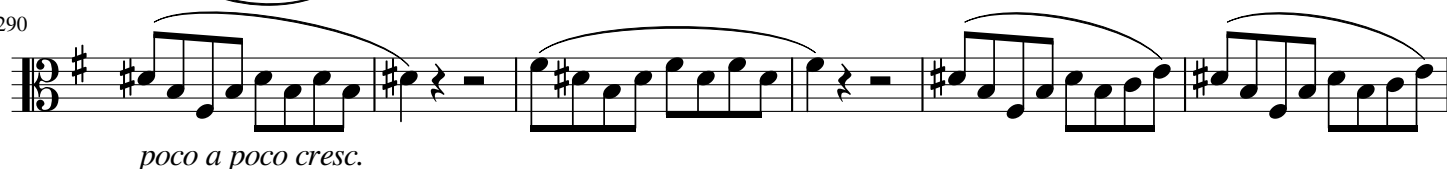
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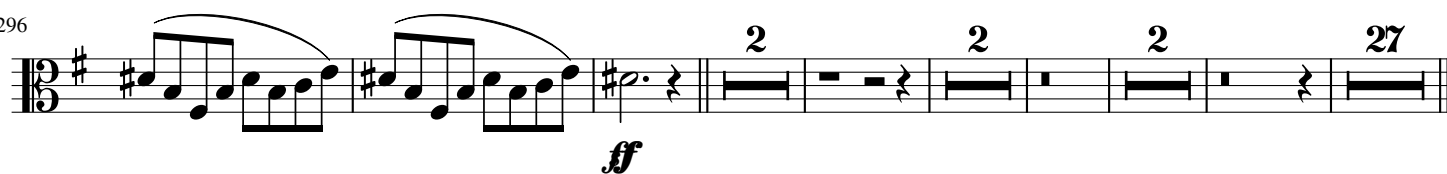
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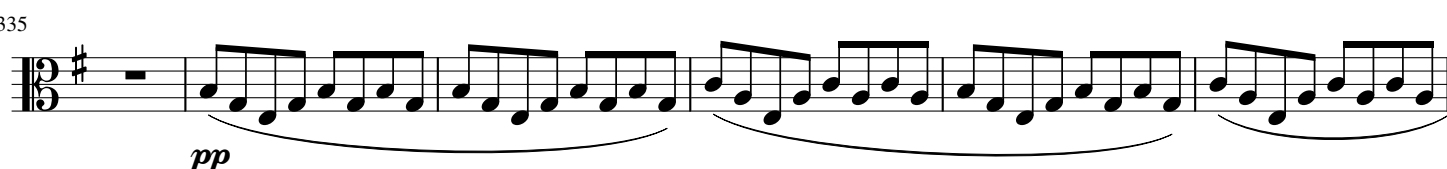
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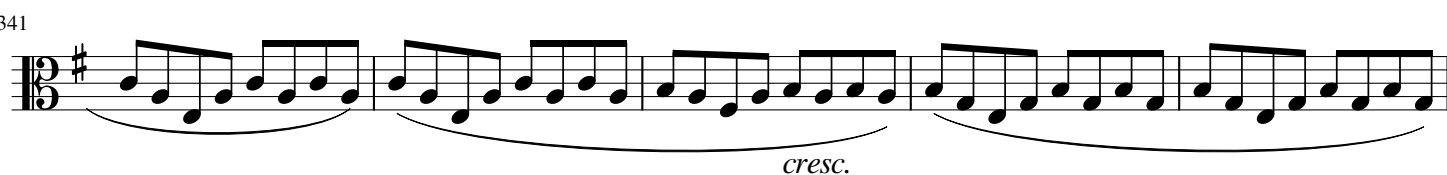
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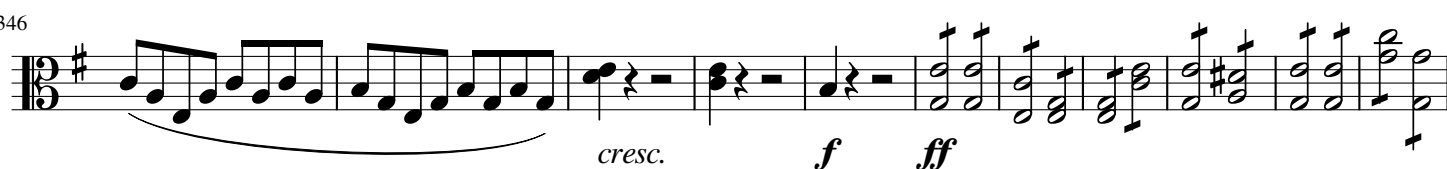
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341



346



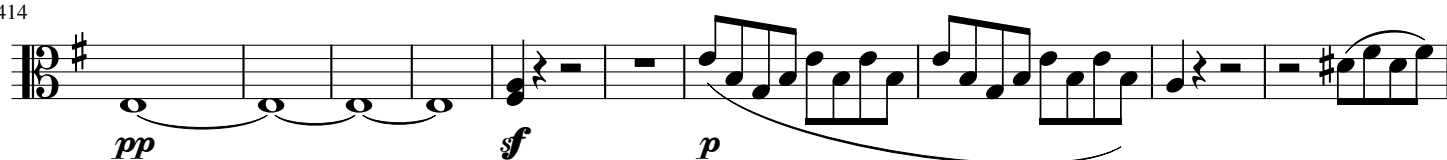
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397



414



424



431



436



446



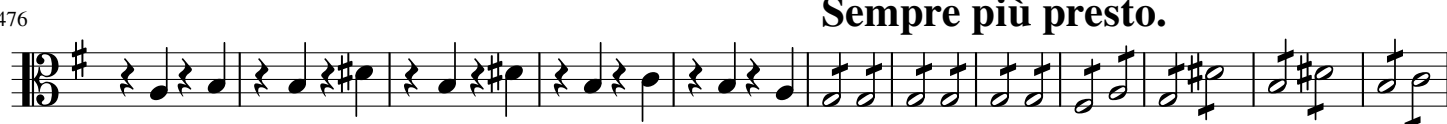
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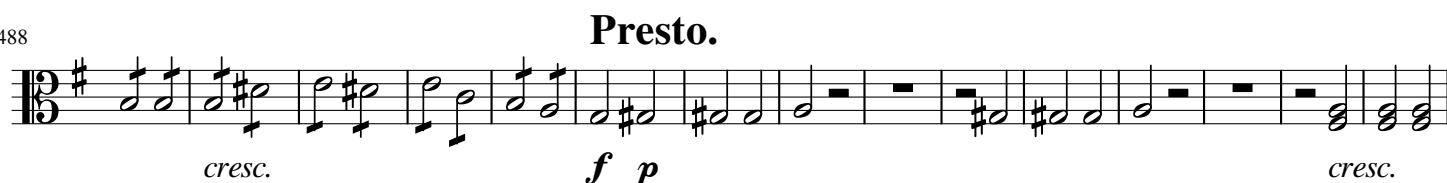
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476



488



503



516



10



17



25



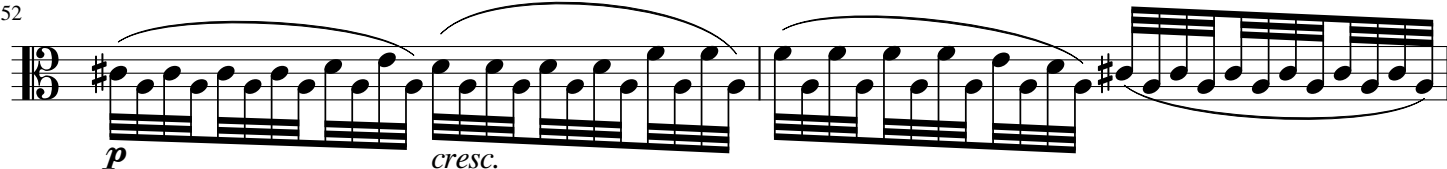
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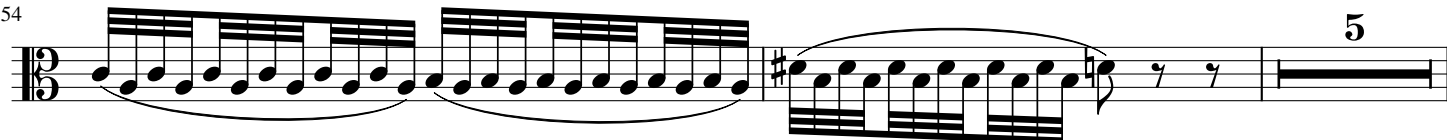
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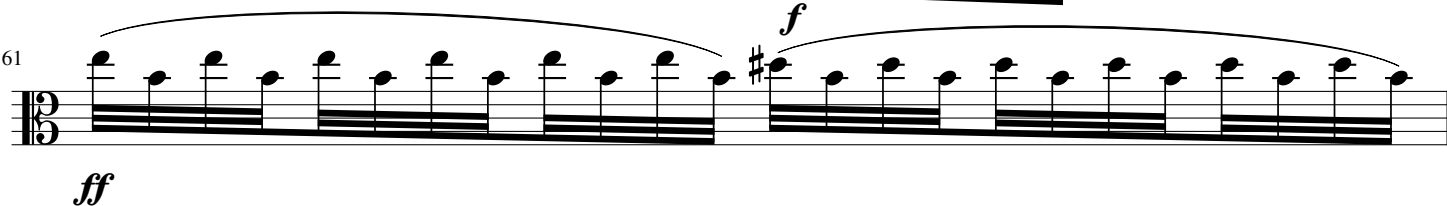
52



54



61



62 pizz.

67 3 arco f p

74 4 pp

80

82

84 cresc. \_ cresc. .... p

90 p cresc. ... dim. ....

98 6 pp p

114 p f dim. p pp

**Allegro molto vivace**

124 3 p cresc. p cresc. f p pizz.

134 2 2

148 *f* *p* arco

157 *cresc.* *p* *f* *sf* *p*

165 *pp*

171 *f*

179 *ff* *p* *ff* *p*

187 *f* *p* *pp*

194 *f* *p* *pizz.* *<sf* *dim.* *p*

204 *p* *4* arco *p* *pizz.*

216 *p* *cresc.* *f* *ff* *p*

226 arco *pp*

234 *sempre pp*

238 *cresc.* *p*  $\diamond$   $\angle$   $\angle$

244  $\angle$   $\angle$   $\angle$   $\angle$  *dim.* *pp*

254 *pizz.* *arco* *pp*  $\angle$   $\angle$

265  $\angle$   $\angle$  *cresc.* *sf* *f* *ff* *pizz.* *arco*

275 *ff* *f* *p*

286  $\angle$  *sf* *dim.* *p* *pizz.*

295 *p* *cresc.*

304 *ff* *ten.* *p* *p*

318 *cresc.* *cresc.*  $\angle$

326 *ff* *fp* *p*

335 *cresc.* *sempre cresc.*

340

Musical score for measures 340-349. The key signature is three sharps (F#, C#, G#). The time signature is 12/8. The notation includes sixteenth-note runs, quarter notes, and half notes. Dynamic markings are *ff*, *sempre ff*, *sf*, *sf*, *p*, and *sf*. Measure 349 ends with a fermata over a half note.

350

Musical score for measures 350-359. The key signature is three sharps (F#, C#, G#). The time signature is 12/8. The notation includes eighth-note patterns, quarter notes, and half notes. Dynamic markings are *ff*, *sf*, *sf*, *sf*, *ff*, and *ff*. Measure 359 ends with a fermata over a half note.

cello

# Violin Concerto in E Minor

Op. 64

Mendelssohn

**Allegro molto appassionato**

pizz.

**p**

12 **arco**

**cresc.** **f** **2**

28 **f** **f** **fp** **p** **cresc.** **sf** **2**

43 **f** **ff** **2** **f**

56 **sf** **sf** **sf** **sf** **ff**

64

70 **p**

79 **cresc.** **f p** **f p**

91 **f p** **p** **sf** **p** **cresc.**

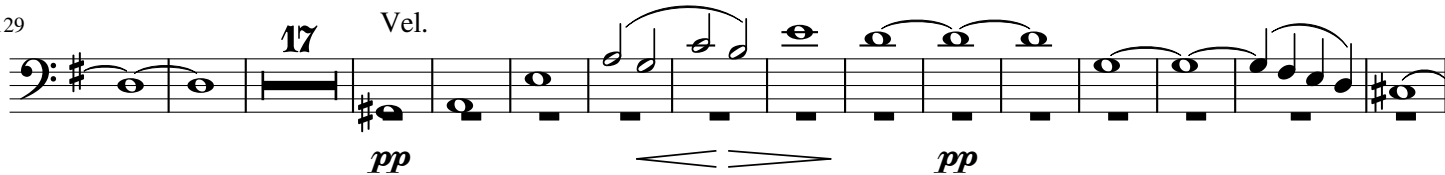
103 **cresc.** **dim.** **cresc.** **cresc.**



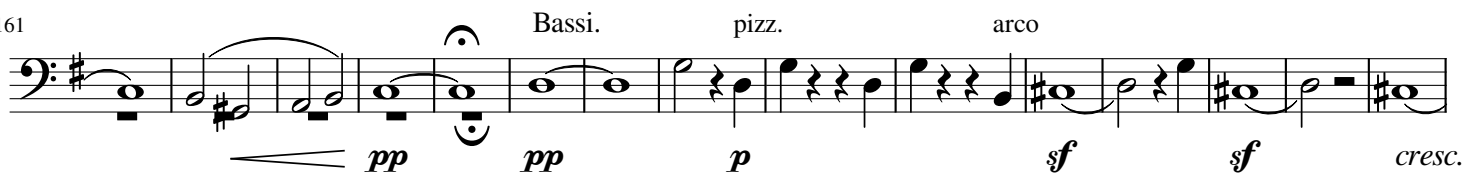
113



129



161



176



184



189



198



204



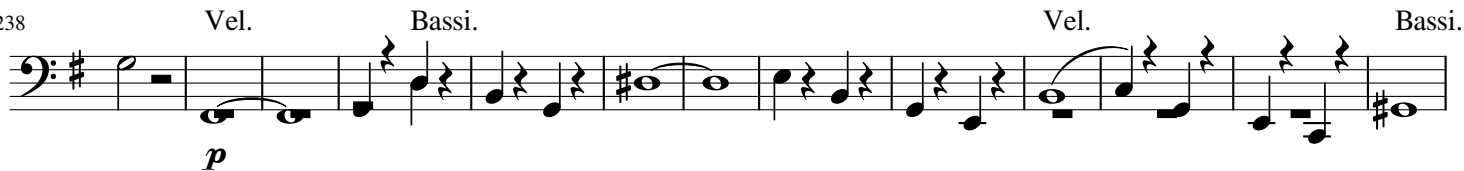
214



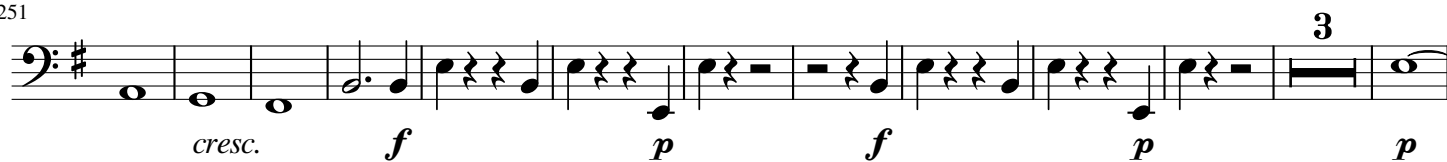
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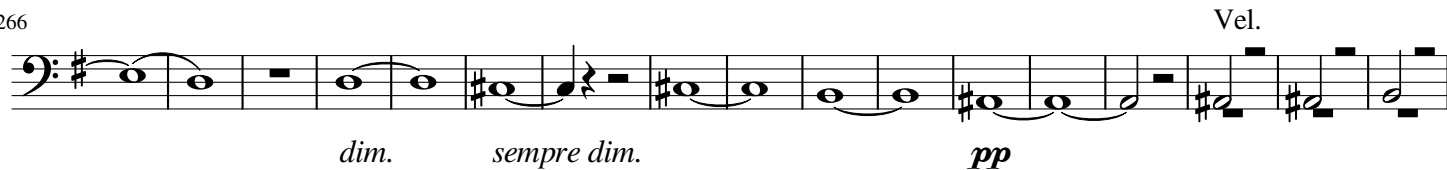
238



251



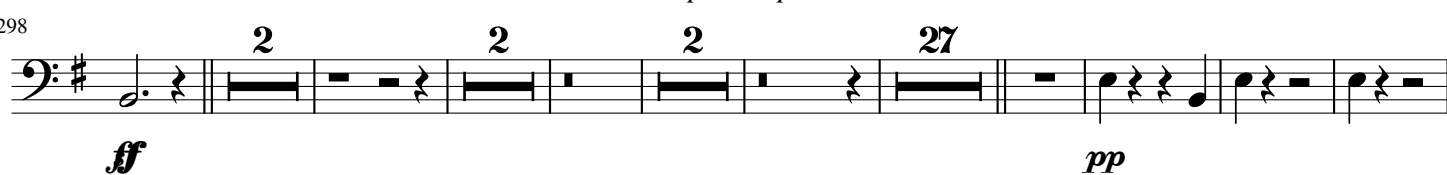
266



283



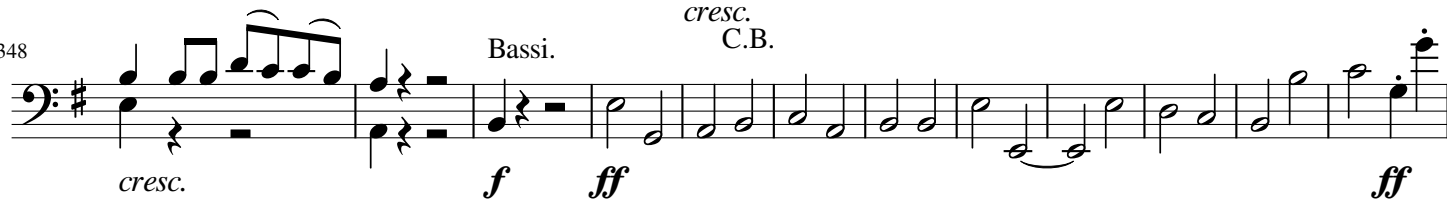
298



339



348



360



372



408



421



430



435

435

444

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The notation includes a forte (*f*) dynamic marking, a piano (*p*) dynamic marking, and a crescendo (*cresc.*) marking. The melody is written in a single staff with a treble clef.

450

150

The first system of the musical score is written in bass clef with a key signature of one sharp (F#). It consists of eight measures. The first three measures contain eighth notes: F#2, G2, A2 in the first; B2, C3, D3 in the second; and E3, F#3, G3 in the third. The fourth measure contains a half note F#3. The fifth, sixth, and seventh measures each contain a whole note F#3. The eighth measure contains a triplet of eighth notes: G3, A3, B3. The dynamic marking *f* (forte) is placed below the fourth measure, and *ff* (fortissimo) is placed below the eighth measure.

461

461

Più presto.

Musical notation for measures 461-470. The key signature has one sharp (F#). Measure 461: quarter note G2, quarter rest. Measure 462: whole rest. Measure 463: eighth notes A#2 and B2. Measure 464: eighth notes A#2 and B2. Measure 465: quarter note G2, quarter rest. Measure 466: whole rest. Measure 467: eighth notes A#2 and B2. Measure 468: quarter note G2, half note F#2. Measure 469: quarter note E2, quarter rest. Measure 470: quarter note D#2, quarter rest. Dynamics: ff at measure 463, ff at measure 467, dim. at measure 468, p at measure 469.

474

174 **Sempre più presto.**

Musical notation for measure 174, bass clef, key of D major. The measure contains a sequence of eighth and sixteenth notes, ending with a half note D.

485

485 **Presto.**

*cresc.* ***f p***

496

496

*cresc.* *p* *cresc.*


512

512

The image shows a musical score for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of 12 measures. The first measure starts with a forte (ff) dynamic. The melody is written in a single line for the bass. The notes are: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter). The dynamics are: ff, f, f, f, f. The tempo/mood markings are: cresc., f, cresc., f.

523

523



## Andante

Vel. Bassi.

3 Vel. Bassi.

*p* *pp*

12

[illegible]

22



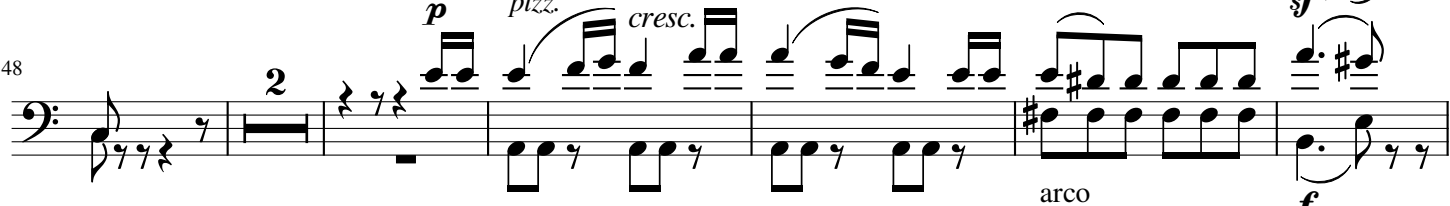
31



40



48



56



64



71



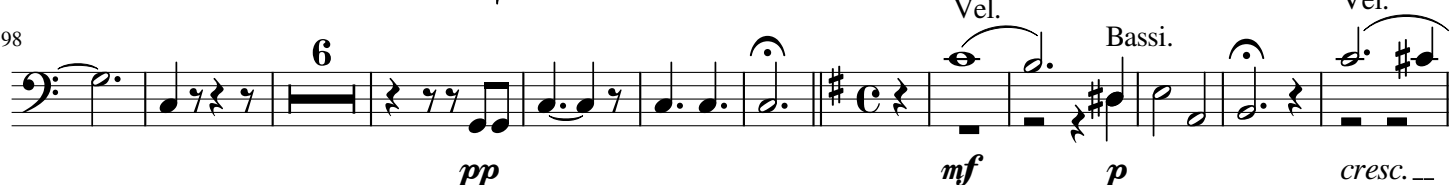
81



90



98



Allegro molto vivace

116 Bassi. *p* *f* *Vel.* *p* *Vel.* *p*

129 *cresc.* *p* *dim.* *pizz.* *p*

137 *p*

152 *arco* *cresc.*

161 *pizz.* *arco* *p* *f* *sf* *p*

170 *cresc.* *f*

178 *ff* *p* *ff* *p*

185 *pizz.* *arco* *f* *f* *p* *f*

196 Bassi. *p* *f* *p*

206 *pizz.* *arco* *pp*

213



222



233



238



245



254



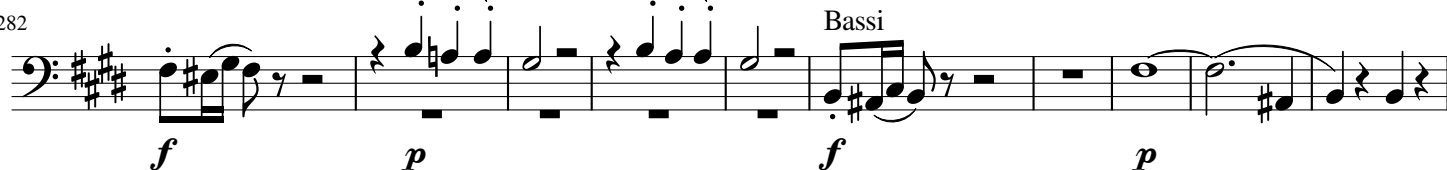
263



274



282



292



300 arco ten.

*p cresc.* *ff*

308 9 Vel.

*p cresc. p cresc.*

324 *ff* *fp* *sf* *p* Bassi

332 *sf* *sf* *p* *cresc.*

337 *sempre cresc.*

341 *ff* *sf* *sf* *p* *sf* *p*

349 Bassi *sf* *ff* *sf* *sf* *sf* *ff*

357