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MENDELSSOHN

SONGS WITHOUT WORDS

(Lieder ohne Worte)

ANALYTIC EDITION

(Goetschius)

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DITSON EDITION

Felix Mendelssohn

SONGS WITHOUT WORDS

(Lieder ohne Worte)

AN ANALYTIC EDITION

BY

PERCY GOETSCHIUS, Mus. Doc.

WITH AN INTRODUCTION BY

DANIEL GREGORY MASON

BOSTON

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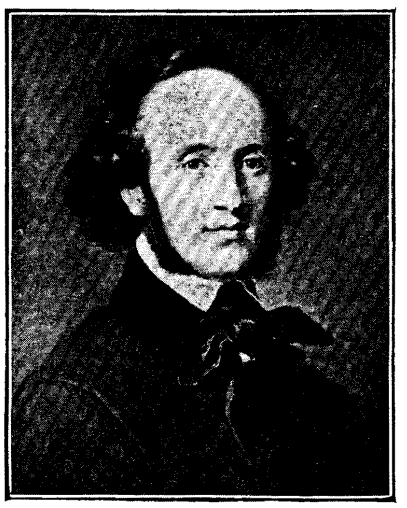
INTRODUCTION



Probably few musical works of so high a grade of quality as Mendelssohn's *Songs without Words*, depending for their effect so little upon a facile and superficial appeal, so much upon traits of real artistic excellence, have been so widely popular. They are reprinted in scores of editions; thousands of copies are circulated every year in America alone. They are drummed by amateurs, practiced by piano students, and arranged for orchestras. Whistled by street-boys, and at the same time studied by serious musicians, they form a sort of bridge, so to speak, by which many proceed from an unintelligent fondness for music to a solidly founded taste for what is best and most classical. They are, in a word, the people's classic. And they have earned their place by intrinsic qualities of form and expression.

In the first place, they are lucid to transparency. As their title implies, they are essentially songs, simple, symmetrical tunes built up from easily grasped phrases into clear, definite forms. There is no doubt about where they begin, how they develop, and when they end. They take a certain shape as naturally and as inevitably as the crystals deposited from a chemical solution. For the most part this shape is a very primitive one. In many of the Songs, as, for example, the well-known *Venetian Gondola Song*, No. 6 in the series, it is what theorists call *two-part song-form;* that is, the piece is simply the presentation of a melody in the first half and a slightly modified continuation of it in the second. In other numbers the form is a little more complex; the organism has three parts instead of two, the first being, as before, the statement of the musical idea, the second being now a new or modified idea that contrasts with it, and the third a return to the first, which emphasizes its import and completes the cycle of thought. An example is the very graceful song, No. 14. It begins with a highly characteristic Mendelssohnian tune, which ends after eight measures on the dominant, and is repeated. Now, after the double-bar, appears the contrasting idea, a striking little figure ingeniously derived, for all its contrast, from the second measure of the original melody. After the second part has been worked up for fifteen measures, constantly increasing in interest and force, it leads back into the first idea, delivered *forte*, and constituting Part 3. In twelve more measures, with the tonic cadence, the form becomes complete, and the rest of the piece is but a skilful reapplication of the same principles. It is remarkable how much variety and interest a master of form like Mendelssohn can get within this primitive mold. How clever and yet how simple a device at the end of this very song is the echoing back and forth, by the soprano and the bass, of the initial figure! With no waste of means it gives just the impression of coming to rest that is desired. Economy of means, obviousness of structure, — these are everywhere the salient traits of Mendelssohn's treatment of form, and on them depends the fine clarity of his music. And because what is easily intelligible is thereby delightful, his lucidity of form is one of his chief appeals to popular favor.

His other most potent means of appeal is the quality of his sentiment. His expression is no more abstruse than his form; he ingratiates himself as much by the well-bred cheer and the gentle melancholy of what he has to say as by the cogency with which he says it. He is never profound enough to be harrowing; his emotion is of the sort that is as pleasant to contemplate as it is to feel. An affable sprightliness, an aristocratic grace, a melancholy just deep enough to be interesting, never rude or tragic — such are the predominant traits of his temperament. Were his nature a grain less fine he would be superficial; were his art a jot less consummate he would be monotonous: as it is, he entertains without agitating us, and we enjoy his charm without stopping to think of his limitations. His mode of appeal is so frank and forthright that we have no time to adopt the critical attitude. The feeling he has to present is always naive, whatever its particular shade of quality. The unsophisticated pathos of the fourteenth song, the stealthy mystery of the seventeenth, the intimate emotion of the twentieth, the sombreness of the *Funeral March* and the fresh uplift of the *Spring Song*, different as they are in specific character, have in common an extreme directness and sincerity. This obviousness of intention and frankness of appeal has combined with their clearness of form to gain for the *Songs without Words* their great popularity.

So intimate is the relation between these qualities of Mendelssohn's work and the influences of his life that the discerning student would be almost able to predict the nature of the compositions after a study of the biography. It was a life peculiarly sheltered and happy, refined and scholarly, fitted to develop favorably the mind and spirit, but not to make the stuff of heroes or to awaken the sense of tragedy. "One key to his artistic character," says his admirer, Mr. John S. Dwight, "is the general culture, intellectual and social, of the man, for which the opportunities were granted him from infancy in fuller measure than to any other great musician. Born in prosperity, amid refining influences; taught Greek and Latin classics; familiar with living poets, scholars, and philosophers who frequented his father's house, pass-

ing a fortnight at the impressible age of eleven in the house of Goethe; imbued with reverence for the character and teaching of his wise Platonic grandfather, the Jew, Moses Mendelssohn, the model for Lessing's Nathan the Wise; stimulated by the piquant and genial letters of his three gifted aunts, and above all, by the tender, wise, exacting, and appreciative oversight of his excellent father, to whom the best was only "just good enough," he grew unconsciously into a large and liberal way of thinking. . . . What might it not have been to Schubert to have germinated and unfolded under such a genial sun, in such a soil! Well was the youth named 'Felix.'" It is well to emphasize these influences of inheritance and surroundings, for they indeed played an important part in the formation of Mendelssohn's musical character. His control of form, that most intellectual element in musical effect, points to a mental power that was doubtless inherited from his grandfather, and nurtured by his academic training and his home contact with able men His father, Abraham Mendelssohn, though not so distinguished as either his father the philosopher or his son the musician, was a man of keen mind and strong character. That he was not lacking in humor, that infallible test of intelligence, is shown by his remark, "Formerly I was the son of my father, now I am the father of my son," and his comparison of himself to a mere dash — *gedankenstrich* — between his illustrious relatives. Felix called him "not only my father, but my teacher both in art and life." The mother, too, was an unusual woman, a linguist, a pianist, a student of Homer in the original, and an efficient housekeeper.

Felix Mendelssohn Bartholdy, who was born in Hamburg in 1809, began his systematic education when he was seven years old, at Berlin. In addition to the usual subjects, he studied piano, violin, thoroughbass and counterpoint, and landscape drawing. It is interesting that he was always a clever draughtsman, fond of sketching both with pencil and in oils, and that he showed in this kindred art the same love of pure line and beautiful form that are so prominent in his music. Like his mother he became proficient in languages, having a good knowledge of French, English, Italian, Latin, and Greek; he translated the *Andrea* of Terence into German verse. He did not neglect the more social arts, but was a good horseman and swimmer, and loved dancing and all sorts of merry-making.

As for music, he played in public at the age of nine, and what is more important, began composition at twelve, writing down all his pieces in a hand like copperplate, in a series of volumes that ran to forty-four. The early efforts, of course, were of the slightest intrinsic value, but they made possible to him the feat of writing, at seventeen, the remarkably mature and beautiful overture to *A Midsummer Night's Dream.* Here already are unmistakable evidences of most of the qualities of the adult Mendelssohn. The fairy-like lightness of the first subject, the magical beauty of the tonal effects, as in the soft chord which interrupts it, the slightly effeminate sentiment of the later episode in chords, above all, the fine formal coherence and symmetry of the whole, — all are characteristic. Mendelssohn had evidently made the most of his numerous advantages.

After a short course at the University of Berlin, where he had lectures from Hegel, Ritter, and other famous scholars, he entered into the full swing of his professional life, — a life which was too crowded with various activities, too rich in experience and achievement, to be adequately described in a brief sketch. Among its formative influences, however, which alone concern us here, several stand saliently forth.

Perhaps the most striking of these formative influences was the quick and uniform success Mendelssohn met with in all branches of his profession, and the confidence and versatility it bred in him. Of course this success was in turn largely the result of his own talents, tact, and learning; but there seems also to have been in it an element of that good luck which one cannot help thinking of as bestowed upon him by Fortune. Not only were his compositions received with enthusiasm everywhere, especially in Leipsic, where he settled in 1835, and in England, where his oratorios made him a popular idol, but all his other musical activities, and they were many, throve as if by magic. His personal magnetism served him well in conducting, and from his twentieth year, when he formed a chorus to revive Bach's Passion Music, leading without notes, to his last years in Leipsic, when he did so much for the important and famous Gewandhaus Orchestra, his career as a conductor was as brilliant as it was beneficial to art. As a piano virtuoso he made a wide reputation, both in Germany and England, winning not only general applause but expression of the highest praise from musicians like Clara Schumann, Joachim, Macfarren, Moscheles, and Hiller. Of his organ-playing, one of the English organists who heard him when in 1827 he introduced many of Bach's Fugues not then known in England, wrote as follows: "One thing which particularly struck our organists was the contrast between his massive effects and the lightness of his touch in rapid passages. He threw off arpeggios as if he were at a piano. His command of the pedal clavier was also a subject of much remark." Mendelssohn was also a good violinist, and took the viola part at a public performance of his *Octet*, in Leipsic. But perhaps the mere account of what he did on one of his London visits will give as vivid an impression of his versatility as anything. On September 20, 1837, he conducted his oratorio of *Saint Paul*, the next day he played his own *Piano Concerto* in D minor; and on the next he played a Bach *Prelude and Fugue* on the organ. All three occasions were ovations.

Mendelssohn was as happy in his private life as in his profession. He had all the inestimable privileges of a congenial home life, both in his father's family and in his own. His devotion to his sister Fanny, who was almost as musical and artistic as himself, was intense; when told of her death he is said to have fainted. All his family were musicians, so that at the Sunday morning concerts they held for their amusement all through his youth, his chamber works were played by his brothers and sisters. Thus he was surrounded from childhood by an atmosphere of love and appreciation, and when he married in 1837, it was only to change the early ties for still tenderer ones. His letters are full of playful and affectionate references to his wife, without whom, he declared, no occasion was complete.

Finally, the gods who care for men of genius, not content with heaping upon their darling success, prosperity, and domestic happiness, added the blessings of foreign travel and of literary and general culture. In his youth Mendelssohn made his "grand tour," visiting Scotland (where he conceived his lovely *Hebrides Overtures*), London, Weimar, Munich, and Vienna. He spent six months in Rome, visiting the churches, the theatres, the galleries, exploring the nooks and corners of the city, living a free and idyllic life that is reflected with his usual charm in the letters of the period; saw Naples, Florence, Genoa, Milan, and the Italian Lakes; walked in Switzerland, and returned home by way of Paris, where he threw himself ardently into all the gaieties. In later life he was always going over to London, where he had access to all the society, both of musicians and of cultivated people, that he chose to take. He visited England in all ten times. And whether he was abroad or at home, he was always mingling with the best minds, both in society and in books, and breathed as his native air all refining and liberalizing influences.

Now all these considerations give us the key to Mendelssohn's nature. They light up his work, and show us where to look both for its merits and its short-comings. His naturally fine intelligence, educated as it was by his multifarious musical activities, accounts, as we have already seen, for the purity and lucidity of his form. But furthermore, the peculiar sentiment of his music, its special quality of expression, is also in large measure explained by the happy circumstances of his life, by his uniform prosperity and success, his enjoyment of unusual opportunities of travel and cultivation, his domestic happiness. His music is the joyful expression of a serene, pleasure-loving, delicate, finely bred nature. It is spontaneous, gracious, fluent, polished. There is in it no storm and stress, no austerity, no harshness or bitterness. It is full of amenity, of aristocratic charm, of airy lightness and gaiety. Even when he is melancholy, as he often is, it is the melancholy of a child, a mood merely, tenderly and wistfully introspective, but not in the slightest degree stern or tragic. When he tries to be serious he generally falls into sentimentalism, as in Nos. 4, 9, 16, 23, and 48 of the *Songs without Words*, which are slightly idealized hymn-tunes. When he attempts the dramatic he resorts to "agitato" effects, reiterated chords, and arpeggios of diminished sevenths. No, Mendelssohn is not at home in the epic style; he is at his best when he depends on his ever springing poetic fancy, his fine sense of tone-color, and his elf-like delicacy. It is true that he sometimes strikes a deeper note, even in the *Songs without Words*, such as the warm emotion of No. 20 and the sombre strength of the *Funeral March;* but after all, pieces like Nos. 14, 28, and 35 are more characteristic.

If, then, we compare him with Bach, Beethoven, Schubert, or Schumann, we have to confess a lack of their rugged virility. Is it not a question, after all, whether Schubert would have done better in good fortune like Mendelssohn's? Moralists are never tired of assuring us that suffering, rightly met, develops the noblest powers of the spirit, that loneliness, poverty, and neglect are not without their benign uses, and that too great good fortune is truly misfortune. If it be so, Mendelssohn is certainly a case in point. His uniform good cheer often grows tiresome, his smooth, fluent style monotonous. His scholarliness seems too finished, his character too impeccable. Even at the cost of harshness or angularity, we desire a deeper, more poignant expression. Had life gone less smoothly for him, he would probably have been stirred to greater depths, and would have become a profounder artist. But on the other hand, he would not then have been the Mendelssohn we know, the happy pagan, full of a noble, if somewhat unchastened, joy. He is, one may justly assert, good enough as he is, and one can go to other men for other qualities. And so perhaps it is best merely to point to the salient traits of his temperament, and not attempt any exact judicial valuation of them.

Whatever we think of Mendelssohn, it is important that we should not reach our conclusions from a study of the *Songs without Words* alone. They do not adequately represent him at his best. Sir George Grove truly remarks that "in the minds of thousands these graceful trifles, many of which were thrown off at a single sitting, are indiscriminately accepted as the most characteristic representatives of the genius of the composer of the *Violin Concerto* and the *Hebrides Overture.*" It is to be hoped that the student of the present volume will fall into no such error, but will study its contents, not for themselves alone, but as an introduction to other and better works by their composer. He himself made no mistake as to their relative unimportance. In a letter of 1839, when he had just published the third book, he wrote, "I do not mean to write any more at this time. If such *animalculæ* are multiplied too much no one will care for them." The qualities which distinguish them are shown in much greater measure in some of the larger piano pieces, such as the *Rondo Capriccioso*, the *Preludes and Fugues*, and the three masterly sets of *Variations*, and in those orchestral works wherein the best Mendelssohn is revealed, — in the *Violin Concerto* and the *Piano Concerto*, Op. 40, in the Scotch and Italian symphonies, and in the *Midsummer Night's Dream*, *Hebrides*, and *Ruy Blas* overtures. If the *Songs without Words* can serve as an introduction to these larger works, they will fulfil their best function.

Daniel Gregory Mason.

EDITOR'S PREFACE

1

The present edition of Mendelssohn's *Songs without Words* is designed for the use of both teacher and student, as an aid in teaching and in learning to play these classic instructive pieces. It does not encroach upon the teacher's domain, but simply records, for his and the pupil's convenience, the pedagogic details with which the latter should be made familiar.

Nothing has been added to or taken from the original, excepting a few marks of expression, phrasing, pedalling, and fingering. And nothing has been changed, excepting a few obvious inaccuracies of phrasing, and such purely external details of notation as serve to show more clearly either the composer's purpose or the most convenient manner of playing.

The fingering, which does not aim to be complete, has been determined according to a definite pedagogic principle.

In several places double-slurs are used (shorter slurs within the long one). These denote the syntax of the member, and are more for the eye than for the fingers. The longer one is usually valid; but judgment is necessary.

The names which have become identified with these Songs in the popular mind were not given by Mendelssohn himself, but suggested by Stephen Heller.

2

The details of the Form have been carefully marked, because they are believed to be peculiarly essential to the intelligent study and rendering of a musical composition. Nothing smaller, however, than the Phrases have been indicated; the Motives and Figures are plainly denoted by the slurs (phrasing-marks), which, here as elsewhere, always signify that the tones which they embrace are to be played *legato* (strictly connected), simply because these tones belong together, and together — in unbroken succession, like the letters in a word — constitute a member or sentence of the Form.

The following definitions of the structural factors that occur in this work are derived chiefly from the editor's *Lessons in Music Form*, to which (and to his *Homophonic Forms*) frequent and studious reference should be made, for minuter explanations: —

THREE-PART SONG-FORM. The name has nothing whatever to do with vocal parts or vocal composition. The term "Part" denotes one of the larger, fairly complete, sections of the Form (*Lessons in Music Form*, p. 84). In the Three-part form there are three such Parts, the *third one of which is a more or less exact and complete reproduction of the First Part* (*Lessons in Music Form*, Chap. X). The student should in every instance carefully compare the Third Part with the First, as this scrutiny affords an extremely interesting and instructive glance into the master's methods of thought and execution, and will prove a valuable aid in memorizing both Parts. The Second Part is, however, scarcely less interesting, for it is the *Digression* from the principal melodic statement, and covers the material which stands between Parts I and III.

TWO-PART SONG-FORM. Contains two such Parts, and, a Third Part being absent, is wanting in the recurrence of the principal melody (*Lessons in Music Form*, Chap. IX).

FIVE-PART SONG-FORM. Contains five such Parts, the Fourth and Fifth of which are essentially a reproduction of Parts II and III (*Lessons in Music Form*, p. 98).

SONATA-ALLEGRO FORM. A design of three large Divisions (usually much larger than Parts), the first of which is called the Exposition, and consists of a principal theme, a subordinate theme, and (generally) one or more Codettas. The second Division is called the Development, and is devoted to the manipulation of foregoing motives (those of the Exposition). The third Division is called the Recapitulation, and is essentially a reproduction of the Exposition (*Lessons in Music Form*, Chap. XVII).

In case of certain important omissions, the form is *Abbreviated* (*Lessons in Music Form*, p. 138).

PHRASE. This term is equivalent to "sentence," and represents the smallest musical section that expresses a complete idea. It is, with rare exceptions, *four ordinary measures in length* (*Lessons in Music Form*, Chap. IV).

PERIOD. Consists of two Phrases, the first with a semi-cadence (p. 55), the second with a complete, or perfect, cadence (p. 51). Its length is, consequently, usually eight measures (*Lessons in Music Form*, Chap. VII).

ANTECEDENT PHRASE. The first phrase in a Period.

CONSEQUENT PHRASE. The second phrase in a Period.

DOUBLE-PERIOD. Consists of four phrases, called 1st Antecedent, 1st Consequent, 2d Antecedent, 2d Consequent. Its length is usually sixteen measures (*Lessons in Music Form*, p. 80).

GROUP OF PHRASES, or PHRASE-GROUP. A series of three or more coherent phrases, lacking in the relations peculiar to the Period or Double-period (*Lessons in Music Form*, p. 77).

GROUP-FORMATION. A method of extension similar in principle to the structure of the Phrase-group.

EXTENSION. A method of enlarging the phrase, consisting chiefly in the varied repetition of the figures or motives which it contains (*Lessons in Music Form*, p. 62).

INTRODUCTION. A brief member, of inferior character, which precedes, and leads *uninterruptedly* into, the principal phrase.

PRELUDE. A section of more distinct contents, and usually with complete cadence, preceding the First Part.

POSTLUDE. The same, at the end of the form.

CODA. A concluding section, or, more frequently, series of sections, which follows the last Part. Its contents are derived from preceding members.

CODETTA. A small Coda.

RE-TRANSITION. The returning passage at (or after) the end of the Second Part, leading back into the principal phrase (beginning of Part III, which, as has been seen, corroborates Part I, or at least its beginning). (*Lessons in Music Form*, p. 90, "Part II.")

ELISION. The suppression of the cadence, by transforming it into the beginning of the next phrase (*Lessons in Music Form*, p. 46).

EVADED CADENCE. Some unexpected form of harmony which defeats the cadence, and renders extension necessary (and possible). (*Lessons in Music Form*, p. 38.)

REPETITION. A practically *exact* recurrence.

REPRODUCTION. A recurrence with such essential changes as pass the limit of the term "Repetition."

SEQUENCE. A recurrence upon other (higher or lower) steps; often exact, but sometimes modified.

The conscientious study of the structure of these forty-eight *Songs without Words*, as noted in this edition, is in itself an education in the fundamental principles of MUSIC FORM.

Percy Goetschius

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SONGS WITHOUT WORDS

BOOK I

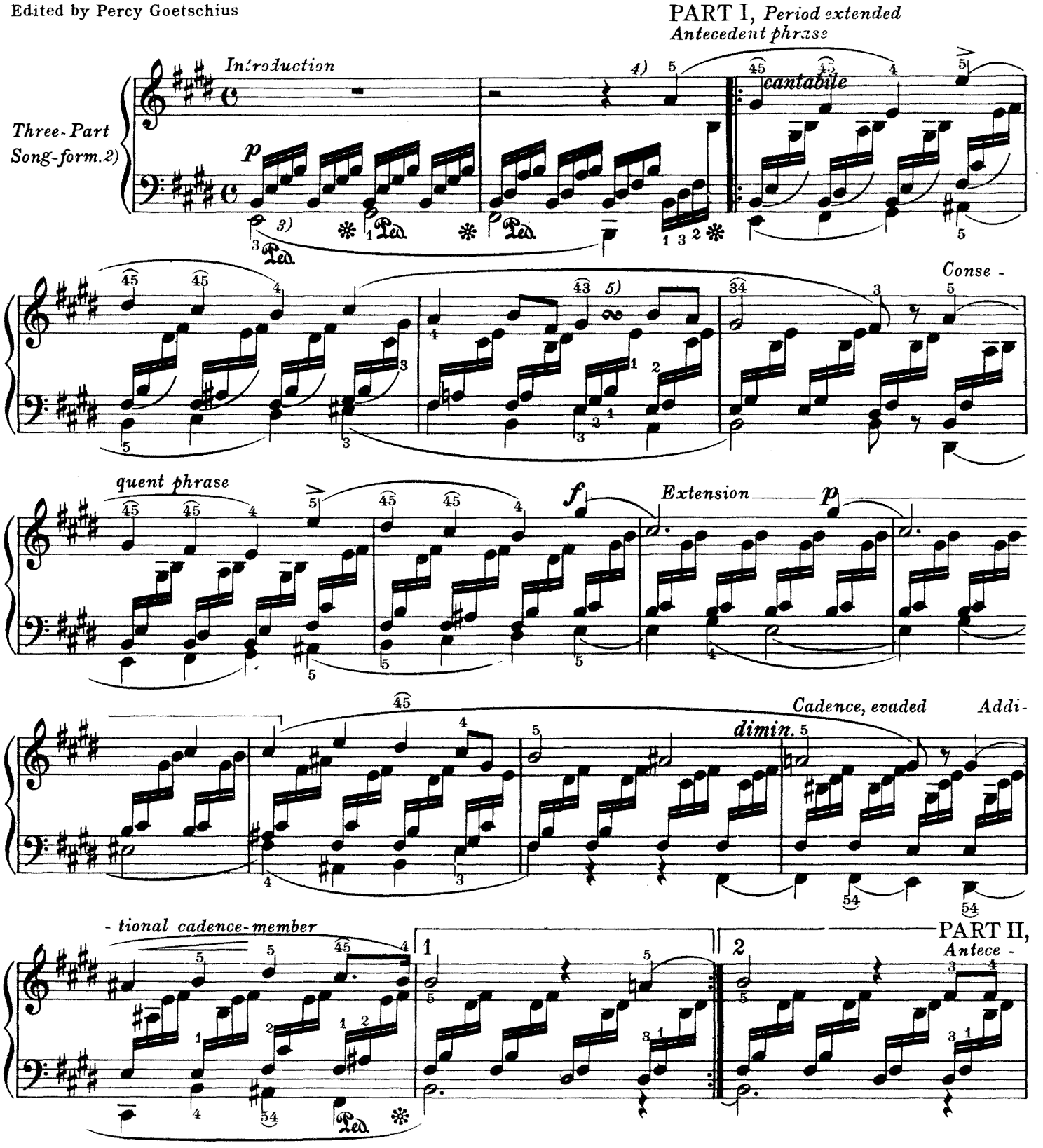
(First published in March, 1834)

No. 1 [1]

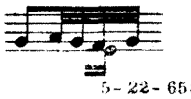
Andante con moto (♩ = 76)

FELIX MENDELSSOHN, Op. 19

Edited by Percy Goetschius



1) Op. 19, No. 1. Date of composition uncertain; probably 1828-9. Commonly known as "Fond Memories." 2) See Preface, 2 3) The Pedal must be freely used, but with discretion. Blurred effects must be carefully avoided, by changing (or releasing) the pedal at every change of harmony 4) The principal melody, above, must everywhere predominate; but the lowermost bass is also important, and must be lightly accentuated, throughout.

5) 

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Period, extended
dent phrase

cre - - - scen - - -

- - do

f

Extension

ff

dim.

p

Consequent phrase

dimin.

Extension, and Re-transition

pp

Ped.

cresc.

PART III, *Period, extended*
Antecedent phrase

f

Consequent

dim.

5 - 22 - 65814 - 155

phrase

p *cresc.*

Repetition (modified and extended)

cresc.

f *dim.*

Cadence, evaded

Additional cadence-member

CODETTA

dimin.

pp

Ped. Ped.

No. 2 1)

Andante espressivo (♪ = 144)

PART I, *Double-period, extended. 2)*

First Antecedent phrase

Three-Part Song-form with Coda. 2)

mf *sempre legato* *sf*

First Consequent phrase

p

Second Antecedent phrase

sf

Second Consequent phrase

Extension (group-formation)

sf

p

Op. 19, No. 2

1) Date of composition uncertain; probably 1828-9. Commonly known as "Regrets" ___ *2)* See Preface, 2. ___

5-22-65814-155

PART II, *Period, extended*

Antecedent phrase

cre -

Consequent phrase (sequence)

scen -

do

Extension

f

PART III, *Double-period, extended*

First Antecedent phrase

dimin.

First Consequent phrase

sf

p

Second Antecedent phrase

p

cresc.

sf

Second Consequent phrase

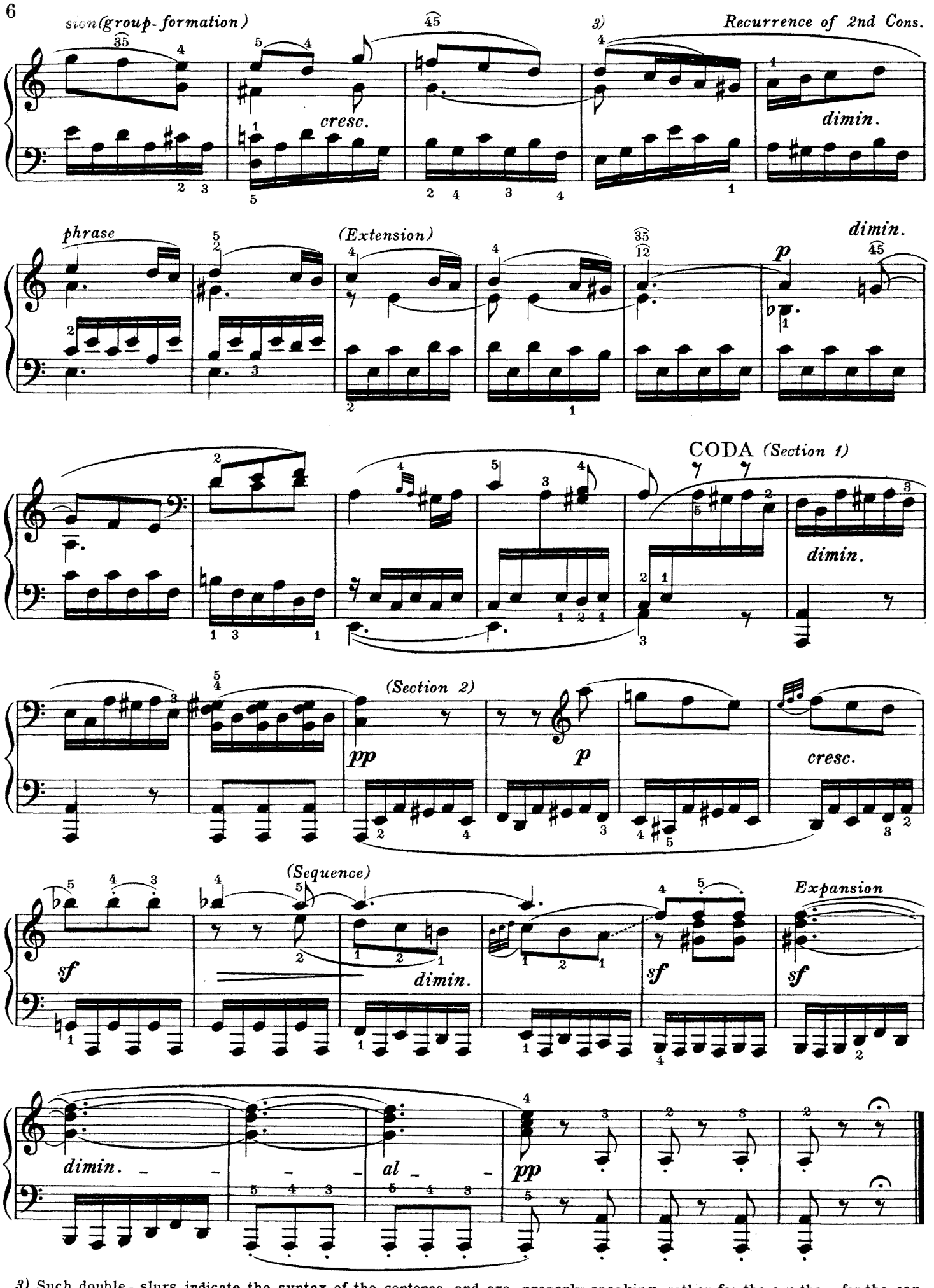
p

Cadence evaded

Exten-

mf

5-22-65814-155



3) Such double-slurs indicate the syntax of the sentence, and are, properly speaking, rather for the eye than for the ear. See Preface, 1

No. 3 *1)*

Molto allegro e vivace (♩. = 108)

PRELUDE

Three-Part Song-form with Prelude and Coda. 2)

PART I, *Group of phrases*

Phrase 1

Phrase 2

Phrase 3

Phrase 4

Phrase 5

Phrase 6

(Extension)

(sempre Ped.)

scen - do

dimin.

staccato

cre -

Op. 19, No. 3

1) Date of composition uncertain; probably 1828-9 Commonly known as the "Hunting Song"___ *2)* See Preface, 2___*3) Sempre pedal* means, that the pedal is to be *used* (not "held down") constantly. But discretion must be exercised.

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PART II, *Double-period*

First Antecedent phrase

First

Consequent phrase

Second Antecedent phrase

Second Consequent phrase

staccato

Re-transition

PART III, *Phrase-group*

Phrase 1

dimin.

sempre Ped. *3)*

Phrase 2

Exten-

- sion

Phrase 3 (properly, extension of phr. 2nd)

Phrase 4

sf cresc. sf sf

CODA Section 1

f staccato dimin. p

Section 2

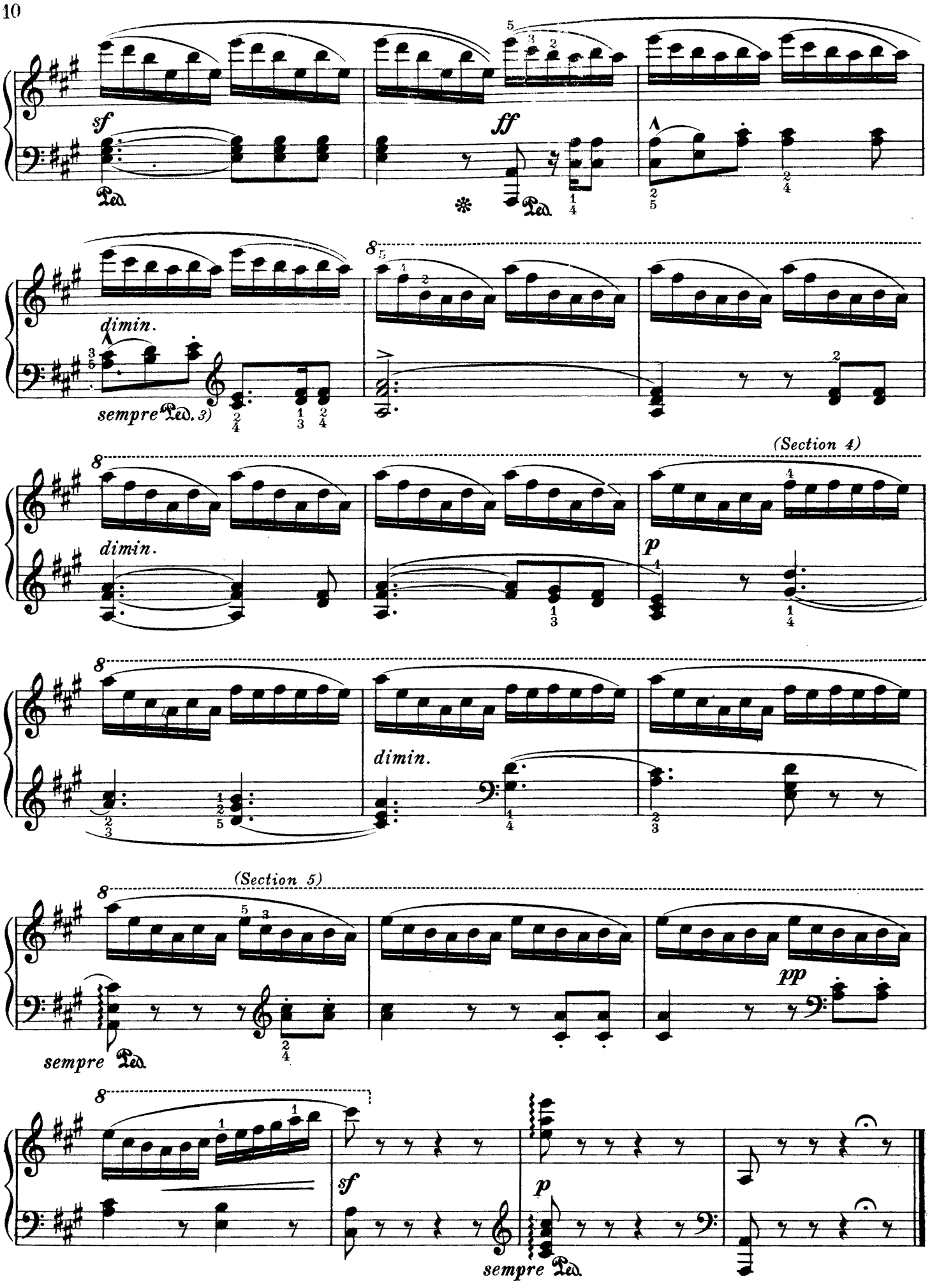
cre - - - - scen - - - - do

Section 3

f cresc. - - - ff 4)

ff

4) See Song No. 2, note 3) ____


sf
ff
dimin.
sempre Ped. 3)
(Section 4)
dimin.
p
dimin.
(Section 5)
pp
sempre Ped.
sf
p
sempre Ped.

No. 4 *1)*

Moderato (♩ = 76)

Three-Part Song-form, with Prelude and Postlude. 2)

PRELUDE

PART I, *Phrase, repeated*

(Repetition)

PART II, *Period*
Antecedent phrase

Consequent phrase

PART III,

Phrase extended

(Extension)

Op. 19, No. 4

1) Date of composition uncertain; probably 1828-9 Commonly known as "Confidence"___ *2)* See Preface, 2 ___

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POSTLUDE

a tempo

pp

p

Ped.

✻

No. 5 *1)*

Poco agitato (♩. = 76)

EXPOSITION

PRINCIPAL THEME, *Period, extended*

Antecedent phrase

Sonata-allegro form, abbreviated. 2)

p

sf

Consequent phrase

p

sf

Exten-

- sion

p

cresc.

f

Gradual dissolution and Transition (into next Theme)

Op. 19, No. 5

1) Date of composition uncertain; probably 1828-9. Commonly known as "Restlessness" ___ *2)* See Preface, 2 ___

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dimin.

p

sf

(Transitional passage)

mf

cresc.

SUBORDINATE THEME, *Phrase*

p

cantabile, marcato

Repetition of phrase

pp

cresc.

Extension

f

Codetta

sf

dim.

p

Repetitions

p

dim.

pp

Ped.

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DEVELOPMENT, *group and chain-formations*

Section 1

p *sf* *pp* 3)

pp *cresc.* *sf*

Ped. Ped.

p *Section 2* *cresc.*

Ped. Ped. Ped.

cresc. *simile*

agitato sempre cre *scen* *do* *f* *cresc.*

sf *Section 3* *sf* *sf*

ff *legato sempre*

3) See Song No. 2, note 3).

tranquillo

sf *ff* *p*

pp

Re-transition

p

cantabile, marcato

Ped.

SUBORDINATE THEME, *Phrase*

tranquillamente *dolce*

4)

Ped.

Repe-

tition of Phrase

cresc.

legato

4) At this point the expected recurrence of the Principal Theme is omitted; hence the "abbreviation" of the structural design.

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Extension

cresc.

sf

f *legato*

Extension

sf

dimin.

Codetta

p

Repetitions

p

dimin.

pp

pp

Ped.

5) See Song No. 2, note 3) —

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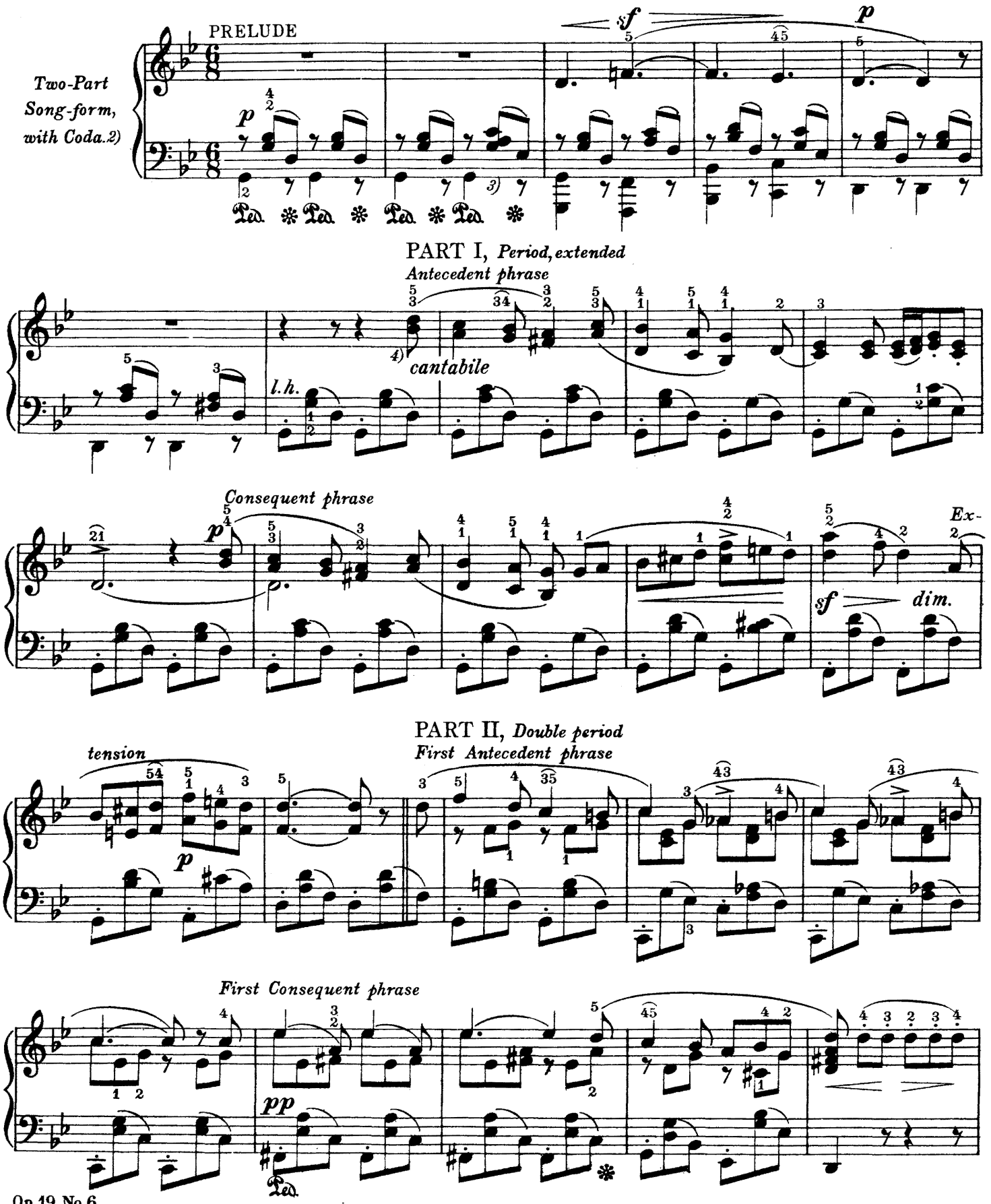
No. 6 1)

Andante sostenuto (♩. = 58)



Op. 19, No. 6

1) Composed in Venice, in 1830 Called the "First Venetian Gondola Song" (*Gondoliera*). — 2) See Preface, 2. — 3) The pedal must be freely used, but with caution. — 4) The principal melody above, must everywhere stand out prominently; and the lowermost bassnotes, also, should be slightly accentuated. —

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Second Antecedent phrase

p

Second Consequent phrase

sf

sf

dimin.

p

CODA

Section 1

mf

dimin.

Ped.

sempre Ped.

Section 2 (Postlude)

pp

pp

dim.

tenuto

Ped.

Ped.

Ped.

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SONGS WITHOUT WORDS

BOOK II

(First published in May, 1835)

No. 7 *1)*

Andante espressivo (♩ = 69)

FELIX MENDELSSOHN, Op. 30

PART I, *Period, irregular*
Antecedent phrase

Three-Part Song-form, with Coda.2)

p *legato* *r.h.*

Consequent phrase

sf *dim.*

(Enlargement)

sf *dim.* *p*

PART II,
Antecedent

tranquillo 1. *mf* *dim.* 2.

Op. 30, No. 1

1) Composed in 1834. Commonly known as "Contemplation". — *2)* See Preface, 2. — *3)* See Song No. 6, note 4). —

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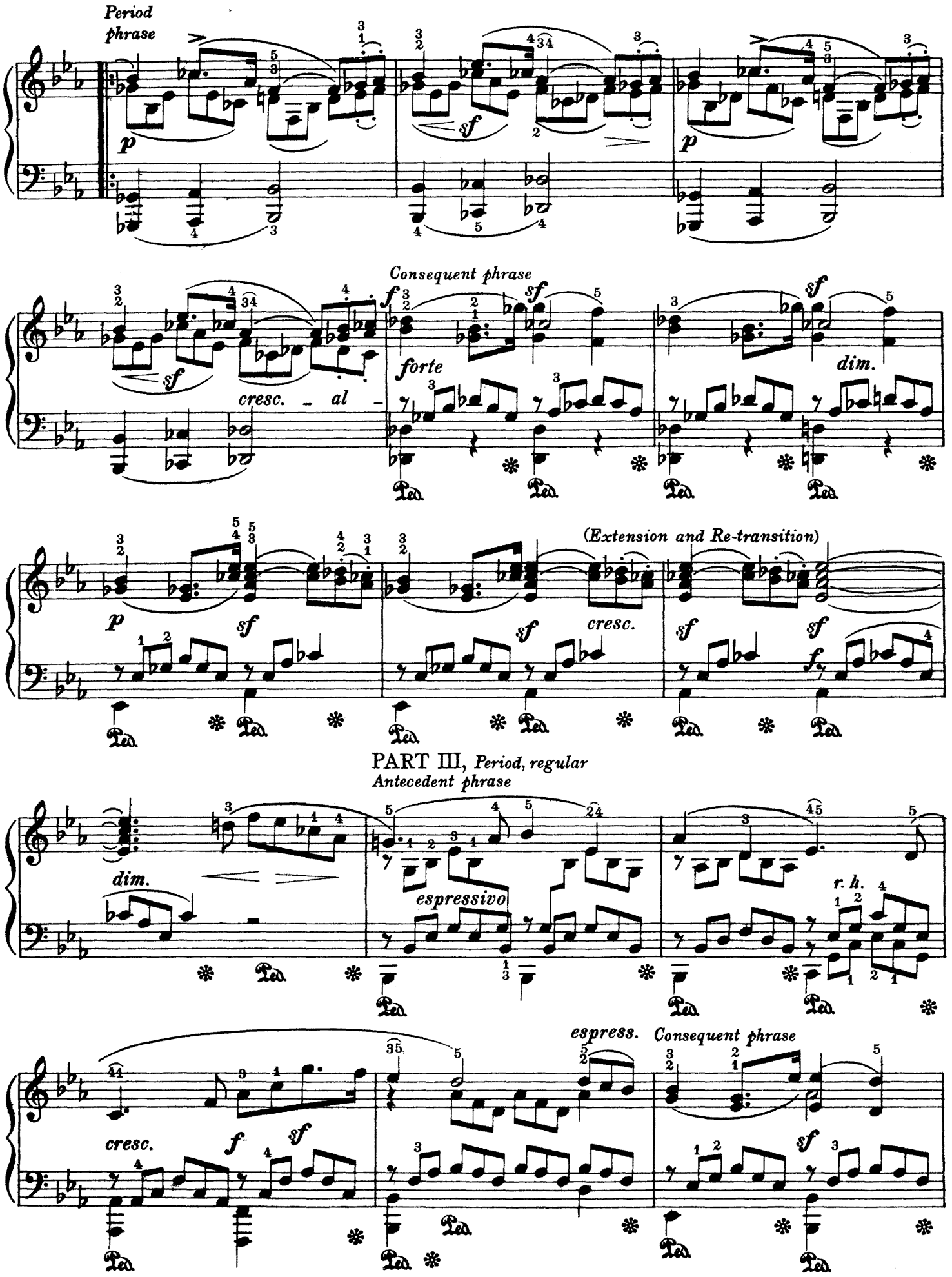
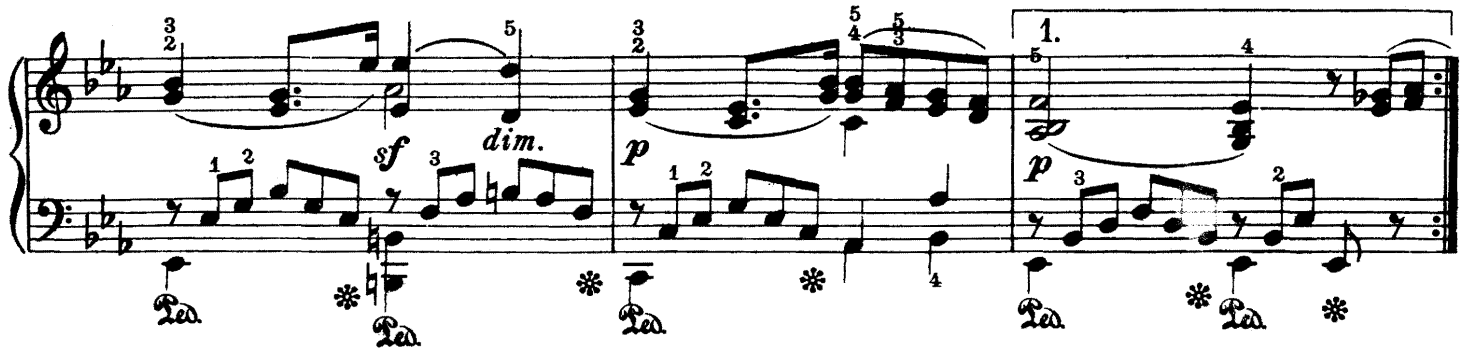
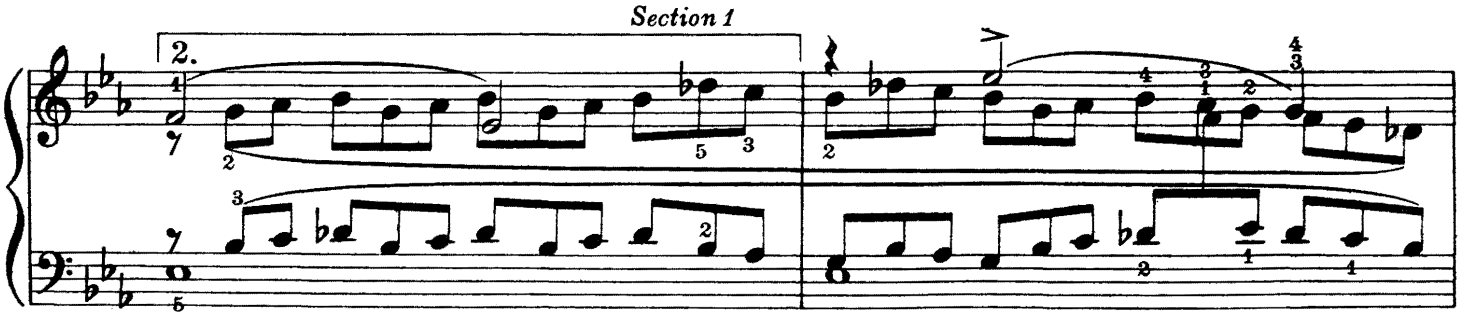
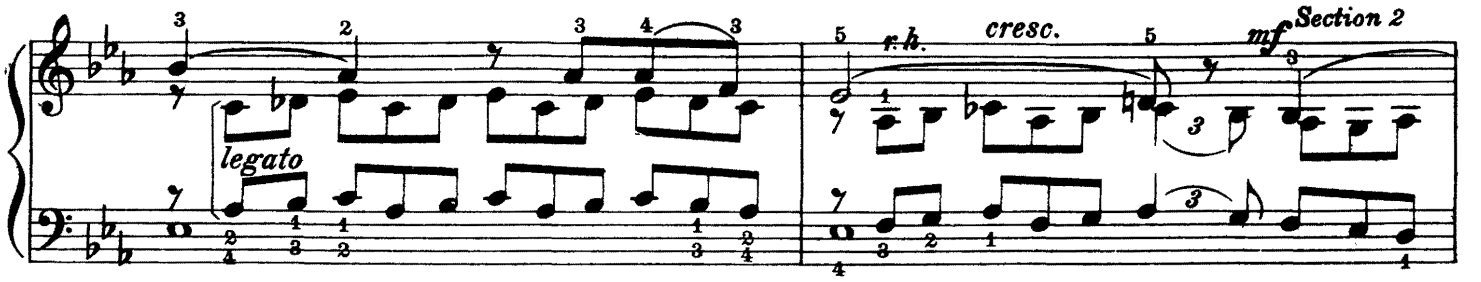

Period phrase
p
sf
p
Consequent phrase
f
sf
cresc. - al -
forte
dim.
p
sf
(Extension and Re-transition)
cresc.
sf
f
PART III, Period, regular
Antecedent phrase
dim.
espressivo
r. h.
cresc.
f
sf
espress.
Consequent phrase
sf

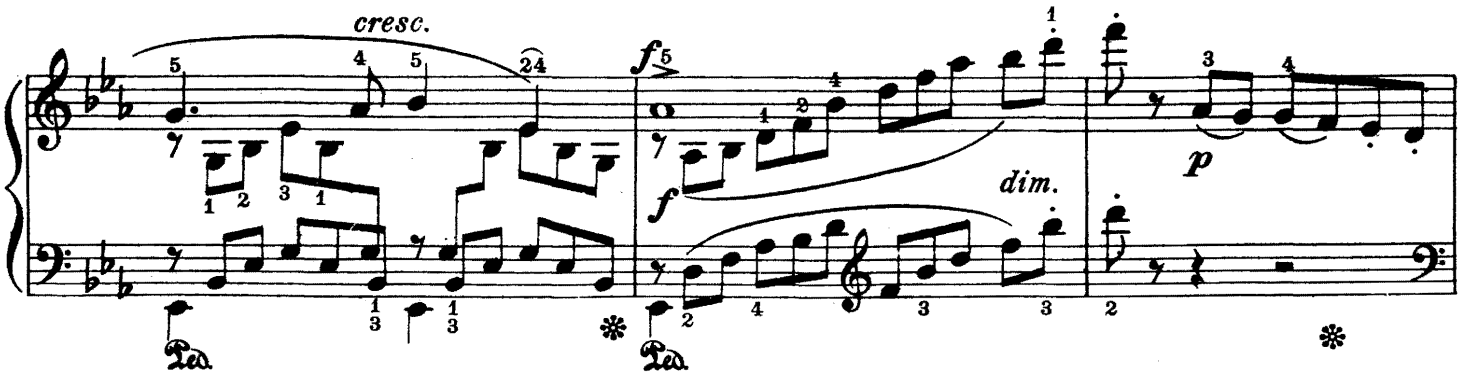


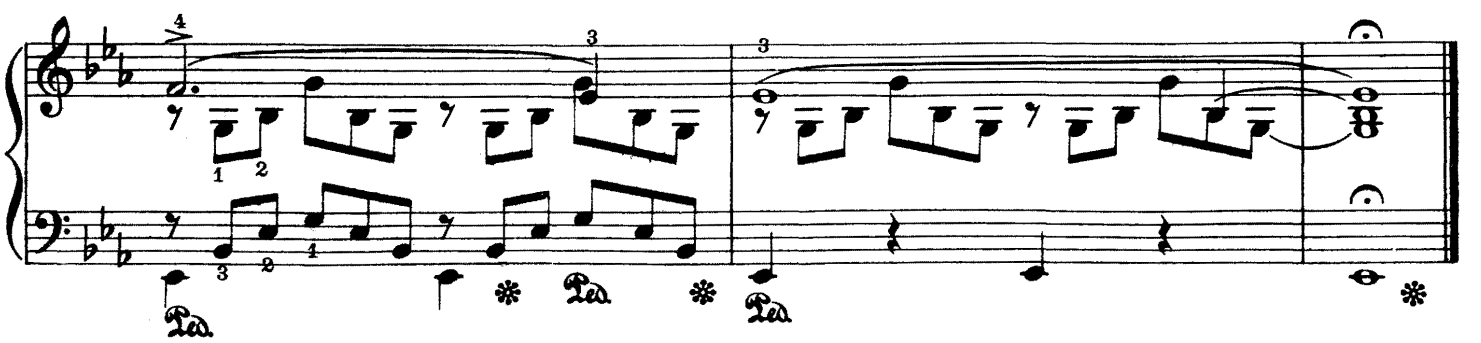
CODA

Section 1









No. 8 [1]

Allegro di molto (♪.=116)

Three-Part Song-form, with Repetitions, and Coda.2)

PART I, *Double-period*

First Antecedent phrase

First Consequent

Second Antecedent phrase

Second Consequent phrase

PART II, *Double-period*

First Antecedent phrase

First

Consequent phrase

Second Antecedent phrase

Second Consequent phrase

Op. 30, No. 2

1) Date of composition uncertain; probably 1833-4. Commonly known as "Without Repose." — *2)* See Preface, 2. —
3) See Song No. 1, note 3). —
4)

PART III, *Double-period*

First Antecedent phrase

a tempo

p

dim.

First Consequent phrase

sf *cresc.*

f

sf

p

Second Antecedent phrase

cresc.

Second Consequent phrase

f *sf*

sf

f

sf

dim.

p

REPETITION OF PARTS II AND III *modified*

p

cresc.

sf *cresc.* *sf* *al* *f*

ritard.

sf *sf* *dimin.*

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PART III, REPETITION, *modified and extended*

First Antecedent phrase

a tempo

p

dim.

First Consequent

sf cresc.

phrase

f

sf

Second Antecedent phrase

p

sf

ritard. e cresc. – – al

Second Consequent phrase

f

sf a tempo

crescendo

(Expansion; end of 2nd Ant. phr.)

ff

Repetition of 2nd Con. phr.

CODA.

p

cresc.

molto cresc.

f

sf

con fuoco

sf

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No. 9 *1)*

Adagio non troppo (♩ = 66)

PRELUDE

Three-Part Song-form, with Prelude and Postlude.2)

PART I, *Antecedent*

Period, regular phrase

Consequent phrase

REPETITION OF PART I

PART II, *Period, extended*

Antecedent phrase

Consequent

cre – – scen – – do

PART III, *Period*

Antecedent phrase

phrase

Extension

CODETTA

Consequent phrase

p tranquillo

POSTLUDE

Op. 30, No. 3

1) Composed in 1834 Commonly known as "Consolation?" — *2)* See Preface, 2. — *3)* See Song No. 6, note 4). —
4) These three eighth-notes are *Re-transition*.

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No. 10 *1)*

Agitato e con fuoco (♪ = 176)

PART I, *Double-period, with group-extension and Codetta*

INTRODUCTION

First Antecedent phrase

Three-Part Song-form, with Coda.2)

First Consequent phrase

Second

Antecedent phrase

Second Consequent phrase

Extension (group-formation)

Codetta (to Part I)

con forza

(Reproduction of codetta)

Op. 30, No. 4

1) Composed in 1834, at Düsseldorf. Commonly known as "The Misguided One."

2) See Preface, 2. ——— *3)* See Song No. 6, note 4). ———

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1. 4)

PART II, *Group-form*

2. *Phrase 1*

cresc.

Phrase 2

Phrase 3

Phrase 4

Phrase 5

cresc.

(Extension)

dim.

Re-transition

4) As a rule, the First Part (and also the Third) closes with a strong "perfect" cadence. The exception, here, is in keeping with the agitated character of the piece.

5) These slurs merely indicate the Motive, and do not cancel the *staccato.*

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sf sf p cresc.

Ped. Ped.

PART

f dim. p

III, *Phrase extended* *Repetition of Phrase*

cresc. più f

Reproduction and Extension

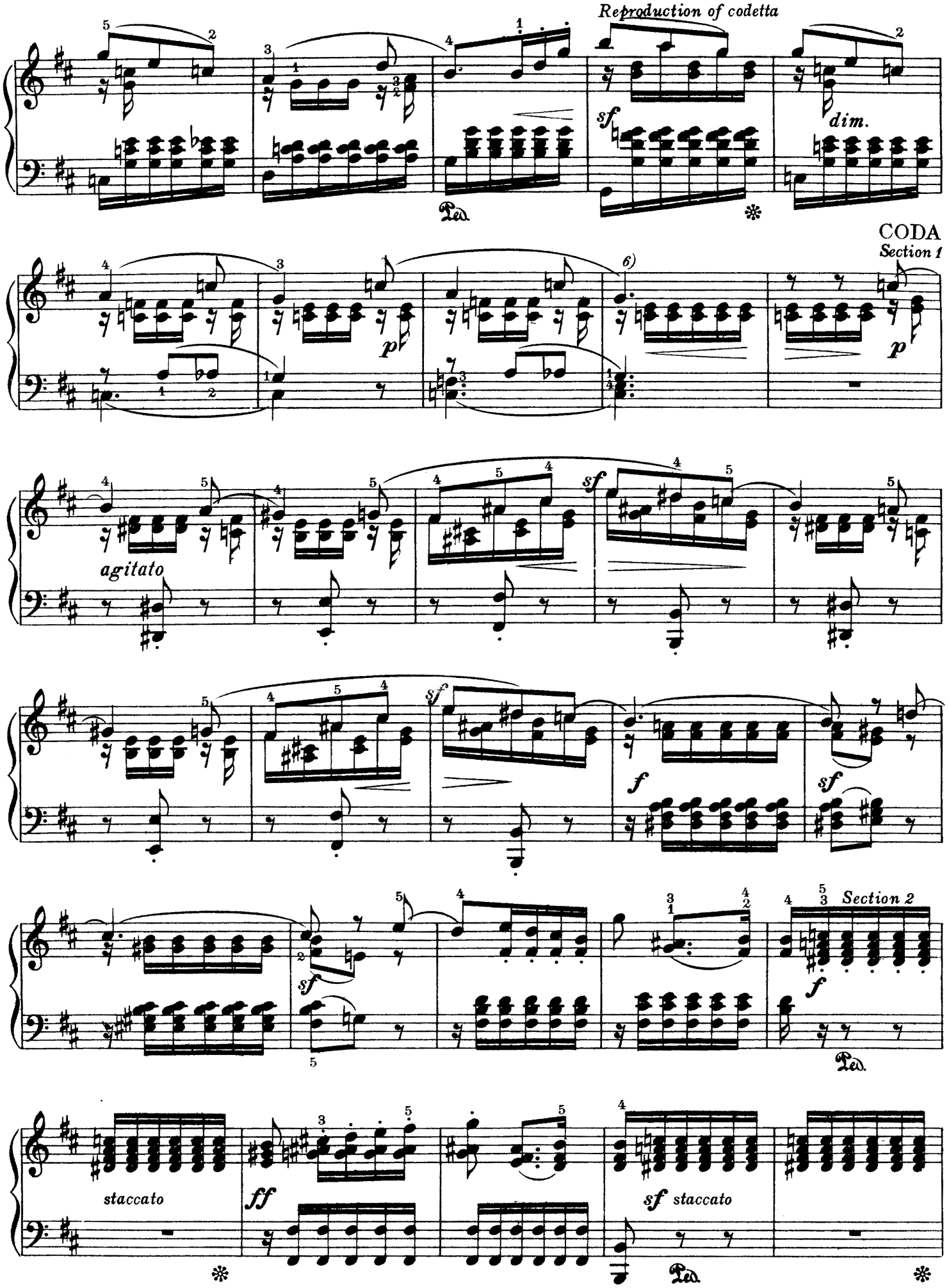
f sf sf

sf più f sf

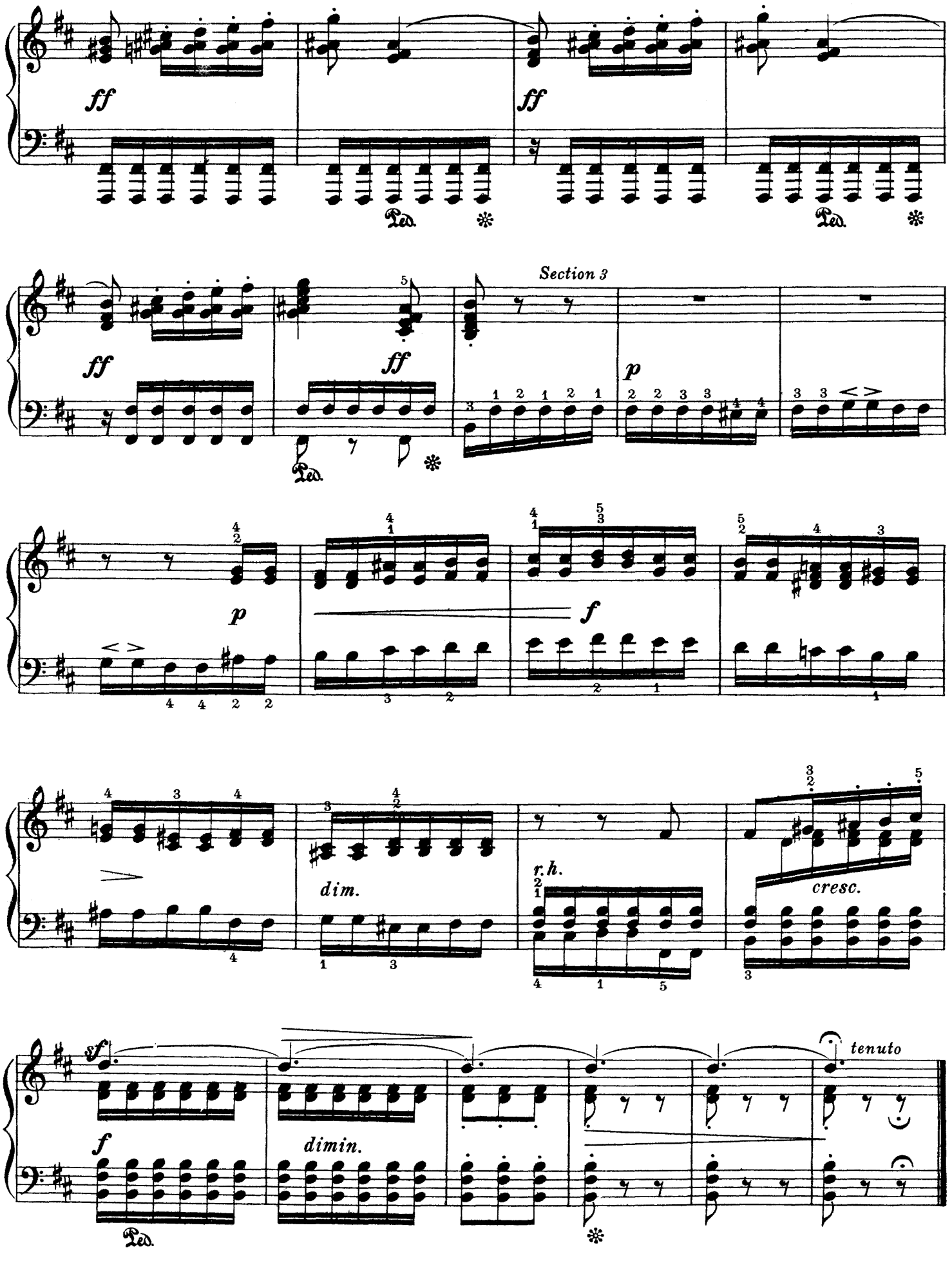
Codetta (to Part III)

cresc. ff con forza

Ped.


Reproduction of codetta
sf
dim.
Ped.
CODA
Section 1
p
6)
agitato
sf
f
Section 2
staccato
ff
sf staccato

6) See note 4).


ff
Ped.
Section 3
p
f
dim.
r.h.
cresc.
sf
dimin.
tenuto

No. 11 *1)*

Andante grazioso (♪ = 96)

PART I, *Phrase-group*

Phrase 1

Three-Part Song-form, with Coda. 2)

Il Basso sempre piano e leggierissimo

sempre legato

Phrase 2

Phrase 3

Op. 30, No. 5

1) Composed in 1833. Commonly known as "The Brook." ——— *2)* See Preface, 2. ——— *3)* The lowermost basstones should be lightly accentuated and sustained. ——— *4)* See Song No. 2, note 3). ——— *5)* At this point there is an *Elision*. See *Lessons in Music Form*, p. 46.

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PART II, *Phrase-group*

Phrase 1

cresc.

cresc.

sempre legato

Phrase 2

mf

Phrase 3

cresc.

f

sf *f* *sf* *cresc.* *f* *dimin.*

PART III, *Phrase-group*

Phrase 1

p

Phrase 2

sf

Phrase 3

p

(Reproduction and extension of Phrase 3)

sf *cresc.* *sf*

sf

CODA

dolce

p

p

dimin. *pp*

No. 12 *1)*

Allegretto tranquillo (♩. = 69)

Three-Part Song-form, with Introduction, and Coda. 2)

INTRODUCTION.

p Ped. *3)* *f* *dimin.*

PART I, *Period*

Antecedent phrase

p cantabile *4)* *legato*

Consequent phrase

sf *sf* *p*

PART II, *Phrase*

cre - scen - do più

Op. 30, No. 6

1) Date uncertain; probably 1833-4. Called the "Second Venetian Gondola Song". — *2)* See Preface, 2. — *3)* See Song No. 1, note 3). — *4)* See Song No. 11, note 3).

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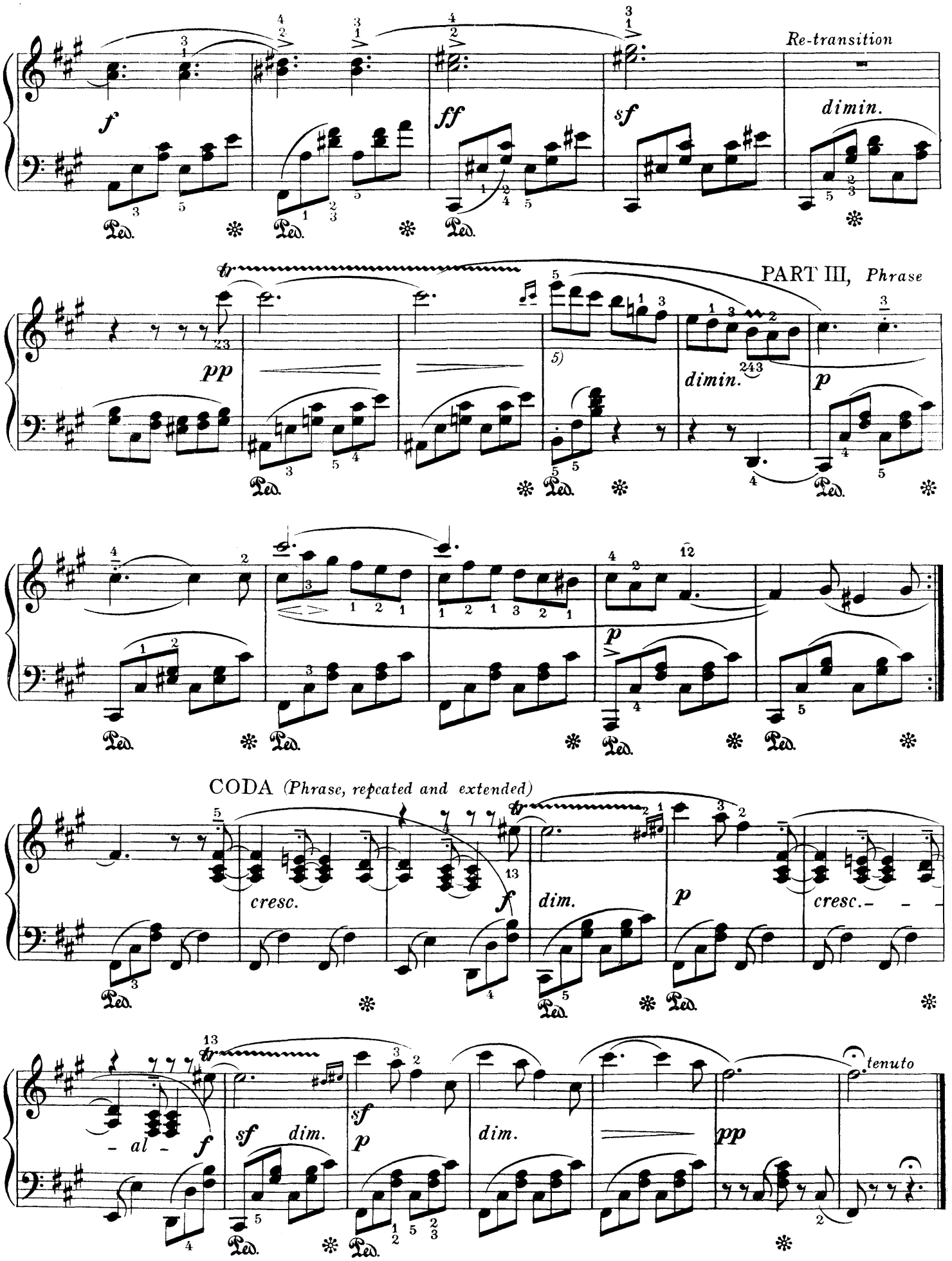

5) Song No. 2, note 3).

SONGS WITHOUT WORDS

BOOK III

(First published in August, 1837)

No. 13 1)

Con moto (♩. = 108)

FELIX MENDELSSOHN, Op. 38

PART I, *Double-period*

First Antecedent phrase

Three-Part Song-form. 2)

cantabile

First Consequent phrase

simile 4)

Second

Antecedent phrase

cre - - - scen -

legato sempre

Second Consequent phrase

- do

Op. 38, No. 1

1) Date of composition uncertain; probably 1835-6. Commonly known as "The Evening Star." 2) See Preface, 2. 3) The melody (above) must be made prominent; and the bass, throughout, requires discreet accentuation, also. 4) See Song No. 1, note 3). 5) See Song No. 2, note 3).

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Cadence evaded

(Reprod. of 2nd Con.phr.)

sf *f* *sf* *dimi- - -*

nuen - - - - do

PART II, *Period, extended*

Antecedent phrase

p

Ped. Ped. Ped. Ped.

Conse-

cresc.

Ped. ✻ Ped. ✻ Ped. Ped. Ped. Ped. Ped. ✻ Ped. *simile*

quent phrase *cresc.*

(*Reprod. of Consequent phrase*)

f *dimin. - -*

Re-Transition, Period
Antecedent phrase

cresc.

p

sf *cre - scen - - do* *sf* *Conse-*

f

quent phrase

sf *sf* *p*

sempre forte

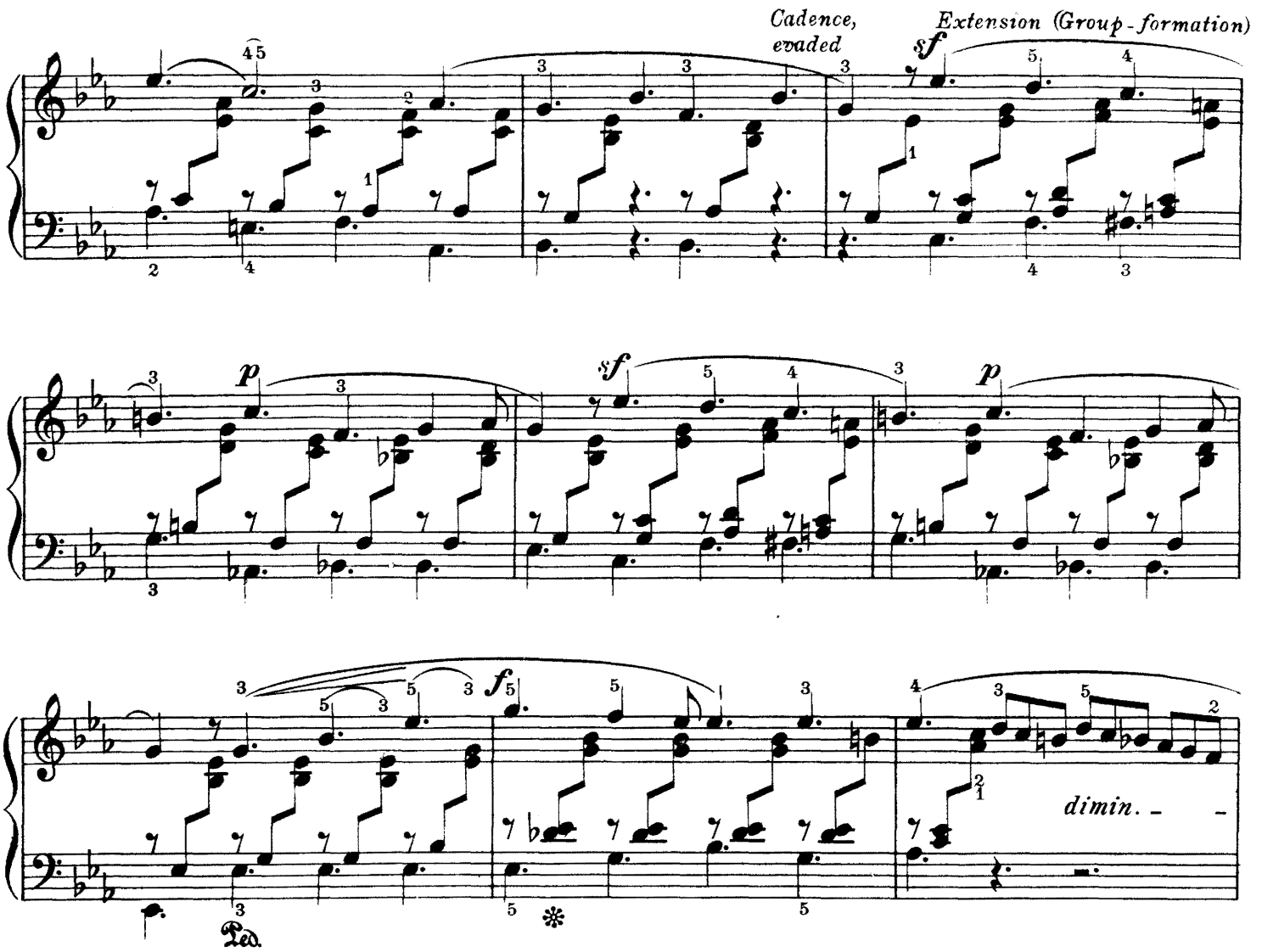
PART III, *Period, extended*

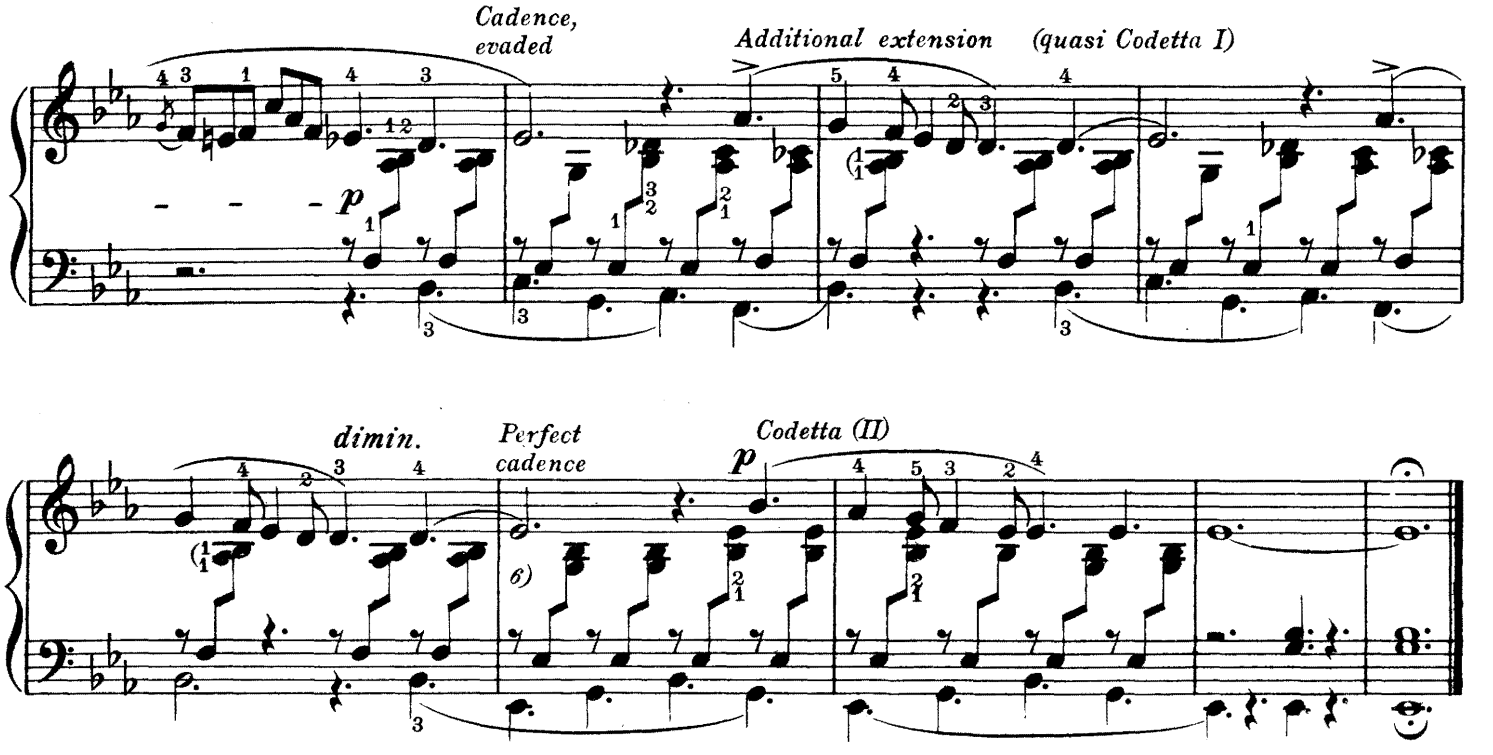
Antecedent phrase

dim. *dolce*

Consequent phrase

cresc. *f*





6) Here, at last, after a singularly protracted series of evasions, the Third Part terminates with a distinct perfect cadence. The following Codetta (II) is an echo of the First Antecedent phrase (principal Motive of the piece).

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No. 14 [1]

Allegro non troppo (♩ = 76)

PART I, *Period*

Antecedent phrase

Conse-

Five-Part Song-form, with Coda. 2)

mf

simile

quent phrase

1.

PART II, *Double-period*

First Antecedent phrase

2.

p

First Consequent phrase

Second Antecedent phrase

Second Consequent phrase (contracted)

cresc.

legato

Op. 38, No. 2.

1) Date uncertain; probably 1835-6. Commonly known as "Lost Happiness." — *2)* See Preface, 2. — *3)* See Song No. 6, note 4). — *4)* See Song No. 1, note 3). — *5)* See Song No. 2, note 3). —

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PART III, *Period, extended*

Antecedent phrase

Conse-

quent phrase

Cadence evaded

(Reprod.

of Conseq. phr.)

PART IV *(transposed recurrence of Part II, contracted)*

First Antecedent phrase

First

Consequent phrase

Second

Antecedent and second Consequent, merged in one

cre-

scen-

do

PART V, *Period, extended*

Antecedent phrase

Conse-

quent phrase

Cadence evaded (*Reprod.*

of Conseq. phrase)

marcato

CODA.

cresc.

tenuto

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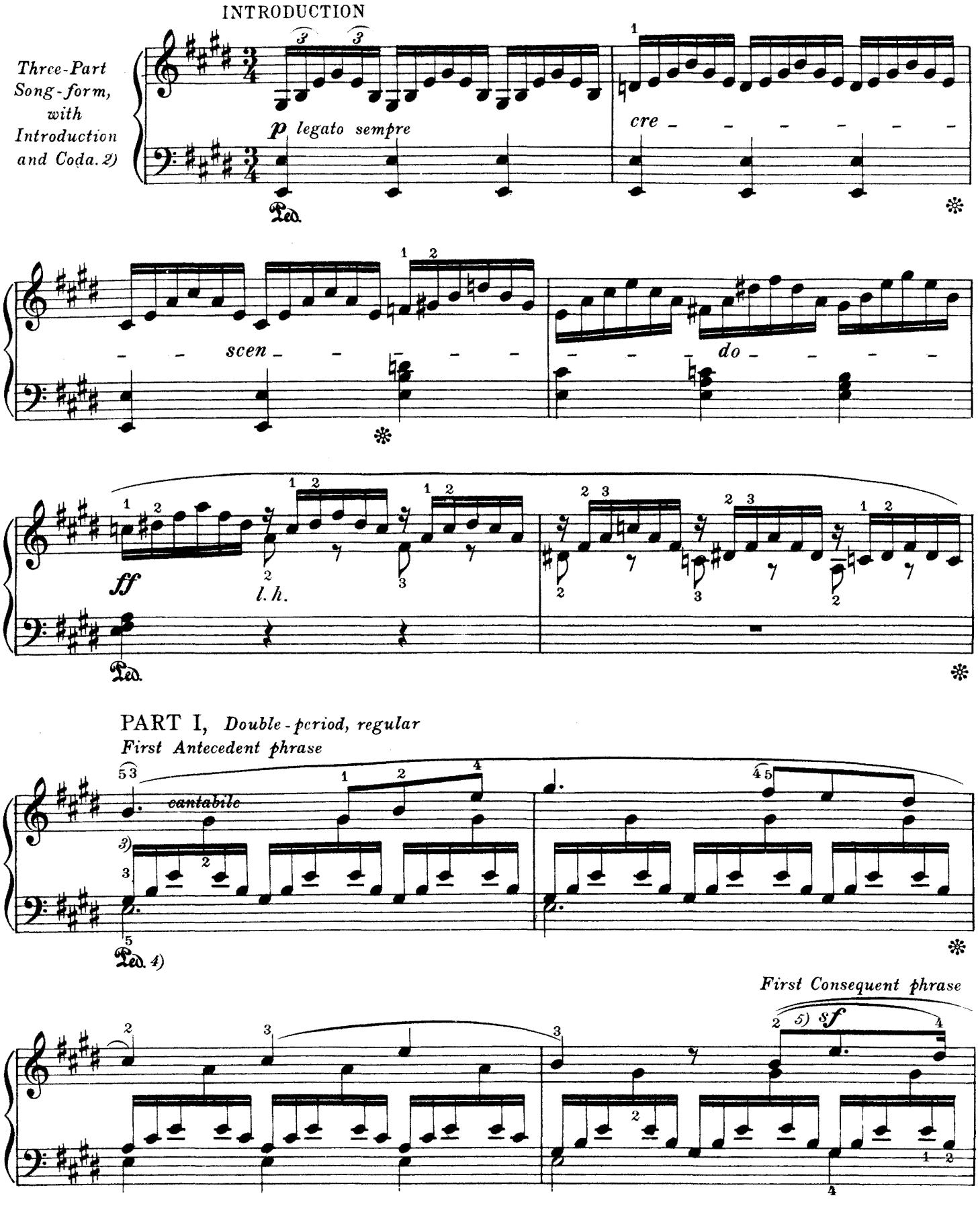
No. 15 [1]

Presto e molto vivace (♩ = 108)



Op. 38, No. 3.

1) Date of composition uncertain; probably 1835-6. Commonly known as the "Poet's Harp." — 2) See Preface, 2. — 3) See Song No. 6, note 4). — 4) See Song No. 1, note 3). — 5) See Song No. 2, note 3). —

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Second Antecedent phrase

Second Consequent

phrase

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ART II, *Group of phrases*

Phrase 1

p

sf

Phrase 2

f *sf*

f *sf*

più forte

Phrase 3 (Interlude)

cresc. *al*

-ff

Ped.

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Phrase 4

p

Ped. ✻ Ped. ✻

cresc.

Ped. ✻ Ped. ✻

(Extension)

cresc.

Re-Transition, Phrase group
Phrase 1

cresc.

Ped. ✻

f *cre - - scen - - do - - al -*

Ped. ✻

(Interlude)

ff

Ped. ✻

Phrase 2

p

Ped.

marcato

Phrase 3

p

Ped.

ritard.

marcato

PART III, *Period, extended*

Antecedent phrase

a tempo

p

Ped.

Consequent phrase

sf

cresc.

(Extension)

CODA.

Section 1

p *f* *p* *f*

Ped. ✻

p *cre* *scen* *do*

Ped. ✻

Section 2

cre *scen*

f

Ped.

do *al* *ff*

r. h. *ff* *l. h.*

✻

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No. 16 *1)*

Andante (♪ = 126)

PRELUDE

Three - Part Song - form, with Prelude and Postlude. 2)

r. h. *ben legato* Ped. * Ped. * Ped. *

PART I, *Group of phrases*

Phrase 1 *Phrase 2*

dim. *f* *3)* *dim.*

Phrase 3

sf *sf* *p* *marcato* *sf* *Repe-*

tition of Part I (modified)

dim. *sf* *sf* *p*

PART II, *Period*

Antecedent phrase

marcato *f* *sf* *p* *Conse-*

Op. 38, No. 4

1) **Date uncertain; probably 1835 - 6. Commonly known as "Hope".** — *2)* See Preface, 2. — *3)* See Song No. 2, **note 3).** —

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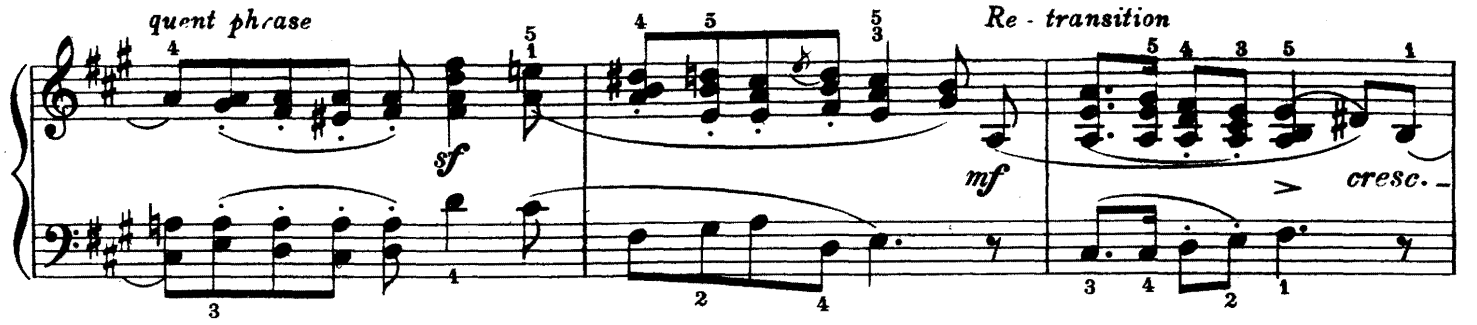
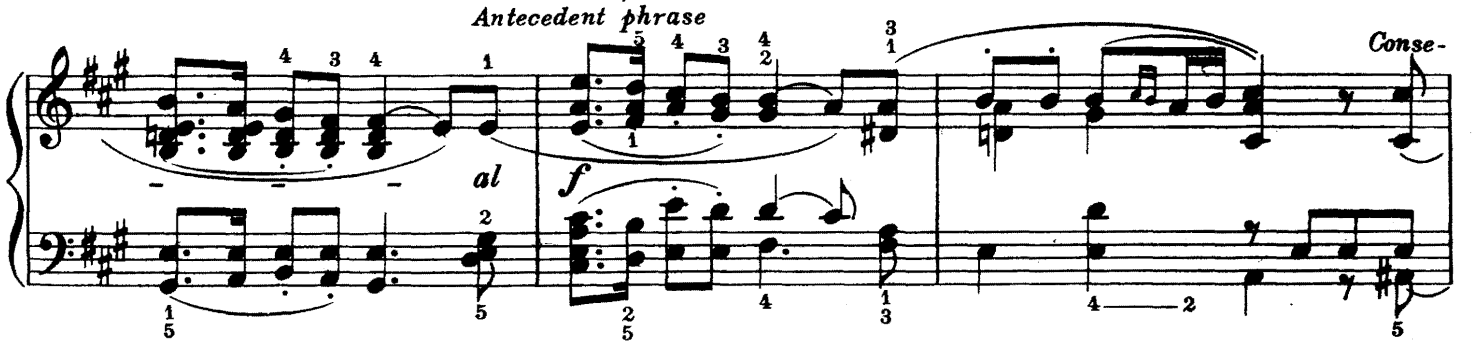
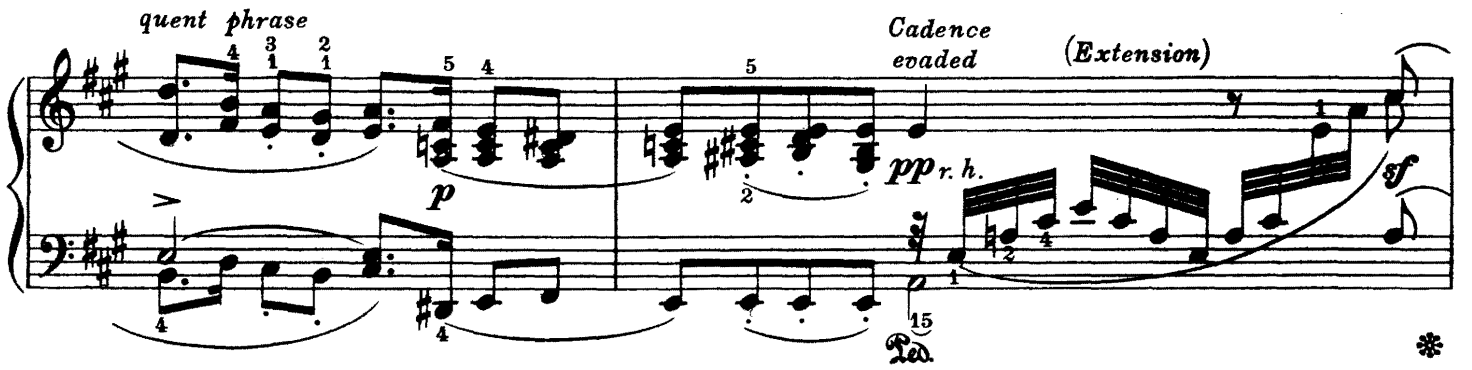
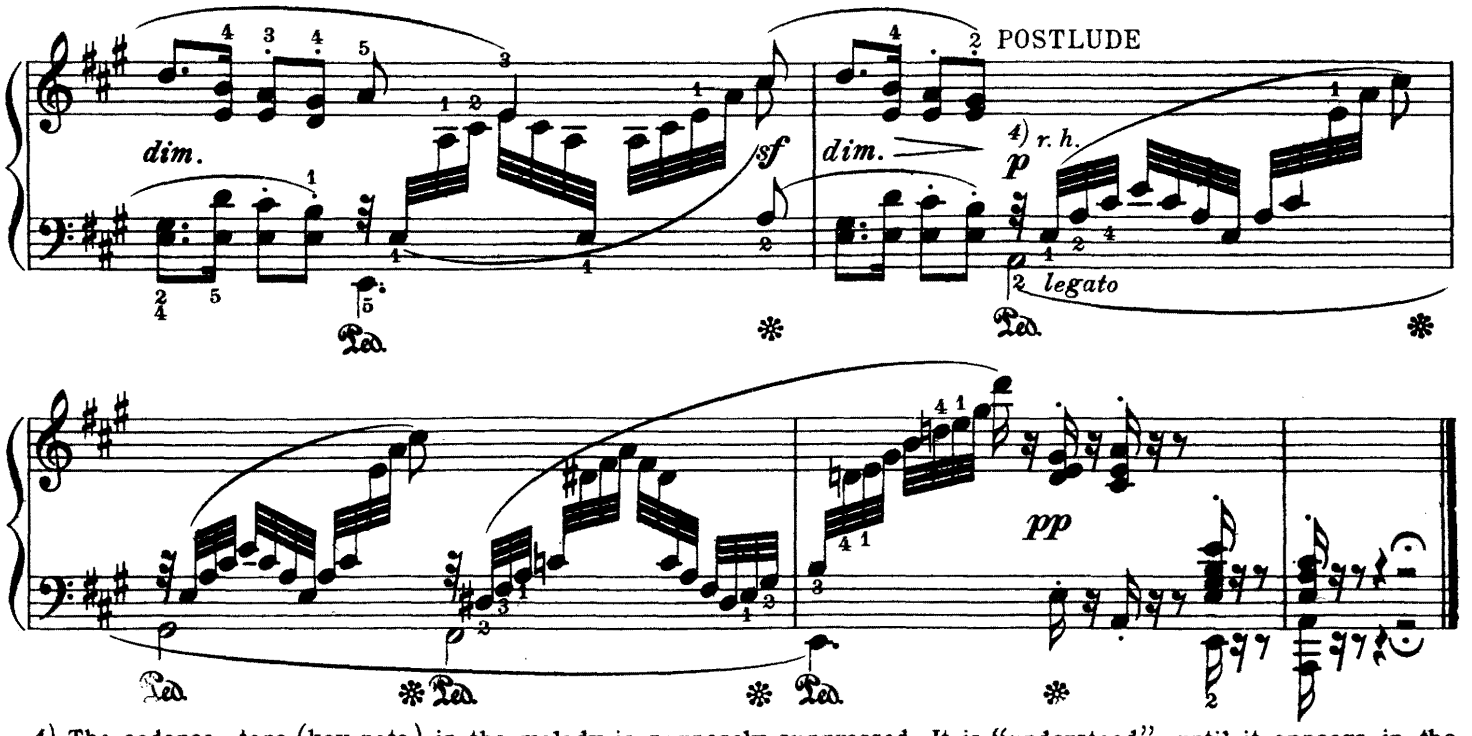


PART III, *Period, extended*

Antecedent phrase







4) The cadence - tone (key note) in the melody is purposely suppressed. It is "understood", until it appears in the figure of the Postlude. ——

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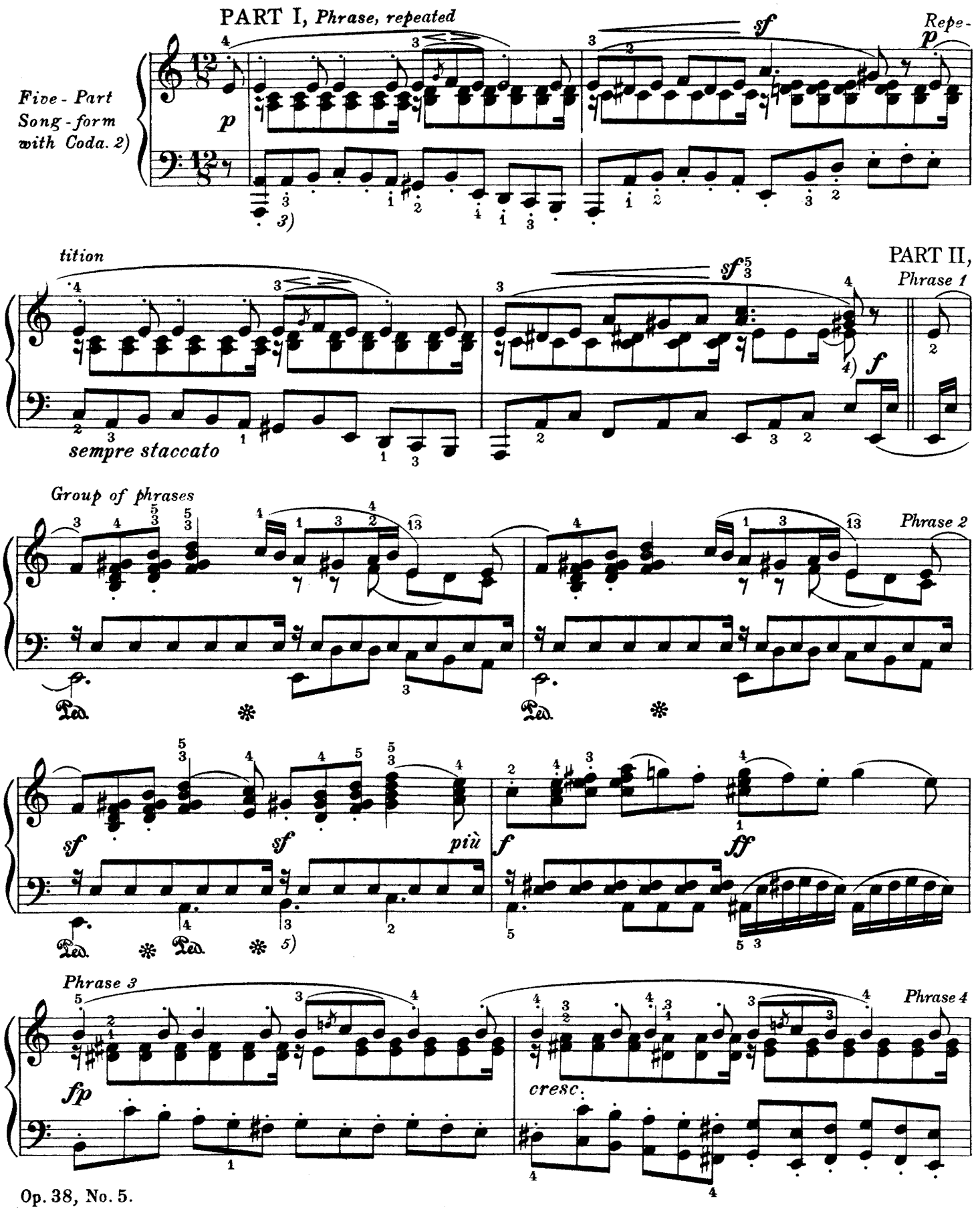
No. 17 1)

Agitato (♩. = 88 - 92)



Op. 38, No. 5.

1) Composed at Speyer, in 1837. Commonly known as *"Appassionato"*. — 2) See Preface, 2. — 3) The principal melody (above) should be the most conspicuous line; but this bass must also be lightly emphasized, throughout, and must not be played too staccato. — 4) See Song No. 10, note 4). — 5) See Song No. 1, note 3). —

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(*Extension*)

f *dimi* – –

6)

nu – – *en* – – *do* *p*

CODETTA

*fp*7)

Re-transition (reprod. of Cod.)

fp *f* *p* *fp*

PART III, *Phrase, repeated*

fp *dimin.* *p* *staccato*

sf *p* (*Repetition, modified*)

6) See Song No. 2, note 3).

7) ***fp*** means an ***abrupt*** change from loud to soft.

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PART IV (*recurrence of Part II, transposed and modified*)

Phrase 1.

Phrase 2

(Extension)

Re - transition

(group - formation)

sf *sf* *dimi* – – *nu* – – *en* – – *do* *leggiero*

p *diminuendo*

PART V, *Period*

Antecedent phrase

pp *staccato*

sf *Consequent phrase* *p*

cresc. (*Extension*)

cresc. *p*

CODA

Section 1

fp *fp* *f*

Repetition of Sec. 1

cresc. *sf* *sf* *f*

Section 2

cresc. *f* *p*

sf *f* *sf* *p*

Section 3

p *3cresc.*

(Expansion) *sf* *f*

dimin. *sf*

No. 18 *1)*

Andante con moto (♪=104)

NB. Die beiden Stimmen müssen immer sehr deutlich hervorgehoben werden *2)*

Three - Part Song - form, imperfect; with Coda. 3)

Introduction

PART I, *Double - period*

First Antecedent phrase

First Consequent phrase

Second Antecedent phrase

Op. 38, No. 6

1) Composed at Frankfort, in the Summer of 1836. Called the "Duet" (Dialogue) — *2)* "The two melodic parts must everywhere be made very distinct!" They are a Soprano and a Tenor voice — *3)* See Preface, 2 — *4)* See Song No. 1, note 3 —

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Second Consequent phrase

p *cresc.* *r. h.*

mf

sf

sf

PART II, *Double-period*

First Antecedent phrase

p

cresc.

p

mf

sf

p

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First Consequent phrase

Second Antecedent phrase

Second

Consequent phrase (contracted)

molto - - - - - cre - - - - - scen - - - - - do - -

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PART III, *Period*

Antecedent phrase 5)

- - *al* - - *fortissimo*

Consequent phrase. (contracted)

CODA

(Section 1)

dim.

cresc. - - - - - - - - - - - -

5) This Antecedent phrase, instead of corresponding to the First *Antecedent* of the First Part, and thereby confirming the principal melodic motive, is taken from the First *Consequent* of Part I. Hence the "imperfect" form ——

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(Section 2)

p *cantabile*

sf *sf*

p *staccato*

dimi - nu - en

- *do*

(Section 3)

pp *r. h.*

poco cresc.

l. h.

tenuto

pp

cantabile

SONGS WITHOUT WORDS

BOOK IV

(First published in May, 1841)

No. 19 *1)*

Andante con moto (♩. = 84)

FELIX MENDELSSOHN, Op. 53

PART I, *Dou-*

First Antece -

INTRODUCTION

Three - Part Song - form, with Repetitions and Coda. 2)

p sempre tenuto e legato

l.h. *3)*

ble - period, regular

dent phrase

First Consequent phrase

cresc.

simile 4)

Second Antecedent phrase

Second Consequent

p

f

PART II, *Phrase - group*

Phrase 1

phrase

dim.

p cresc.

Phrase 1, repeated

più cre - - scen - - - do - al - -

sf

sf

f

Phrase 2

Op. 53, No. 1

1) Date of composition uncertain; probably 1838 - 9. Commonly known as "On the Shore" ___ *2)* See Preface, 2. ___

3) See Song No. 6, note 4 ___ *4)* See Song No. 1, note 3 ___

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Phrase 2, repeated

Phrase 3

Phrase 4

PART III, *Pe-*

Antecedent phr.

(Extension)

riod, extended

Consequent phrase

Cadence evaded

Rep. of Conseq. phrase

PART II, *slight-*

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ly modified repetition *più cre - - scen - - - do - -*

sempre Ped. 5)

- al - - f

sf *f*

sf *p* *cresc. poco*

cresc.

f *dim. - -*

PART III, *exact repetition*
tranquillo

- - al - - p

sf

cresc.

Ped. Ped. *simile*

5) See Song No. 3, note 3) ——

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dim.

dim.

p

f

CODA *Section 1, Period, repeated and extended*

Antecedent phrase

Consequent phrase

pp

mf

Rep. of Period

pp

cresc.

sf

sf

Extension

mf

cresc.

sempre cresc.

sf

dim.

Section 2 dim.

ritard.

p

No. 20 1)

Allegro non troppo. (♩ = 108)

PART I, *Double-period, extended*

First Antecedent phrase

Sehr innig. 3)

Three-Part Song-form, with Coda. 2)

r.h. 3 *l.h.*

First Consequent phrase

Ped. simile 5)

Second Antecedent

cresc.

phrase

Second Consequent phrase

cadence evaded

Additional phrase

Op. 53, No. 2

1) Date uncertain; probably 1838-9. Commonly known as "the Cloud" — 2) See Preface, 2. — 3) "With fervent expression" — 4) See Song No. 6, note 4) — 5) See Song No. 1, note 3) — 6) See Song No. 2, note 3) —

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PART II, *Period - group.*

Period 1

cresc.

p

(Conseq. phr.)

sf

f

dim.

Period 2

marcato

(Conseq. phr.)

sf

Period 3

p

sf

(Conseq. phr.)

f *sf*

sf

Extension · Re-transition

più f

PART III, *Period, extended*

Antecedent phrase

sf

dolce

Ped. ✻ Ped. ✻

Consequent phrase

sf

Ped. ✻

p

cadence evaded

Additional phrase

f

CODA *Section 1, phrase, extended*

p

Repetition of phrase

sf

Extension

dimin.

Section 2

p

sf

Ped.

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No. 21 *1)*

Presto agitato (♩. = 96)

PRELUDE

Three - Part Song - form, with Prelude, Interlude, and Coda. 2)

r. h.

sempre simile

PART I, *Double-period, extended First Antecedent phrase*

Consequent phrase

First

1) Date of composition, April, 1841.. Commonly known as the *"Presto Agitato"*. *2)* See Preface, 2. *3)* See Song No. 1, note 3). *4)* See Song No. 6, note 4).

Op. 53, No. 3

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Second Antecedent phrase

f

Second Consequent phrase

sf

cresc.

Extension (chain-

formation)

Ped. ✻ Ped. ✻

Ped. *simile*

sempre cresc.

sf

INTERLUDE *("Ritornelle")*

dimin.

ff

r. h.

Ped. ✻ Ped. ✻

REPETITION OF PART I

p

Ped. ✻

(slightly modified)

Ped. ✻ *simile*

cresc.

ritard.

f

sf

a tempo

sf

sf

cresc.

sempre cresc.

sf

ff

PART II, *Group of Phrases*

Phrase 1

mf

r. h.

Ped.

sf

Phrase 2 (Sequence of phr. 1)

sf

cresc.

sf

Phrase 3

sf *f*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Phrase 4

p

Ped. *simile*

Phr. 5

(Repetition of phr. 4)

sf *cresc.* *al*

Re-Transition

f *sf* *più f* *sf*

marcato *marcato*

ff *marcato* *sf* Ped. *sf* *sf* *sf* *sf* *sf* *sf* ✻

PART III, *Period, extended*

Antecedent phrase

p Ped. ✻ Ped. ✻ *espress.*

Repetition of Antecedent phrase

Con-

sequent phrase

cre - Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ *scen* - Ped. *simile*

(Extension)

- *do*

p

Rep-

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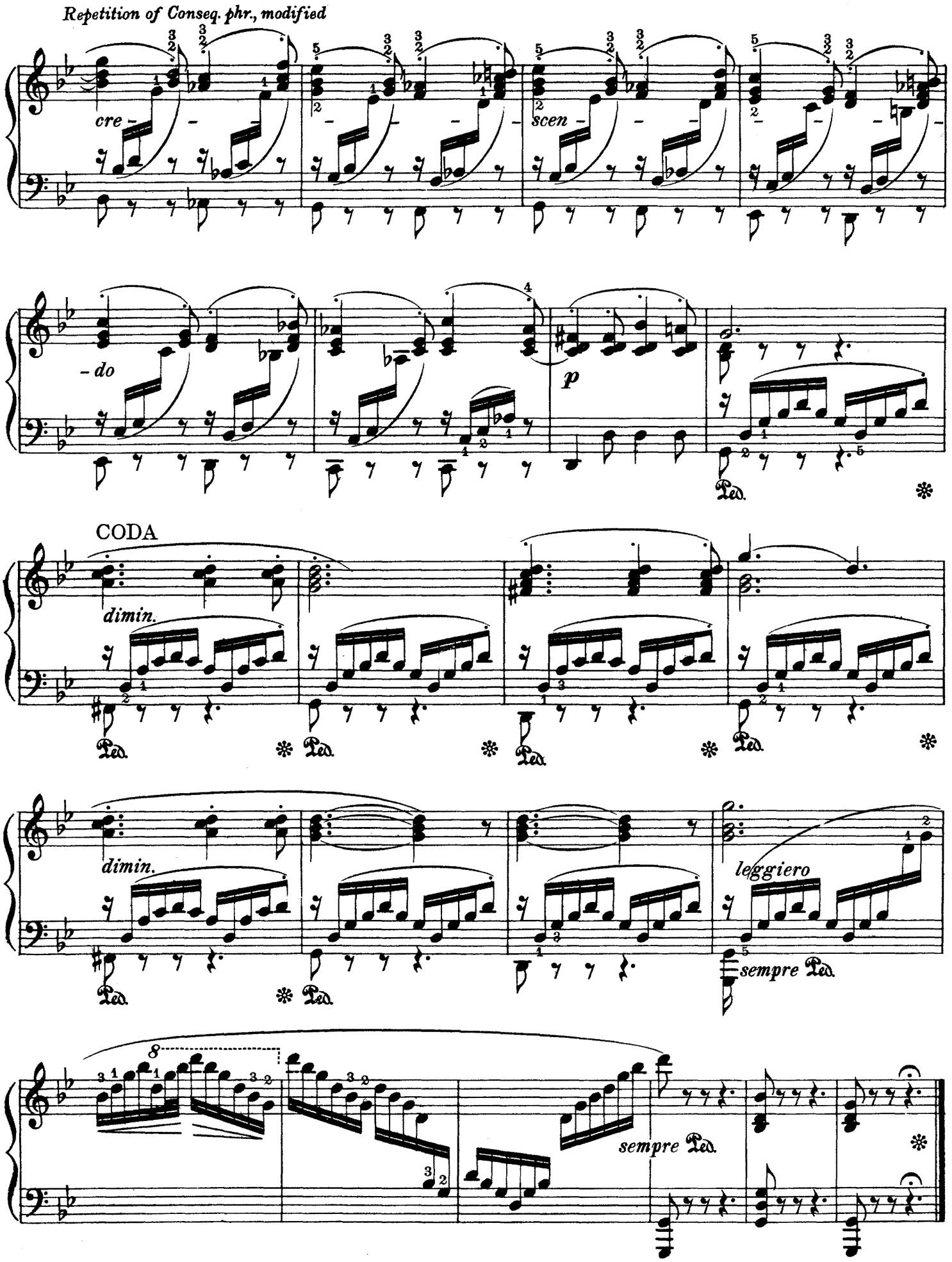
Repetition of Conseq. phr., modified
cre - scen - do
p
CODA
dimin.
dimin.
leggiero
sempre Ped.
sempre Ped.

No. 22 *1)*

Adagio (♪ = 120 - 112)

PART I, *Period, regular*
Antecedent phrase

Three-Part Song-form, with Coda. 2)

p *mf cantabile* *3)*

Conseq. phrase

cresc. *simile 5)* *sf* *dim.* *p*

PART II, *Period*
Antecedent phrase
cresc.

pp *sf* *con forza* *f* *sf* *sf*

dim. *Consequent phrase* *fsf* *dim.*

Op. 53, No. 4

1) Date uncertain; probably 1839-40. Commonly known as "Soul Sorrow." — *2)* See Preface, 2 — *3)* The principal melody, above, should be made prominent — *4)* These *f*'s may be omitted — *5)* See Song No. 1, note 3)

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PART III, *Period*
Antecedent phrase

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

f *sf*

Consequent phrase

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

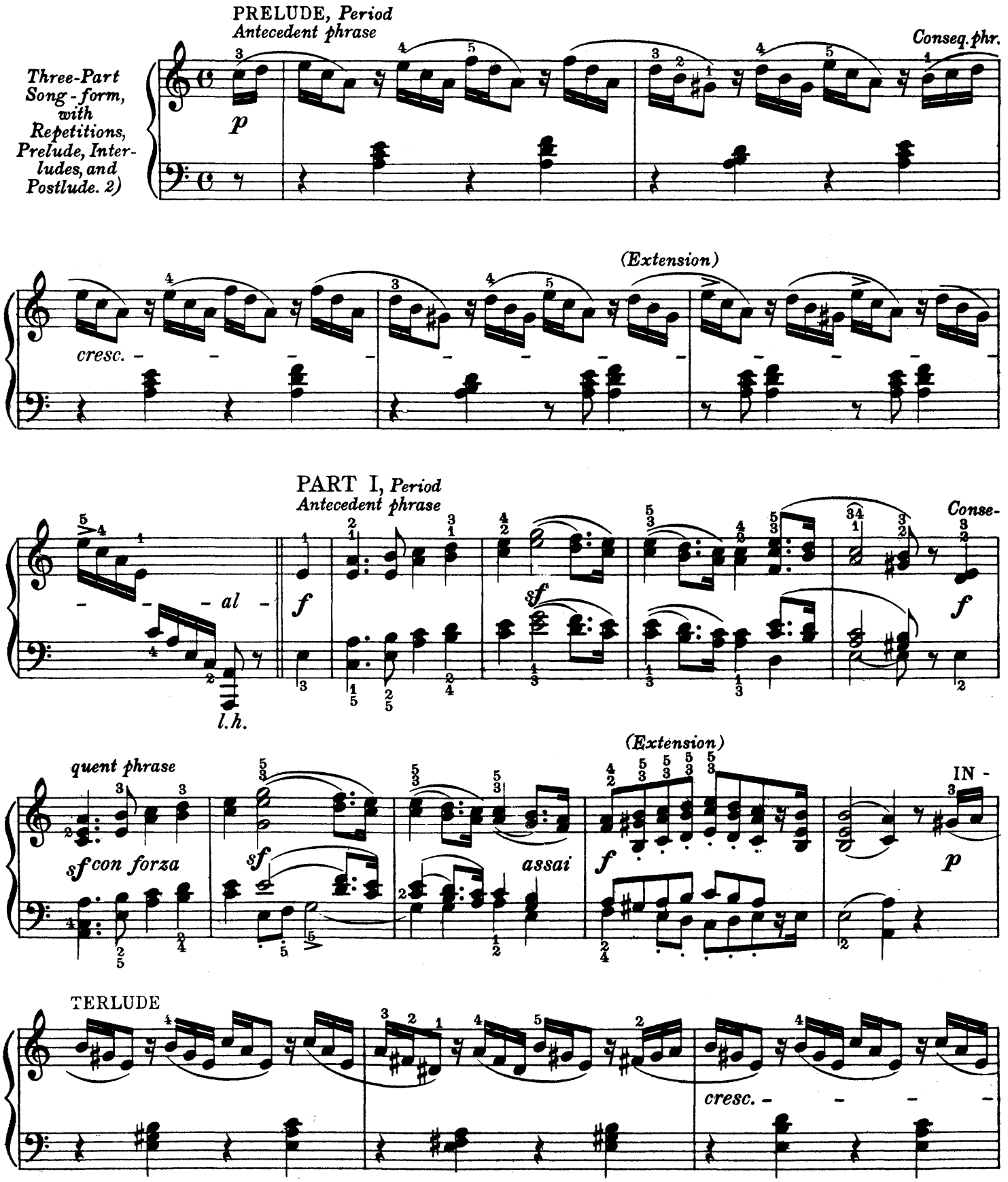
CODA

p *dim.* *pp* *cresc.* *sf* *con forza* *f*

dim. *morendo* *pp* *tranquillo*

No. 23 1)

Allegro con fuoco (♩ = 138)



Op. 53, No. 5

1) Composed in 1841. Commonly known as the "Volkslied" (Folk song) —— 2) See Preface, 2 ——

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PART II, *Group of phrases*

Phrase 1

- - - al - -

f

sf *sempre con forza*

Phr. 2

Phrase 3

f

sf

PART III, *Period, extended*

Antecedent phrase

f

sf

Consequent phrase

sf

sf *sf*

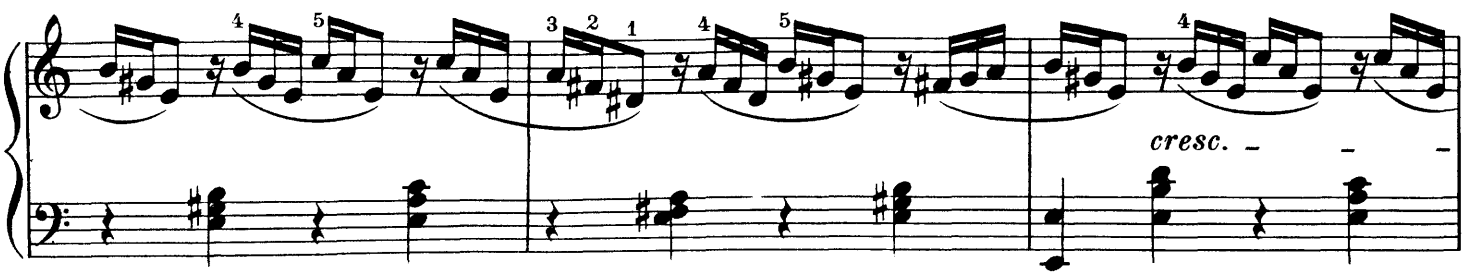
f

Extension

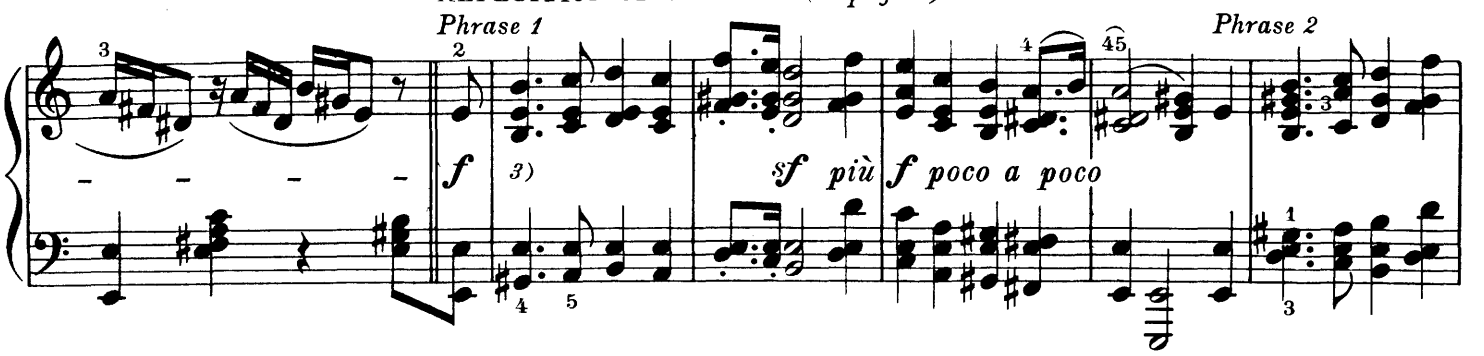
f

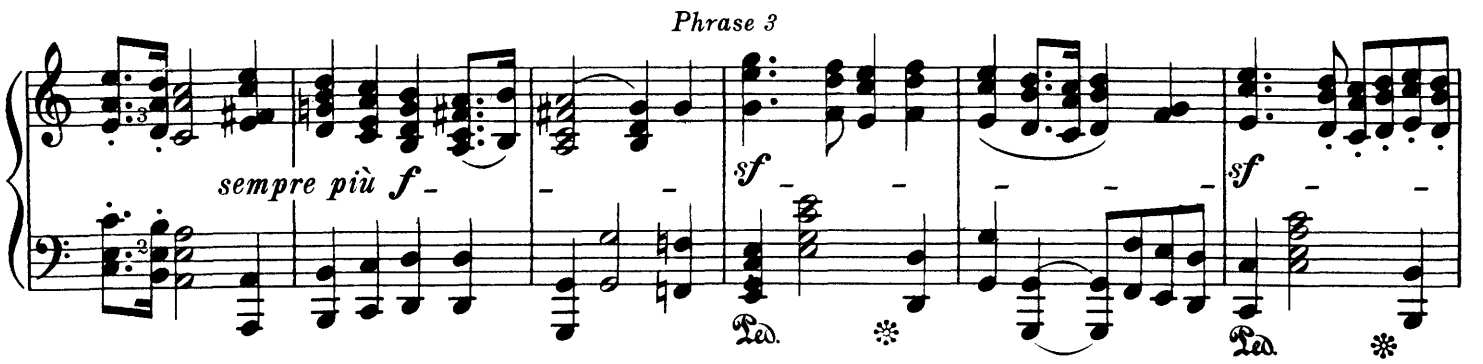
INTERLUDE

sf *p*

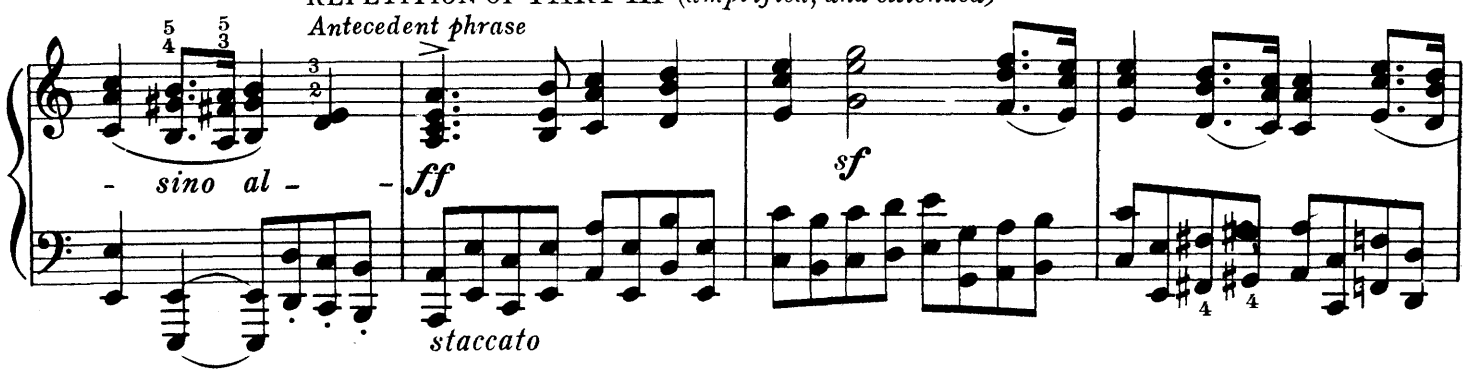


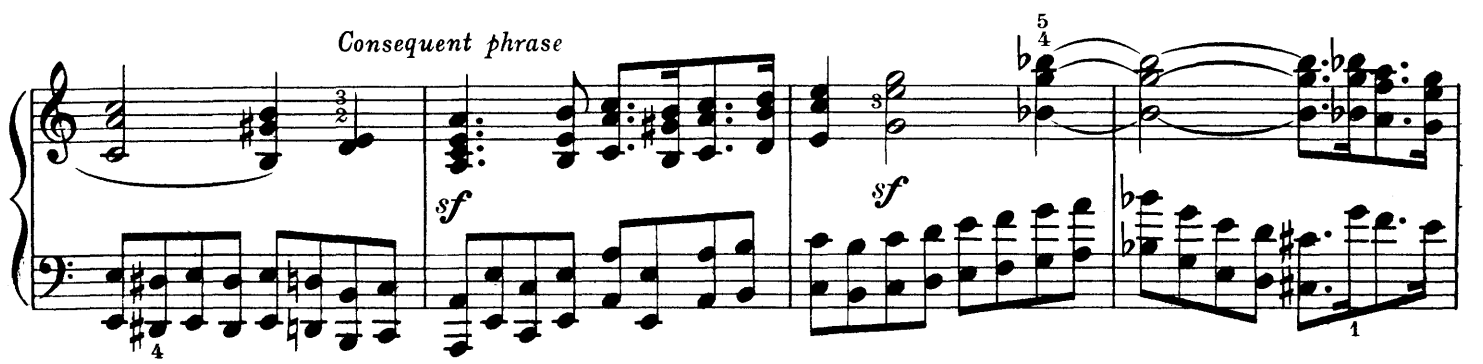
REPETITION OF PART II *(amplified)*





REPETITION OF PART III *(amplified, and extended)*





3) A very gradual *crescendo* through this Part.

Extension. 5)

mf

poco a poco

cresc.

ritenuto

f cresc.

ff

POSTLUDE

a tempo

sf

f

dimin.

dimin.

ritard.

p

Ped.

*

*) These two lower basstones might be omitted.

5) It will be observed that these extensions become more and more elaborate.

No. 24 [1]

Molto allegro, vivace (♩.=104)

INTRODUCTION

PART I, *Double-period, regular.*

First Antecedent phrase

Five-Part Song-form, with Coda. 2)

sempre legato

First Consequent phrase

Second Antecedent phrase

Second Consequent phrase

Op. 53, No. 6.

1) Composed in 1841. Commonly known as "The Flight".

2) See Preface, 2.

3) The accompaniment must sound thus; perfectly smooth and even, throughout:

4) See Song No. 6, note *4)*.

5) *fp* means an *abrupt* change from loud to soft.

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PART II, *Double-period*

First Antecedent phrase

First Consequent phrase

Second Antecedent phrase (enlarged)

cre - scen - do

Second Consequent phrase (contracted)

PART III, *Double-period, regular*

First Antecedent phrase

First Consequent phrase

Second Antecedent phrase

Second Conseq. phrase

PART IV, *(transposed recurrence of Part II)*

1st Ant. phr.

1st Conseq. phr.

2nd Ant. phr.

2nd Conseq. phr.

PART V, *(repetition of Part III)*

1st Ant. phr.

sf *ff* *semp.* *f*

sf *sf* *fp*

1st Conseq. phr.

2nd Ant. phr.

sf *sf* *sf*

2nd Conseq. phr.

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

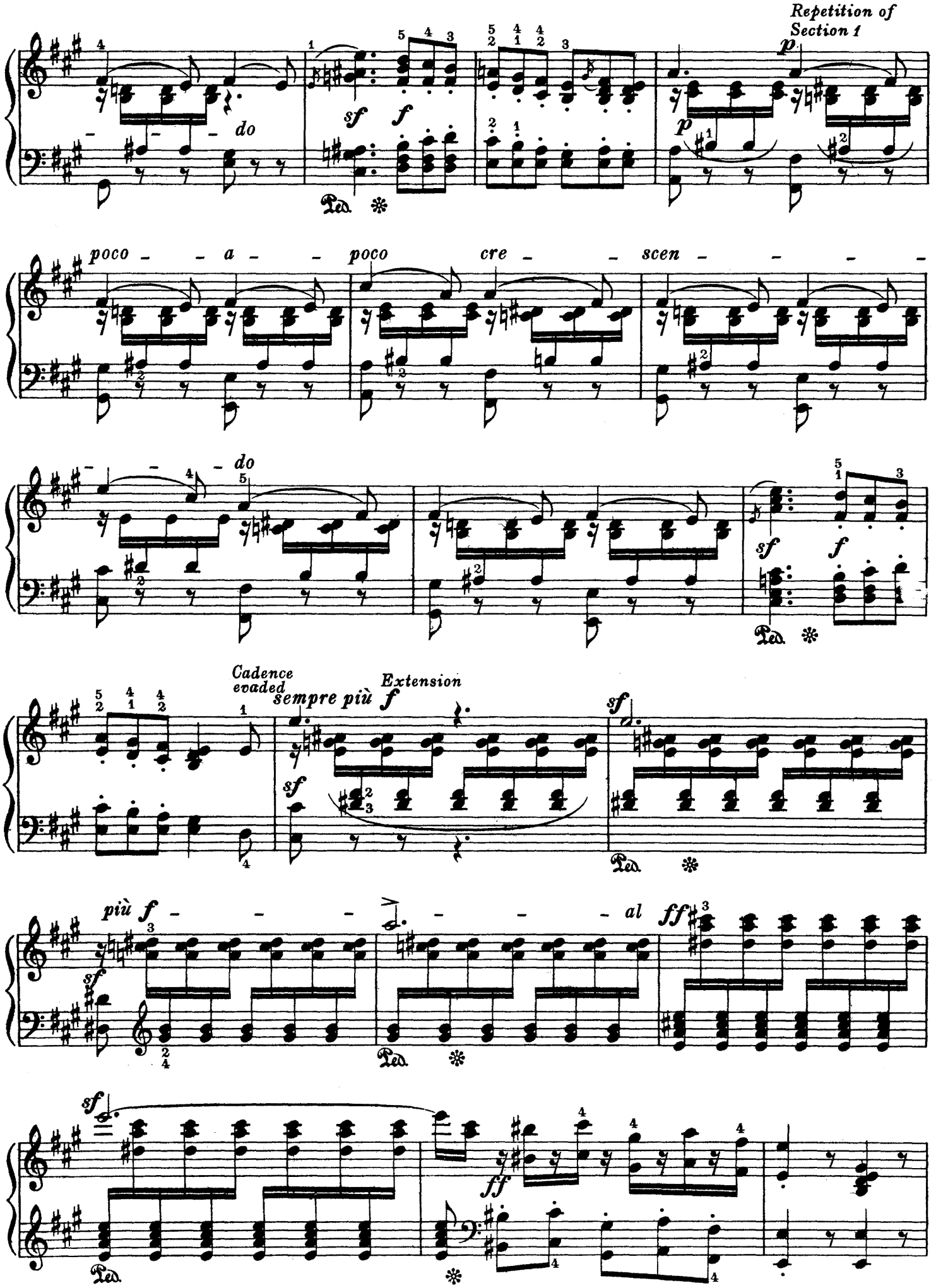
CODA

Section 1

cre - scen -

Ped. ✻

6) The pedal may be used, but with extreme caution. See Song No. 1, note *5)*.


Repetition of Section 1
do
poco a poco cre scen do
Cadence evaded
sempre più
Extension
più
al

Section 2

dimin. *poco a poco* *al*

p *sempre dimin.*

pp leggiero

poco ritar-

cresc.

dimin.

- dando *dimin.*

f

7) Compare note *3*).

SONGS WITHOUT WORDS

BOOK V

(First published in April, 1844)

No. 25 [1]

Andante espressivo (♩ = 63)

FELIX MENDELSSOHN, Op. 62

PART I, *Double-period, extended*

First Antecedent phrase

First Conseq. phrase

Three-Part Song-form, with Coda. 2)

Second Antecedent phrase

Second Conseq. phrase

Rep. of 2nd Conseq. phrase.

PART II, *Phrase-group*

Phrase 1

Phrase 2 (Sequence)

Op. 62, No. 1.

1) Composed in 1844. Commonly known as the "May Breeze".—

2) See Preface, 2.—

3) See Song No. 6, note *4)*.—

4) This figure of the accompaniment is *everywhere* (with rare exceptions, distinctly marked) to be played as here shown,— the first three 16ths with the left, the last 16th with the right hand; the pedal will ensure the necessary smoothness.—

5) See Song No. 1, note *3)*.—

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Extension

sempre *cresc.* *cre - scen -*

Phrase 3

sf *- do - al -* *f* *dimin.*

Phrase 4 (Sequence)

Re-transition

p *dimin.* *r.h.* *r.h.*

PART III, *Phrase-group*

Phrase 1 (Antecedent)

Phrase 2 (Conseq.)

pp *r.h.* *sf* *cresc.*

Phrase 3 (Additional Consequent,) enlarged

cresc. *r.h.* *r.h.*

Ped. ✻

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f *sf* *p*

Ped. ✻

Cadence evaded *Rep. of Phrase 3*

cresc. *f*

Ped. ✻

CODA

sf *dimin.* *p*

Ped. ✻

r.h. *cresc.* *dim.* *l.h.* *dim.* *p* *r.h.*

r.h.

Ped. ✻

No. 26 [1]

Allegro con fuoco (♩. = 112)

PART I, *Double-period, extended*

First Antecedent phrase

INTRODUCTION

Three-Part Song-form, with Coda. [2]

cresc.

sf *ff*

First Consequent phrase

p *cresc.*

simile [3]

Second Antecedent phrase

ff

Second Conseq. phr.

p

Extension (Group-formation)

cresc. *f*

Cadence evaded

f

PART II, *Double-period*

First Antecedent phr.

p

First Conseq. phrase

cresc.

Op. 62, № 2.

1) Composed at Leipsic, in 1843. Commonly known as "The Departure".—

2) See Preface, 2.— 3) See Song No. 1, note 3).—

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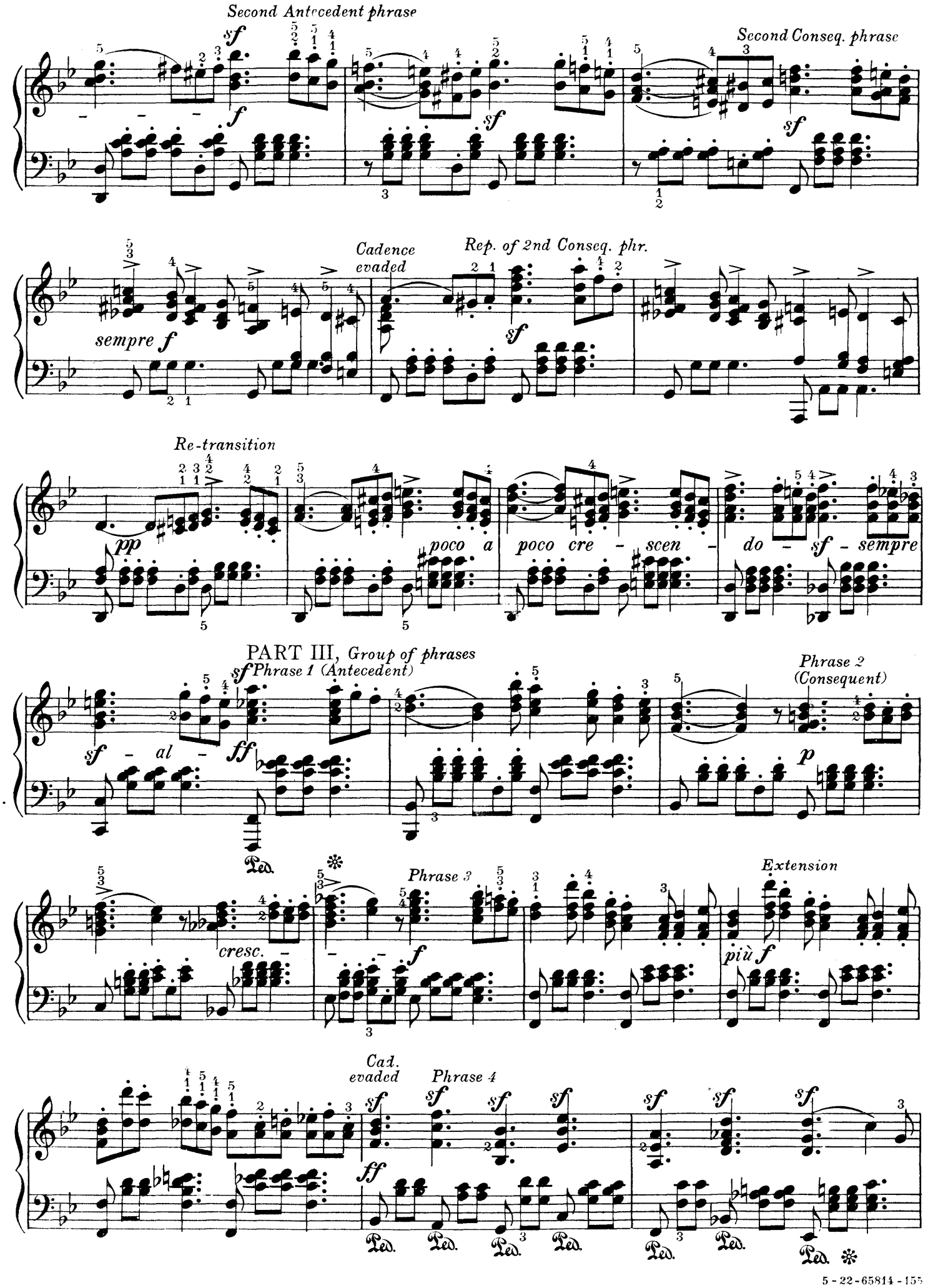
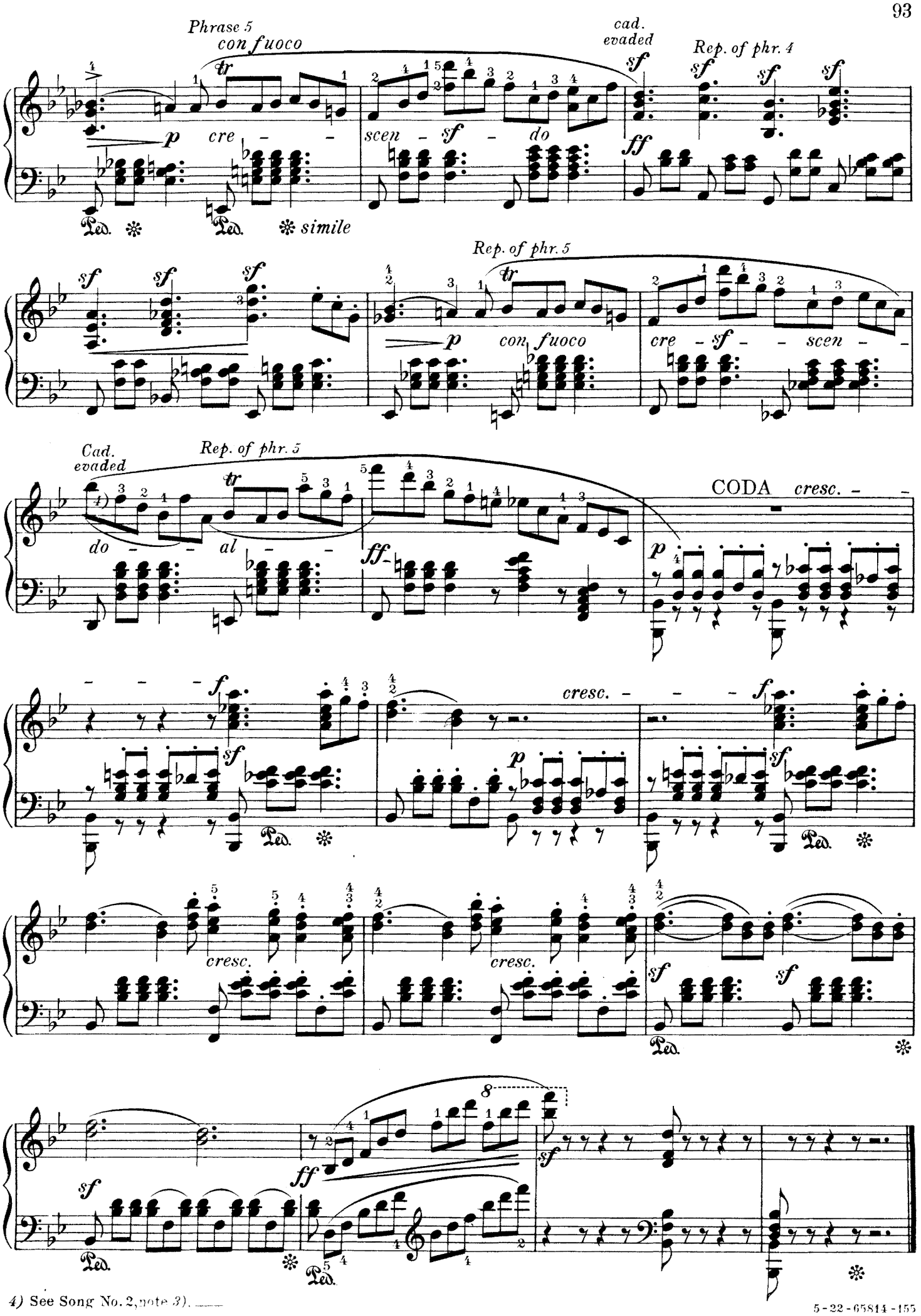

Second Antecedent phrase
Second Conseq. phrase
sempre f
Cadence evaded
Rep. of 2nd Conseq. phr.
Re-transition
pp
poco a poco cre - scen - do - sf - sempre
PART III, Group of phrases
Phrase 1 (Antecedent)
sf - al - ff
Phrase 2 (Consequent)
p
cresc.
Phrase 3
f
Extension
più f
Cad. evaded
Phrase 4
sf
ff



4) See Song No. 2, note 3).

No. 27 *1)*

Andante maestoso (♪ = 76)

INTRODUCTION, *Period*

Three-Part Song-Form, with Introduction. 2)

PART I, *Period, regular*
Antecedent phrase

tranquillo e legato

Consequent phrase

REPETITION OF PART I

PART II, *Period*
Antecedent phr.

Consequent phrase

cresc. poco *cresc.* - - - *al* -

Op. 62, No. 3

1) Composed in 1843. Commonly known as the "Funeral March."

2) See Preface, 2. — *3)* See Song No. 2, note *3)*.

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Re-transition

PART III, *Period, extended*
Antecedent phrase

con forza

con Pedale 5)

Consequent phrase

sempre dimin.

Cadence evaded

Extension

r. h.

CODETTA

Pedale - - - - - - sempre Ped.

4) This *C* may be omitted.
5) The Pedal is indispensable here, but must be cautiously employed. See Song No. 1, note 3).

No. 28 1)

Allegro con anima (♩. = 96)

Three-Part Song-Form, with Prelude and Postlude.2)

PRELUDE

mf *cresc.* *f*

PART I, *Period, regular*
Antecedent phrase

Mit vieler Innigkeit vorzutragen 3)

mf *p*

Consequent phrase

cresc. *sf* *f*

PART II, *Period*
Antecedent phrase

p *cresc.* *dim.*

Consequent phrase (Sequence)

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

Op. 62, No. 4

1) Composed in 1843. Commonly known as the "Morning Song."

2) See Preface, 2.

3) "To be played with much warmth of expression."

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PART III, *Period, extended*

Antecedent phrase

mf *cresc.* *f* *p*

Consequent phrase

sf *p*

Cadence evaded *Rep. of Conseq. phr.*

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

Extension

f *espress.* *l. h.* *dimin.* *p*

Cadence

mf POSTLUDE *cresc.* *sf* *f* *p*

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No. 29 1)

Andante con moto (♩. = 54)

PART I,
Antecedent

INTRODUCTION

Three-Part Song-Form, with Repetitions, Introduction and Coda. 2)

sempre pp il basso

sempre Ped. 4)

Period, regular phrase

Consequent phrase

sempre Ped.

(Interlude)

dim.

REPETITION OF PART I

Op. 62, No. 5

1) Date of composition uncertain; Probably 1842 - 3. Called the "Third Venetian Gondola Song."

2) See Preface, 2. — *3)* See Song No. 6, note *4)*. — *4)* See Song No. 3, note *3)*. —

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PART II, *Period*
Antecedent phrase

p

Consequent phrase

cre - - - - scen - - - - do - - - - - -

(Interlude)

ff

ff

Ped.

PART III, *Phrase*

pp

Ped.

REPETITION OF PART II *(modified Accpt.)*

pp

cre - - - - -

5) See Song No. 2, note *3)*.

scen - - - - - - do - - al -

sf sf sf sf ff sf ff

Ped.

REP. OF PART III *(similarly modified)*

p dim.

Ped. Ped.

CODA

Section 1

pp tranquillo

sempre con Ped.

Section 2 (like Introduction)

p dimin. pp

Ped. sempre

sempre pp dimin.

f p

sempre Ped.

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No. 30 *1)*

Allegretto grazioso (♩ = 84)

PART I, *Double-Period*
First Antecedent phrase

Three-Part Song-Form, with Coda. 2)

First

Consequent phrase

Se-

Ped. simile 4)

cond Antecedent phrase

Second Conseq. phr. (contracted)

dimin.

PART II. *Double-Period, extended*
First Antecedent phrase

First Consequent phrase

cresc.

Se-

1) Composed in 1842. Commonly known as the "Spring Song."—
2) See Preface, 2.— *3)* See Song No. 6, note *4)*.— *4)* See Song No. 1, note *3)*.

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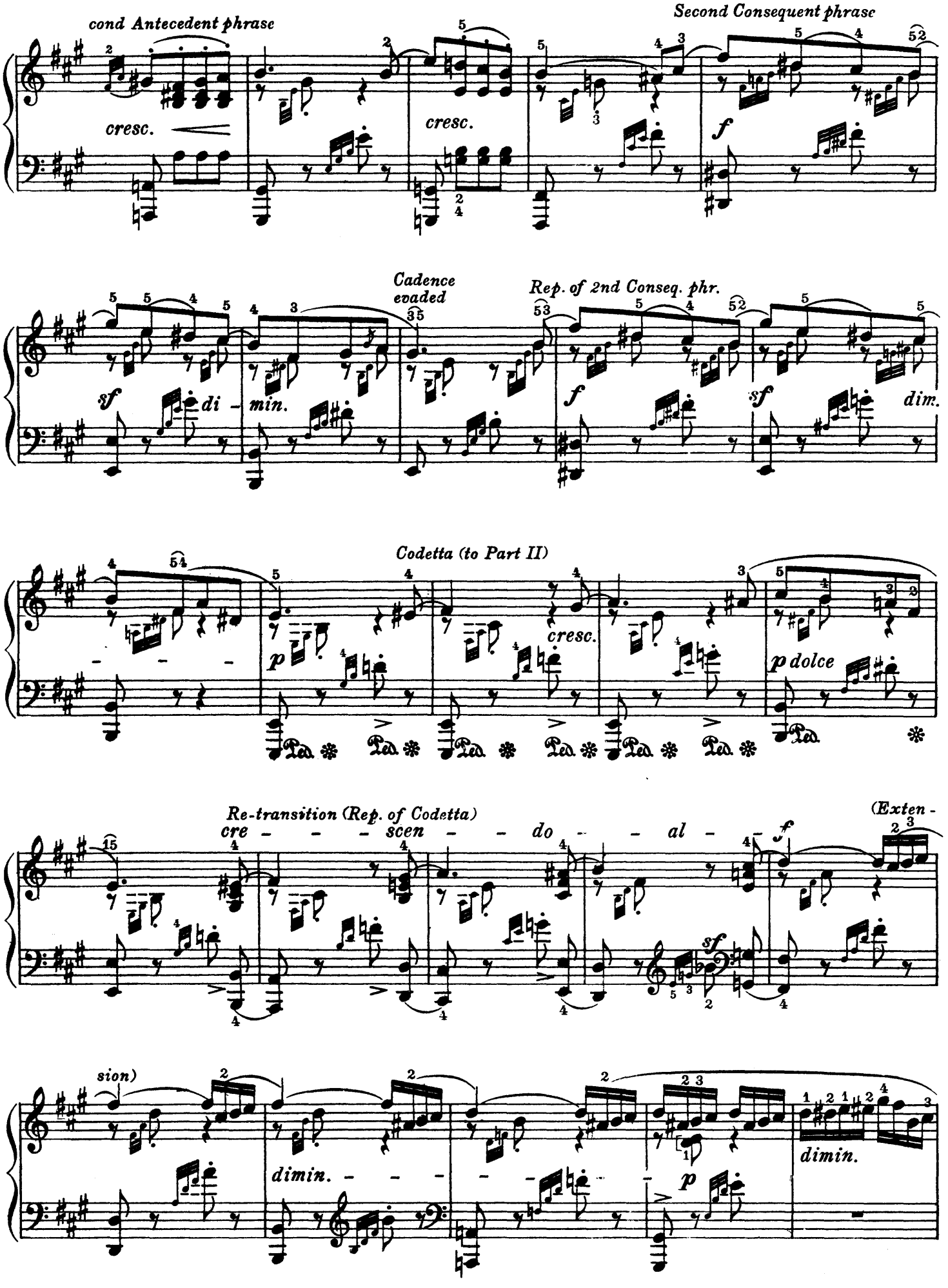
cond Antecedent phrase
Second Consequent phrase
cresc.
cresc.
f
Cadence evaded
Rep. of 2nd Conseq. phr.
sf
di - min.
f
sf
dim.
Codetta (to Part II)
p
cresc.
p dolce
Re-transition (Rep. of Codetta)
cre - - - scen - - do - - al - - f
(Exten - sion)
sf
dimin.
p
dimin.

PART III, *Double-Period, extended*

First Antecedent phrase

First

grazioso

pp

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Consequent phrase

Sc -

Ped. sempre simile

cond Antecedent phrase

(Extension)

cre - - - - - scen - - - - - do -

Second Consequent phr.

- - al - -

f *sf* *dim.*

Rep. of 2nd Conseq. phr.

Cadence evaded

f *dimin.*

Codetta (to PartIII)

p *cresc.* *p dolce*

Rep. of Codetta

cresc. *p dolce*

CODA

Section 1

grazioso *dimin.*

Section 2

pp

Section 3

leggiero

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SONGS WITHOUT WORDS

BOOK VI

(First published in October, 1845)

No 31 [1]

Andante (♩ = 58)

FELIX MENDELSSOHN, Op 67

PART I, *Double-period, extended*

First Antecedent phrase

Three-Part Song-form 2)

First Consequent phrase

Second Antecedent phrase

Second Conseq. phrase

Cadence evaded

Extension

PART II, *Phrase group*

Phrase 1

Op. 67, № 1.

1) Composed at Leipsic, in 1843. Commonly known as "Meditation." — 2) See Preface, 2. — 3) See Song No 6, note 4) 4) See Song No 1, note 3) —

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Phrase 2 (Sequence)

cresc.

sf *p*

Phrase 3 (double length)

sf *forte*

più f *espress.* *dimin.*

Phrase 4 (Re-transition)

cresc.

sf *-al* *ff*

PART III, *Phrase group*

Phrase 1 (Antecedent)

sf *p*

5) These bell-like tones should all be gently emphasized, and sustained.

Phrase 2 (Consequent)

cresc.

Phrase 3 (modified Sequence)

sf *più cresc.* *f*

dimin. *Extension*

sf *pp*

sempre pp

Codetta

dimin. *pp*

sempre

Ped.

No 32[1]

Allegro leggiero (♩.= 96)

Three-Part Song-form, with Introduction, and Coda.2)

INTRODUCTION

p *cresc*

PART I, *Double-period, extended*
First Antecedent phrase

dimin *p* 3)

First Consequent phrase

Second Antecedent phrase

cresc.

dent phrase

Second Consequent phrase

Extension

cresc

f *p*

sf *(Interlude)*

p

Op. 67, No 2.

1) Composed in 1845. Commonly known as "Lost Illusions." — *2*) See Preface, 2 — *3*) See Song No 6, note 4) —

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PART II, *Group of Periods*

Period 1

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

(Conseq. phr.) *Period 2*

f *sf* *p* *cresc.*

(Conseq. phr.)

f

Period 3 *(Conseq. phr.)*

sf *più f* *f* *sf* *sf*

PART III, *Double-period, extended*

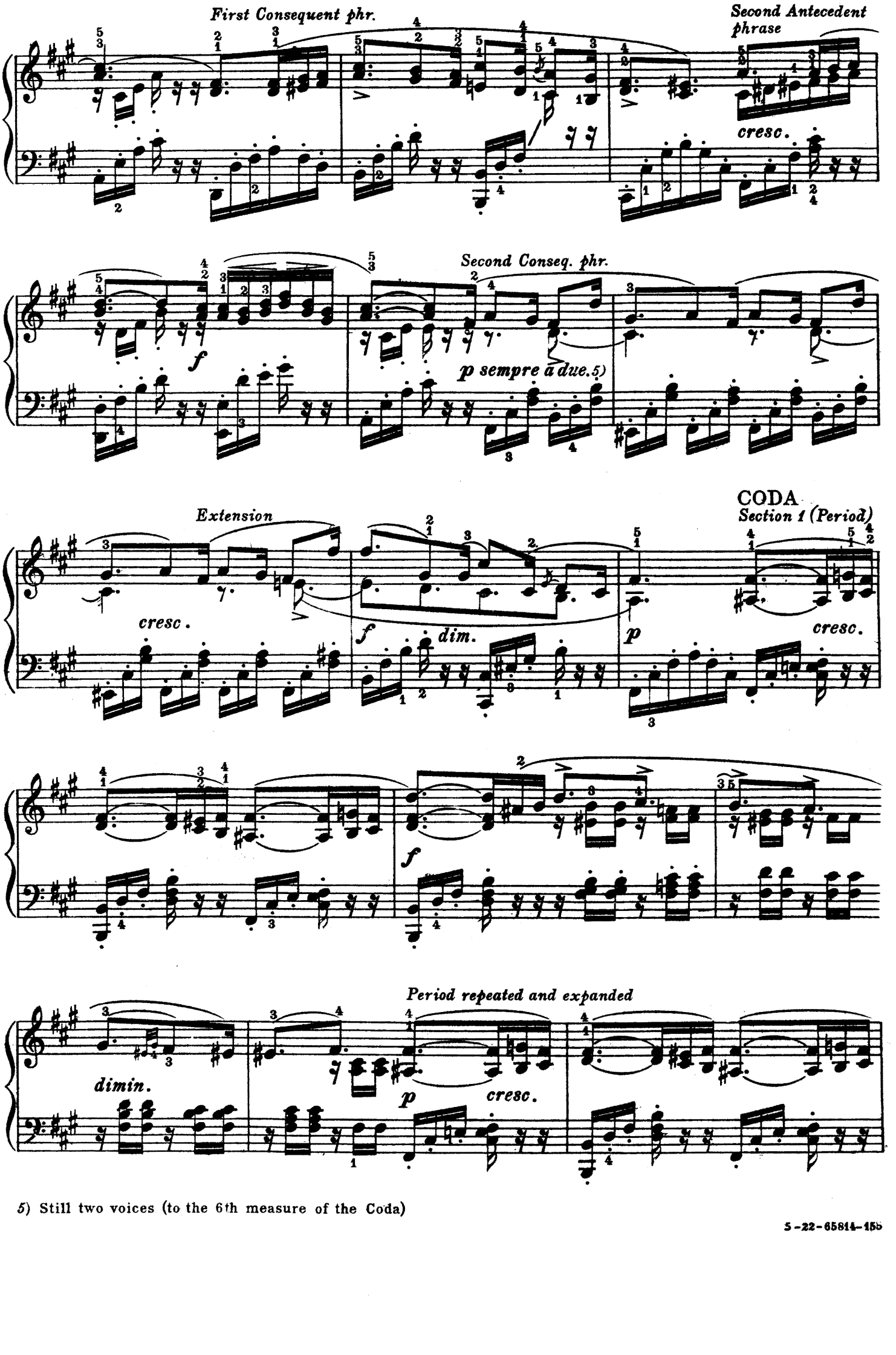
First Antecedent phrase

sf *dim.* *espress.* *p*

a due 4)

Ped. Ped. Ped.

4) *"a due"* denotes "two voices" (duet)



5) Still two voices (to the 6th measure of the Coda)

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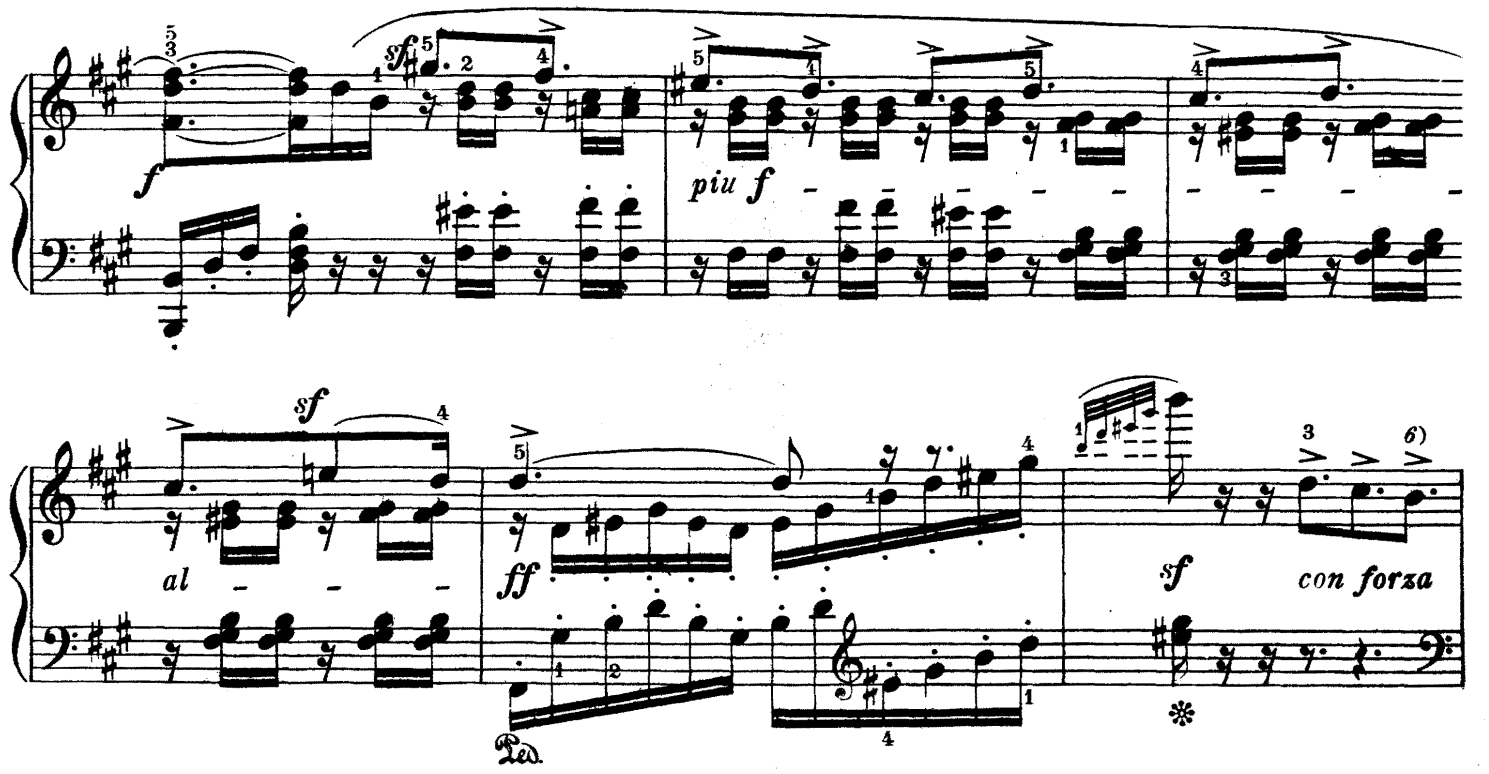

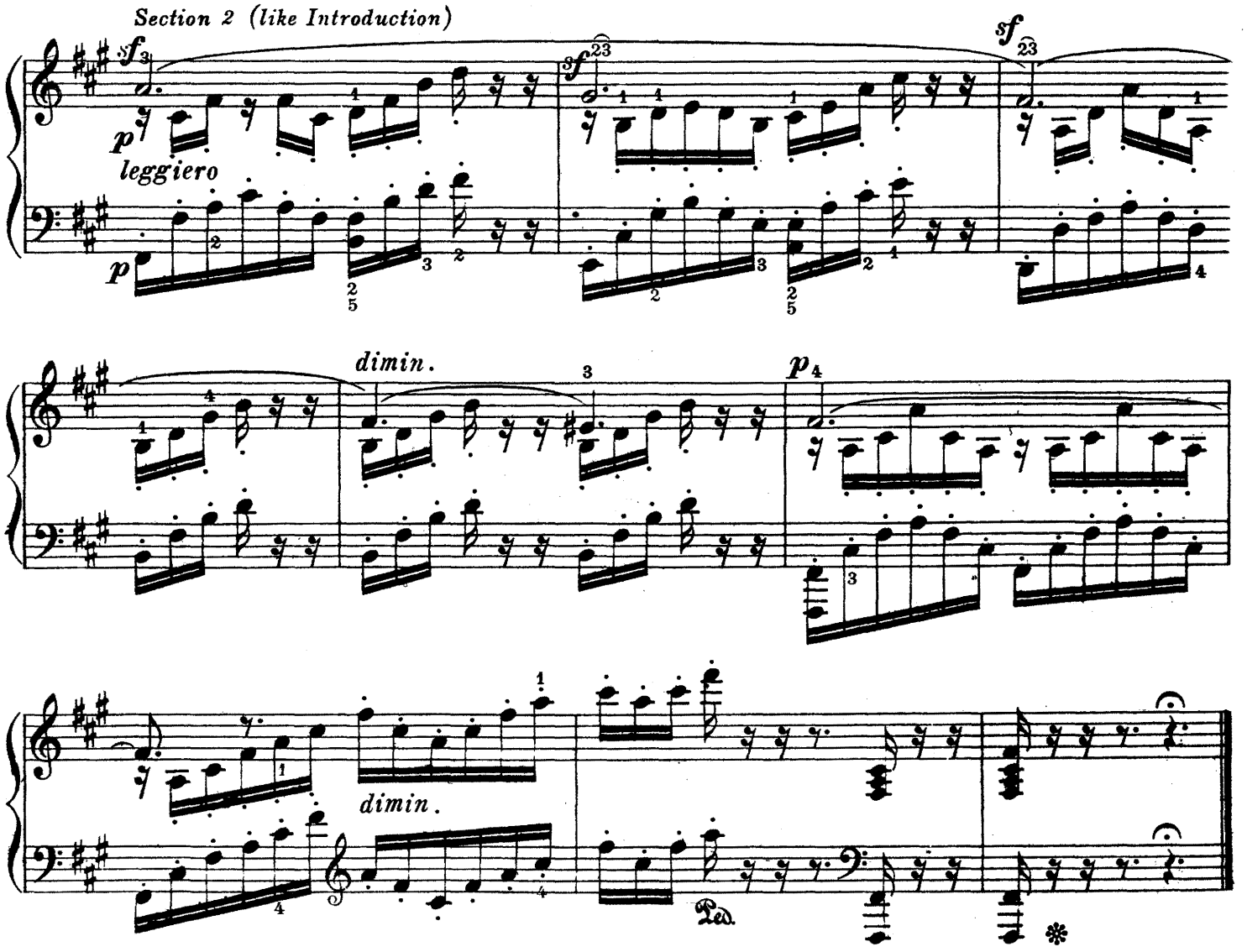

6) The "expansion" of the Period extends (in the principal melody) without interruption through 6 measures of the 2nd Section of the Coda

No 33 1)

Andante tranquillo (♩ = 60)

PART I, *Phrase-group.*

Phrase 1

Phrase 2

Three-Part Song-form, with Codetta.2)

Phrase 3

cresc.

PART II, *Phrase-group.*

Phrase 1

cresc.

Phrase 2

Phrase 3 (Re-transition)

dim.

dolce

Op. 67, No. 3.

1) Composed at Leipsic, in 1845. Known as the "Pilgrim's Song". — *2)* See Preface, 2. — *3)* See Song No 2, note 3) — *4)* See Song No 1, note 3).

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(Extension)

Phrase 1

dim. *pp* *tranquillo*

Phrase 2

cresc. *sf* *f*

Phrase 3 (reproduction of phr. 2)

p *cresc.* *sf cresc.*

Phrase 4

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

ritard *dim.* *Codetta* *a tempo* *5)* *p*

sf *p* *p ritard*

5) **Compare** Song No 16, note 4)

No 34 [1]

Presto (♩.= 104)

INTRODUCTION

PART I, *Period, regular*

Antecedent phrase

Five-Part Song-form, with Coda. [2]

p *sf* *cresc.*

Conse-

quent phrase

PART II, *Period extended*

Antecedent phrase

sf *p*

Consequent phrase

sf *cresc.*

p

Op. 67, No 4.

1) Composed in 1843. Called the "Spinning Song." — *2)* See Preface, 2. — *3)* The principal melody, above, should be prominent, everywhere — *4)* The pedal may be used: but sparingly, and with great caution.

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(Extension)

cresc.

Codetta (to Part II)

Re-transition

PART III, *Phrase group*

Phrase 1 (Antecedent)

Phr. 2

(Consequent)

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Phrase 3 (additional Conseq.)

f *f* *cresc.* *ff*

PART IV, (*transposition of Part II*)

Antecedent phr.

p *sf* *p* *sf* *p*

Conseq. phr.

sf cresc. *p*

cresc. *f*

Codetta (to Part IV)

p *sf* *p*

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Re-transition

f

Ped. ✻ Ped. ✻

pp

p

dimin.

PART V, *(Rep. of Part III)*

Phrase 1

Phrase 2

cresc.

sf

cresc.

sf

Ped. ✻ Ped. ✻

Phrase 3

f *cresc.* *ff* *p*

Rep. of phr 3

f *cresc.* *ff*

CODA

Section 1 *Phrase, repeated*

p

cresc. *(Rep.)* *f* *p*

cresc.

Section 2

f *p* *dimin.*

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Section 3

No 35 *1)*

Moderato (♩ = 66)

PRELUDE

Three-Part Song-form, with Prelude, and Postlude. 2)

PART I, *Period, regular*

Antecedent phrase

Consequent phrase

PART II, *Period, extended*

Antecedent phrase

Consequent phrase

Op. 67, No 5

1) Composed at Berlin in 1844. Commonly known as the "Shepherd's Complaint" — *2)* See Preface, 2 —

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f *dim.* (Extension)

PART III, *Period, extended*
Antecedent phrase

ritard. *a tempo* *pp* *mf* *cresc.*

Consequent phrase

sf *cresc.* *f*

sf *dim.* *p* (Extension) *cresc.*

ritard. *a tempo* *fsf* *dim.* *p*

POSTLUDE

dim.

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No 36 [1]

Allegretto non troppo (♪ = 138)

PART I, *Double period, extended*
First Antecedent phr.

INTRODUCTION

Three-Part Song-form with Coda. 2)

leggiero

First Consequent phr.

sempre simili con Pedale 4)

Second Antecedent phrase

Second Conseq. phrase

Extension (Group formation)

cresc.

f

PART II, *Phrase-group*
Phrase 1 (Antecedent)

dimin.

p

Phrase 2 (Sequence)

cresc.

cresc.

Op. 67, No. 6.

1) Date of composition uncertain, probably 1843–4. Commonly known as the "Serenade," also called the "Cradle Song". — *2)* See Preface, 2. — *3)* See Song No 6, note 4). — *4)* See Song No 1, note 3). — *5)* See Song No 2, note 3).

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Phrase 3 (Consequent, double length)

f *dimin.*

Phrase 4 (reprod. of phr. 3)

cresc. *sf* *f* *sf*

Extension

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

sf *più forte* *Re-transition*

f *sf* *p* *dimin.*

PART III, *Double-period, extended*

First Antecedent phr. *First Conseq. phr.*

pp

Second Antecedent phr. *(Extens.)*

cresc. *cresc.*

Second Conseq. phr.

(Partial

f *dim.* *cresc.*

rep. of 2nd Ant. phr.)

(Rep. of 2nd Conseq. phr.)

f *cresc.*

(Extension)

sf *sf* *piu forte* *dimi* – *nuen* – *do*

CODA

Section 1

p

Section 2

p

(Extension)

p

SONGS WITHOUT WORDS

BOOK VII

(First published in February 1851)

No. 37 *1)*

Andante espressivo (♩ = 88)

FELIX MENDELSSOHN, Op. 85

PART I, *Double-period, regular*
First Antecedent phrase

Three-Part Song-form with Coda.2)

mf

First Consequent phrase

p

cresc.

l. h.

Second Antecedent phrase

mf

Second Consequent phrase

p

Op. 85, No. 1

1) Date of composition uncertain. Commonly known as the "Rêverie." — *2)* See Preface, 2 — *3)* See Song No. 1, note 3) — *4)* See Song No. 6, note 4) — *5)* See Song No. 2, note 3) —

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PART II, *Period*
Antecedent phrase

sf

cresc.

Conseq. phrase

cresc.

f

dimin.

Re-transition

p

PART III, *Period, extended*
Antecedent phrase

pp

cresc.

f

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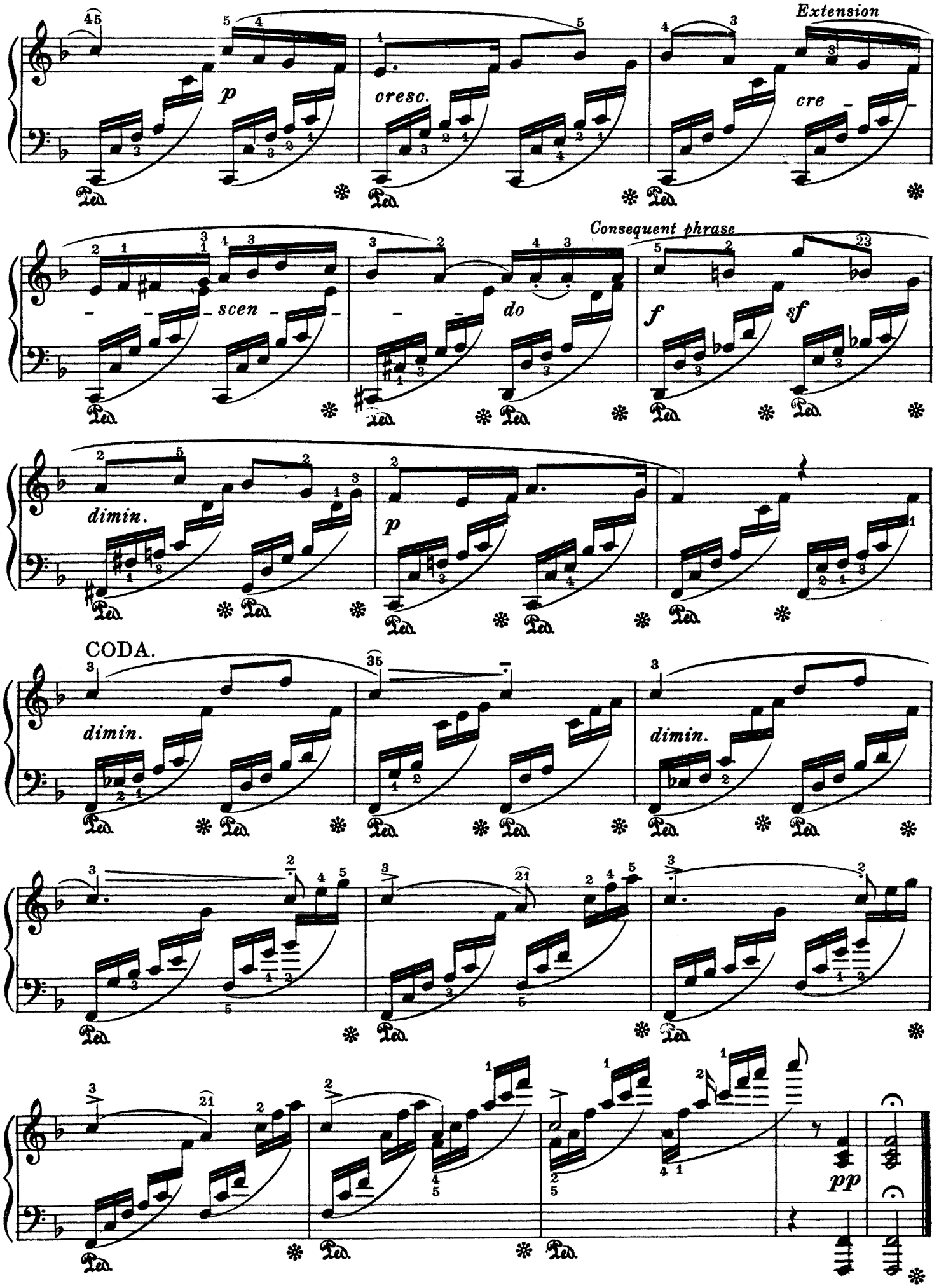
Extension
p
cresc.
cre
scen
do
Consequent phrase
f
sf
dimin.
p
CODA.
dimin.
dimin.
pp

No. 38 *1)*

Allegro agitato (♩ = 112)

PART I, *Period, extended*

Antecedent phrase

Three-Part Song-form.2)

Consequent phrase

Extension

PART II, *Period, extended*

Antecedent phrase

Consequent phrase

Cadence evaded

Rep. of Consequent phrase

PART III,

Antecedent

Period, extended phrase

Consequent phrase

Op. 85 No. 2

1) Composed in 1834. Commonly known as "The Farewell!" — *2)* See Preface, 2 — *3)* See Song No. 1, note 4) — *4)* See Song No. 2, note 3) — *5)* Compare Song No. 10, note 4) —

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Sequential

scen - - - do

sempre cresc.

Rep. of Conseq. phrase

cresc.

Cadence evaded

Rep. of preceding phrase

(Extension)

rit.

dimin.

No. 39 *1)*

Presto (♩ = 100)

PART I, *Double-period, extended*

First Antecedent phrase

Three-Part Song-form with Coda. 2)

r.h.

First Consequent phrase

Op. 85, No. 3

1) Date uncertain. Commonly known as "Delirium." — *2)* See Preface, 2 — *3)* See Song No. 6, note 4) —

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Second Antecedent phrase

r.h.

Second Consequent phrase

cresc.

sf

sf

Cadence evaded

Additional Consequent phrase

con fuoco

sf

sf

(Extension)

cresc.

sf

f

Codetta (to Part I)

p

PART II, *Phrase group.*

Phrase I (Antecedent)

sf

sf

cresc.

f

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(Extension)

cresc.

Phrase 2 (Consequent)

Phrase 3

Ped.

(Extension)

più f

Phrase 4 (R - transition)

PART III, *Period, extended*

Antecedent phrase

Rep. of Antecedent phrase

Consequent phrase

cresc.

Cadence evaded

(Additional Conseq. phrase)

(Extension)

cresc.

ritard.

CODA

Section 1

ff a tempo

ff

Ped.

Section 2

ff

Ped.

sempre ff

No. 40 *1)*

Andante sostenuto (♩= 58)

INTRODUCTION

PART I, *Period, extended*
Antecedent phrase

Three Part Song-form. 2)

p

Ped. *3)*

Ped.

4)

Ped.

Ped.

5)

Ped.

Ped.

Ped.

sf

Ped.

Ped.

Ped.

Consequent phrase

con pedale, simile

Ped.

sf

Op. 85, No. 4

1) Composed in 1845. Commonly known as the "Elegy." — *2)* See Preface, 2 — *3)* See Song No. 1, note 3) — *4)* See Song No. 6, note 4) — *5)* See Song No. 2, note 3) —

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PART II,
Antecedent

Extension

Period phrase

cresc.

Consequent phrase

cresc.

f

più f

PART III, *Phrase-group.*
Phrase 1. (Antecedent)

p 6)

sf

6) These three 8ths are Re-transition.

Phrase 2 (Consequent)

cresc.

cresc.

Phrase 3

f

dim.

l.h.

p

Ped. * Ped. * Ped. *

Phrase 4 (Rep. of phr. 3)

cresc.

dim.

l. h.

p

Ped. * Ped. *

Codetta

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. *

No. 41 *1)*

Allegretto (♩= 100)

Three - Part Song - form, with Prelude, and Postlude. 2)

PRELUDE

PART I, *Period, regular*

Antecedent phrase

Consequent phrase

PART II, *Period*

Antecedent phrase

Consequent phrase

Op. 85, No. 5

1) Composed in 1845. Commonly known as "The Return". — *2)* See Preface, 2 —

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Extension (Re-

PART III, *Phrase group*

Phrase 1 (Antecedent)

transition)

cresc.

Phrase 2 (Consequent)

Phrase 3 (Additional

Conseq. phr.)

POSTLUDE

No. 42 *1)*

Allegretto con moto (♪ = 104)

PART I, *Double-period*

First Antecedent phrase — *sempre cantabile*

Three-Part Song-form, with Coda. 2)

p sempre staccato — *3)*

First Consequent phrase — *Second*

Antecedent phrase — *Second Consequent phr.*

cresc. — *sf*

PART II, *Double-period, extended*

First Antecedent phrase

leggiero — *p* — *p*

First Conseq. phr.

Op. 85, No. 6

1) Composed in 1841. Commonly known as the "Voyager's Song". — *2)* See Preface, 2. — *3)* The principal melody (above) must predominate, distinctly; but with *gentle*, melodious emphasis. The entire accompaniment is crisp staccato, excepting occasional legato tones in the bass, which must be somewhat accentuated. — *4)* See Song No. 2, note 3).

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Second Antecedent phr.

cresc.

Second Conseq. phrase (extended)

sf

f

dim.

Partial rep. of Consq. phr.

p

f

sf

PART III.
Phrase-group

dim.

pp

Phrase 1

Phrase 2

cresc.

p

cresc.

Phrase 3
cresc.
sf
leggiero
p
cresc.
Phrase 4 (Rep. of phrase 3, extended)
sf
5)
f
sf
Extension
p
cre - scen - do
f
p
Ped.
CODA
Section 1
dimin.
l.h.
Rep. of Sec. 1
cresc.
p
l.h.
Section 2 (Extension)
dimin.
Ped.
pp
staccato
l.h.

5) Here there is an *Elision*; ee *Lessons in Music Form*, p. 46. ——

SONGS WITHOUT WORDS

BOOK VIII

(First published in June, 1868)

No. 43 *1)*

Andante, un poco agitato (♩= 60)

FELIX MENDELSSOHN, Op. 102

PART I, *Double-period, extended*
First Antecedent phrase

Three-Part Song-form, with Coda. 2)

cresc.

First

staccato

Consequent phrase

Second Antecedent phrase

sempre simile 4)

sempre staccato

Second Consequent phrase

(Extension)

Cadence evaded

Extension

PART II, *Period, extended*
Antecedent phrase

Op. 102, No. 1

1) Composed at London, June 1st, 1842 —— *2)* See Preface, 2 —— *3)* See Song No. 6, note 4) —— *4)* See Song No. 1, note 3) ——

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Consequent phrase *Extension*

p *cresc.* *f*

PART III, *Period, extended*
Antecedent phrase *Consequent phrase*

cresc. *sf* *f*

Cadence evaded *Extension* CO- *Sec-*

p *sf* *sf* *p*

DA *5)*
tion 1 (derived from Part II)

5) The length and contents of this Coda strongly suggest the Five-Part Song-form. It is practically a reproduction of the Second and Third Parts (as in Song No. 14), modified by transposition, and other changes. The second Section is, however, so brief a reminiscence of Part III, that the term Coda is more accurate ——

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cresc.

p

f

dimin.

Section 2 (derived from Part III)

p

Ped. *dimin.*

6)

sempre Pedale

6) Compare Song No. 33, note 5); and Song No. 16, note 4) ——

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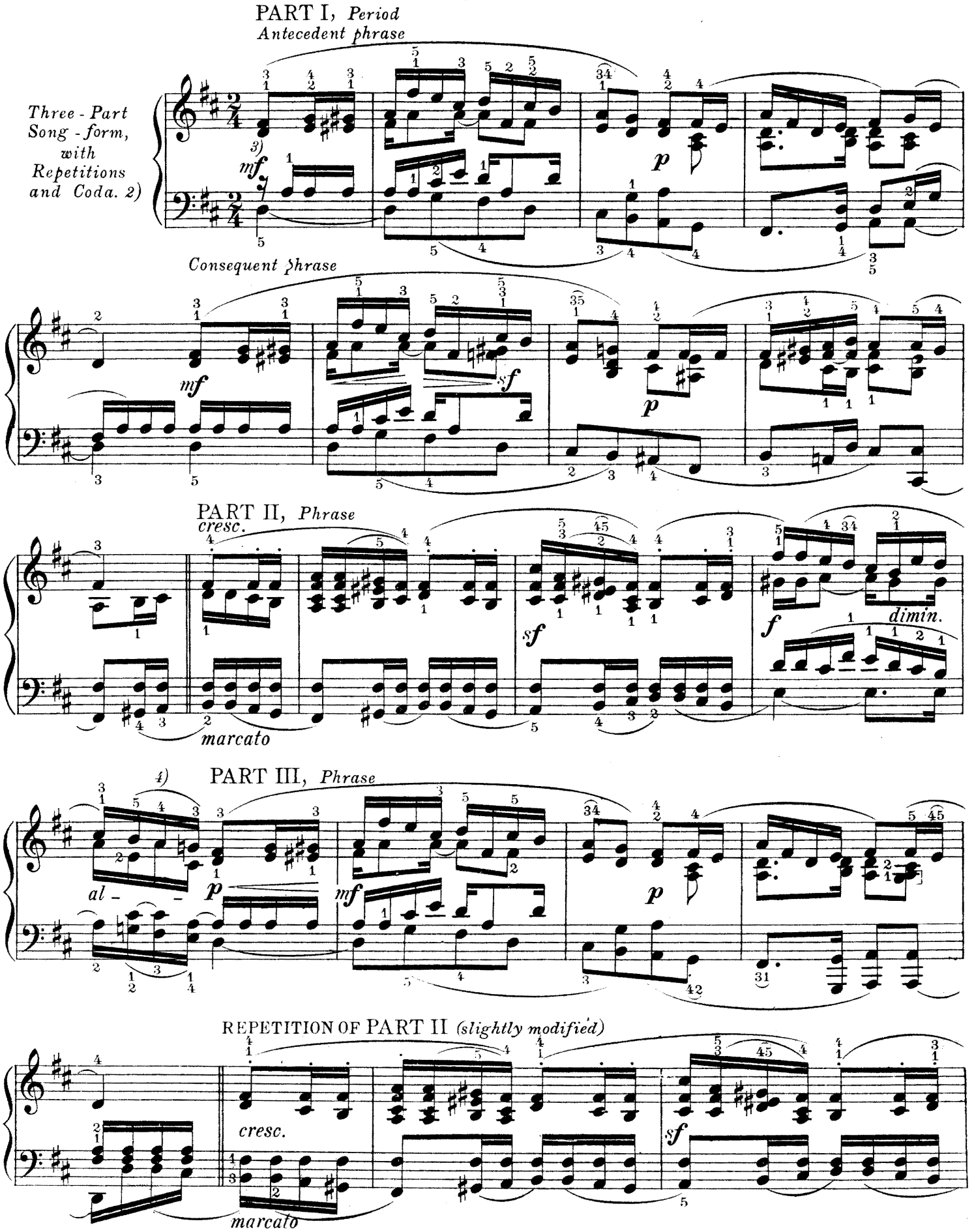
No. 44 1)

Adagio (♪ = 69)



Op. 102, No. 2

1) Composed May 11, 1845. —— 2) See Preface, 2 —— 3) The principal melody, above, must everywhere predominate.
4) These three 16ths are Re-transition ——

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REP. OF PART III

f *dimin.* *p cresc.* *mf*

CODA

p *cresc.* *marcato*

f *dimin.*

No. 45 *1)*

Presto, (♩. = 132)

PART I, *Period, regular*

Antecedent phrase *Consequent phrase*

Three-Part Song-form, with Coda.2)

p

PART II, *Double-period*

First Antecedent phrase

Op. 102, No. 3

1) Composed at Leipsic, Dec. 12th, 1845 ——— *2)* See Preface, 2 ———

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First Consequent phrase

Second Antecedent phrase

cresc.

Se-

cond Conseq. phr.

Extension (Re-tran-

sition)

dimin.

PART III, *Period*

Antecedent phrase

sempre staccato

Consequent phrase

Cadence evaded

sempre stacc.

CODA

Section 1 (Extension of Conseq. phr.) *Section 2*

sf

dimin. poco a poco

Sec-

tion 3

p

dimin.

pp

r. h.

l. h.

No. 46 *1)*

Un poco agitato, ma andante (♩ = 69)

Three-Part Song-form, with Introduction, and Coda. 2)

INTRODUCTION

p

Ped. ✻ Ped. ✻ *simile 3)*

PART I, *Period, regular*

Antecedent phrase

sf *4)*

Consequent phrase

sf *dim.*

Interlude

p

REP. OF PART I

sf

sf

Op. 102, No. 4

1) Date uncertain; probably 1845 ——— *2)* See Preface, 2 ——— *3)* See Song No. 1, note 3) ——— *4)* See Song No. 6, note 4)

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PART II, *Double-period*

First Antecedent phr.

dim. *p* *cresc.*

First Conseq. phr. *Second Antecedent*

cresc. *f*

phrase *Second Consequent phrase*

Extension (Re-transition)

ff *diminuendo*

PART III, *Phrase-group*

Phrase 1 (Antecedent) *Phrase 2 (Consequent)*

p *sf*

Phrase 3

cresc.

f

più f

(Extension)

Phrase 4

dimin.

p

CODA

poco cresc.

p

sempre dim.

sf

sf

sf

pp

Ped. Ped.

No. 47 *1)*

Allegro vivace (♩ = 112)

PART I, *Double-period*

First Antecedent phrase

First Conseq. phr.

Three-Part Song-form with Codetta.2)

mf *3)*

Second Antecedent phrase

Second Conseq. phr.

Extension.

PART II, *Phrase-group*

Phrase 1

Phrase 2 (Rep. of phr. 1)

Phrase 3 (Sequence)

Op. 102, No. 5

1) Composed at Leipsic, Dec. 12th, 1845 ——— *2)* See Preface, 2 ——— *3)* See Song No. 6, note 4)

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Phrase 4

p

Phrase 5

cresc.

(Re-transition)

f

dimin.

PART III, Phrase-

Phrase 1 (Antece-

group
deni)

Phrase 2 (Consequent)

Phrase 3 (Rep. of phr. 2)

Phrase 4

cresc.

Phrase 5

f

dimin.

Phrase 6

Cadence evaded. Phrase 7

(Extension)

CODETTA

cresc.

4) Here there is an Elision. Compare Song No. 11, note 5)

No. 48 *1)*

Andante (♩ = 92)

PART I, *Period, regular*

Antecedent phrase

Consequent phrase

Three-Part Song-form, with Repetitions and Coda.2)

cresc.

PART II, *Phrase, extended*

dim.

Op. 102, No. 6

1) Composed at London, July 5th, 1842 ——— *2)* See Preface, 2.

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Extension (Re-transition)

PART III, *Phrase*

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

REP. OF PART II

p *cresc.*

f *dimin.* *cresc.*

REP. OF PART III

f *p*

CODA

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

Ped.

No. 49 [1]

BOAT SONG

(Posthumous)

FELIX MENDELSSOHN

Introduction

Allegretto non troppo

Three-Part Song-form, with Coda. 2)

PART I, *Double-period, regular*

First Antecedent phrase

dimin.

First

Consequ. phrase

Second Antecedent phrase

sempre col Ped.

Second Consequ. phrase

PART II, *Group of phrases*

Phrase 1 (Antecedent)

Phrase 2 (Consequent)

1) Published in the "Neue Zeitschrift für Musik," in January, 1842; published singly in January, 1851. To be played with gentle but earnest expression; the melody prominent, and the lowermost bassnotes somewhat accentuated. The pedal is necessary, throughout, but must be carefully used.

2) See Preface, 2

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Phrase 3 (Re-transition)

cresc. *f* *ff* *p*

Ped.

PART III, *Period*

Antecedent phrase

Consequent phrase

dimin. *pp*

Ped. Ped.

CODA

Section 1

sf *p*

sf *p* *sf* *Section 2 (like Introductin)*

dimin. *pp*

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