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MENDELSSOHN

SONGS WITHOUT WORDS

(Lieder ohne Worte)

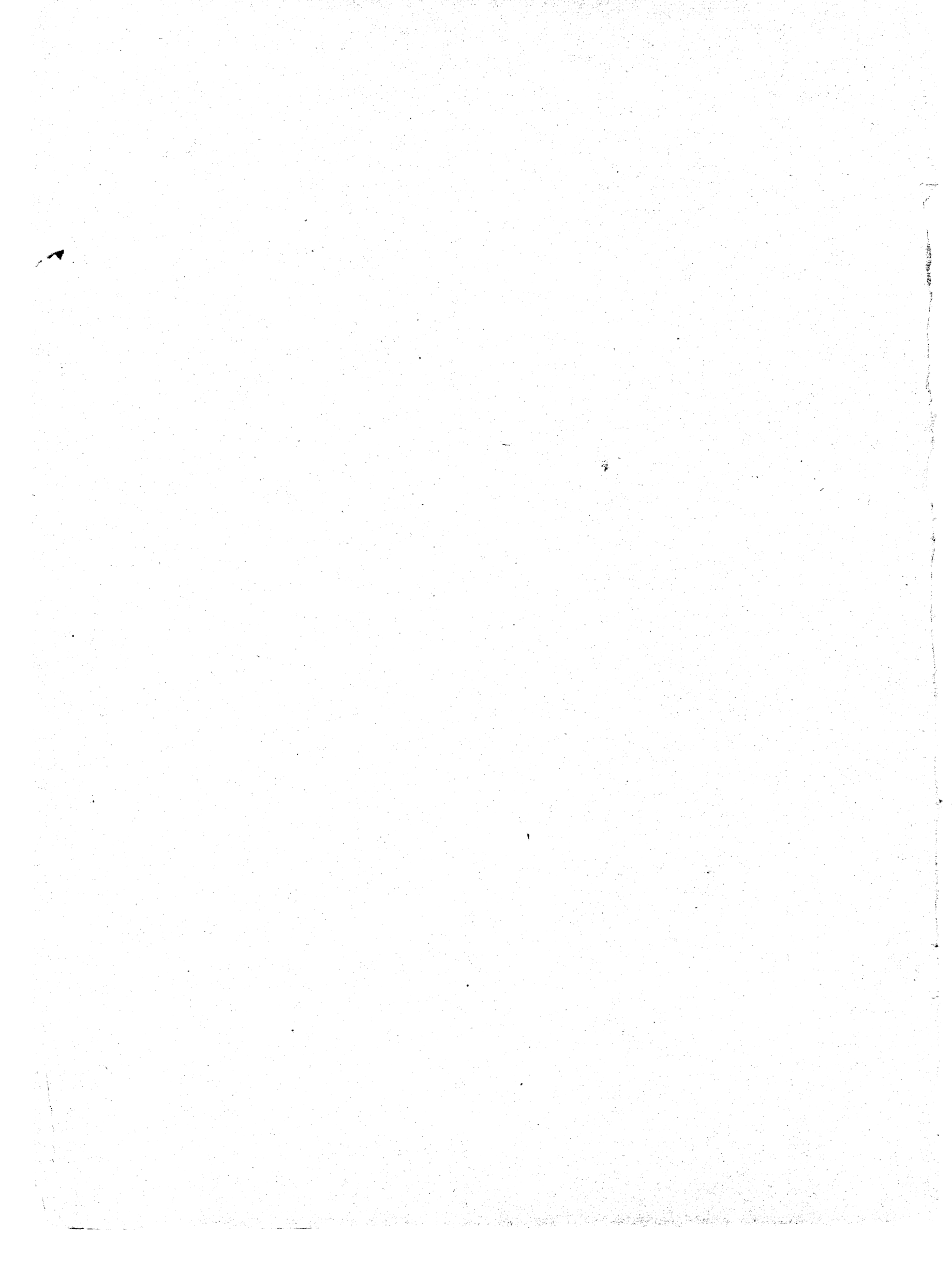
ANALYTIC EDITION

(Goetschius)

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DITSON EDITION

Felix Mendelssohn

SONGS
WITHOUT WORDS
(Lieder ohne Worte)

AN ANALYTIC EDITION
BY
PERCY GOETSCHUIS, Mus. Doc.
WITH AN INTRODUCTION BY
DANIEL GREGORY MASON

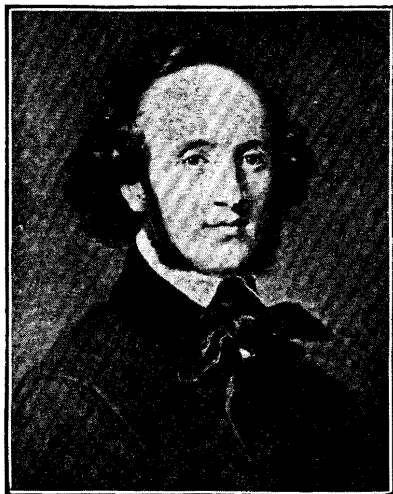
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INTRODUCTION



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 ingratiate 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, thrived 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 *animalcule* 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).

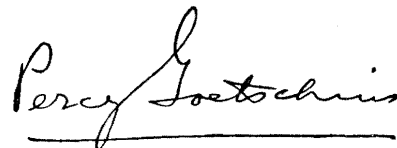
EVADED CADENCE. Some unexpected form of harmony which defeats the cadence, and renders extension necessary (and possible). (*Lessons in Music Form*, p. 38.)

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

BOOK VII, Op. 85

No. 14 of the Posthumous Publications

(First published in February, 1851)

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SONGS WITHOUT WORDS

BOOK I

(First published in March, 1834)

No. 1¹⁾

Andante con moto (♩ = 76)

FELIX MENDELSSOHN, Op. 19

Edited by Percy Goetschius

PART I, *Period extended*
Antecedent phrase

Three-Part Song-form. 2)

Introduction *cantabile*

Consequent phrase

Extension *f* *p*

Cadence, evaded *dimin. 5* Addi-

ditional cadence-member PART II, Antece-

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.



Period, extended
dent phrase

PART III, Period, extended
Antecedent phrase

phrase
p *cresc.*

Repetition (modified and extended)
cresc.

f *dim.*

Cadence, evaded *Additional cadence-member*

CODETTA
dimin.

pp

No. 2 ¹⁾

Andante espressivo (♩ = 144)

PART I, Double-period, extended. 2)

First Antecedent phrase

Three-Part
Song-form
with Coda. 2)

First Consequent phrase

Second Antecedent phrase

Second Consequent phrase

Extension (group-formation)

Op. 19, No. 2

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

PART II, Period, extended

Antecedent phrase

Musical notation for the Antecedent phrase of Part II. It consists of four measures. The treble clef has notes G4, A4, B4, C5. The bass clef has notes G3, A3, B3, C4. Fingerings are indicated as 5, 4, 5, 4, 5, 3. A dynamic marking of > is present in the final measure.

Consequent phrase (sequence)

Extension

Musical notation for the Consequent phrase and Extension of Part II. It consists of five measures. The treble clef has notes G4, A4, B4, C5. The bass clef has notes G3, A3, B3, C4. Fingerings are indicated as 5, 4, 5, 4, 5, 4, 4, 3. Dynamics include sf and f.

PART III, Double-period, extended

First Antecedent phrase

Musical notation for the First Antecedent phrase of Part III. It consists of four measures. The treble clef has notes G4, A4, B4, C5. The bass clef has notes G3, A3, B3, C4. Fingerings are indicated as 5, 2, 1, 2, 3, 1, 3, 2. A dynamic marking of *dimin.* is present.

First Consequent phrase

Musical notation for the First Consequent phrase of Part III. It consists of four measures. The treble clef has notes G4, A4, B4, C5. The bass clef has notes G3, A3, B3, C4. Fingerings are indicated as 5, 2, 5, 2, 3, 2, 4, 1. Dynamics include sf and p.

Second Antecedent phrase

Musical notation for the Second Antecedent phrase of Part III. It consists of four measures. The treble clef has notes G4, A4, B4, C5. The bass clef has notes G3, A3, B3, C4. Fingerings are indicated as 3, 2, 2, 3, 1, 4, 4. Dynamics include p, *cresc.*, and sf.

Second Consequent phrase

Cadence evaded

Exten -

Musical notation for the Second Consequent phrase, Cadence evaded, and Extension of Part III. It consists of five measures. The treble clef has notes G4, A4, B4, C5. The bass clef has notes G3, A3, B3, C4. Fingerings are indicated as 3, 2, 2, 4, 3, 4, 1, 5. Dynamics include p and mf.

tion (group-formation) Recurrence of 2nd Cons.

cresc. *dimin.*

phrase (Extension) *dimin.*

p

CODA (Section 1)

dimin.

(Section 2)

pp *p* *cresc.*

(Sequence) Expansion

sf *dimin.* *sf* *sf*

dimin. *al* *pp*

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)

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

PRELUDE

PART I, Group of phrases

Phrase 1

Phrase 2

(Extension)

Phrase 3

Phrase 4

Phrase 5

Phrase 6

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. 5-22-65814-155

- sion

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

Phrase 4

sf *cresc.* *sf* *sf*

ped. * *ped.* * *ped.* * *ped.* *

CODA Section 1

f *dimin.* *p*

staccato

ped. * *ped.* * *ped.* *

Section 2

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

f *sf*

ped. * *ped.* *

Section 3

f *cresc.* *ff*

ped. * *ped.* * *ped.* *

f

ped. * *ped.* *

ff

ped. * *ped.* *

4) See Song No. 2, note 3)

First system of musical notation. Treble clef with a key signature of three sharps (F#, C#, G#). The right hand plays a continuous eighth-note pattern with slurs. The left hand plays chords and single notes. Dynamics include *f* and *ff*. Fingerings are indicated with numbers 1-5. A *ped.* marking is present in the first measure, and a ** ped.* marking is in the second measure.

Second system of musical notation. Treble clef with a key signature of three sharps. The right hand continues the eighth-note pattern. The left hand features a triplet of eighth notes in the first measure, marked *sempre ped. 3)*. Dynamics include *dimin.* and *ff*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble clef with a key signature of three sharps. The right hand continues the eighth-note pattern. The left hand has a *dimin.* marking. Dynamics include *p*. A section marker *(Section 4)* is placed above the right hand. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble clef with a key signature of three sharps. The right hand continues the eighth-note pattern. The left hand has a *dimin.* marking. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble clef with a key signature of three sharps. The right hand continues the eighth-note pattern. The left hand has a *pp* marking. A section marker *(Section 5)* is placed above the right hand. Dynamics include *pp*. A *sempre ped.* marking is present in the first measure. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble clef with a key signature of three sharps. The right hand continues the eighth-note pattern. The left hand has a *p* marking. Dynamics include *p*. A *sempre ped.* marking is present in the first measure. Fingerings are indicated with numbers 1-5.

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 —

POSTLUDE
a tempo

pp

p

Ped.

No. 5 1)

Poco agitato (♩. = 76)

EXPOSITION

PRINCIPAL THEME, *Period, extended*
Antecedent phrase

Sonata-allegro
form, abbre-
viated. 2)

p

sf

Consequent phrase

p

sf

p

Exten-

Gradual dissolution and Transition (into next Theme)

p

cresc.

f

Op. 19, No. 5

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

dimin. *p* *sf*

(Transitional passage) SUBORDINATE THEME, Phrase

mf *cresc.* *p* *cantabile, marcato*

Repetition of phrase *pp* *cresc.*

Extension *f*

Codetta *sf* *dim.* *p*

Repetitions *p* *dim.* *pp* *Tea* *

DEVELOPMENT, group and chain-formations

Section 1

Section 2

Section 3

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

tranquillo

f *ff* *p*

5 4 5 2 5 4 5 2

2 5 1 2

pp

4 3 4 3 5 3 4 3 4 3 5 3

2 1 2 1 2 1 2 1 2 1 2 1

2 1 2 1 2 1 2 1

Re-transition

p

cantabile, marcato

4 3 3 3 3

45 *Leg.* 3 * 1 * *Leg.*

SUBORDINATE THEME, *Phrase*

tranquillamente dolce

3 5 3 1 3 4 1 4 3 2 1 4 3 2

1 1 3 1

Repe-

5 1 3 1 4 3 2 2 4 2

2 1 1 2 1

3 4

tition of Phrase

cresc. *legato*

4 3 5 4 5 3 3 1

5 1 2 1 2 1 1 3 4 3

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

Extension

cresc. *sf* *f* *legato*

1 2 4 1 2 5 4 5 2 4 2

sf *dimin.*

4 4 5 4 3 1 3 2

Codetta

p

5 4 4 3 4 2 4 2 5 2 1 1 1 1

Repetitions

p

4 3 4 4 3 1 3 1 3 3 5 1 3

dimin. *pp*

3 5 1 3 3 5 1 3 5 5 3 5

pp

Ped. *

5) See Song No. 2, note 3) —

No. 6 1)

Andante sostenuto (♩. = 58)

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

PRELUDE

p *f* *p*

Ped * Ped * Ped * Ped *

PART I, Period, extended

Antecedent phrase

p *cantabile*

l.h.

Consequent phrase

p *sf* *dim.* *Ex-*

PART II, Double period

First Antecedent phrase

p *tension*

First Consequent phrase

pp

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. —

Second Antecedent phrase

Second Consequent phrase

CODA

Section 1

Section 2 (Postlude)

SONGS WITHOUT WORDS

BOOK II

(First published in May, 1835)

No. 7 1)

Andante espressivo (♩ = 69)

FELIX MENDELSSOHN, Op. 30

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

PART I, *Period, irregular*
Antecedent phrase

Consequent phrase

(Enlargement)

PART II,
Antecedent

Op. 30, No. 1

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

Period phrase

Consequent phrase

(Extension and Re-transition)

PART III, Period, regular
Antecedent phrase

espress. Consequent phrase

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). —



PART III, Double-period
First Antecedent phrase

a tempo
p
dim.
Leg. *

First Consequent phrase Second Antecedent phrase
sf cresc. *f* *sf* *p* *cresc.*

Second Consequent phrase
sf *dim.* *p*

REPETITION OF PARTS II AND III *modified*

p *cresc.*

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

sf *sf* *ritard.* *dimin.*

PART III, REPETITION, *modified and extended*

a tempo
p
First Antecedent phrase
First Consequent
dim.
sf cresc.

1 2 3 4 5 1 2 3 4 5

phrase
Second Antecedent phrase
f
sf
p
ritard. e cresc.
al

3 1 2 1 3 2 1 2 4 3 5 3 2

Second Consequent phrase
(Expansion; end of 2nd Ant. phr.)
f
sf a tempo
crescendo
ff

4 5 4 3 1 3 4 5

Repetition of 2nd Con. phr.
CODA.
p
cresc.

5 3 1 4 5 3 1 4

molto cresc.
f
sf
con fuoco

3 1 5 4 5 4 3

sf

5 4 3 2 4 3 4 5 4

No. 9 1)

Adagio non troppo (♩ = 66)

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

PRELUDE

p *r. h.* *mf*

PART I, Antecedent

REPETITION OF PART I

PART II, Period, extended

p *sf* *mf* *sf*

cre - scen - do

PART III, Period

sf *p*

CODETTA

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

POSTLUDE

p *r. h.*

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.

No.10 1)

Agitato e con fuoco (♩ = 176)

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

INTRODUCTION

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

p

2 1 2 1

First Antecedent phrase

First Consequent phrase

Second

Antecedent phrase

Second Consequent phrase

Extension (group-formation)

cre- - - - - scen-

Codetta (to Part I) *con forza*

do - - - - - al - - - - -

ff

(Reproduction of codetta)

sf

dimin.

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).

PART II, Group-form

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*. —

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic, followed by a forte (*sf*) dynamic. Fingerings are indicated above the notes: 5, 4, 5, 4, 5 in the first measure, and 1, 2, 1, 3, 1 in the second measure. The system concludes with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The bass line features a rhythmic pattern of eighth notes with a *ped.* (pedal) marking and asterisks.

PART

Second system of musical notation. Treble clef. The system starts with a forte (*f*) dynamic and ends with a decrescendo (*dim.*) marking. Fingerings are indicated above the notes: 2, 1, 3, 4, 1, 2, 3, 1, 2, 3, 3, 1, 2, 3, 1, 2, 2, 3. The bass line includes fingerings: 3, 2, 3, 3, 2, 1, 3, 1, 2, 3, 1, 2, 2, 3.

Third system of musical notation, labeled "III, Phrase extended" and "Repetition of Phrase". Treble clef. The system begins with a piano (*p*) dynamic and ends with a *più f* (piano fortissimo) marking. Fingerings are indicated above the notes: 4, 2, 3, 1, 4, 2, 2, 2, 4. The bass line includes a *cresc.* (crescendo) marking.

Fourth system of musical notation, labeled "Reproduction and Extension". Treble clef. The system starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. Fingerings are indicated above the notes: 2, 1, 4, 5, 2, 4, 2, 5, 1, 4, 2. The bass line includes fingerings: 1, 3, 1, 4.

Fifth system of musical notation. Treble clef. The system starts with a piano (*p*) dynamic and ends with a piano (*p*) dynamic. Dynamics include *sf* (sforzando) and *più f*. Fingerings are indicated above the notes: 1, 1, 1, 1, 2, 4. The bass line includes fingerings: 1, 4, 1, 4, 1, 4, 2, 4.

Sixth system of musical notation, labeled "Codetta (to Part III)". Treble clef. The system starts with a piano (*p*) dynamic and ends with a piano (*p*) dynamic. Dynamics include *cresc.* (crescendo), *ff* (fortissimo), and *con forza*. Fingerings are indicated above the notes: 4, 4, 5, 4, 4, 4. The bass line includes a *ped.* (pedal) marking and an asterisk.

Reproduction of codetta

sf *dim.*

CODA
Section 1

p *p*

agitato

sf

sf *f* *sf*

Section 2

f

staccato *ff* *sf staccato*

6) See note 4).

ff ff

Ped. *

Section 3

ff ff p

Ped. *

p f

dim. r.h. cresc.

f dimin.

Ped. *

No. 11 1)

Andante grazioso (♩ = 96)

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

p

PART I, Phrase-group
Phrase 1

Il Basso sempre piano e leggerissimo

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.

PART II, Phrase-group
Phrase 1

PART III, Phrase-group

Phrase 3

First system of musical notation for Phrase 3. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melody in the treble staff with slurs and fingerings (1, 2, 3, 4, 5) and a bass line with slurs and fingerings (1, 2, 3, 4). A dynamic marking of *p* is present in the bass staff.

(Reproduction and extension of Phrase 3)

Second system of musical notation, labeled "(Reproduction and extension of Phrase 3)". It continues the grand staff notation. The treble staff has slurs and fingerings (1, 2, 3, 4, 5). The bass staff includes dynamic markings of *sf* and *cresc.* (crescendo), along with slurs and fingerings (1, 2, 3, 4, 5).

CODA dolce

Third system of musical notation, labeled "CODA dolce". It features a grand staff with a treble clef and a bass clef. The treble staff has slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a dynamic marking of *p* and slurs with fingerings (1, 2, 3, 4, 5).

Fourth system of musical notation, continuing the grand staff. The treble staff has slurs and fingerings (1, 2, 3, 4, 5). The bass staff has slurs and fingerings (1, 2, 3, 4, 5).

Fifth system of musical notation, continuing the grand staff. The treble staff has a dynamic marking of *p* and slurs with fingerings (1, 2, 3, 4, 5). The bass staff has slurs and fingerings (1, 2, 3, 4, 5).

Sixth system of musical notation, continuing the grand staff. The treble staff has slurs and fingerings (1, 2, 3, 4). The bass staff has dynamic markings of *dimin.* (diminuendo) and *pp* (pianissimo), along with slurs and fingerings (1, 2, 3, 4).

No.12 1)

Allegretto tranquillo (♩ = 69)

INTRODUCTION.

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

Musical notation for the Introduction section. It consists of two staves (treble and bass clef) in G major. The piece begins with a piano (*p*) dynamic. The bass line features a triplet of eighth notes (marked 'Led. 3') and other rhythmic patterns. The treble line has a melodic line with a fermata. The section concludes with a *dimin.* marking and a final cadence.

PART I, Period Antecedent phrase

Musical notation for Part I, Period Antecedent phrase. It consists of two staves. The treble clef part is marked *p cantabile* and features a melodic line with a fermata. The bass clef part is marked *legato* and features a bass line with a fermata. The section ends with a *Leg.* marking and a fermata.

Consequent phrase

Musical notation for the Consequent phrase. It consists of two staves. The treble clef part is marked *sf* and features a melodic line with a fermata. The bass clef part is marked *p* and features a bass line with a fermata. The section ends with a *Leg.* marking and a fermata.

Musical notation for the continuation of the Consequent phrase. It consists of two staves. The treble clef part features a melodic line with a fermata. The bass clef part features a bass line with a fermata. The section ends with a *Leg.* marking and a fermata.

PART II, Phrase

Musical notation for Part II, Phrase. It consists of two staves. The treble clef part features a melodic line with a fermata and the lyrics "cre - scen - do più". The bass clef part features a bass line with a fermata. The section ends with a *Leg.* marking and a fermata.

Op.30, No.6

1) Date uncertain; probably 1835-4. Called the "Second Venetian Gondola Song". 2) See Preface, 2. 3) See Song No.1, note 3). 4) See Song No.11, note 3).

Re-transition

f *ff* *sf* *dimin.*

Ped. * Ped. * Ped.

PART III, Phrase

pp *dimin.* *p*

Ped. * Ped. * Ped.

p Ped. * Ped. * Ped. *

CODA (Phrase, repeated and extended)

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

Ped. * Ped. * Ped. *

al *f* *sf* *dim.* *p* *dim.* *pp* *tenuto*

Ped. * Ped. * Ped. *

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

Three-Part Song-form. 2)

PART I, Double-period
First Antecedent phrase

cantabile

First Consequent phrase

Second

Antecedent phrase

legato sempre

cre - - - scen -

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.

Cadence evaded (Reprod. of 2nd Con. phr.) *sf* *dimi-*

nuen - - - do PART II, Period, extended Antecedent phrase *p*

Conse- *cresc.*

quent phrase cresc.

(Reprod. of Consequent phrase) *f* *dimin.-*

Re-Transition, Period
Antecedent phrase

Musical score for the first system. The treble clef staff contains a melodic line with a slur over the first five measures and a crescendo marking starting in the sixth measure. The bass clef staff provides a harmonic accompaniment. Fingerings are indicated with numbers 1-5. Dynamics include piano (*p*) and crescendo (*cresc.*).

Musical score for the second system. The treble clef staff includes the lyrics "cre - scen - - do" and "Conse -". The music features a forte (*f*) dynamic and a slur over the first five measures. Fingerings and dynamics are clearly marked.

Musical score for the third system. The treble clef staff includes the lyrics "quent phrase". The music features a piano (*p*) dynamic and a slur over the first five measures. The instruction "sempre forte" is written below the bass clef staff.

PART III, Period, extended
Antecedent phrase

Musical score for the fourth system. The treble clef staff includes the lyrics "dolce" and "dim.". The music features a piano (*p*) dynamic and a slur over the first five measures. Fingerings and dynamics are clearly marked.

Consequent phrase
cresc.

Musical score for the fifth system. The treble clef staff includes the lyrics "Consequent phrase" and "cresc.". The music features a forte (*f*) dynamic and a slur over the first five measures. Fingerings and dynamics are clearly marked.

Cadence, evaded *sf* *Extension (Group-formation)*

45

2 4 3 3 3 7 5 4

p *sf* *p*

3 3 5 4 3

dimin.

3 5 3 5 3 5 3 4 3 5 2

3 5 *

Cadence, evaded *Additional extension (quasi Codetta I)*

4 3 1 4 3 12

p

3 3 3 3

dimin. *Perfect cadence* *Codetta (II)* *p*

4 2 3 4 4 5 3 2 4

6) 2 1 2 1

3

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).

Allegro non troppo (♩ = 76)

PART I, Period
Antecedent phrase

Conse-

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

quent phrase

PART II, Double - period
First Antecedent phrase

First Consequent phrase

Second Antecedent phrase

Second Consequent phrase (contracted)

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). —

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

PART V, Period, extended
Antecedent phrase

Musical notation for the Antecedent phrase, measures 1-4. The piece is in a minor key (two flats). The melody is in the right hand, and the accompaniment is in the left hand. Dynamics include *f* and *sf*. Fingerings are indicated with numbers 1-5. A slur covers the entire phrase. The word "Conse-" is written at the end of the first measure.

quent phrase

Musical notation for the consequent phrase, measures 5-8. Dynamics include *sf* and *f*. Fingerings are indicated with numbers 1-5. A slur covers the entire phrase. The word "Cadence evaded (Reprod.)" is written above the final measure.

of Conseq. phrase)

Musical notation for the continuation of the consequent phrase, measures 9-12. Dynamics include *sf* and *p*. Fingerings are indicated with numbers 1-5. A slur covers the entire phrase. The word "marcato" is written below the final measure.

CODA.

Musical notation for the CODA section, measures 13-16. Dynamics include *cresc.*. Fingerings are indicated with numbers 1-5. A slur covers the entire section.

Musical notation for the final section, measures 17-20. Dynamics include *f*, *dim.*, and *p*. Fingerings are indicated with numbers 1-5. A slur covers the entire section. The word "tenuto" is written above the final measure.

Presto e molto vivace (♩ = 108)

INTRODUCTION

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

PART I, Double-period, regular
First Antecedent phrase

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). —

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The system consists of two staves. The treble staff has a melodic line with fingerings 3, 1, 4, 2, 3. Dynamics include *sf* and *sf*. The bass staff has a rhythmic accompaniment with fingerings 4, 5, 4, 5, 4, 5. A slur covers the first two measures of the treble staff.

Second Antecedent phrase

Second system of musical notation, labeled "Second Antecedent phrase". Treble clef, key signature of three sharps. Treble staff has fingerings 4, 3, 4, 2, 2. Bass staff has fingerings 4, 5, 3. A slur covers the first two measures of the treble staff.

Third system of musical notation. Treble clef, key signature of three sharps. Treble staff has fingerings 4, 3, 2, 1, 2, 4, 4, 5. Dynamics include *p*. Bass staff has fingerings 4, 5. A "Ped." marking is present in the bass staff. A decorative asterisk is at the end of the system.

Second Consequent

Fourth system of musical notation, labeled "Second Consequent". Treble clef, key signature of three sharps. Treble staff has fingerings 2, 3, 3, 2, 1, 3, 4. Dynamics include *f* and *sf*. Bass staff has fingerings 4, 5. A slur covers the first two measures of the treble staff.

phrase

Fifth system of musical notation, labeled "phrase". Treble clef, key signature of three sharps. Treble staff has fingerings 3, 2, 1, 4, 5, 4, 3, 5, 2, 1. Dynamics include *fz* and *sf*. Bass staff has fingerings 4, 5, 3, 1. A slur covers the first two measures of the treble staff.

ART II, Group of phrases
Phrase 1

First system of musical notation for Phrase 1. The treble clef contains a melodic line with fingerings 1, 3, 4, 1, 2. The bass clef contains a rhythmic accompaniment of eighth notes. The dynamic marking is *p*.

Second system of musical notation for Phrase 1. The treble clef contains a melodic line with fingerings 4, 3. The bass clef contains a rhythmic accompaniment. The dynamic marking is *sf*.

First system of musical notation for Phrase 2. The treble clef contains a melodic line with fingerings 4, 4, 5, 4, 3, 2. The bass clef contains a rhythmic accompaniment. The dynamic marking is *f*.

Second system of musical notation for Phrase 2. The treble clef contains a melodic line with fingerings 5, 4. The bass clef contains a rhythmic accompaniment. The dynamic marking is *sf*.

First system of musical notation for Phrase 3 (Interlude). The treble clef contains a melodic line with fingerings 5, 3, 4, 5, 4. The bass clef contains a rhythmic accompaniment. The dynamic marking is *più forte*. The marking *cresc.* is present in the bass line, and *al* is present in the treble line.

Second system of musical notation for Phrase 3 (Interlude). The treble clef contains a melodic line with fingerings 1, 2, 3, 2, 3, 1, 2. The bass clef contains a rhythmic accompaniment. The dynamic marking is *ff*.

Pa



Phrase 4

(Extension)

Re-Transition, Phrase group
Phrase 1

f *cre - scen - do - al*

(Interlude)

Phrase 2

p
Ped.

p
marcato

Phrase 3

p
Ped.

ritard.
marcato

PART III, *Period, extended*
Antecedent phrase

a tempo
p
Ped.

Consequent phrase

sf

3 *sf* 3 4 2 *sf* 3

cresc. *f* (Extension)

CODA.

Section 1 *p* *f* *p* *f*

p *cre - scen - do*

Section 2 *f* *cre - scen - do*

do - al - ff *r. h.* *ff* *l. h.*

No. 16 1)
Andante (♩ = 126)

PRELUDE

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

r. h.

ben legato

PART I, Group of phrases

Phrase 1

Phrase 2

dim.

f

dim.

Phrase 3

Repe-

sf

p

marcato

sf

tion of Part I (modified)

dim.

sf

sf

p

PART II, Period

Antecedent phrase

Conse-

marcato

f

sf

p

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). —

quent phrase Re - transition

sf *mf* *cresc.*

PART III, Period, extended

Antecedent phrase Conse-

al *f*

quent phrase Cadence evaded (Extension)

p *pp r.h.*

POSTLUDE

dim. *sf* *dim.* *4) r.h.*

pp *2 legato*

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

Agitato (♩. = 88 - 92)

Five - Part
Song - form
with Coda. 2)

PART I, Phrase, repeated

tition

Group of phrases

Phrase 3

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). —

(Extension)

f

dimi

2 4 5 4

2 1 3

6)

COUETTA

nu - - en - - do *p*

*fp*⁷⁾

4 5 3 4 2 3 2

3 2 3 2

1 5 2 3 4

Re-transition (reprod. of Cod.)

fp

p

fp

3 3 4

PART III, Phrase, repeated

fp *dimin.*

p

staccato

2 3 3

3 1 3

sf

(Repetition, modified)

p

2 3 4 3

1 1 1 3

6) See Song No. 2, note 3). —
 7) *fp* means an abrupt change from loud to soft.

PART IV (recurrence of Part II, transposed and modified)
Phrase 1. *diffied*)

5 3 4 2 4 3 5 5 4 5 3 1 3 2 1 2

sf sf dimi *leggiro* *nu - en - do*

2 1 2 1 2 1

p *diminuendo*

PART V, Period
Antecedent phrase

pp *staccato*

sf *Consequent phrase* *p* *cresc.* *(Extensim)*

cresc. *p*

CODA
Section 1

fp *f*

4
1
Repetition of Sec. 1

cresc. *sf* *f*

Detailed description: This system shows the first system of music, labeled 'Repetition of Sec. 1'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. The upper staff begins with a quarter rest followed by a series of eighth and sixteenth notes. The lower staff features a steady eighth-note accompaniment. Dynamics include 'cresc.', 'sf', and 'f'. A first ending bracket is present at the end of the system.

Section 2 *cresc.*

p

Detailed description: This system is labeled 'Section 2'. It continues the grand staff notation. The upper staff has a melodic line with some slurs. The lower staff continues the accompaniment. Dynamics include 'cresc.' and 'p'. There are fingerings '3' and '4' in the lower staff.

sf *p*³ *2* *1*

Detailed description: This system continues the music from Section 2. It features a grand staff with various slurs and dynamics like 'sf' and 'p'. Fingerings '3', '1', '2', '1', and '5' are indicated.

Section 3

p *cresc.*

Detailed description: This system is labeled 'Section 3'. It features a grand staff with a melodic line in the upper staff and accompaniment in the lower staff. Dynamics include 'p' and 'cresc.'. There are many triplets and slurs throughout the system.

(Expansion)

f

Detailed description: This system is labeled '(Expansion)'. It features a grand staff with a melodic line in the upper staff and accompaniment in the lower staff. Dynamics include 'f'. There are many slurs and fingerings throughout the system.

dimin.

f

Detailed description: This system features a grand staff with a melodic line in the upper staff and accompaniment in the lower staff. Dynamics include 'dimin.' and 'f'. There are many slurs and fingerings throughout the system.

4 4 5 5 4 5 3 1 2 3 5 4 3

Second Consequent phrase

5 1 4 3 p cresc. r.h. mf 1 1 2 5 5 3

3 5 4 5 3 5 5 5 4 3 1 4

PART II, Double-period
First Antecedent phrase

5 3 1 3 5 3 5 4 5 4 5 3 4 5

cresc. p 2 4 4 1 1 sf 5 5 5 4 5 4 p 4 2 1 2 3 1

First Consequent phrase

First system of musical notation for the first consequent phrase. It features a treble and bass clef with a key signature of two flats. The treble staff contains a complex melodic line with slurs and fingering numbers (1-5). The bass staff provides a harmonic accompaniment with slurs and fingering numbers. Dynamics include *sf* and *f*.

Second system of musical notation for the first consequent phrase. The treble staff continues the melodic line with slurs and fingering. The bass staff continues the accompaniment. Dynamics include *sf*.

Second Antecedent phrase

Musical notation for the second antecedent phrase. It consists of two systems. The first system shows the treble staff with a melodic line and the bass staff with accompaniment. Dynamics include *mf*. The second system continues the phrase with slurs and fingering.

Second

Musical notation for the second consequent phrase. It consists of two systems. The first system features a treble staff with a melodic line and a bass staff with accompaniment. Dynamics include *cresc.* and *f*. The second system continues the phrase with slurs and fingering.

Consequent phrase (contracted)

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

Musical notation for the contracted consequent phrase. It features a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with slurs and fingering numbers. The bass staff provides a harmonic accompaniment with slurs and fingering numbers. Dynamics include *sf* and *marcato*.

PART III, Period

Antecedent phrase 5)

- *al* - *fortissimo*

Consequent phrase, (contracted)

CODA
(Section 1)

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 —

(Section 2)

p
cantabile
sf
sf
p
staccato

5 *dimi - nu - en*

- do
pp
r. h.
(Section 3)

2 3 4 1 3
1
2 3 4 1 3
1
2 3 4
1 2 3 4
5 4
5
3
2
15
cantabile
poco cresc.
l. h.
pp
tenuto

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-

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

INTRODUCTION

ble - period, regular
dent phrase

Second Antecedent phrase

Second Consequent

PART II, Phrase - group Phrase 1

Phrase 1, repeated
più cre -

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 —

Phrase 2, repeated

Phrase 3

Phrase 4

(Extension)

PART III, Pe-
Antecedent phr.

dimin. - - - al - ptranquillo

riod, extended

Consequent phrase

Rep. of Conseq. phrase

Cadence evaded

PART II, slight-
cresc.

ly modified repetition

sf *più cre - - scen - - - do - -*

* *sempre* (ad. 5)

al - - f

sf *f*

sf *p* *cresc. poco*

cresc. *f* *dim. - -*

PART III, exact repetition
tranquillo

al - - p *cresc.* *sf*

* *simile*

5) See Song No. 3, note 3)

CODA Section 1, Period, repeated and extended

Antecedent phrase

Consequent phrase

Rep. of Period

Extension sempre cresc.

Section 2 dim.

ritard.

Allegro non troppo. (♩ = 108)

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

PART I, Double - period, extended
First Antecedent phrase

Sehr innig. 3)

f *r.h. 3* *l.h.* 4)

sf

1

1

1

4) * * *

First Consequent phrase

4 5 3

4 3 4

6)

4 3 3

3 5

p

Ped. simile 5)

4 2 1 2 1 1

cresc.

Second Antecedent

phrase

1 4

f *sf*

2nd Consequent phrase

4 3 4 4 2 1 2 3 2

p

Additional phrase

cadence evaded

4 4 4 4 5 4

sf

Additional phrase

11

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) —

PART II, Period - group.

Period 1

Musical notation for Period 1, measures 8-15. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. Measure 8 starts with a piano (*p*) dynamic. The music features a series of chords in the right hand and a melodic line in the left hand. A *cresc.* marking is present above measure 15.

Musical notation for Period 1, measures 16-22. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. Measure 16 starts with a *sf* dynamic. A *(Conseq. phr.)* marking is above measure 17. The music features a series of chords in the right hand and a melodic line in the left hand. A *dim.* marking is present above measure 22.

Musical notation for Period 2, measures 23-29. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. Measure 23 starts with a *sf* dynamic. A *marcato* marking is below measure 27. The music features a series of chords in the right hand and a melodic line in the left hand. A *15* marking is above measure 24.

Musical notation for Period 2, measures 30-36. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. Measure 30 starts with a *sf* dynamic. A *(Conseq. phr.)* marking is above measure 35. The music features a series of chords in the right hand and a melodic line in the left hand.

Musical notation for Period 2, measures 37-43. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. Measure 37 starts with a *sf* dynamic. The music features a series of chords in the right hand and a melodic line in the left hand.

Musical notation for Period 3, measures 44-50. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. Measure 44 starts with a *p* dynamic. A *sf* dynamic is present above measure 46. The music features a series of chords in the right hand and a melodic line in the left hand.

(Conseq. phr.)

f *sf*

2 3 1 2 5 1

Extension · Re-transition

sf *più f*

5 4 4 4 2

PART III, Period, extended

Antecedent phrase

sf *dolce*

Pa *

Consequent phrase

sf *p*

Pa *

4 2 1 2 3 2

cadence evaded

Additional phrase

f

No. 21 *f*
Presto agitato (♩ = 96)

PRELUDE

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

PART I, Double-period, extended
First Antecedent phrase

Consequent phrase

Op. 53, No. 3

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) —

Second Antecedent phrase

Musical notation for the Second Antecedent phrase, consisting of two staves (treble and bass clef) with various notes, rests, and fingerings.

Second Consequent phrase

Musical notation for the Second Consequent phrase, consisting of two staves (treble and bass clef) with various notes, rests, and fingerings.

Extension (chain-

Musical notation for the Extension (chain- formation) section, consisting of two staves (treble and bass clef) with various notes, rests, and fingerings.

formation)

Musical notation for the formation) section, consisting of two staves (treble and bass clef) with various notes, rests, and fingerings.

Ped simile

sempre cresc.

Musical notation for the *sempre cresc.* section, consisting of two staves (treble and bass clef) with various notes, rests, and fingerings.

INTERLUDE ("Ritornelle")

dimin.

The first system of the musical score features a grand staff with treble and bass clefs. The right hand (r.h.) plays a melodic line with slurs and fingerings (4, 5, 4, 1). The left hand (l.h.) provides a rhythmic accompaniment with slurs and fingerings (7, 7, 7, 7). The dynamic marking *ff* is present. The system concludes with a *Lead* instruction and an asterisk.

REPETITION OF PART I

The second system continues the musical piece, showing a repetition of the melodic and accompanimental patterns. The right hand part is marked *p*. The left hand part includes slurs and fingerings (7, 7, 7, 7). The system ends with a *Lead* instruction and an asterisk.

(slightly modified)

The third system introduces a slight modification to the previous material. The right hand part features slurs and fingerings (3, 4, 5, 1). The left hand part includes slurs and fingerings (7, 7, 7, 7). The dynamic marking *simile* is used. The system concludes with a *Lead* instruction and an asterisk.

The fourth system continues the musical development. The right hand part has slurs and fingerings (3, 4, 3, 2, 4, 3, 2, 4, 5). The left hand part includes slurs and fingerings (7, 7, 7, 7). The dynamic marking *cresc.* is present. The system ends with a *Lead* instruction and an asterisk.

ritard.

The fifth system concludes the piece with a *ritard.* marking. The right hand part features slurs and fingerings (3, 1, 4, 2, 3, 4, 5). The left hand part includes slurs and fingerings (7, 7, 7, 7). The system ends with a *Lead* instruction and an asterisk.

Phrase 3

Musical score for Phrase 3, measures 1-4. Treble clef, key signature of two flats. Dynamics include *sf* and *f*. Fingerings 4, 5, 4, 4 are indicated. Pedal markings include *Ped.* and asterisks.

Phrase 4

Musical score for Phrase 4, measures 5-8. Treble clef, key signature of two flats. Dynamics include *p*. Pedal marking includes *Ped. simile*.

Phr. 5

Musical score for Phrase 5, measures 9-12. Treble clef, key signature of two flats. Fingerings 5, 5, 2 are indicated.

(Repetition of phr. 4)

Musical score for the repetition of Phrase 4, measures 13-16. Treble clef, key signature of two flats. Dynamics include *sf*, *cresc.*, and *al*.

Re-Transition

Musical score for Re-Transition, measures 17-20. Treble clef, key signature of two flats. Dynamics include *f*, *sf*, and *più f*. Pedal marking includes *marcato*.

marcato

PART III, Period, extended
Antecedent phrase

p *espress.*

Repetition of Antecedent phrase

Con.

sequent phrase

cre *scen* *ped. simile*

(Extension)

do *p* *Rep-*

Repetition of Conseq. phr., modified

cre - - - - - scen -

- do p

CODA

dimin.

dimin. leggiero

sempre

No. 22¹⁾

Adagio (♩ = 120 - 112)

PART I, Period, regular
Antecedent phrase

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

PART II, Period
Antecedent phrase
cresc.

Consequent phrase

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)

PART III, Period
Antecedent phrase

First system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *dim.*, *sf*, *p*, *cresc.*. Includes fingerings (3, 2, 3, 4) and a repeat sign.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *sf*. Includes fingerings (3, 4, 5, 4, 3, 5, 4, 3, 3, 5, 5) and a repeat sign.

Consequent phrase

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*, *cresc.*, *sf*, *dim.*. Includes fingerings (4, 3, 4, 3, 3, 1, 2, 4) and a repeat sign.

CODA

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *dim.*, *pp*, *sf con forza*, *f*. Includes fingerings (4, 1, 2, 1, 3, 2, 1) and a repeat sign.

tranquillo

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *dim.*, *morendo*, *pp*. Includes fingerings (4, 5, 1, 2, 1, 5, 4, 5, 4, 5) and a repeat sign.

PART II, Group of phrases

Phrase 1

Musical score for Phrase 1, consisting of two staves (treble and bass clef). The piece is in a key with one sharp (F#) and a 2/4 time signature. The melody in the treble clef features a series of eighth and sixteenth notes, with some slurs and accents. The bass clef provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *al* (all), *f* (forte), and *sf* (sforzando). The phrase ends with a fermata over a whole note chord. A rehearsal mark '45' is placed above the final measure. The label 'Phr. 2' is written at the end of the staff.

Phrase 3

Musical score for Phrase 3, consisting of two staves. It continues the style of the previous phrase. The treble clef has a more active melody with slurs and accents. The bass clef accompaniment includes chords and moving lines. Fingerings and dynamics (*f*, *sf*) are clearly marked. A rehearsal mark '45' is present above the first measure of the phrase.

PART III, Period, extended

Antecedent phrase

Musical score for the Antecedent phrase of Part III, consisting of two staves. The melody in the treble clef is characterized by a series of chords and moving lines. The bass clef accompaniment features a steady rhythmic pattern. Dynamics include *f* and *sf*. Fingerings are indicated throughout the piece.

Consequent phrase

Musical score for the Consequent phrase of Part III, consisting of two staves. This phrase continues the musical ideas from the antecedent phrase. It features a mix of chords and moving lines in both staves. Dynamics include *sf* and *f*. Fingerings are clearly marked.

Extension

Musical score for the Extension and Interlude, consisting of two staves. The Extension section features a more active melody in the treble clef with slurs and accents. The bass clef accompaniment includes chords and moving lines. Dynamics include *f* and *sf*. The Interlude section is marked with a piano (*p*) dynamic and features a more relaxed melody. A rehearsal mark '3' is placed above the first measure of the interlude.

4 5 3 2 1 4 5 4

cresc. - - -

REPETITION OF PART II (amplified)

Phrase 1

Phrase 2

f 3) *sf più f poco a poco*

Phrase 3

sempre più f - *sf* - *sf*

REPETITION OF PART III (amplified, and extended)

Antecedent phrase

Consequent phrase

sino al - ff *sf*

staccato

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

No. 24¹⁾

Molto allegro, vivace (♩. = 104)

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


INTRODUCTION

PART I, Double-period, regular.
First Antecedent 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.

PART II, Double-period
First Antecedent phrase

Musical score for Part II, First Antecedent phrase. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody in the treble clef consists of four measures, each starting with a quarter rest followed by a quarter note, then a half note, and a quarter note. The bass clef accompaniment consists of a steady eighth-note pattern. Dynamics include piano (p) and accents.

First Consequent phrase

Musical score for Part II, First Consequent phrase. The score is in treble and bass clefs with a key signature of two sharps. The melody in the treble clef consists of four measures with various rhythmic values and fingerings (1, 2, 3, 4, 5). The bass clef accompaniment continues with eighth notes. Dynamics include fortissimo (sf) and piano (p).

Second Antecedent phrase (enlarged)

Musical score for Part II, Second Antecedent phrase (enlarged). The score is in treble and bass clefs with a key signature of two sharps. The melody in the treble clef consists of four measures with lyrics: "cre - scen - do". The bass clef accompaniment continues with eighth notes. Dynamics include fortissimo (sf).

Second Consequent phrase (contracted)

Musical score for Part II, Second Consequent phrase (contracted). The score is in treble and bass clefs with a key signature of two sharps. The melody in the treble clef consists of four measures with various rhythmic values and fingerings. The bass clef accompaniment continues with eighth notes. Dynamics include fortissimo (sf) and fortissimo (ff).

PART III, Double-period, regular
First Antecedent phrase

Musical score for Part III, First Antecedent phrase. The score is in treble and bass clefs with a key signature of two sharps. The melody in the treble clef consists of three measures with a triplet of eighth notes. The bass clef accompaniment consists of eighth notes. Dynamics include piano (p).

First Consequent phrase

Musical score for Part III, First Consequent phrase. The score is in treble and bass clefs with a key signature of two sharps. The melody in the treble clef consists of three measures with various rhythmic values and fingerings. The bass clef accompaniment continues with eighth notes. Dynamics include fortissimo (sf) and piano (p).

Second Antecedent phrase

Musical notation for the Second Antecedent phrase, measures 1-4. The piece is in D major (two sharps) and 3/4 time. The right hand features a melodic line with slurs and fingerings (5, 3, 3). The left hand provides a rhythmic accompaniment with slurs and fingerings (2). A dynamic marking of *sf* is present in measure 4.

Second Conseq. phrase

Musical notation for the Second Consequent phrase, measures 5-8. The right hand has a melodic line with slurs and fingerings (3, 4, 3, 4, 4, 4, 3). The left hand has a rhythmic accompaniment with slurs and fingerings (4). Dynamic markings of *sf* are present in measures 5, 7, and 8.

PART IV, (transposed recurrence of Part II)

1st Ant. phr.

Musical notation for the 1st Antecedent phrase of Part IV, measures 9-12. The piece is in D major. The right hand has a melodic line with slurs and fingerings (4, 4, 5). The left hand has a rhythmic accompaniment with slurs and fingerings (1, 2). Dynamic markings of *sf* and *f* are present in measures 10 and 11, and *p* in measure 12.

1st Conseq. phr.

Musical notation for the 1st Consequent phrase of Part IV, measures 13-16. The right hand has a melodic line with slurs and fingerings (4, 4, 3, 1, 4, 4). The left hand has a rhythmic accompaniment with slurs and fingerings (4, 4). A dynamic marking of *f* is present in measure 13.

2nd Ant. phr.

Musical notation for the 2nd Antecedent phrase of Part IV, measures 17-20. The right hand has a melodic line with slurs and fingerings (5, 4, 4, 4, 3). The left hand has a rhythmic accompaniment with slurs and fingerings (3). A dynamic marking of *cresc.* is present in measure 19.

2nd Conseq. phr.

Musical notation for the 2nd Consequent phrase of Part IV, measures 21-24. The right hand has a melodic line with slurs and fingerings (5, 3, 5, 4, 3, 2). The left hand has a rhythmic accompaniment with slurs and fingerings (3). Dynamic markings of *sf* and *f* are present in measures 22 and 23.

PART V, (repetition of Part III)
1st Ant. phr.

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

Repetition of Section 1

do

sf *f*

Ad *

poco a poco crescen

p

do

sf *f*

Ad *

Cadence evaded

Extension

sempre più f

sf

Ad *

più f

al ff

Ad *

sf

ff

Ad *

dimin. *poco* *Section 2* *a* *poco*

al

p *sempre dimin.*

pp leggiero

poco ritard. *dimin.* *cresc.*

- dando *dimin.*

7) Compare note 3)._____

SONGS WITHOUT WORDS

BOOK V

(First published in April, 1844)

No. 25¹⁾

Andante espressivo (♩ = 63)

FELIX MENDELSSOHN, Op. 62

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

PART I, Double-period, extended

First Antecedent phrase

First Conseq. phrase

p *sf* *r.h. cresc.* *l.h.*

And. * *And.* * *And.* * *And.* * *And. simile* 5)

Second Antecedent phrase

p

Second Conseq. phrase

Rep. of 2nd Conseq. phrase.

cresc.

PART II, Phrase-group

Phrase 1

dimin. *p* *cre -*

Phrase 2 (Sequence)³

scen *do*

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).

Extension

sempre cresc.

cre - 2 - - scen - 2 - -

Phrase 3

sf

f

dimin.

- do - 2 - al - 2 1 -

Phrase 4 (Sequence)

p

dimin.

r.h.

r.h.

PART III, Phrase-group

Phrase 1 (Antecedent)

pp

r.h.

Phrase 2 (Conseq.)

sf

cresc.

Phrase 3 (Additional Consequent,) enlarged

cresc.

r.h.

r.h.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The right hand features a complex melodic line with slurs and fingerings (2, 3, 4, 5, 2, 3, 4, 5). The left hand provides a rhythmic accompaniment with slurs and fingerings (4, 3, 4). The system concludes with a dynamic shift to piano (*p*) and a fermata over a final note.

Second system of musical notation. Treble clef, key signature of one sharp (F#). It begins with the instruction "Cadence evaded" and measure number 34. The right hand contains a "Rep. of Phrase 3" with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The left hand has a steady accompaniment with slurs and fingerings (5, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4). The system ends with a fermata and an asterisk.

Third system of musical notation. Treble clef, key signature of one sharp (F#). It begins with a dynamic of piano (*p*) and the instruction "dimin." (diminuendo). The right hand has a melodic line with slurs and fingerings (1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4). The left hand has a simple accompaniment with slurs and fingerings (15, 3, 2). The system concludes with a "CODA" section and a fermata.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). It features a right-hand (*r.h.*) melodic line with a crescendo (*cresc.*) and a left-hand (*l.h.*) accompaniment with a diminuendo (*dim.*). The right hand has slurs and fingerings (5, 3, 1, 3, 2, 4, 5, 1, 2). The left hand has slurs and fingerings (1, 2, 1, 2). The system ends with a dynamic of piano (*p*) and a fermata.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). It features a right-hand (*r.h.*) melodic line with a diminuendo (*dim.*) and a left-hand (*l.h.*) accompaniment. The right hand has slurs and fingerings (4, 2, 2, 1, 2). The left hand has slurs and fingerings (2, 1, 2). The system concludes with a fermata and an asterisk.

No. 26¹⁾
Allegro con fuoco (♩ = 112)

PART I, Double-period,
extended

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

INTRODUCTION

First Antecedent phrase

cresc. *sf* *ff*

First Consequent phrase

p *cresc.*

Second Antecedent phrase

Second Conseq. phr.

ff *p*

Extension (Group-formation)

cresc. *f*

Cadence
evaded

PART II, Double-period
First Antecedent phr.

f *p*

First Conseq. phrase

cresc.

Op. 62, No. 2.

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

2) See Preface, 2. —

3) See Song No. 1, note 3). —

Second Antecedent phrase

Second Conseq. phrase

Musical score for the first system. The upper staff contains melodic lines with various fingering numbers (5, 2, 3, 5, 4, 1, 5, 4, 5, 4, 3) and dynamic markings *sf* and *f*. The lower staff contains a bass line with a triplet of eighth notes and a pair of eighth notes. The key signature has one flat.

Cadence evaded

Rep. of 2nd Conseq. phr.

sempre f

Musical score for the second system. The upper staff features melodic lines with fingering numbers (4, 5, 4, 5, 4, 2, 1, 2) and dynamic markings *sf*. The lower staff has a bass line with a triplet of eighth notes. The key signature has one flat.

Re-transition

Musical score for the third system. The upper staff contains melodic lines with fingering numbers (2, 3, 2, 4, 2, 2, 5, 3, 4, 4, 5, 4, 3) and dynamic markings *pp* and *poco a poco crescendo sf sempre*. The lower staff has a bass line with a triplet of eighth notes. The key signature has one flat.

PART III, Group of phrases

Phrase 1 (Antecedent)

Phrase 2 (Consequent)

Musical score for the fourth system. The upper staff contains melodic lines with fingering numbers (5, 4, 2, 5, 3, 5, 2) and dynamic markings *sf*, *al ff*, and *p*. The lower staff has a bass line with a triplet of eighth notes. The key signature has one flat.

Lead

Phrase 3

Extension

Musical score for the fifth system. The upper staff contains melodic lines with fingering numbers (4, 5, 3, 3, 1, 4, 3) and dynamic markings *cresc.* and *più f*. The lower staff has a bass line with a triplet of eighth notes. The key signature has one flat.

Cad. evaded

Phrase 4

Musical score for the sixth system. The upper staff contains melodic lines with fingering numbers (1, 1, 5, 4, 1, 5, 2, 3) and dynamic markings *sf* and *ff*. The lower staff has a bass line with a triplet of eighth notes. The key signature has one flat.

Phrase 5
con fuoco

cad. evaded

Rep. of phr. 4

p cre - scen - *sf* - do

ff

sf *sf* *sf*

ped. * *simile*

Rep. of phr. 5

sf *sf* *sf*

p con fuoco

cre - *sf* - - scen -

Cad. evaded

Rep. of phr. 5

do - al

ff

CODA *cresc.* - -

p

f

cresc. - - - *f*

sf *p* *sf*

ped. * *ped.* *

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

ped. *

sf *ff* *sf*

ped. * *ped.* *

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

Consequent phrase

mf *tranquillo e legato* *sf* *p*

REPETITION OF PART I

dim. *mf*

sf *p* *dim.*

PART II, Period

Antecedent phr.

Consequent phrase

mf *cresc. poco* *cresc.* *al* *ff*

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). —

Re-transition

ff *ff*

PART III, Period, extended Antecedent phrase

f *ff* *sf* *ff*

con forza

con Pedalè 5)

Consequent phrase

sf *dim.*

sempre dimin. Cadence evaded Extension

p *dim.*

CODETTA

pp *p* *dim* *pp*

Pedalè - - - - - sempre Ped.

5-1

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 *D*

Allegro con anima (♩ = 95)

PRELUDE

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

PART I, Period, regular Antecedent phrase

Mit vieler Innigkeit vorzutragen³⁾

Consequent phrase

PART II, Period Antecedent phrase

Consequent phrase (Sequence)

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?"

PART III, Period, extended
Antecedent phrase

5 4 3 2 1 4 4 5 2 3

mf *cresc.* *f* *p*

1 5 1 2

Consequent phrase

2 1 5 4 3 2 1 5 4 2 1 3 1

sf *p*

3 1 1 2 3 2 1 3

Ped. * *Ped.* *

Cadence evaded Rep. of Conseq. phr.

3 2 1 3 3 1 1

cresc. *sf* *f* *sf*

1 3 2 2 1 2

4 Ped. *

Extension

3 2 5 3 4 2 4 2 5 4 1 5 2 4

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

1 2 3 2 4 4

Ped. * *Ped.* *

Cadence

5 3 2 1 4 3 5 3 4 1 1 1

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

1 2 3 5 4

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

POSTLUDE

No. 29 D)

Andante con moto (♩. = 54)

PART I,
Antecedent

INTRODUCTION

pp

ff

ff

pp

sempre pp il basso

sempre Ped.

3) 4) 5) 14

Period, regular phrase

Consequent phrase

sempre Ped.

15 14

(Interlude)

ff

dim.

Ped.

REPETITION OF PART I

pp

14

15 14

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 2). —

PART II, Period
Antecedent phrase

Consequent phrase

(Interlude)

PART III, Phrase

REPETITION OF PART II (modified Accpt.)

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

scen - - - - - *do* - - - - - *al* - *ff sf*

Musical score for the first system, featuring piano and bass staves. The piano part has dynamic markings *sf* and *ff sf*. The bass part has a *ff* marking. Fingerings and articulation marks are present throughout.

REP. OF PART III (similarly modified)

Musical score for the second system, labeled "REP. OF PART III (similarly modified)". It features piano and bass staves with dynamic markings *p* and *dim.*. Fingerings and articulation marks are present throughout.

CODA

Section 1

pp tranquillo

Musical score for the third system, labeled "CODA Section 1". It features piano and bass staves with dynamic marking *pp tranquillo*. Fingerings and articulation marks are present throughout.

sempre con Ped.

Section 2 (like Introduction)

Musical score for the fourth system, labeled "Section 2 (like Introduction)". It features piano and bass staves with dynamic markings *p*, *dimin.*, and *pp*. Fingerings and articulation marks are present throughout.

Ped. sempre

Musical score for the fifth system, continuing the coda. It features piano and bass staves with dynamic markings *sempre pp* and *dimin.*. Fingerings and articulation marks are present throughout.

sempre Ped.

No. 30 1)

Allegretto grazioso (♩ = 84)

PART I, Double-Period
First Antecedent phrase

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

Consequent phrase

cond Antecedent phrase

Second Conseq. phr. (contracted)

dimin.

PART II, Double-Period, extended
First Antecedent phrase

First Consequent phrase

Op.62, No.6

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).

PART III, Double-Period, extended
First Antecedent phrase

grazioso *pp*

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

Consequent phrase

Ped. sempre simile

cond Antecedent phrase

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

(Extension)

Second Consequent phr.

al - - - - - f sf dim.

Rep. of 2nd Conseq. phr.

Cadence evaded *f* *dimin.*

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, No 1.

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

Phrase 2 (Sequence) *cresc.*

Musical score for Phrase 2 (Sequence). The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a sequence of chords and melodic lines. Dynamics include *sf* and *p*. Fingerings are indicated with numbers 1-5. There are asterisks under the bass staff and *Tea* markings below the staves.

Phrase 3 (double length)

Musical score for Phrase 3 (double length). The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a sequence of chords and melodic lines. Dynamics include *sf* and *forte*. Fingerings are indicated with numbers 1-5. There are asterisks under the bass staff and *Tea* markings below the staves.

Continuation of the musical score for Phrase 3. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a sequence of chords and melodic lines. Dynamics include *piu f*, *espress.*, and *dimin.*. Fingerings are indicated with numbers 1-5. There are asterisks under the bass staff and *Tea* markings below the staves.

Phrase 4 (Re-transition)

Musical score for Phrase 4 (Re-transition). The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a sequence of chords and melodic lines. Dynamics include *p* and *cresc.*. Fingerings are indicated with numbers 1-5. There are asterisks under the bass staff and *Tea* markings below the staves.

Continuation of the musical score for Phrase 4. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a sequence of chords and melodic lines. Dynamics include *sf*, *al*, and *ff*. Fingerings are indicated with numbers 1-5. There are asterisks under the bass staff and *Tea* markings below the staves.

PART III, Phrase group
Phrase 1 (Antecedent)

Musical score for Phrase 1 (Antecedent). The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a sequence of chords and melodic lines. Dynamics include *sf* and *p*. Fingerings are indicated with numbers 1-5. There are asterisks under the bass staff and *Tea* markings below the staves.

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

Phrase 2 (Consequent)

Musical score for Phrase 2 (Consequent). The system consists of two staves. The right staff contains a melodic line with notes and rests, including a triplet of eighth notes marked '31' and 'cresc.'. The left staff contains a bass line with notes and rests, including a triplet of eighth notes. Fingerings are indicated by numbers 1-5. Pedal markings 'Ped.' are present. A star symbol is located between the two staves.

Phrase 3 (modified Sequence)

Musical score for Phrase 3 (modified Sequence). The system consists of two staves. The right staff contains a melodic line with notes and rests, including a triplet of eighth notes marked '31' and 'più cresc.'. The left staff contains a bass line with notes and rests, including a triplet of eighth notes. Fingerings are indicated by numbers 1-5. Pedal markings 'Ped.' are present. A star symbol is located between the two staves.

Extension

Musical score for Extension. The system consists of two staves. The right staff contains a melodic line with notes and rests, including a triplet of eighth notes marked '31' and 'dimin.'. The left staff contains a bass line with notes and rests, including a triplet of eighth notes. Fingerings are indicated by numbers 1-5. Pedal markings 'Ped.' are present. A star symbol is located between the two staves.

Musical score for *sempre pp* section. The system consists of two staves. The right staff contains a melodic line with notes and rests, including a triplet of eighth notes. The left staff contains a bass line with notes and rests, including a triplet of eighth notes. Fingerings are indicated by numbers 1-5. Pedal markings 'Ped.' are present. A star symbol is located between the two staves.

Codetta

Musical score for Codetta. The system consists of two staves. The right staff contains a melodic line with notes and rests, including a triplet of eighth notes. The left staff contains a bass line with notes and rests, including a triplet of eighth notes. Fingerings are indicated by numbers 1-5. Pedal markings 'Ped.' are present. A star symbol is located between the two staves.

Musical score for final section. The system consists of two staves. The right staff contains a melodic line with notes and rests, including a triplet of eighth notes marked '31' and 'dimin.'. The left staff contains a bass line with notes and rests, including a triplet of eighth notes. Fingerings are indicated by numbers 1-5. Pedal markings 'Ped.' are present. A star symbol is located between the two staves.

No 32¹⁾
 Allegro leggiero (♩.=96)

INTRODUCTION

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

PART I, Double-period, extended

First Antecedent phrase

First Consequent phrase

Second Antecedent phrase

Second Consequent phrase

Extension

(Interlude)

Op. 67, No 2.

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

PART II, Group of Periods
Period 1

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

(Conseq. phr.) *sf* *p* *cresc.* Period 2

(Conseq. phr.) *f* *sf*

Period 3 (Conseq. phr.) *sf* *più f*

PART III, Double-period, extended
First Antecedent phrase

dim. *espress.* *p* a due Led.

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

First Consequent phr. *Second Antecedent phrase*

cresc.

Second Conseq. phr.

f *p sempre à due. 5)*

Extension **CODA**
Section 1 (Period)

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

f

Period repeated and expanded

dimin. *p* *cresc.*

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

First system of musical notation. Treble and bass clefs. Key signature: two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *sf* (sforzando) is present. A *piu f* (pianissimo forte) marking is also visible.

Second system of musical notation. Treble and bass clefs. Key signature: two sharps. Dynamic markings include *sf*, *al* (all), *ff* (fortissimo), and *sf con forza*. There are various fingering numbers (1-5) and articulation marks like accents and slurs. A double bar line with a repeat sign is present.

Section 2 (like Introduction)

Third system of musical notation. Treble and bass clefs. Key signature: two sharps. Dynamic markings include *sf* and *p* (piano). The tempo marking *leggiero* (light) is present. Fingering numbers are clearly visible throughout the system.

Fourth system of musical notation. Treble and bass clefs. Key signature: two sharps. Dynamic markings include *dimin.* (diminuendo) and *p*. Fingering numbers are present.

Fifth system of musical notation. Treble and bass clefs. Key signature: two sharps. Dynamic marking of *dimin.* is present. Fingering numbers are present.

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)

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

PART I, Phrase-group.

Phrase 1

Phrase 2

Phrase 3

cresc.

p

PART II, Phrase-group.

Phrase 1

cresc.

p

cresc.

Lea. 4) *

Phrase 2

al

f

p

cresc.

f

Lea. *

Phrase 3 (Re-transition)

dim.

p

dolce

Lea. *

Op. 67, No. 3.

1) Composed at Leipsic, in 1845.

2) Known as the "Pilgrim's Song" — 2) See Preface, 2 — 3) See Song No 2, note 3)

4) See Song No 1, note 3) —

(Extension)

Phrase 1

Musical notation for Phrase 1, consisting of piano and bass staves. The piano staff features a melodic line with various ornaments and slurs, starting with a *dim.* dynamic and moving to *pp*. The bass staff provides a steady accompaniment. The tempo is marked *triquillo*. Fingerings and articulation marks are present throughout.

Phrase 2

Musical notation for Phrase 2, consisting of piano and bass staves. The piano staff continues the melodic development with a *cresc.* dynamic leading to *sf* and *f*. The bass staff features a rhythmic accompaniment with *Ped.* markings and asterisks. Fingerings and slurs are clearly indicated.

Phrase 3 (reproduction of phr. 2)

Musical notation for Phrase 3, consisting of piano and bass staves. This phrase is a reproduction of Phrase 2. It begins with a *p* dynamic and includes *cresc.* and *sf cresc.* markings. The bass staff includes *Ped.* markings and asterisks.

Phrase 4

Musical notation for Phrase 4, consisting of piano and bass staves. The piano staff starts with a *f* dynamic, followed by *dimin.*, *sf*, *p*, and *cresc.* markings. The bass staff includes *Ped.* markings and asterisks.

Codetta

Musical notation for the Codetta, consisting of piano and bass staves. It begins with a *dim.* dynamic and a *ritard* marking, followed by *a tempo* and a *p* dynamic. The piano staff includes a *5)* marking. The bass staff includes *Ped.* markings and asterisks.

Musical notation for the final section, consisting of piano and bass staves. It starts with a *sf* dynamic, followed by *p*, and ends with *p ritard*. The bass staff includes *Ped.* markings and asterisks.

5) Compare Song No 16, note 4)

No 34¹⁾
Presto (♩ = 104)

PART I, Period, regular
Antecedent phrase

INTRODUCTION

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

p

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.

(Extension) Codetta (to Part II)

cresc. *f* *p*

Ped *

Re-transition

f *pp*

Ped *

PART III, Phrase group
Phrase 1 (Antecedent)

sf

Ped *

Phr. 2

cresc.

Ped *

(Consequent)

cresc. *sf* *cresc.*

Ped *

Phrase 3 (additional Conseq.)

Musical score for Phrase 3 (additional Conseq.). The piece is in 4/2 time. The right hand starts with a fortissimo (*f*) dynamic, featuring a five-note slur and a triplet. The left hand has a piano accompaniment with a triplet. Dynamics include *f*, *cresc.*, and *ff*. Fingerings are indicated with numbers 1-5. There are two asterisks in the left hand.

PART IV, (transposition of Part II)
Antecedent phr.

Musical score for Part IV, Antecedent phr. The right hand begins with a piano (*p*) dynamic and features a long slur. The left hand has a piano accompaniment with a triplet. Dynamics include *p* and *sf*. Fingerings are indicated with numbers 1-5. There are three asterisks in the left hand.

Musical score for Part IV, continuation. The right hand features a piano (*p*) dynamic and a slur. The left hand has a piano accompaniment with a triplet. Dynamics include *p* and *sf*. Fingerings are indicated with numbers 1-5. There are two asterisks in the left hand.

Musical score for Part IV, Conseq. phr. The right hand starts with a piano (*p*) dynamic and a slur. The left hand has a piano accompaniment with a triplet. Dynamics include *sf cresc.* and *p*. Fingerings are indicated with numbers 1-5. There are two asterisks in the left hand.

Musical score for Part IV, continuation. The right hand features a piano (*p*) dynamic and a slur. The left hand has a piano accompaniment with a triplet. Dynamics include *cresc.* and *f*. Fingerings are indicated with numbers 1-5. There are two asterisks in the left hand.

Codetta (to Part IV)

Musical score for Codetta (to Part IV). The right hand starts with a piano (*p*) dynamic and a slur. The left hand has a piano accompaniment with a triplet. Dynamics include *p* and *sf*. Fingerings are indicated with numbers 1-5. There are two asterisks in the left hand.

Re-transition

f

p

pp

p

dimin.

PART V, (Rep. of Part III)

Phrase 1

Phrase 2

cresc.

cresc.

sf

p

Phrase 3

Musical notation for Phrase 3, measures 1-3. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with triplets and rests. Dynamics include *f* *cresc.*, *ff*, and *p*. Fingerings are indicated with numbers 1-5. Performance markings include *Tea* and asterisks.

Rep. of phr 3

Musical notation for the repetition of Phrase 3, measures 4-7. The right hand continues the melodic line. The left hand features a series of chords. Dynamics include *f* *cresc.* and *ff*. Performance markings include *Tea* and asterisks.

CODA
Section 1 Phrase, repeated

Musical notation for CODA Section 1, measures 8-11. The right hand features a melodic line with slurs and fingerings. The left hand provides a simple accompaniment. Dynamics include *p*. Performance markings include *Tea* and asterisks.

Musical notation for CODA Section 1, measures 12-15. The right hand features a melodic line with slurs and fingerings. The left hand provides a simple accompaniment. Dynamics include *cresc.*, *f*, and *p*. Performance markings include *Tea* and asterisks.

Musical notation for CODA Section 1, measures 16-19. The right hand features a melodic line with slurs and fingerings. The left hand provides a simple accompaniment. Dynamics include *cresc.*. Performance markings include *Tea* and asterisks.

Section 2

Musical notation for Section 2, measures 20-24. The right hand features a melodic line with slurs and fingerings. The left hand provides a simple accompaniment. Dynamics include *f*, *p*, and *dimin.*. Performance markings include *Tea* and asterisks.

Section 3

No 35 ¹⁾
Moderato (♩ = 66)

PRELUDE

p

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

PART I, Period, regular

Antecedent phrase

p *mf*

Consequent phrase

f *p*

PART II, Period, extended

Antecedent phrase

Consequent phrase

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

Op. 67, No 5

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

f *dim.* 3 (Extension)

PART III, Period, extended
Antecedent phrase

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

Consequent phrase

sf *cresc.* *f*

(Extension)

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

POSTLUDE

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

dim.

dim.

Allegretto non troppo (♩ = 138)

PART I, Double period, extended
First Antecedent phr.

Three-Part
Song-form
with Coda. 2)

INTRODUCTION

5 2 3 2 1 2 3 4 5

leggiere

First Consequent phr.

4 5 5 3 3 5 2 5 4 5 4

sempre simili con Pedale 4)

Second Antecedent phrase

Second Conseq. phrase

5 5 3 3 5 2 3 5 2 4

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 "Orade 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) —

Phrase 3 (Consequent, double length)

Musical score for Phrase 3 (Consequent, double length). The score is written for piano in G major (one sharp) and 2/4 time. It consists of two staves. The right hand features a melodic line with various ornaments and fingerings (4, 2, 5, 4, 3, 5, 4). The left hand provides a harmonic accompaniment. Dynamics include *f* and *dimin.*

Phrase 4 (reprod. of phr. 3)

Musical score for Phrase 4 (reprod. of phr. 3). This phrase is a reproduction of Phrase 3. It features similar melodic and harmonic structures. Dynamics include *cresc.*, *sf*, and *f*.

Extension

Musical score for Extension. This section extends the previous phrases. It includes dynamics such as *sf*, *f*, *p*, and *sf*.

Re-transition

Musical score for Re-transition. This section serves as a bridge between phrases. It includes dynamics such as *sf*, *più forte*, *p*, and *dimin.*

PART III, Double - period, extended
First Antecedent phr.

Musical score for First Antecedent phr. This is the beginning of Part III. It starts with a *pp* dynamic and includes various ornaments and fingerings.

First Conseq. phr.

Musical score for First Conseq. phr. This section continues the first period. It includes dynamics such as *cresc.* and *sf*. The phrase is marked as *(Extens.)*.

Second Antecedent phr.

(Extens.)

Second Conseq. phr.

Musical notation for the second consecutive phrase, measures 1-6. It features a treble and bass staff with various fingerings (3, 2, 4, 5, 5, 3) and dynamics (f, dim., cresc.).

rep. of 2nd Ant. phr.)

(Rep. of 2nd Conseq. phr.)

Musical notation for the repetition of the second antecedent phrase and the second consecutive phrase, measures 7-12. It includes fingerings (4, 3, 5, 4, 2, 4, 5, 4, 3) and dynamics (f, cresc.).

(Extension)

Musical notation for the extension of the previous phrase, measures 13-18. It includes fingerings (4, 4, 3, 4, 4, 5, 4, 3) and dynamics (sf, piu forte, dimi, nuen, do).

CODA

Section 1

Musical notation for Section 1 of the coda, measures 19-24. It includes fingerings (4, 3, 4, 5, 4, 5, 5, 3) and dynamics (p).

Section 2

Musical notation for Section 2 of the coda, measures 25-30. It includes fingerings (4, 3, 3, 2, 1, 3, 2) and dynamics (p).

(Extension)

Musical notation for the extension of the coda, measures 31-36. It includes fingerings (4, 5, 3, 4, 5, 4, 2, 1, 5, 1, 3, 4) and dynamics (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)

The musical score is presented in five systems, each with a treble and bass clef. The first system, labeled 'First Antecedent phrase', begins with a *mf* dynamic and features a 3-measure phrase. The second system, labeled 'First Consequent phrase', starts with a *p* dynamic and contains a 5-measure phrase. The third system includes a *cresc.* marking and an *l. h.* instruction. The fourth system, labeled 'Second Antecedent phrase', returns to a *mf* dynamic. The fifth system, labeled 'Second Consequent phrase', concludes with a *p* dynamic. The score is annotated with various musical symbols including slurs, ties, and fingerings.

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. 5, note 4) — 5) See Song No. 2, note 3) —

PART II, Period
Antecedent phrase

Musical notation for Part II, Antecedent phrase, measures 1-5. The score is in G major and 3/4 time. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 5, 1). The left hand provides a harmonic accompaniment with slurs and fingerings (1, 2, 3, 4). Dynamics include *sf* and *cresc.*. Pedal points are marked with 'Ped.' and asterisks.

Conseq. phrase

Musical notation for Part II, Consequent phrase, measures 6-10. The right hand continues the melodic line with slurs and fingerings (2, 3, 4, 2, 3, 2, 1). The left hand accompaniment includes slurs and fingerings (2, 3, 2, 1, 2, 3, 2, 1). Dynamics include *cresc.*. Pedal points are marked with 'Ped.' and asterisks.

Musical notation for Part II, measures 11-15. The right hand features a melodic line with slurs and fingerings (5, 2, 5, 2, 4, 5, 4, 5). The left hand accompaniment includes slurs and fingerings (1, 2, 4, 1, 4, 1, 4, 3, 2, 1). Dynamics include *f* and *dimin.*. Pedal points are marked with 'Ped.' and asterisks.

Re-transition

Musical notation for Part II, Re-transition, measures 16-20. The right hand features a melodic line with slurs and fingerings (1, 1, 1, 1, 1). The left hand accompaniment includes slurs and fingerings (2, 4, 1, 4, 1, 4, 3, 2, 1). Dynamics include *p*. Pedal points are marked with 'Ped.' and asterisks.

PART III, Period, extended
Antecedent phrase

Musical notation for Part III, Antecedent phrase, measures 21-25. The right hand features a melodic line with slurs and fingerings (5, 4, 3, 4, 5). The left hand accompaniment includes slurs and fingerings (1, 3, 3, 3, 1). Dynamics include *pp*, *cresc.*, and *f*. Pedal points are marked with 'Ped.' and asterisks.

45 *Extension*
p *cresc.* *cre*
* *La* * *La* *

Consequent phrase
scen - do *f* *sf*
* *La* * *La* * *La* * *La* * *La* *

dimin. *p*
* *La* * *La* * *La* * *La* *

CODA. *dimin.* *dimin.*
* *La* * *La* * *La* * *La* * *La* *

* *La* * *La* * *La* *

21 *pp*
* *La* * *La* *

No. 38 1)
Allegro agitato (♩ = 112)

PART I, Period, extended
Antecedent phrase

Three-Part Song-form.2) *p*

Consequent phrase *sf* *Extension*

PART II, Period, extended
Antecedent phrase

cre *scen* *do*

Consequent phrase *sf* *f*

Cadence evaded *Rep. of Consequent phrase* *sf* *sf* *p* **PART III, Antecedent**

Period, extended phrase *Consequent phrase*

cre

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) —

Sequential

scen - do sempre cresc.

Rep. of Conseq. phrase Cadenca evaded Rep. of preceding phrase

cresc. sf f cresc.

Cadenca evaded (Extension) Cadenca evaded (Extension)

ff sf

rit. dimin. pp

No. 39 1)
Presto (♩ = 100).

PART I, Double-period, extended
First Antecedent phrase

Three-Part Song-form with Coda. 2)

f sf

r.h.

First Consequent phrase

f

Op. 85, No. 3

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

Second Antecedent phrase

Musical notation for the Second Antecedent phrase, consisting of two measures. The treble staff features a melodic line with triplets and fingerings (3, 5, 5, 4). The bass staff provides a rhythmic accompaniment with fingerings (15, 4, 3, 4).

Second Consequent phrase

Musical notation for the Second Consequent phrase, consisting of two measures. The treble staff has a melodic line with a 'cresc.' marking and fingerings (1, 4, 3). The bass staff has a rhythmic accompaniment with a 'sf' marking and fingerings (1, 4, 3).

Cadence evaded Additional Consequent phrase con fuoco

Musical notation for the Cadence evaded and Additional Consequent phrase con fuoco section, consisting of two measures. The treble staff features a melodic line with a 'sf' marking and fingerings (3, 4, 5, 3, 4). The bass staff has a rhythmic accompaniment with fingerings (5, 3, 2, 3).

(Extension)

Musical notation for the (Extension) section, consisting of two measures. The treble staff has a melodic line with a 'cresc.' marking and fingerings (3, 4, 5, 2). The bass staff has a rhythmic accompaniment with fingerings (3, 5, 4, 5).

Codetta (to Part I)

Musical notation for the Codetta (to Part I) section, consisting of two measures. The treble staff has a melodic line with a 'p' marking and fingerings (4, 3). The bass staff has a rhythmic accompaniment with fingerings (4, 2).

PART II, Phrase group. Phrase 1 (Antecedent)

Musical notation for PART II, Phrase group. Phrase 1 (Antecedent), consisting of two measures. The treble staff has a melodic line with a 'cresc.' marking and fingerings (1, 5, 4). The bass staff has a rhythmic accompaniment with fingerings (5, 4).

(Extension)

cresc.

4 5 5

Phrase 2 (Consequent)

4 5 4

Phrase 3

4 *Ad.* *

(Extension)

più f

Ad. * *sf* *sf*

Phrase 4 (R-transition)

pp *p* *sf* *p*

sf

PART III, Period, extended

sf Antecedent phrase

cresc. *mf*

4 3 4

Rep. of Antecedent phrase

Consequent phrase

Cadence evaded (Additional Conseq. phrase)

(Extension)

ritard.

CODA
Section 1

PART II, Antecedent

Extension

Period phrase

cresc.

Consequent phrase

cresc. *f* *più f*

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

6) These three Sths are Re-transition.

Phrase 2 (Consequent)

cresc.

Phrase 3

f

dim.

p

l.h.

Ped. * *Ped.* *

Phrase 4 (Rep. of phr. 3)

cresc.

dim.

p

l.h.

Ped. * *Ped.* *

Codetta

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

Ped. * *Ped.* *

No. 41¹⁾
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 —

Allegretto con moto (♩ = 104)

PART I, Double-period
First Antecedent phrase

sempre cantabile

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

First Consequent phrase

Second

Antecedent phrase

Second Consequent phr.
cresc. sf

PART II, Double-period, extended
First Antecedent phrase

leggiero

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) —

Second Antecedent phr.

Musical score for the second antecedent phrase. The system consists of two staves (treble and bass clef). The right hand features a complex melodic line with numerous slurs and fingering numbers (1-5). The left hand provides a rhythmic accompaniment with chords and single notes. The phrase concludes with a *cresc.* (crescendo) marking.

Second Conseq. phrase (extended)

Musical score for the second consequent phrase (extended). The system consists of two staves. The right hand has a melodic line with slurs and fingering. The left hand has a bass line with chords. The phrase starts with a *sf* (sforzando) marking and ends with a *dim.* (diminuendo) marking.

Partial rep. of Consq. phr.

Musical score for the partial repetition of the consequent phrase. The system consists of two staves. The right hand has a melodic line with slurs and fingering. The left hand has a bass line with chords. The phrase starts with a *p* (piano) marking and ends with a *sf* (sforzando) marking.

PART III,
Phrase-group

Musical score for Part III, Phrase-group. The system consists of two staves. The right hand has a melodic line with slurs and fingering. The left hand has a bass line with chords. The phrase starts with a *dim.* (diminuendo) marking and ends with a *pp.* (pianissimo) marking.

Phrase 1

Musical score for Phrase 1. The system consists of two staves. The right hand has a melodic line with slurs and fingering. The left hand has a bass line with chords. The phrase starts with a *cresc.* (crescendo) marking and ends with a *p* (piano) marking.

Phrase 2

Musical score for Phrase 2. The system consists of two staves. The right hand has a melodic line with slurs and fingering. The left hand has a bass line with chords. The phrase starts with a *cresc.* (crescendo) marking.

Phrase 3 *cresc.* *sf* *leggiero* *p* *cresc.* *sf* *f*

Extension *p* *f* *p*

CODA Section 1 *dimin.* *l.h.*

Rep. of Sec. 1 *cresc.* *l.h.* *p*

Section 2 (Extension) *dimin.*

pp *staccato* *l.h.*

5) Here there is an Elision; see *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

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

PART I, Double-period, extended
First Antecedent phrase
cresc.

Consequent phrase

Second Antecedent phrase

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) —

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 —

4 3 4 3

p *cresc.* *f*

3 4 5 3 4 3 4 5 3 5

p *dimin.*

Section 2 (derived from Part III)

5 5 4 5 4 3

5 4 5 3 4 5 2 4

p *dimin.*

4 3 5

p *sempre Pedale*

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

No. 44 1)
Adagio (♩ = 69)

PART I, Period
Antecedent phrase

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

Consequent phrase

PART II, Phrase
cresc.

PART III, Phrase

REPETITION OF PART II (slightly modified)

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 —

REP. OF PART III

CODA

No. 45 ¹⁾
Presto, (♩ = 132)

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

PART I, Period, regular

Antecedent phrase

Consequent phrase

PART II, Double-period

First Antecedent phrase

Op. 102, No. 3

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

First Consequent phrase

1 2

Second Antecedent phrase

cresc.

4 2 3 1 2 1 3 1 2 Se-

3 1 2 1

cond Conseq. phr.

f

Extension (Re-tran-

1 1 2 3 4 2 4 5 4 3 1 2 3 1 2

3 1 2 3 1 2

sition)

f

dimin.

3 1 4 3 3 4 3 2 4 3 2 4 3 2 4 3

3 1 2 4

PART III, Period
Antecedent phrase

sempre staccato

p

2 4 3 2 4 3 1 3 2 1 3 2 1 1 4 3

3 1 2 4

Consequent phrase

3 2 4 3 2 3 2 1 2 1 4 2 4 1 2

1 2 *Cadence evaded*

sempre stacc.

2

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) 4) 5)

Consequent phrase

sf 3) 3) *dim.*

Interlude

REP. OF PART I

p *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)

PART II, Double-period
First Antecedent phr.

Musical notation for the first antecedent phrase of Part II. It consists of two staves (treble and bass clef) with a key signature of one flat. The melody features a triplet of eighth notes, followed by a quarter note, and then a half note. The bass line has a triplet of eighth notes, followed by a quarter note, and then a half note. Dynamics include *dim.*, *p*, and *cresc.*. Fingerings are indicated with numbers 1-5.

Musical notation for the first consequent and second antecedent phrases of Part II. It consists of two staves. The first consequent phrase starts with a half note, followed by a quarter note, and then a half note. The second antecedent phrase starts with a quarter note, followed by a quarter note, and then a half note. Dynamics include *cresc.* and *f*. Fingerings are indicated with numbers 1-5.

Musical notation for the second consequent phrase of Part II. It consists of two staves. The melody starts with a quarter note, followed by a quarter note, and then a half note. The bass line has a quarter note, followed by a quarter note, and then a half note. Dynamics include *ff* and *diminuendo*. Fingerings are indicated with numbers 1-5.

Musical notation for the extension (re-transition) of Part II. It consists of two staves. The melody starts with a quarter note, followed by a quarter note, and then a half note. The bass line has a quarter note, followed by a quarter note, and then a half note. Dynamics include *ff* and *diminuendo*. Fingerings are indicated with numbers 1-5.

PART III, Phrase-group
Phrase 1 (Antecedent)

Musical notation for Part III, Phrase 1 (Antecedent) and Phrase 2 (Consequent). It consists of two staves. The first phrase (Antecedent) starts with a quarter note, followed by a quarter note, and then a half note. The second phrase (Consequent) starts with a quarter note, followed by a quarter note, and then a half note. Dynamics include *p* and *sf*. Fingerings are indicated with numbers 1-5.

Phrase 3

cresc. *f* *più f*

(Extension) Phrase 4

dimin. *p*

CODA

poco cresc. *p*

sempre dim.

sf *sf*

sf *pp*

No. 47 1)
Allegro vivace (♩ = 112)

PART I, Double-period
First Antecedent phrase First Conseq. phr.

Three-Part Song-form with Codetta. 2)

mf

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 Leipzig, Dec. 12th, 1845 ——— 2) See Preface, 2 ——— 3) See Song No. 6, note 4)

Phrase 4

p

Phrase 5

(Re-transition)

PART III, Phrase-
Phrase 1 (Antece-)

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

group
deni)

Phrase 2 (Consequent)

p

Phrase 3 (Rep. of phr. 2)

Phrase 4

cresc.

Phrase 5

f *dimin.*

Phrase 6 Cadence evaded. Phrase 7

(Extension) CODETTA

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)

PART II, Phrase, extended

Op. 102, No. 6

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

No. 49¹⁾ BOAT SONG (Posthumous)

FELIX MENDELSSOHN

Introduction
Allegretto non troppo

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

PART I, Double-period, regular
First Antecedent phrase

Consequ. phrase *Second Antecedent phrase*

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

Phrase 3 (Re-transition)

musical score for Phrase 3 (Re-transition) in G major, 3/4 time. The score is written for piano with treble and bass staves. It begins with a *cresc.* marking and features dynamic markings of *f*, *ff*, and *p*. The bass line includes a *ped.* marking. The melody consists of chords and moving lines in both hands.

PART III, Period
Antecedent phrase

Consequent phrase

musical score for Part III, Period, divided into Antecedent phrase and Consequent phrase. The score is in G major, 3/4 time. The Antecedent phrase starts with a *dimin.* marking and ends with a *pp* dynamic. The Consequent phrase begins with a *pp* dynamic. The bass line has *ped.* markings and asterisks. Fingerings are indicated with numbers 1-5.

CODA-
Section 1

musical score for CODA- Section 1 in G major, 3/4 time. The score is for piano with treble and bass staves. It features dynamic markings of *sf* and *p*. The bass line includes a *ped.* marking. The melody is primarily in the right hand.

Section 2 (like Introductin)

musical score for Section 2 (like Introductin) in G major, 3/4 time. The score is for piano with treble and bass staves. It features dynamic markings of *sf* and *p*. The bass line includes a *ped.* marking. The melody is primarily in the right hand with some bass line activity.

dimin.

musical score for the final section in G major, 3/4 time. The score is for piano with treble and bass staves. It begins with a *dimin.* marking and features a *pp* dynamic. The bass line includes a *ped.* marking. The melody is primarily in the right hand.







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