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Vol. 58

FELIX MENDELSSOHN-BARTHOLDY

Songs Without Words

For the Piano

Revised, Edited and Fingered,
and Prefaced by an "Appreciation" by
CONSTANTIN VON STERNBERG

G. SCHIRMER *New York/London*

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Printed in the U. S. A.

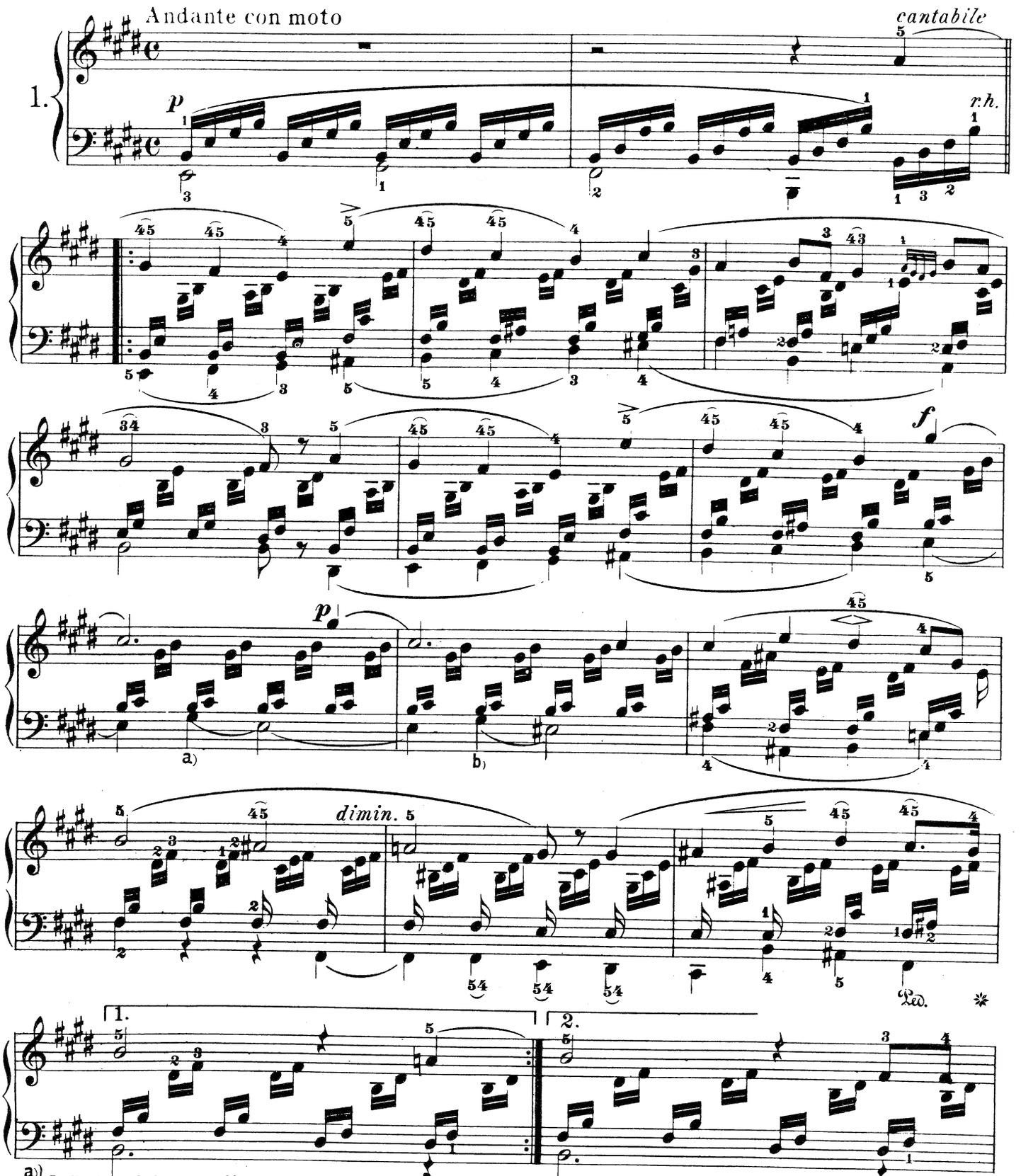
Songs without Words

Lieder ohne Worte

Book I (Nos. 1 to 6), Op. 19
First published August 20, 1832

Revised, edited and fingered by
Constantin von Sternberg

F. Mendelssohn. Op. **19**, No. **1**



a) b) Imitation of the preceding melodic phrase in the r. h.

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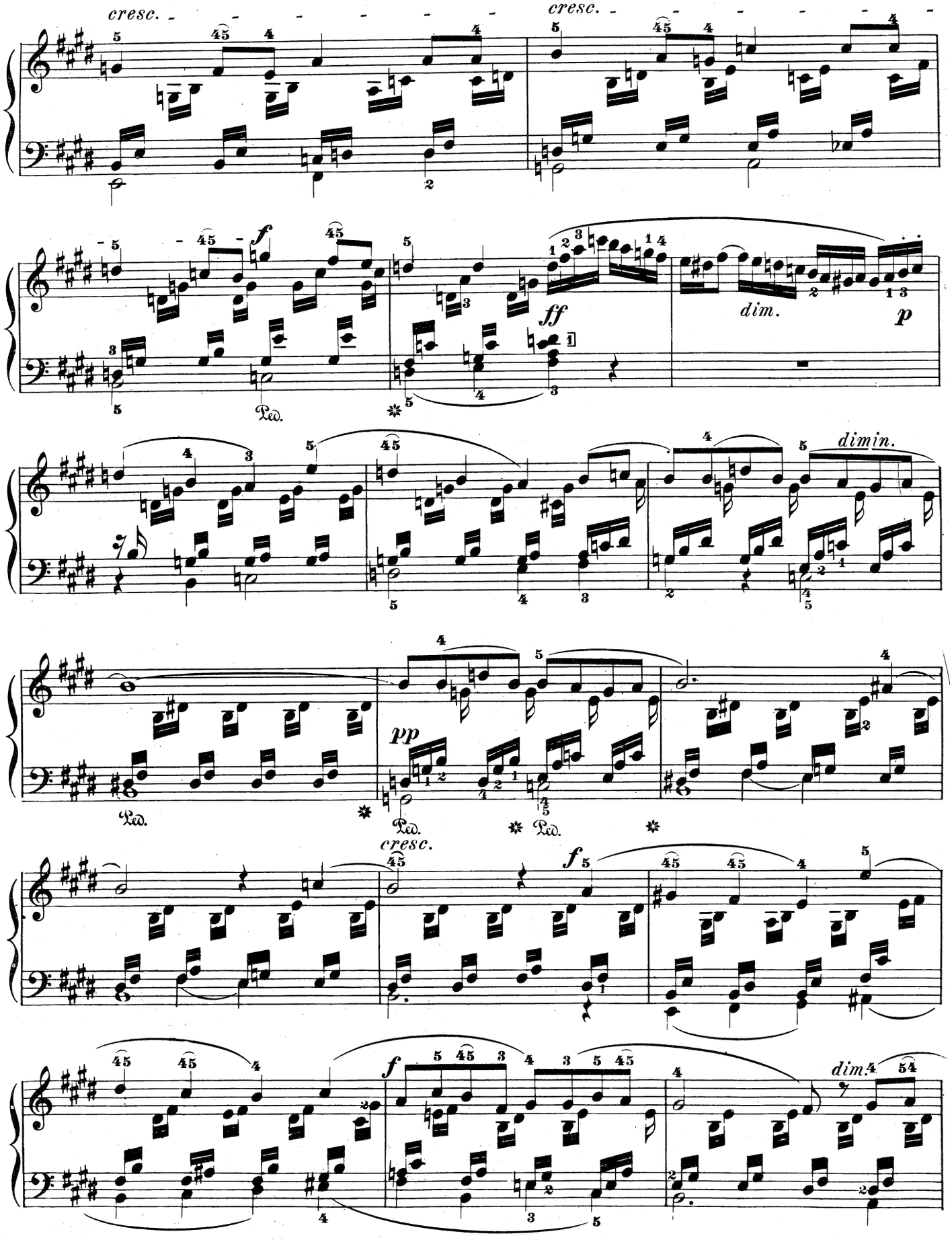
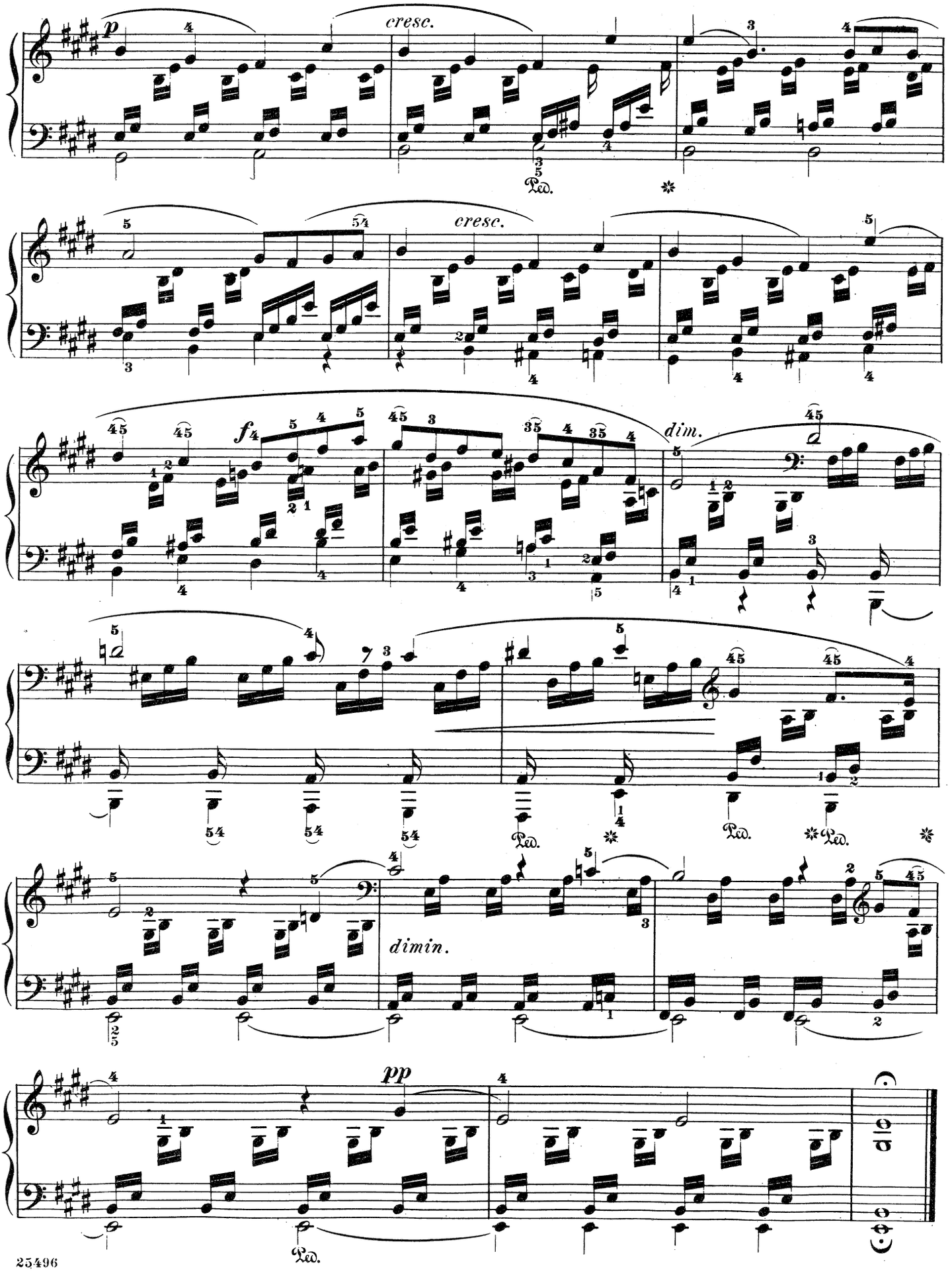
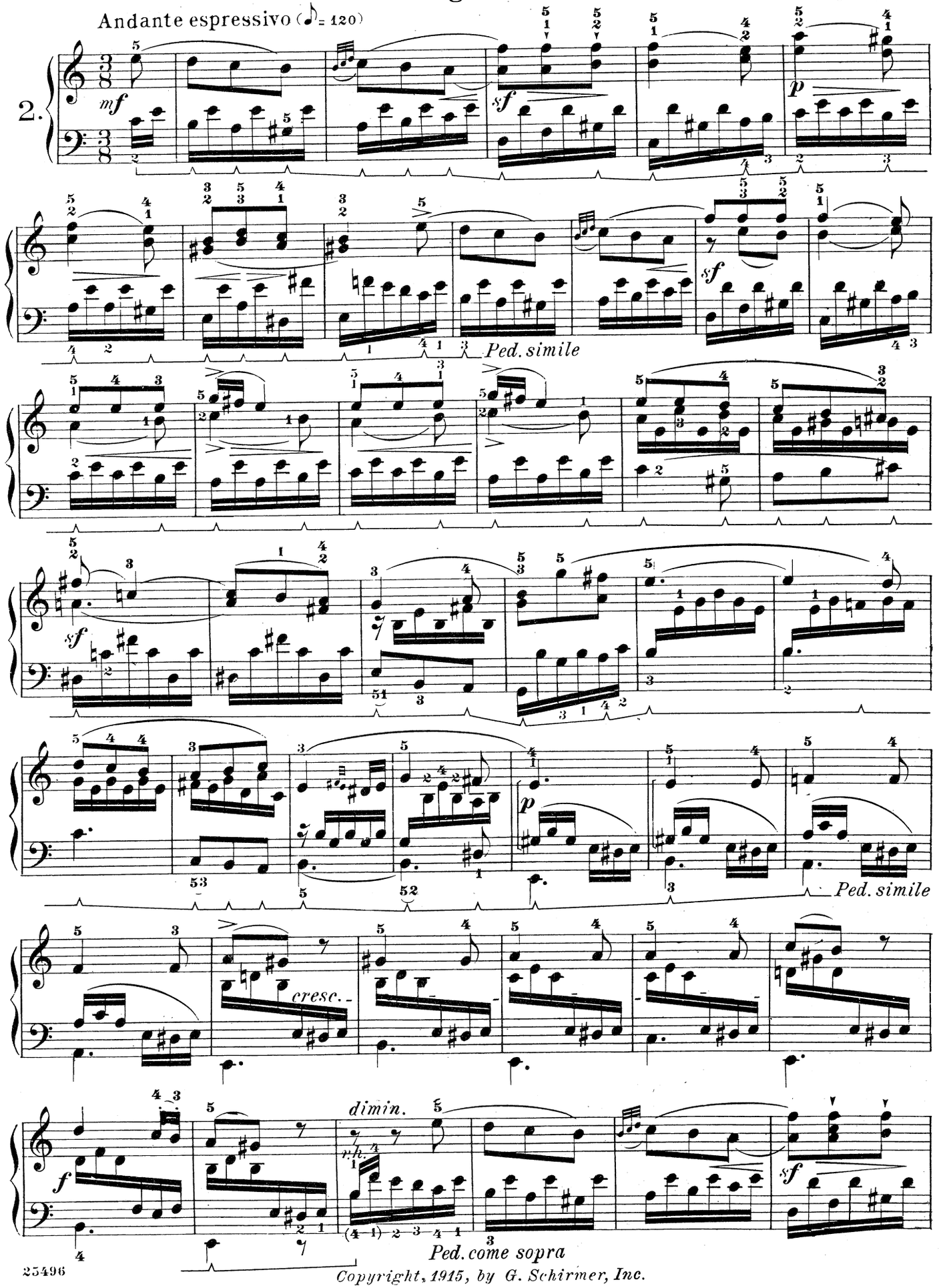

cresc.
cresc.
f
ff
dim.
p
dimin.
pp
Ped.
cresc.
f
f
dim.


p
cresc.
Ped.
cresc.
f
dim.
dimin.
pp
Ped.

Regrets

Op. 19, No. 2



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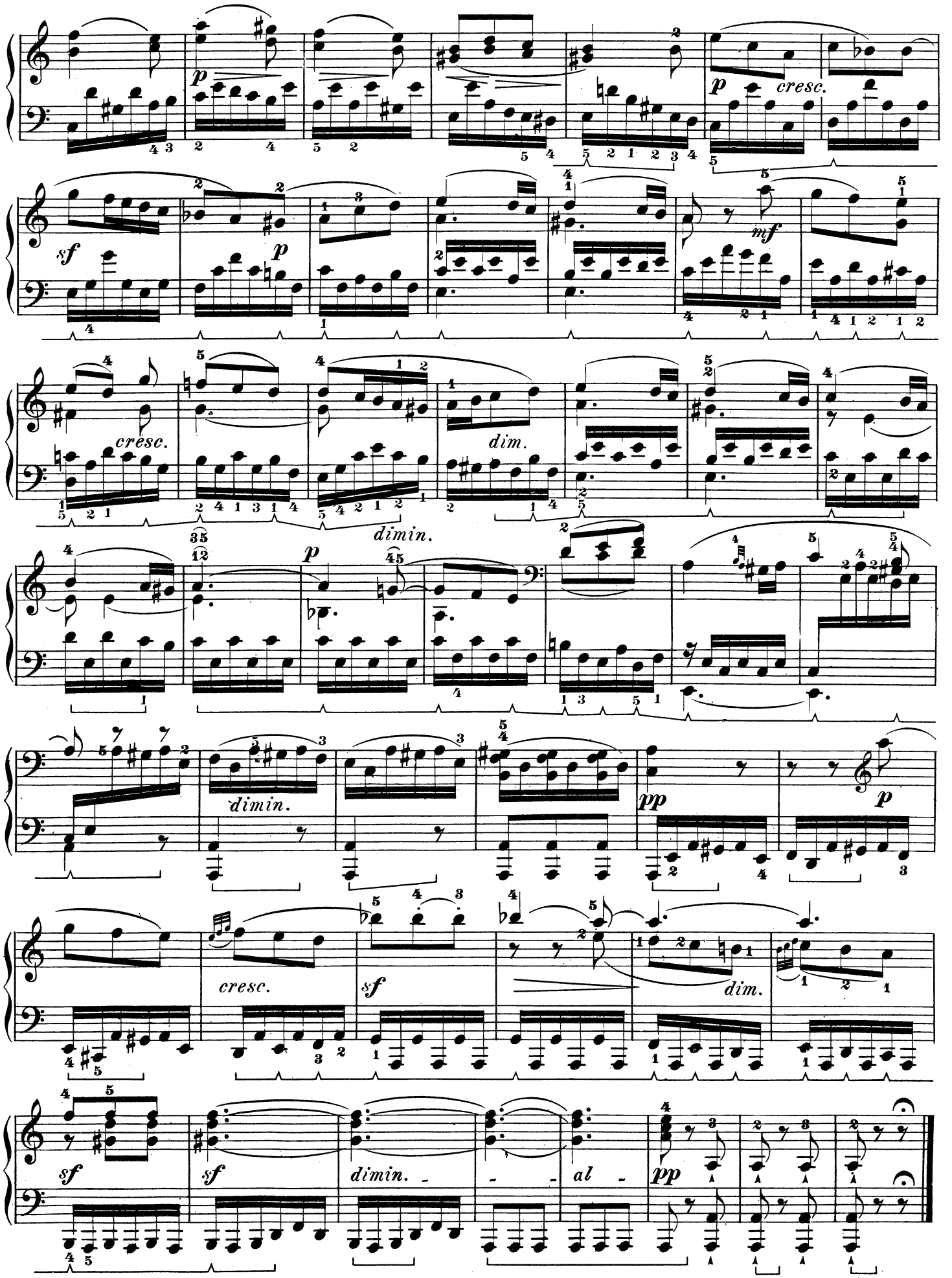
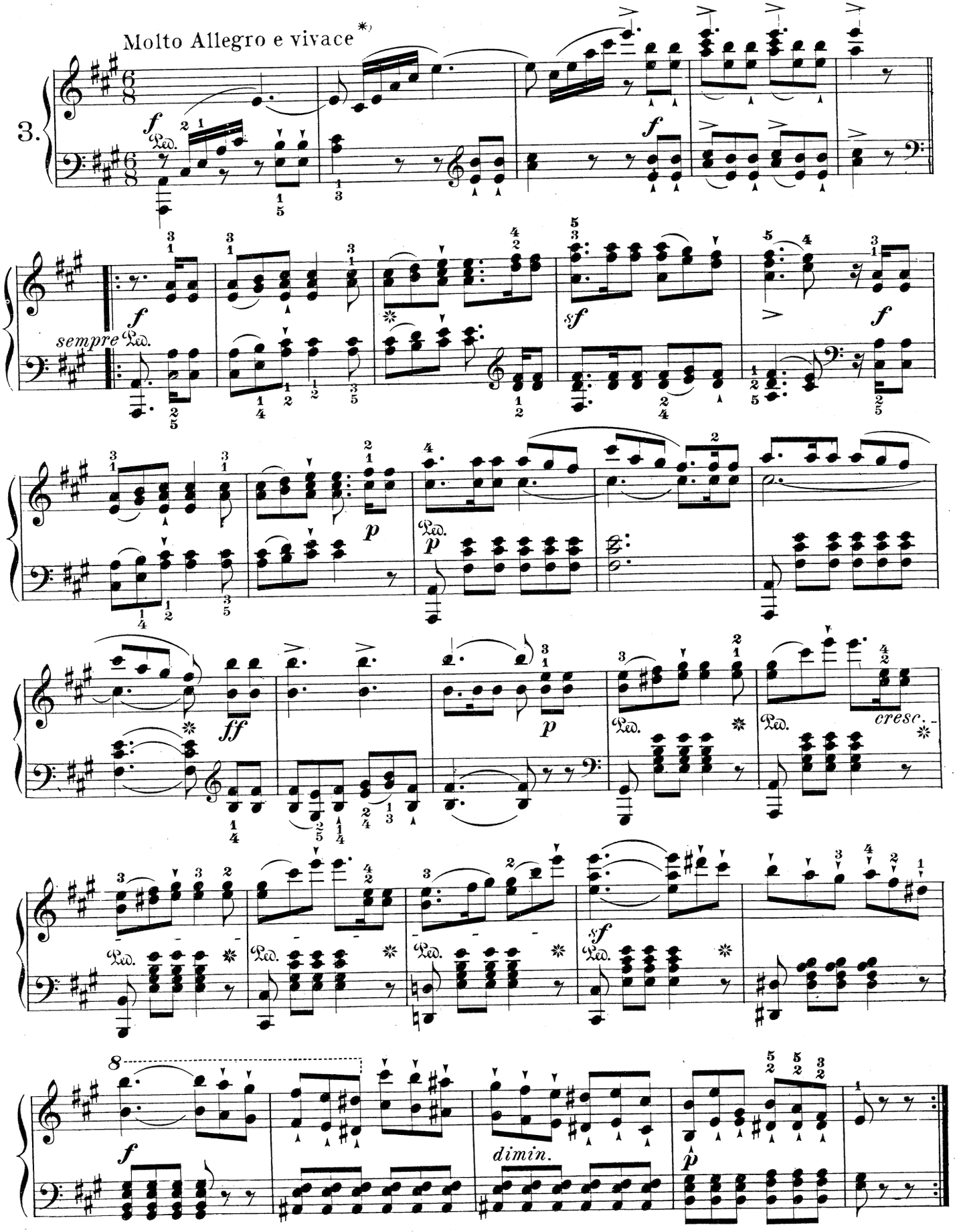

p
cresc.
sf
p
mf
cresc.
dim.
dimin.
p
dimin.
pp
p
cresc.
sf
dim.
sf
sf
dimin.
al
pp

Hunting-Song

Op. 19, No. 3



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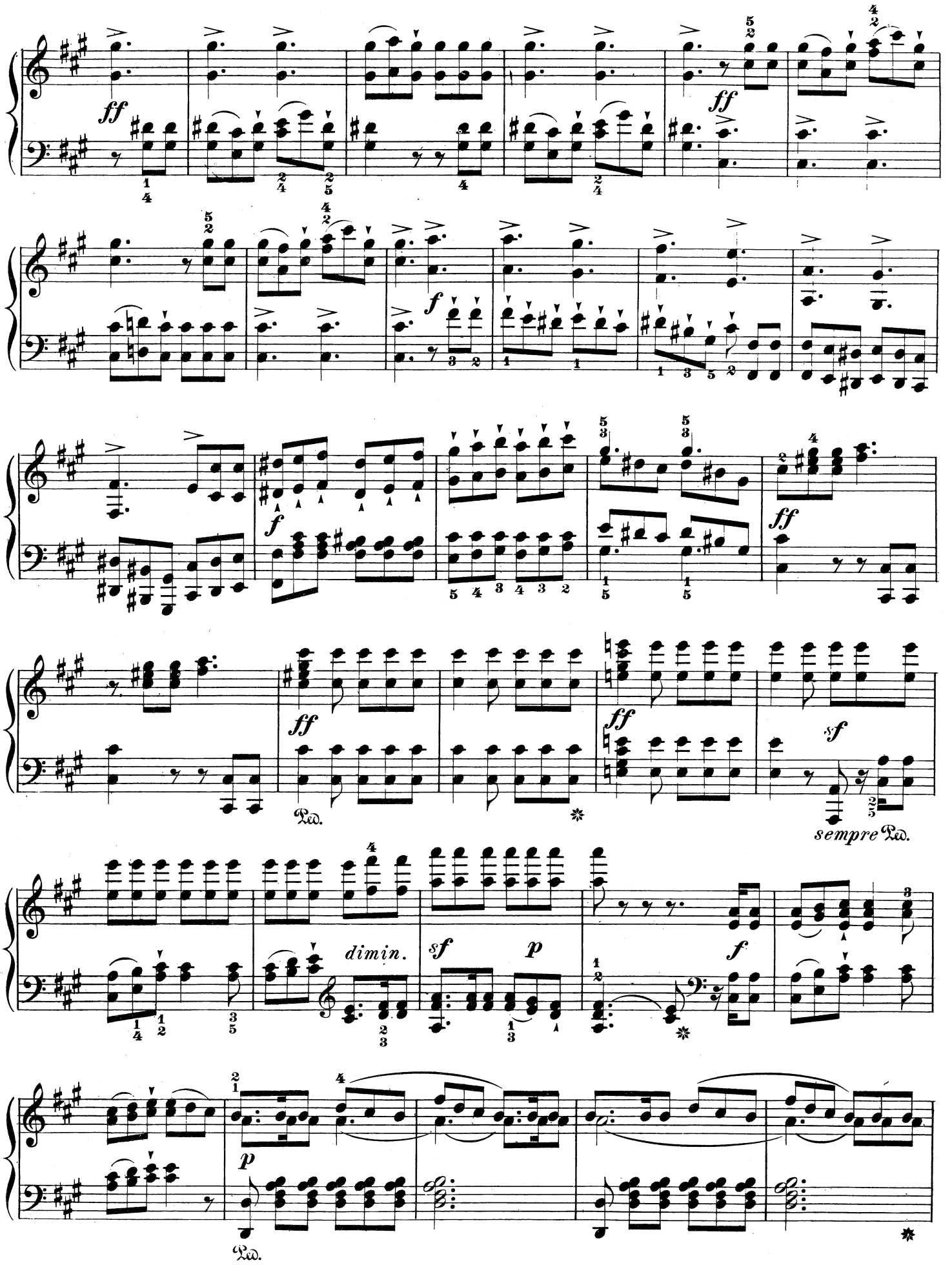
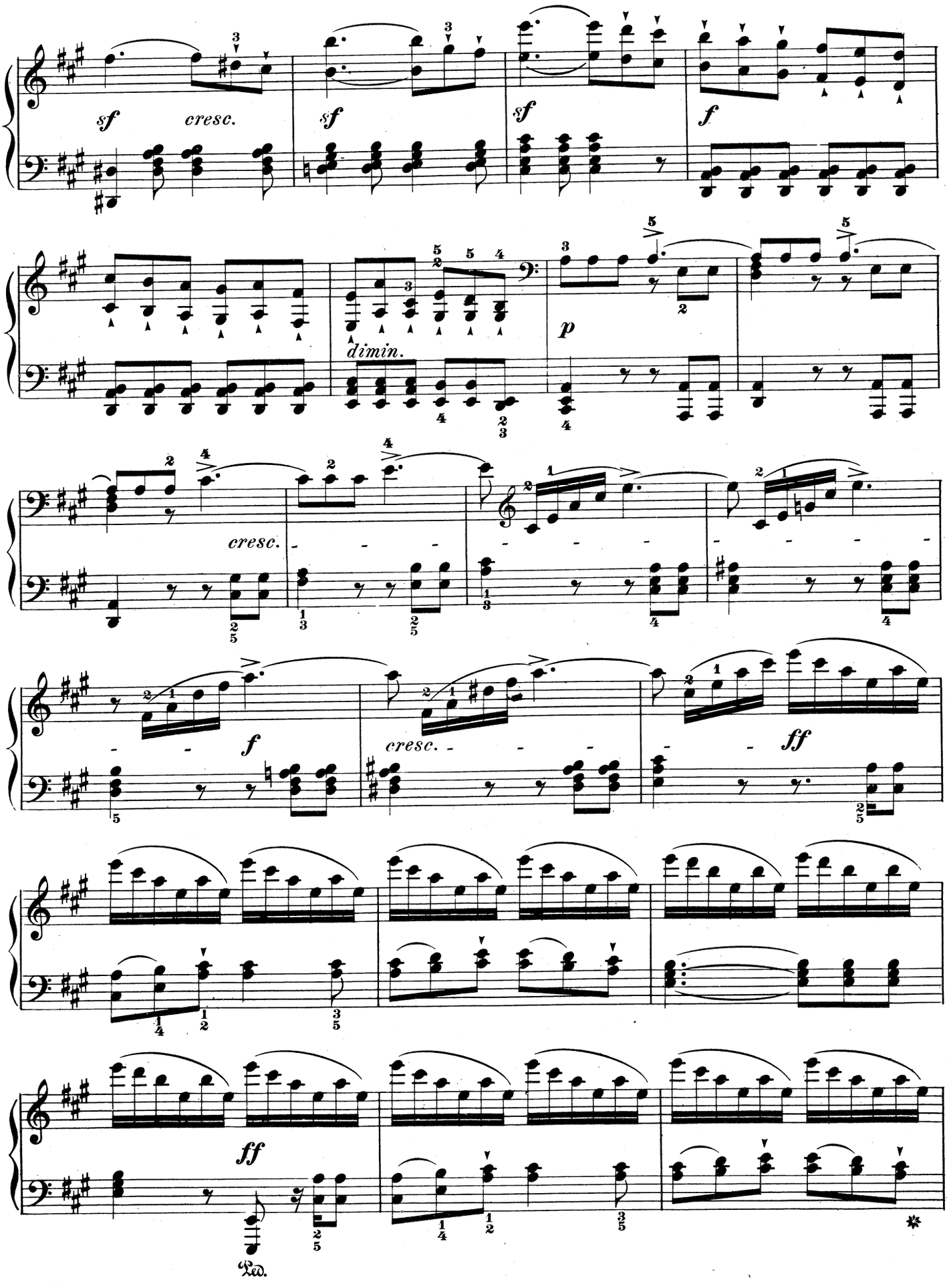
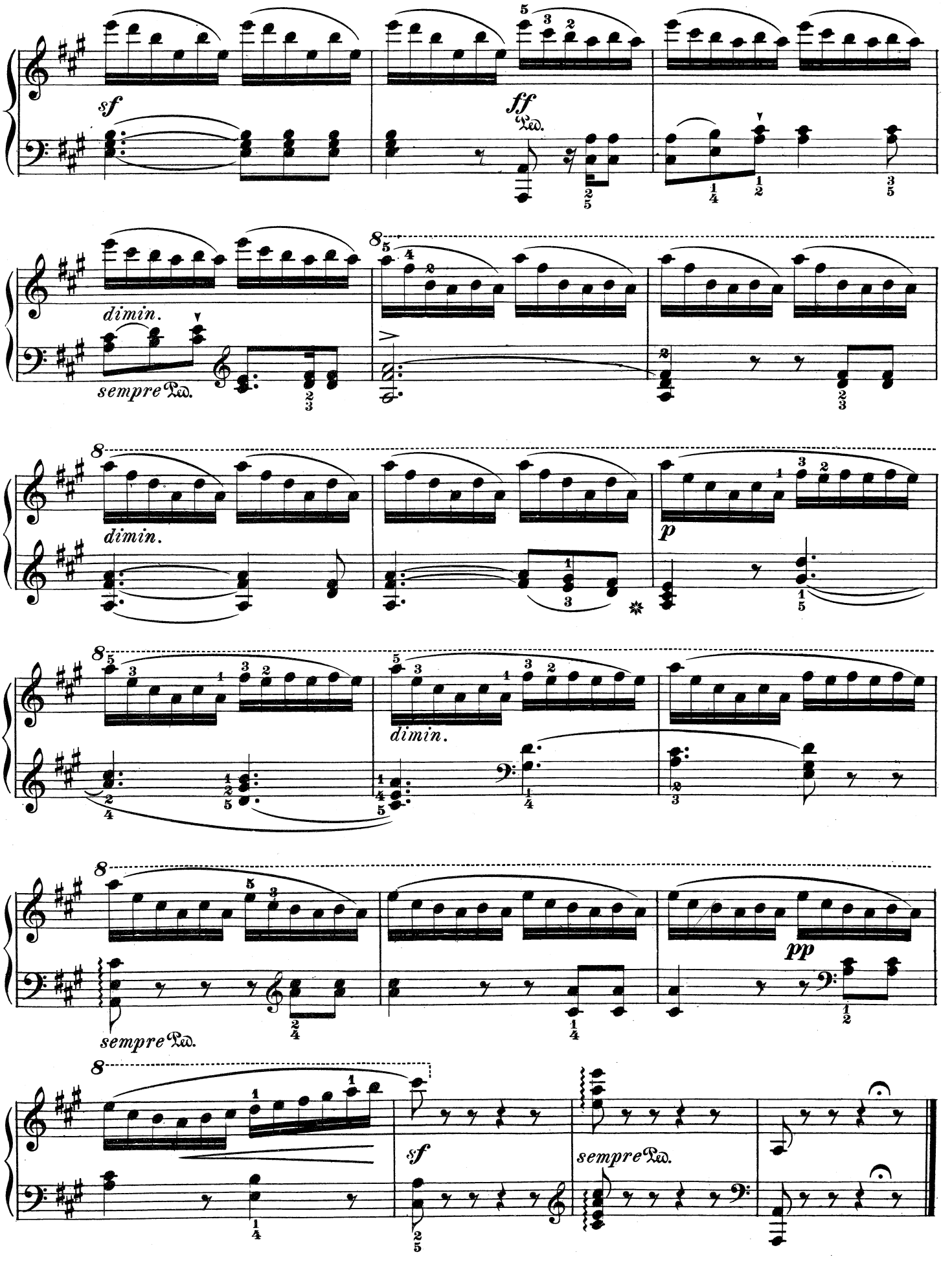
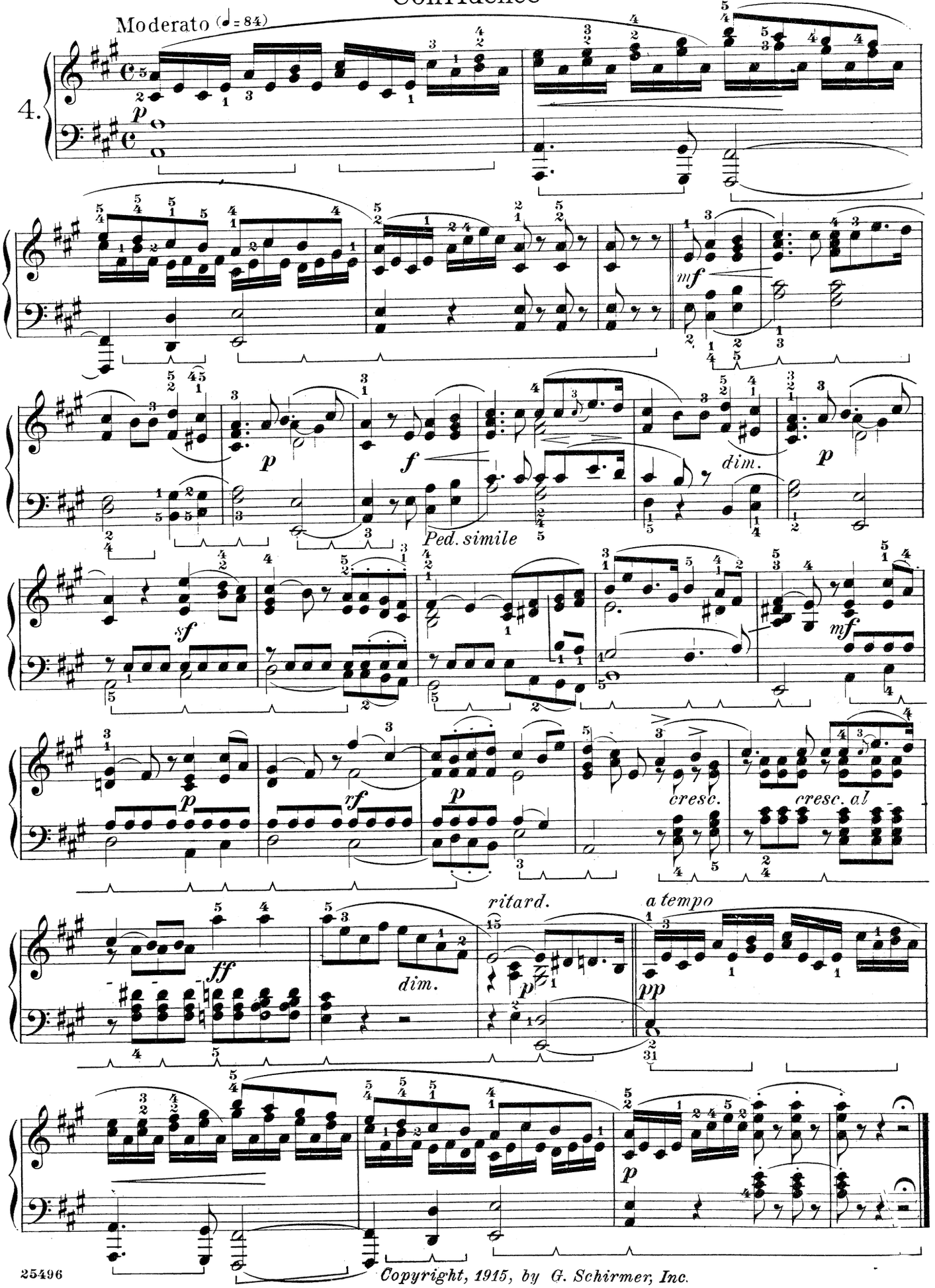

ff
ff
f
ff
ff
Ped.
sempre Ped.
dimin.
sf
p
f
p
Ped.


sf
cresc.
sf
sf
f
dimin.
p
cresc.
f
cresc.
ff
ff
Ped.


sf
ff
Ped.
dimin.
sempre Ped.
8
dimin.
p
dimin.
sempre Ped.
pp
sf
sempre Ped.

Confidence

F. Mendelssohn - Bartholdy. Op. 19, No. 4



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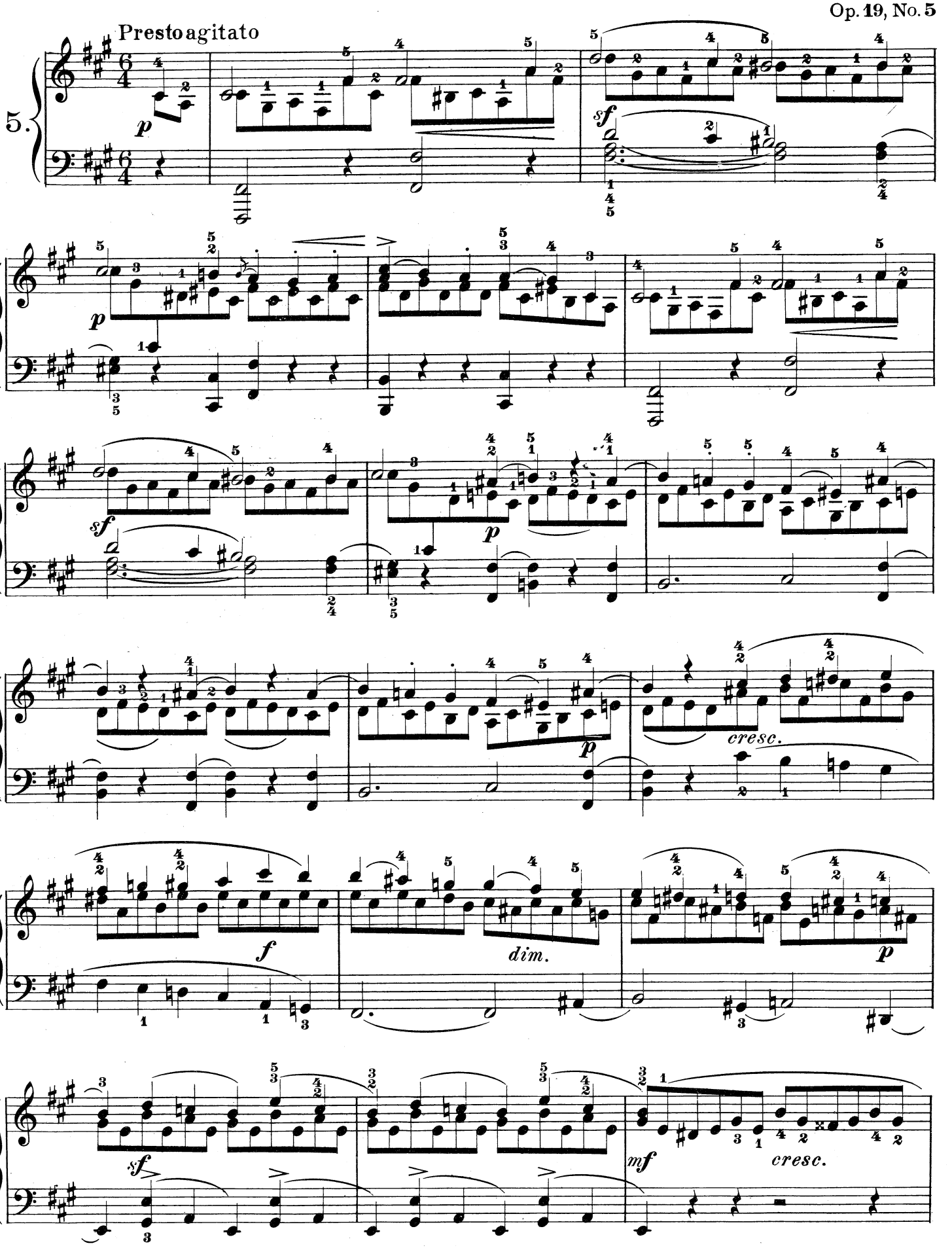
Restlessness

Op. 19, No. 5



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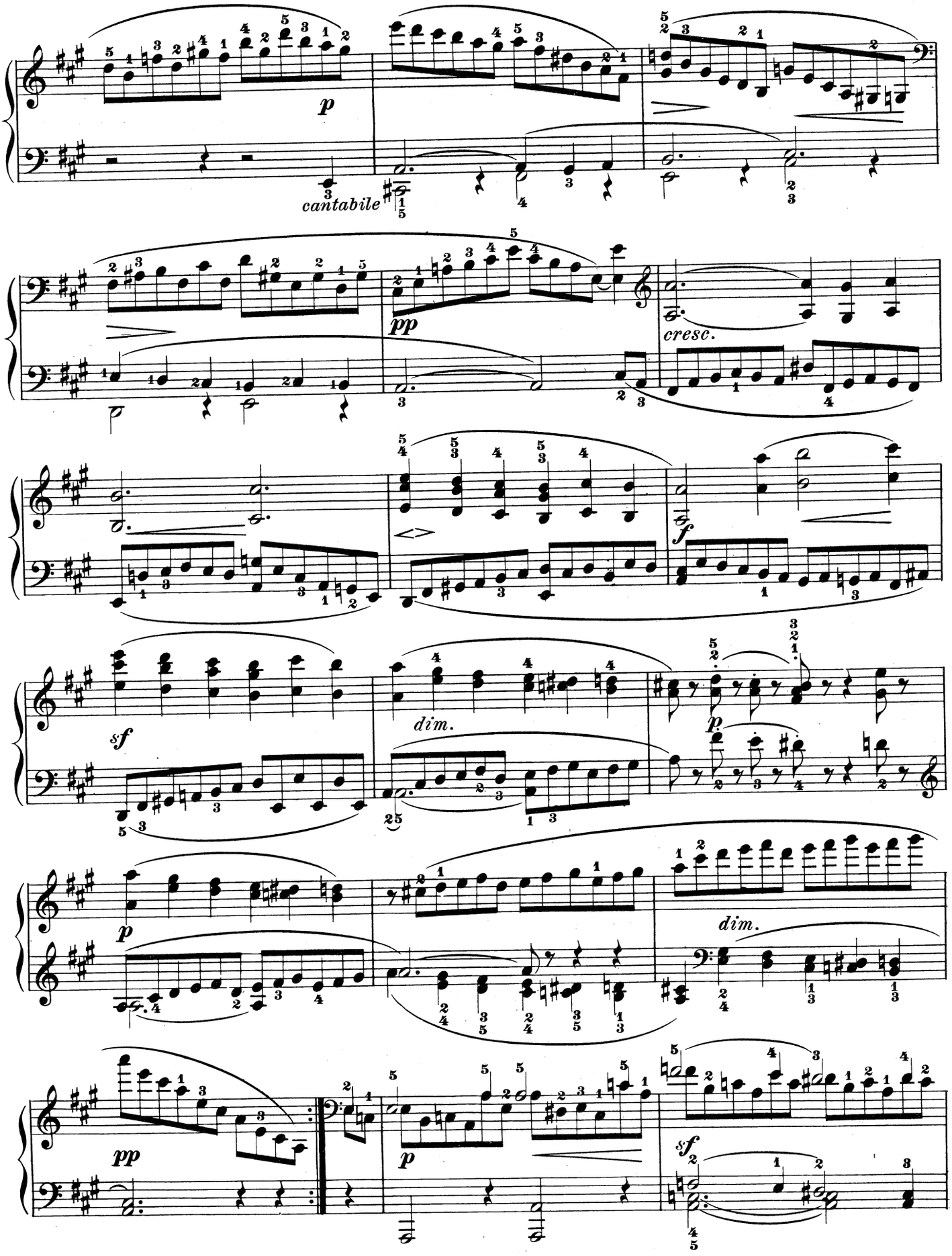
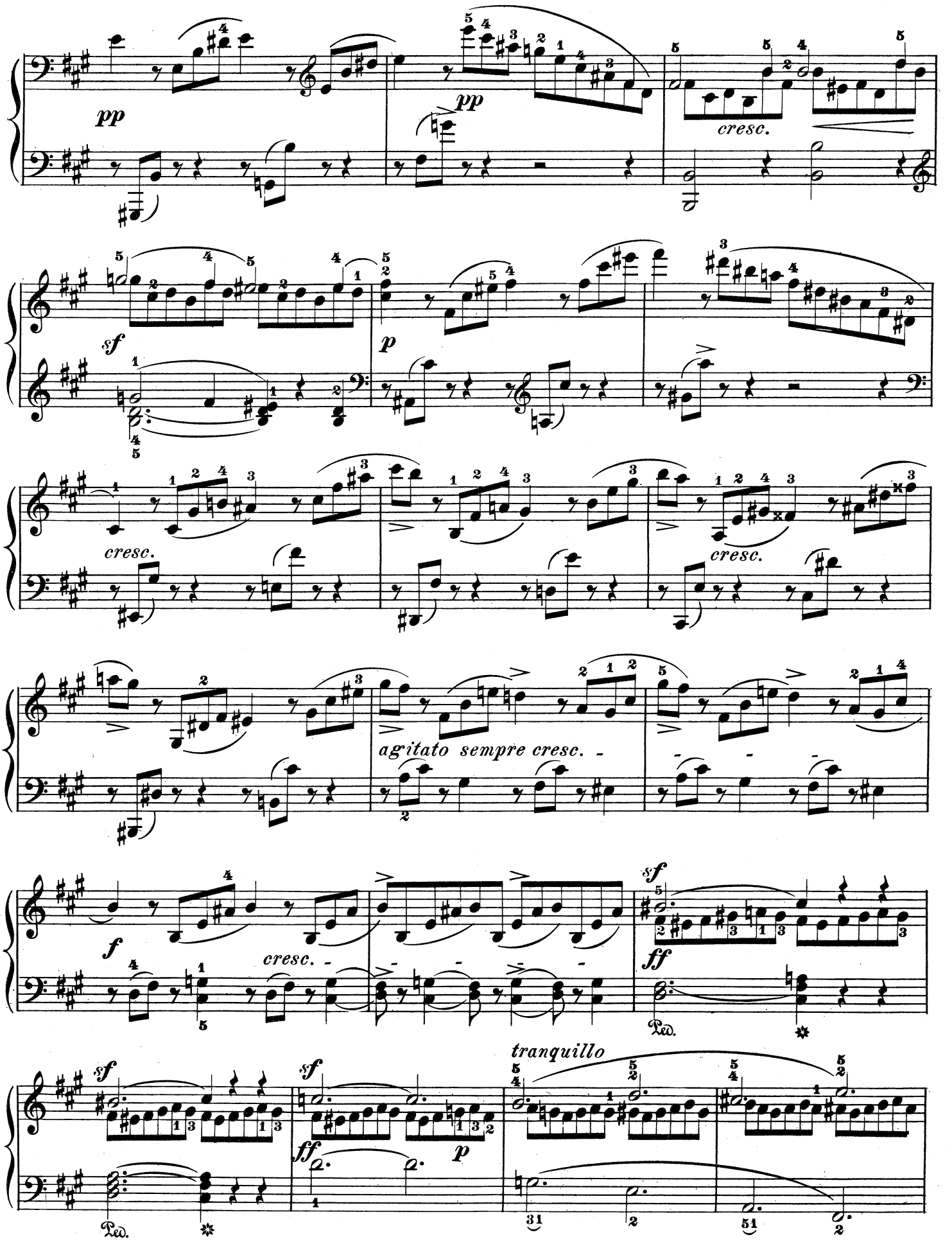
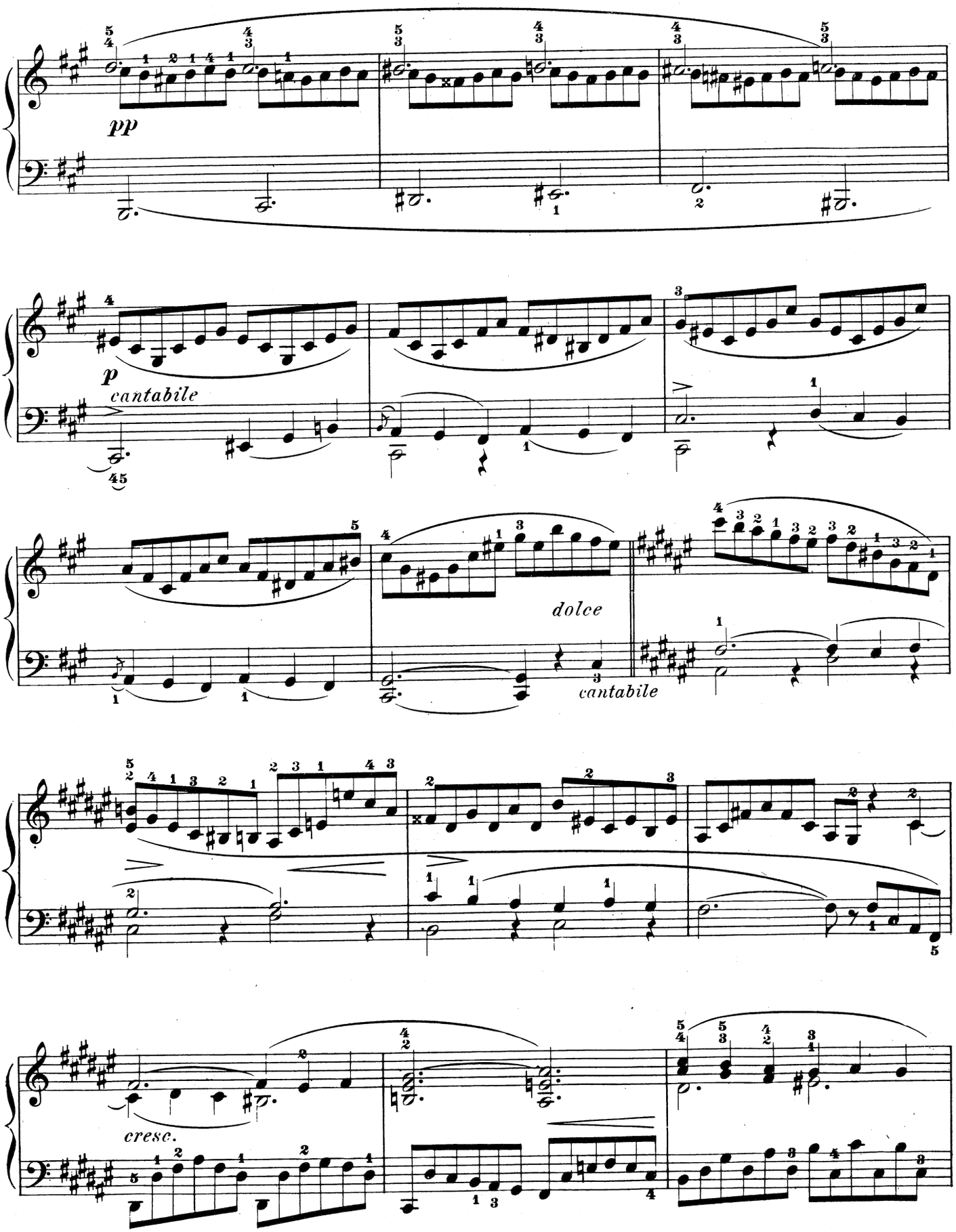
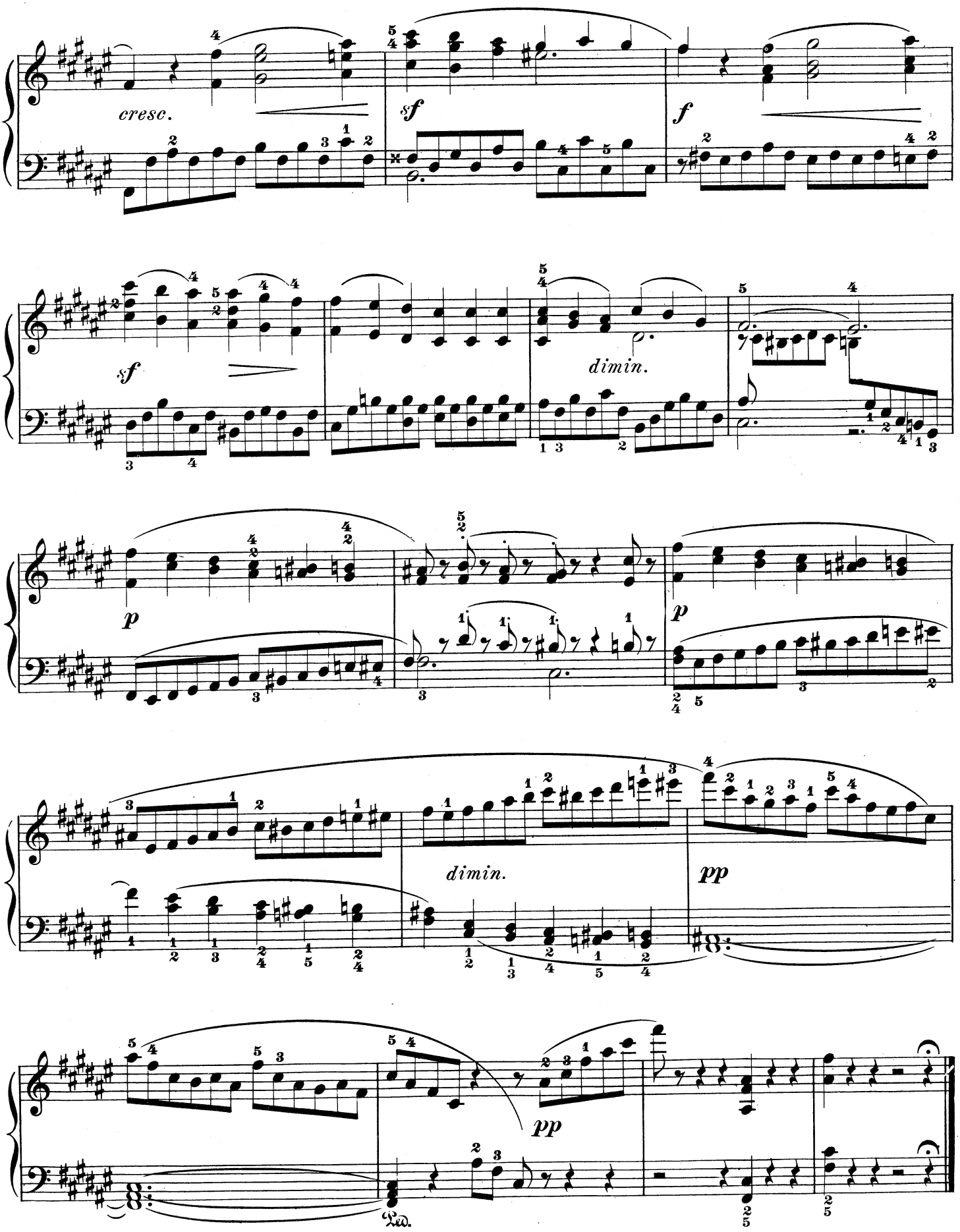

p
cantabile
pp
cresc.
sf
sf
dim.
p
p
dim.
pp
p
sf

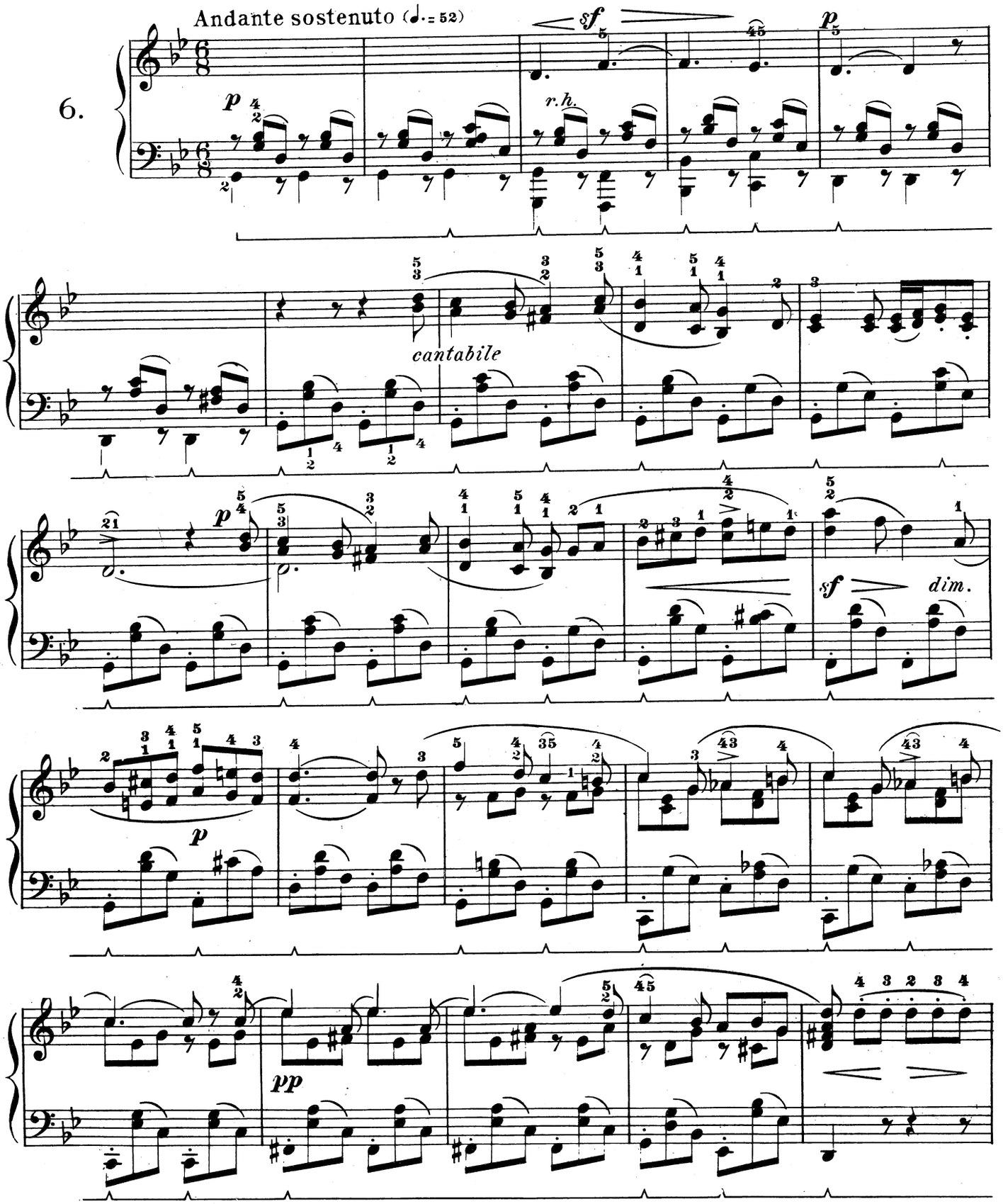

pp
pp
cresc.
sf
p
cresc.
cresc.
agitato sempre cresc.
f
cresc.
sf
ff
Ped.
sf
sf
ff
p
tranquillo
Ped.


pp
p
cantabile
dolce
cantabile
cresc.


cresc.
sf
f
sf
dimin.
p
p
dimin.
pp
pp
Ped.

Venetian Boat-Song No. 1

Op. 19, No. 6



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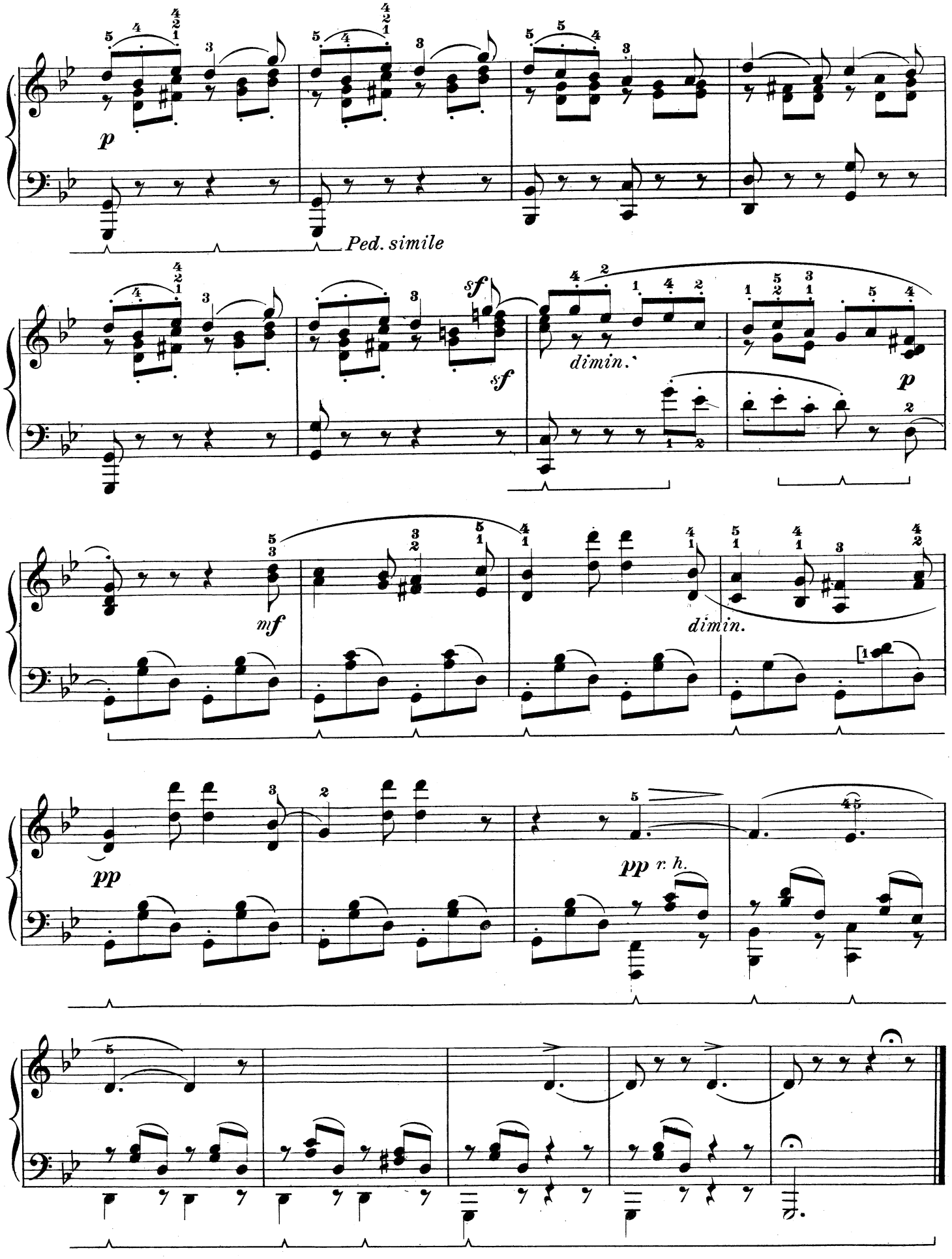

p
Ped. simile
sf
sf
dimin.
p
mf
dimin.
pp
pp r. h.

Songs without Words

Lieder ohne Worte

Book II (Nos. 7 to 12), Op. 30

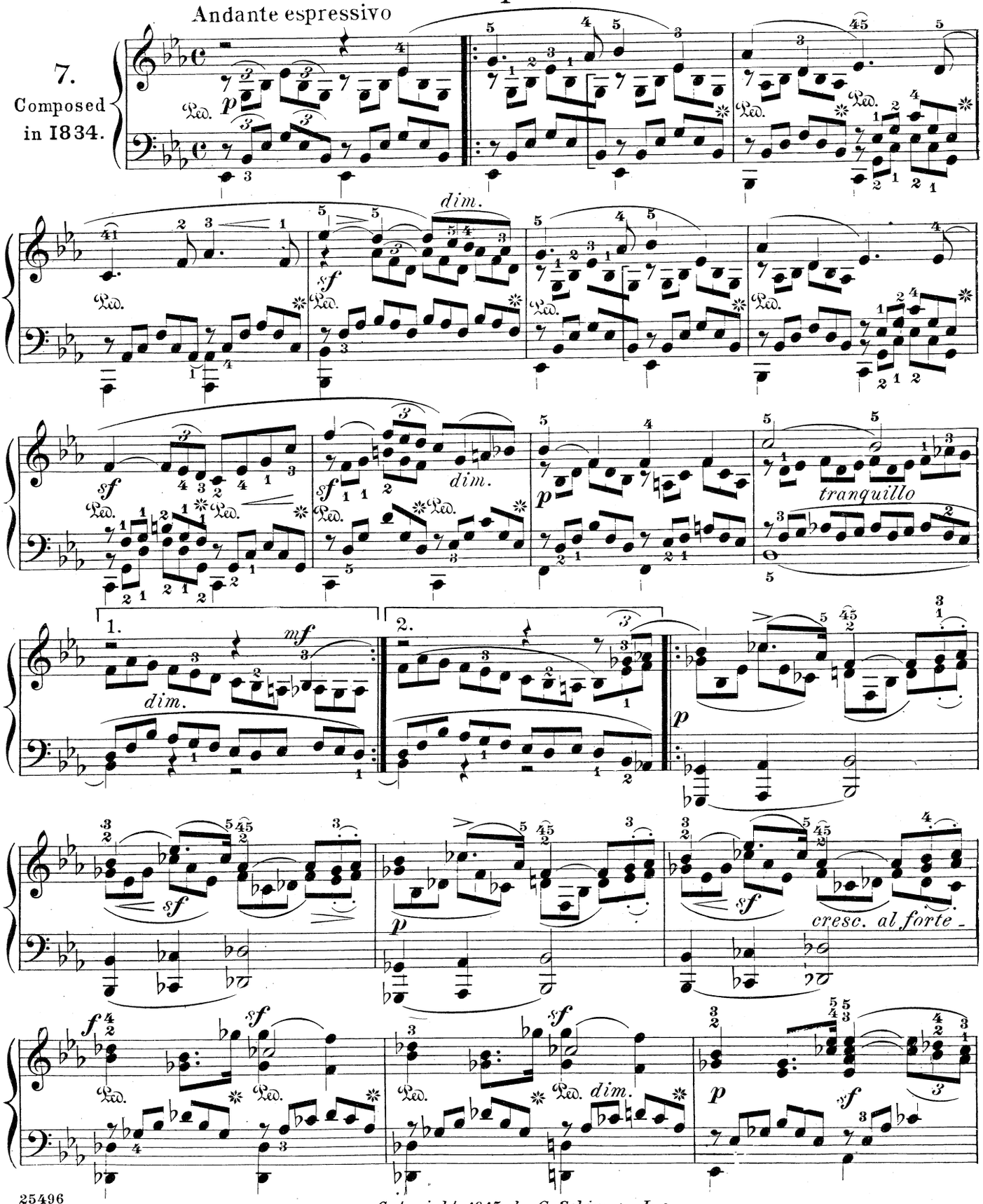
First published in May, 1835

Contemplation

Op. 30, No. 1

7. Composed in 1834.

Andante espressivo



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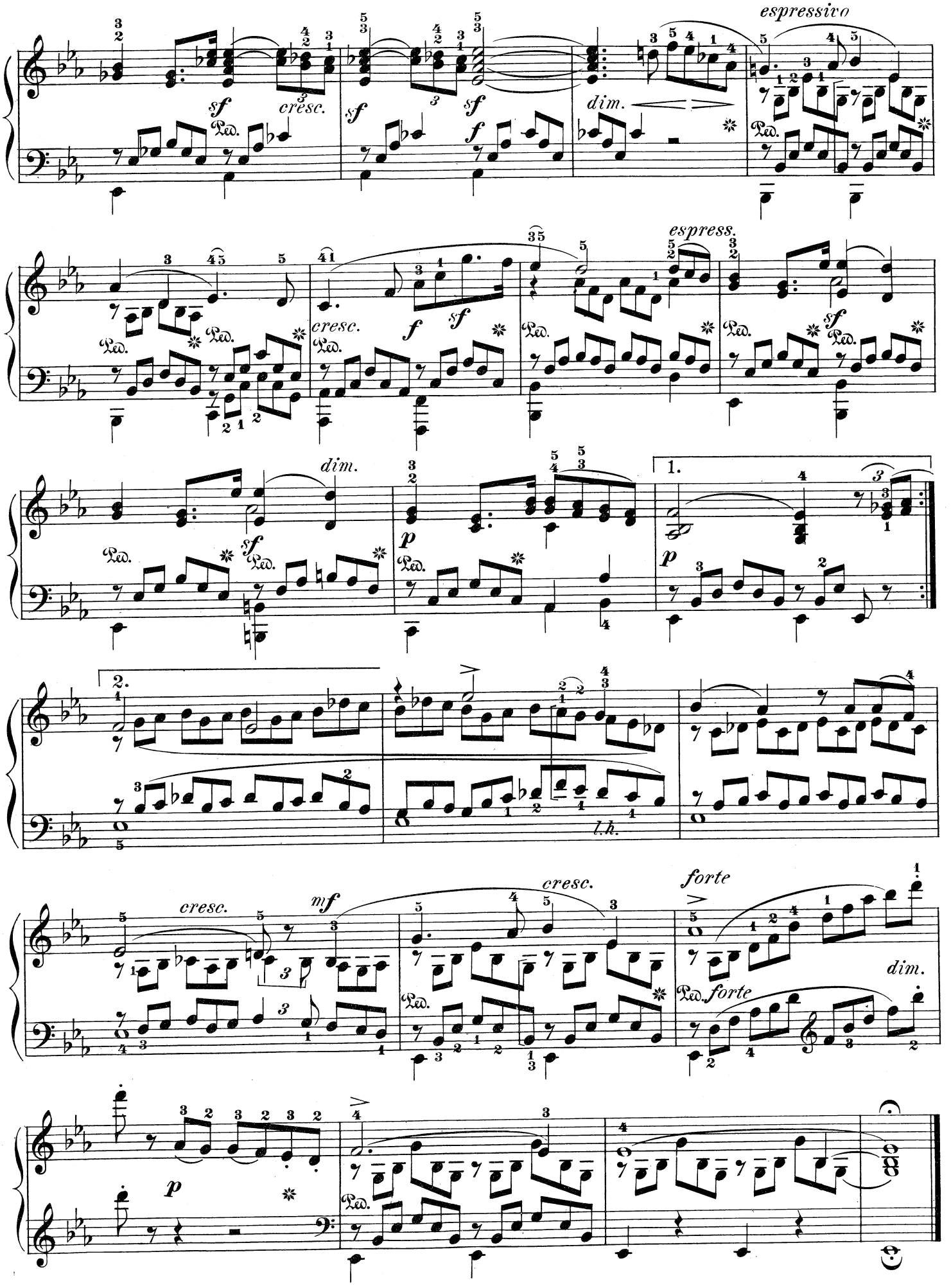
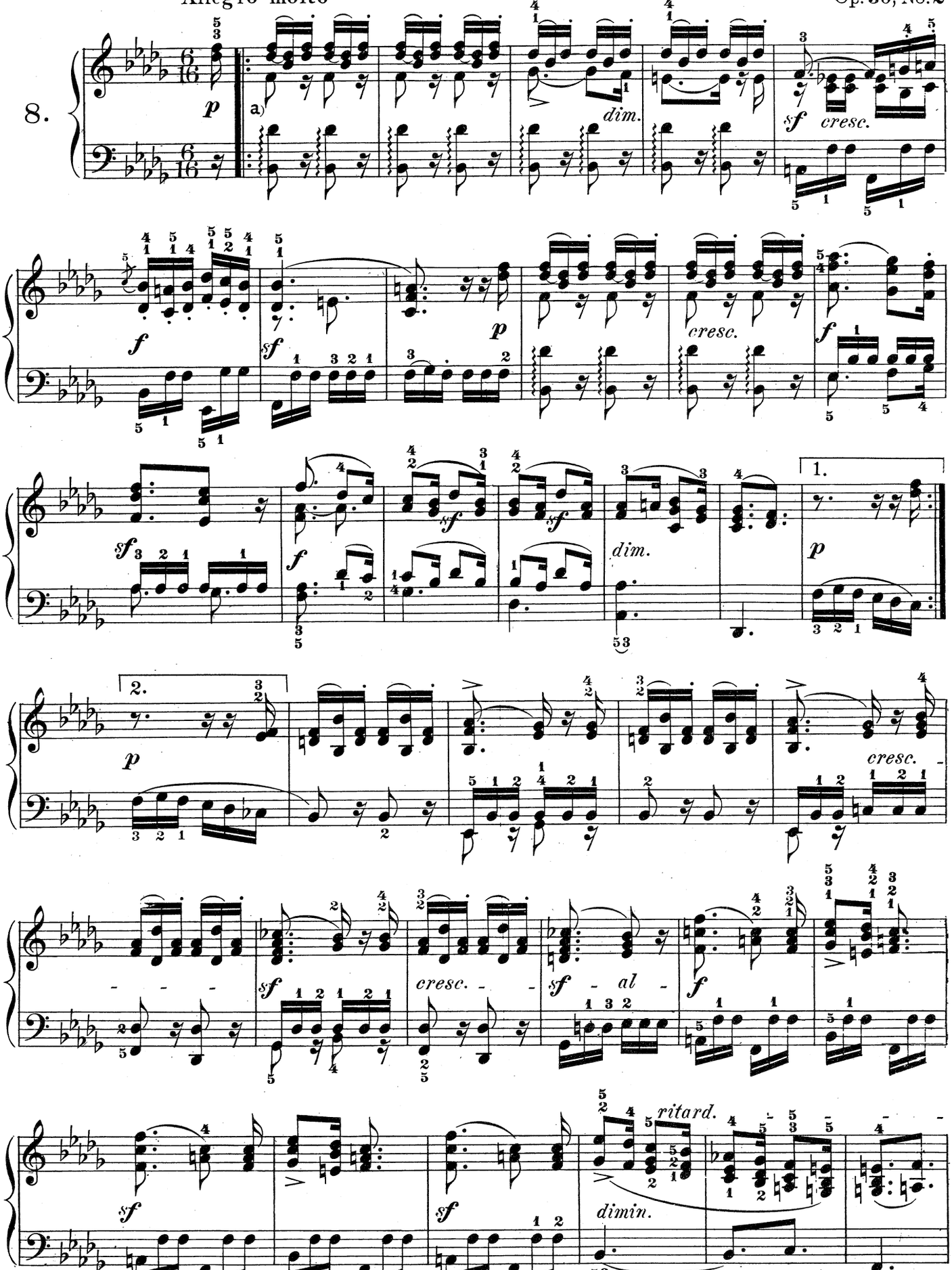

espressivo
sf
cresc.
sf
sf
f
dim.
espress.
cresc.
f
sf
sf
dim.
sf
p
1.
p
2.
l.h.
cresc.
mf
cresc.
forte
forte
dim.
p

Unrest

Allegro molto

Op. 30, No. 2

8.



a) The melody lies here in the notes which the thumb of the r. h. has to play; the characteristic figure of the (upper) accompaniment must be subordinated to it.

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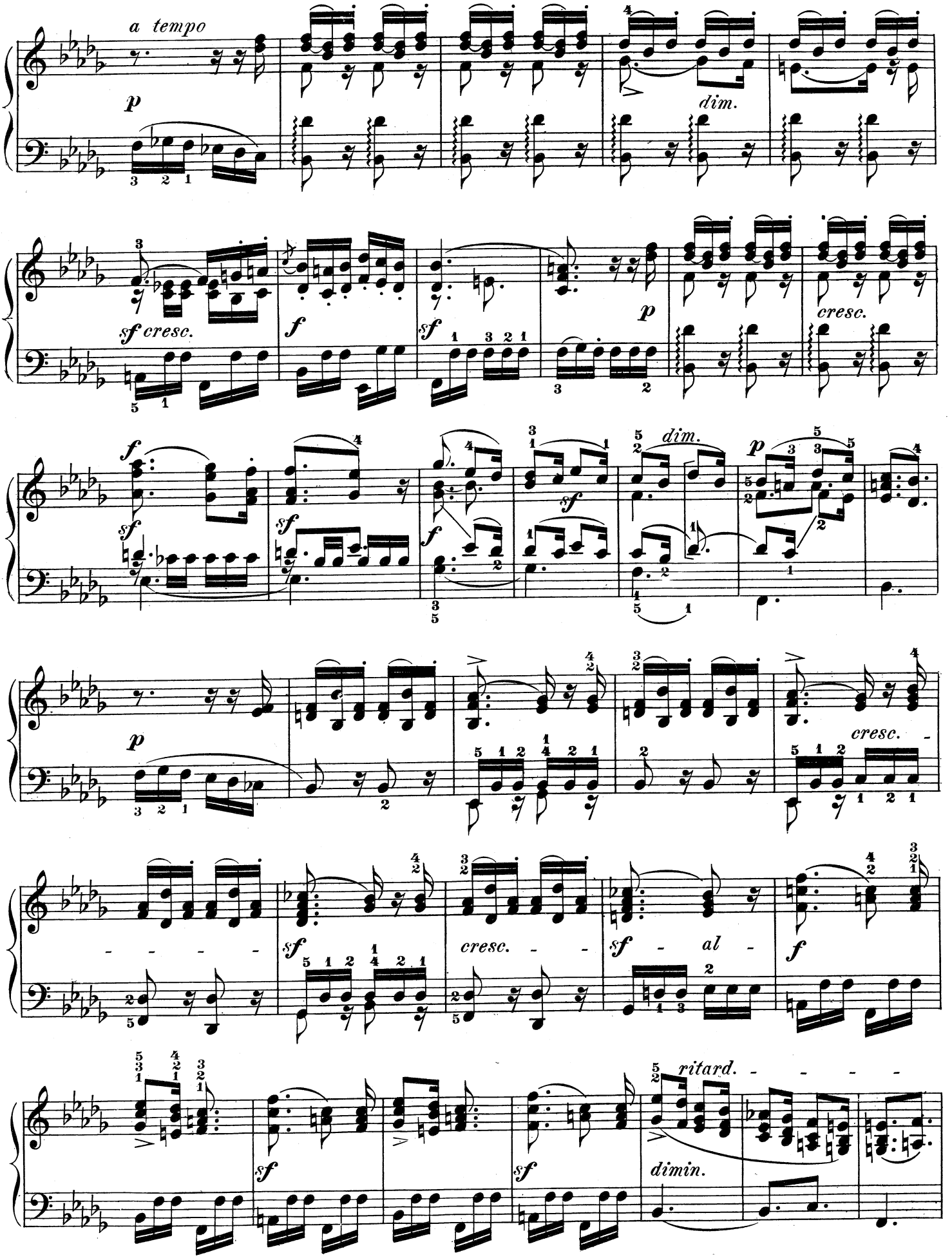
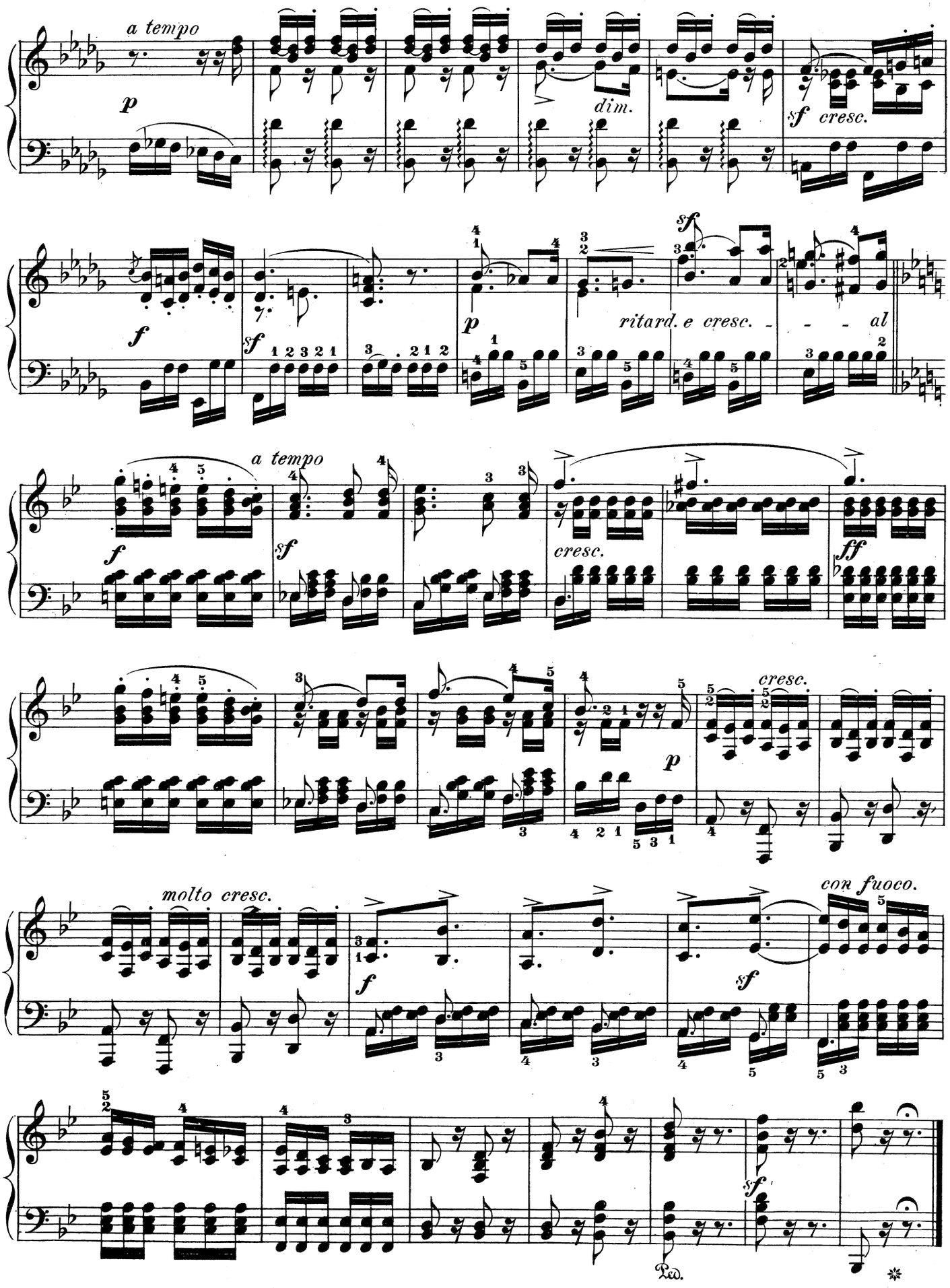
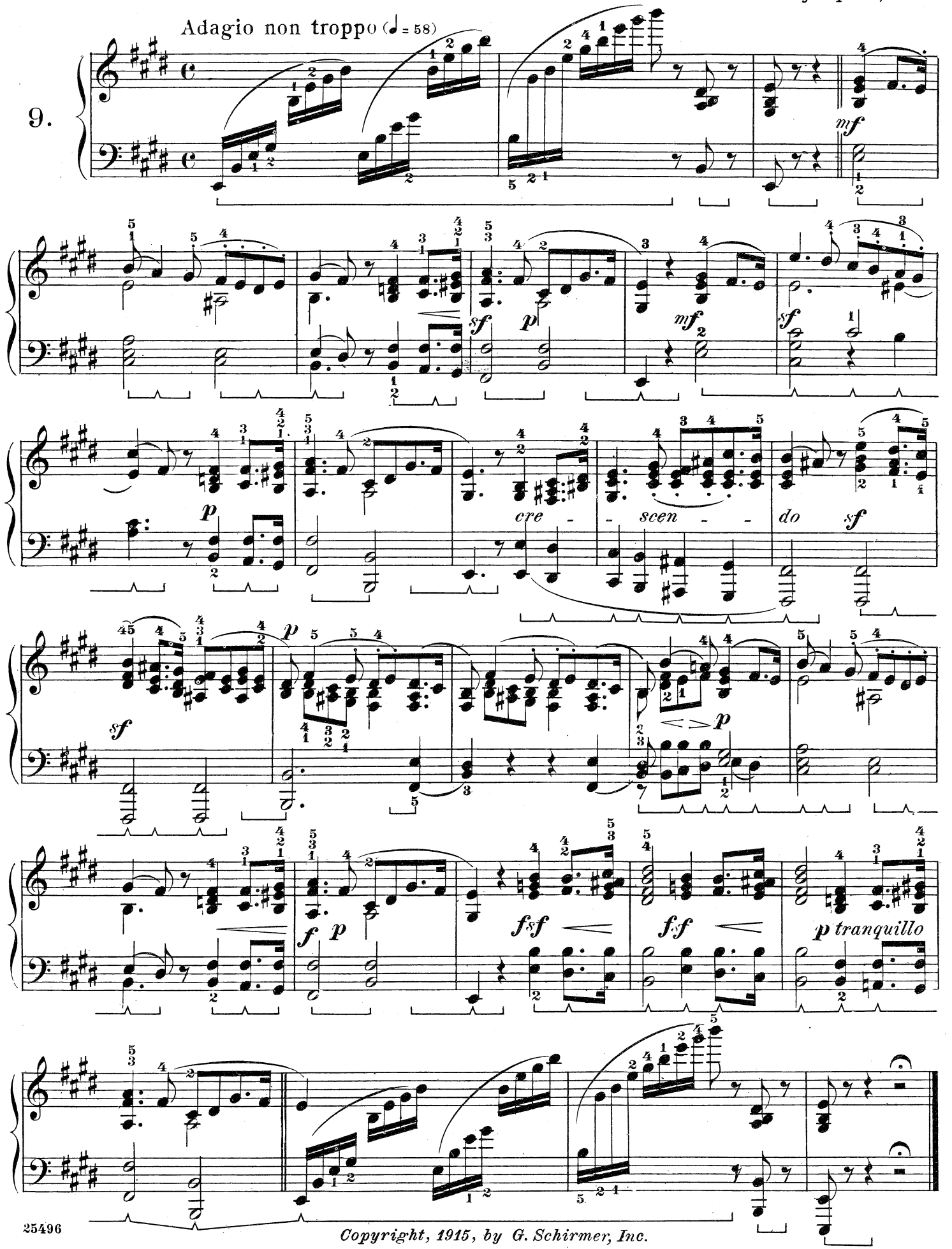

a tempo
p
dim.
sf cresc.
f
sf
p
cresc.
f
sf
sf
f
sf
dim.
p
p
cresc.
sf
cresc.
sf
al
f
sf
sf
ritard.
dimin.


a tempo
p
dim.
sf cresc.
f
sf
p
ritard. e cresc. - - - al
sf
a tempo
f
sf
cresc.
ff
cresc.
p
molto cresc.
f
sf
con fuoco.
sf
Ped.

Consolation

F. Mendelssohn-Bartholdy. Op. 30, No. 3



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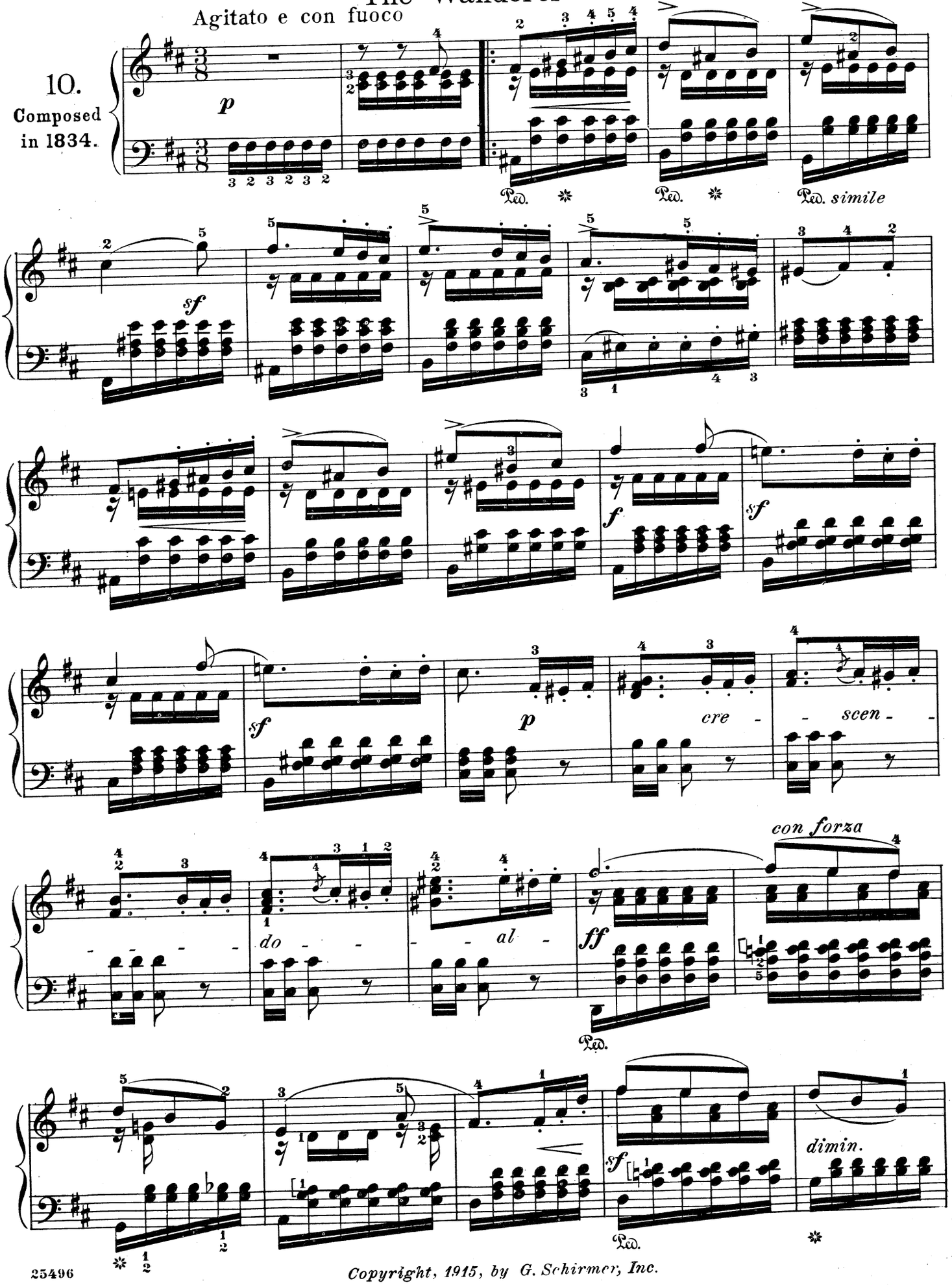
The Wanderer

Agitato e con fuoco

10.
Composed in 1834.



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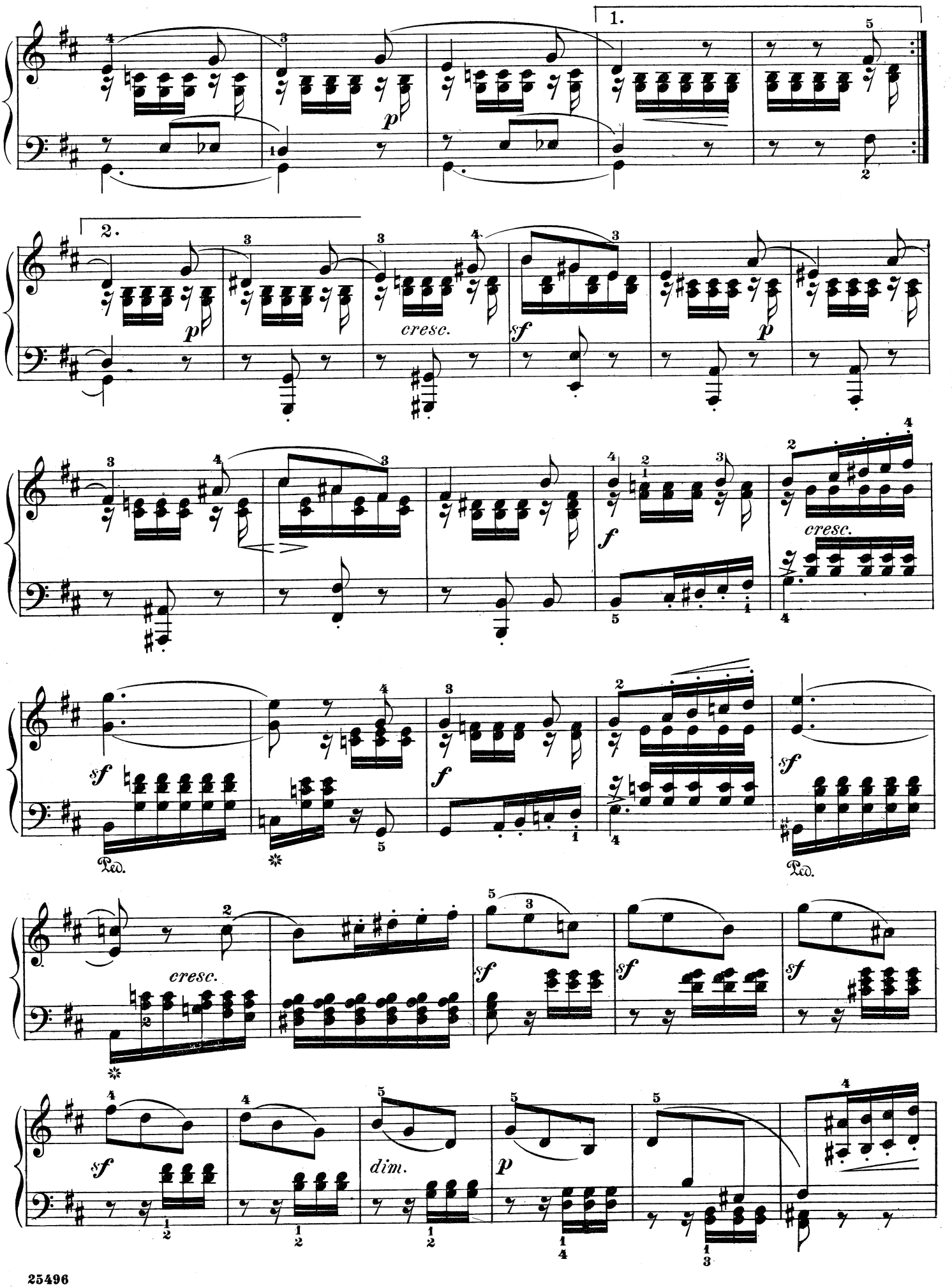
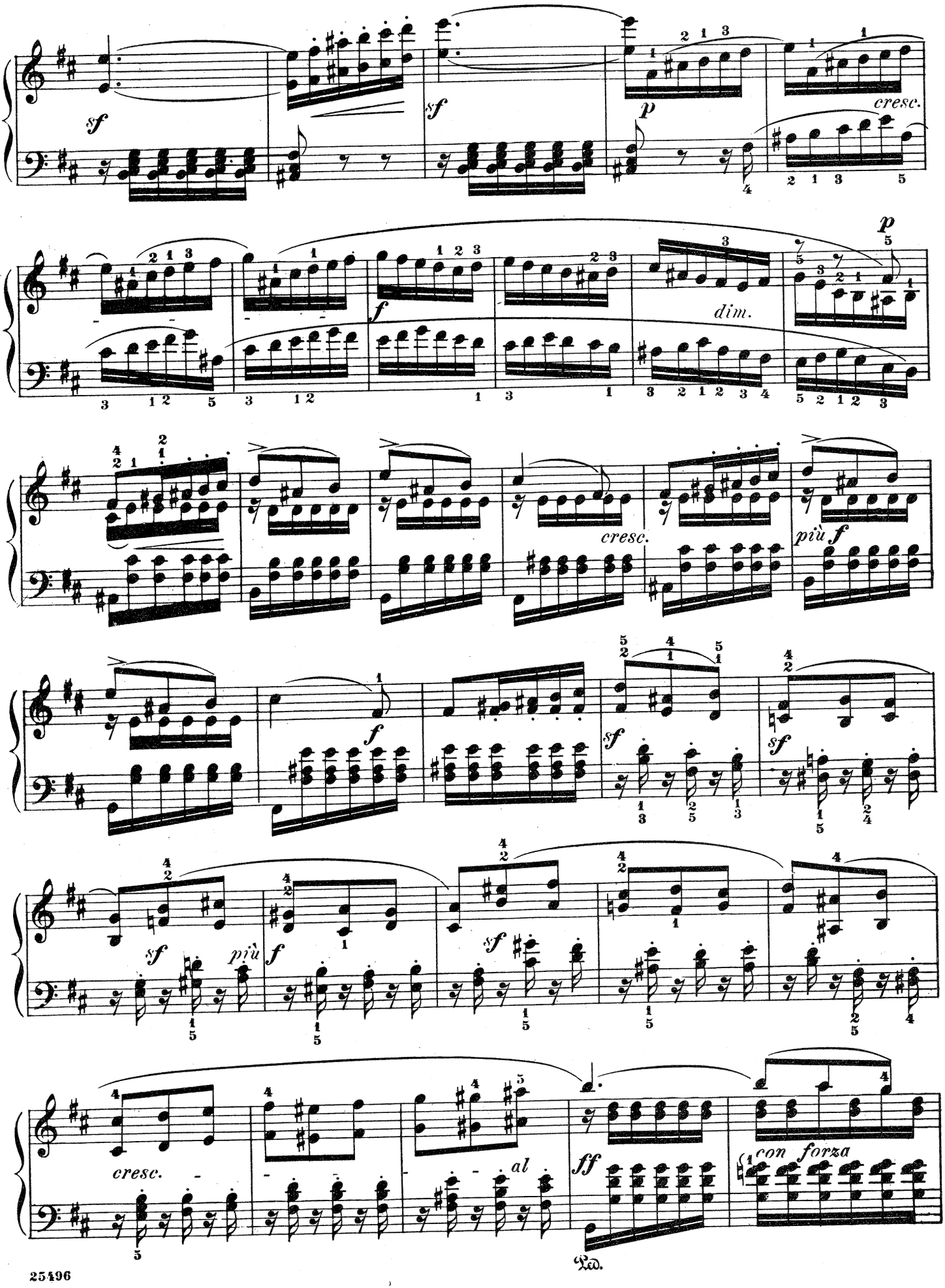
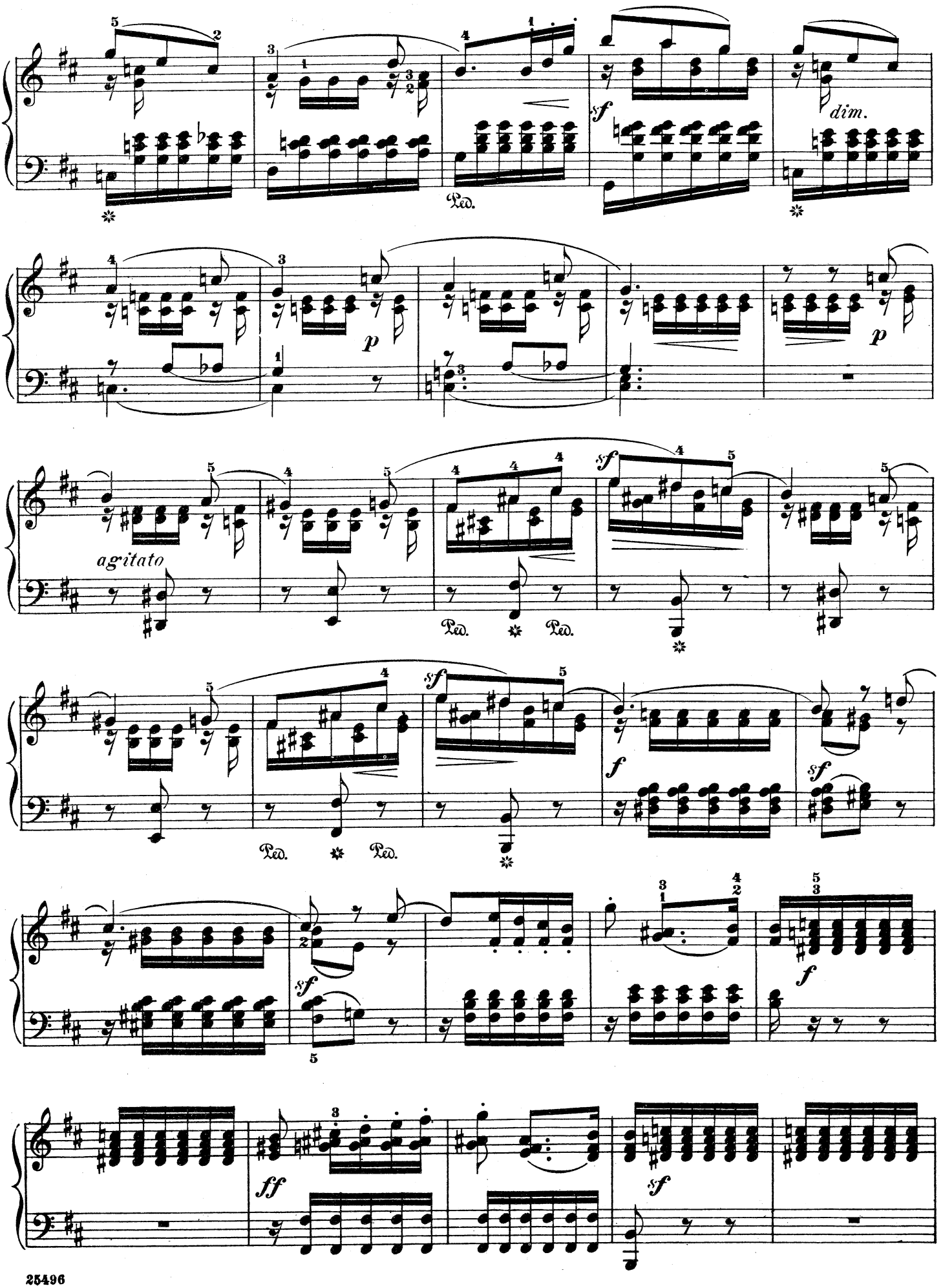
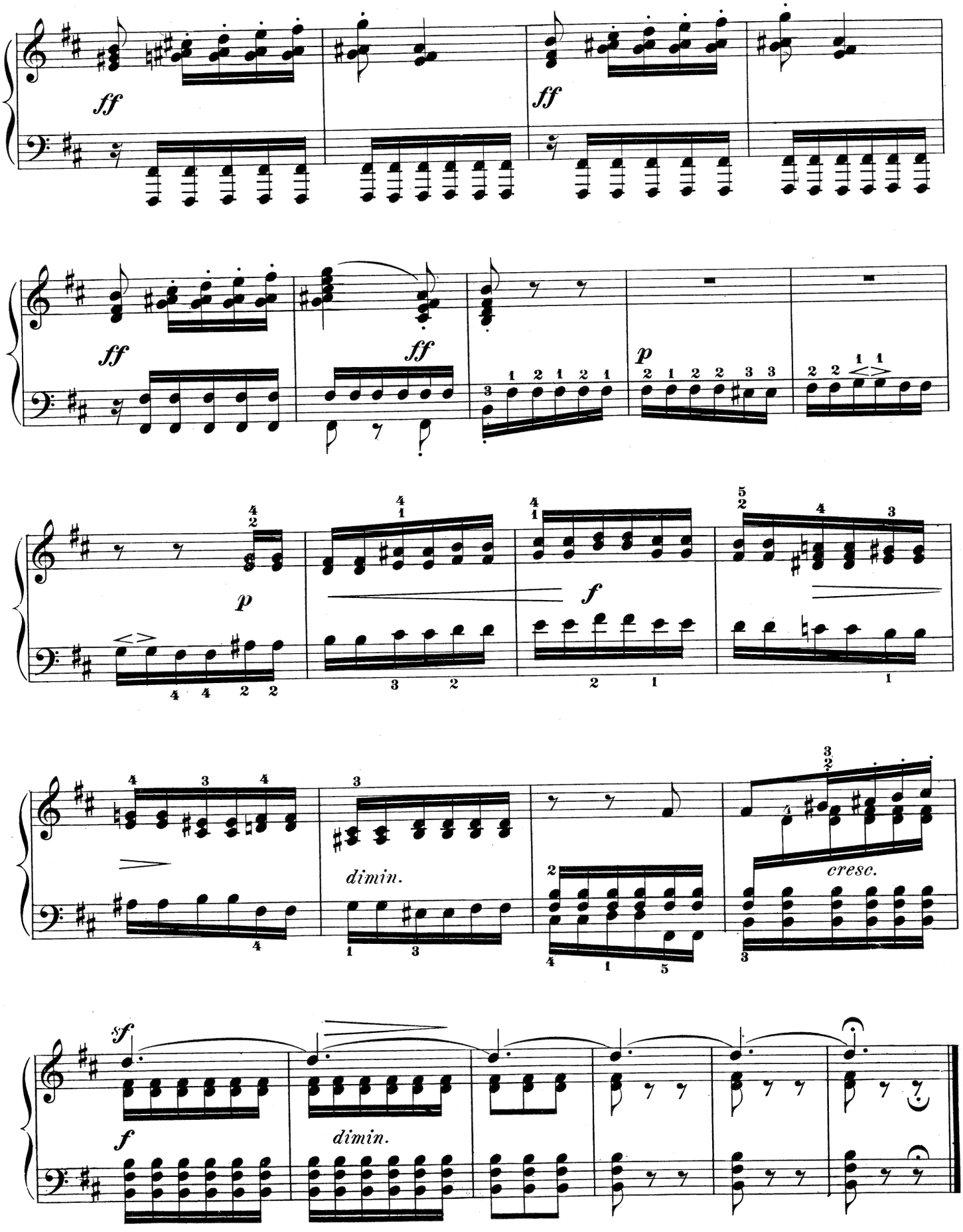

1.
2.
p
cresc.
sf
f
dim.
Ped.


sf
sf
p
cresc.
f
dim.
p
cresc.
più f
f
sf
sf
sf
più
f
sf
cresc.
al
ff
con forza
Ped.


sf
dim.
Ped.
p
agitato
f
ff


ff
ff
ff
ff
p
p
f
dimin.
cresc.
sf
f
dimin.

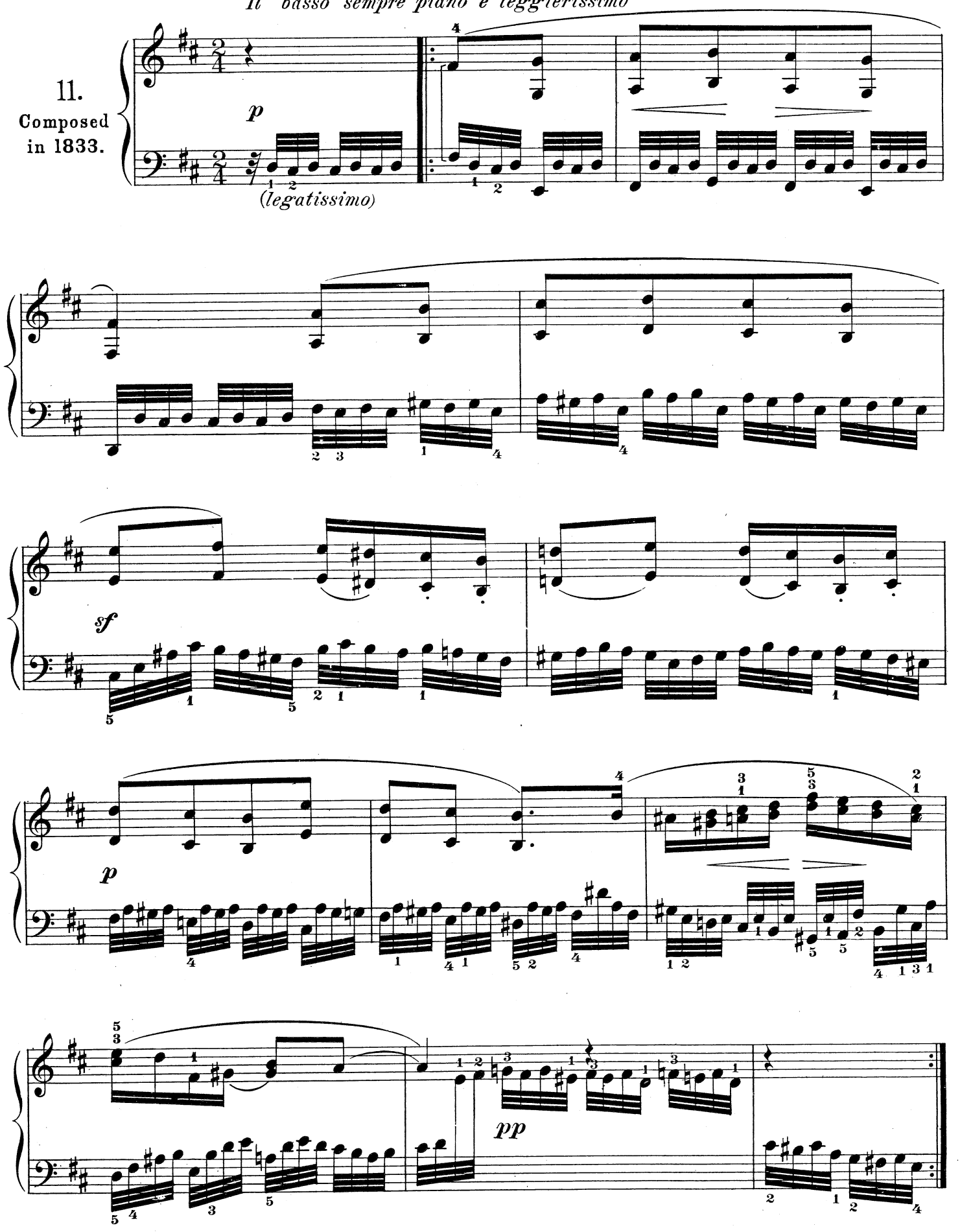
The Brook

Andante grazioso

Op. 30, No. 5

Il basso sempre piano e leggierissimo

11. Composed in 1833.



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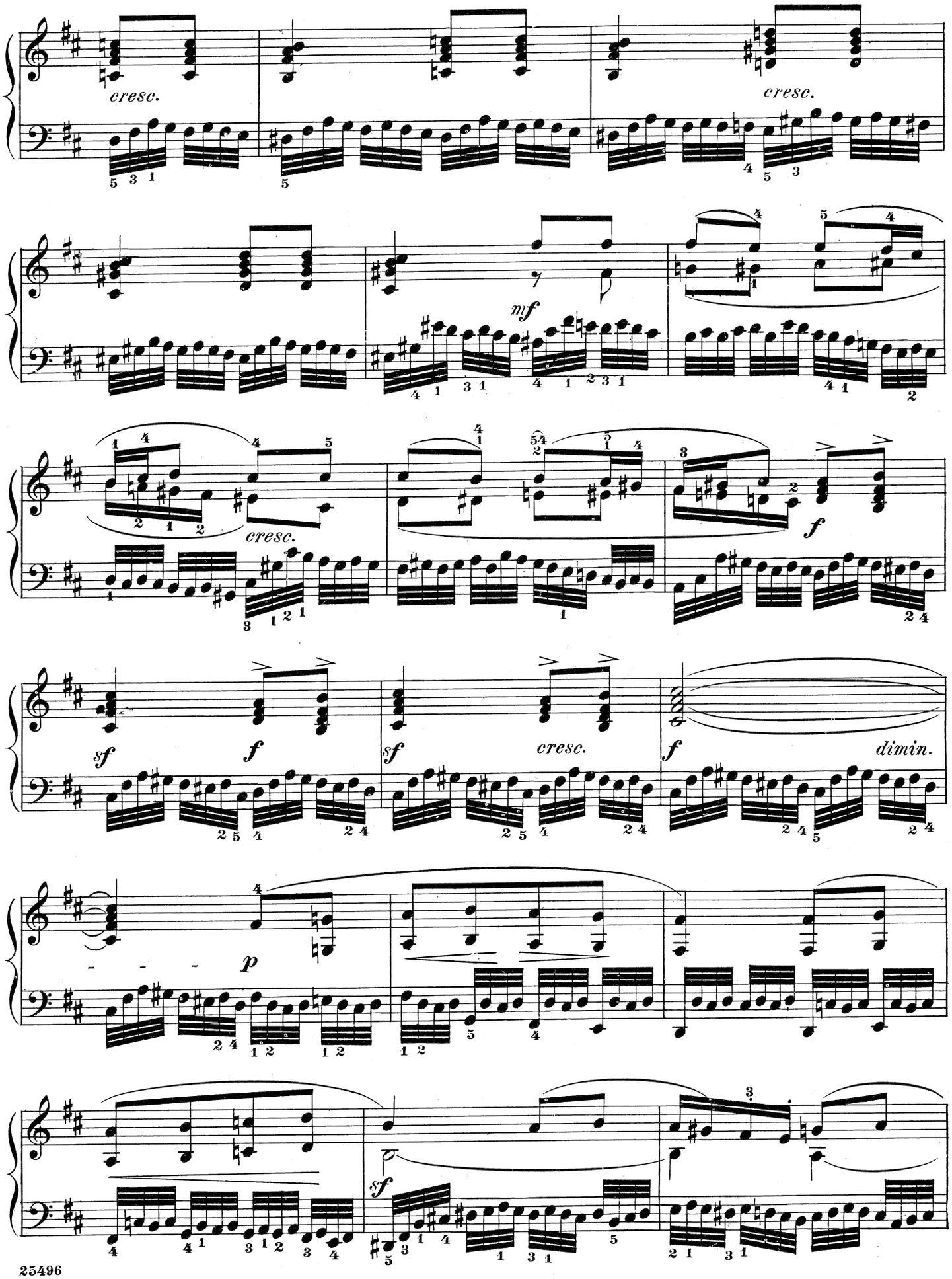
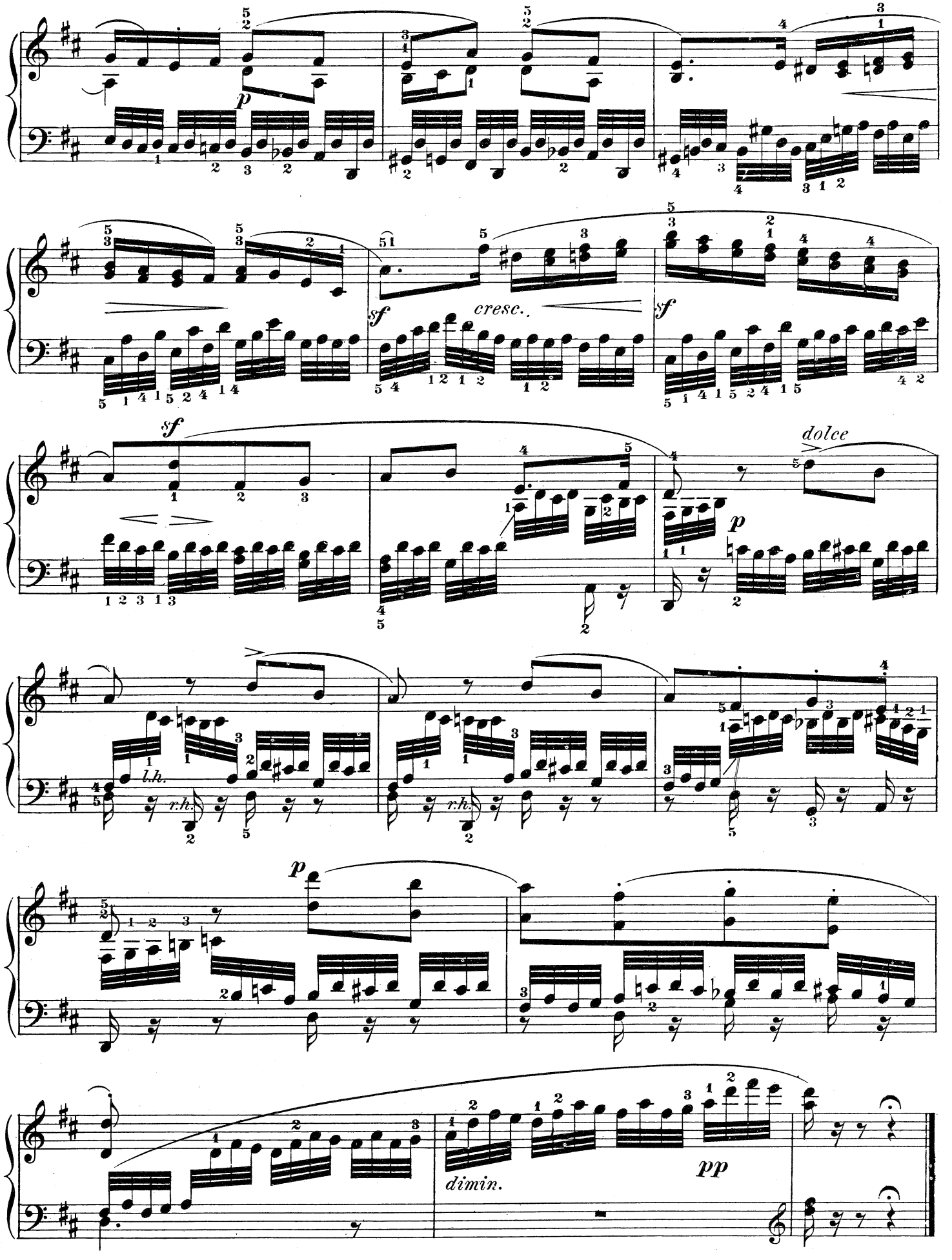
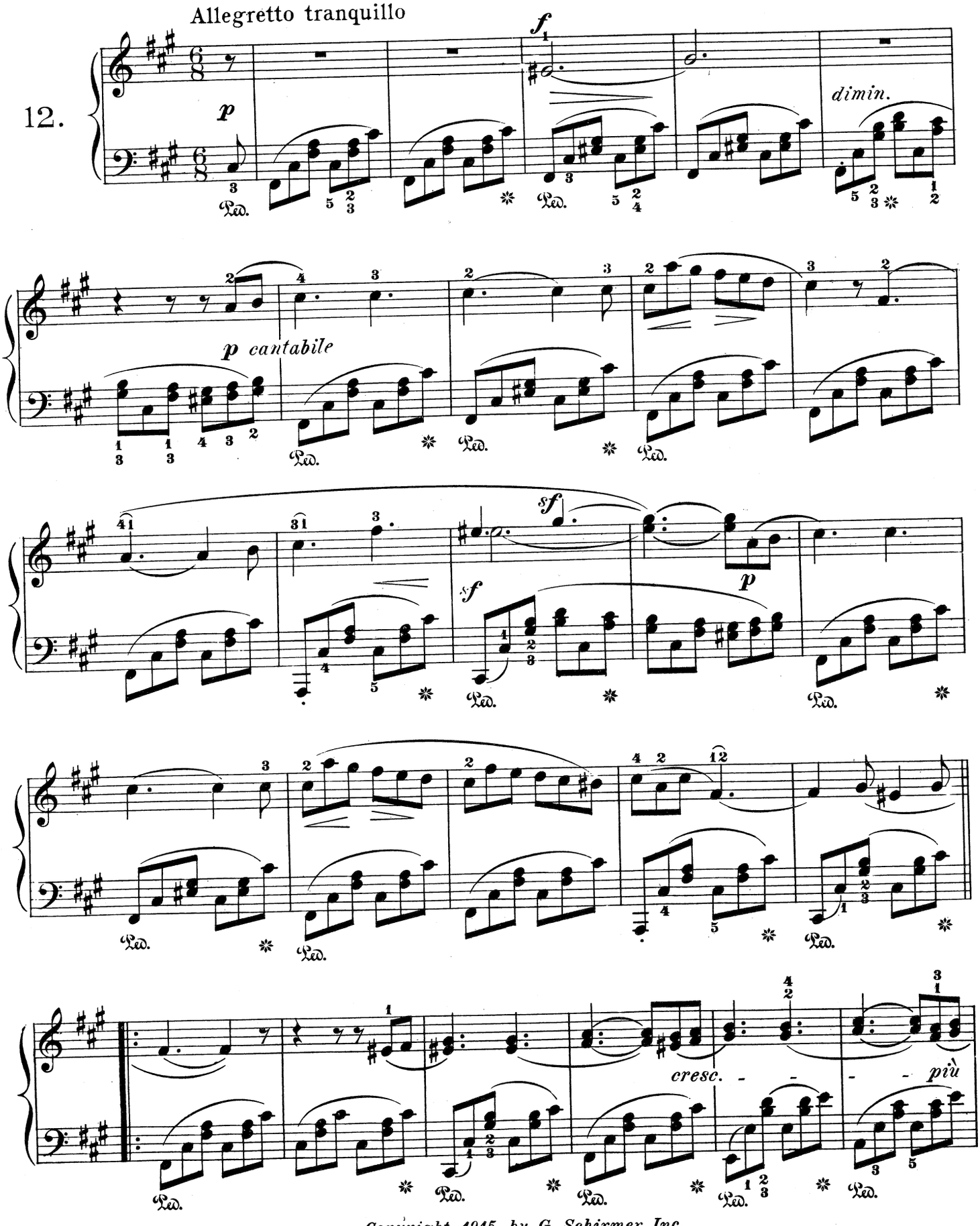

cresc.
cresc.
mf
cresc.
f
sf
f
sf
cresc.
f
dimin.
p
sf


p
sf
cresc.
sf
sf
dolce
p
l.h.
r.h.
p
dimin.
pp

Venetian Boat-Song No. 2

Felix Mendelssohn, Op. 30, No. 6



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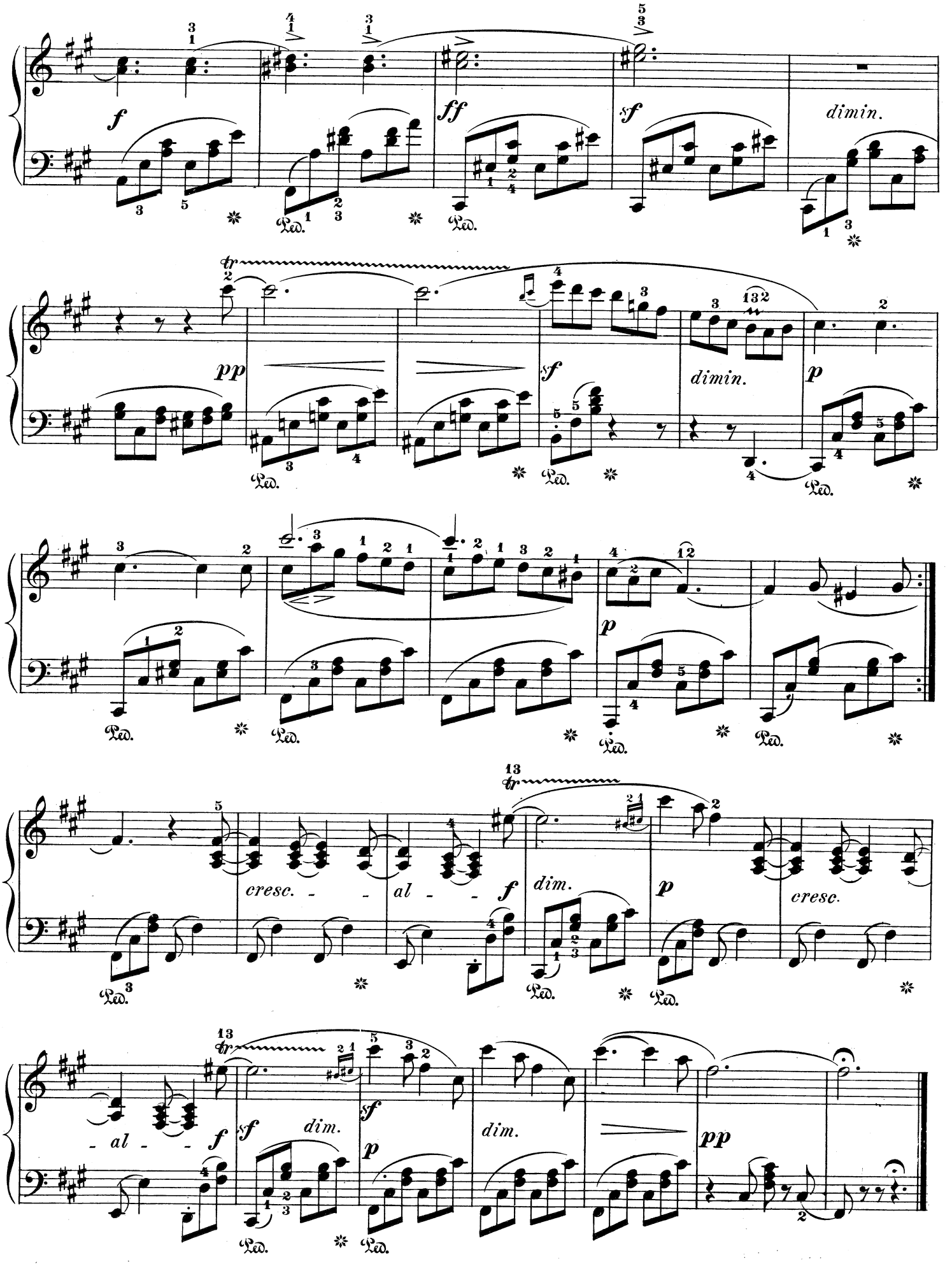

f
ff
sf
dimin.
pp
sf
dimin.
p
p
cresc. - - al - - f
dim.
p
cresc.
- al - - f
sf
dim.
sf
p
dim.
pp

Songs without Words

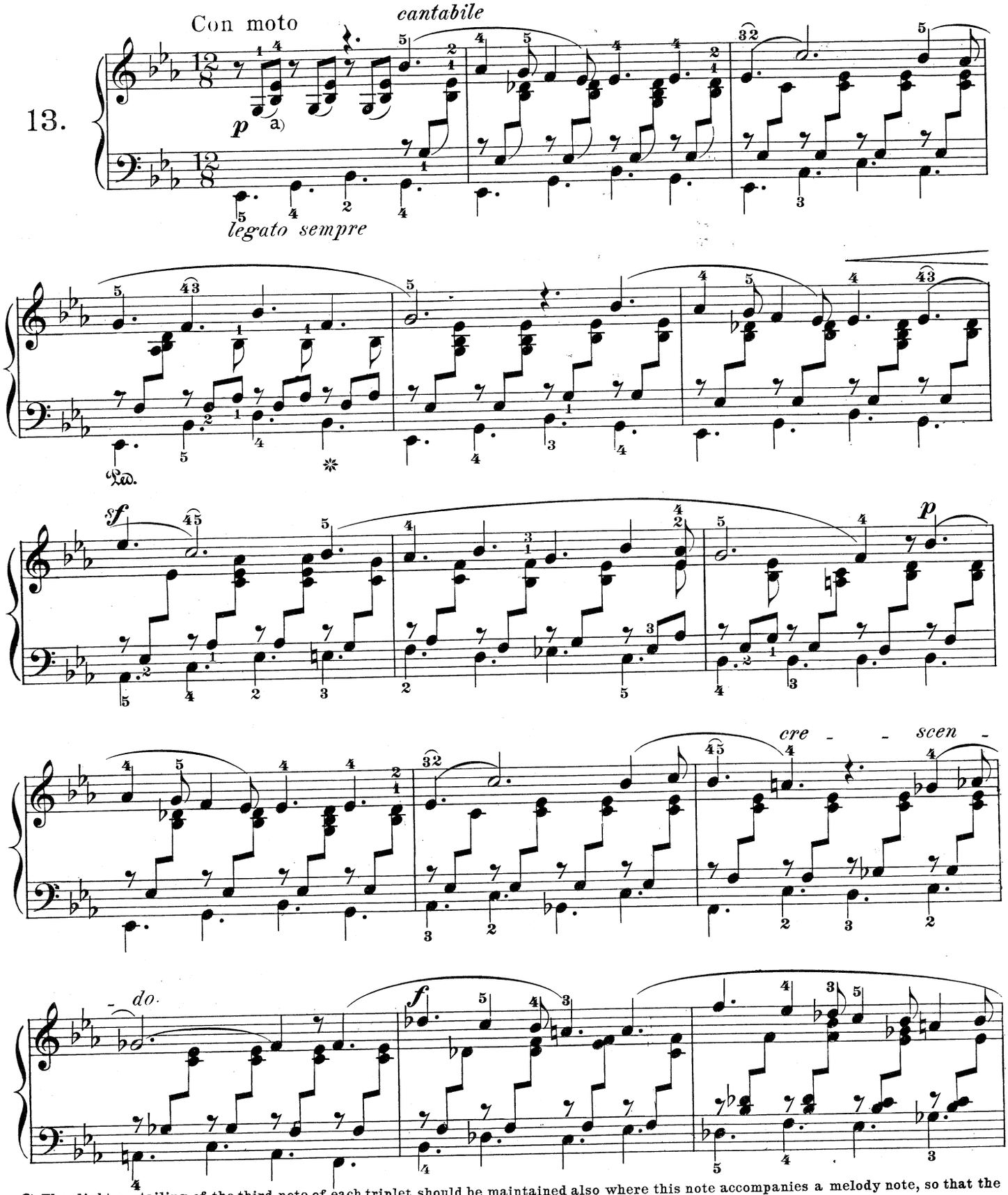
Lieder ohne Worte

Book III (Nos. 13 to 18), Op. 38
First published in August, 1837

The Evening Star

Op. 38, No. 1

13.



a) The slight curtailing of the third note of each triplet should be maintained also where this note accompanies a melody note, so that the latter may always outlast the former.

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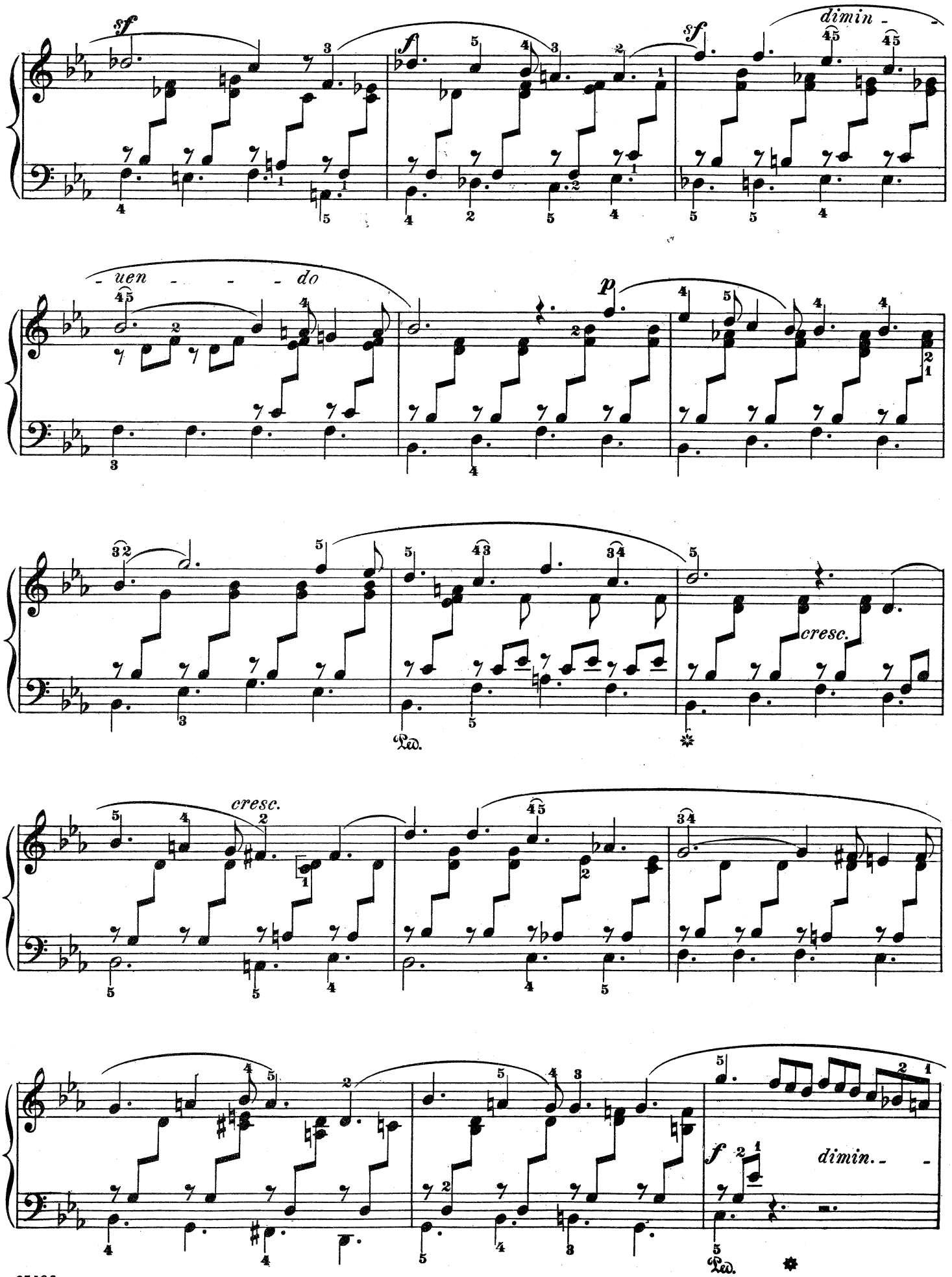
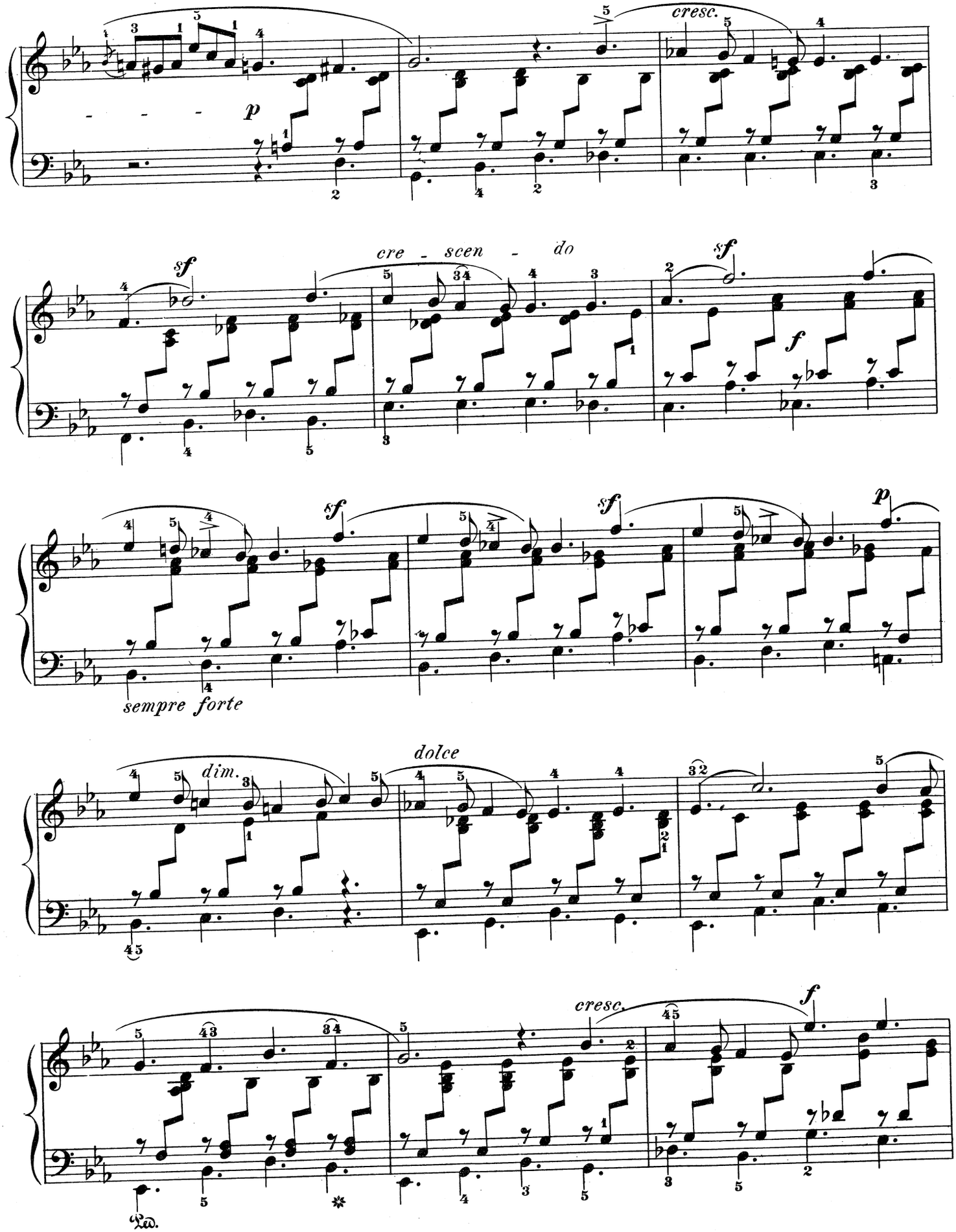
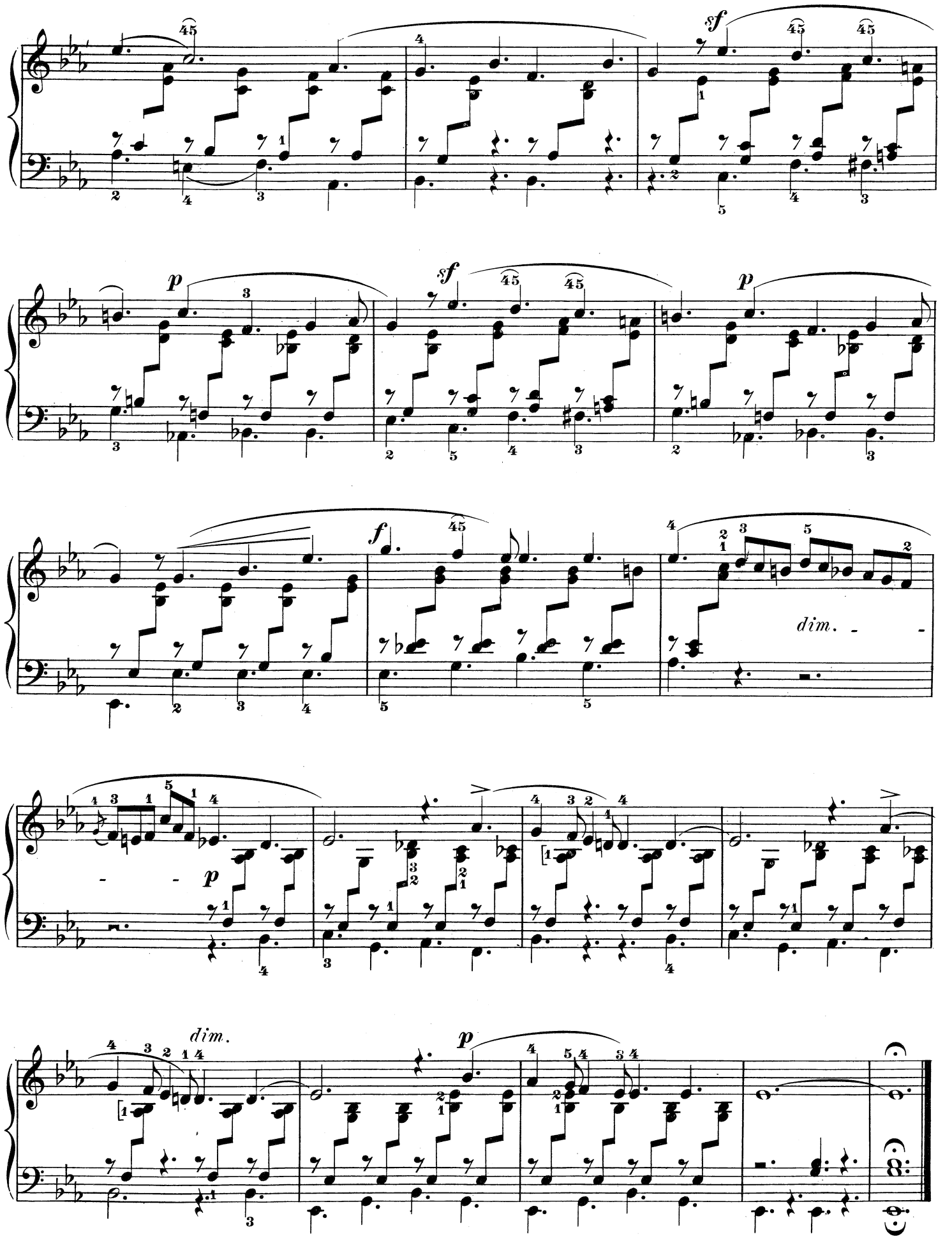

sf
f
sf
dimin - -
- uen - - - do
p
cresc.
Ped.
cresc.
f
dimin. - -
Ped.


cresc.
p
cre - scen - do
sf
f
sempre forte
dim.
dolce
Ped.

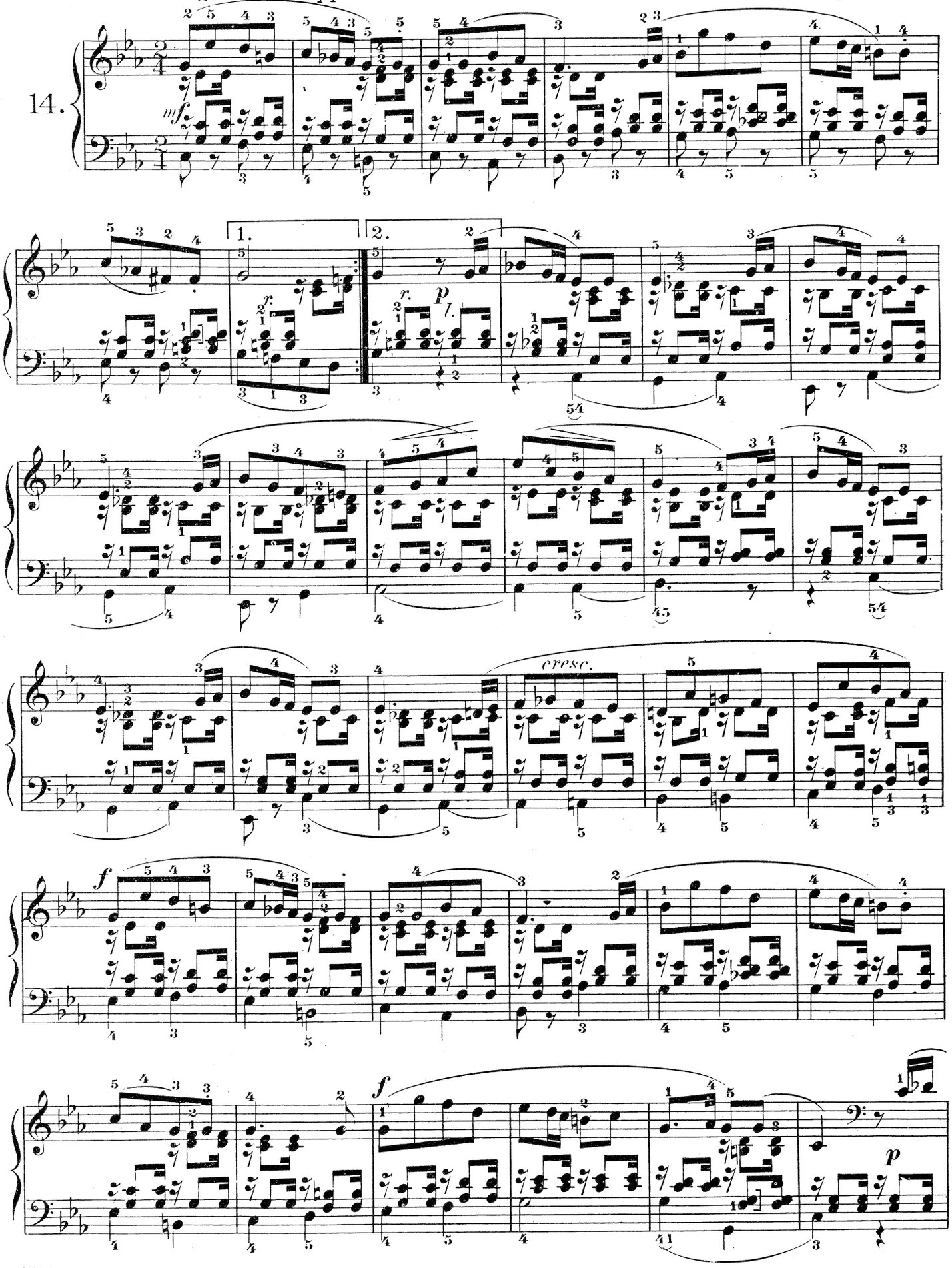

sf
p
sf
p
f
dim.
p
dim.
p

Lost Happiness

Allegro non troppo

Op. 38, No. 2

14.



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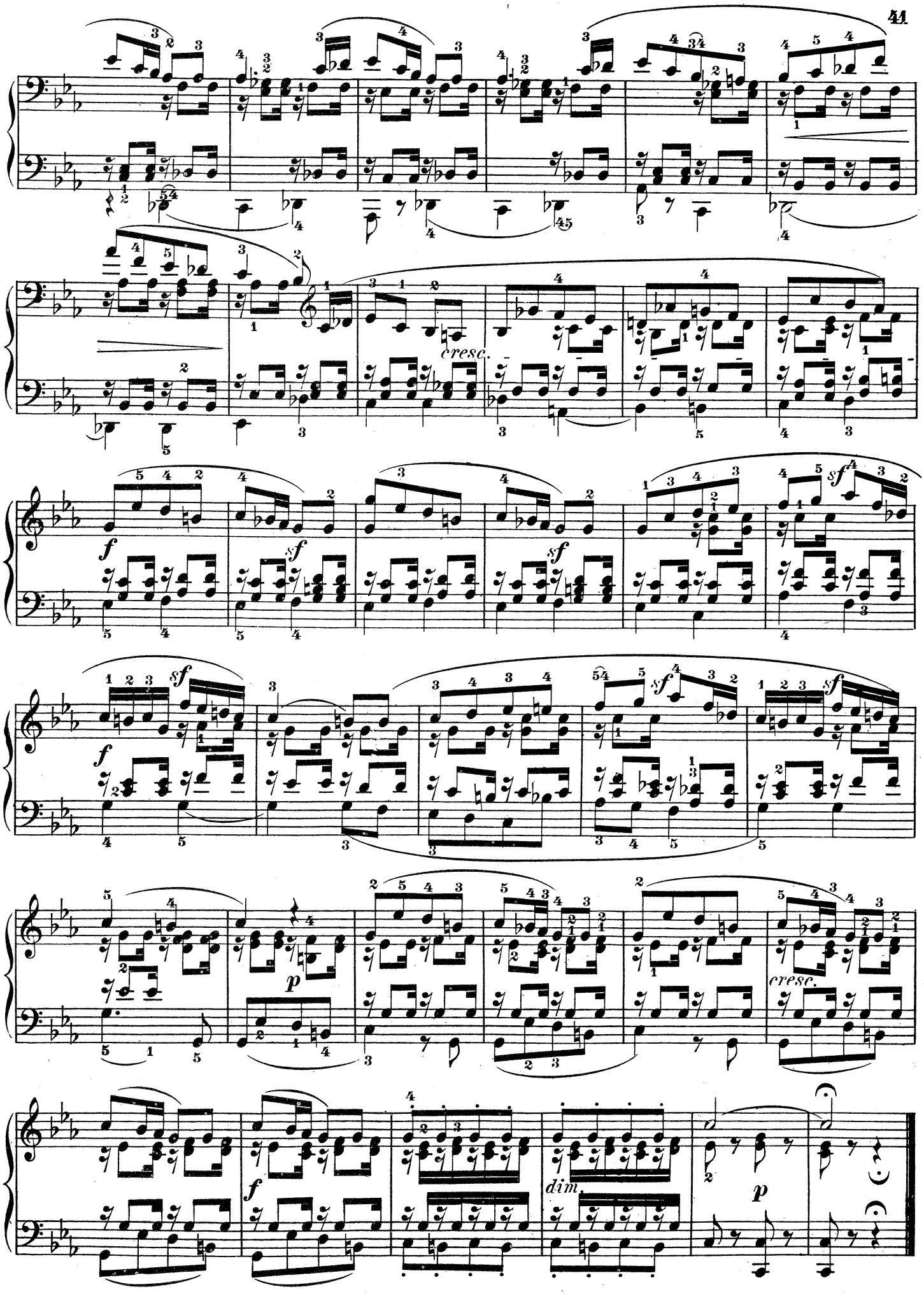
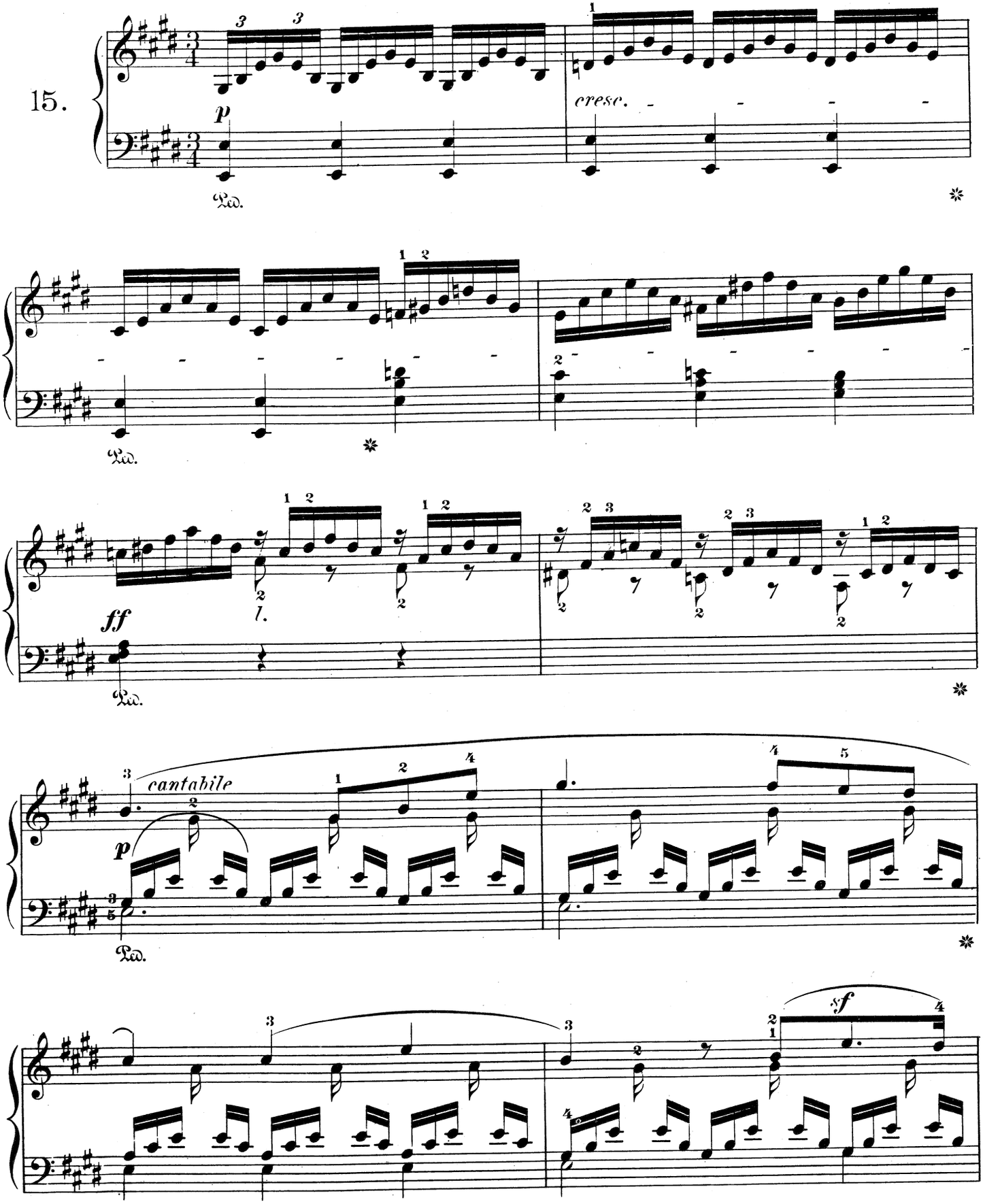

cresc.
f
sf
sf
sf
f
sf
sf
p
cresc.
f
dim.
p

The Poet's Harp

Presto e molto vivace

Op. 38, No. 3



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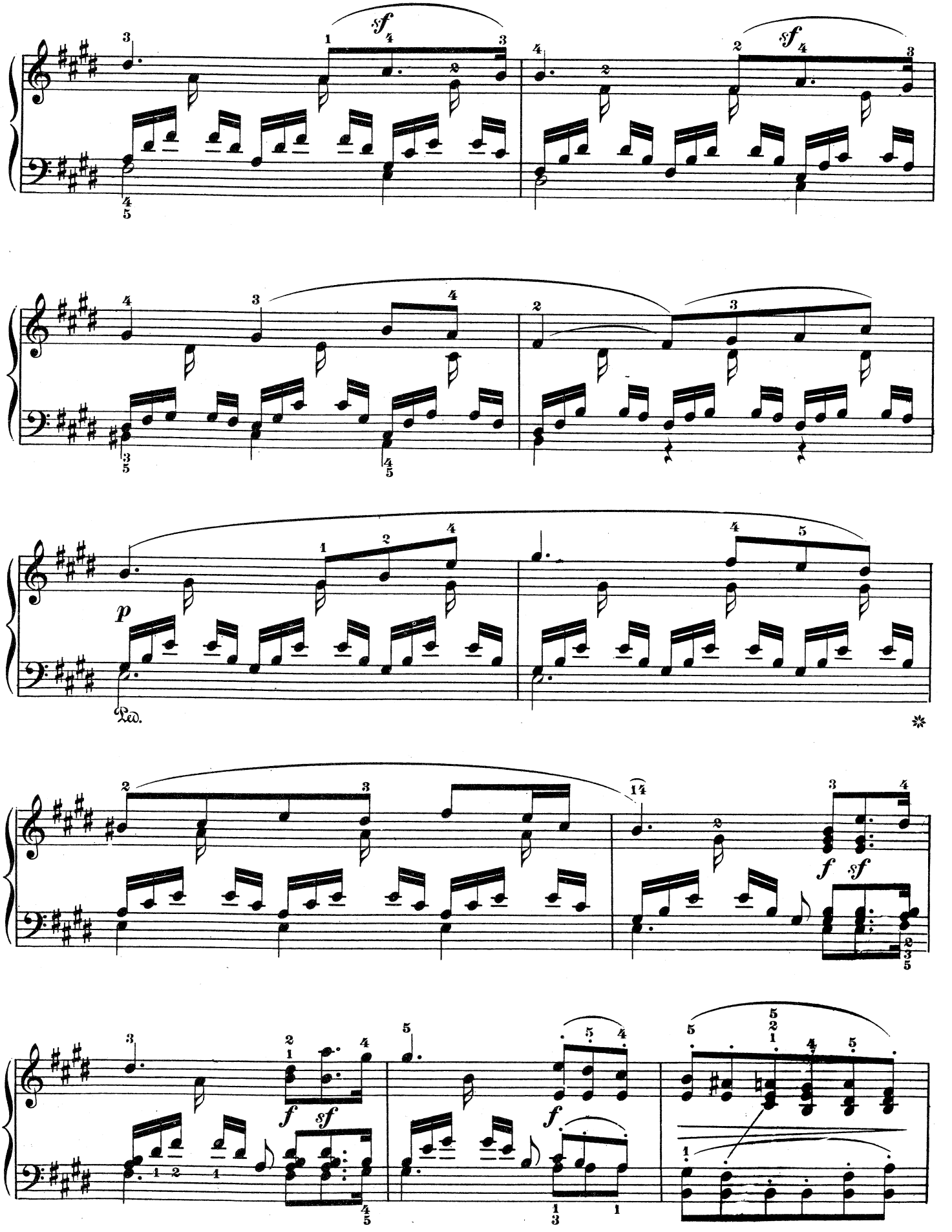
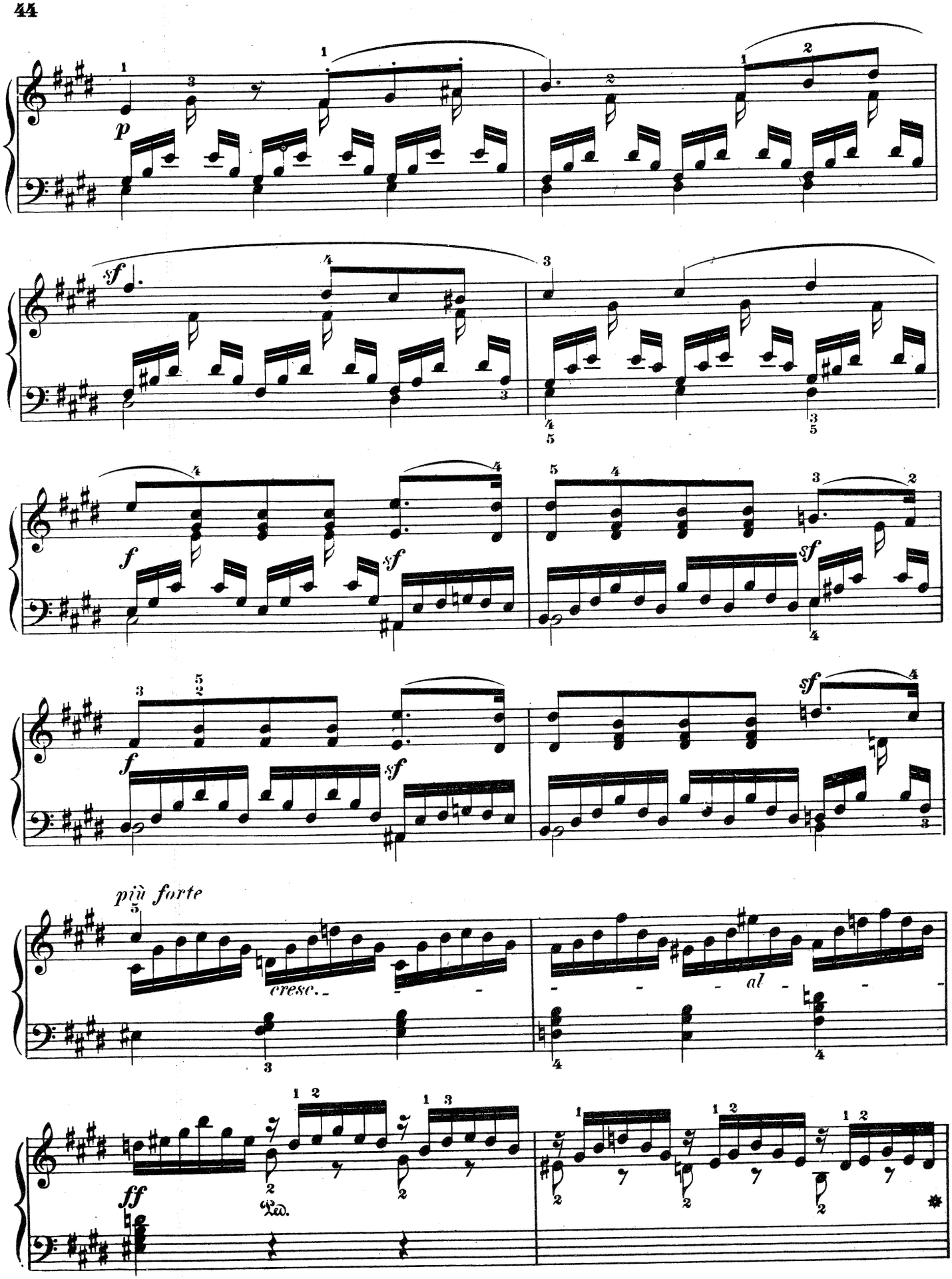
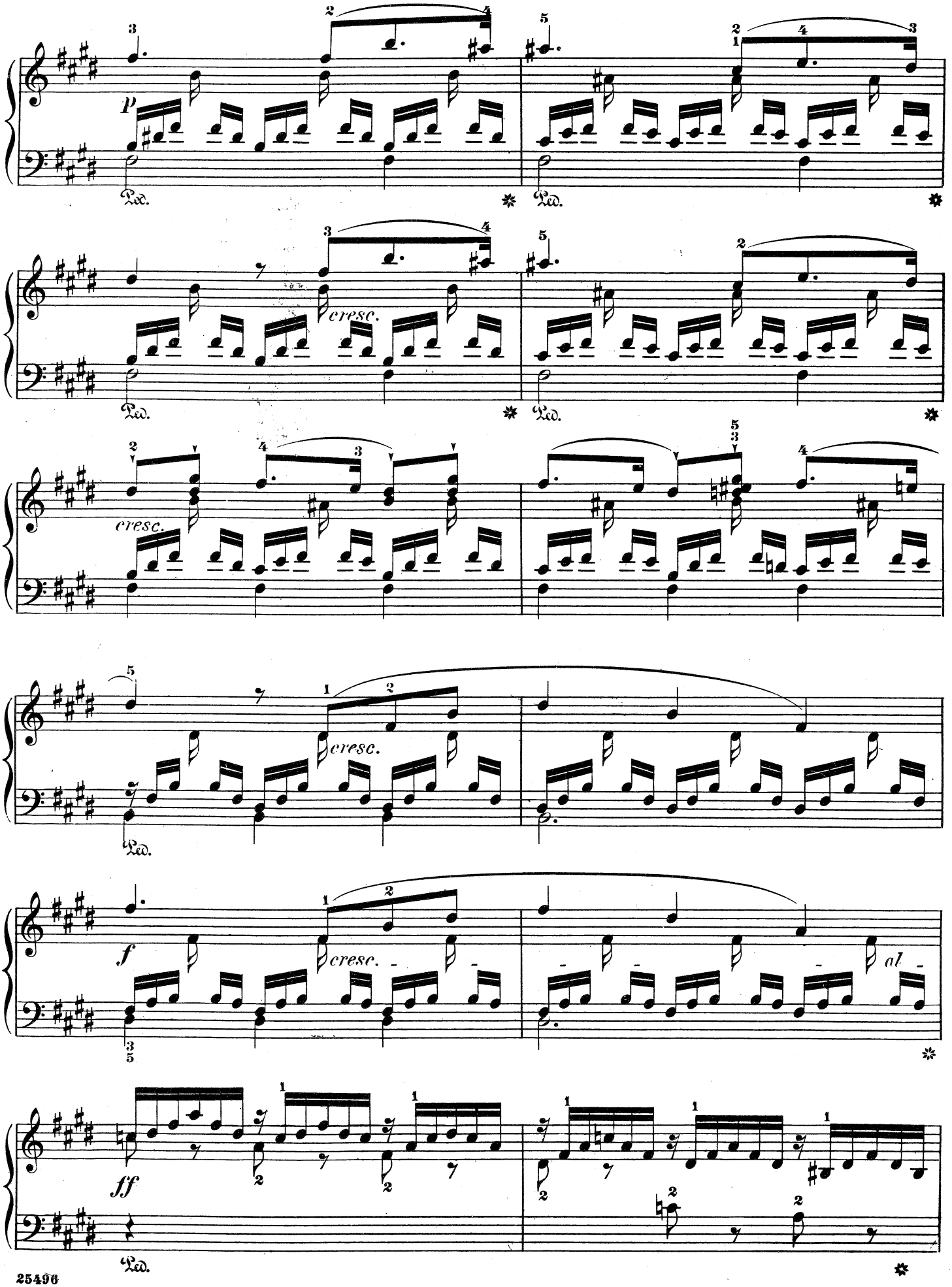
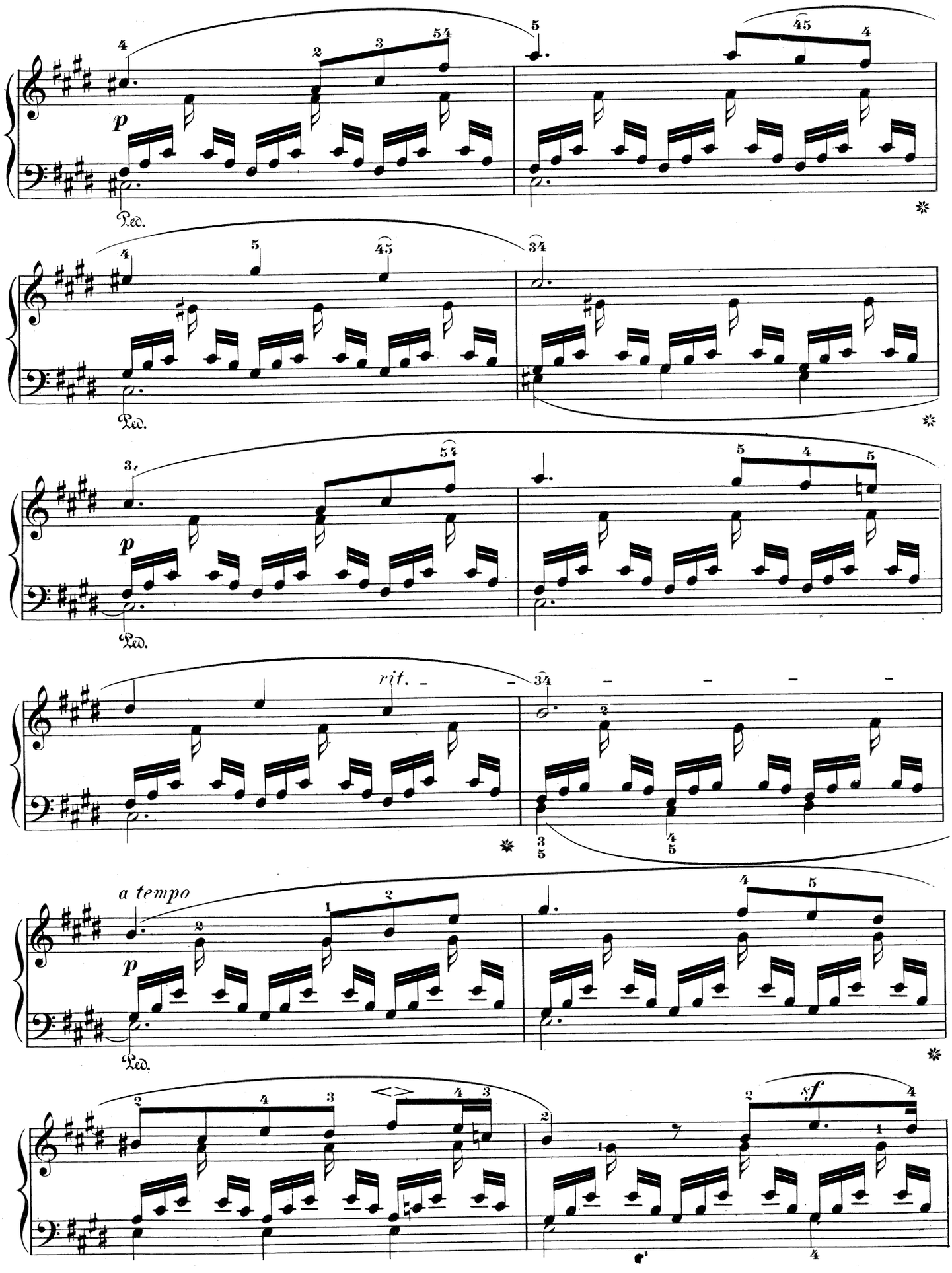
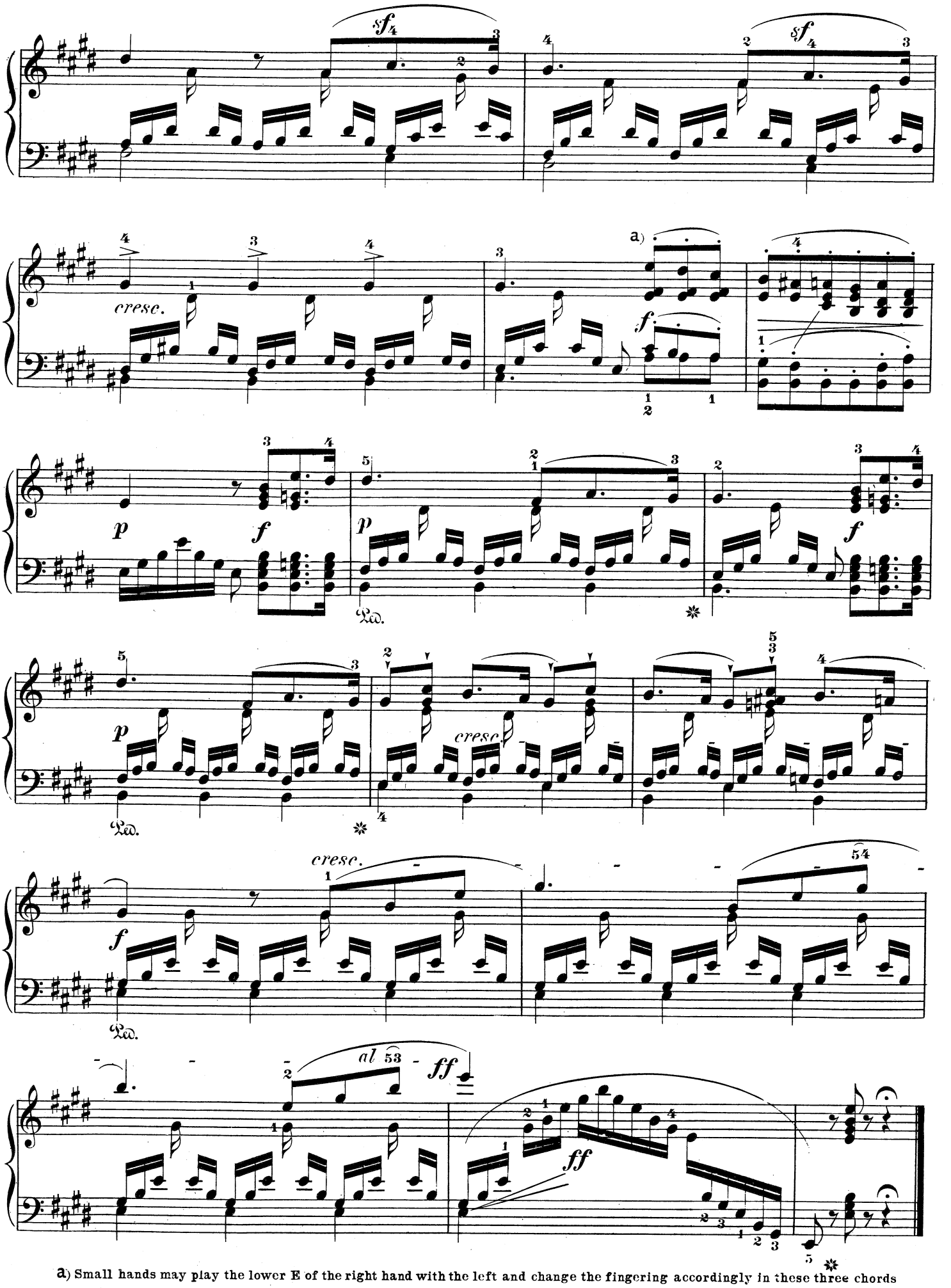

sf
sf
p
Ped.
f
sf
f
sf
f
f


p
sf
f
sf
f
sf
sf
più forte
cresc.
al
ff
Ped.

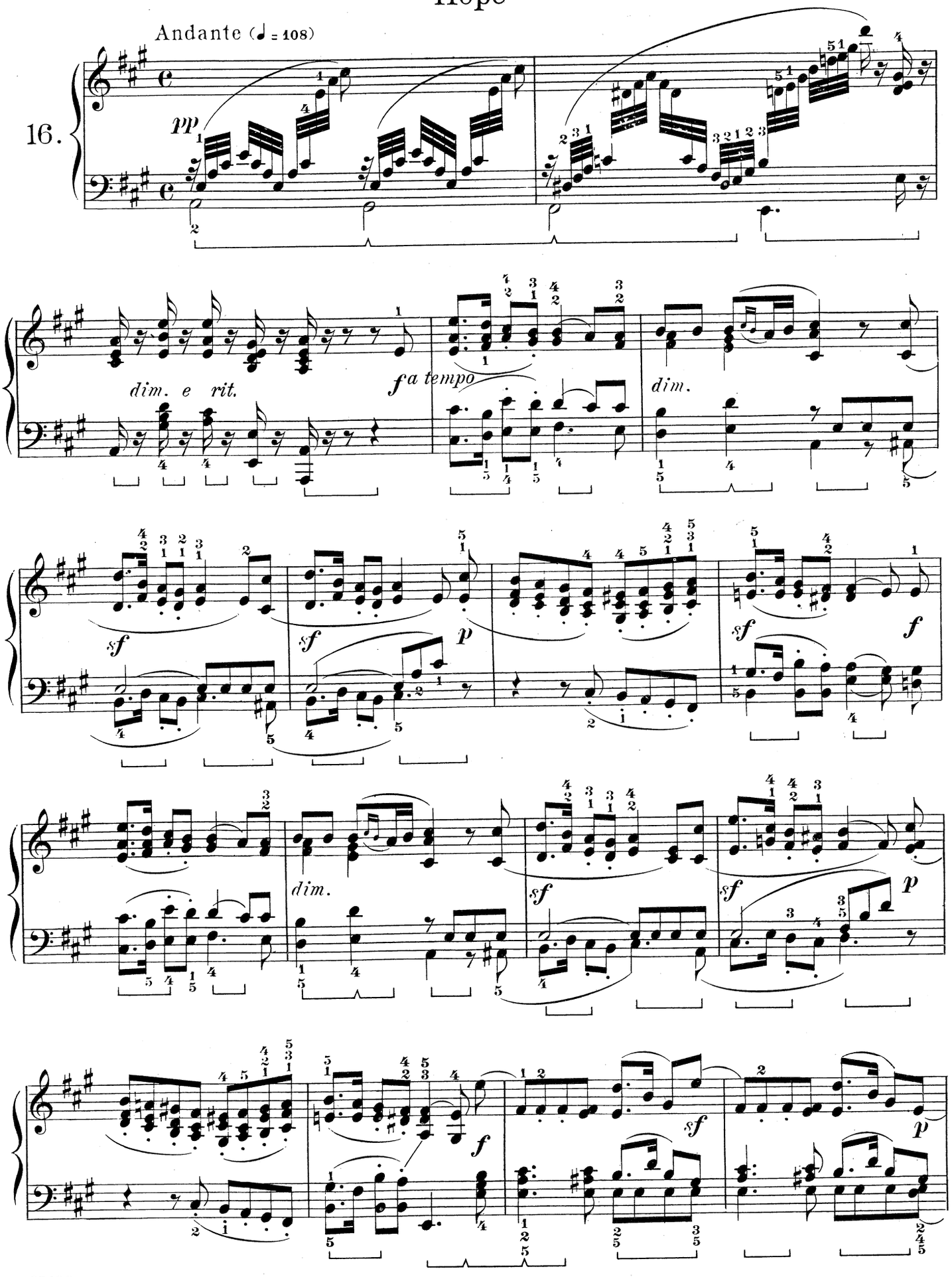

p
Ped.
cresc.
f
ff
al


p
Ped.
rit.
a tempo
p
Ped.
sf



a) Small hands may play the lower E of the right hand with the left and change the fingering accordingly in these three chords

Hope



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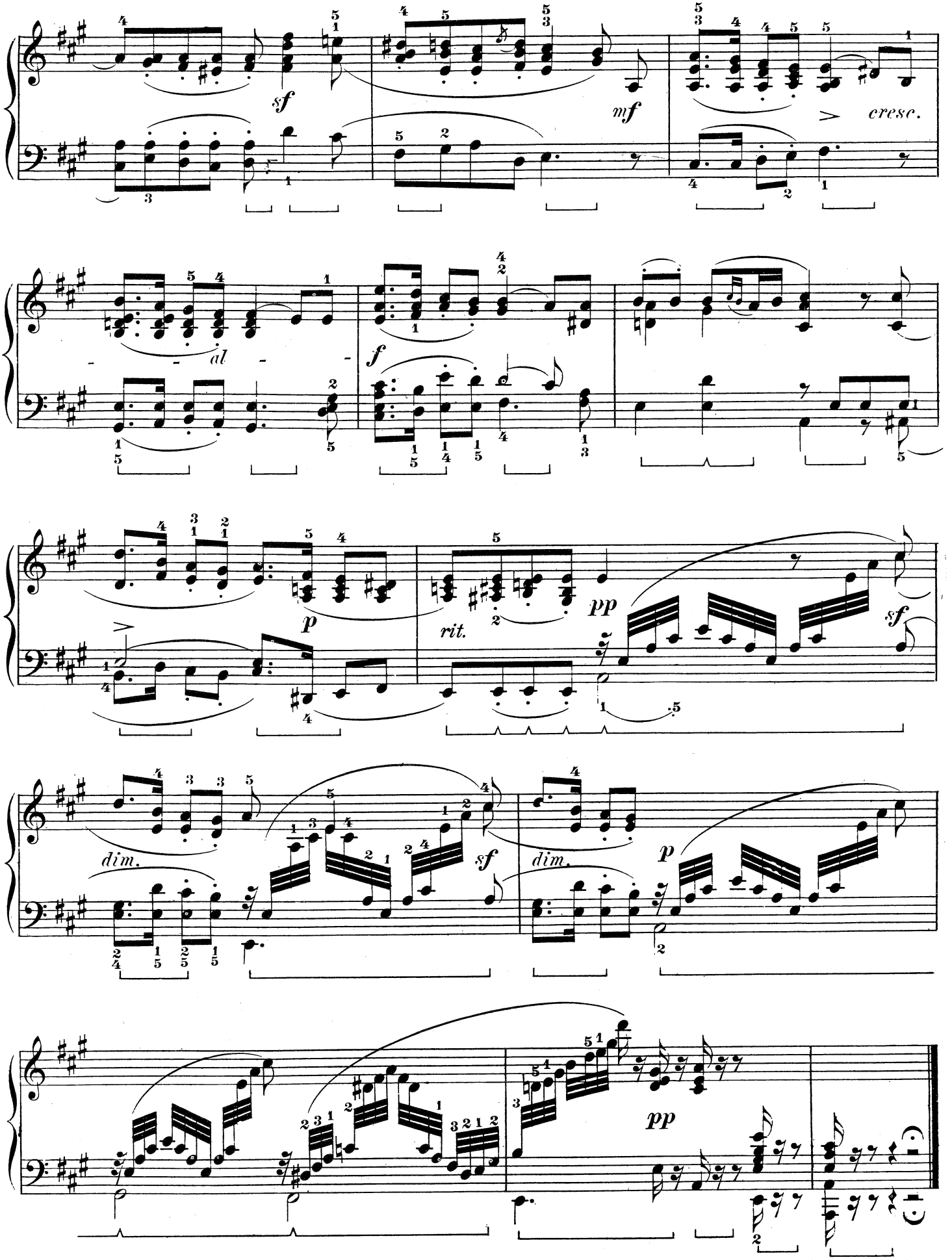
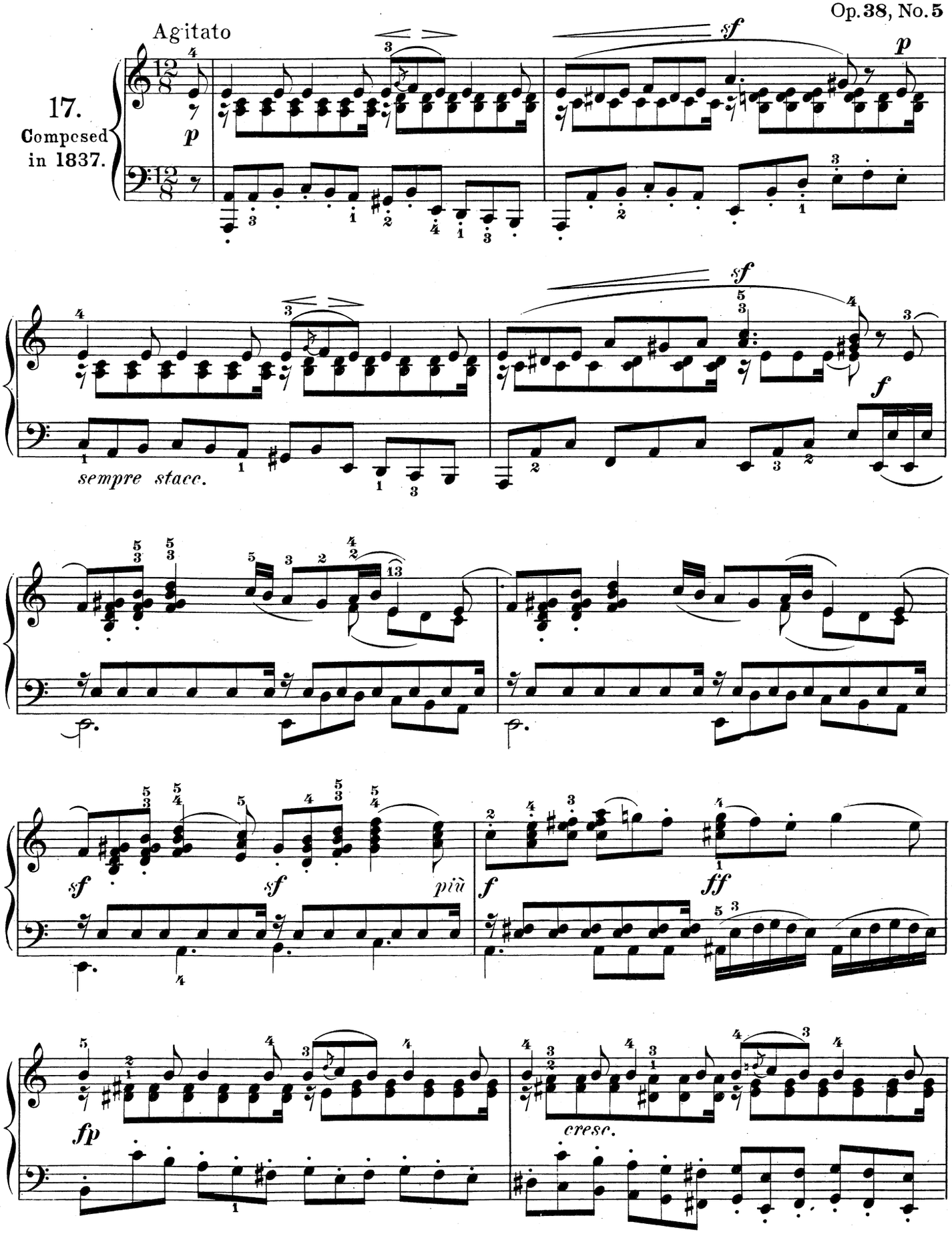

sf
mf
cresc.
- - al - -
f
p
rit.
pp
sf
dim.
sf
dim.
p
pp

Passion

Op. 38, No. 5

Agitato

17.
Composed in 1837.



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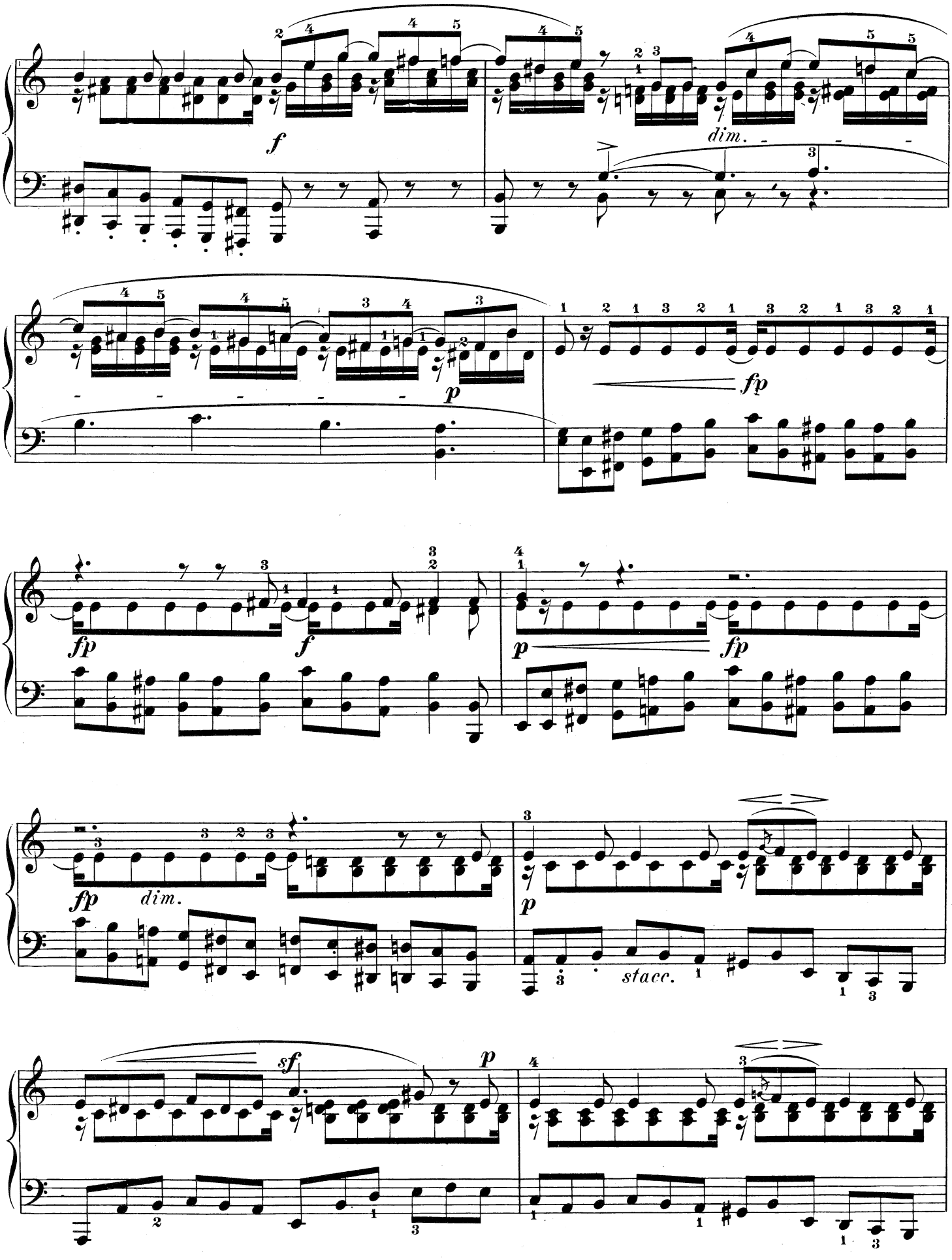
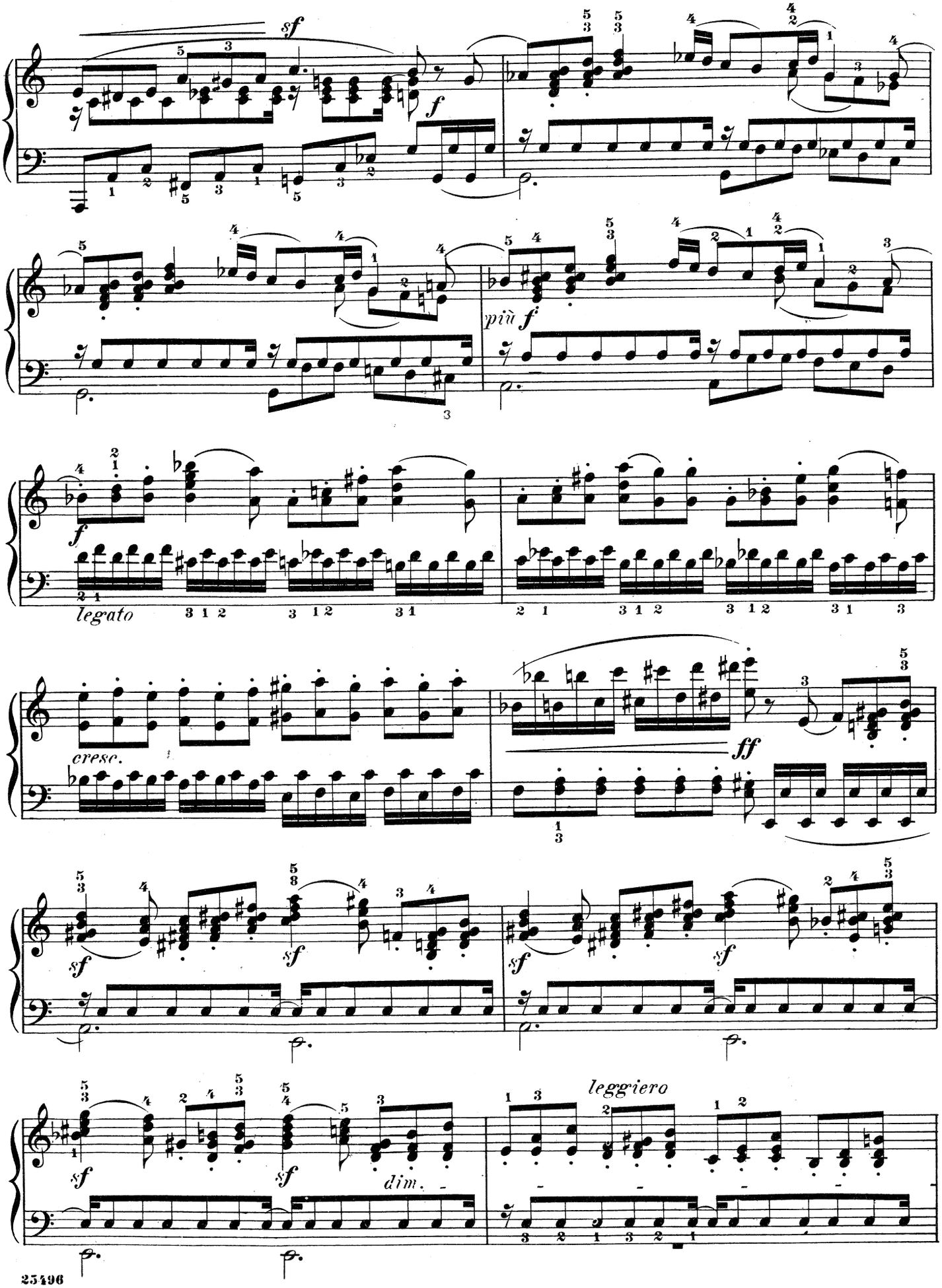
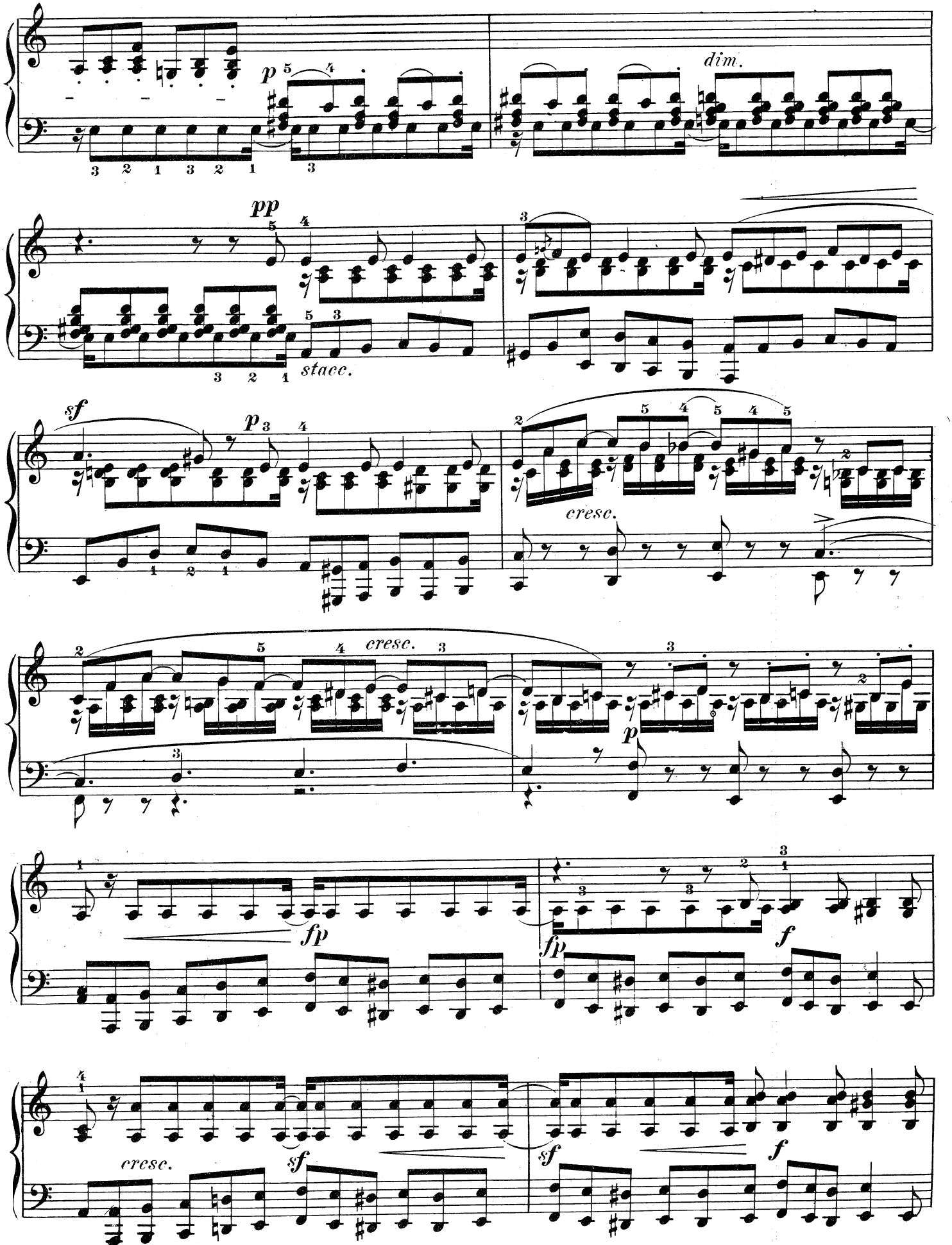
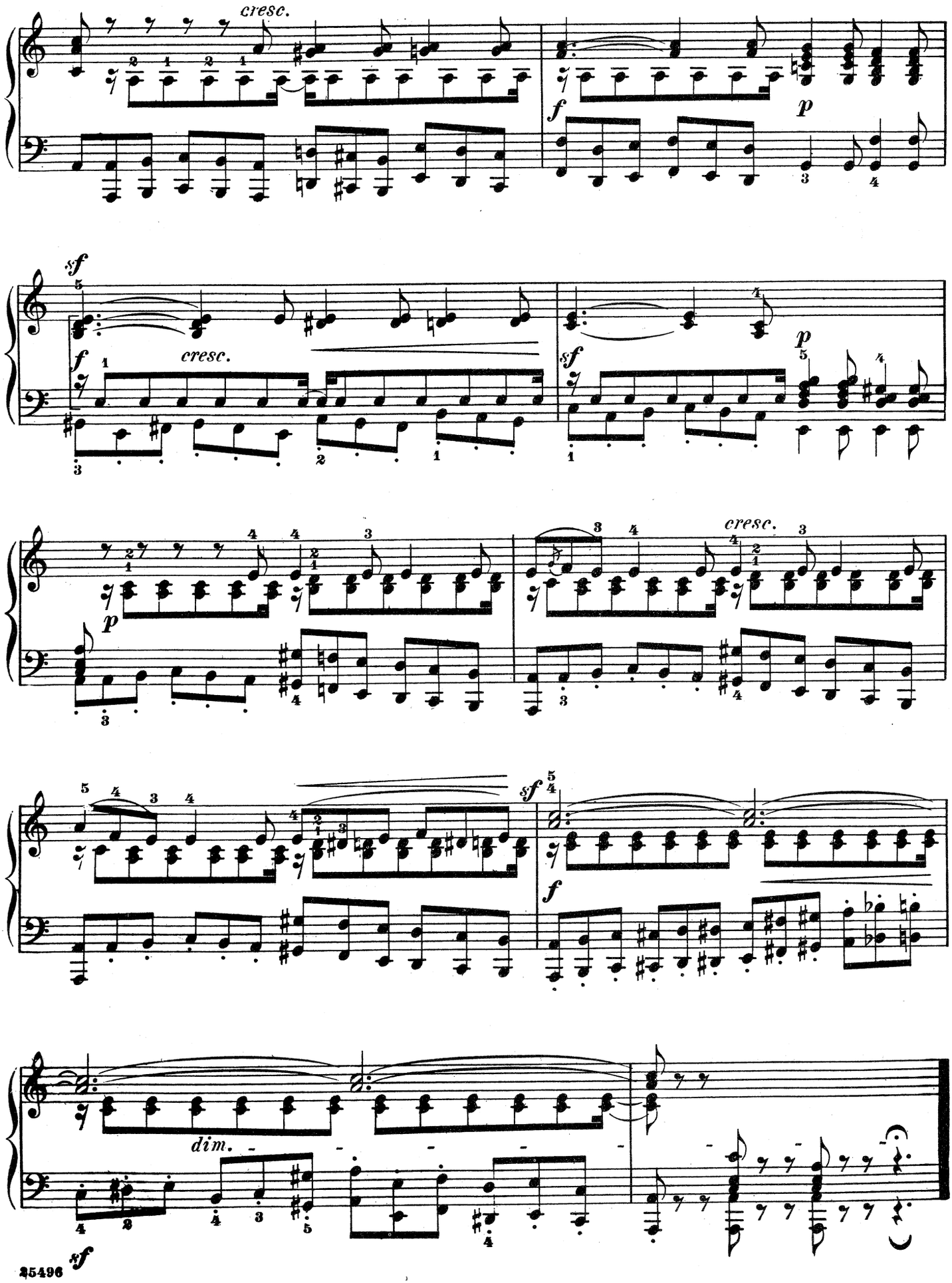

f
dim.
p
fp
fp
f
p
fp
fp
dim.
p
stacc.
sf
p


sf
f
più f
f
legato
cresc.
ff
sf
dim.
leggiero


p
dim.
pp
stacc.
sf
p
cresc.
cresc.
p
fp
fp
f
cresc.
sf
sf
f


cresc.
f
p
sf
cresc.
sf
p
p
cresc.
sf
f
dim.
sf

Duet *)

Felix Mendelssohn-Bartholdy
Op. 38, No. 6

18.

Andante con moto

piano

p

mf *cantabile*

sf

sf

p

*) The two melody-parts must always be distinctly marked.

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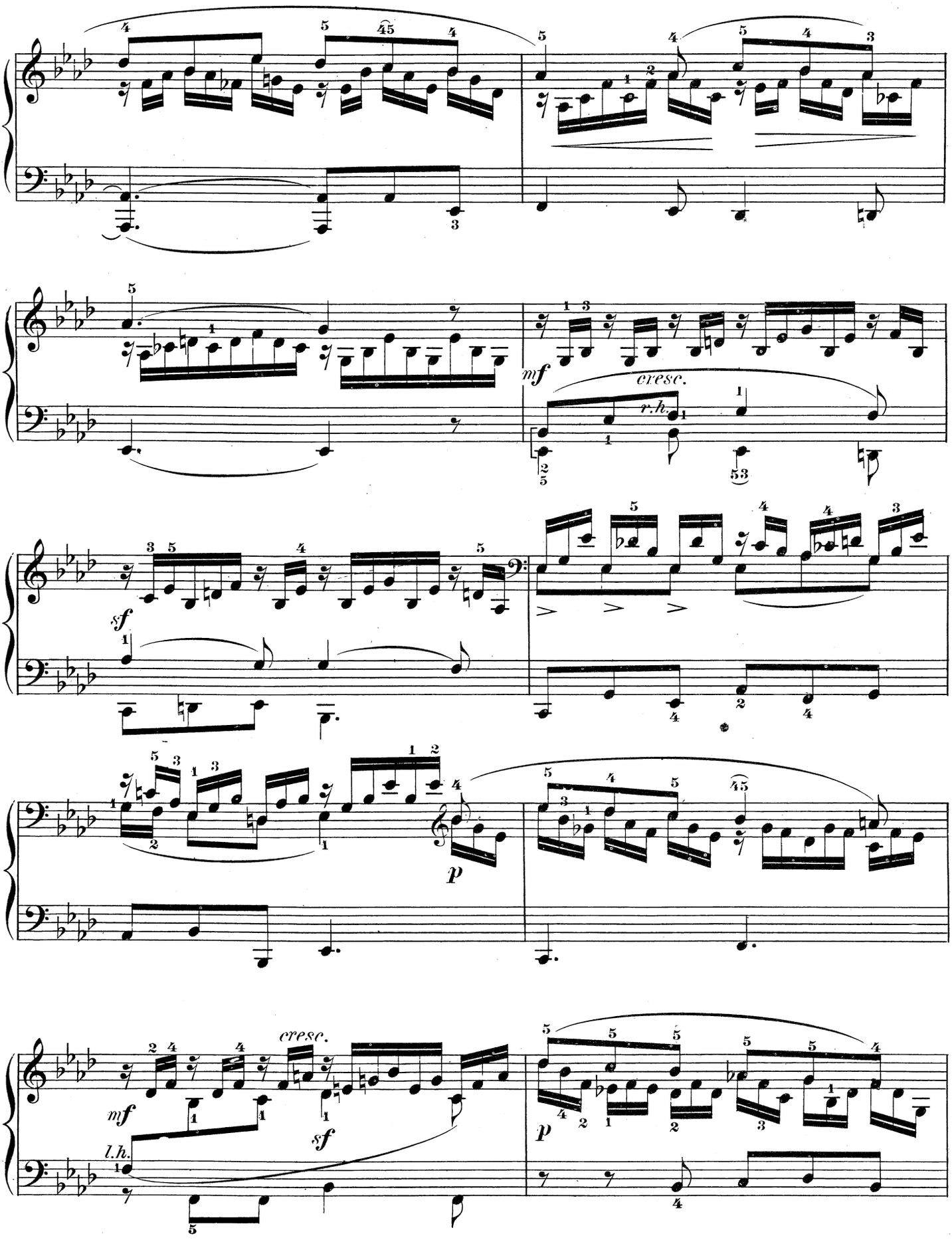
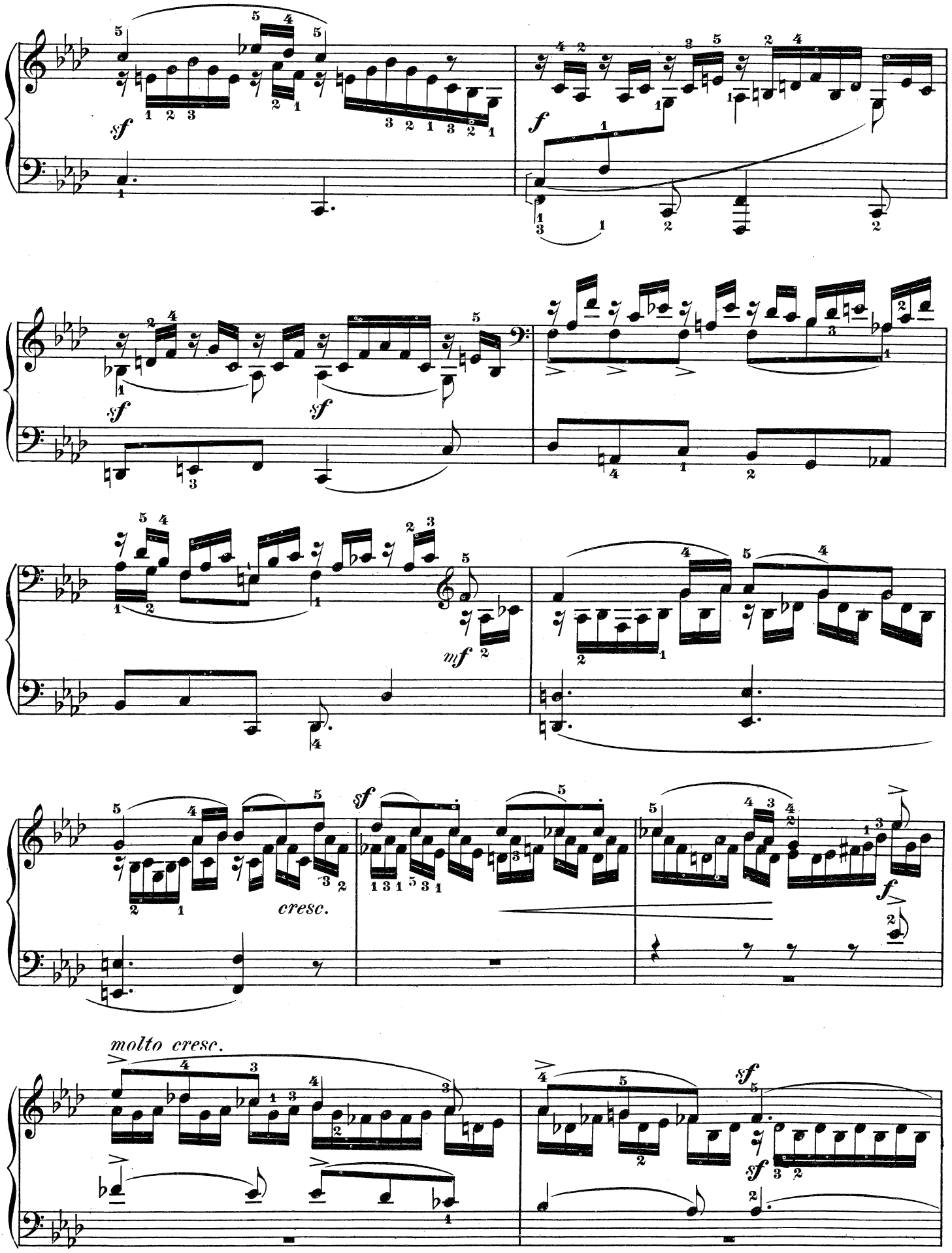
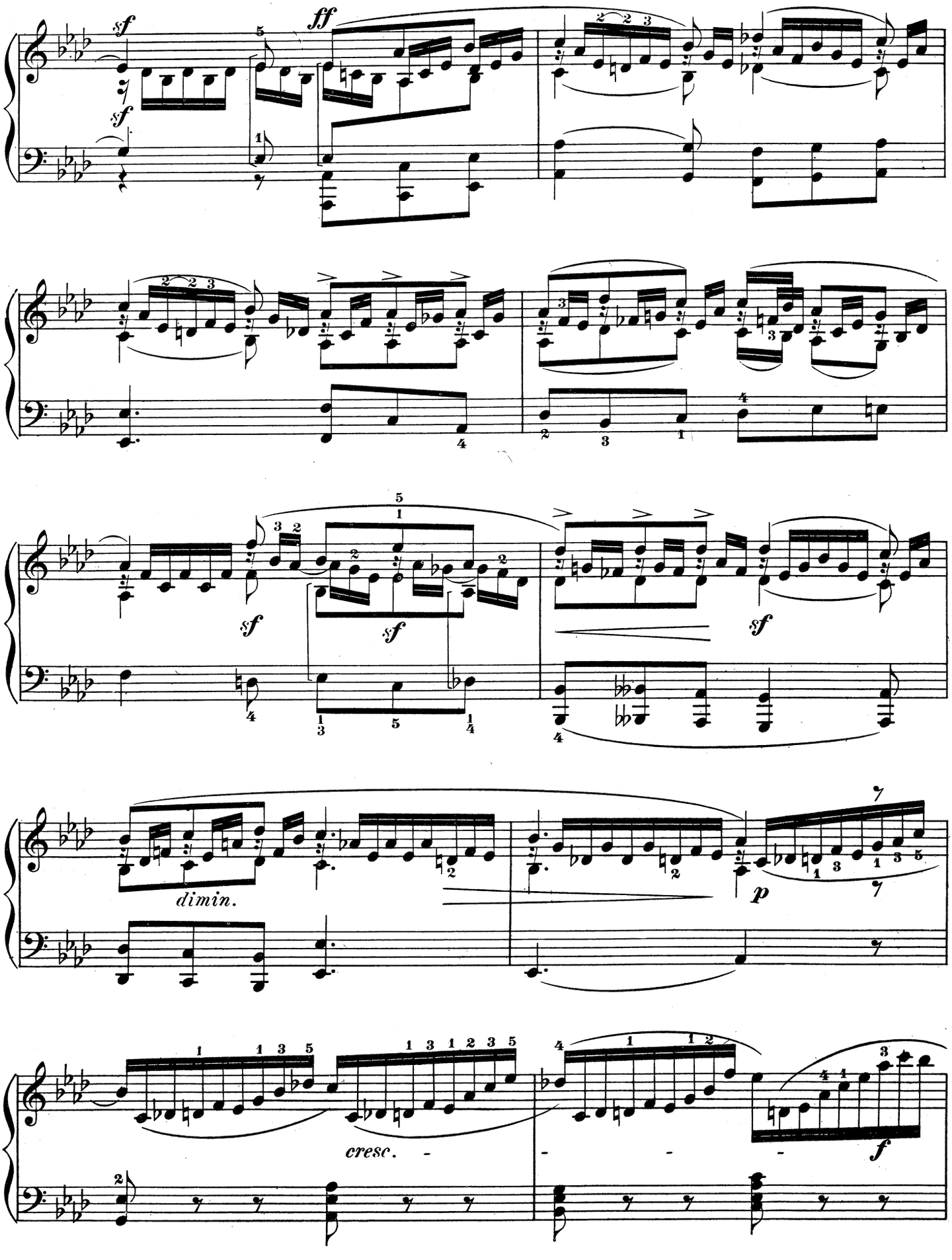
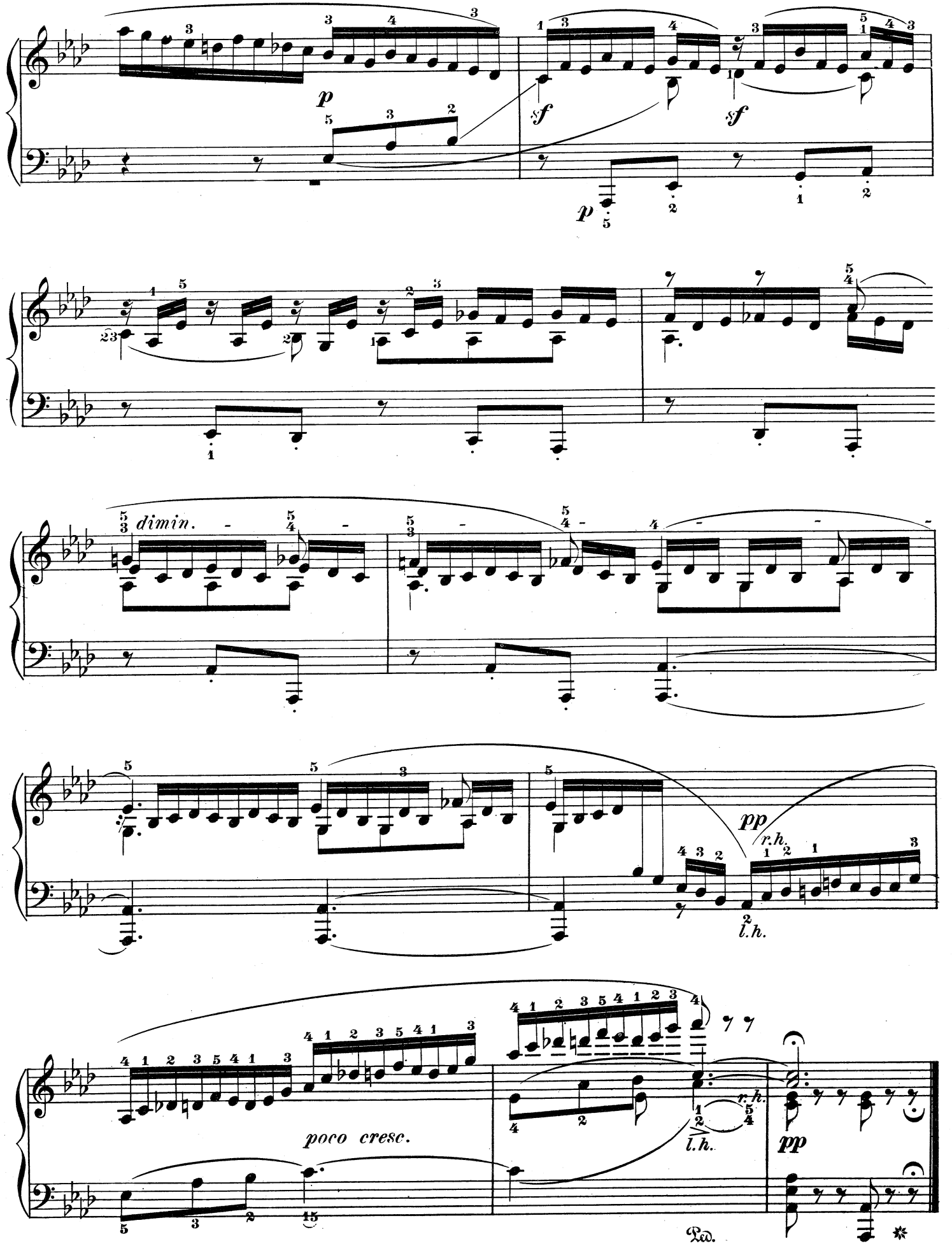

mf
cresc.
r.h.
sf
p
cresc.
mf
sf
l.h.
p


sf
f
sf
sf
mf
cresc.
sf
f
molto cresc.
sf
sf


sf
ff
sf
sf
sf
sf
dimin.
p
cresc.
f


p
sf
sf
p
dimin.
pp
r.h.
l.h.
poco cresc.
r.h.
l.h.
pp
Ped.

Songs without Words

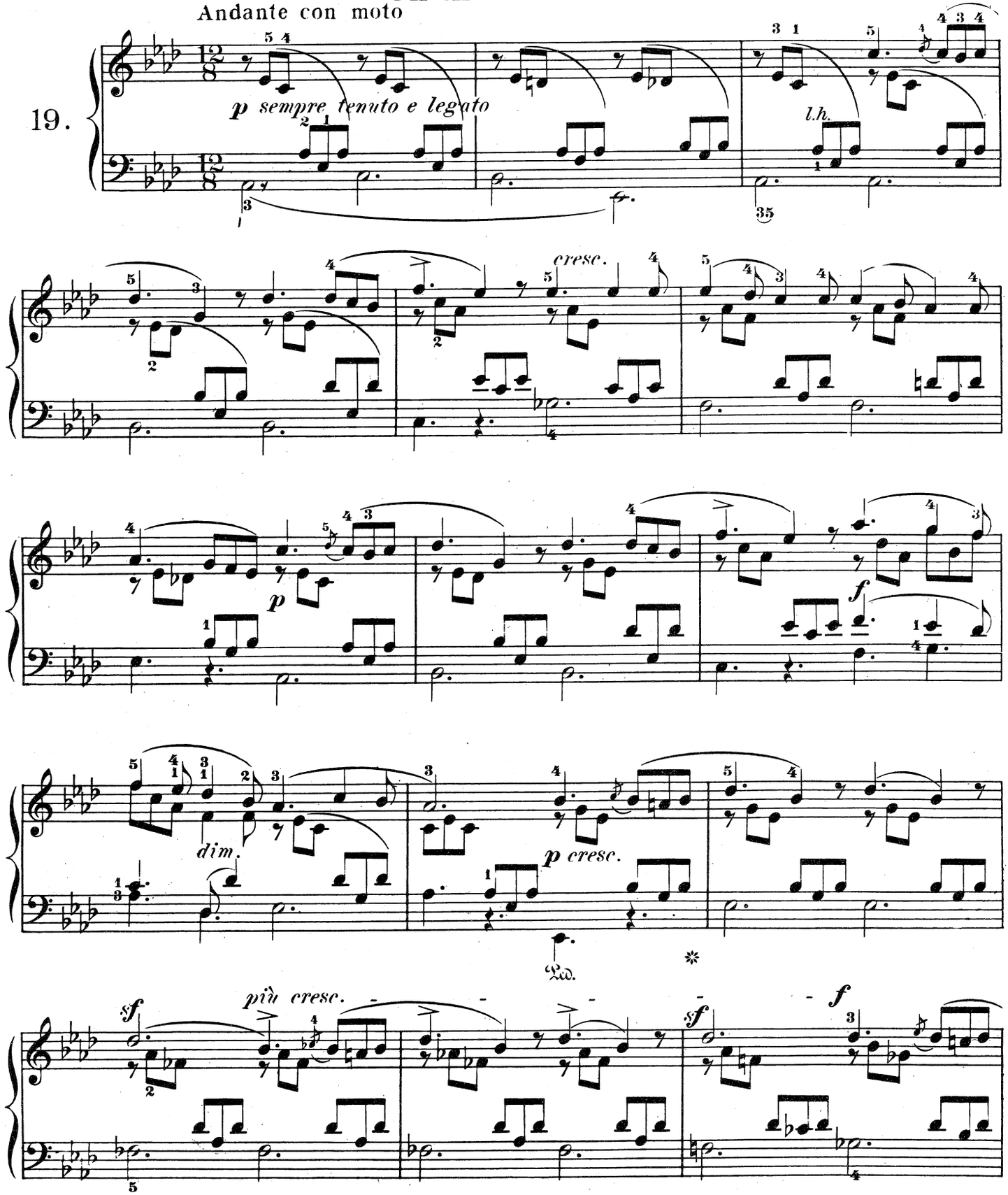
Lieder ohne Worte

Book IV (Nos. 19 to 24), Op. 53
First published in May, 1841

Op. 53, No. 1

On the Seashore

19.



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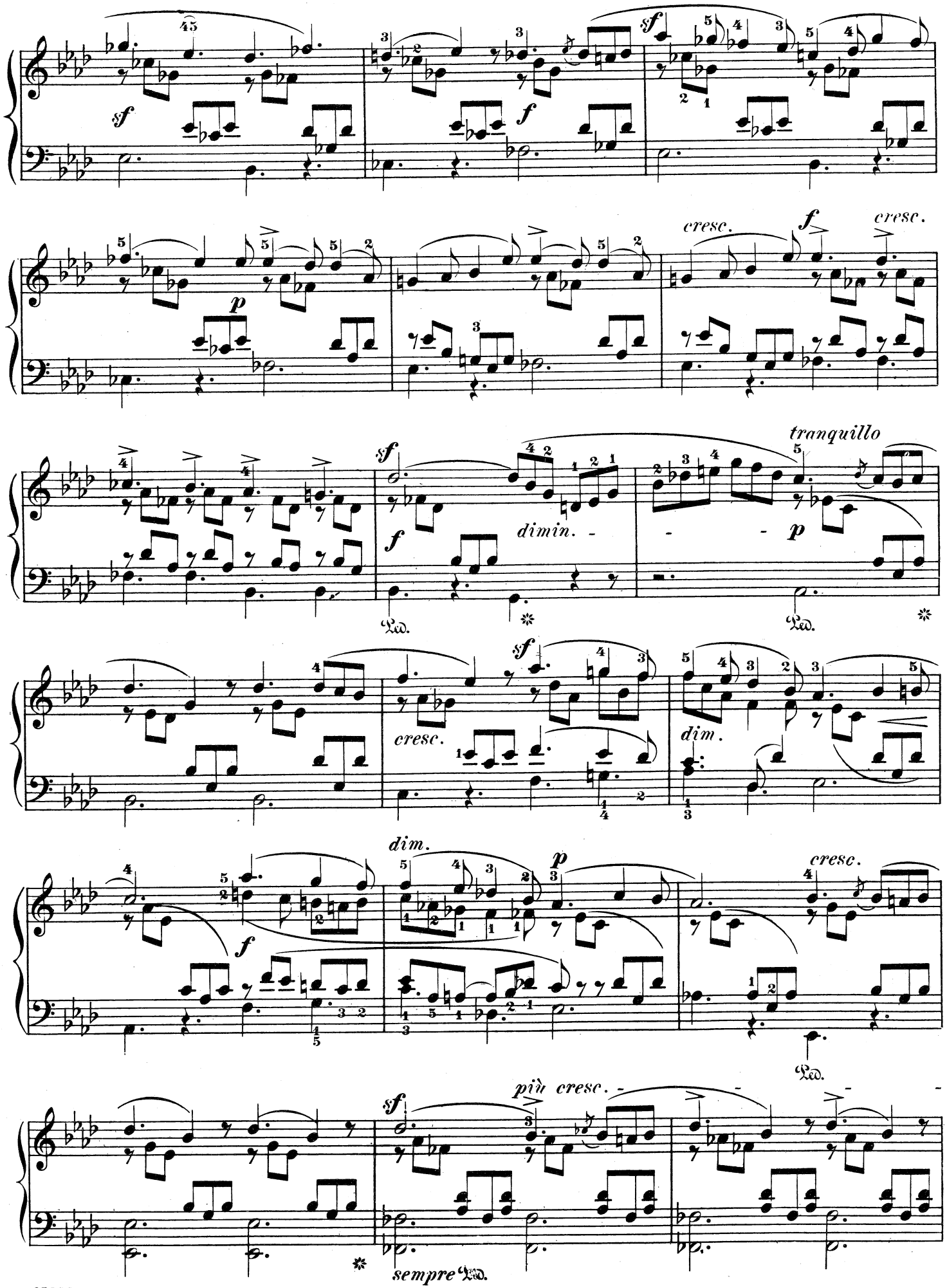
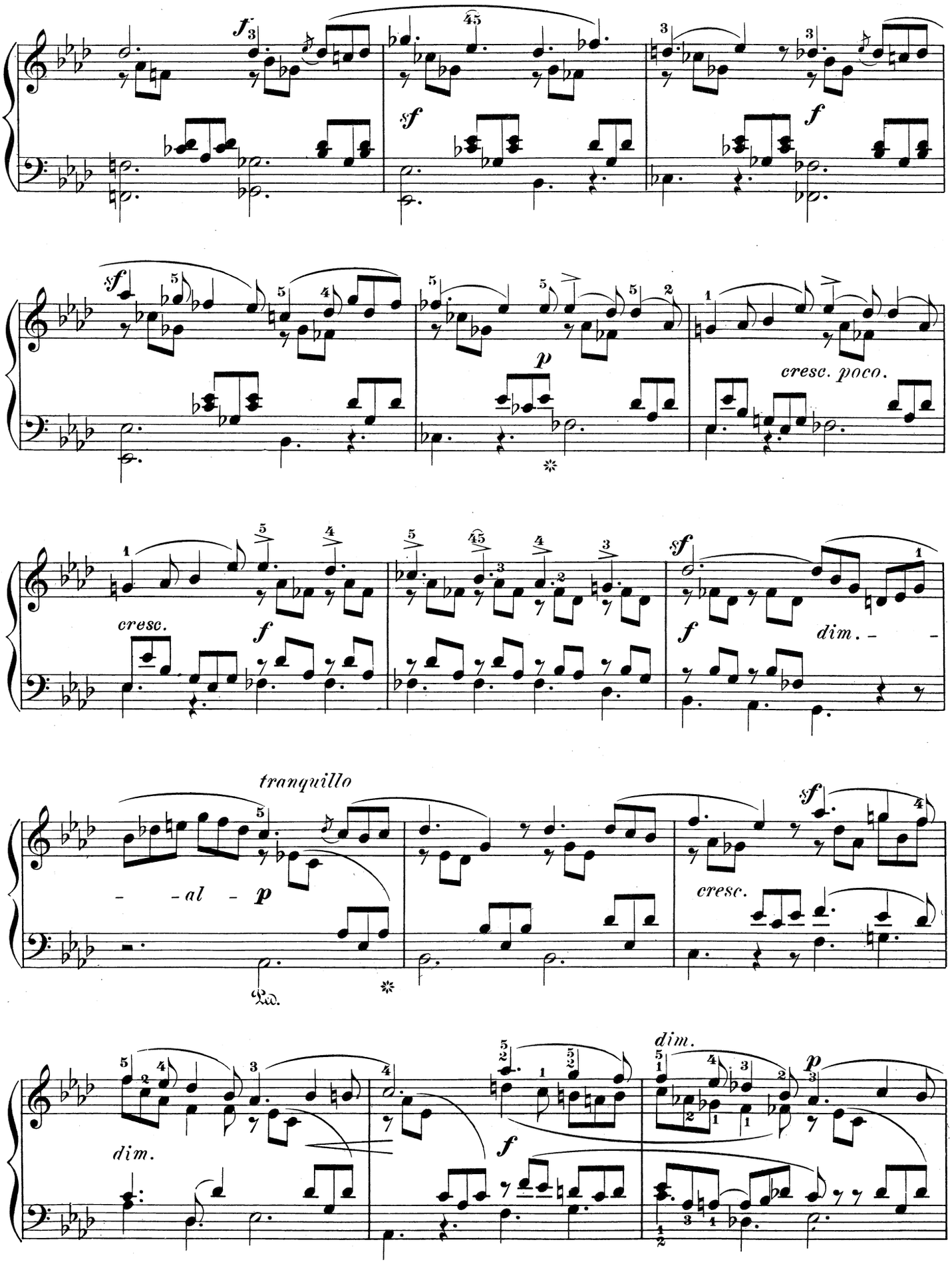
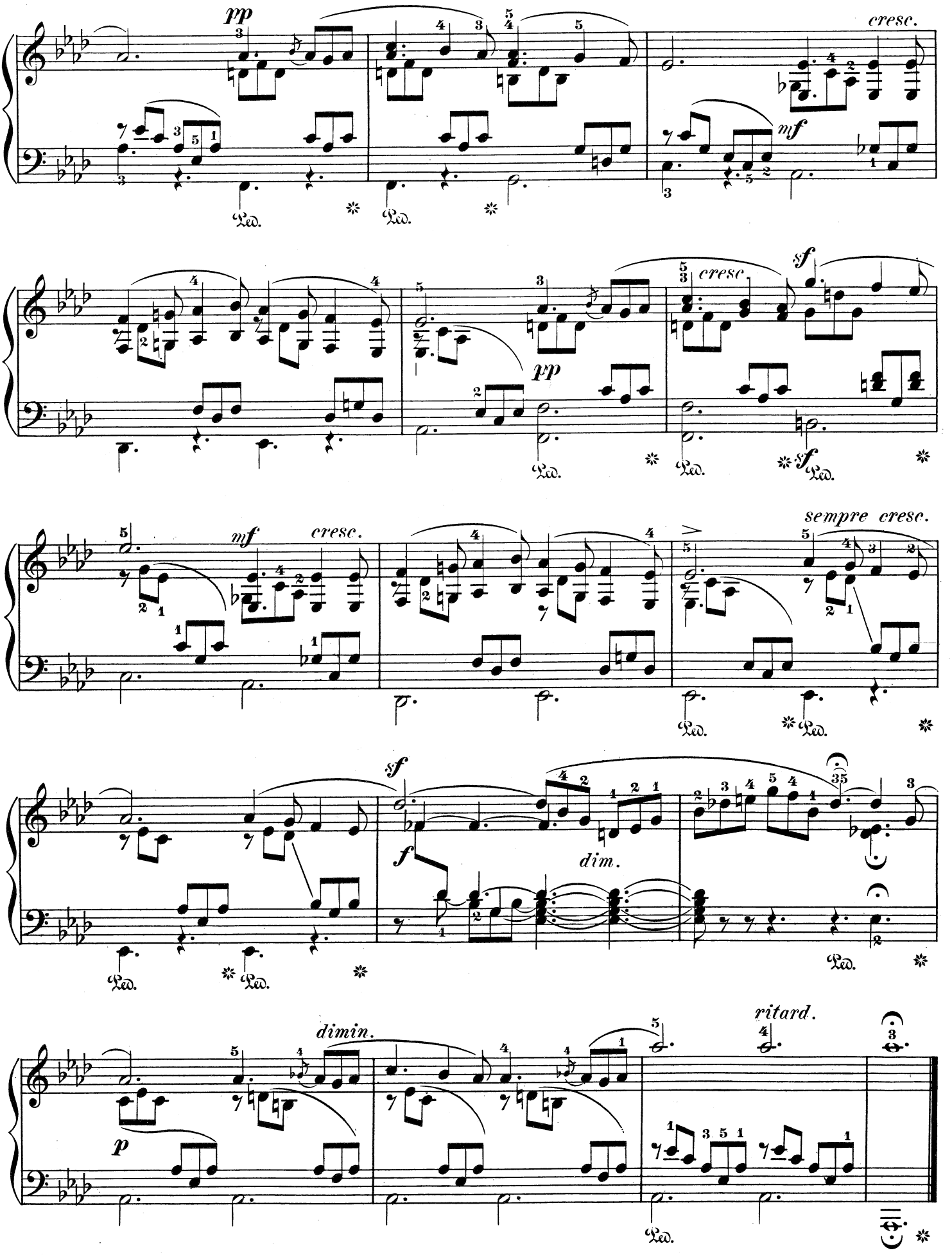

sf
f
sf
p
cresc.
f
cresc.
tranquillo
sf
f
dimin.
p
Ped.
Ped.
sf
cresc.
dim.
dim.
p
cresc.
f
Ped.
più cresc.
sf
sempre Ped.


f
sf
f
sf
p
cresc. poco.
cresc.
f
sf
f
dim.
tranquillo
- al - p
sf
cresc.
dim.
dim.
f
p


pp
cresc.
mf
Ped.
cresc.
sf
pp
sempre cresc.
dim.
dimin.
ritard.
p

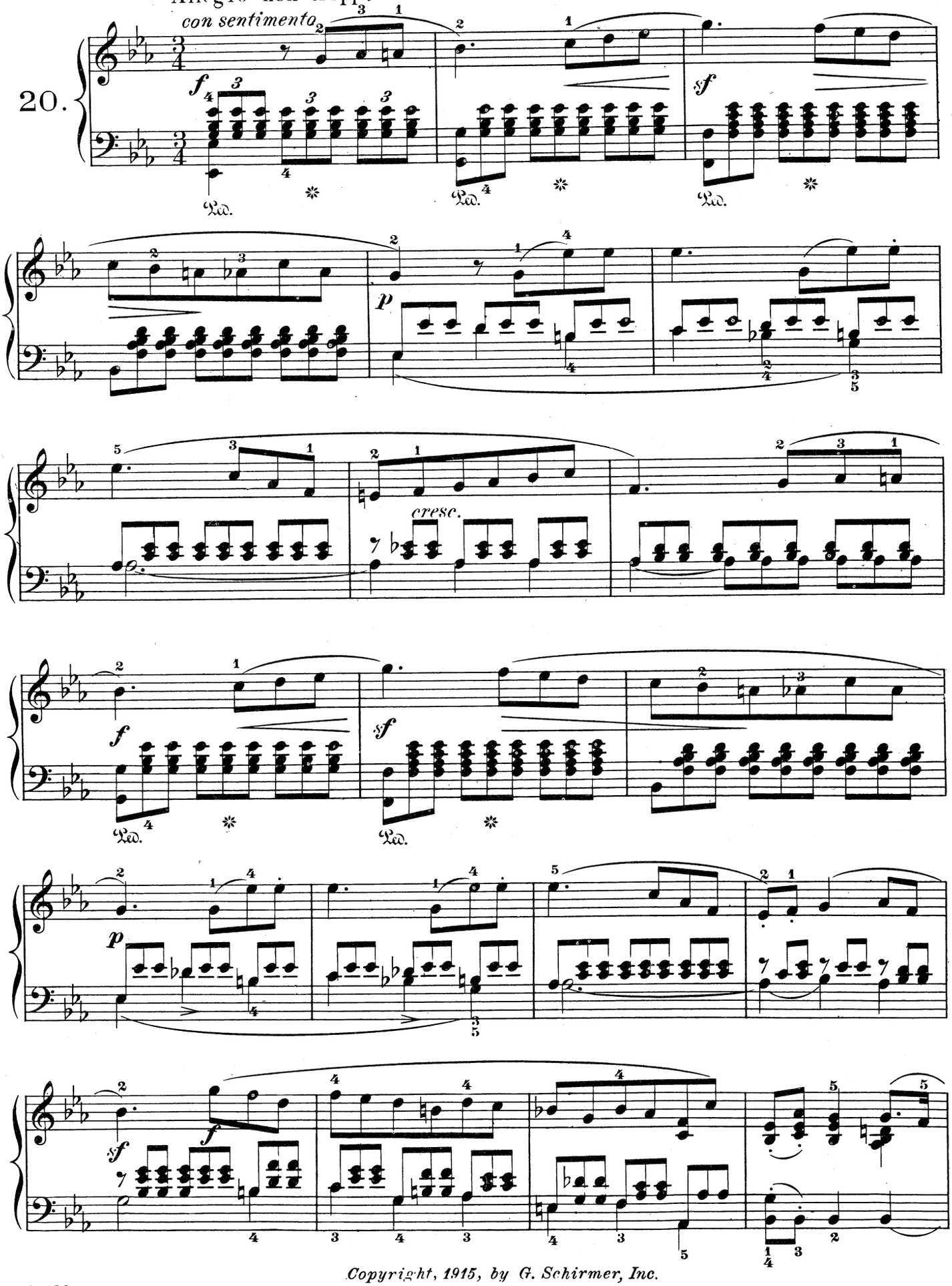
The Fleecy Clouds

Op. 53, No. 2

Allegro non troppo

con sentimento

20.



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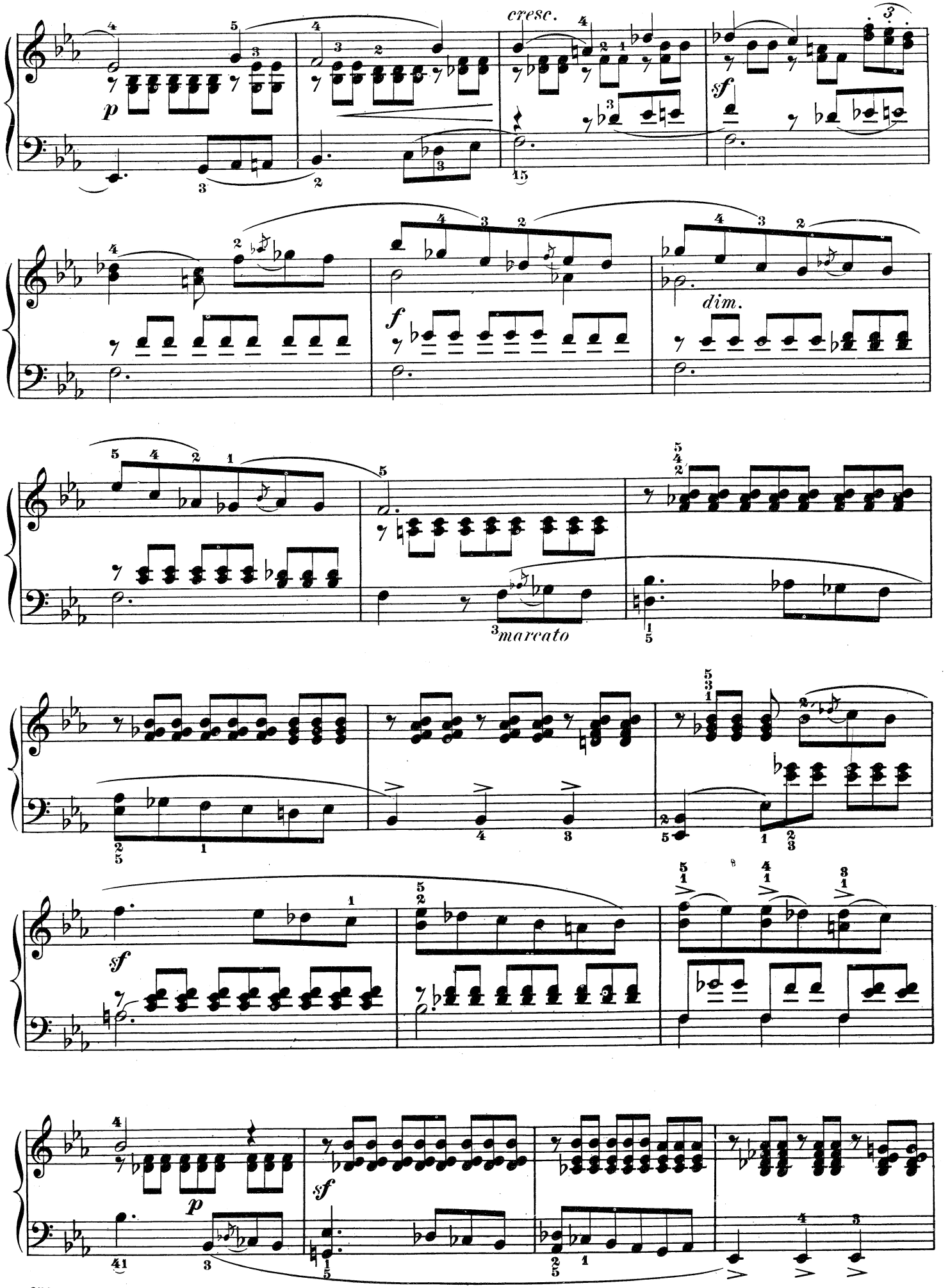
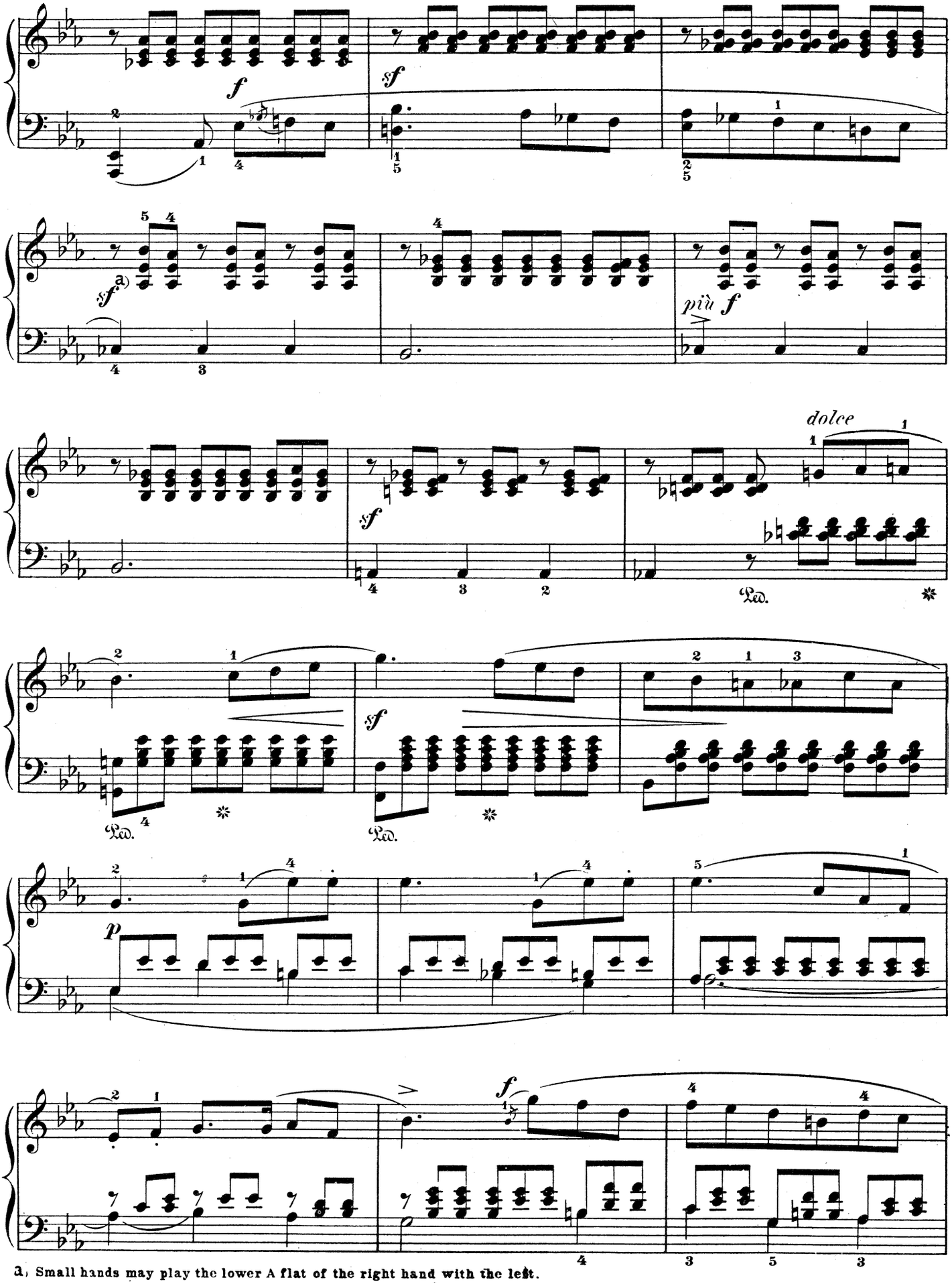
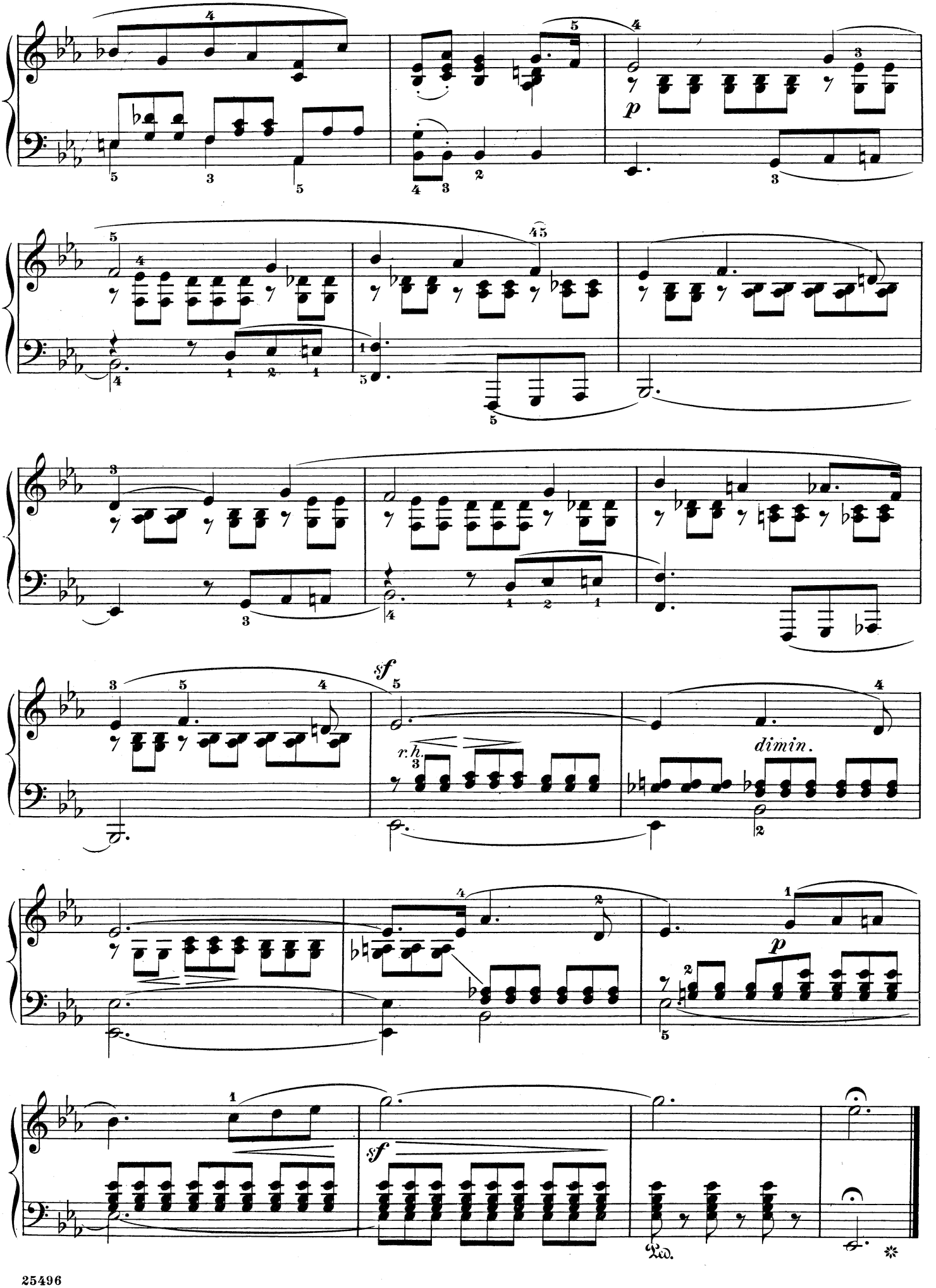

cresc.
p
sf
f
dim.
marcato
sf
p
sf



a) Small hands may play the lower A flat of the right hand with the left.

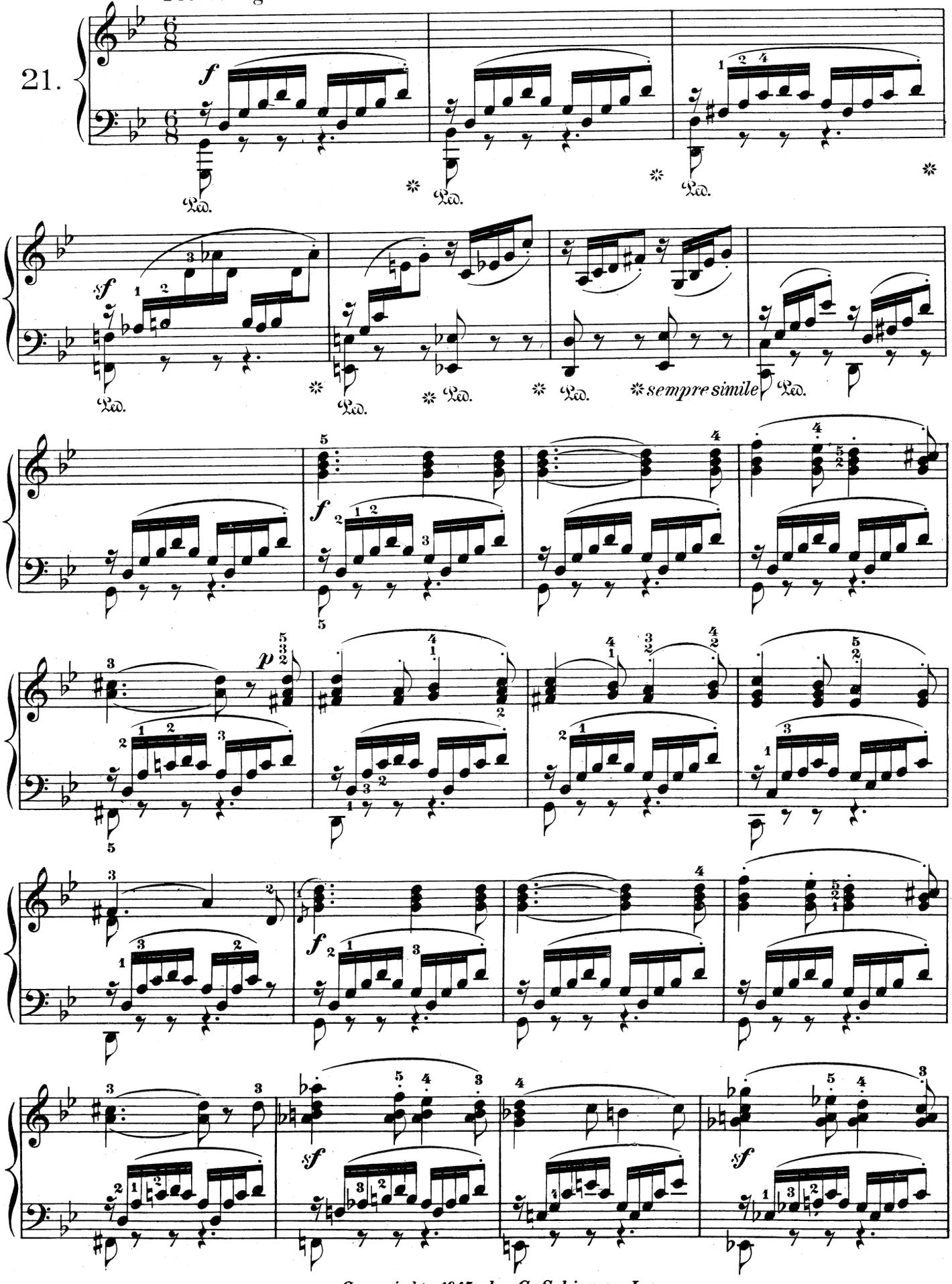

p
sf
r.h.
dimin.
p
sf
Ped.

Agitation

Op. 53, No. 3

Presto agitato

21.



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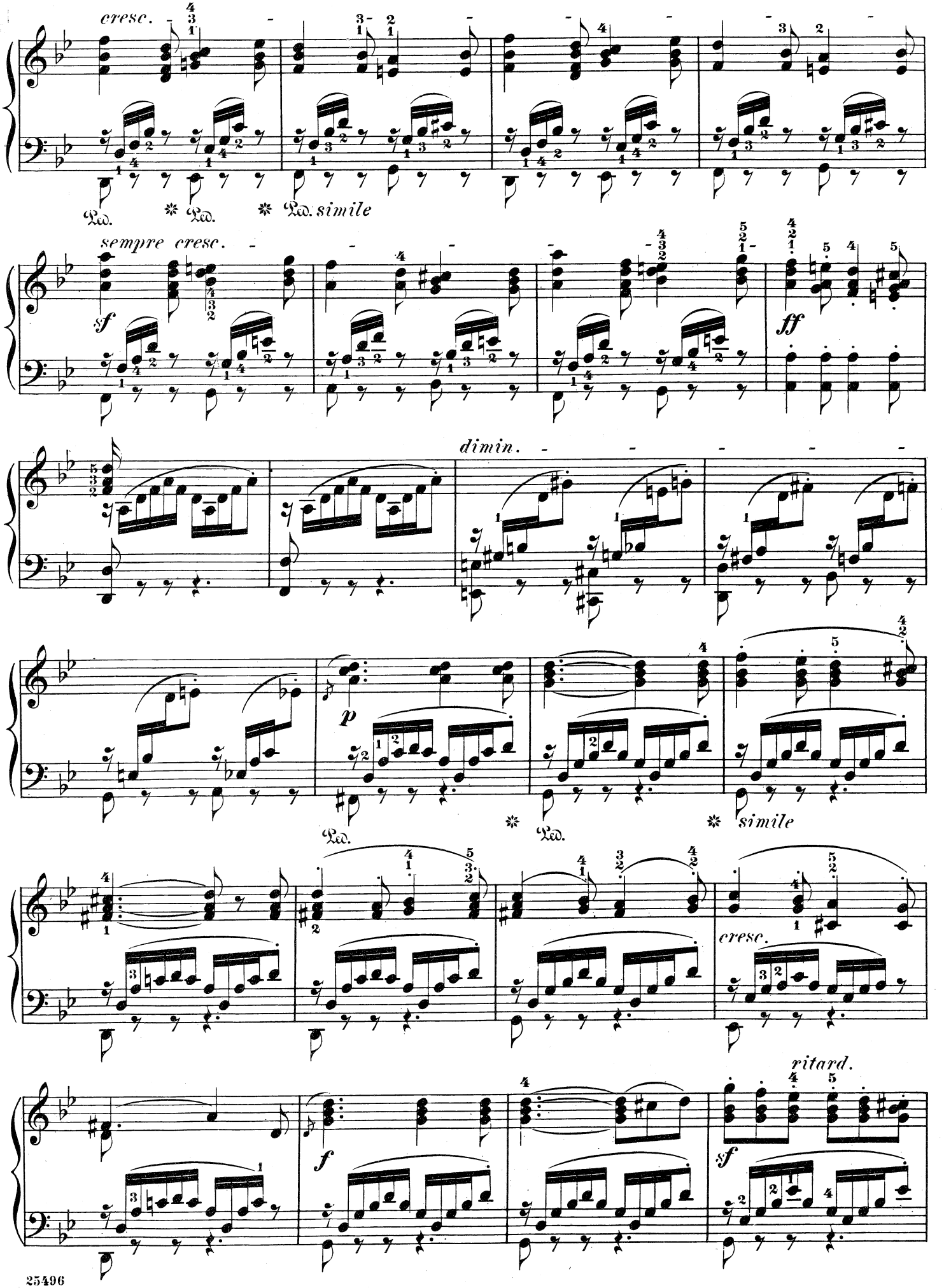
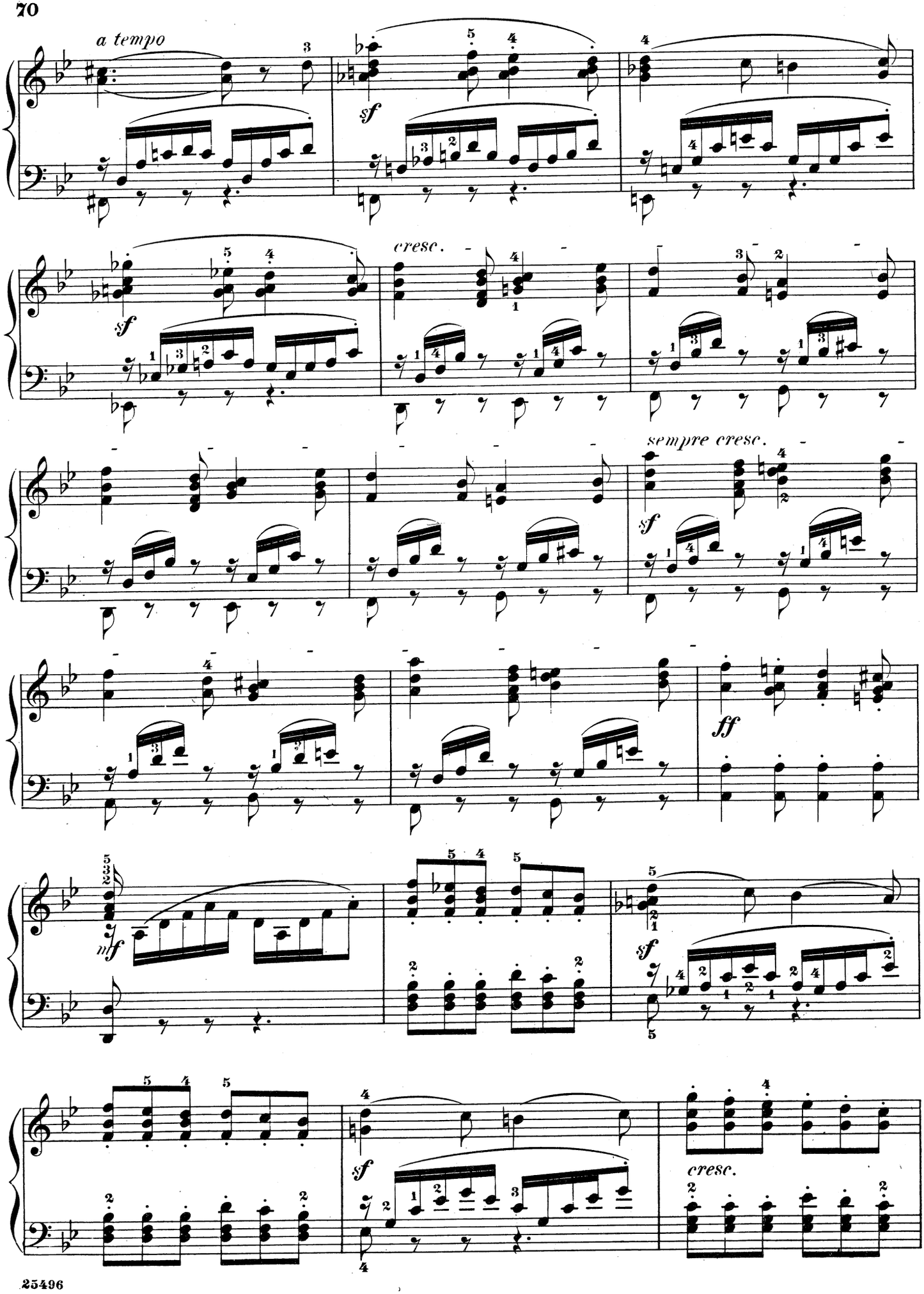
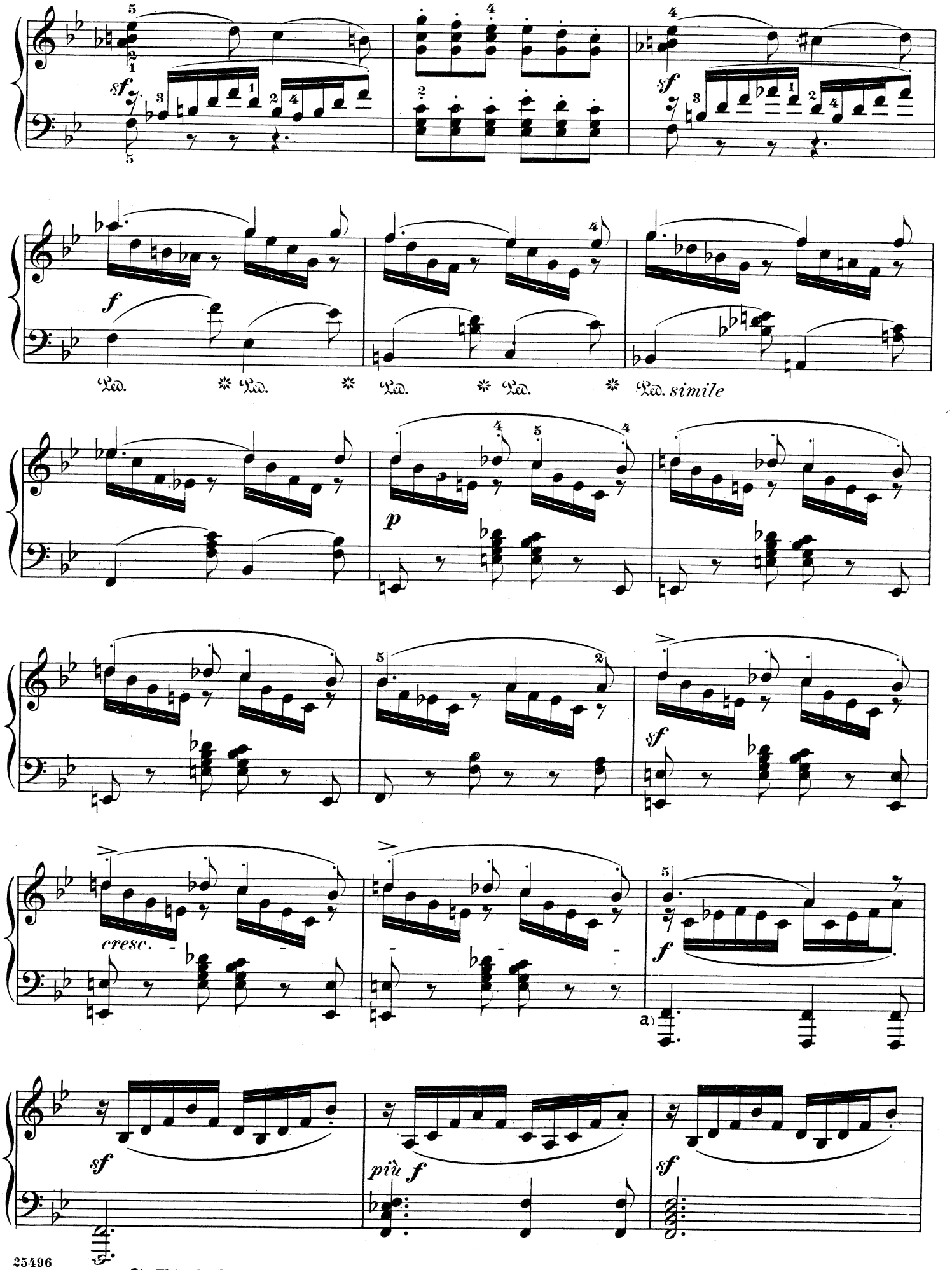
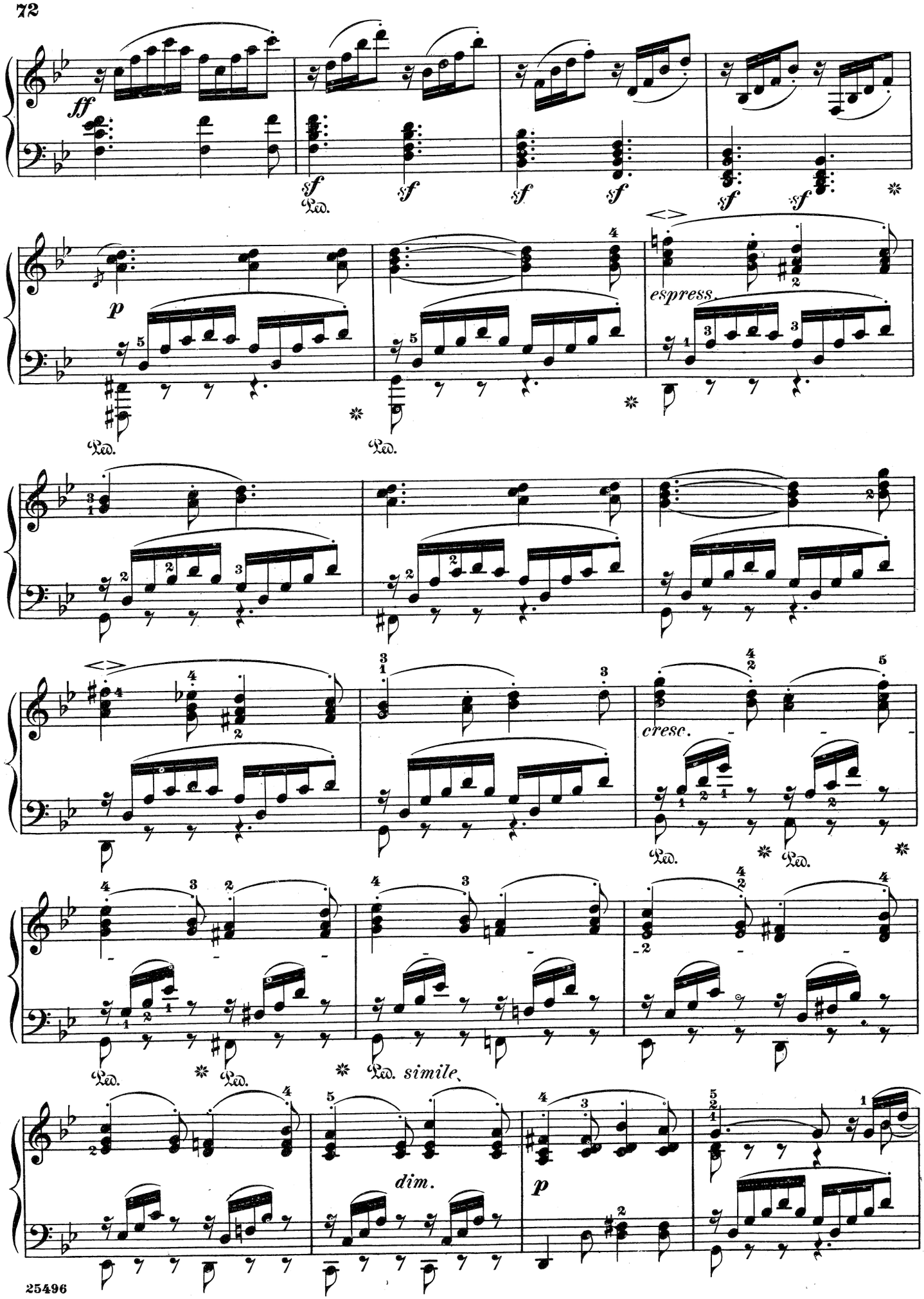
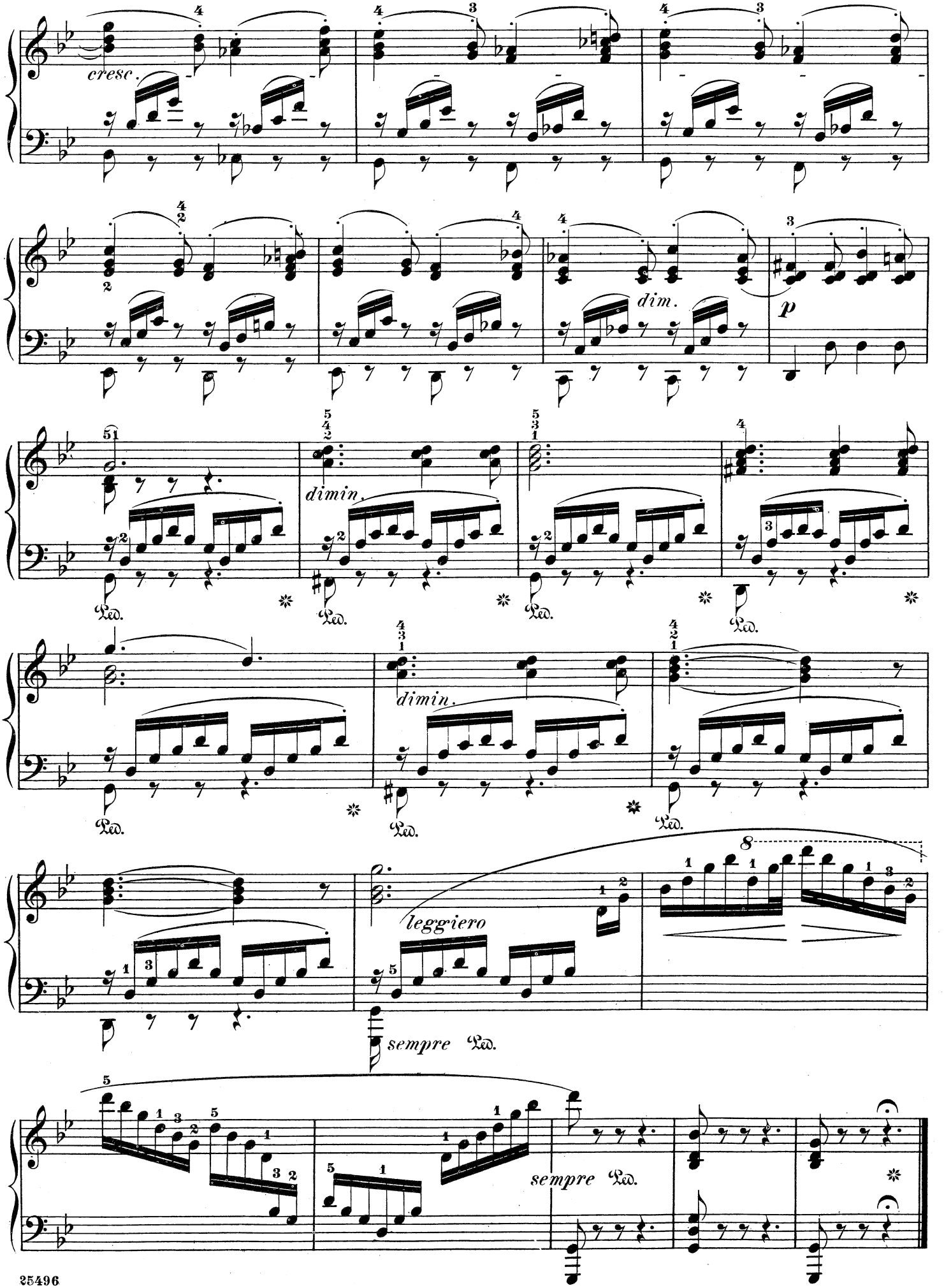

cresc.
Ped. * Ped. * Ped. simile
sempre cresc.
sf
ff
dimin.
p
Ped. * Ped. * simile
cresc.
ritard.
f
sf


a tempo
sf
cresc.
sempre cresc.
ff
mf



a) This rhythmical reference to the theme should not be overlooked.


ff
sf
Ped.
p
espress.
cresc.
simile
dim.


cresc.
dim.
p
dimin.
dimin.
leggiero
sempre Ped.
sempre Ped.

Sadness of Soul

F. Mendelssohn-Bartholdy. Op. 53, No. 4

22.

Adagio

mf cantabile

p

cresc.

sf

dim.

p

Ped.

cresc.

pp

Ped.

sf

con forza

f

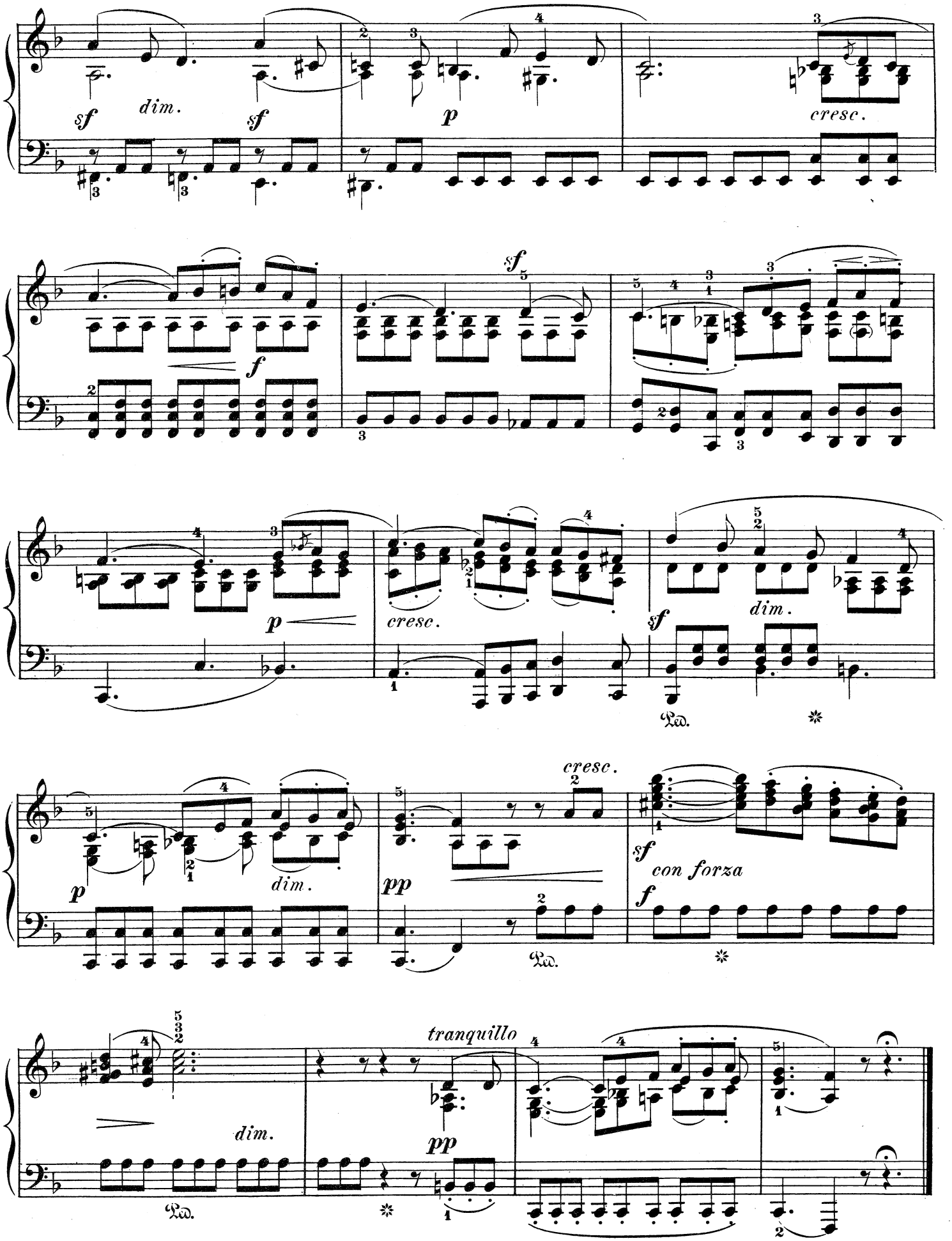
sf

sf

dim.

f sf

dim.

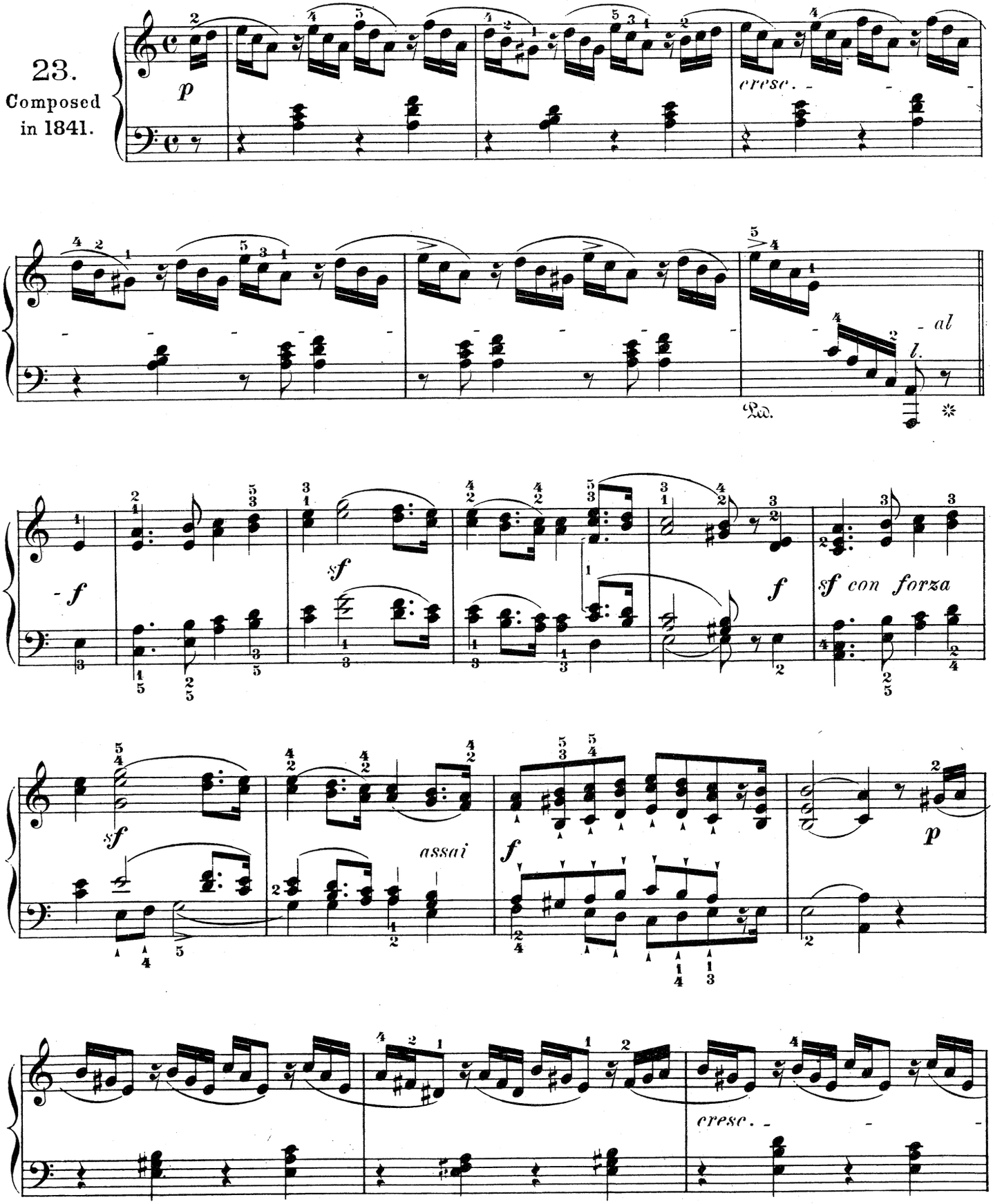

sf
dim.
sf
p
cresc.
f
sf
p
cresc.
sf
dim.
Ped.
p
dim.
pp
cresc.
sf
con forza
f
Ped.
dim.
tranquillo
pp
Ped.

Folk-Song [a]

Op. 53, No. 5

Allegro con fuoco

23.
Composed in 1841.



a) The character of this Folk-Song has a strong tinge of patriotic sentiment. Introduced by a brief Prelude of violin character, it is sung at first by a few voices which at every following stanza more and more singers join, until toward the end their number is swelled to a mighty chorus. Greatest economy of force in the first pages is therefore recommended.

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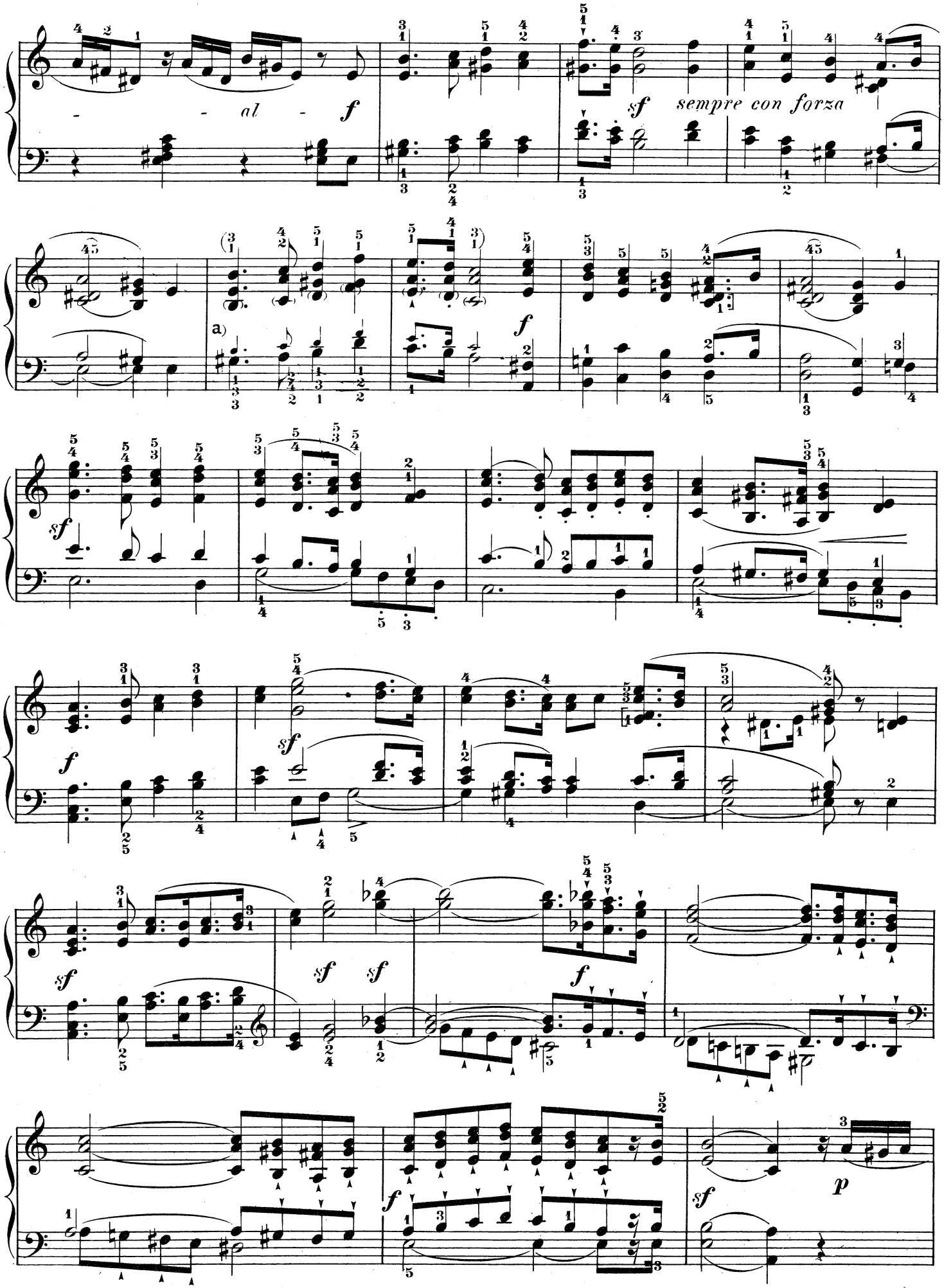
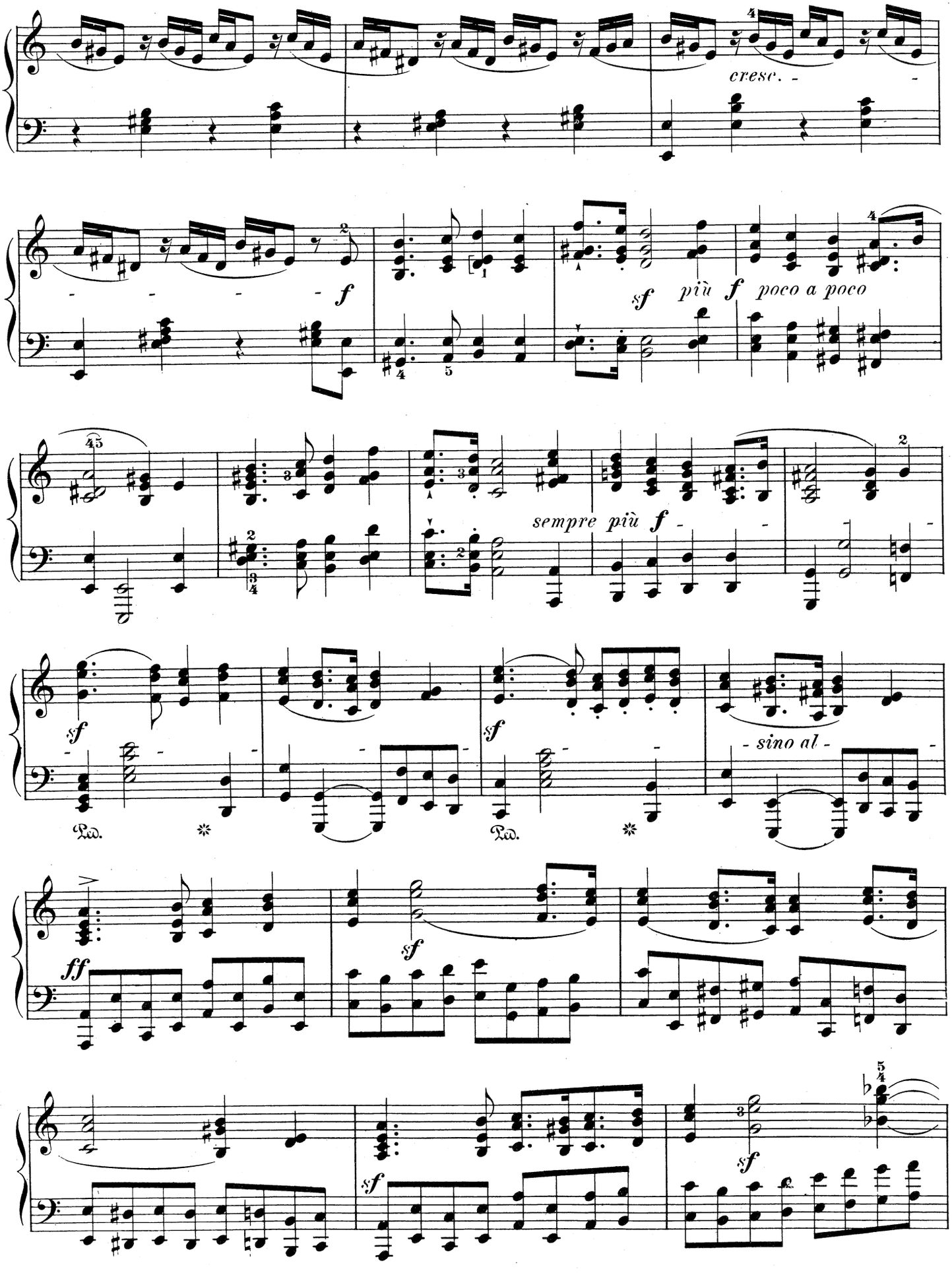
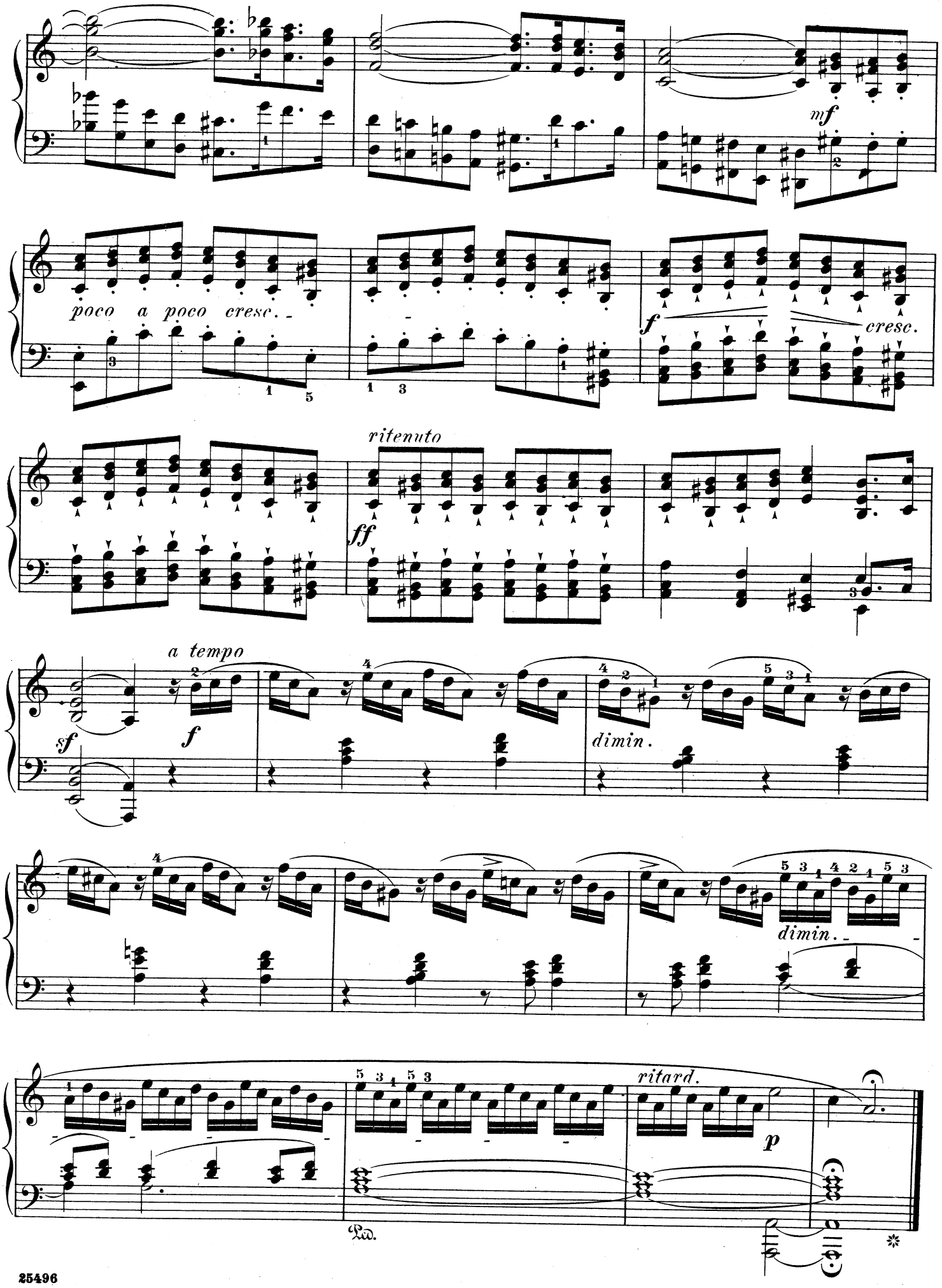


a) Small hands may use the notes in small type in the left hand instead of the bracketed notes in the right hand.


cresc.
f
sf più f poco a poco
sempre più f
sf
sf
- sino al -
Ped.
Ped.
ff
sf
sf
sf

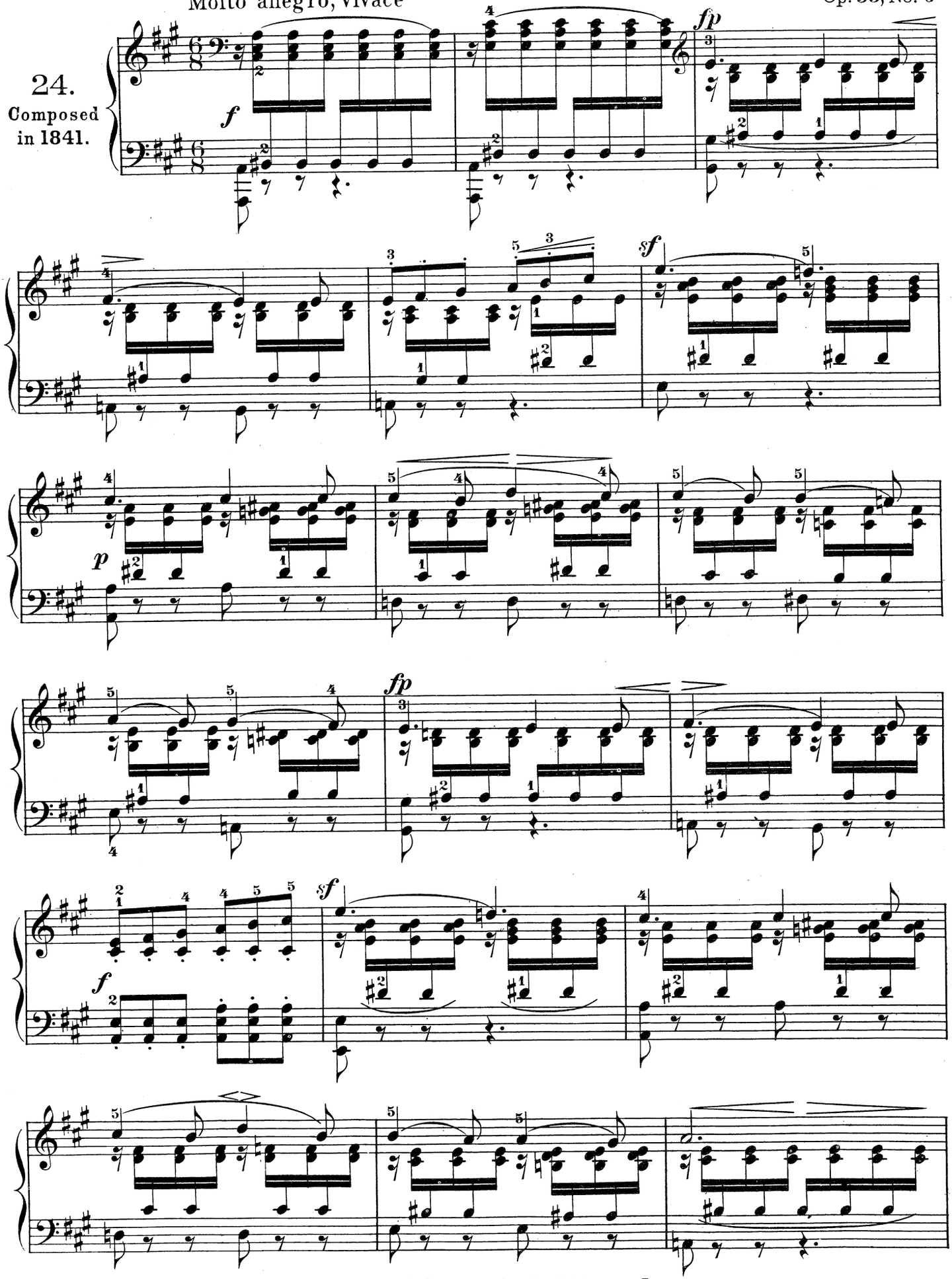

mf
poco a poco cresc.
f
cresc.
ritenuto
ff
a tempo
sf
f
dimin.
dimin.
ritard.
p
Ped.

The Flight

Molto allegro, vivace

Op. 53, No. 6

24.
Composed
in 1841.



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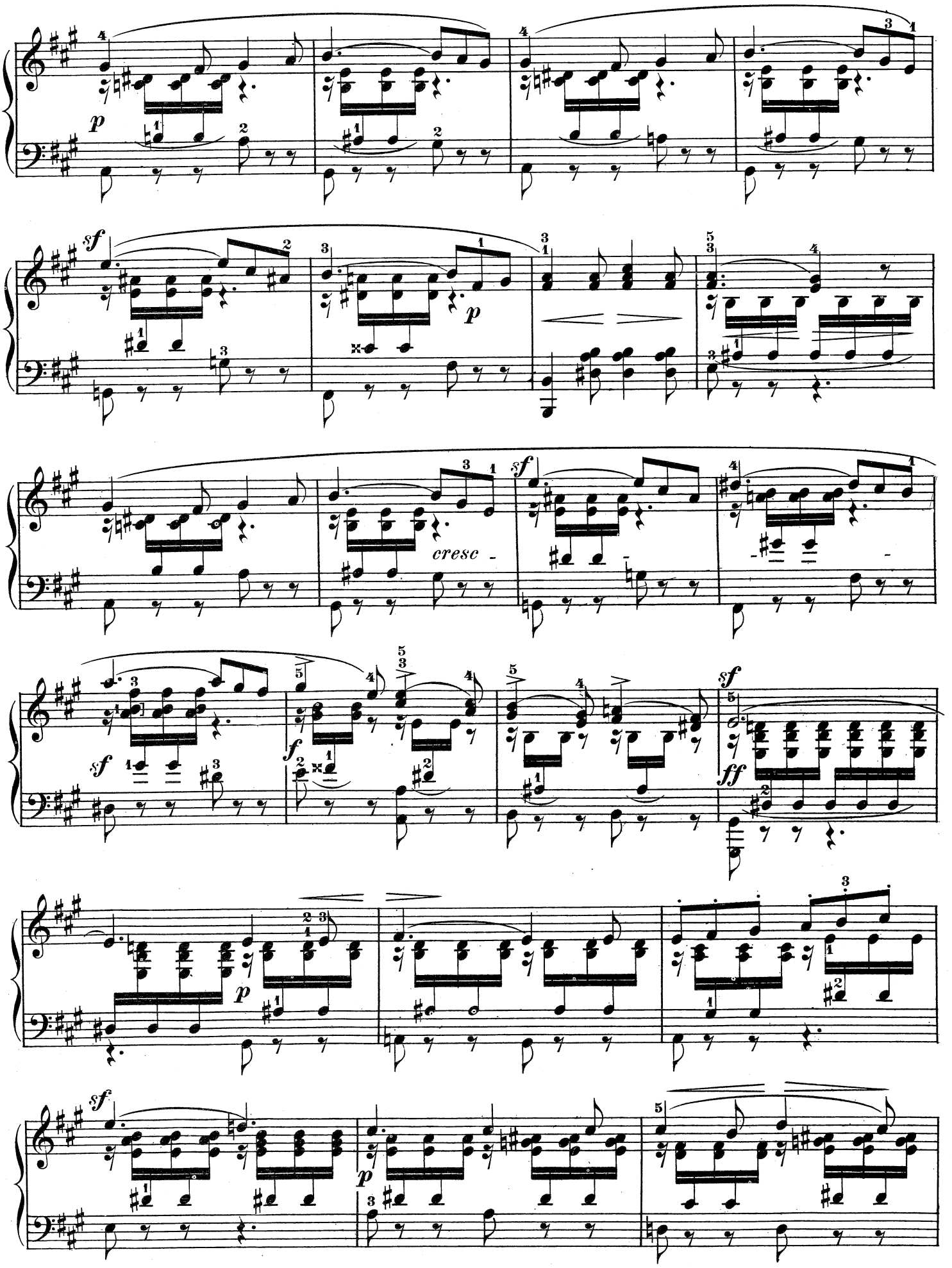
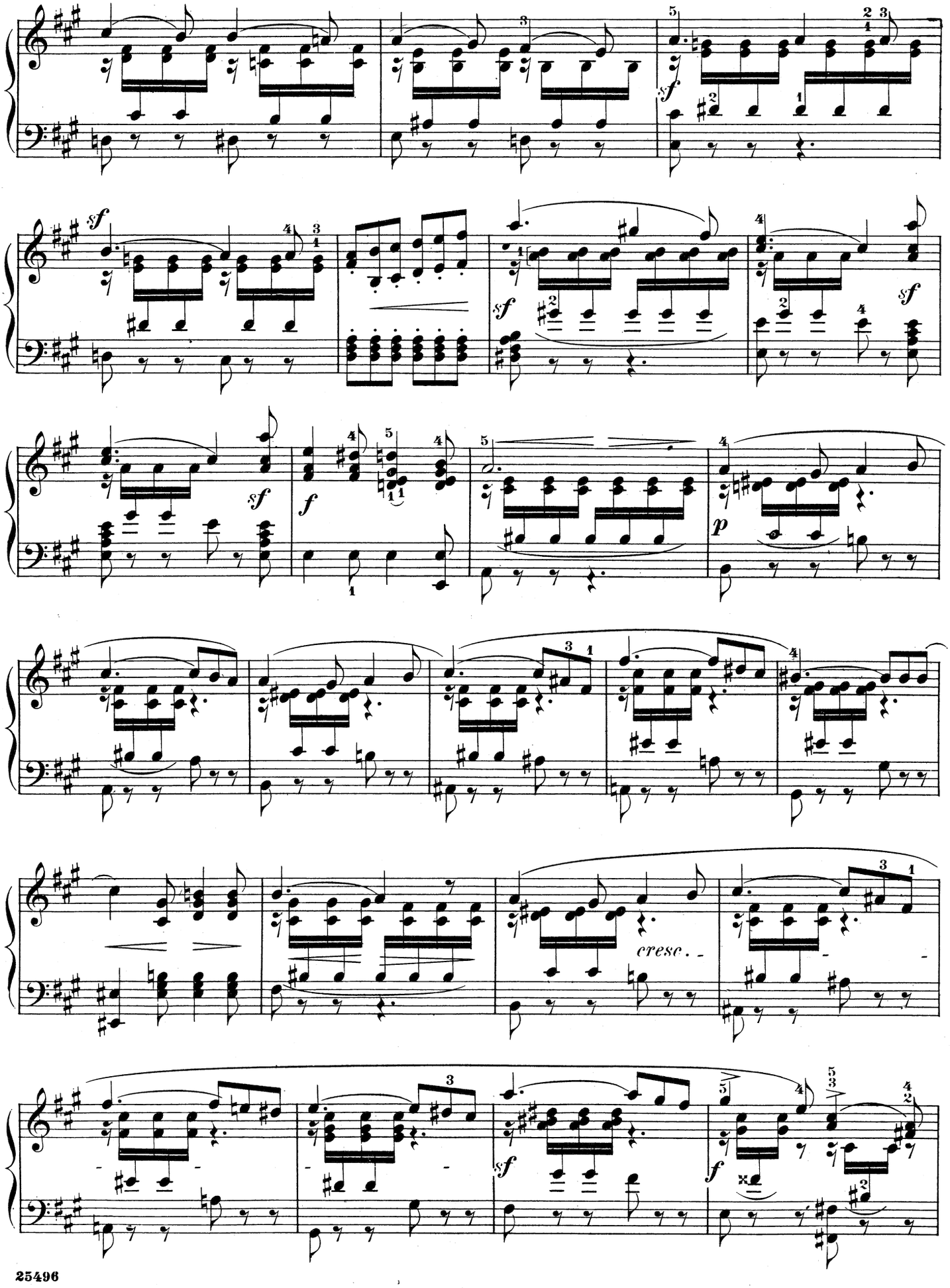
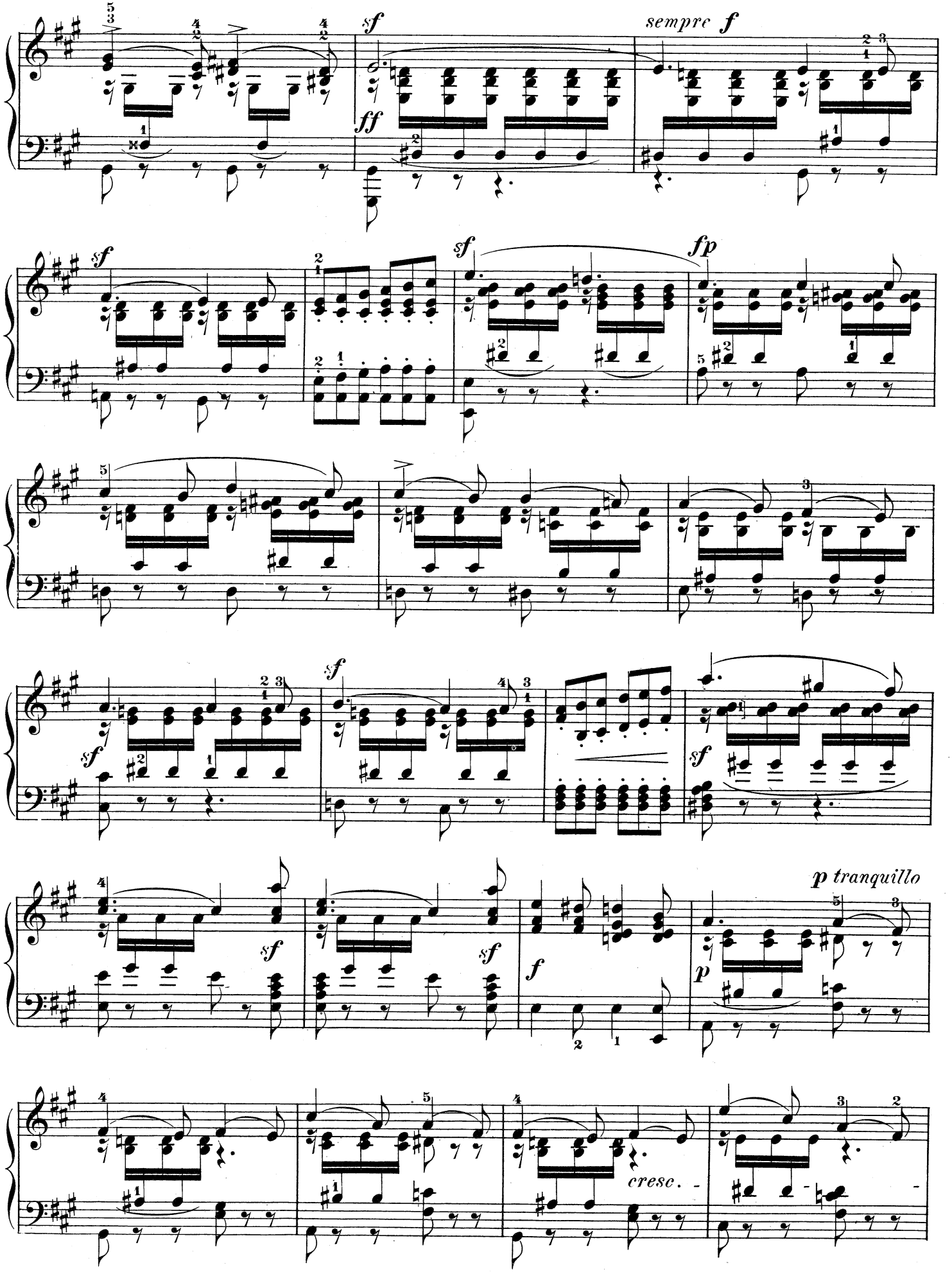
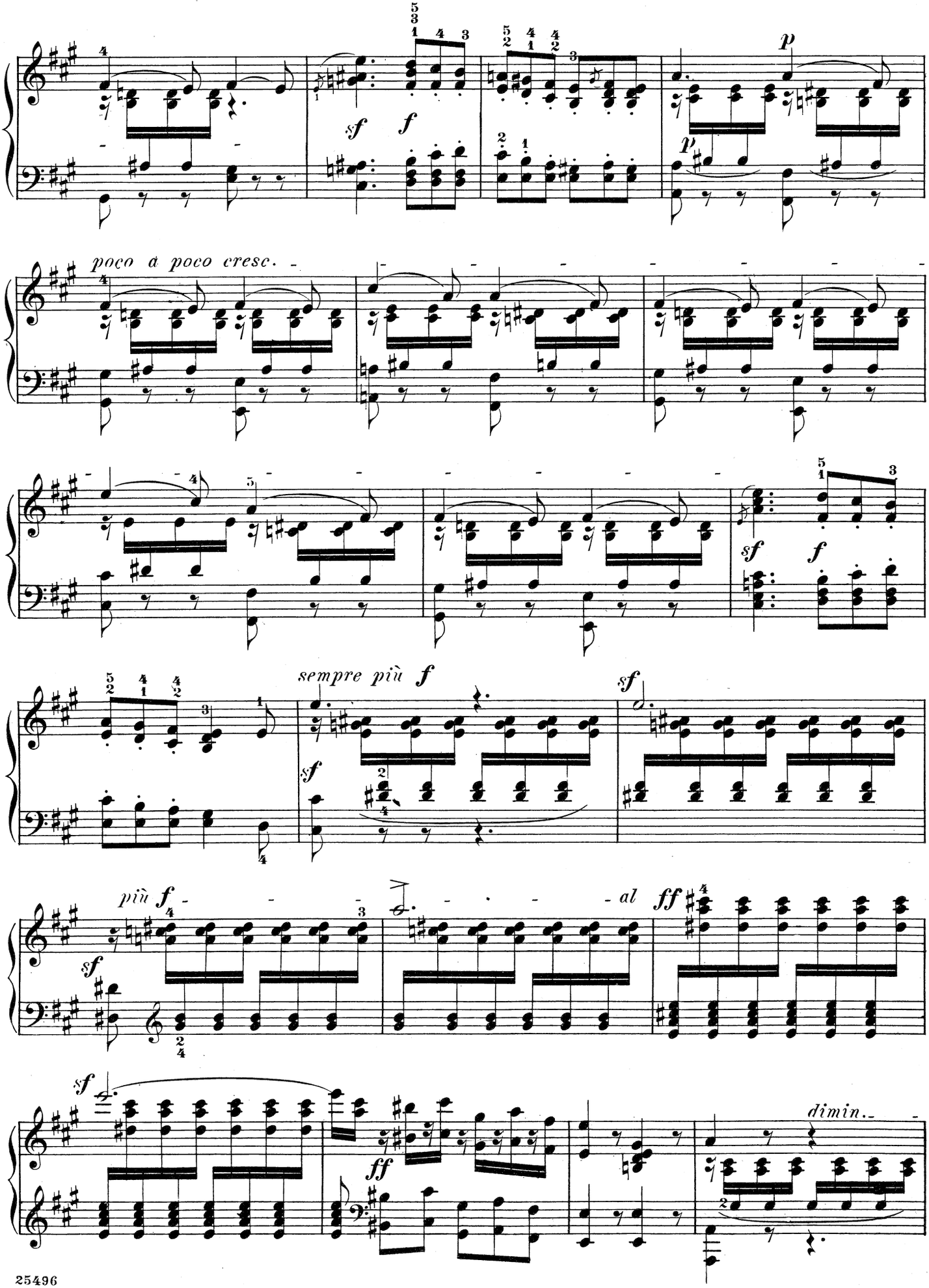
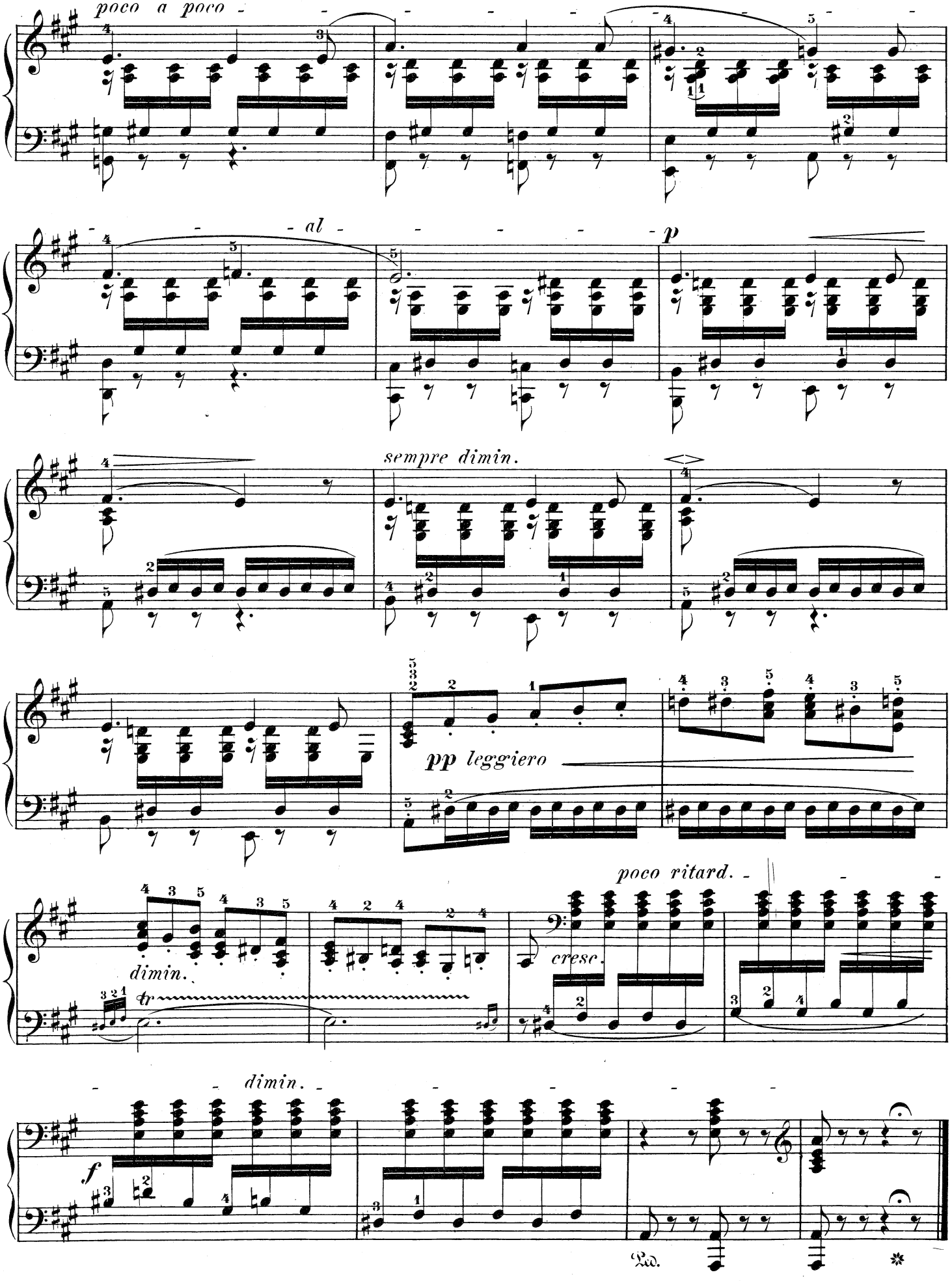

p
sf
p
cresc -
sf
sf
f
sf
ff
p
sf
p


sf
sf
sf
sf
f
p
cresc.
sf
f


sempre f
sf
ff
fp
p tranquillo
p
f
cresc.


sf
f
p
poco a poco cresc.
sempre più f
più f
al ff
dimin.


poco a poco
al
p
sempre dimin.
pp leggiero
poco ritard.
cresc.
dimin.
tr
dimin.
f
Ped.

Songs without Words

Lieder ohne Worte

Book V (Nos. 25 to 30), Op. 62

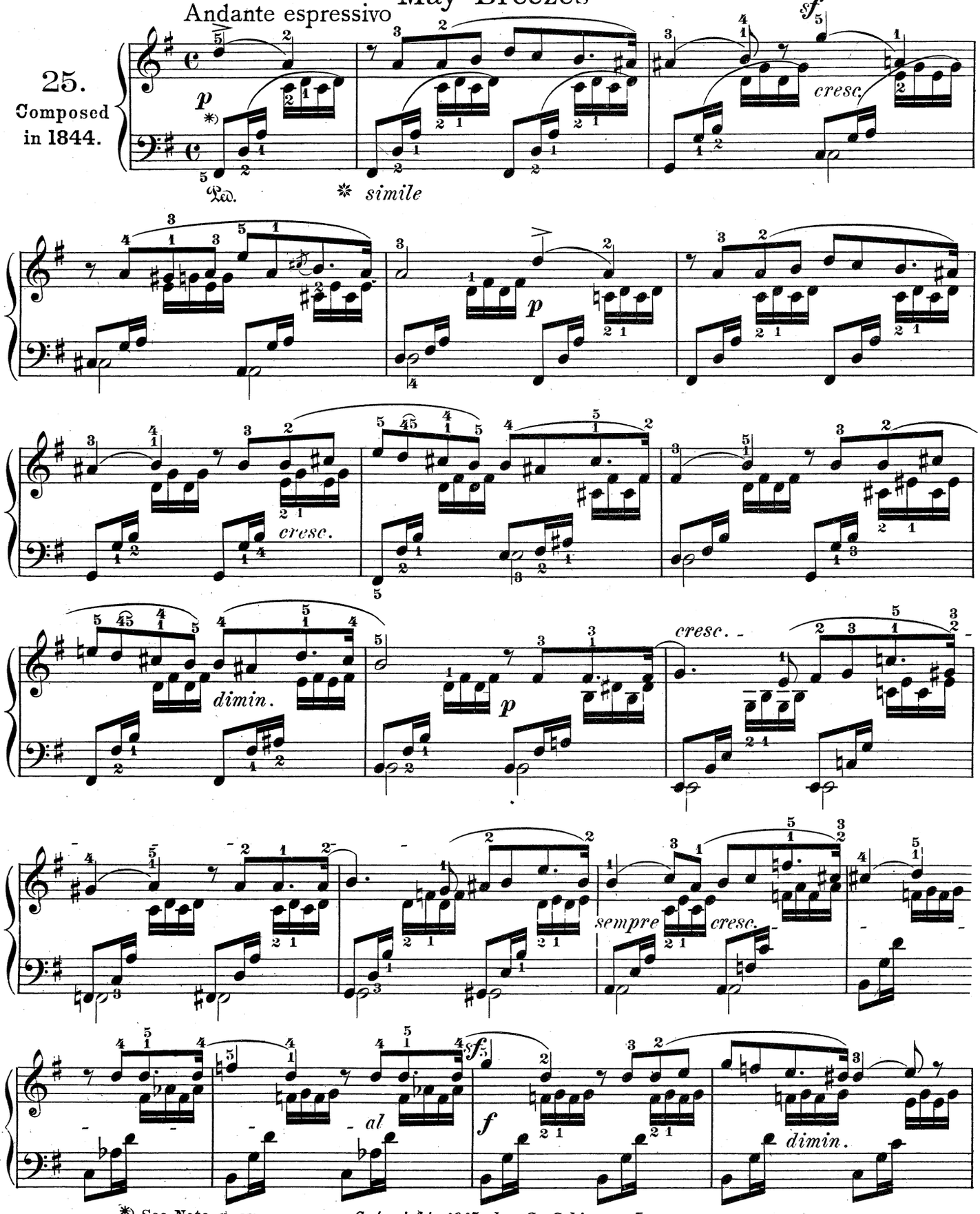
First published in April, 1844

Op. 62, No. 1

May Breezes

Andante espressivo

25. Composed in 1844.



*) See Note, p. 87

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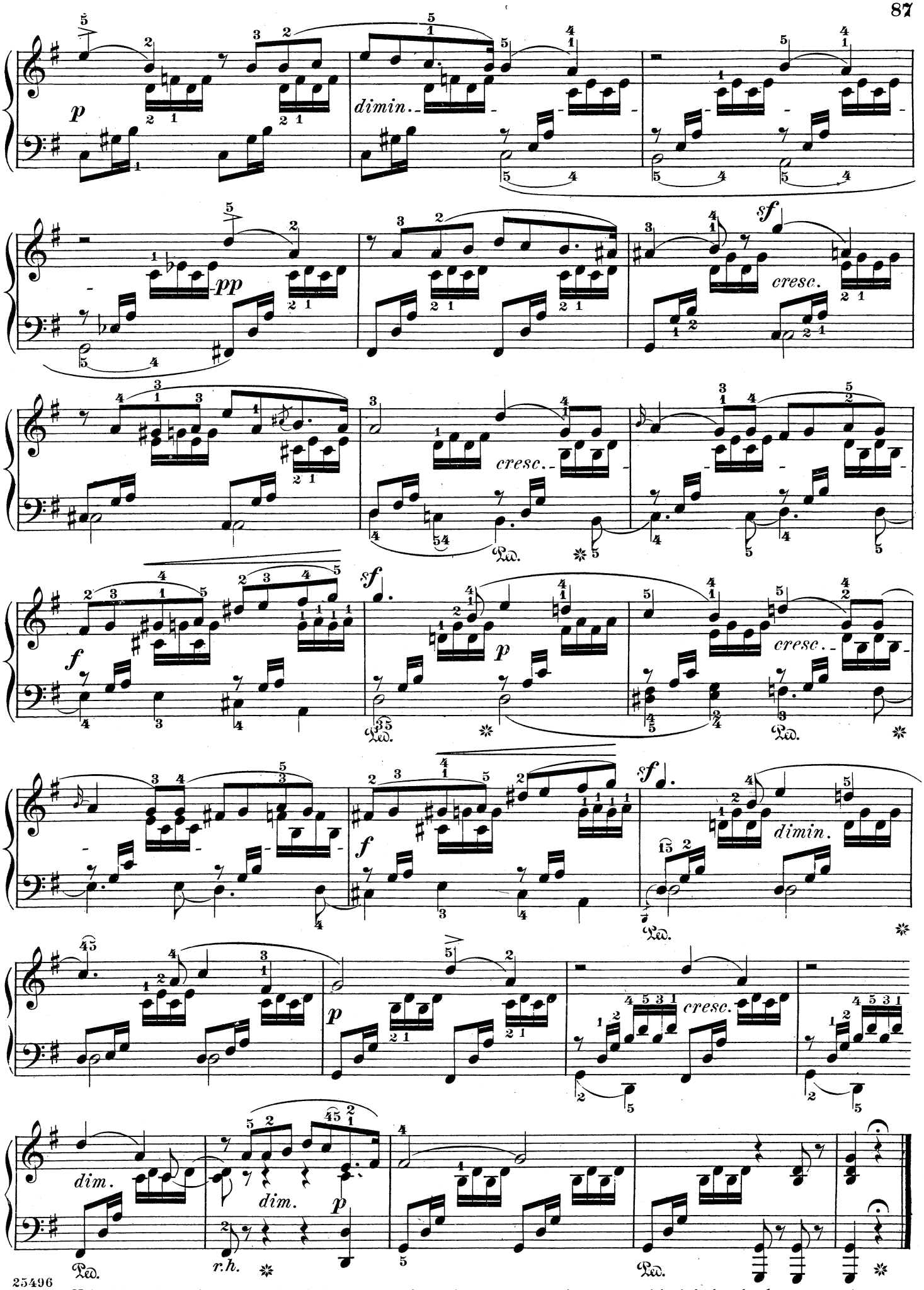


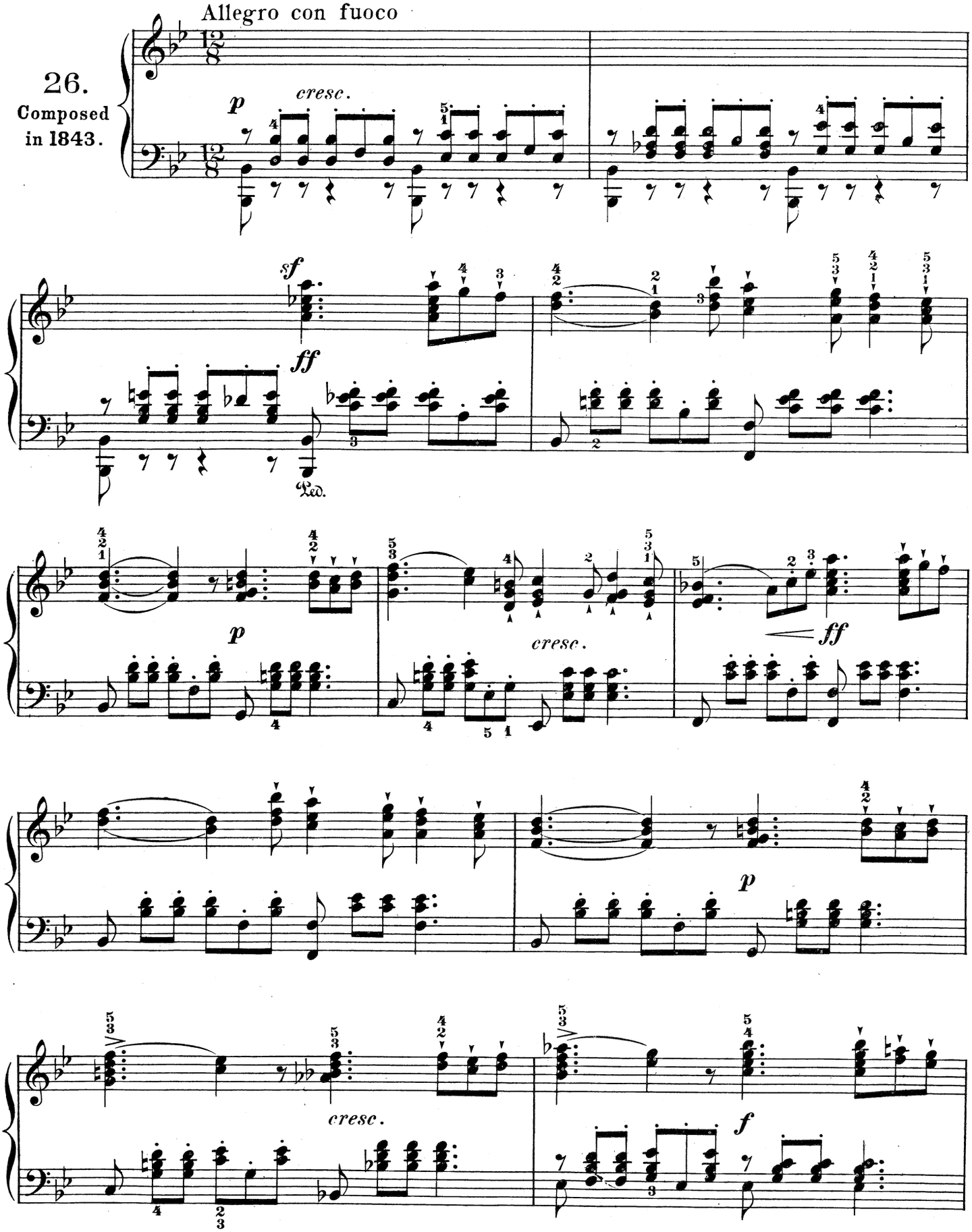
Note: Play the 16th-notes with left hand where fingerings are set under notes; with right hand, when over notes.

The Departure

Op. 62, No. 2

26.
Composed in 1843.

Allegro con fuoco



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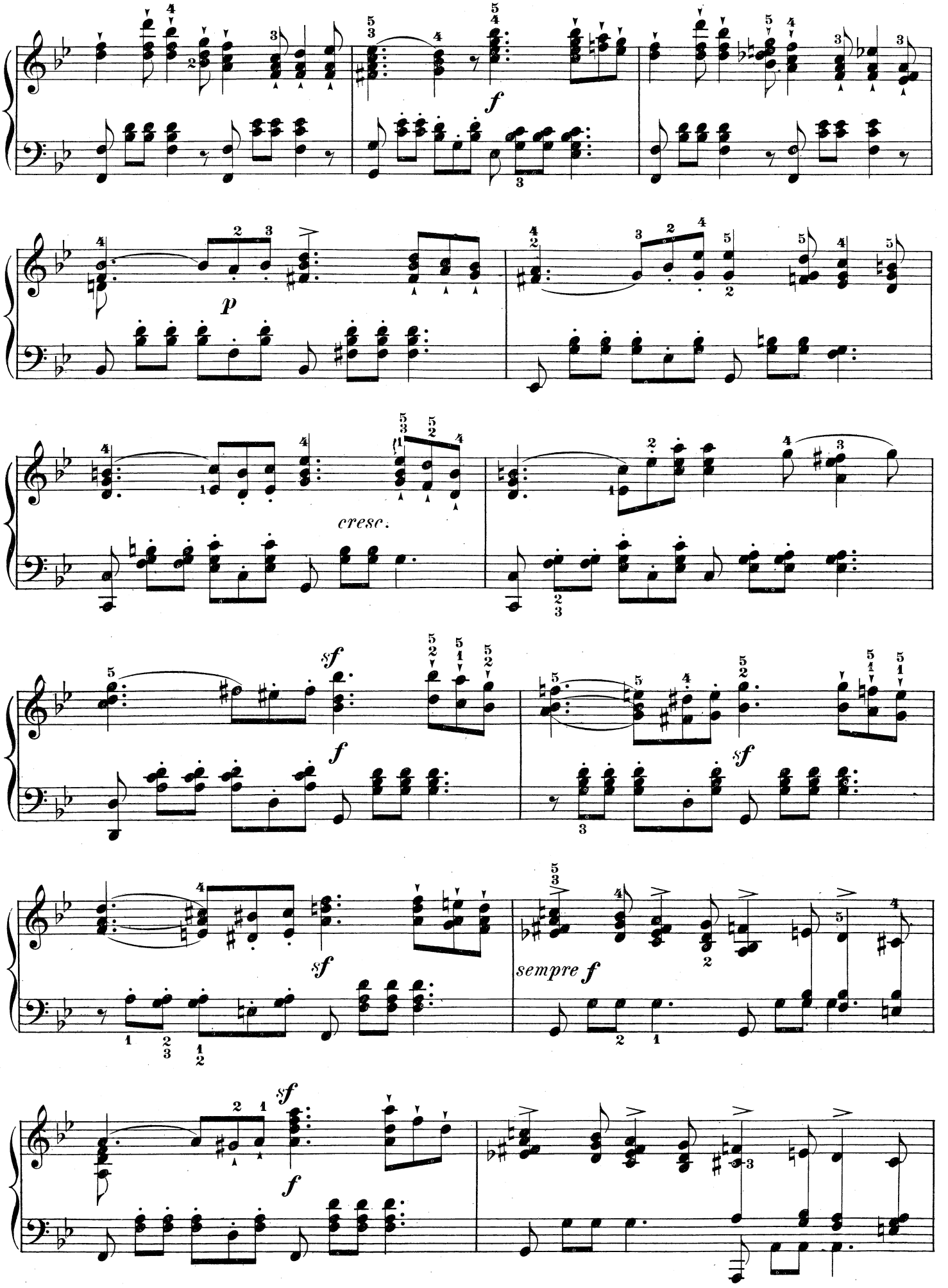
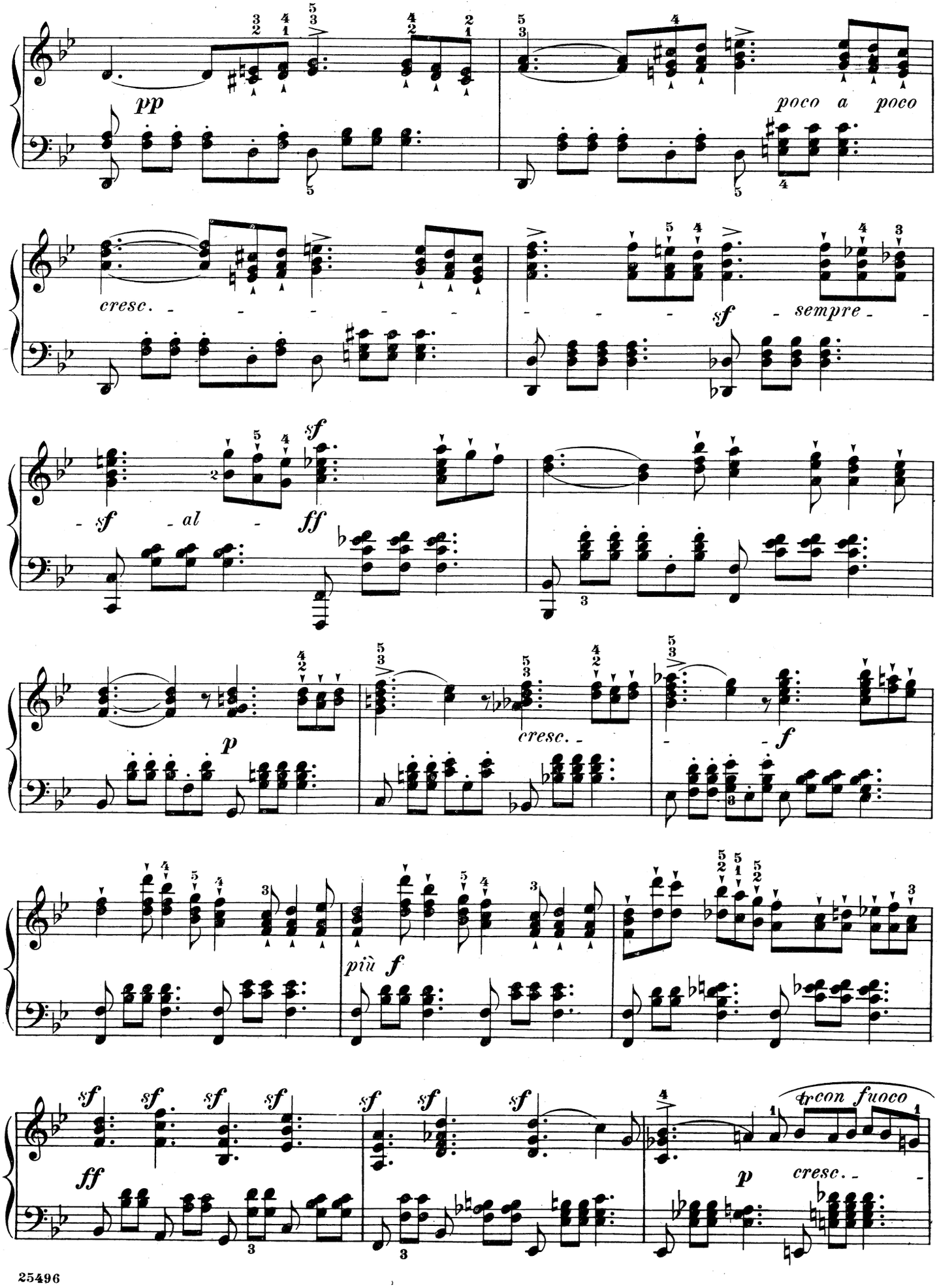
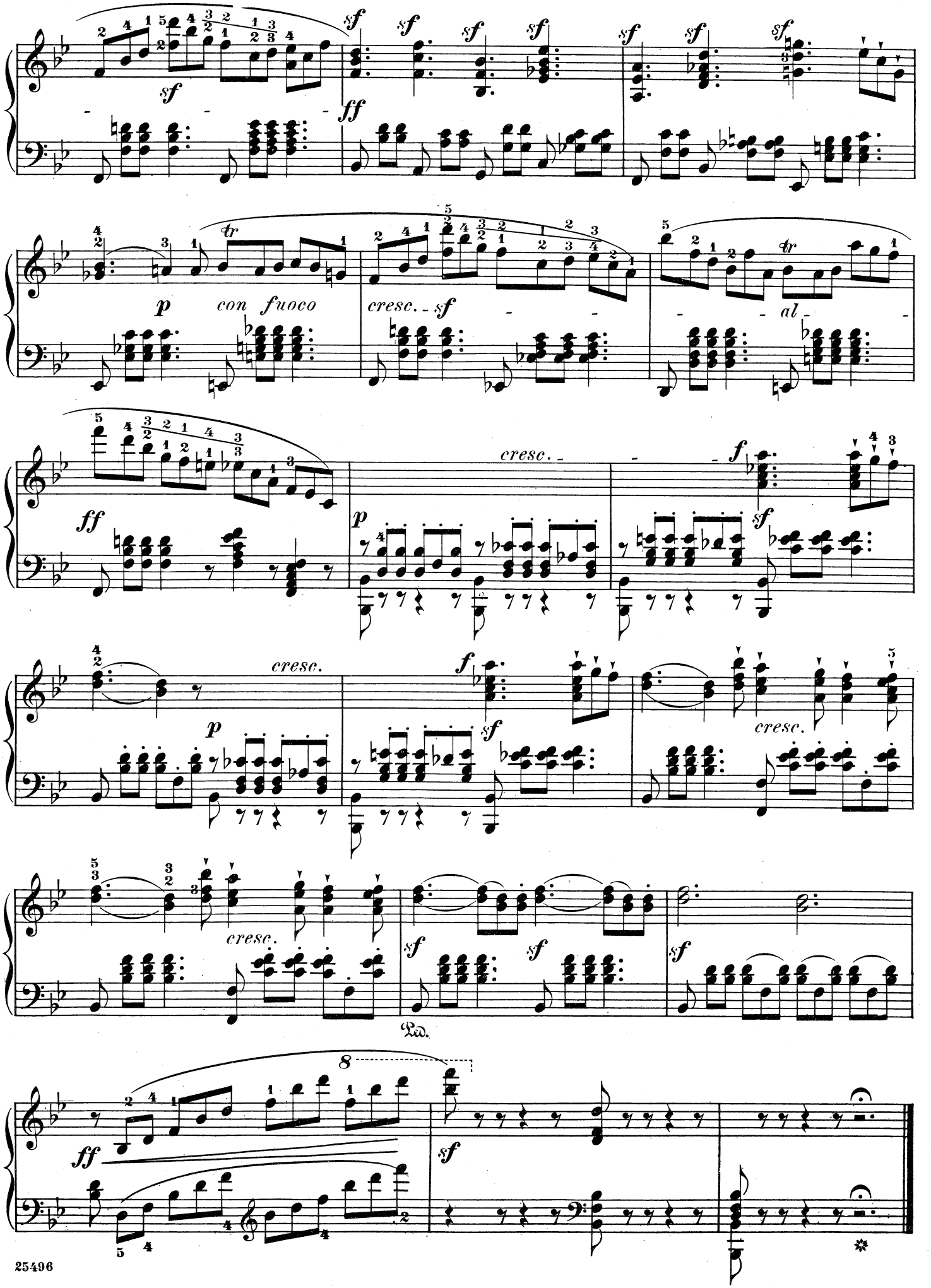

f
p
cresc.
sf
f
sf
f
sempre f
sf
f


pp
poco a poco
cresc.
sf
sempre
sf
sf
al
ff
p
cresc.
f
più f
sf
ff
p
cresc.
con fuoco

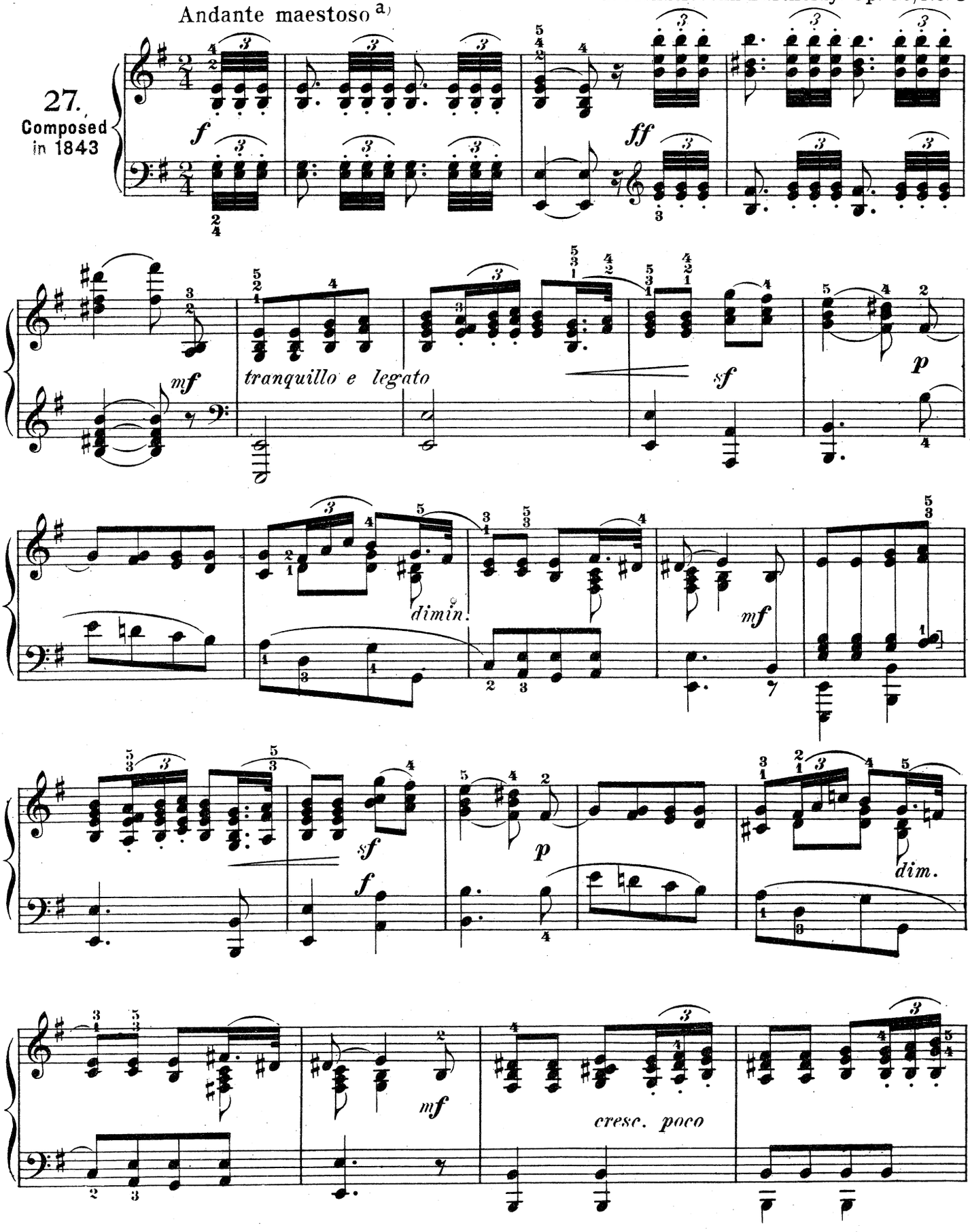

sf
ff
p
con fuoco
cresc.
tr
al
Ped.
8

Funeral March

F. Mendelssohn-Bartholdy. Op. **62**, No. **3**

27.
Composed
in 1843

Andante maestoso [a]



a) It has become popularly known as a "Funeral March" because it was played –as orchestrated by Moscheles– at Mendelssohn's funeral.

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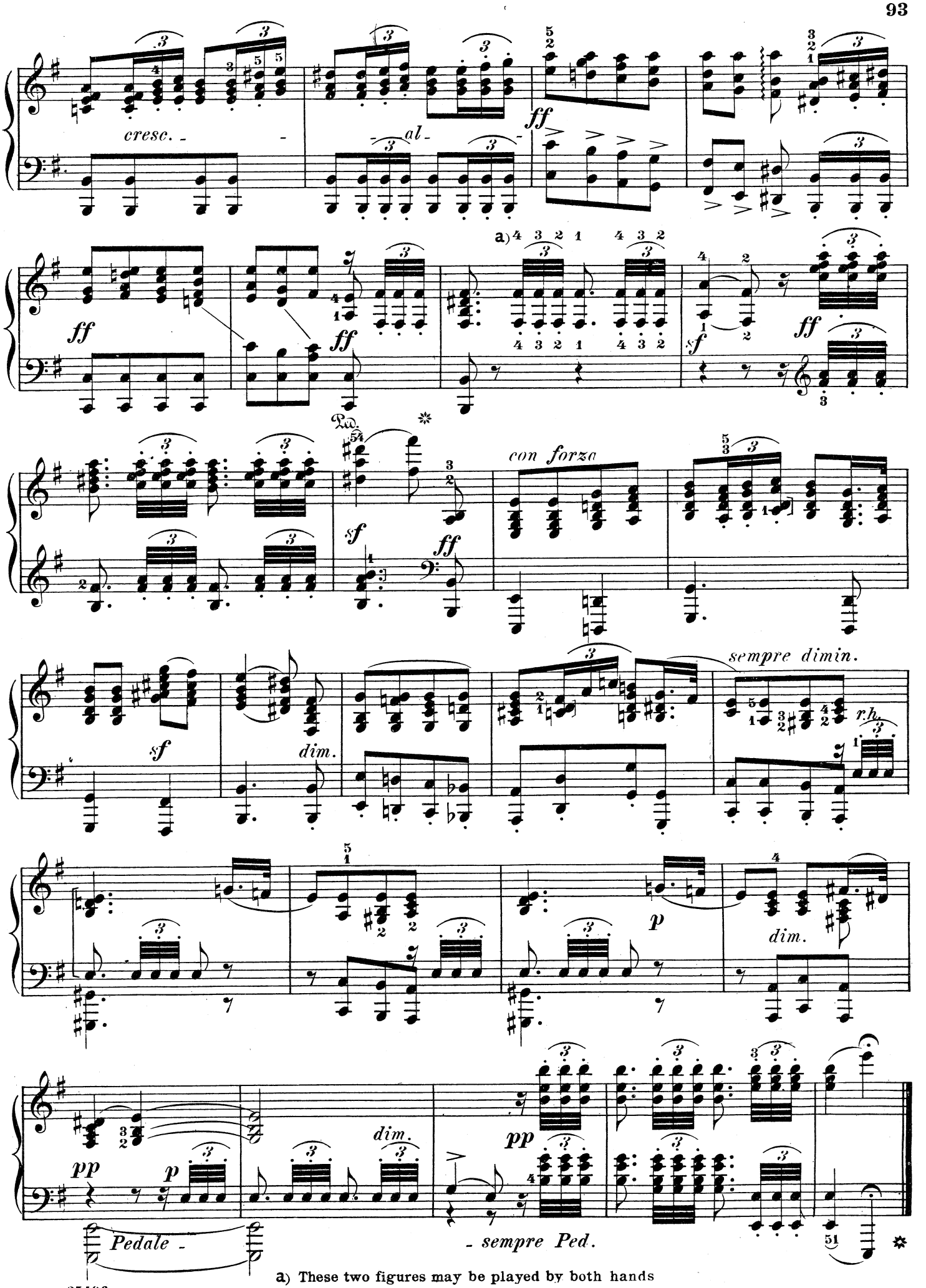


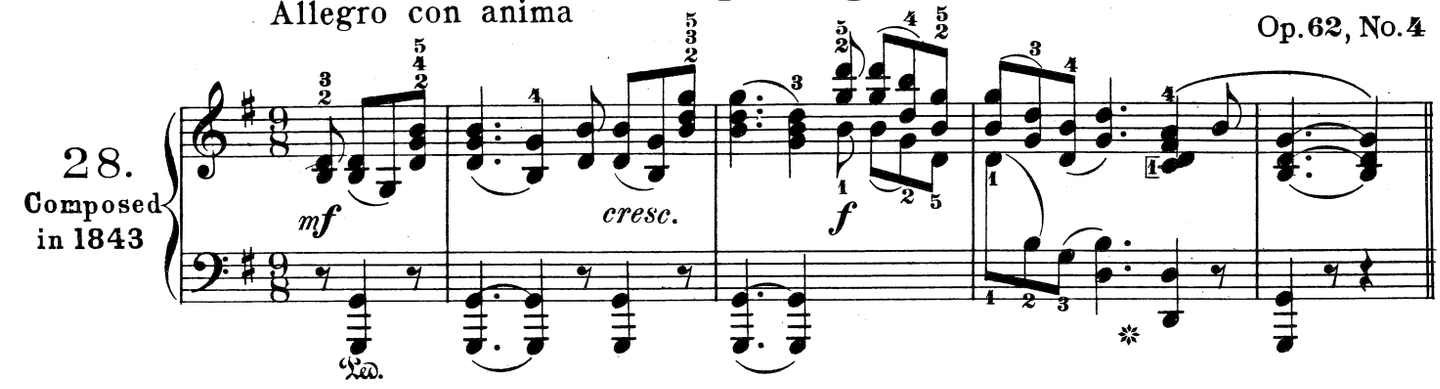
a) These two figures may be played by both hands

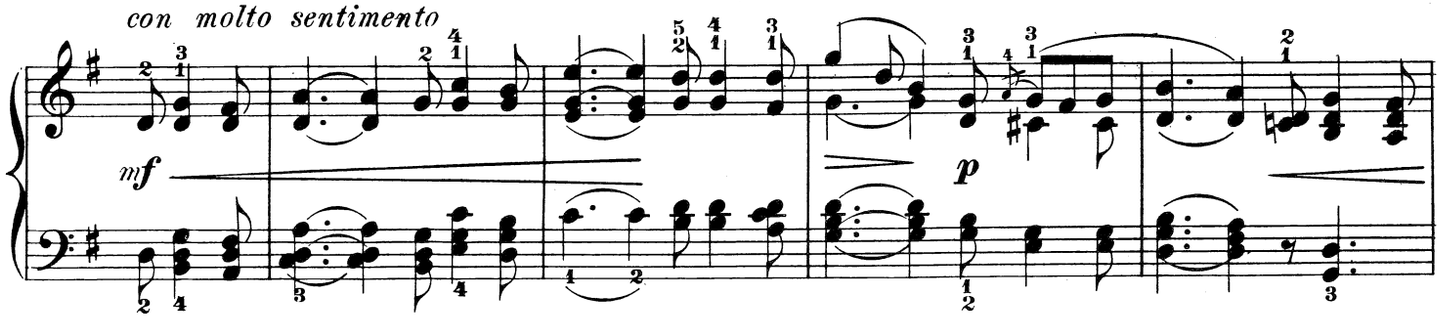
Morning Song

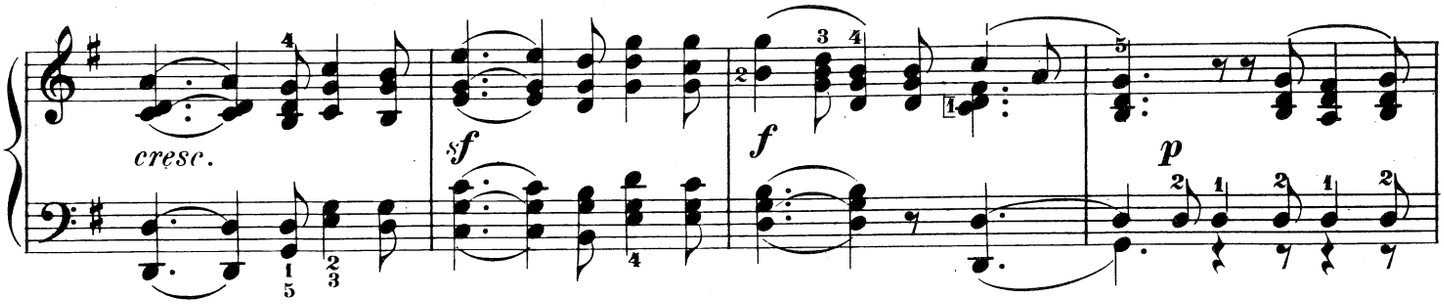
Allegro con anima

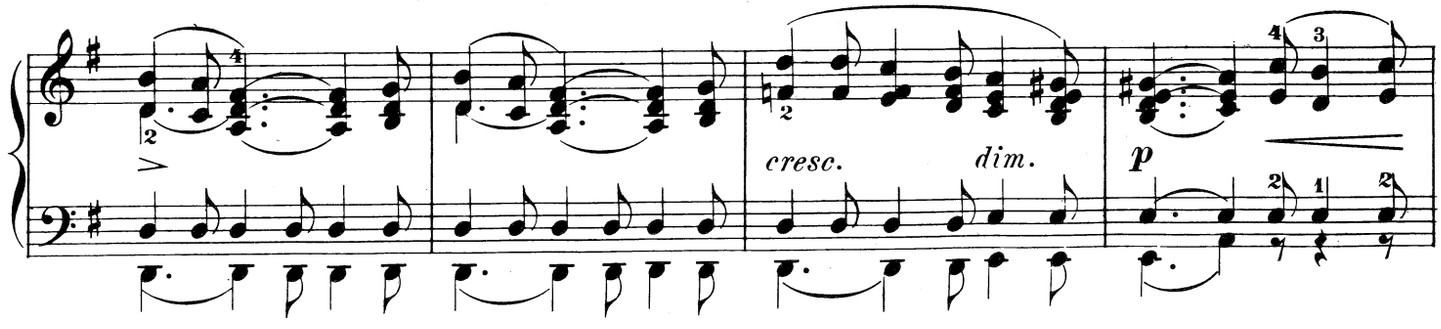
Op. 62, No. 4

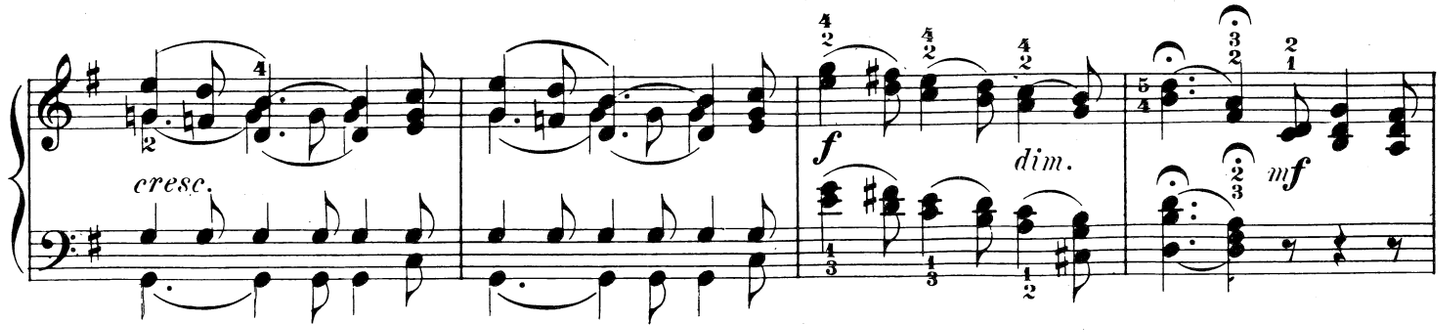
28.
Composed in 1843











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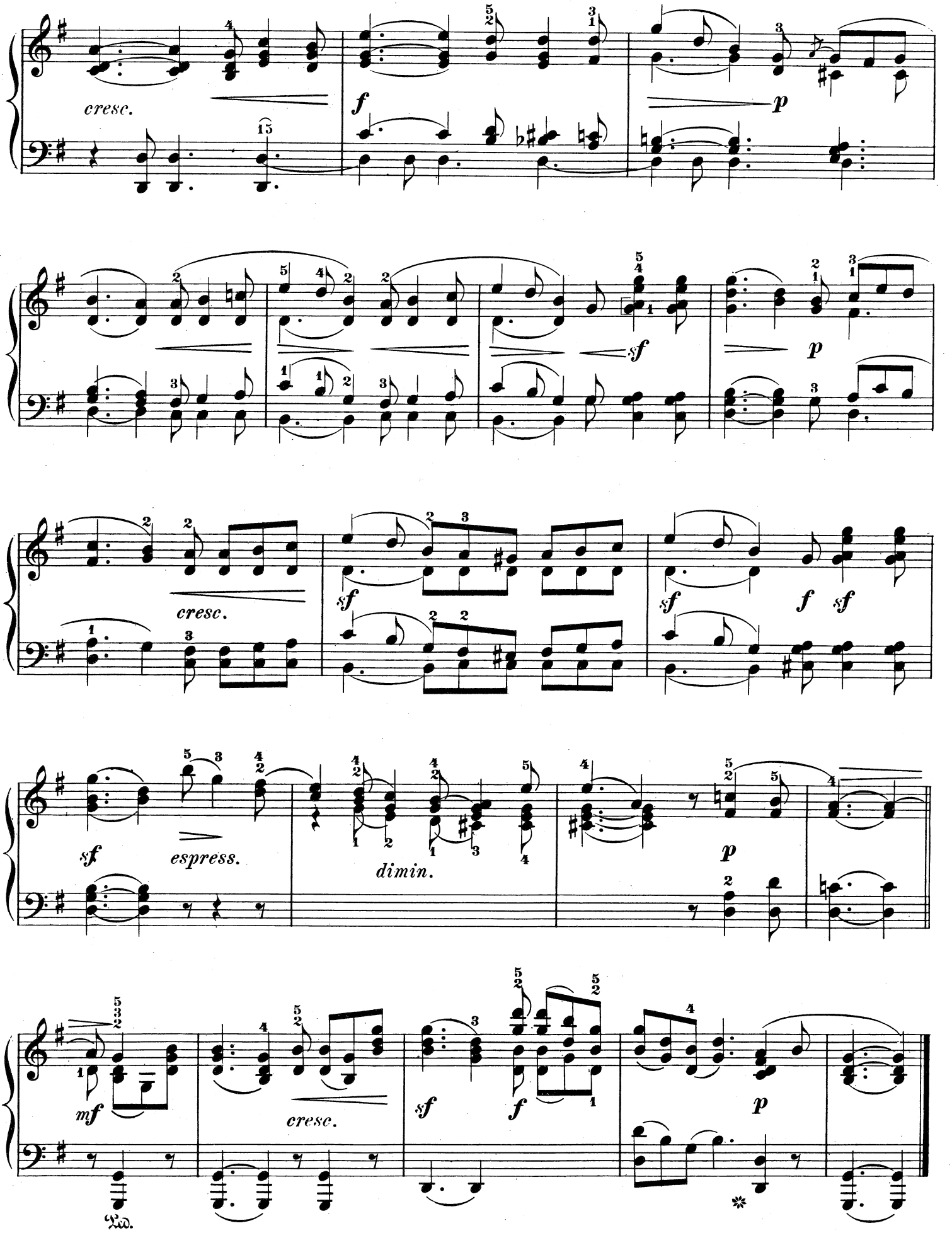
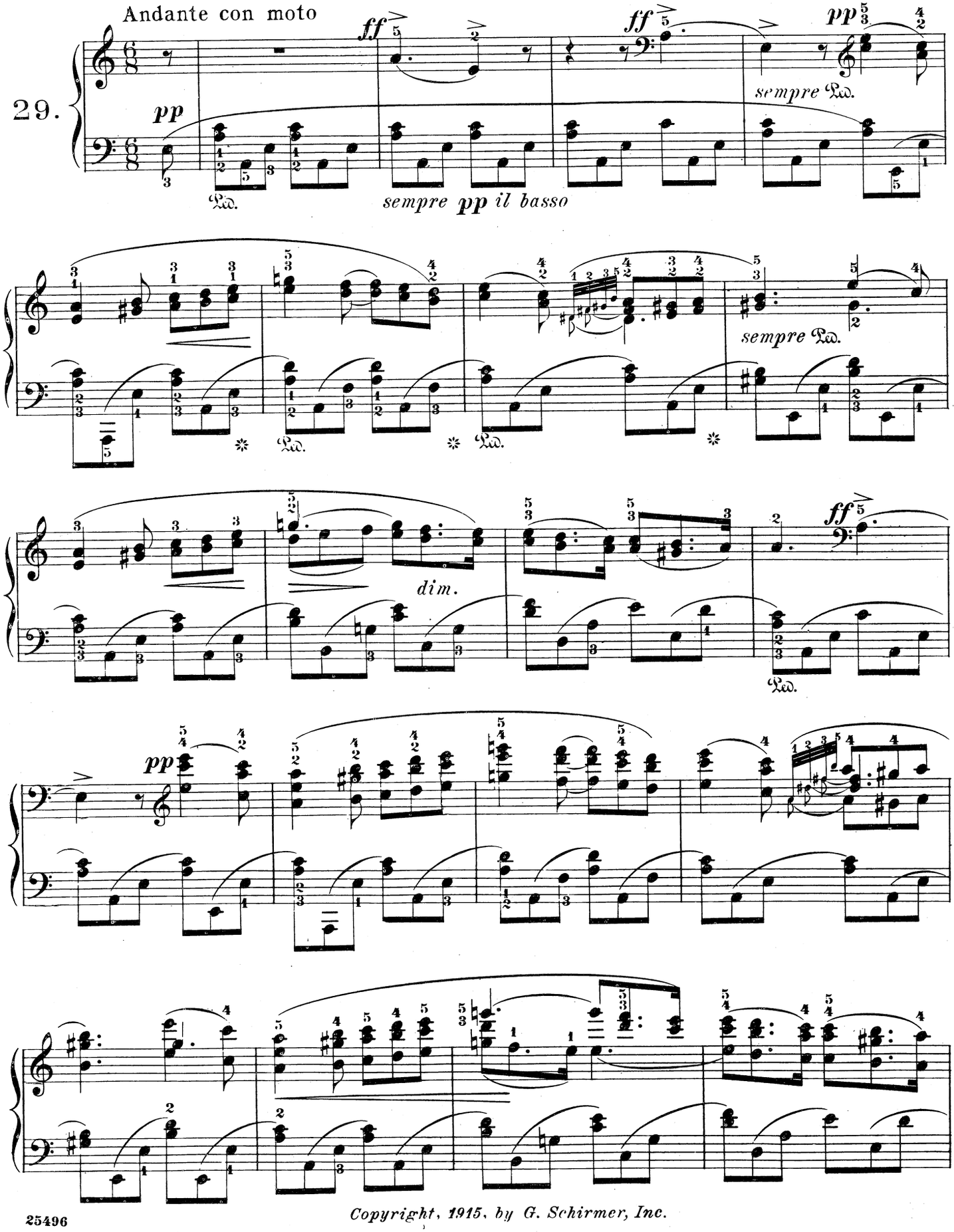

cresc.
f
p
sf
p
cresc.
sf
sf
f
sf
sf
espress.
dimin.
p
mf
cresc.
sf
f
p
Ped.

Venetian Boat-Song No. 3

Op. 62, No. 5



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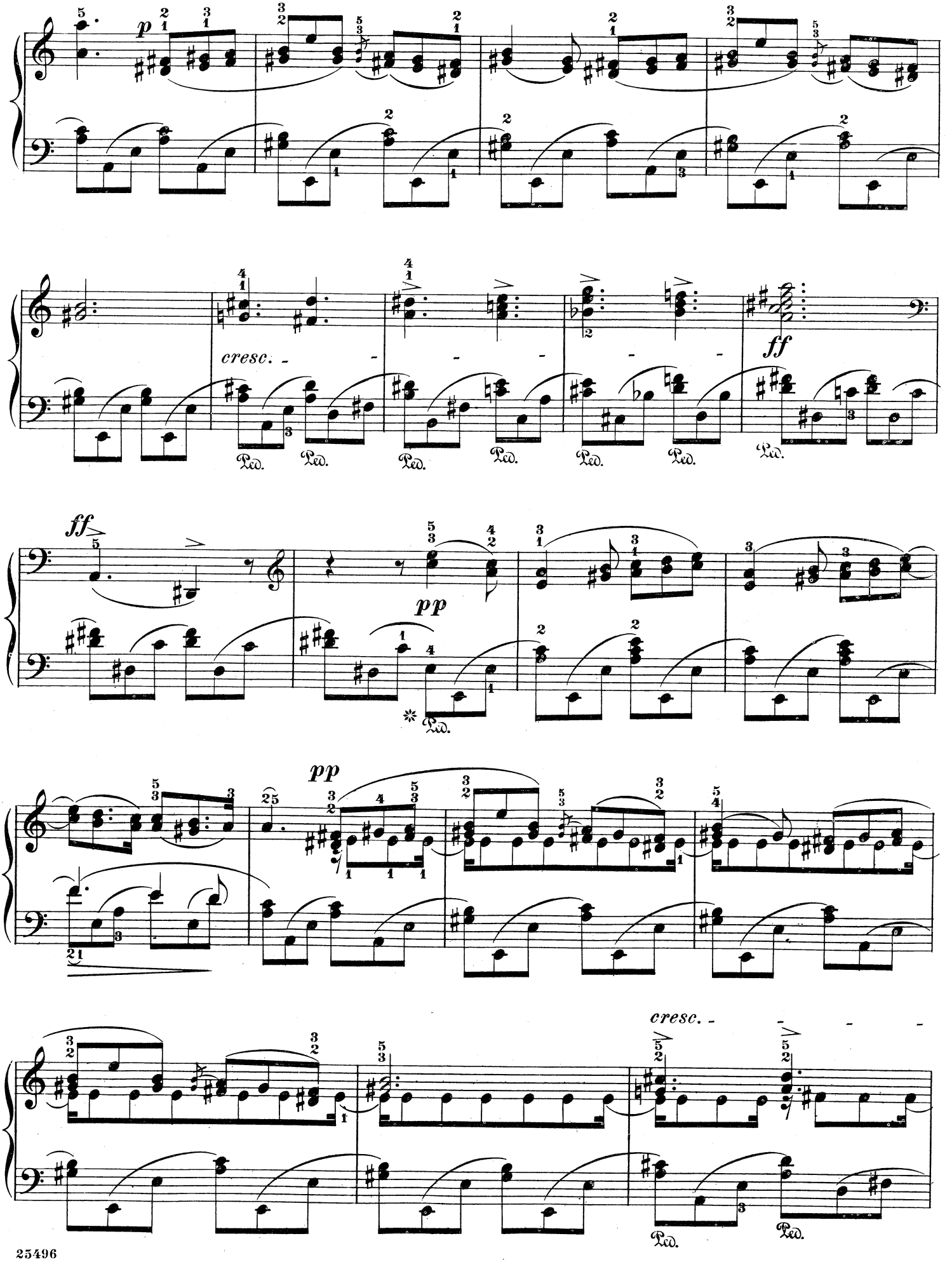
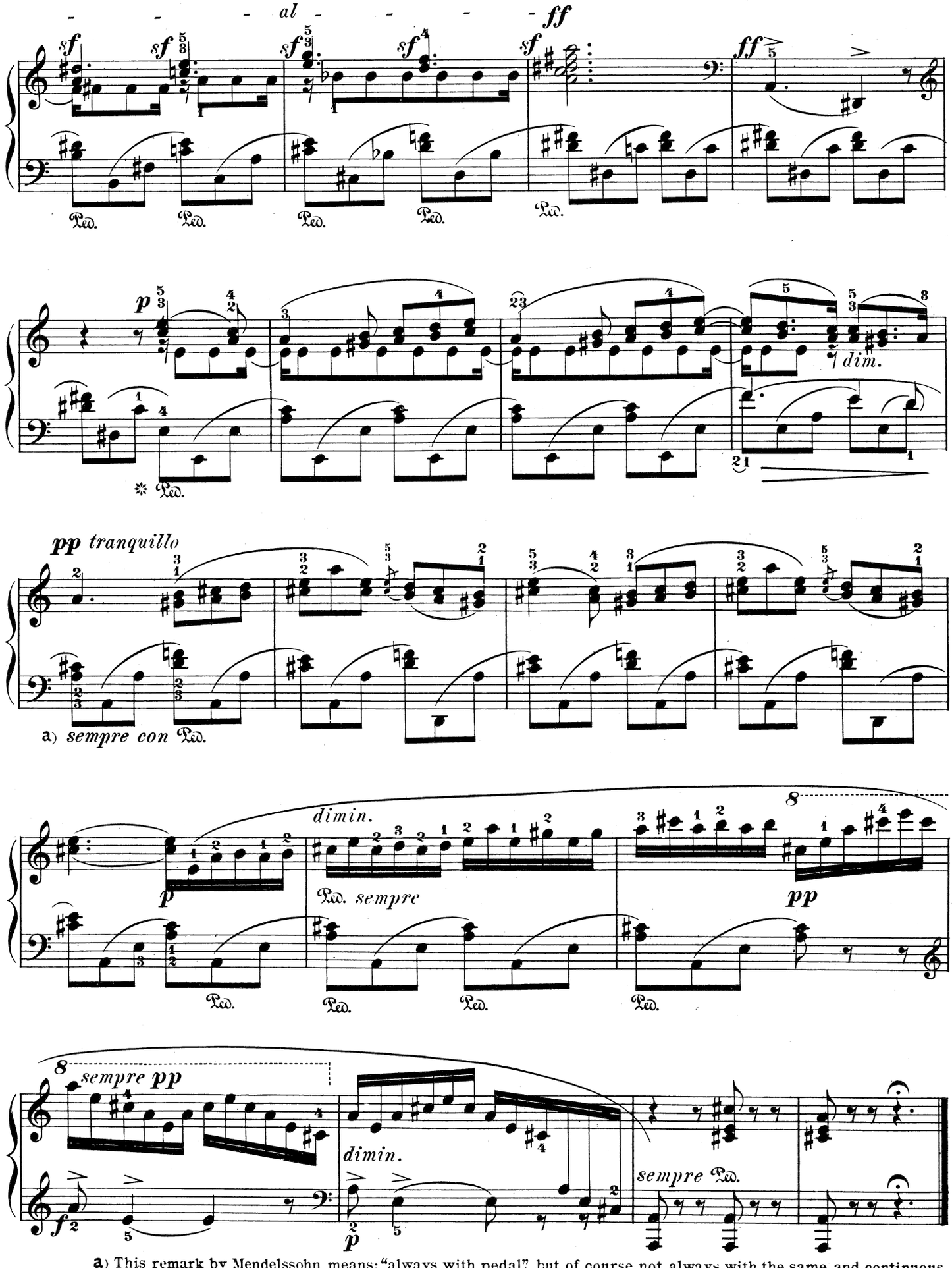

p
cresc.
ff
Ped.
ff
pp
pp
cresc.



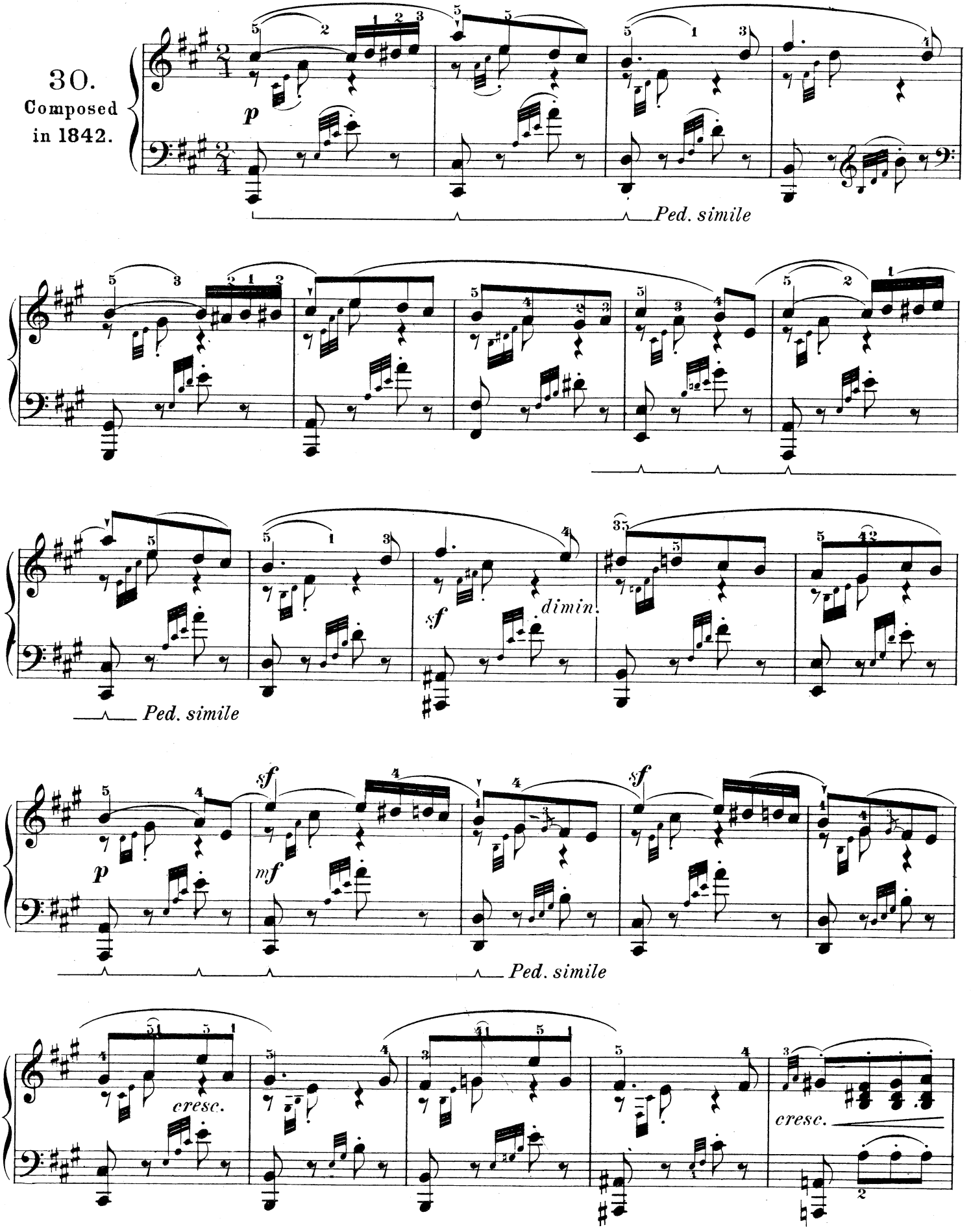
a) This remark by Mendelssohn means: "always with pedal", but of course not always with the same and continuous pedalling; it must be changed with every change of harmony, as usual.

Spring-Song

Allegretto grazioso ♩= 88)

Op. 62, No. 6

30.
Composed
in 1842.



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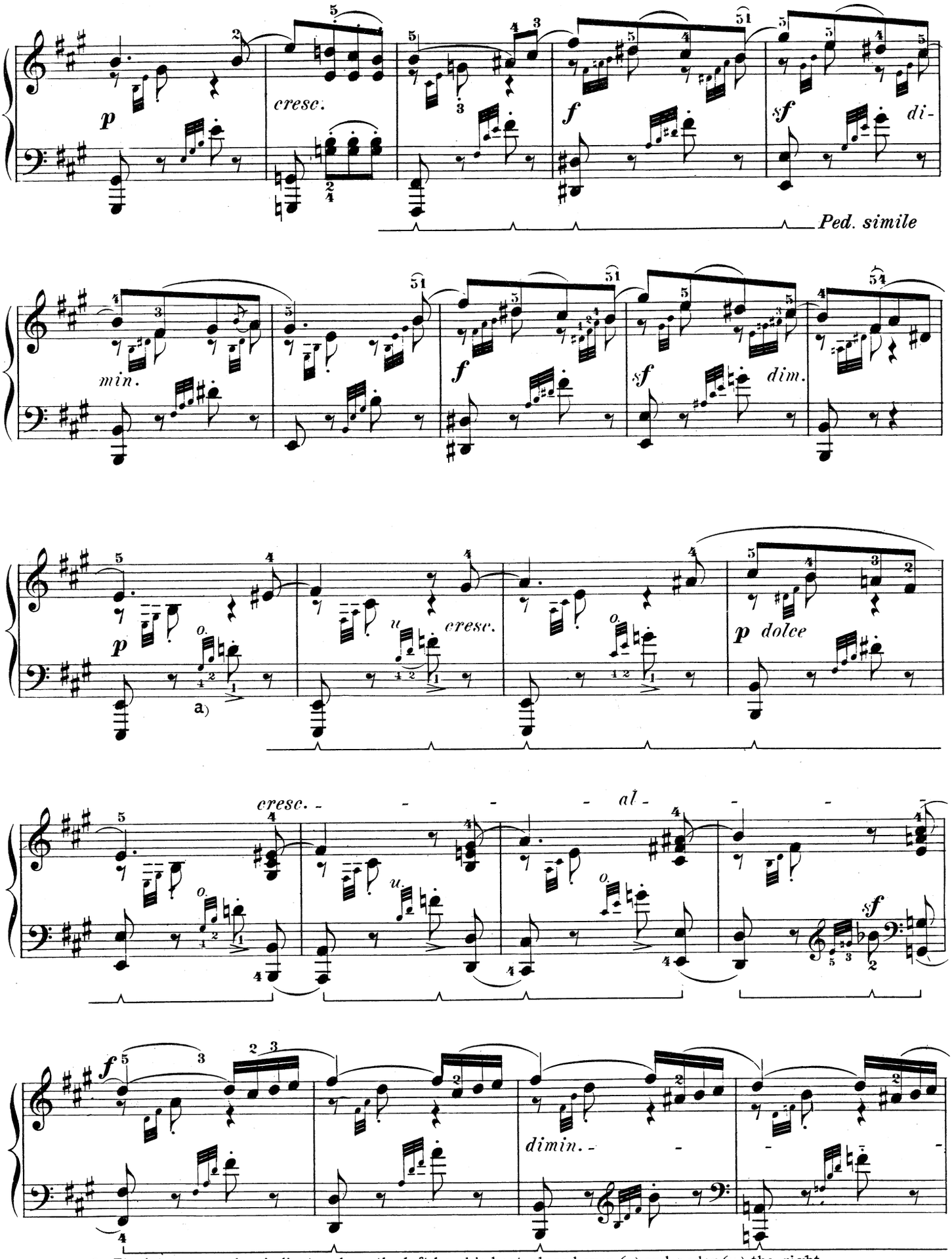
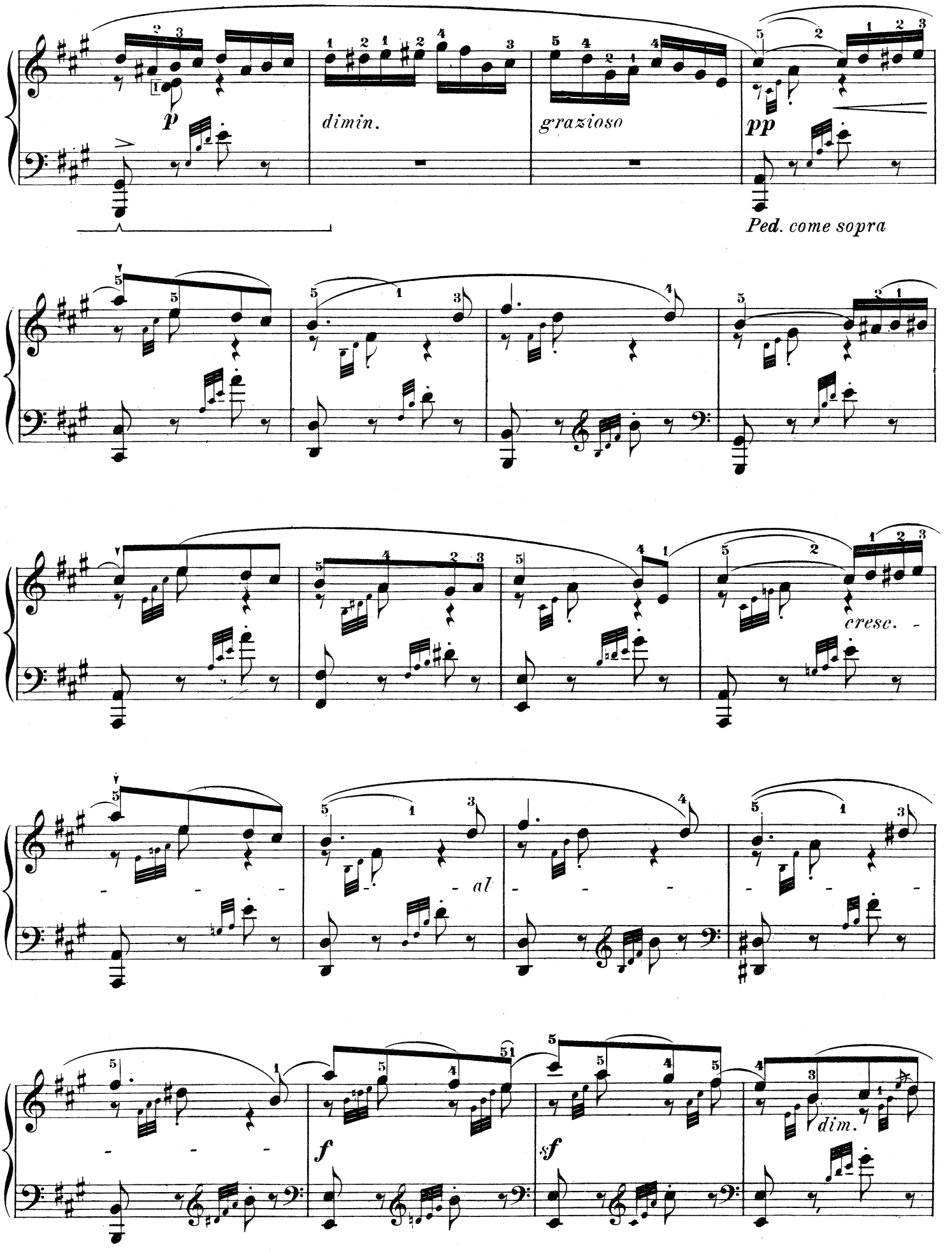
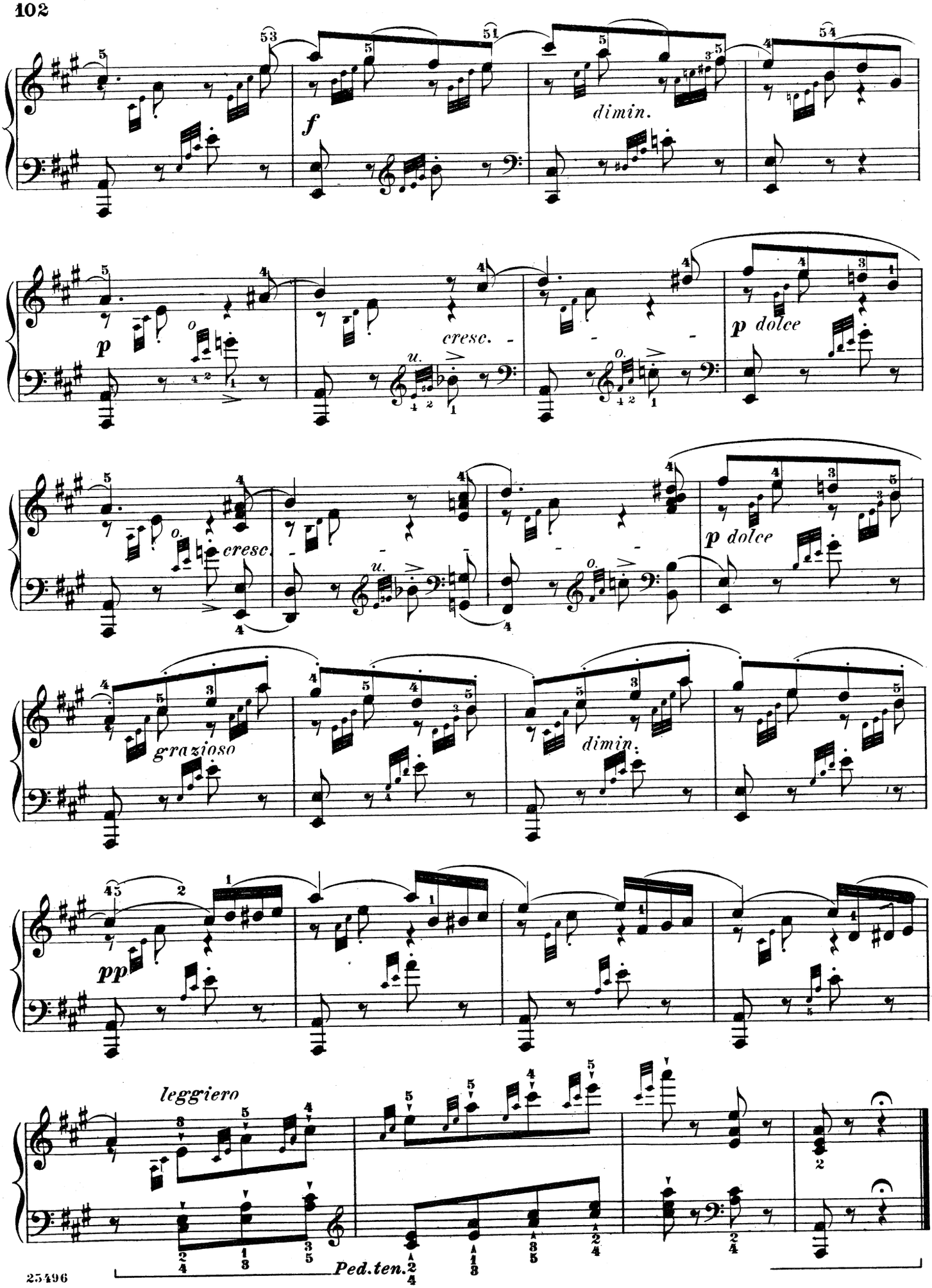


a) The letters *o.* and *u.* indicate where the left hand is best placed over *(o.)* and under *(u.)* the right.


p
dimin.
grazioso
pp
Ped. come sopra
cresc.
al
f
sf
dim.

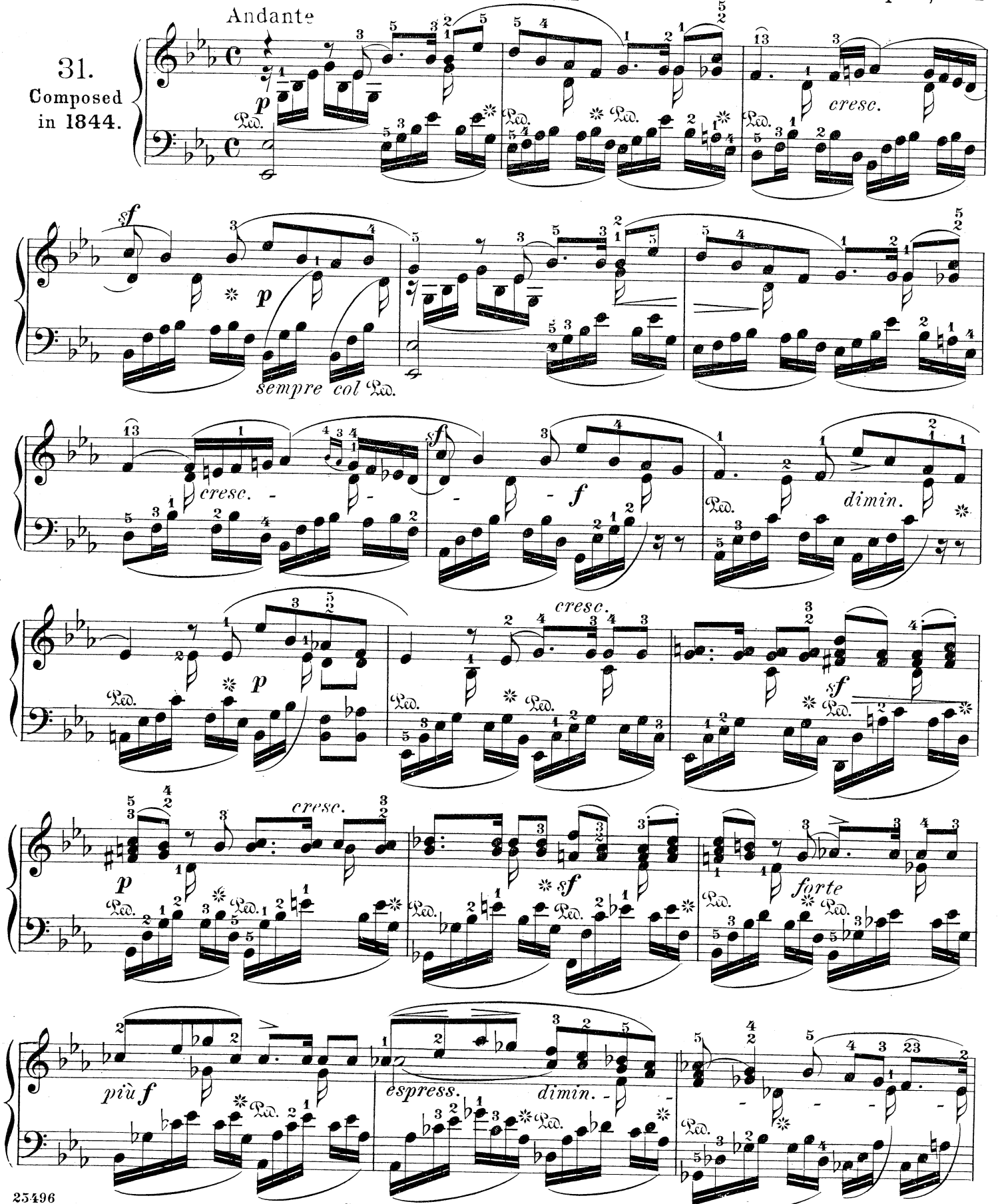

f
dimin.
p
cresc.
p dolce
cresc.
p dolce
grazioso
dimin.
pp
leggiero
Ped.ten.

Songs without Words
Lieder ohne Worte
Book VI (Nos. 31 to 36), Op. 67
First published in October, 1845

Meditation

Op. 67, No. 1

31.
Composed in 1844.



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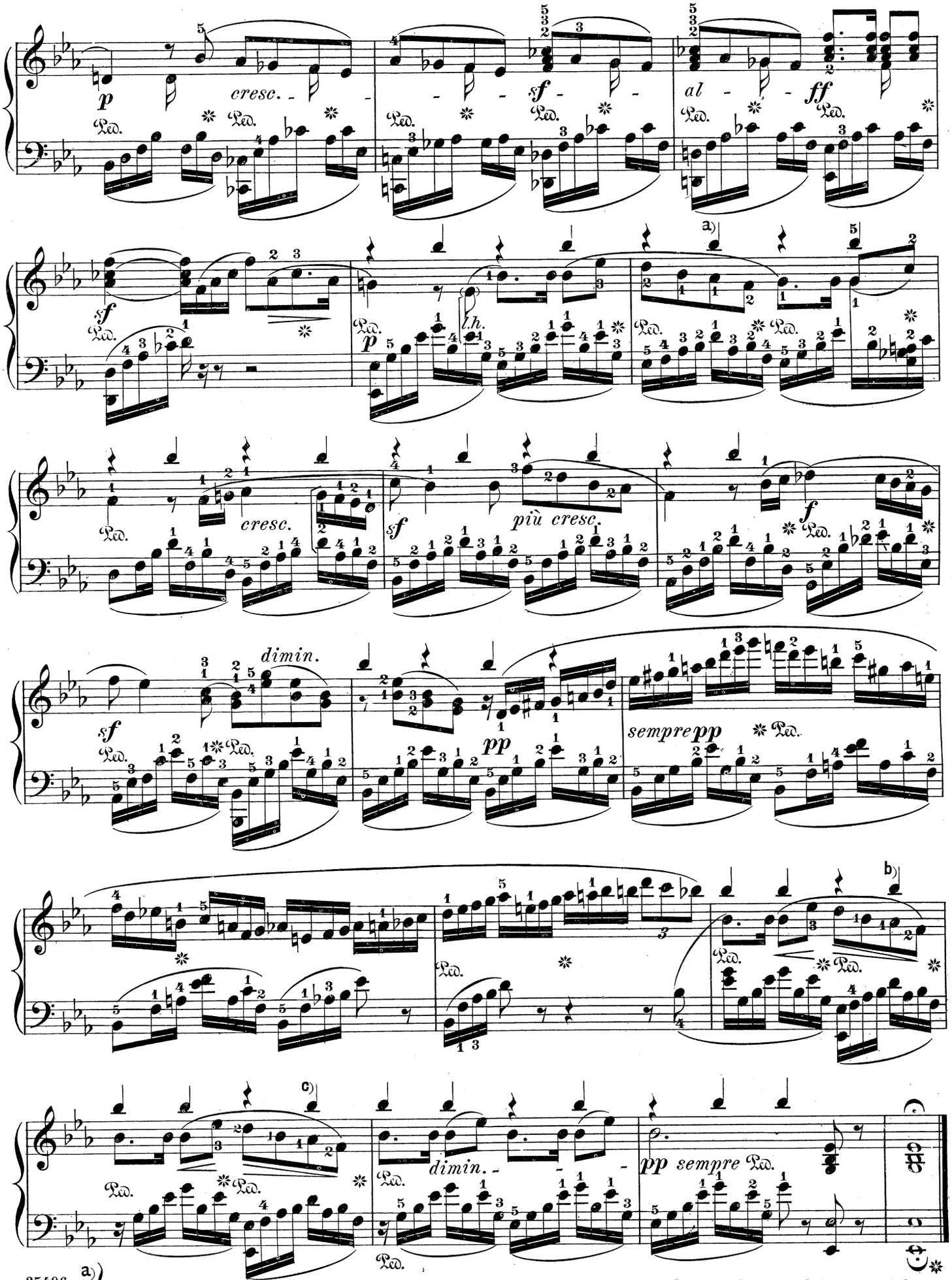


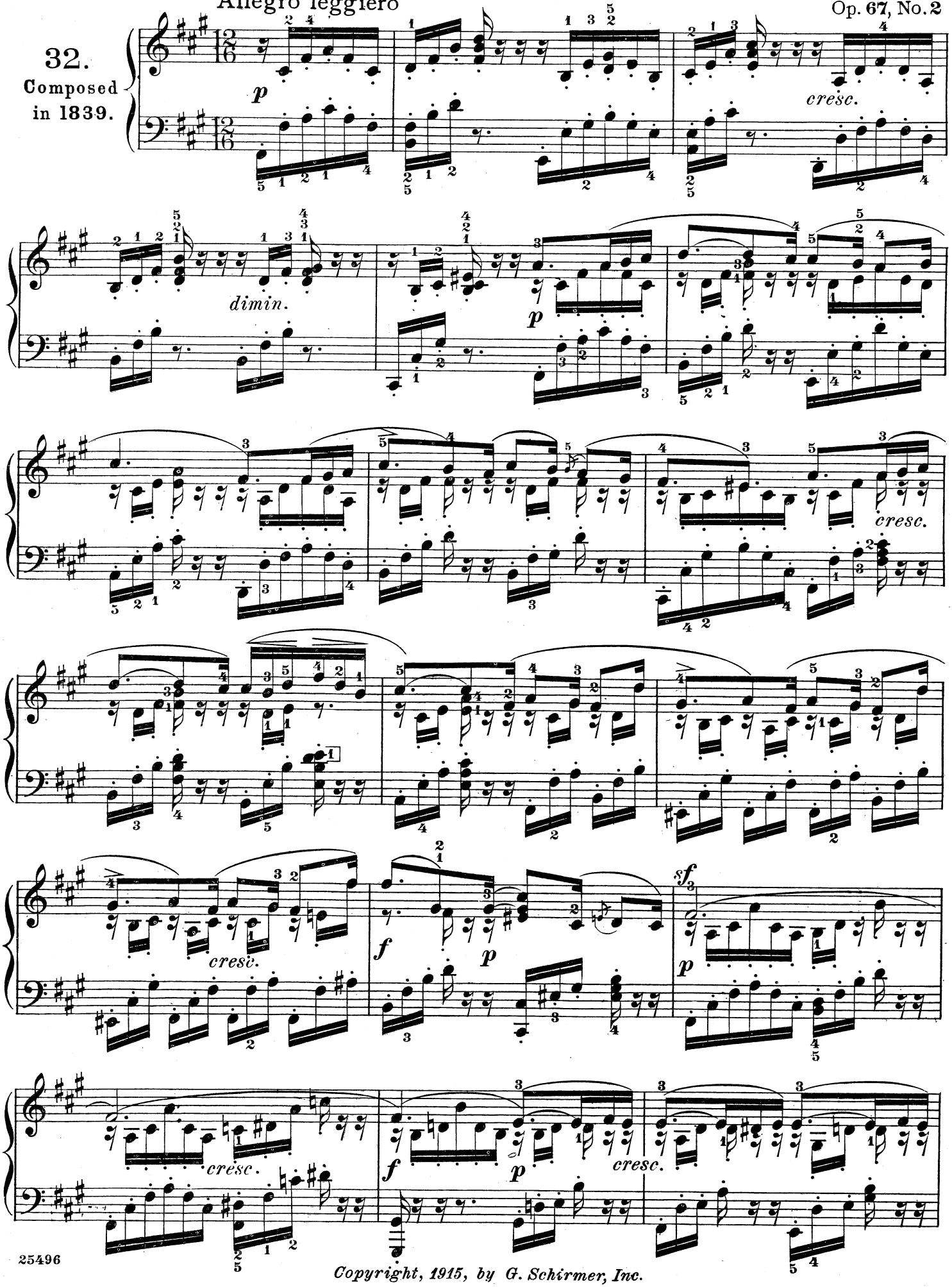
25496 a) b) c) Hands that are unable to stretch this ninth will do well to break or "roll" this interval *downward,* as it tends to preserve the unity of the melody.

Lost Illusions

Allegro leggiero

Op. 67, No. 2

32.
Composed in 1839.



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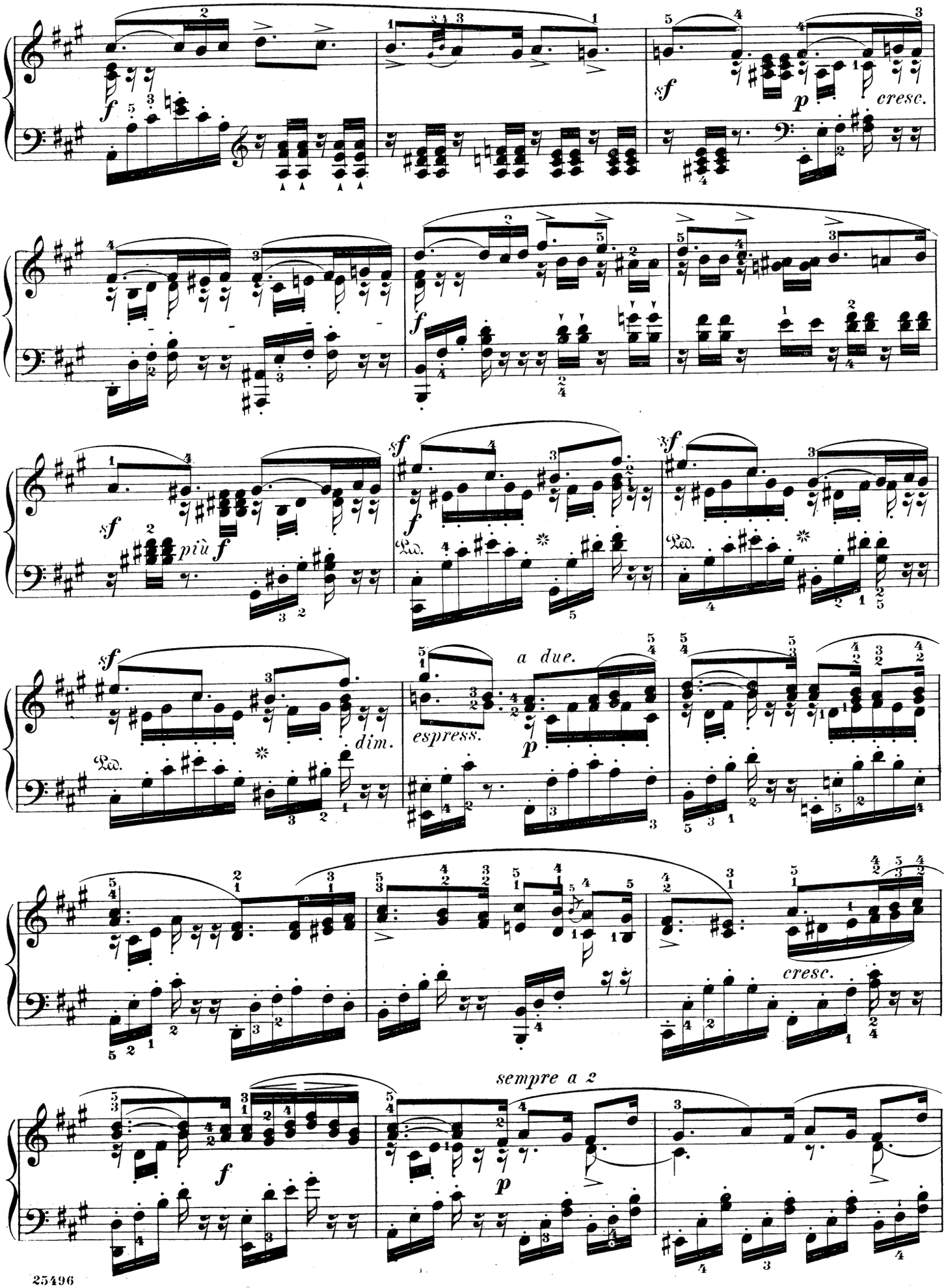
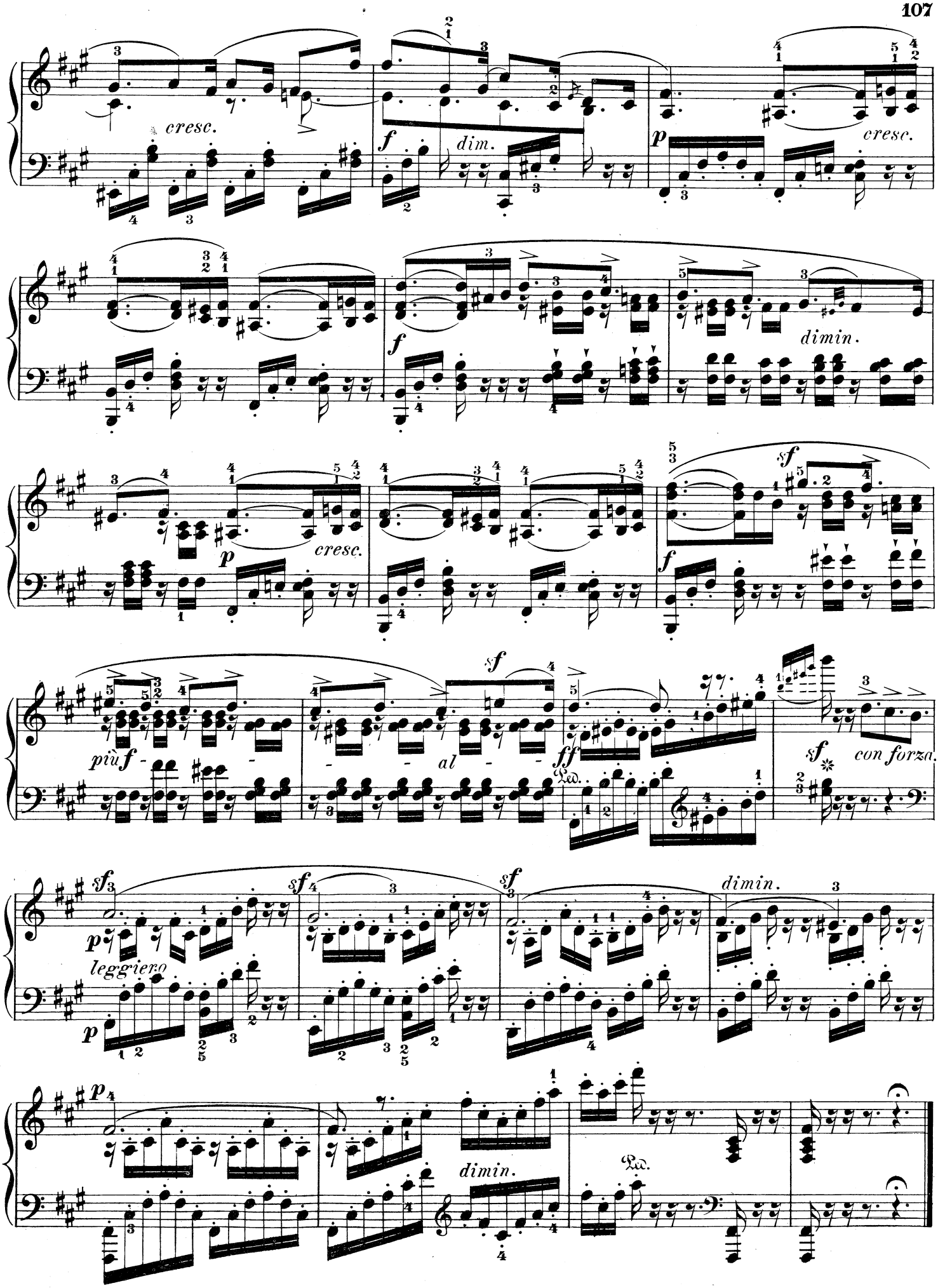

f
sf
p
cresc.
sf
più f
sf
f
Ped.
sf
dim.
a due.
espress.
p
cresc.
sempre a 2
f
p


cresc.
f
dim.
p
cresc.
f
dimin.
p
cresc.
sf
f
più f
al
ff
sf
con forza.
sf
p
leggiero
p
sf
sf
dimin.
p
dimin.

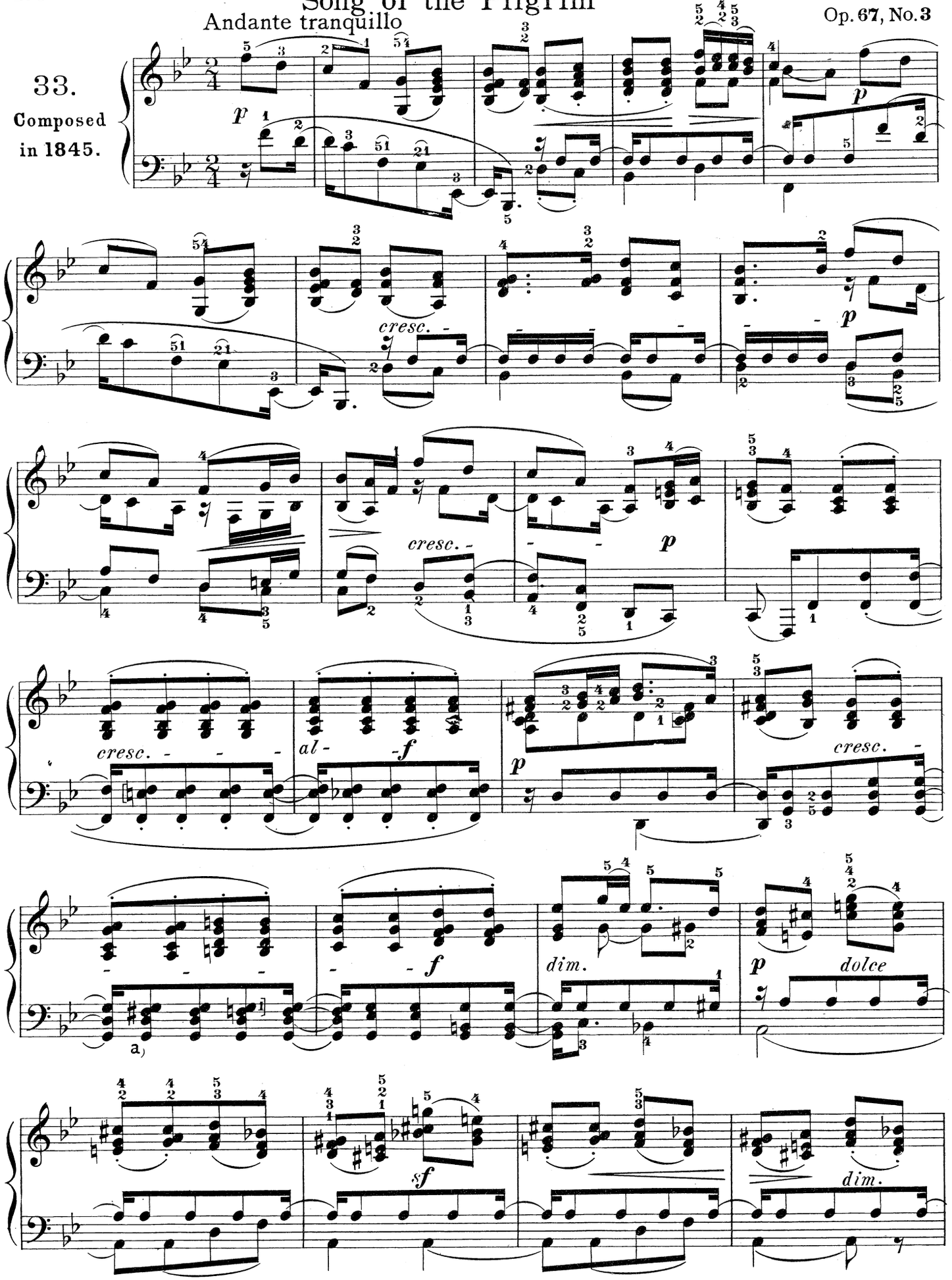
Song of the Pilgrim

Andante tranquillo

Op. 67, No. 3

33.

Composed in 1845.



a) Small hands may omit the upper G of the left hand.

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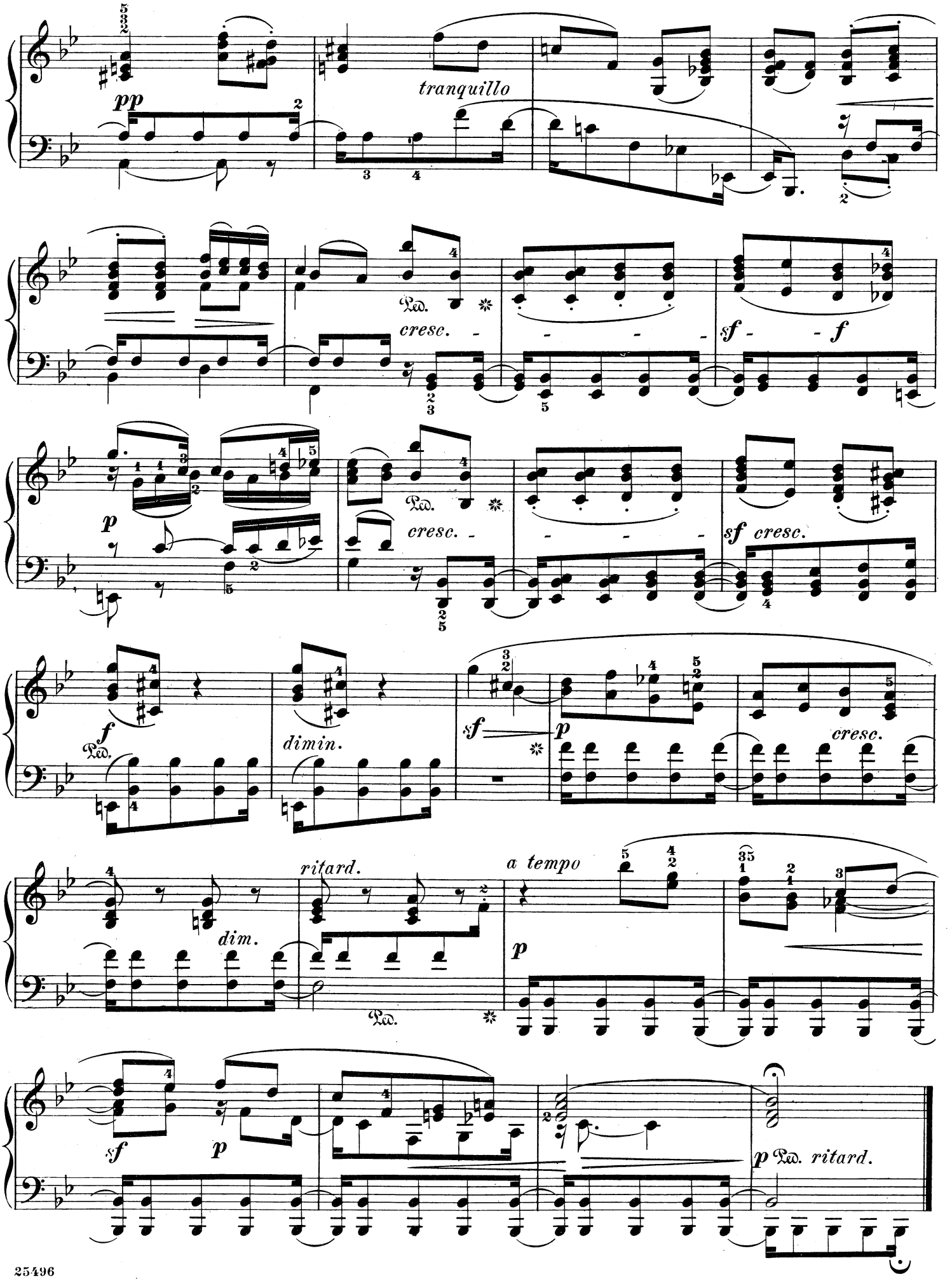
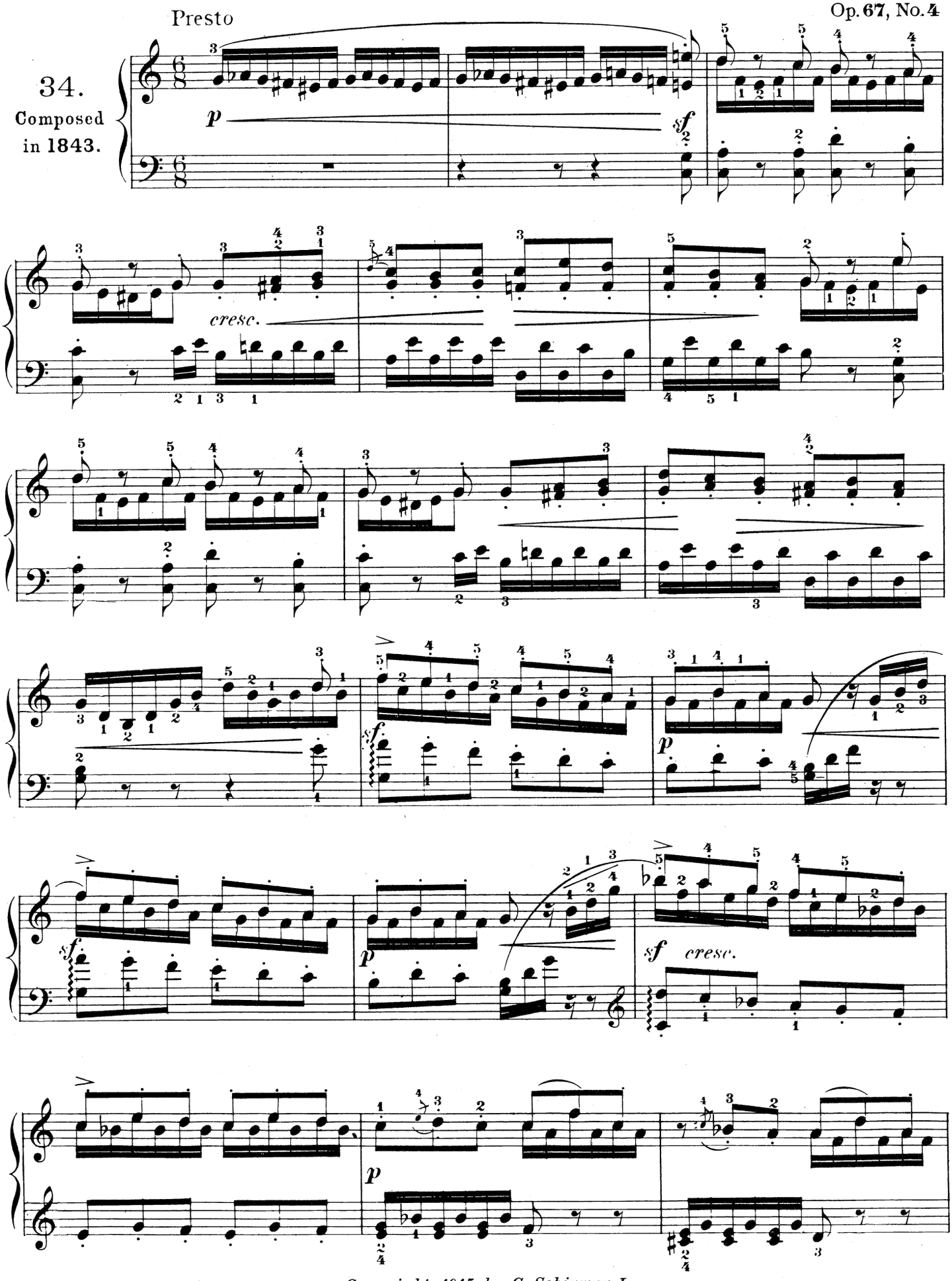

pp
tranquillo
Ped.
cresc.
sf
f
p
cresc.
sf cresc.
f
Ped.
dimin.
sf
p
cresc.
dim.
ritard.
a tempo
p
sf
p
p Ped. ritard.

Spinning-Song

Op. 67, No. 4

Presto

34.
Composed in 1843.



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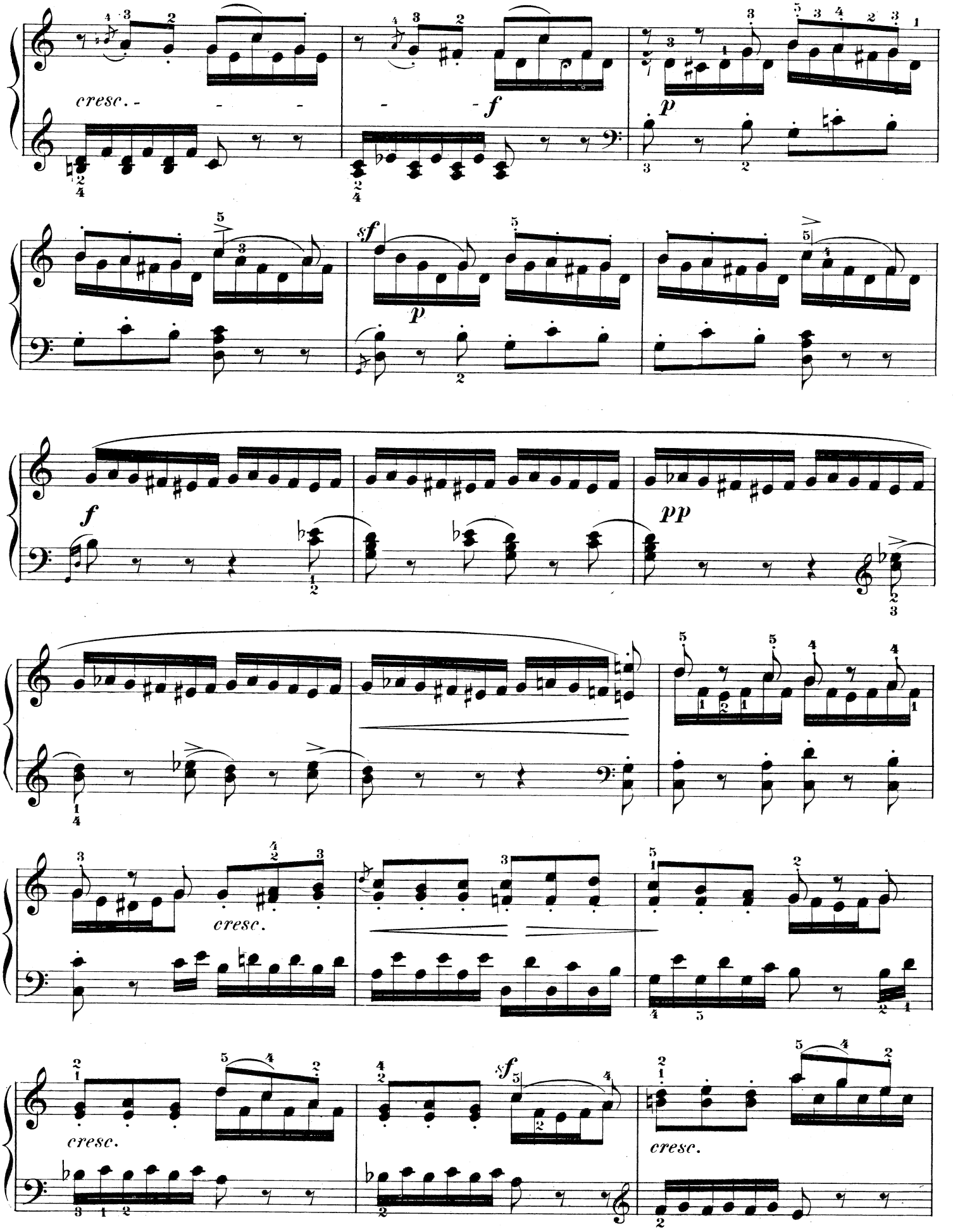
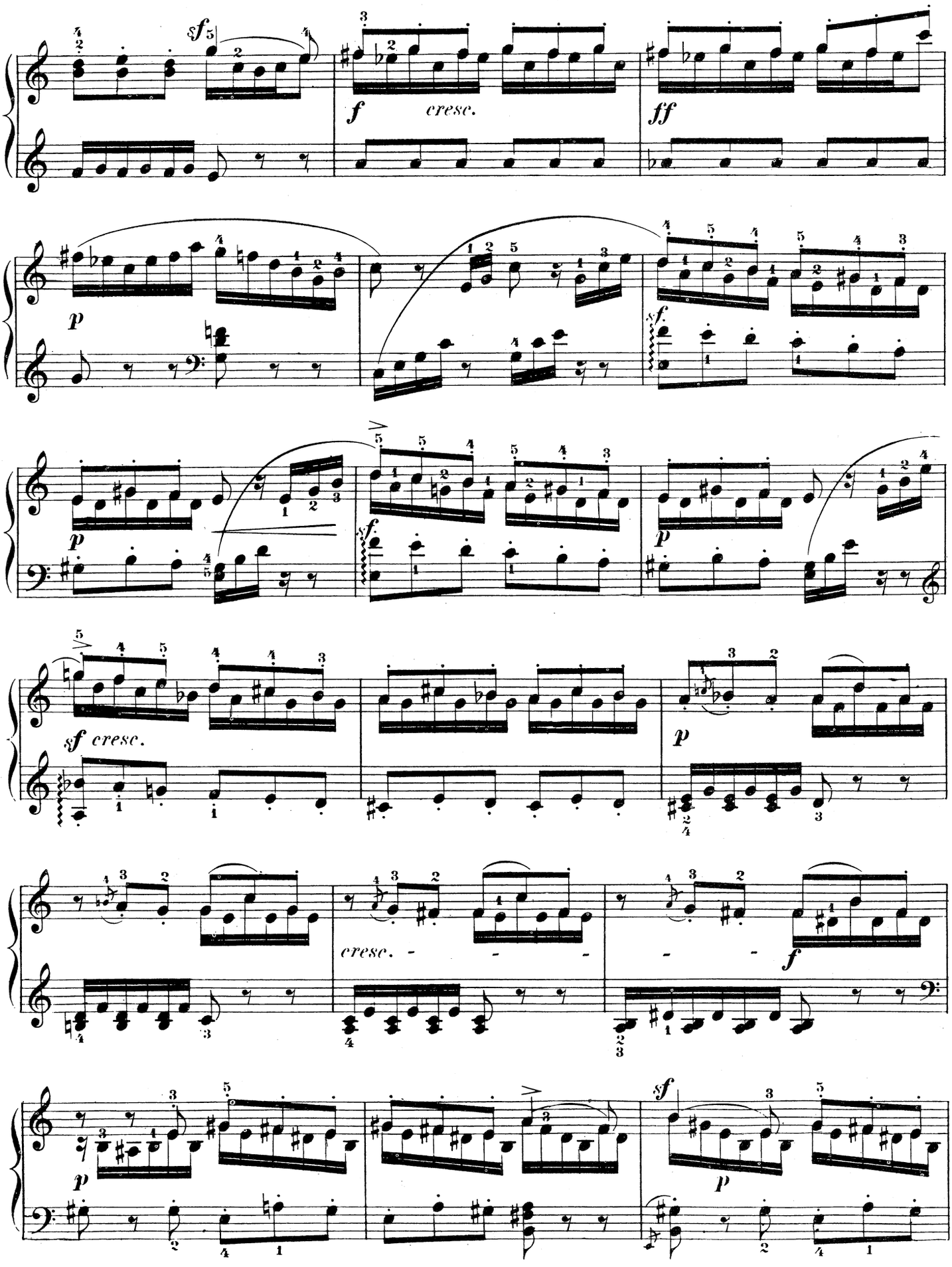
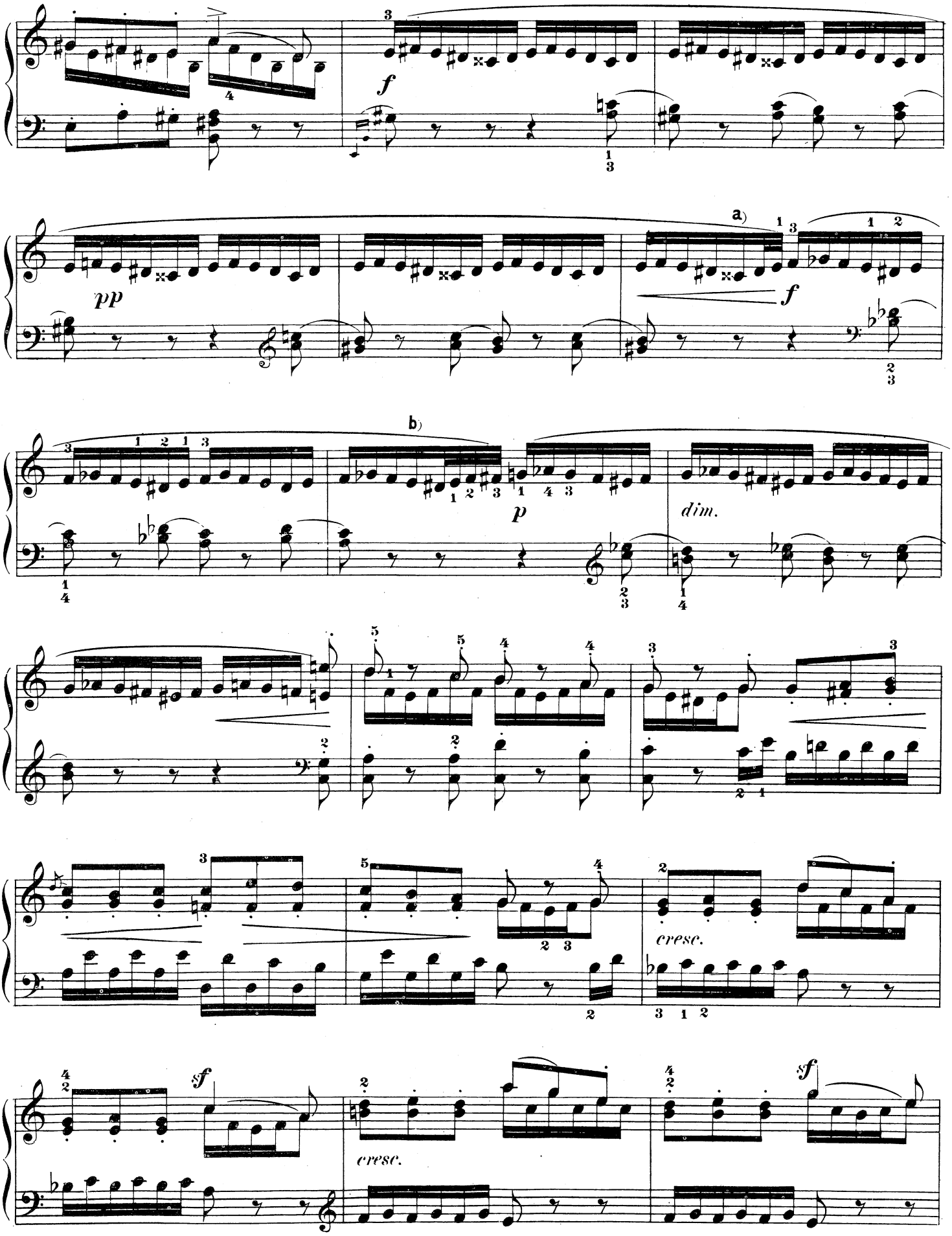
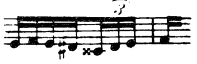
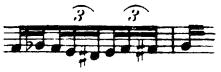
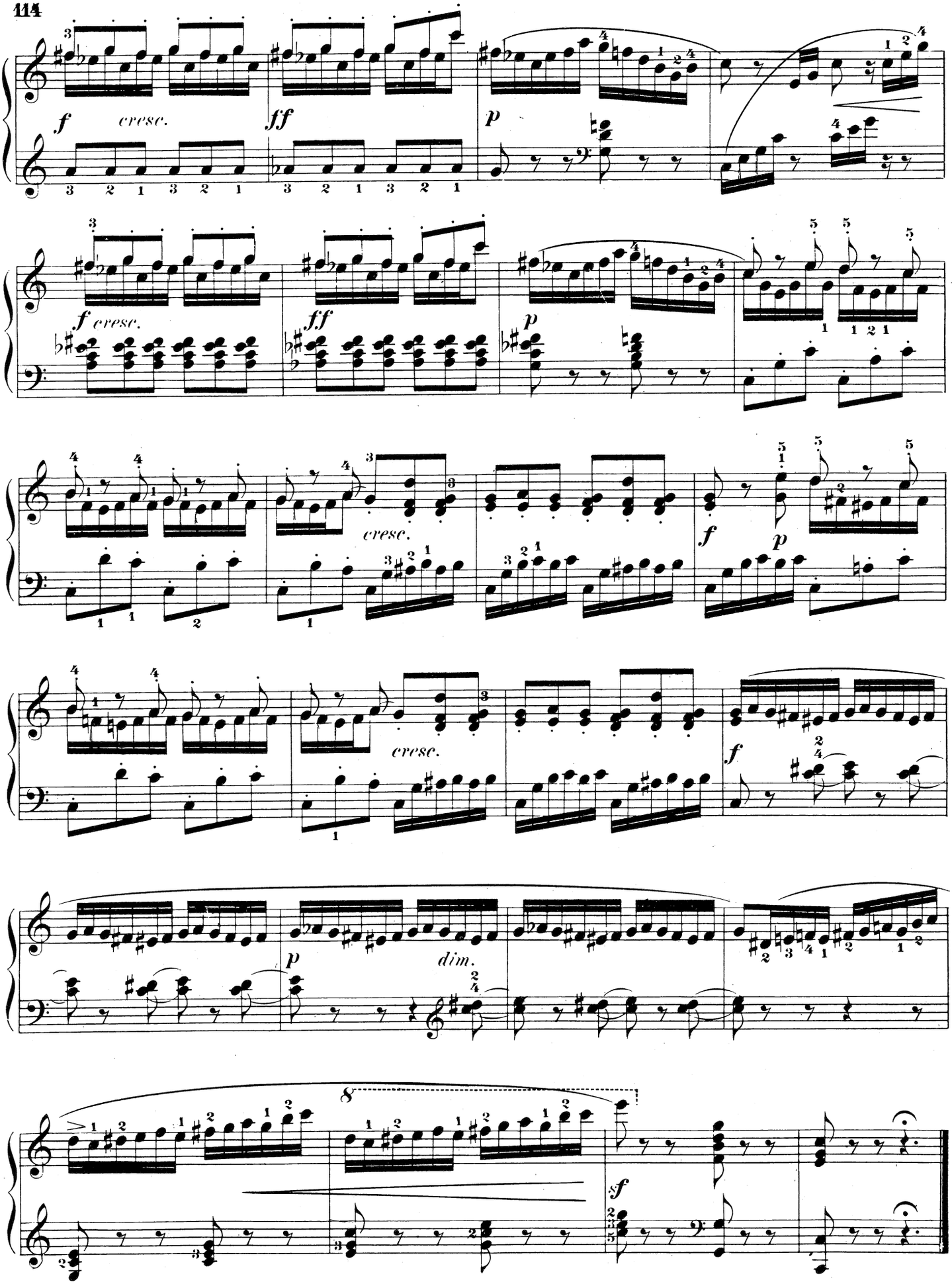

cresc.
f
p
sf
p
f
pp
cresc.
cresc.
sf
cresc.


sf
f
cresc.
ff
p
sf.
p
sf.
p
sf cresc.
p
cresc.
f
p
sf
p



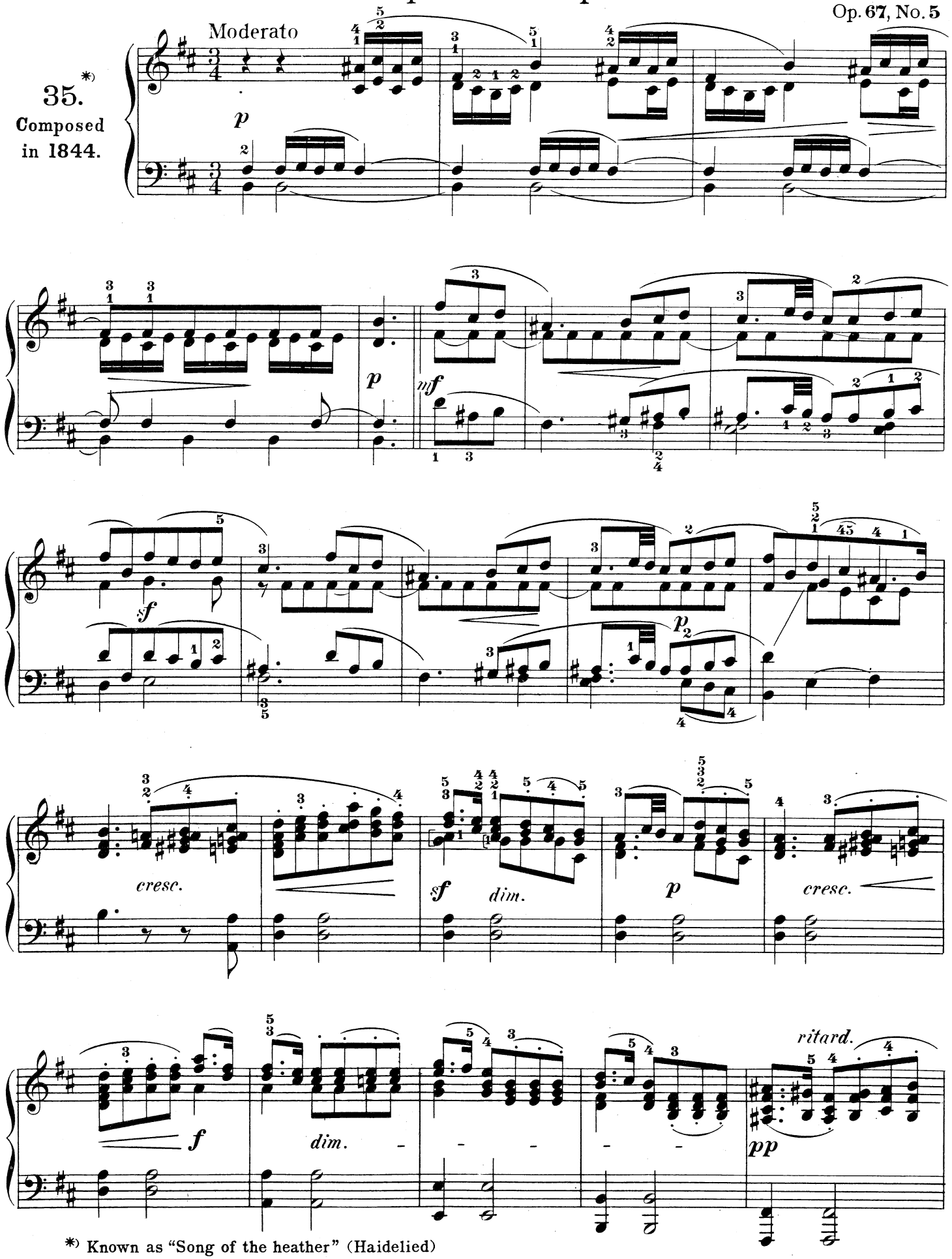
a) To avoid rhythmical angularity the increase of speed should not be made too noticeable. The following manner of execution is suggested at a)  and at b) 


f
cresc.
ff
p
f cresc.
ff
p
cresc.
f
p
cresc.
f
p
dim.
8
sf

The Shepherd's Complaint

Op. 67, No. 5

35.*)
Composed in 1844.



*) Known as "Song of the heather" (Haidelied)

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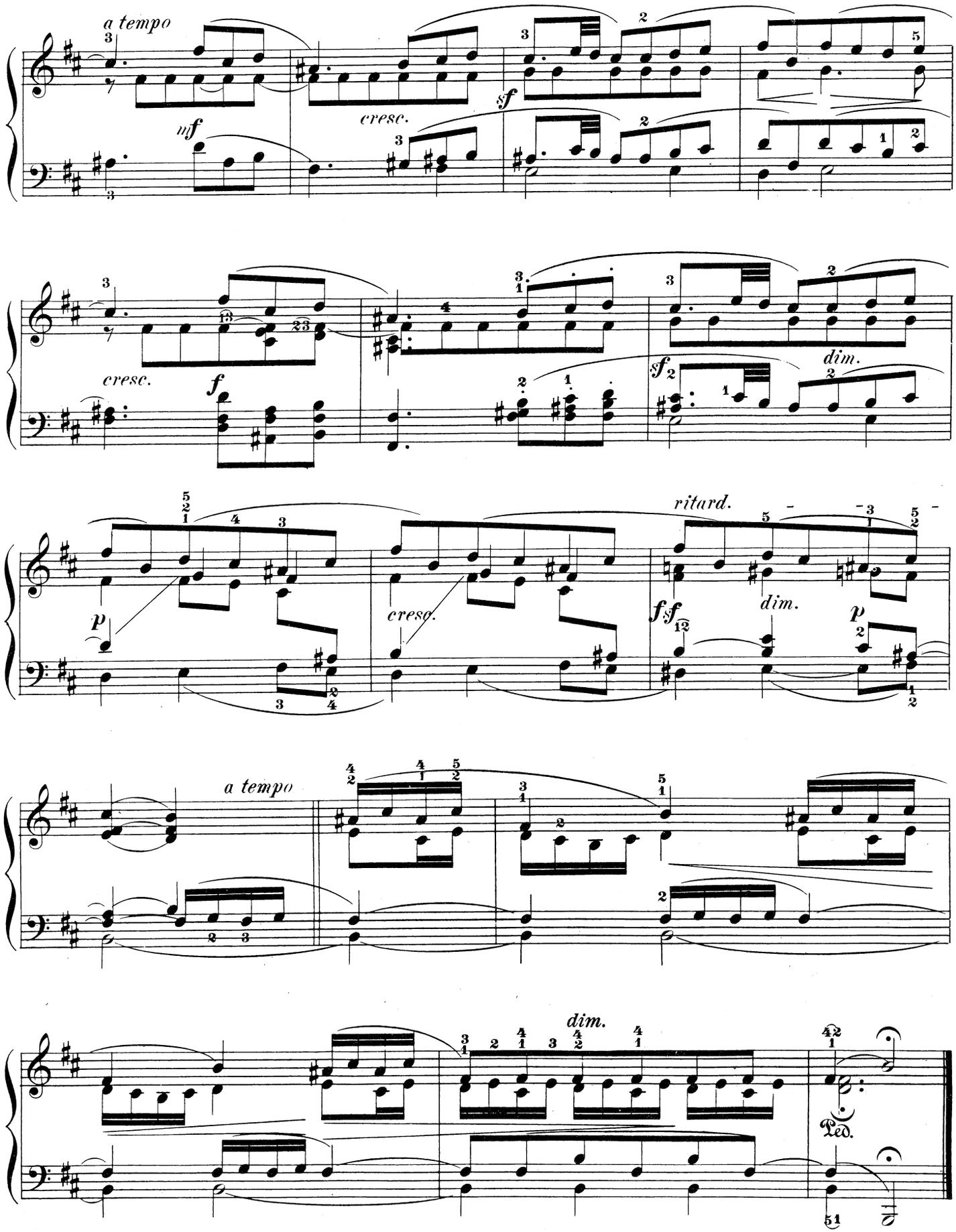
a tempo
mf
cresc.
sf
cresc.
f
sf
dim.
p
cresc.
ritard.
fsf
dim.
p
a tempo
dim.
Ped.

Lullaby

Op. 67, No. 6

36.

Allegretto non troppo

p a)

Ped. ✻ Ped. ✻ Ped. ✻ *leggiero* Ped. ✻ Ped. ✻

sempre simile col Pedale

cresc.

f

dimin.

p

a) In the first three measures the second and third beat should be played with a lightness amounting to a *gentle* staccato and this manner should be observed throughout the entire piece, but—of course—only in the accompaniment. The pedal is to be released promptly with the second beat.

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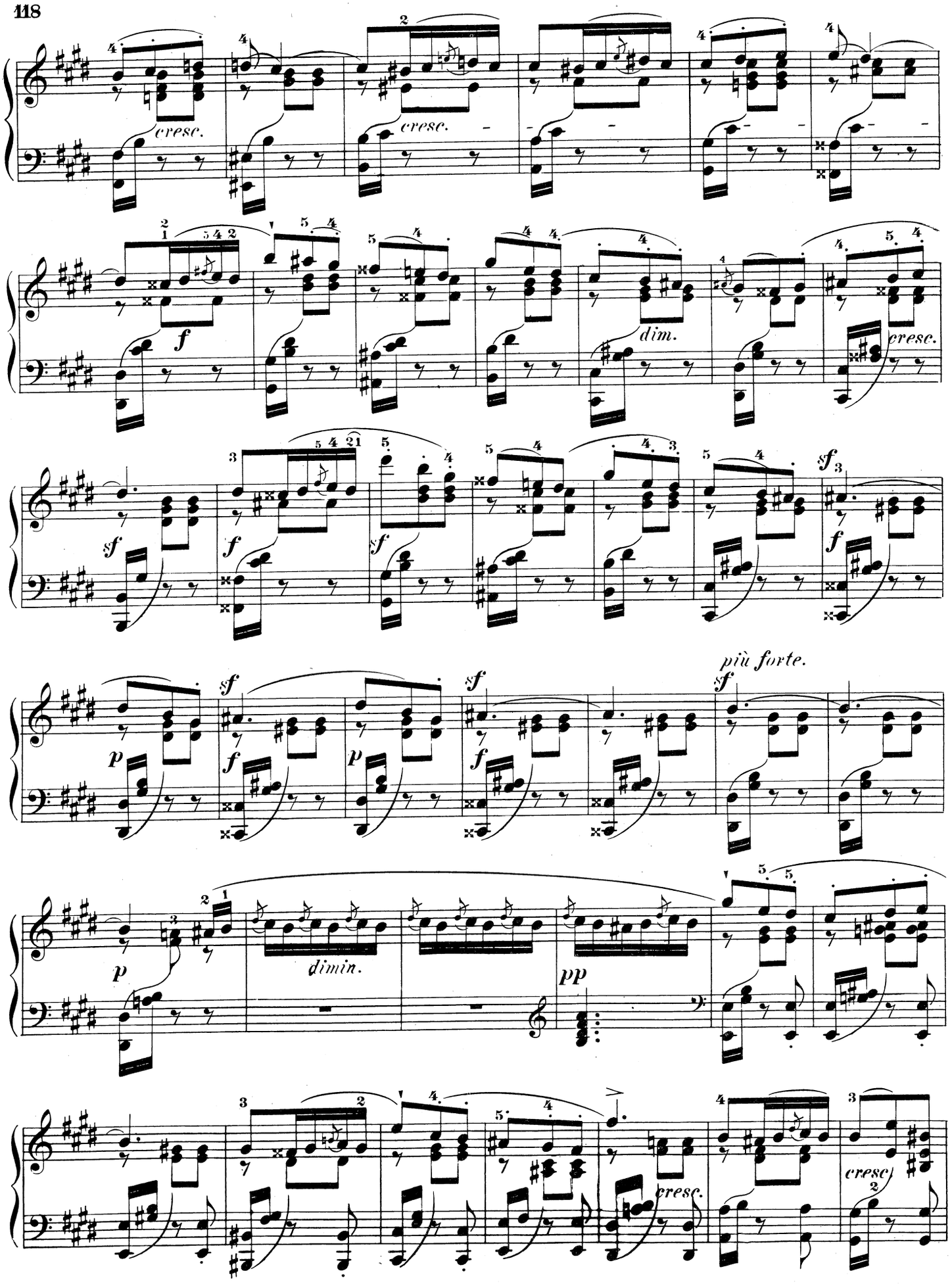
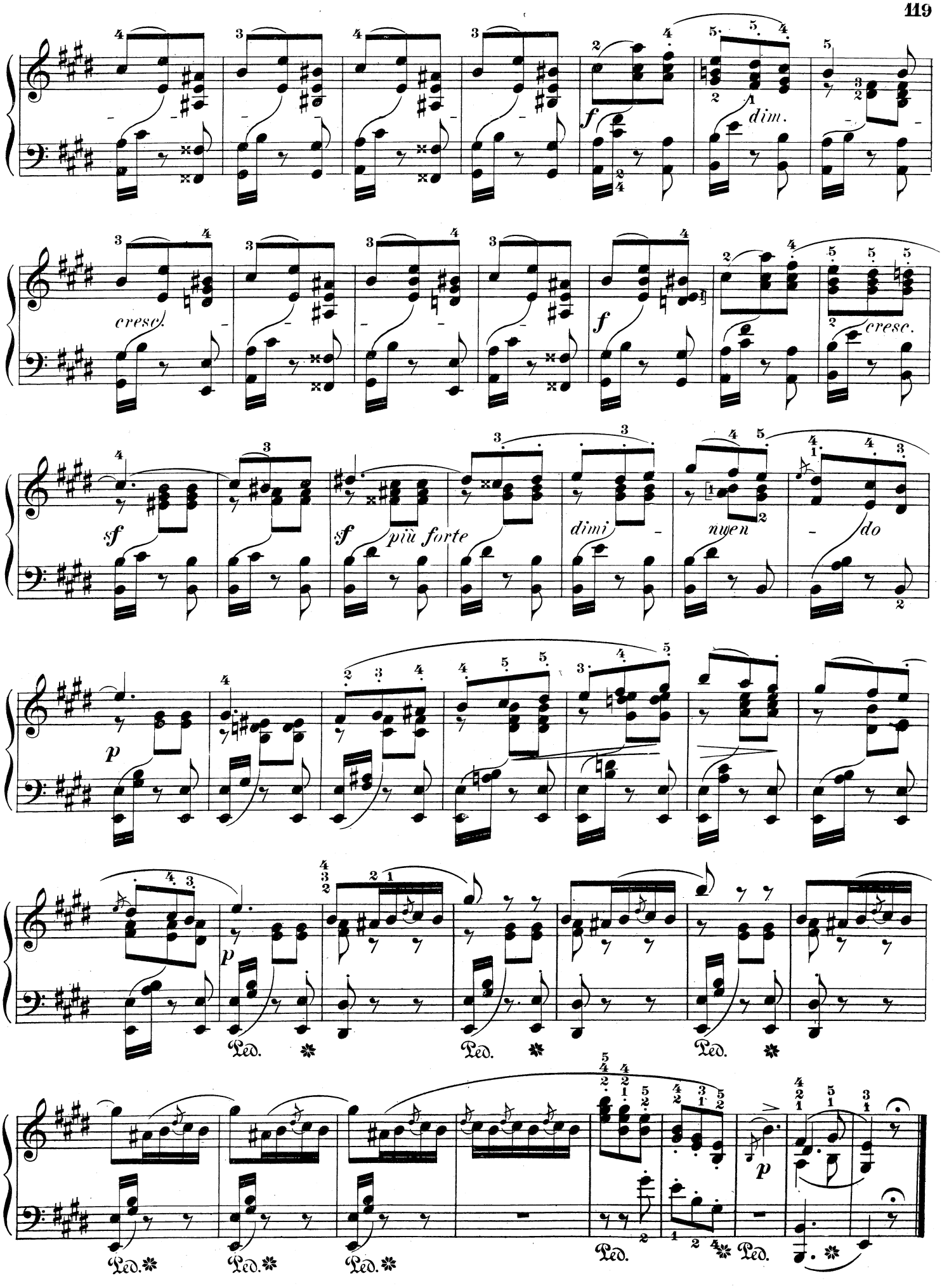

cresc.
cresc.
f
dim.
cresc.
sf
f
sf
f
sf
f
più forte.
sf
p
f
p
f
p
dimin.
pp
cresc.
cresc.


dim.
cresc.
f
cresc.
sf
sf
più forte
dimi
nuen
do
p
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p

Songs without Words
Lieder ohne Worte
Book VII (Nos. 37 to 42), Op. 85
(No. 14 of the posthumous works)

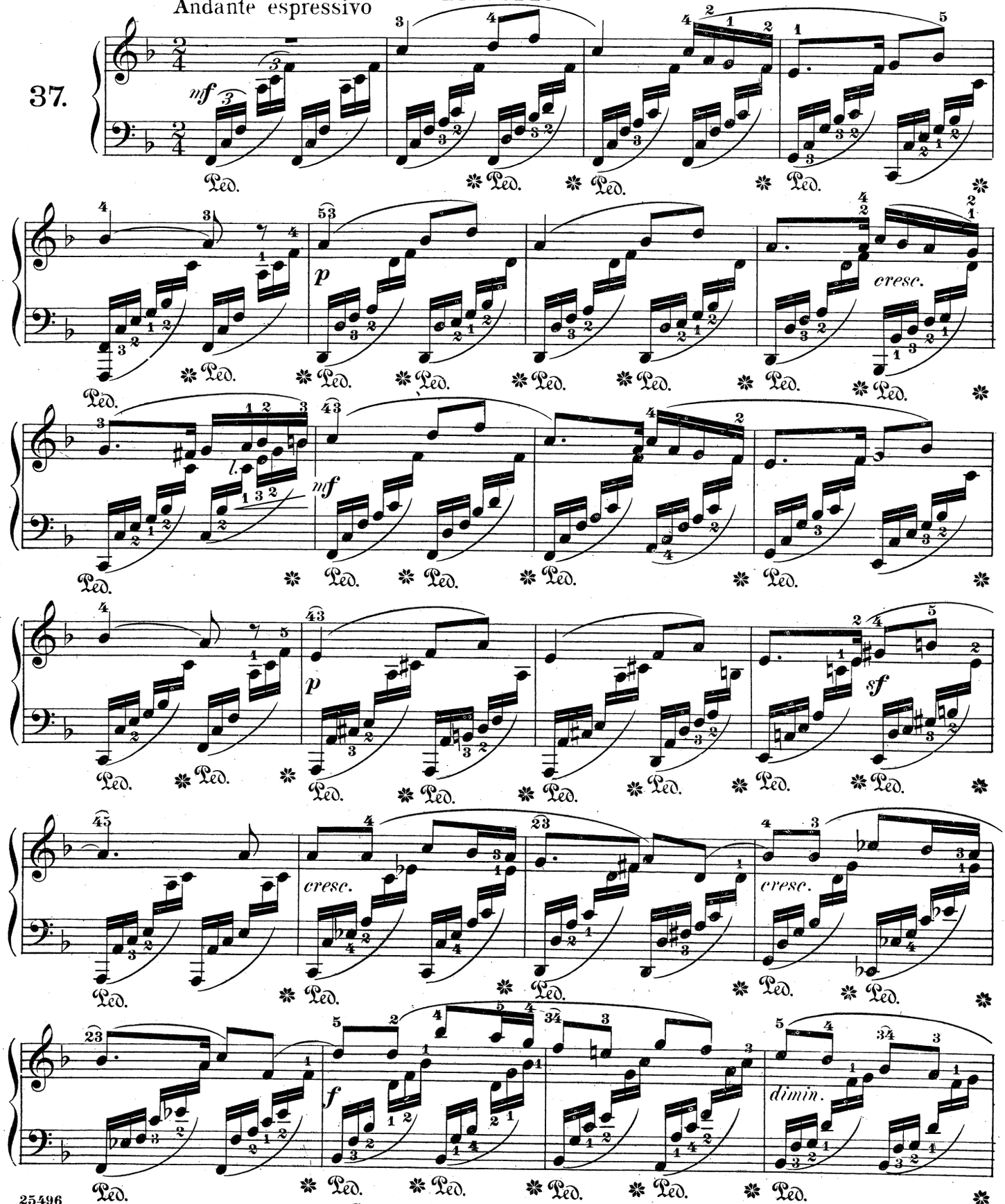
First published in February, 1851

Reverie

Op. 85, No. 1

Andante espressivo

37.



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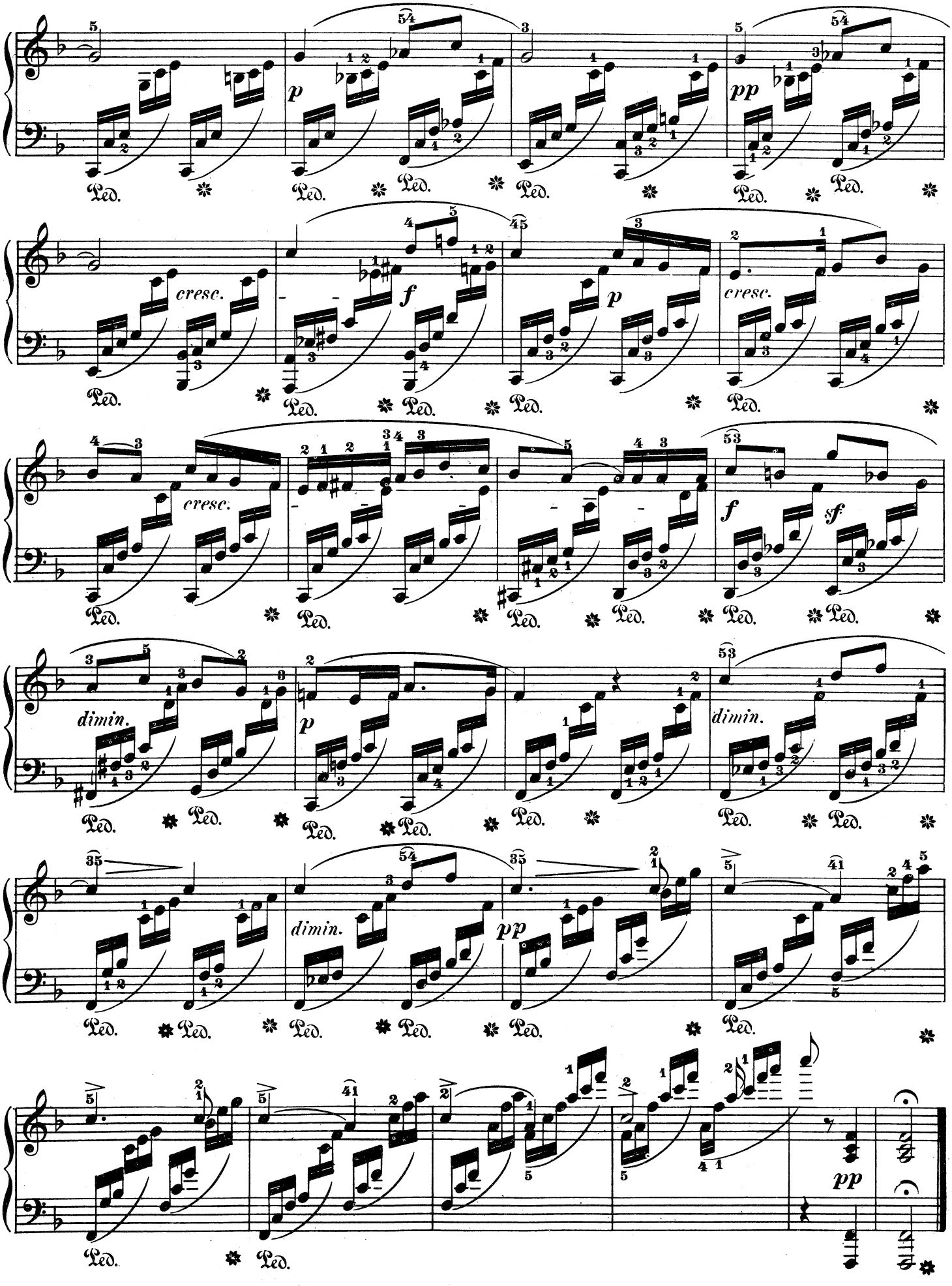
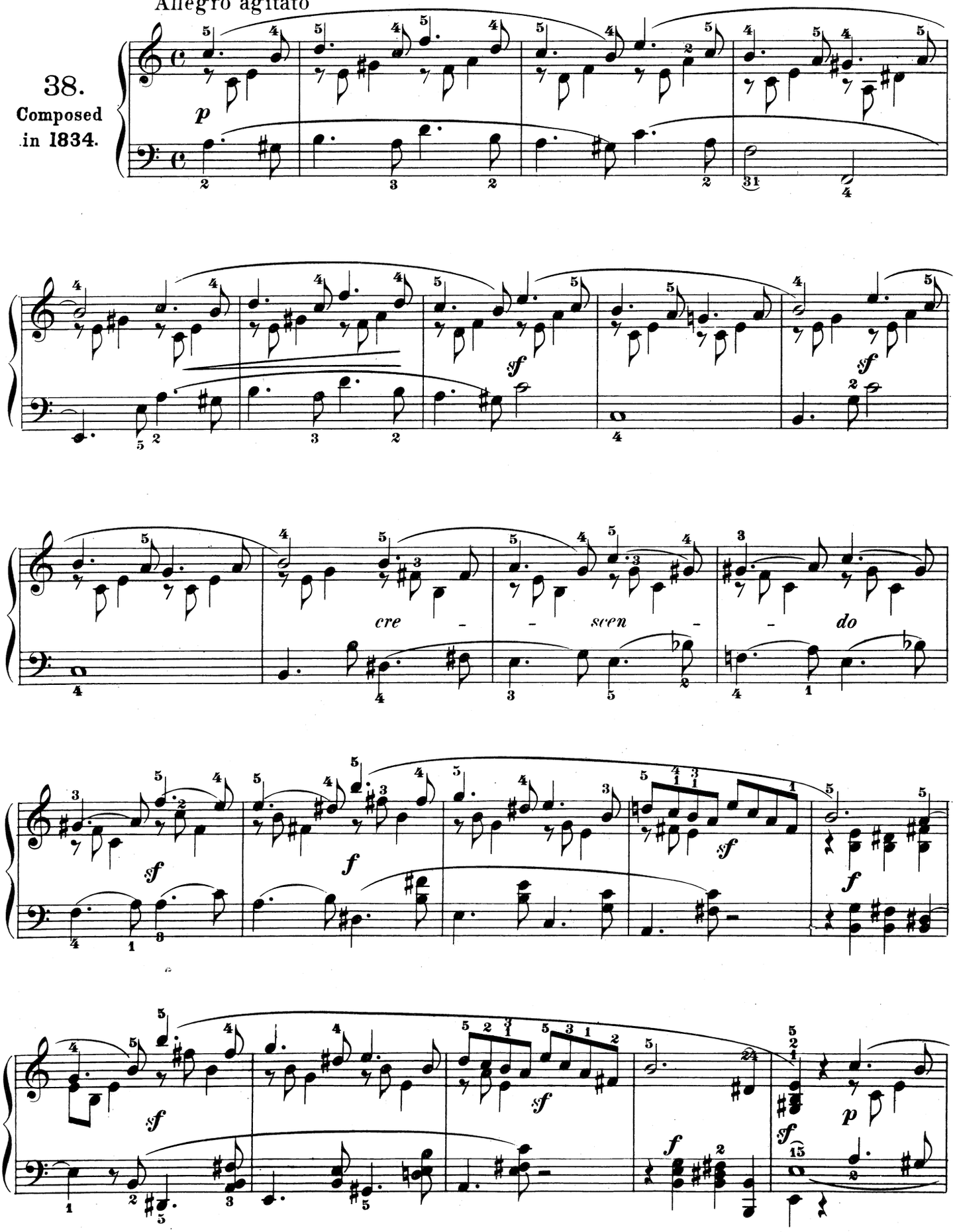

p
pp
cresc.
f
p
cresc.
cresc.
f
sf
dimin.
p
dimin.
dimin.
pp
pp
Ped.

The Adieu

Op. 85, No. 2

Allegro agitato

38.
Composed
in 1834.



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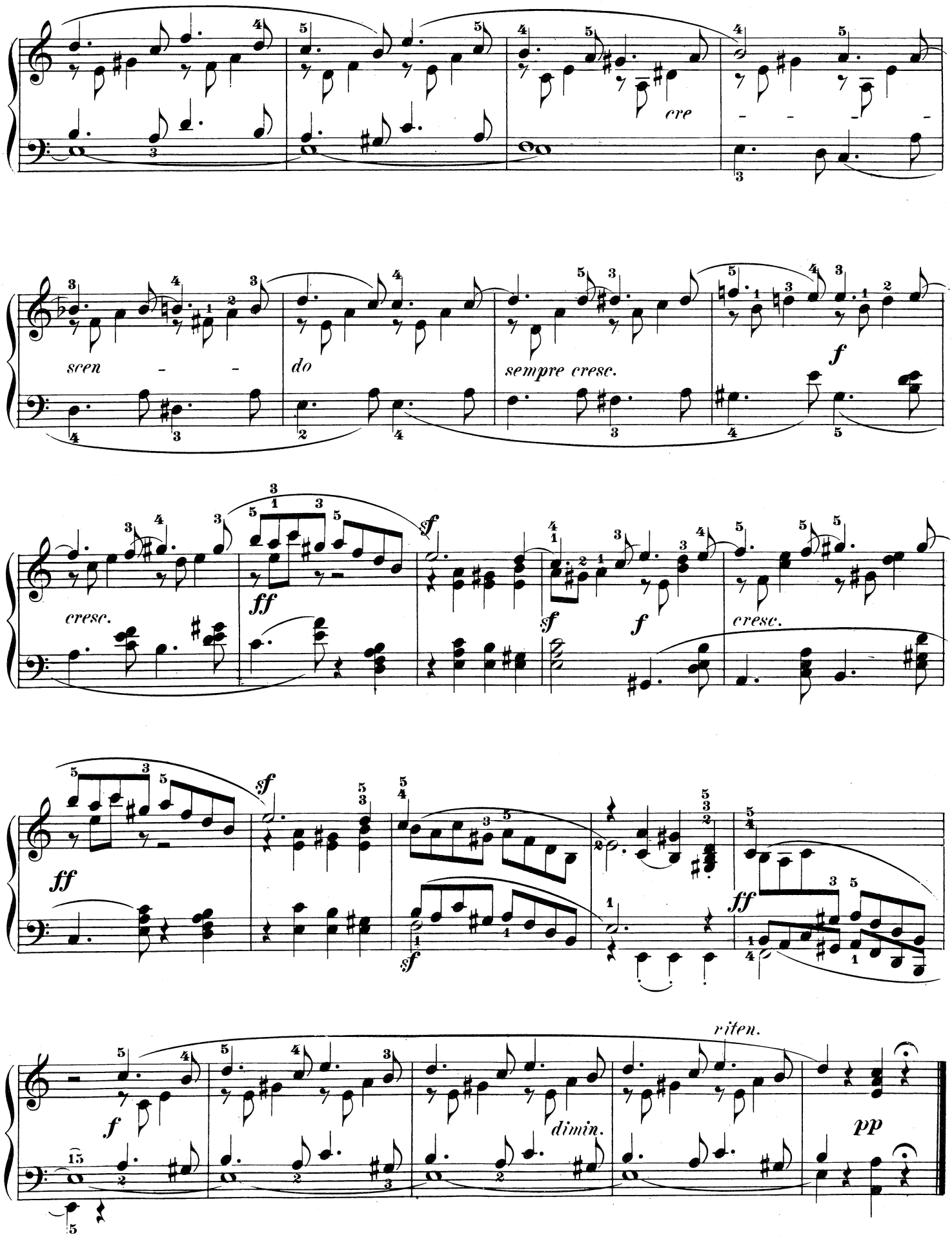
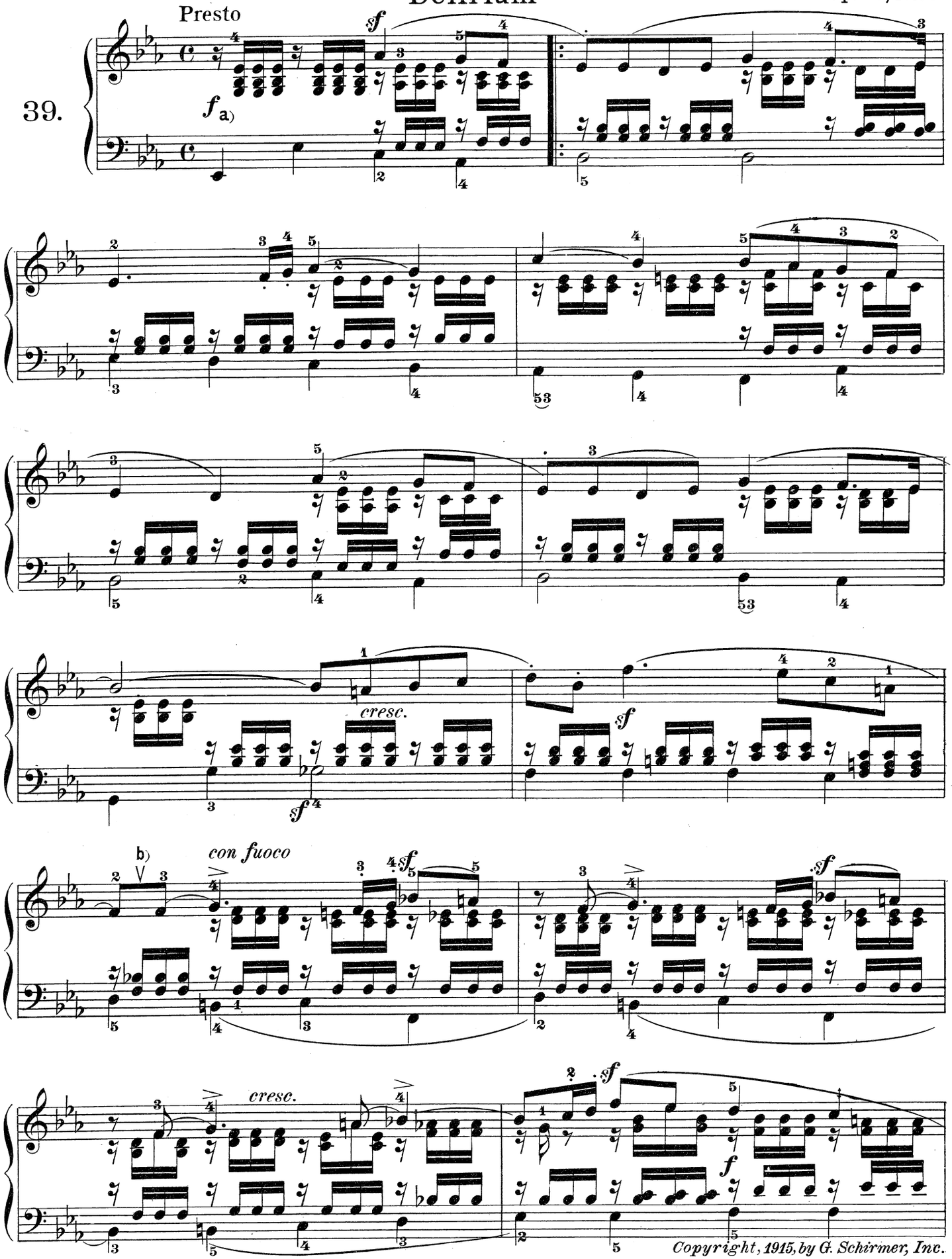

cre
scen - -
do
sempre cresc.
f
cresc.
ff
sf
f
cresc.
ff
sf
ff
sf
riten.
f
dimin.
pp

Delirium

Op. 85, No. 3



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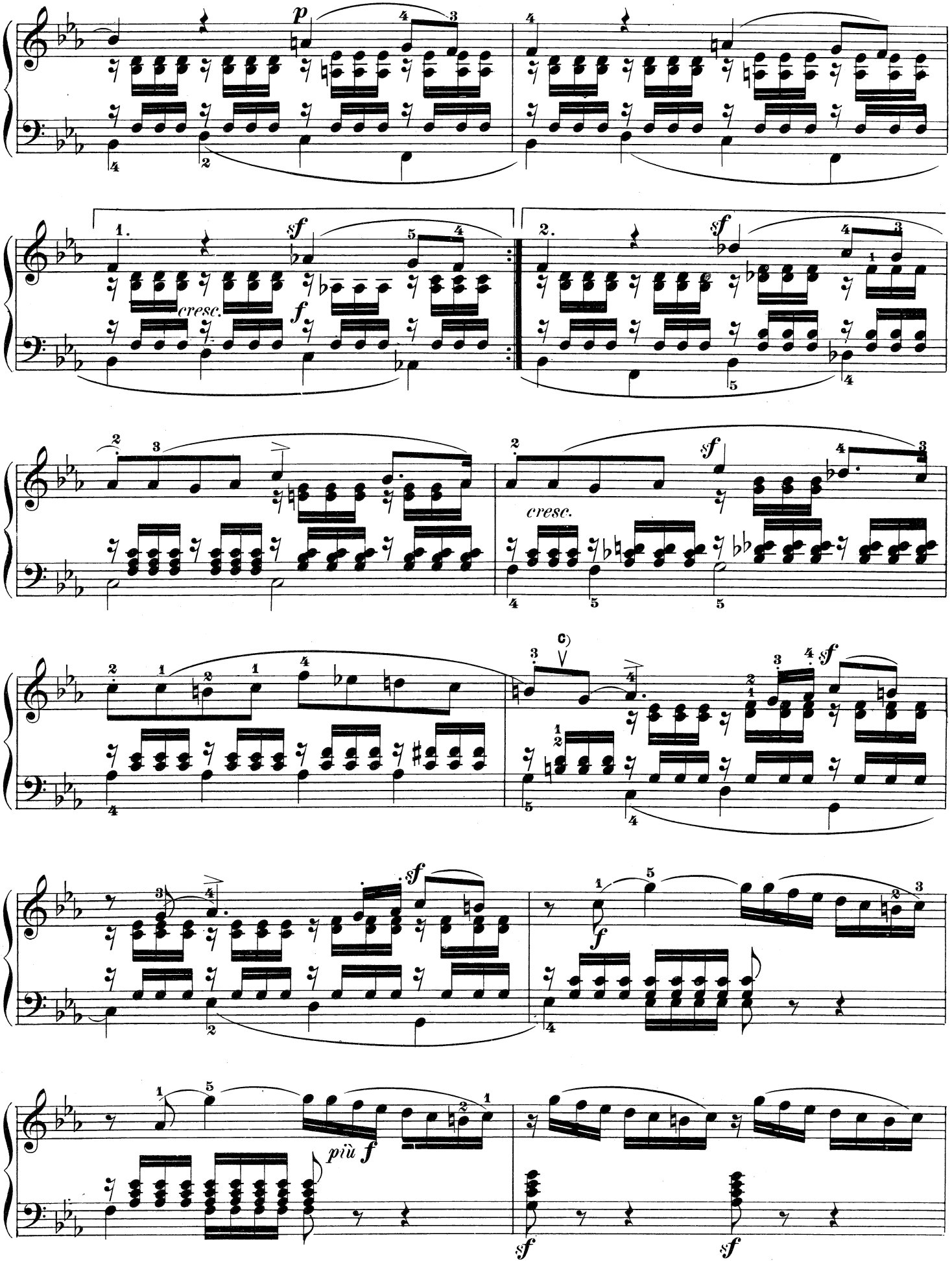
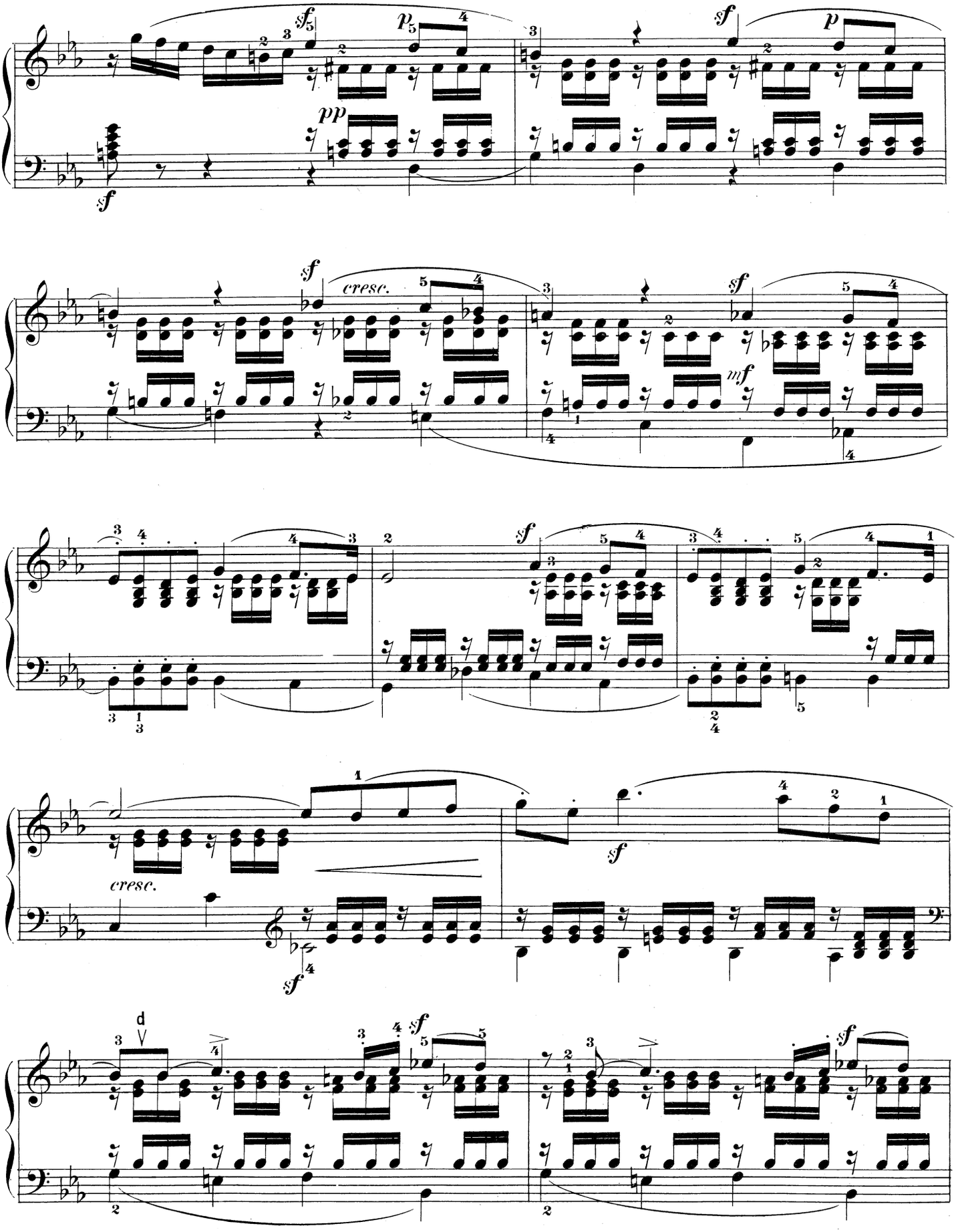
a) The accompaniment figure of three sixteenths should be played with great lightness and with special attention to making the last three sixteenths just be as light and short as the preceding two; it should *never* be held into the next beat.

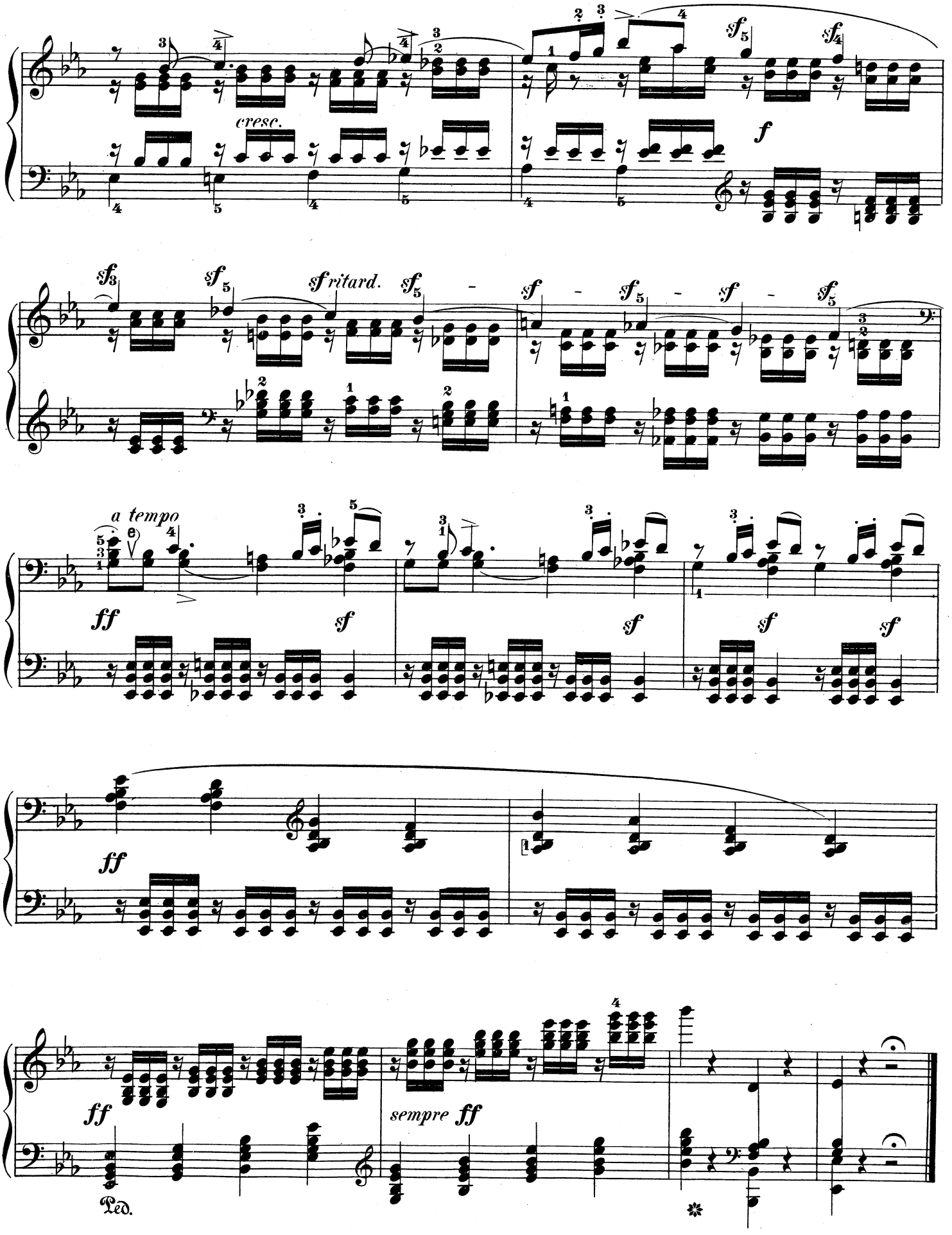
b) This sign ∨ calls attention to the fact that an entirely new thought begins here — a second theme, as it were — and that the closing of the preceding phrase (on the first eighth) and the beginning of the new (on the second eighth) should be well separated.



c) as at b)



d) as at b)

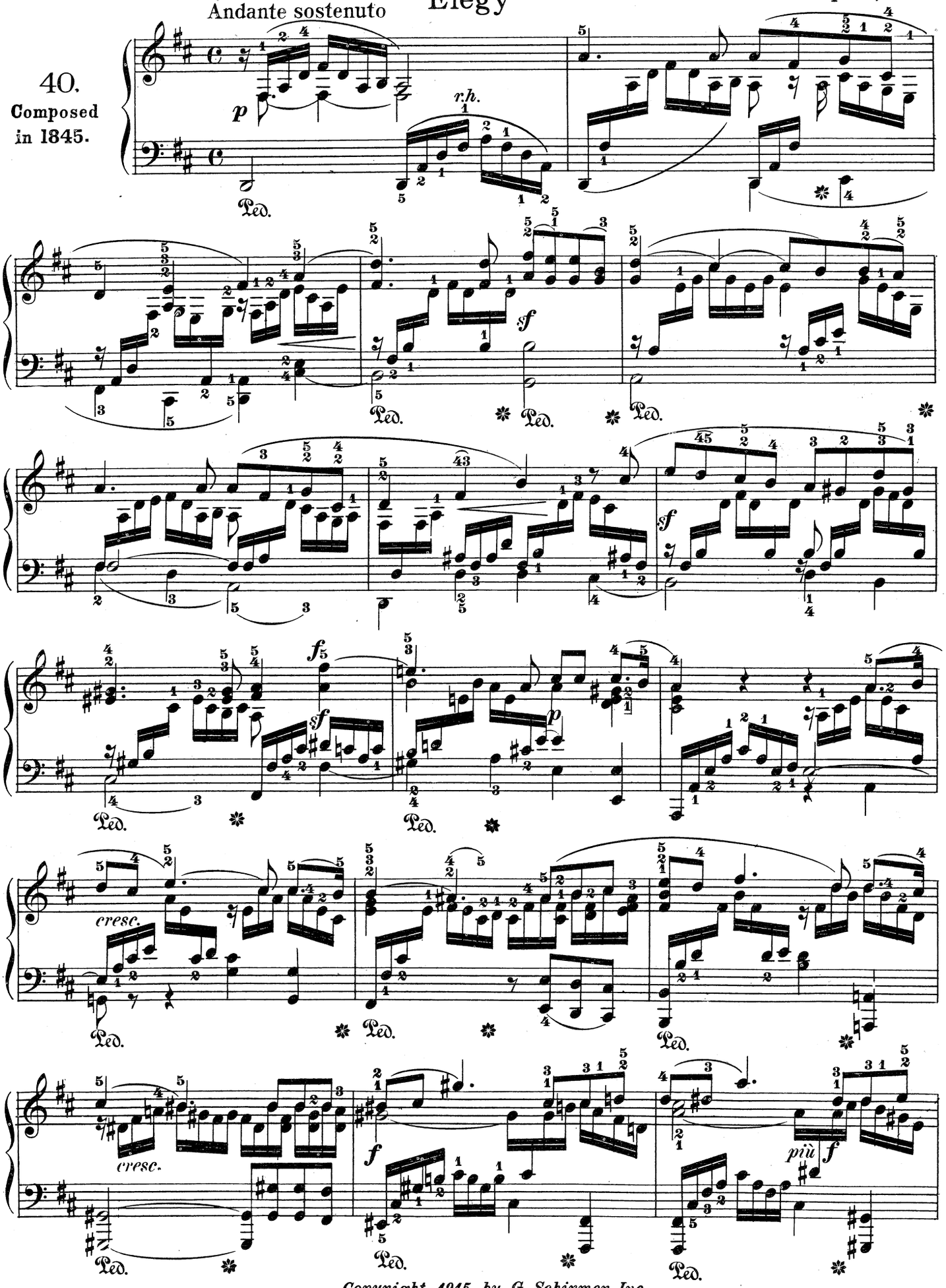


e) as at b)

Elegy

Andante sostenuto

40.
Composed
in 1845.



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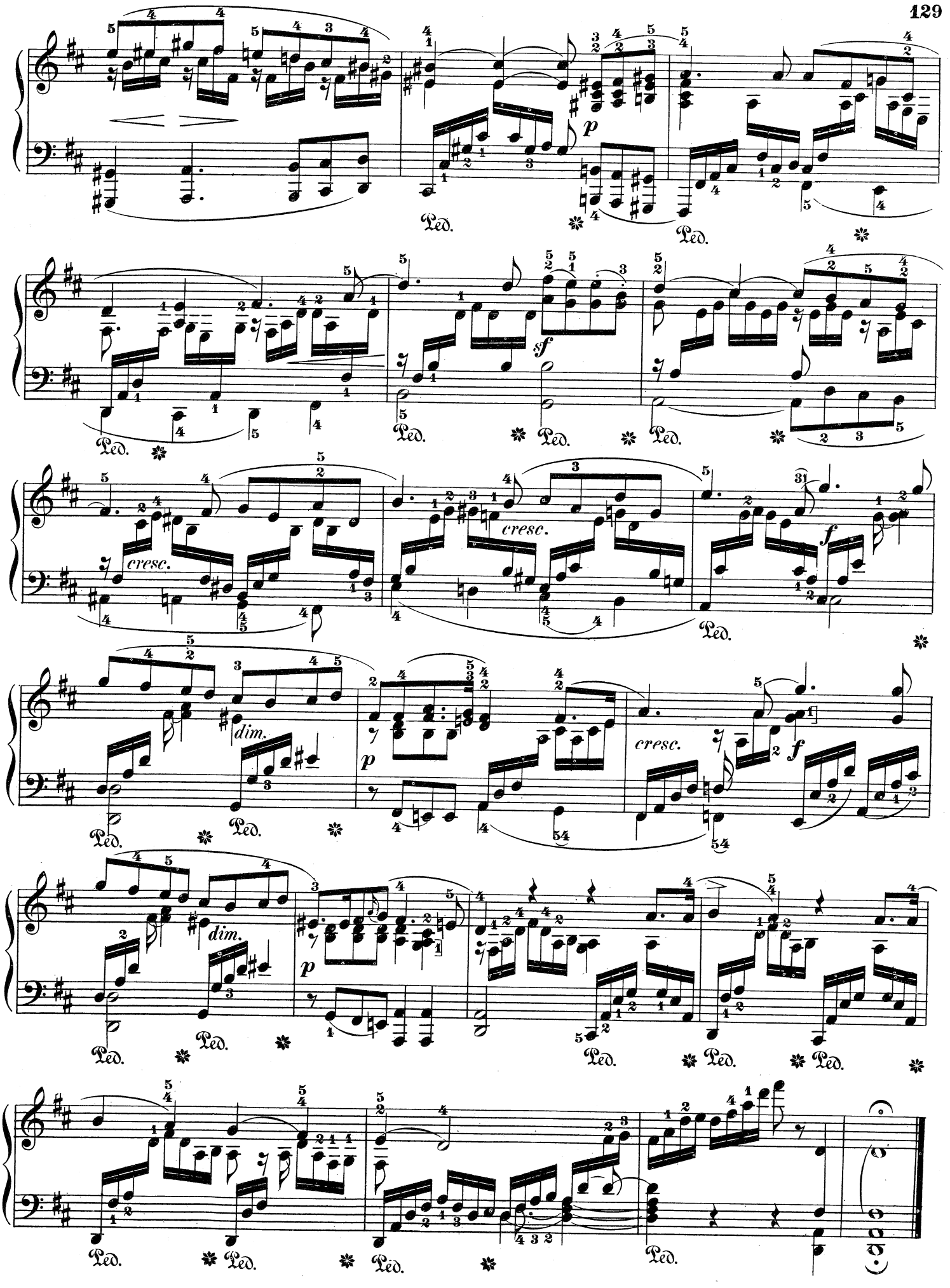
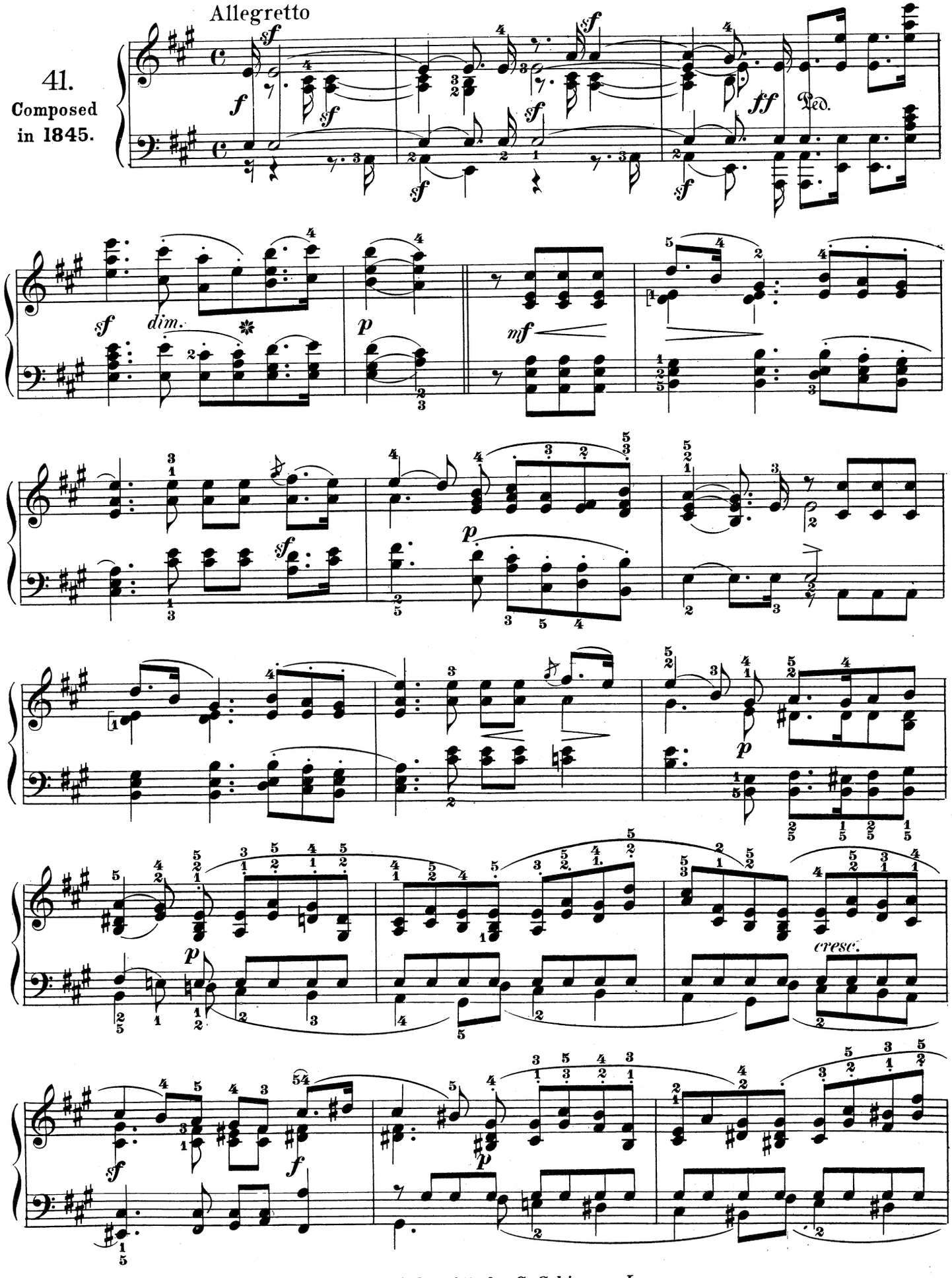

p
Ped.
f
cresc.
dim.

The Return

41.
Composed
in 1845.



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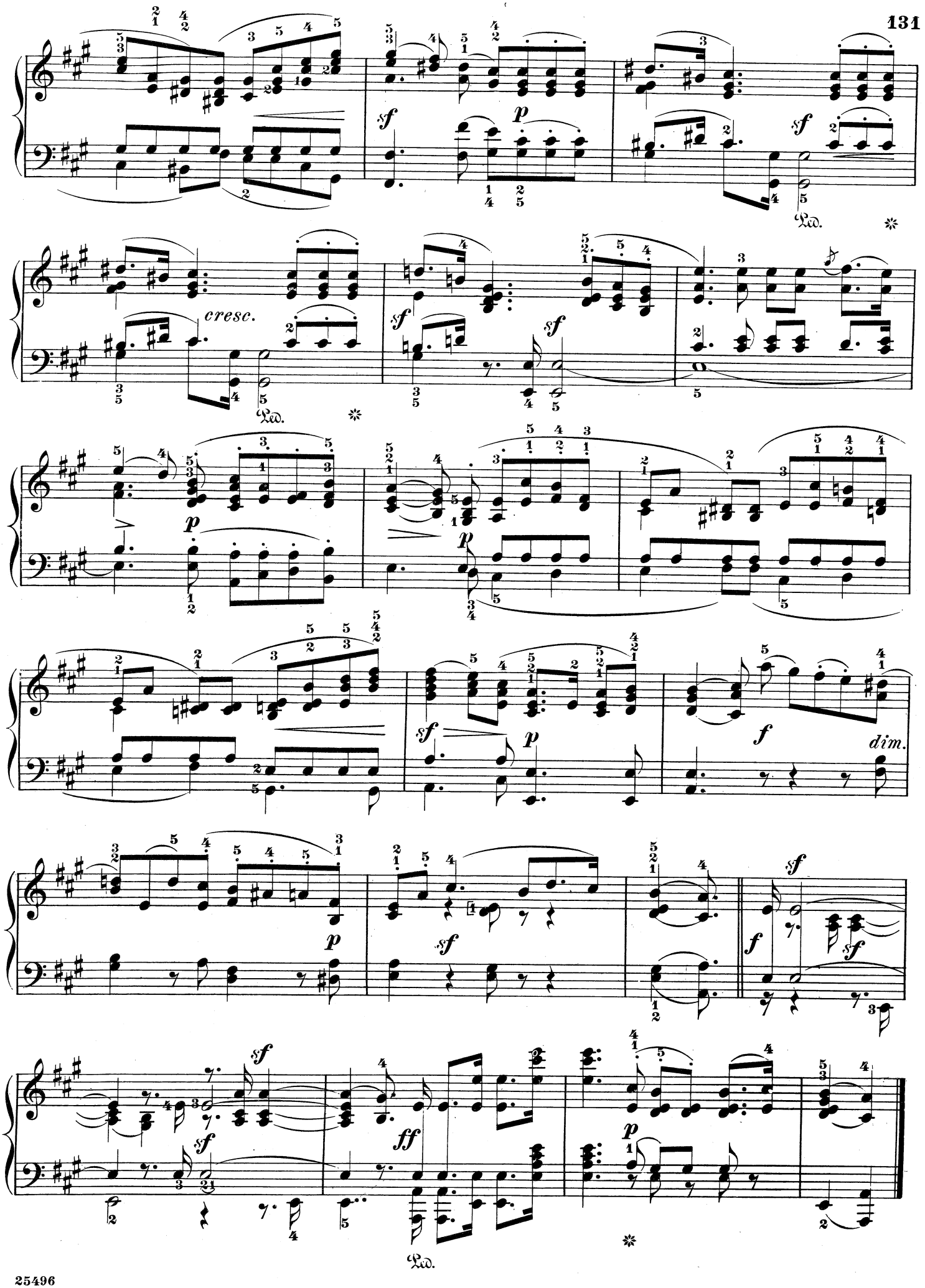
sf
p
sf
Ped.
cresc.
sf
sf
Ped.
p
p
sf
p
f
dim.
p
sf
f
sf
sf
sf
ff
p
Ped.

Song of the Traveller

Op. 85, No. 6

Allegretto con moto

sempre cantabile

42.

Composed in 1841.

a)

p sempre stacc.

cresc. *sf*

leggiero

p

p

25496 a) The staccato of the accompaniment—to which the composer calls special attention by his remark "sempre staccato"—should be strictly maintained throughout, as it is to form a striking contrast to the easily flowing legato of the melody.

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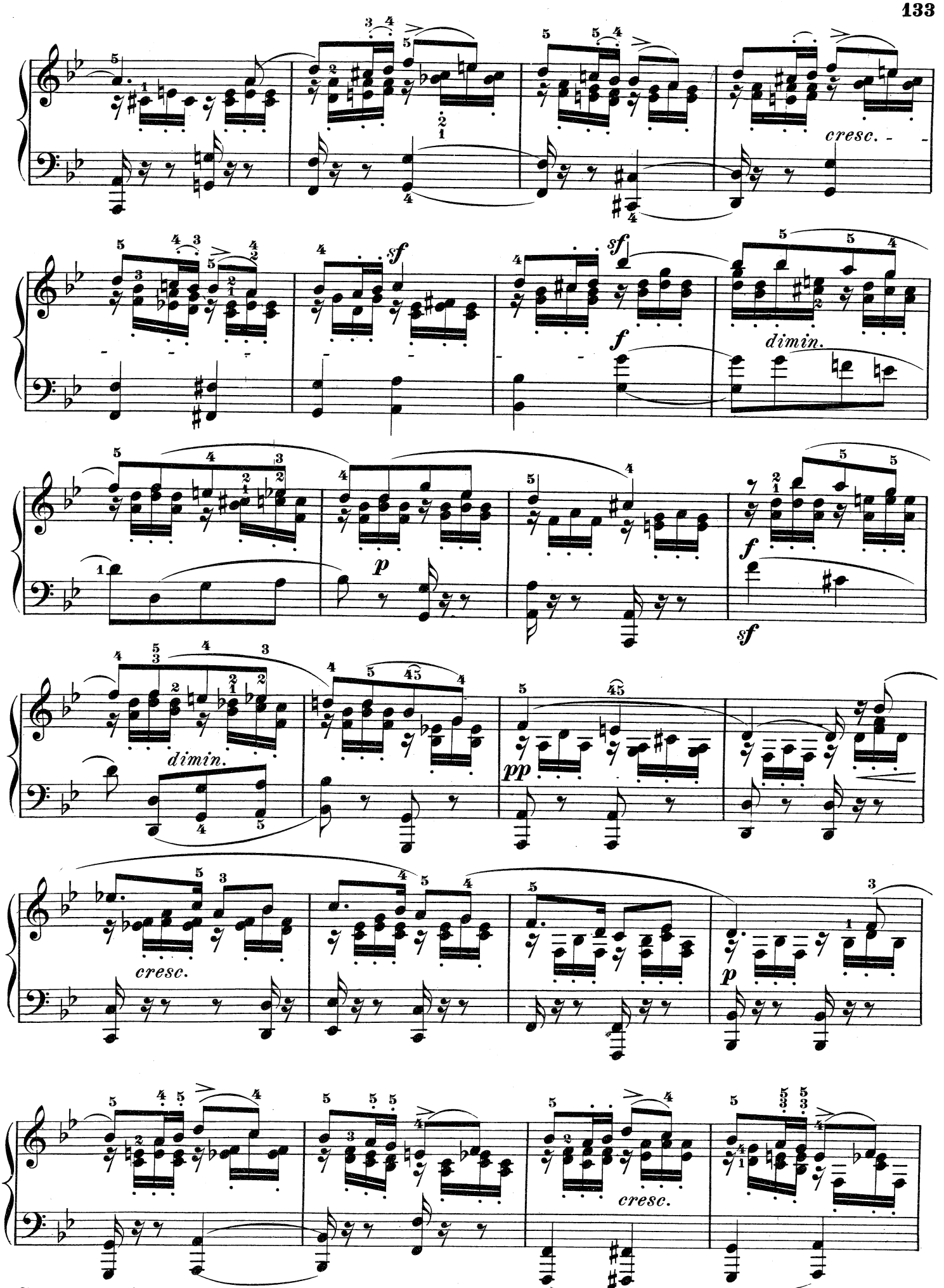
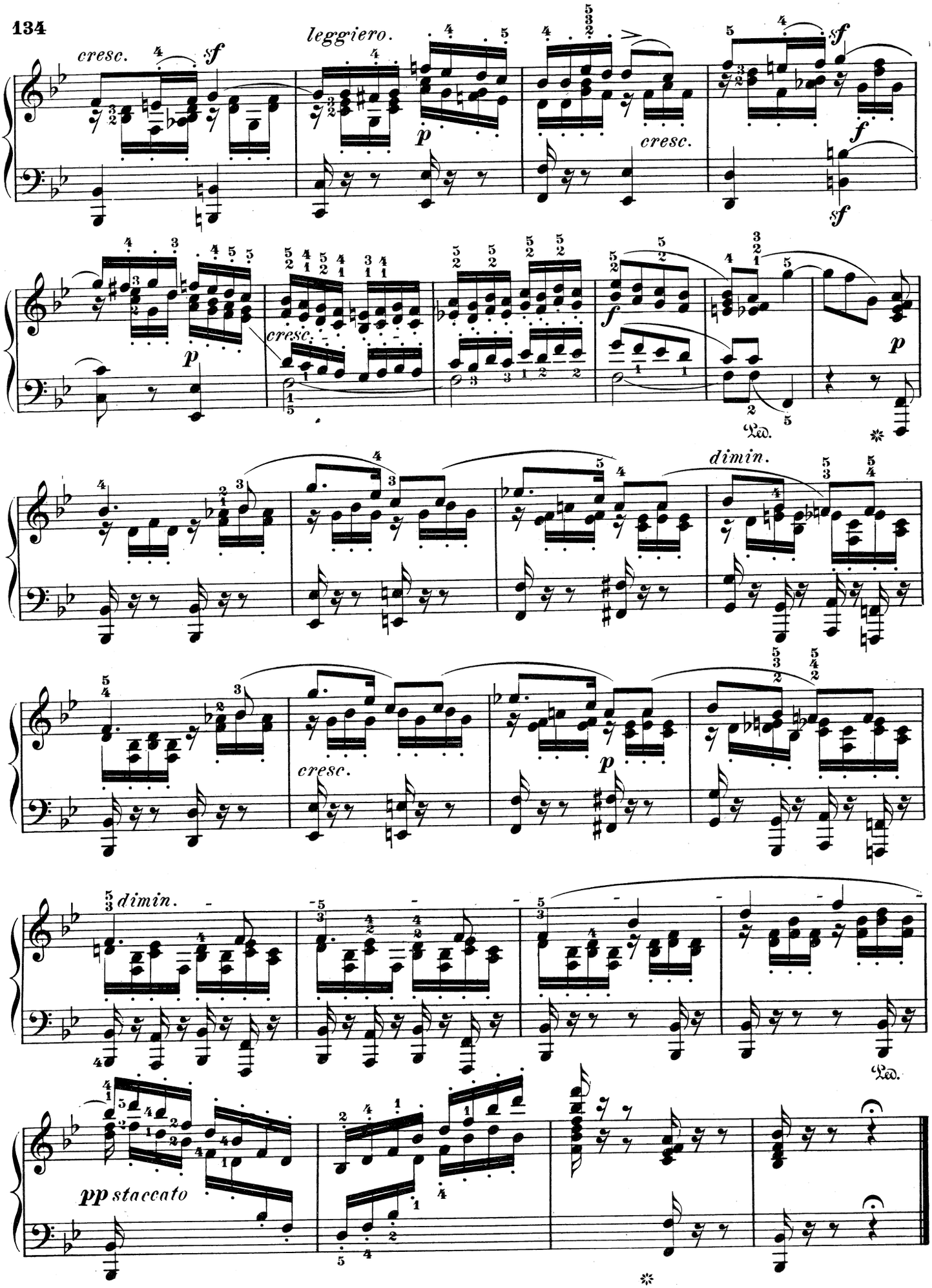

cresc.
sf
sf
f
dimin.
p
f
sf
dimin.
pp
cresc.
p
cresc.


cresc.
sf
leggiero.
p
cresc.
sf
f
sf
p
cresc.
f
Ped.
p
dimin.
cresc.
p
dimin.
Ped.
pp staccato

Songs without Words

Lieder ohne Worte

Book VIII (Nos. 43 to 49), Op. 102

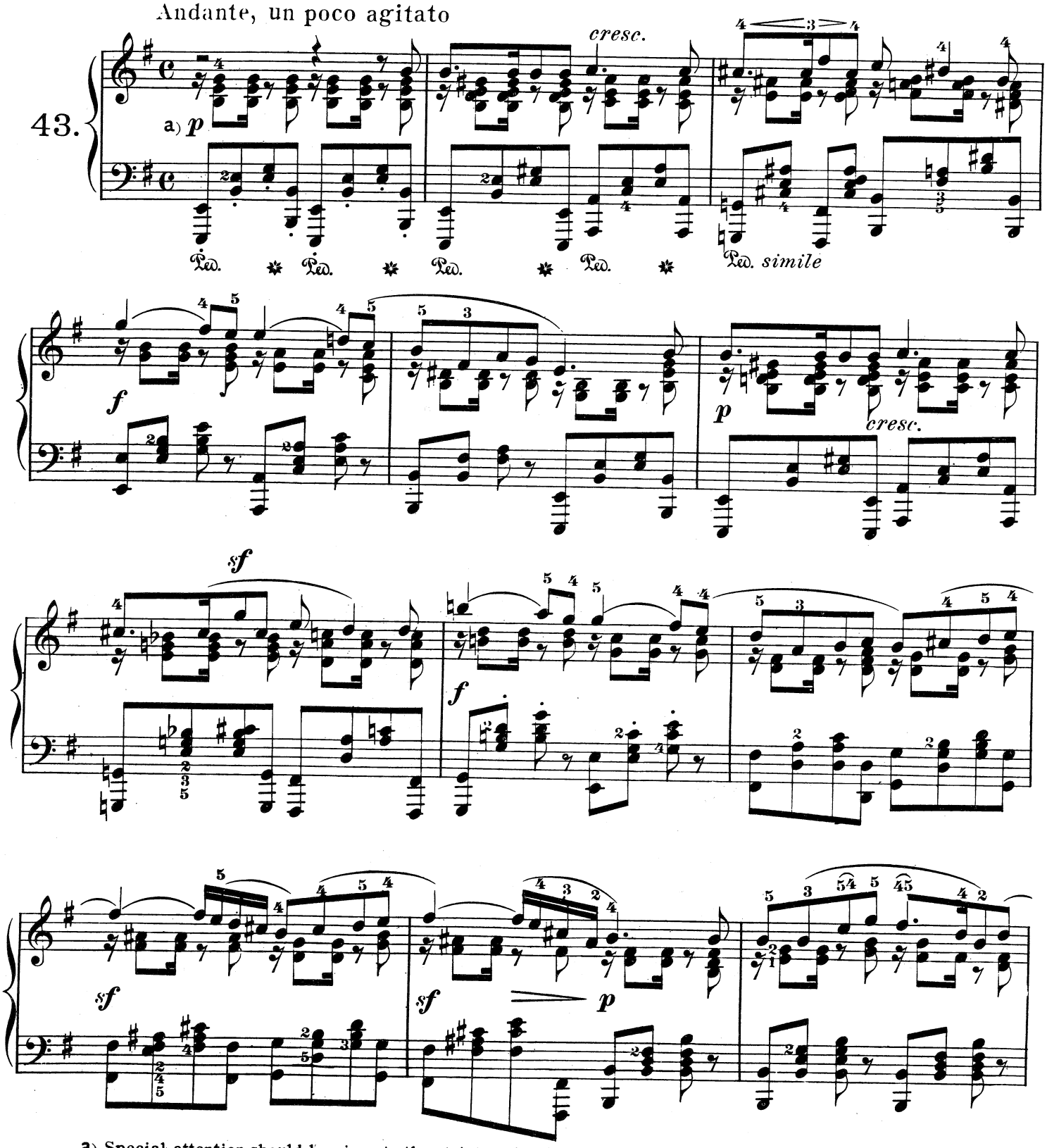
(No. 31 of the posthumous works)

First published in June, 1868

Homeless

Op. 102, No. 1

Andante, un poco agitato



a) Special attention should be given to the strict maintainance of this very original rhythm.

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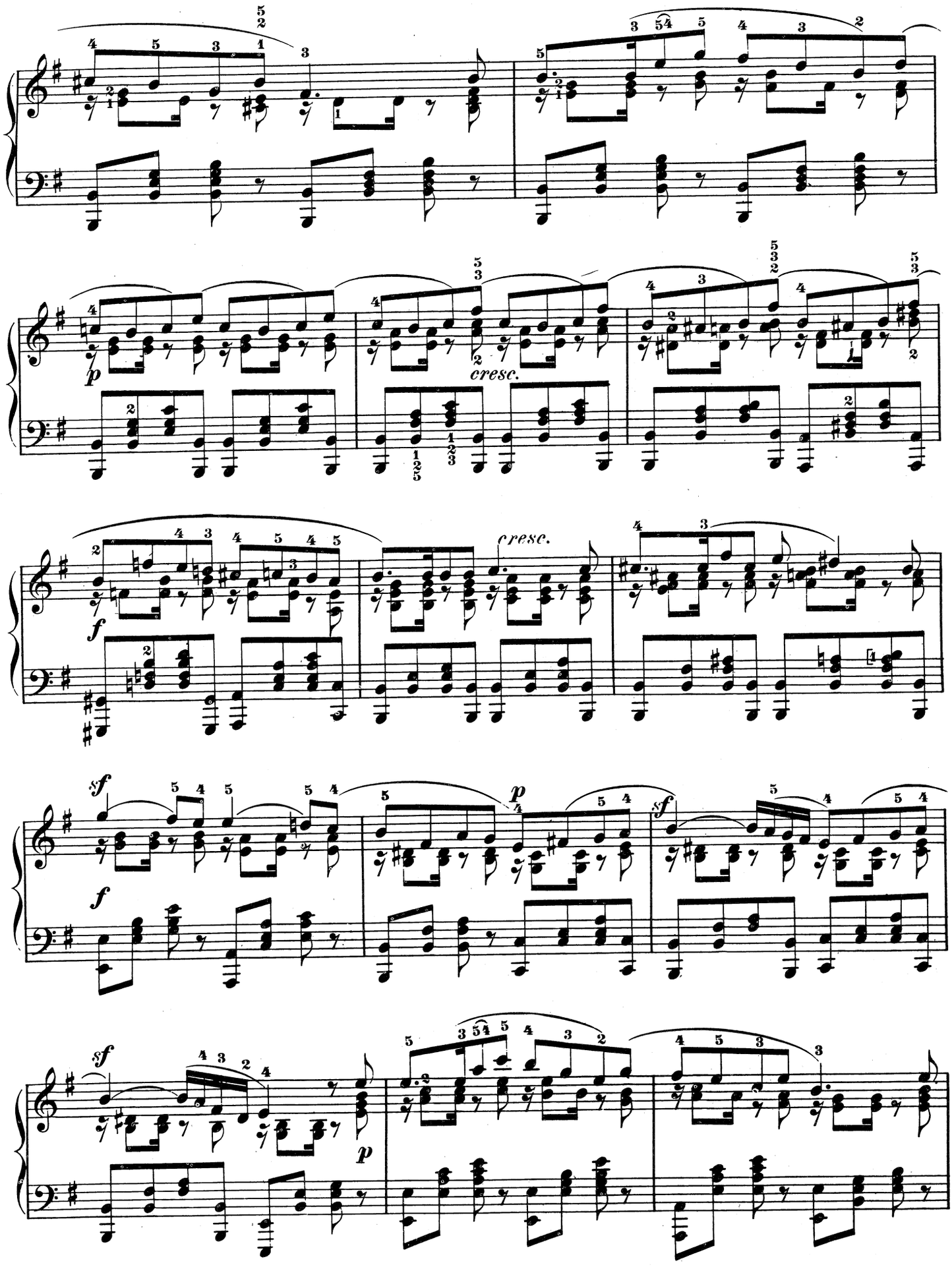
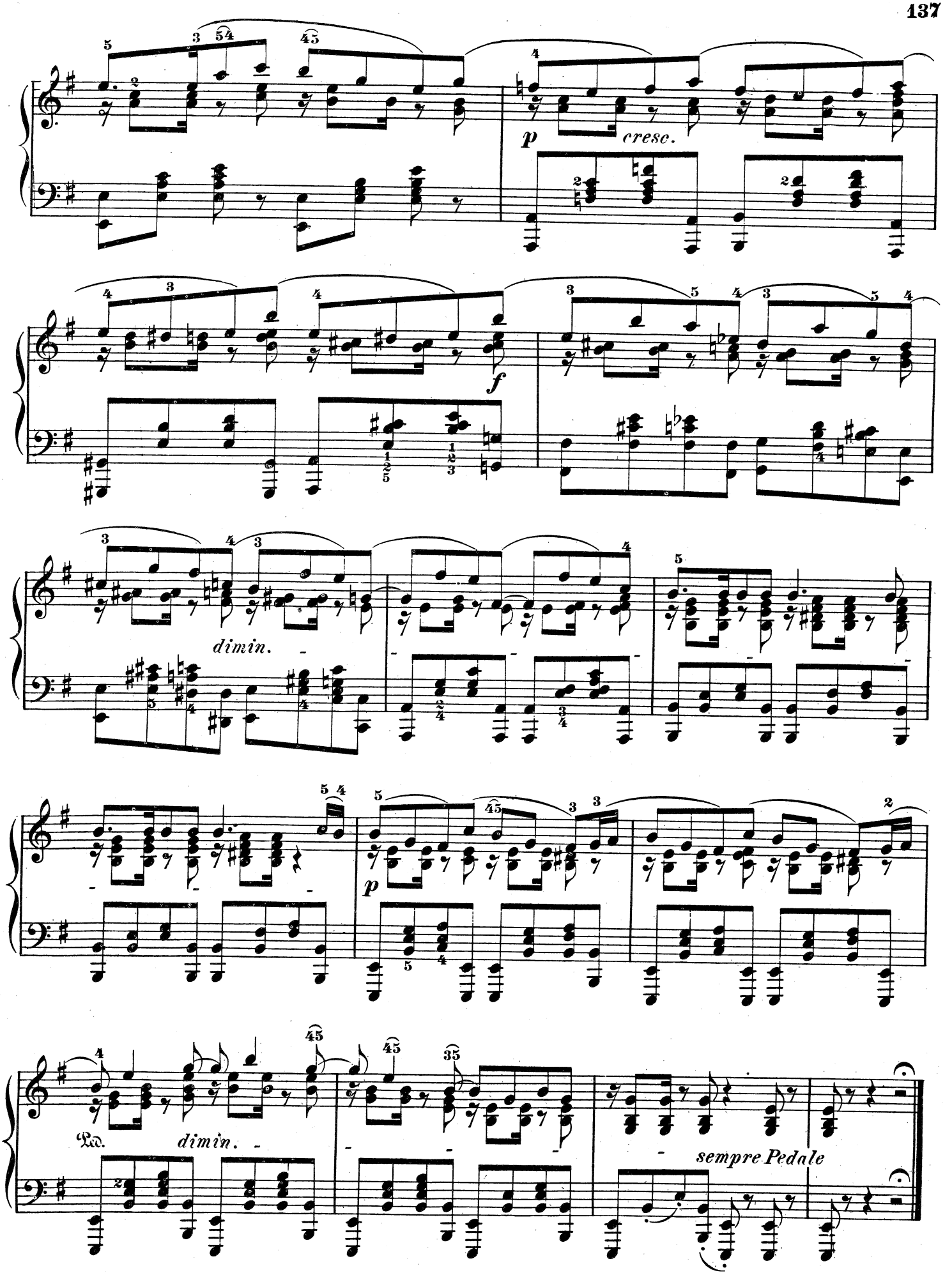
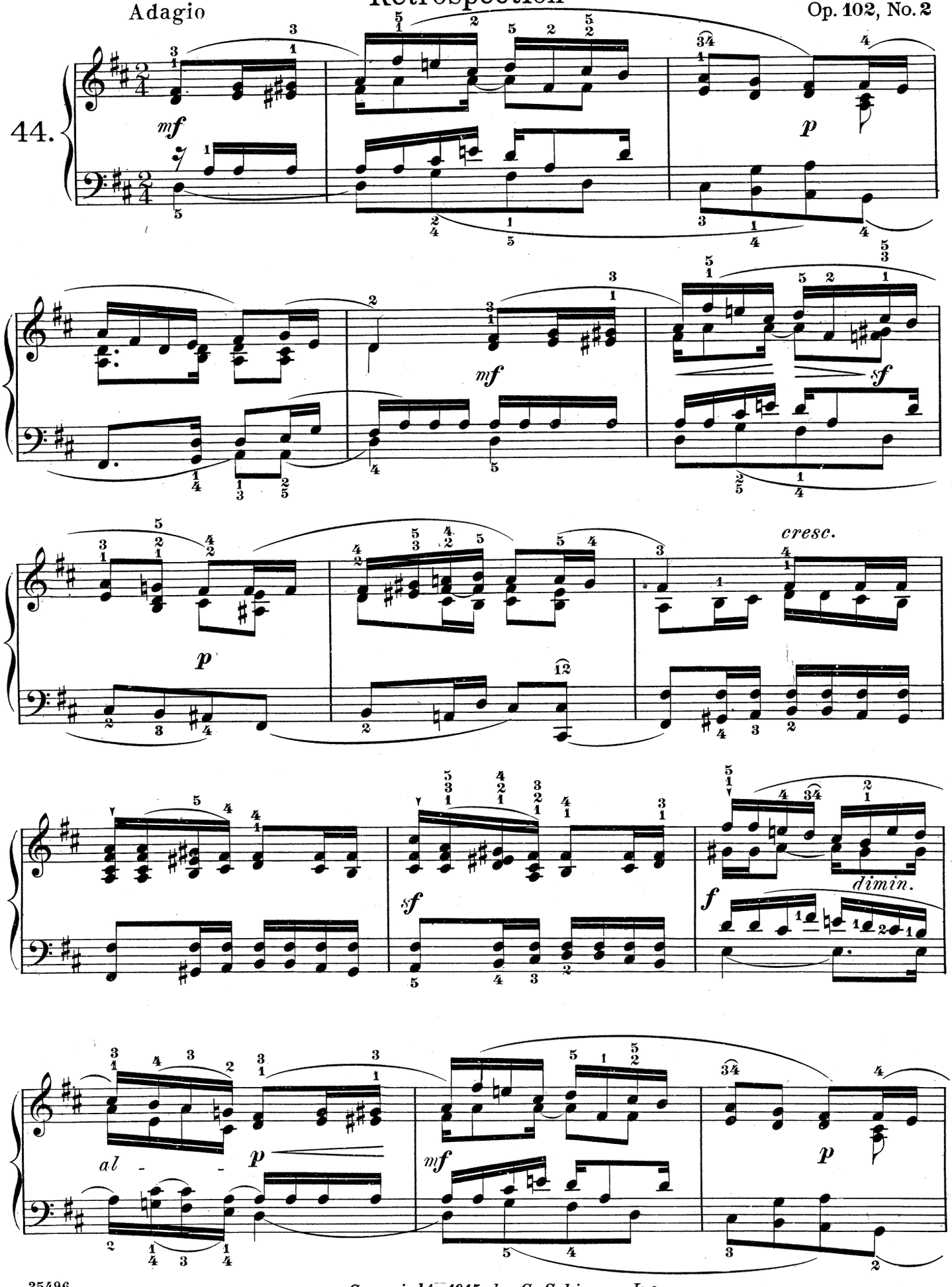

cresc.
cresc.


p
cresc.
f
dimin.
p
Ped.
dimin.
sempre Pedale

Retrospection

Adagio

Op. 102, No. 2



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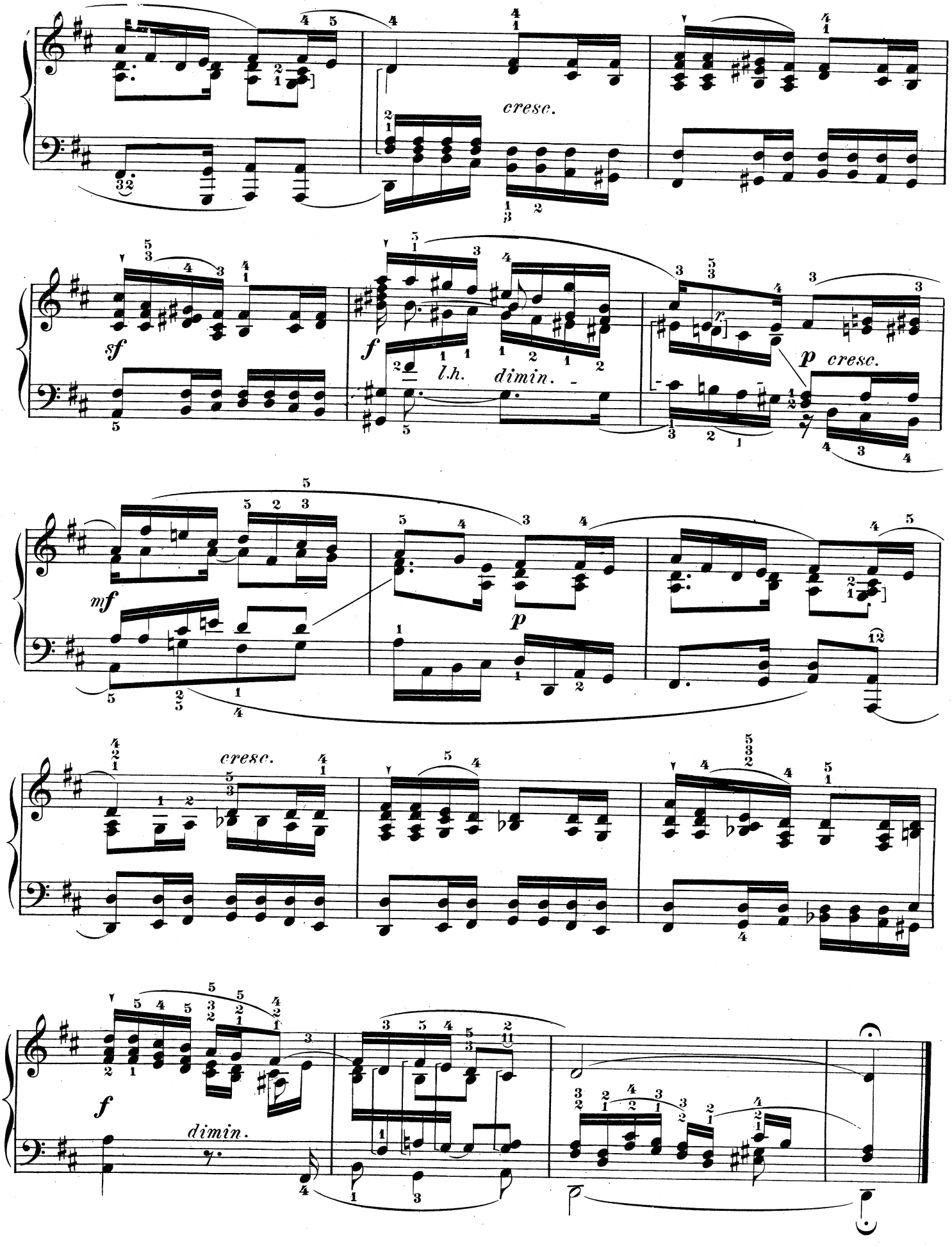
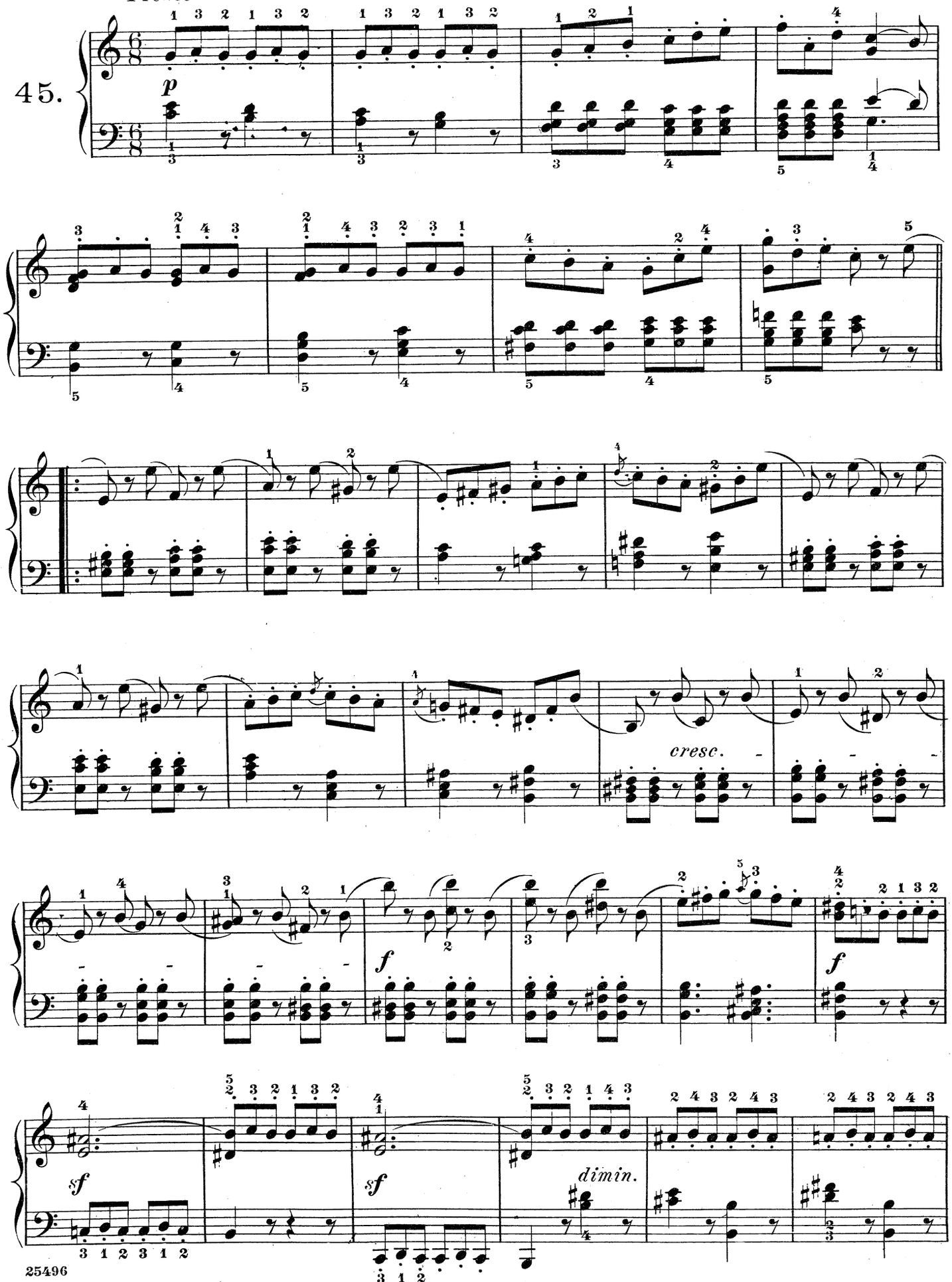

cresc.
sf
f
l.h.
dimin.
p cresc.
mf
p
cresc.
f
dimin.

Tarantella

Op. 102, No. 3

Presto

45.



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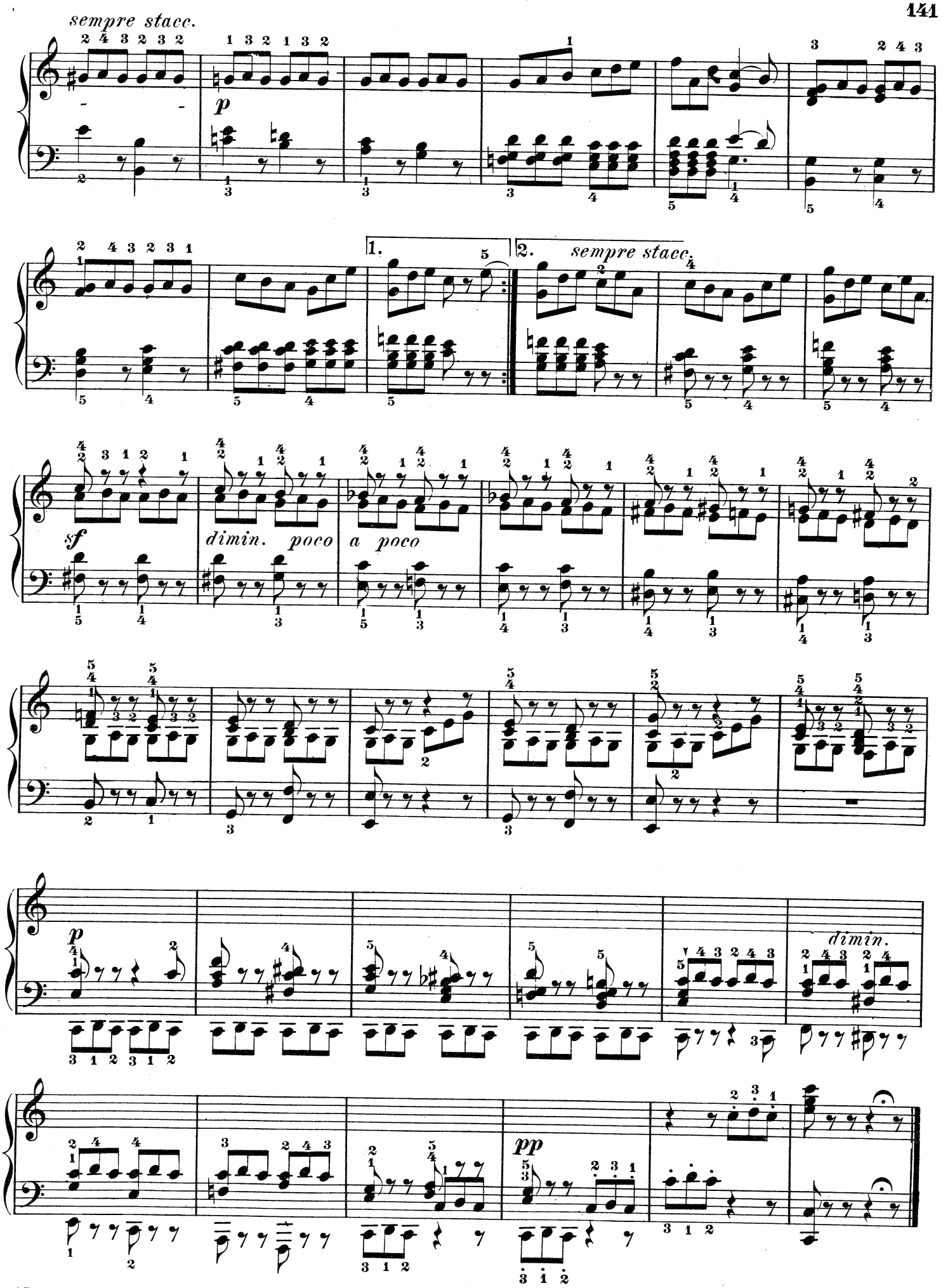
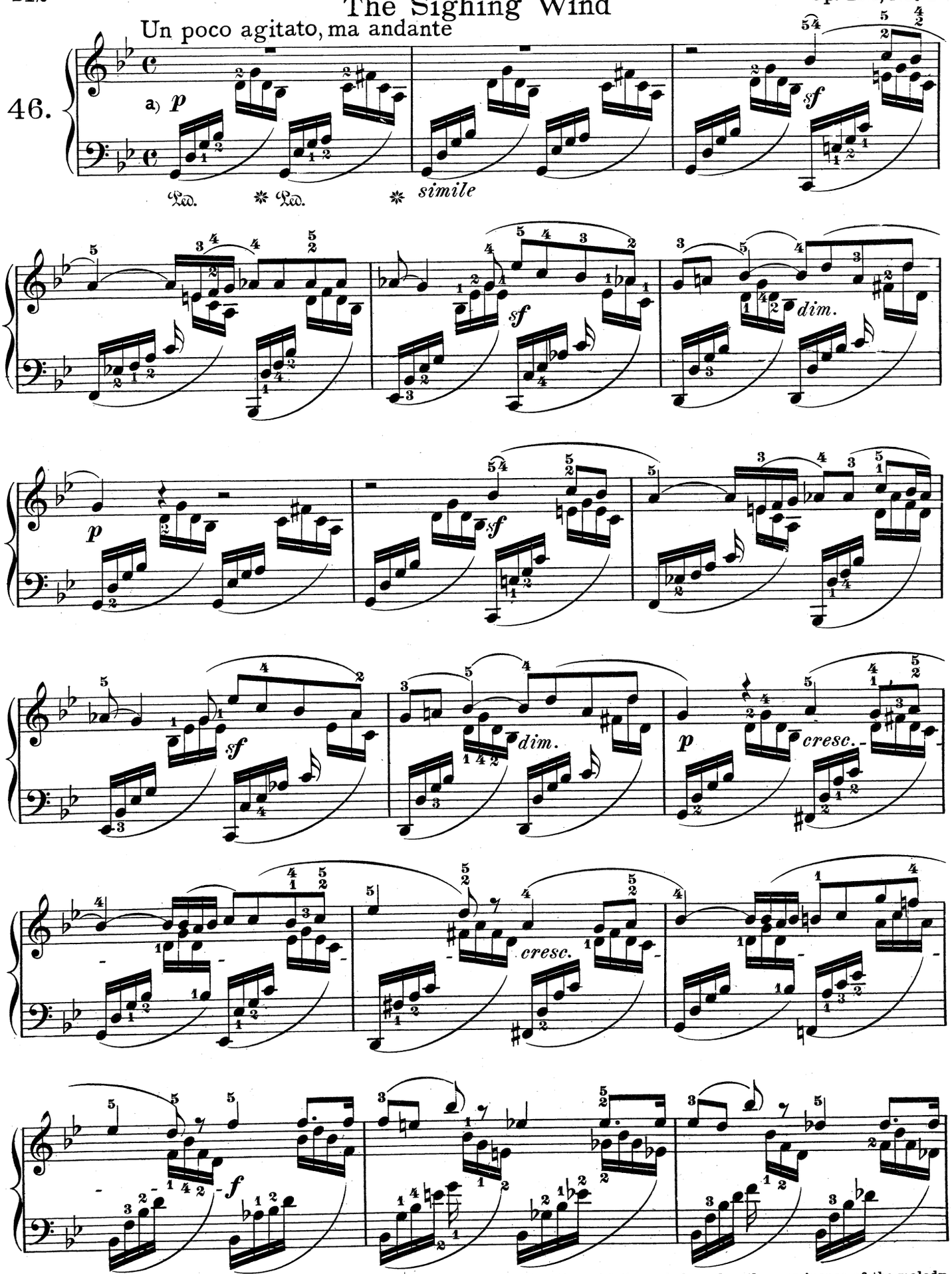

sempre stacc.
p
1.
2. sempre stacc.
sf
dimin. poco
a poco
p
dimin.
pp

The Sighing Wind

Un poco agitato, ma andante

46.



a) As the right hand has to play a part of the accompaniment in conjunction with the melody and as the prominence of the melody requires a heavier touch than the accompaniment, the differentiation of the two touches in the same hand calls for very thorough and special study. The changing of hands in the accompaniment should never be noticeable.

25496

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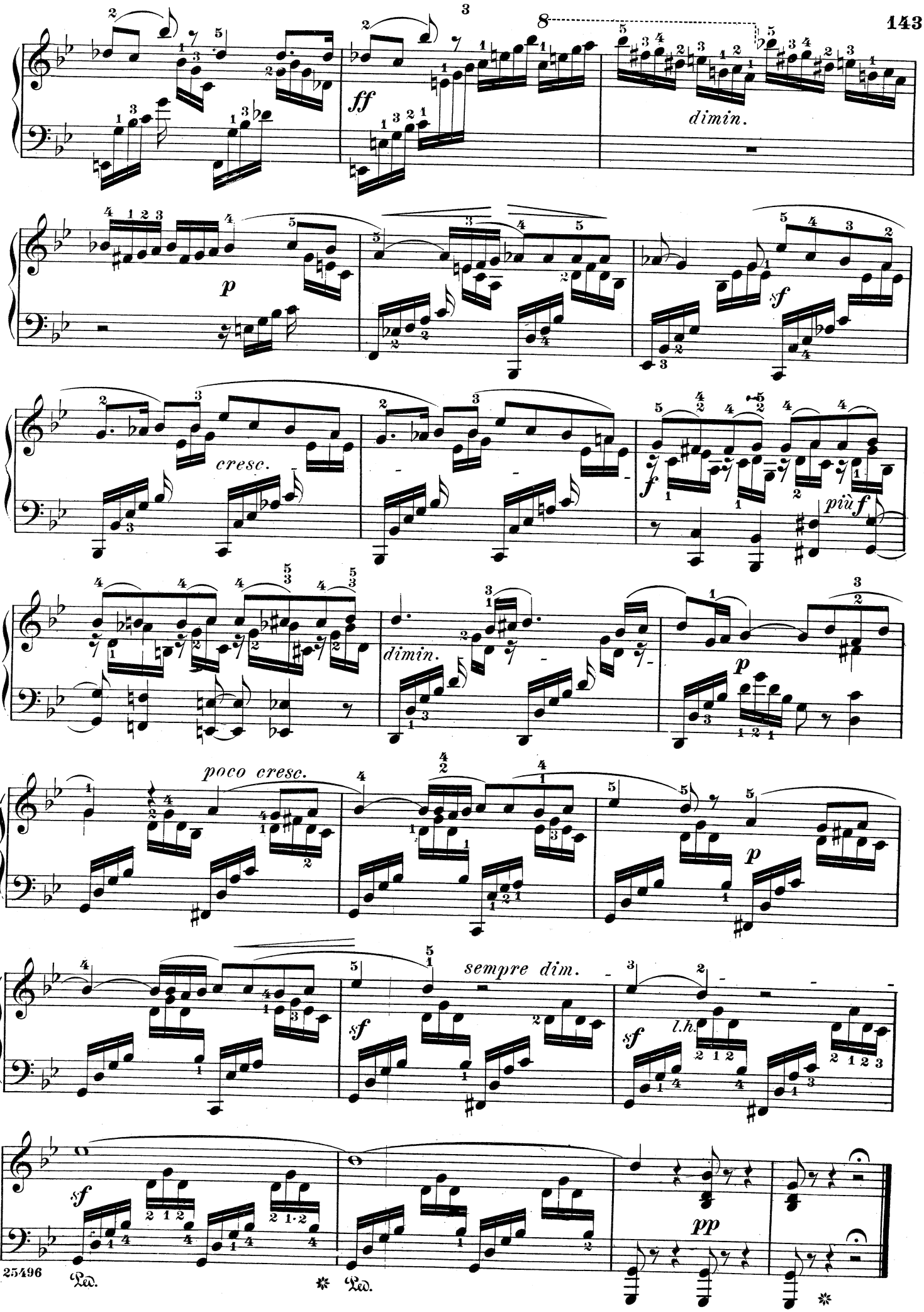
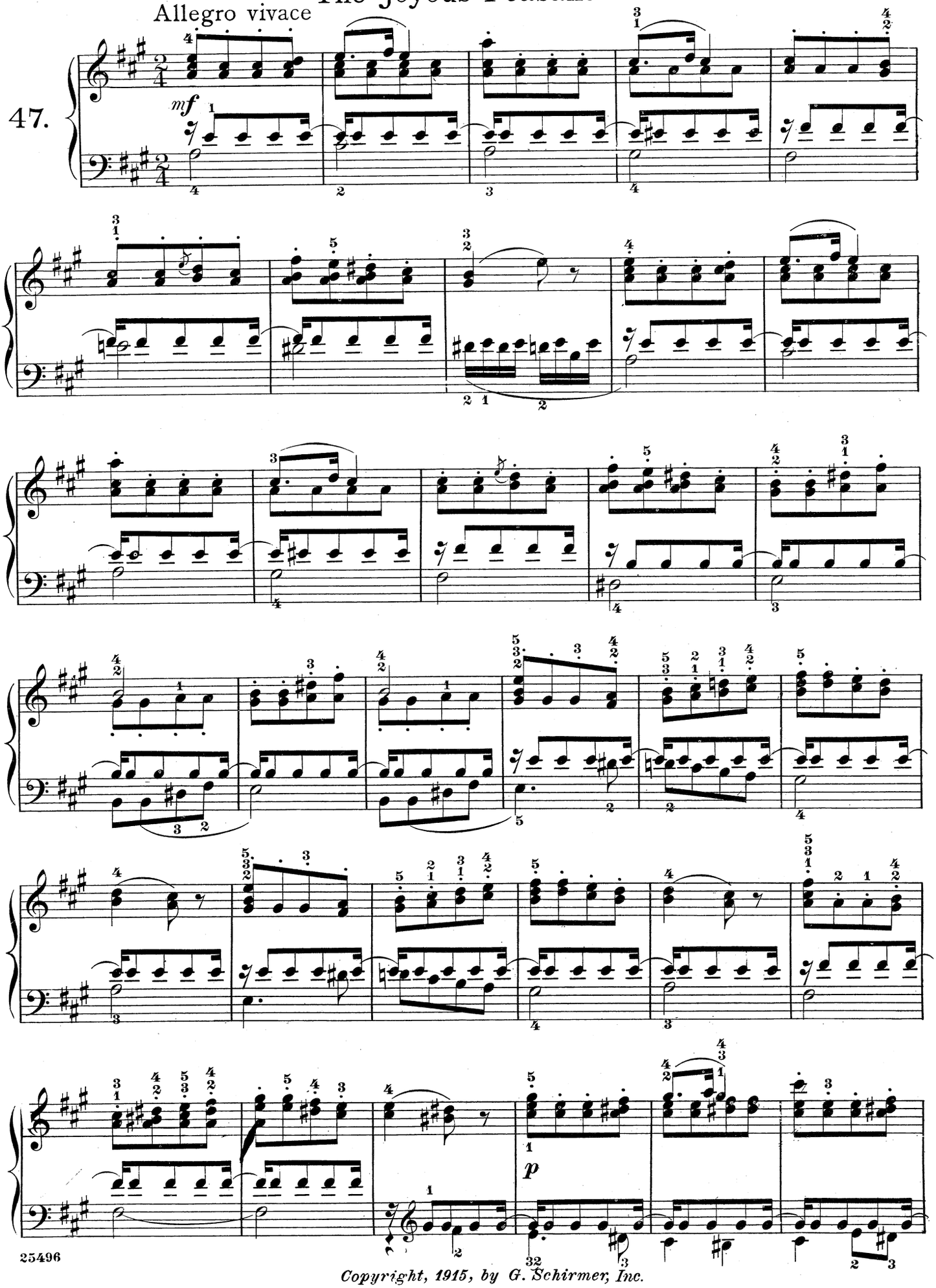

ff
dimin.
p
sf
cresc.
f
più f
dimin.
p
poco cresc.
p
sempre dim.
sf
l.h.
sf
pp
Ped.
Ped.

The Joyous Peasant

Op. 102, No. 5

Allegro vivace

47.



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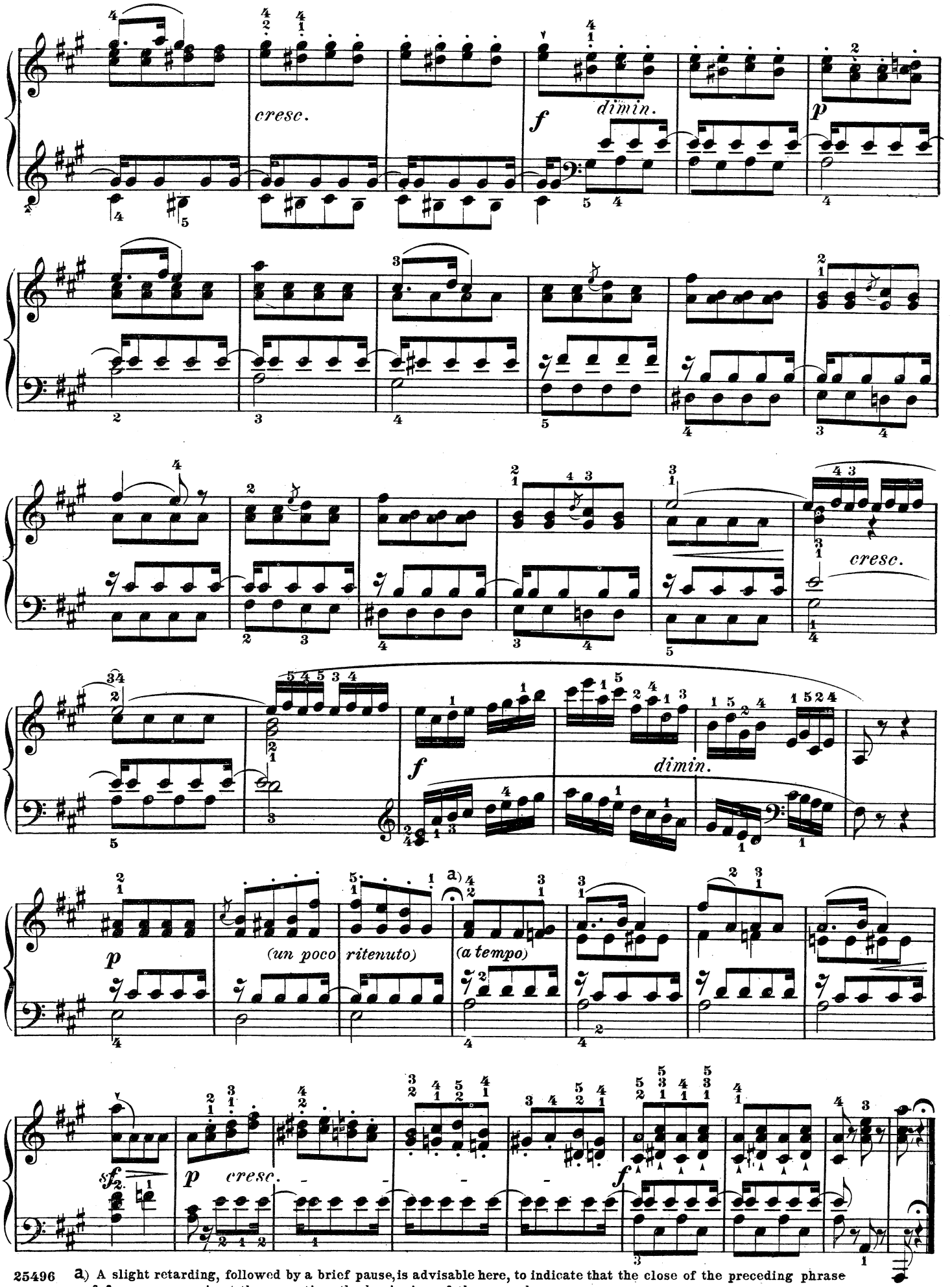
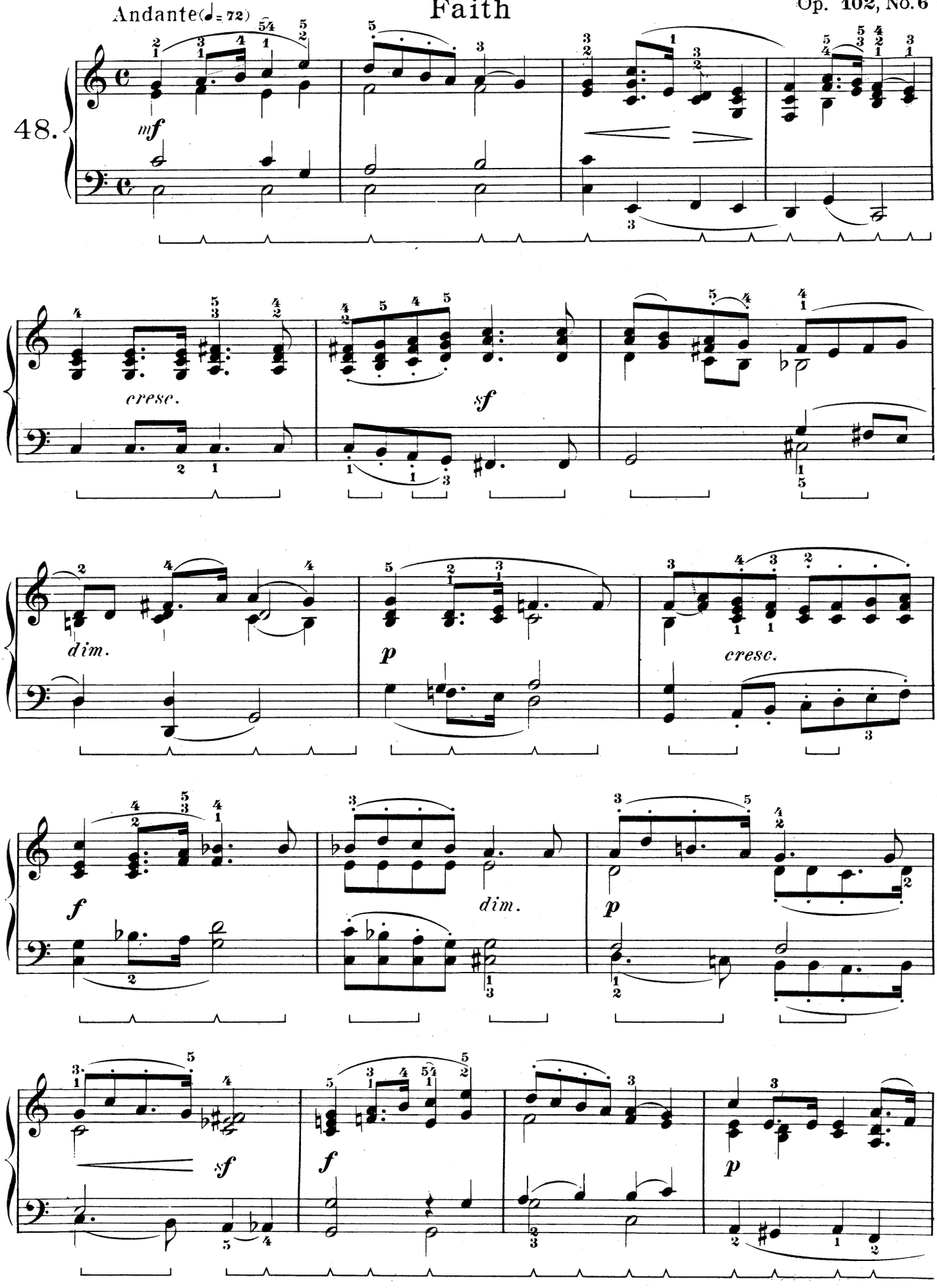


25496 a) A slight retarding, followed by a brief pause, is advisable here, to indicate that the close of the preceding phrase of four measures is at the same time the beginning of the new phrase.

Faith

Op. 102, No. 6



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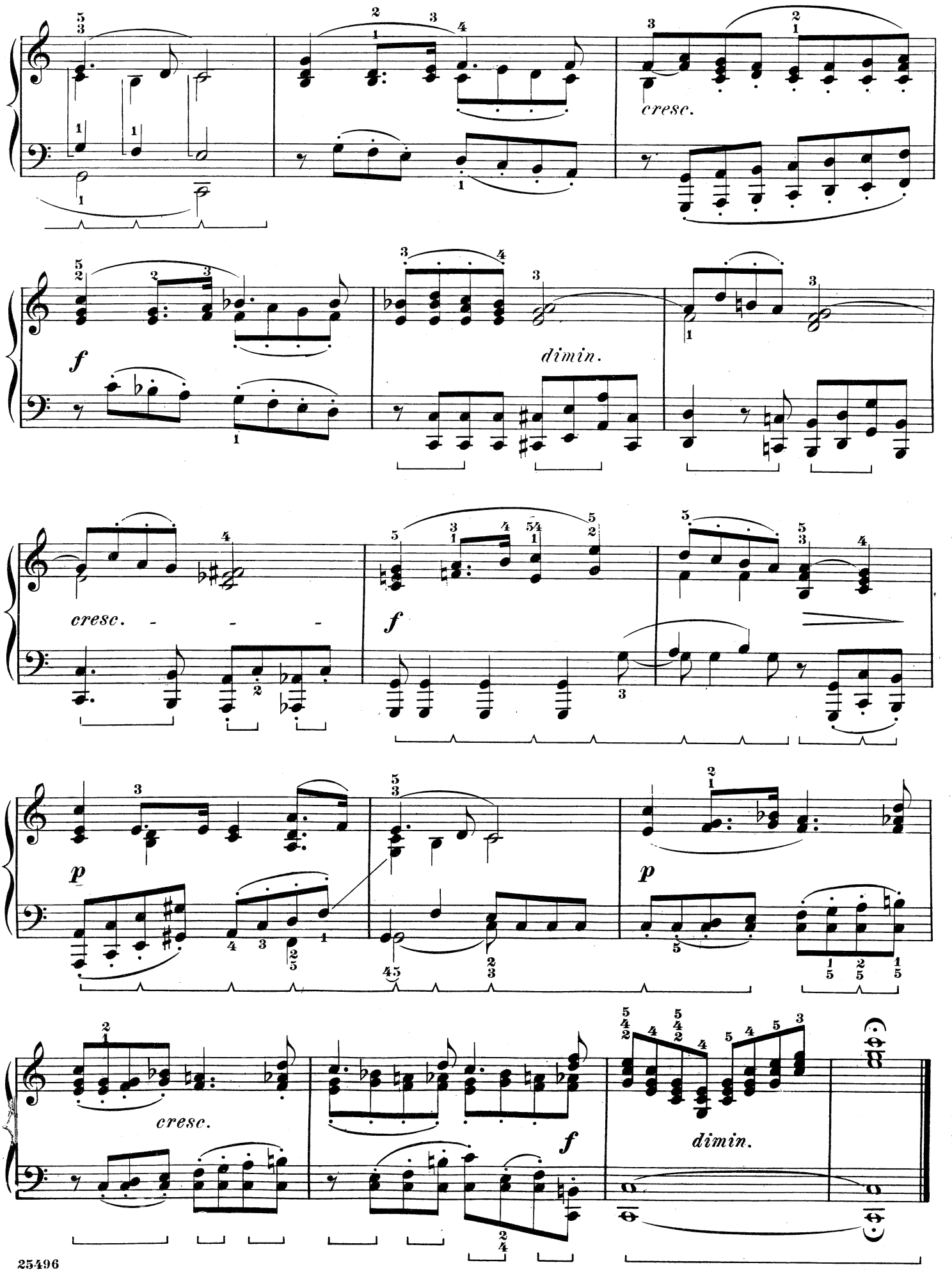
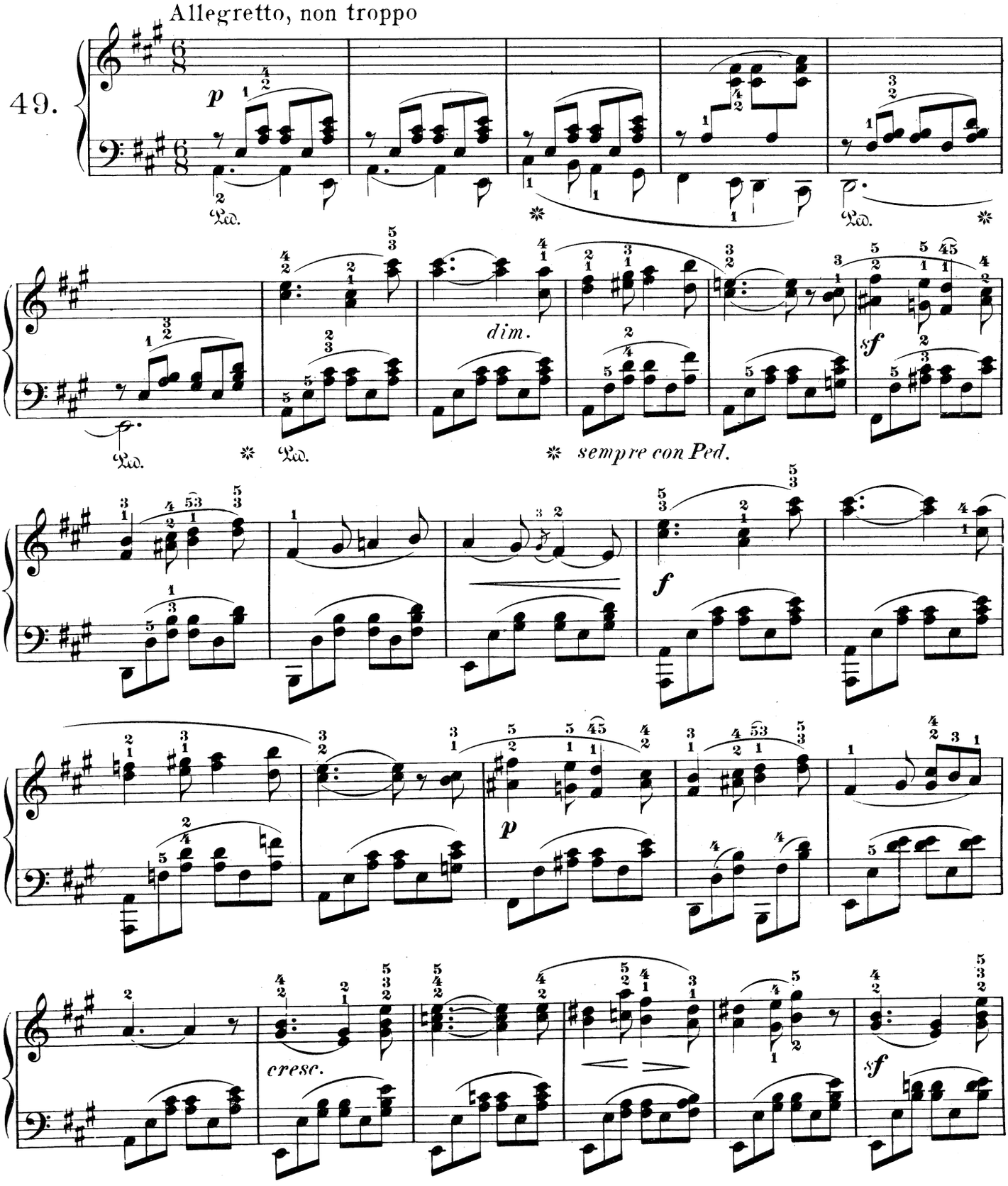

cresc.
f
dimin.
cresc. - - -
f
p
p
cresc.
f
dimin.

Boat-Song

(Posthumous)

Op. 102, No. 7



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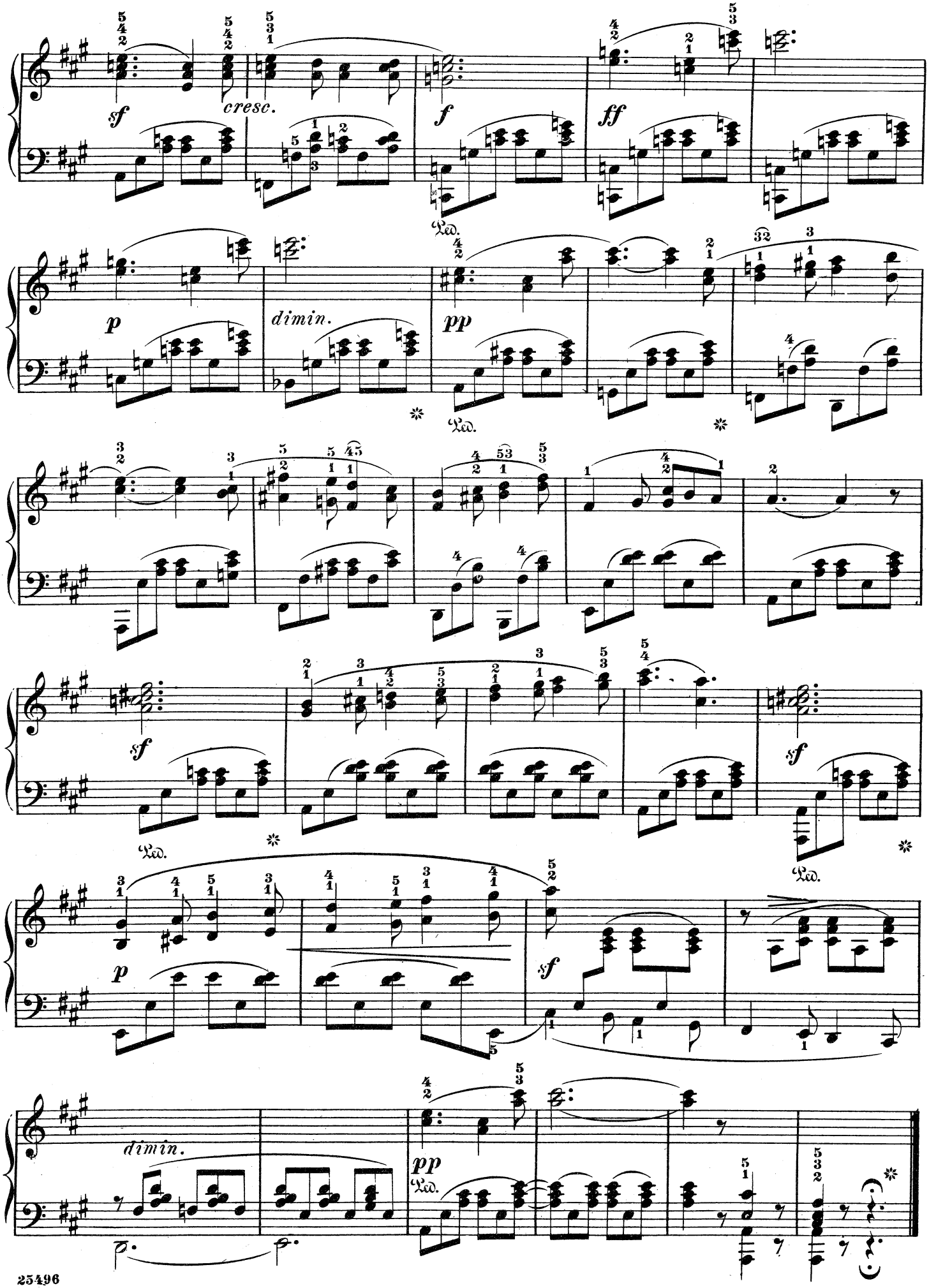
sf
cresc.
f
ff
p
dimin.
pp
sf
p
sf
dimin.
pp