SONGS WITHOUT WORDS

·AN UNABRIDGED AND CORRECT EDITION·

Felix Mendelssohn Bartholdy

THOS HUNTER, LITH.

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The object of this work is to instruct, and not to mystify. From beginning to end the book is replete with information, and the various lessons are so admirably arranged and graded, that the pupil cannot fail to comprehend and profit by its study. The same system of instruction is here observed that has made the "National School for the Piano-Forte," the most popular piano book in the country.

"National Guide to Reed Organ Playing" is divided into two parts, as follows:—

Part I leads the pupil *very gradually*, by means of easy, melodious and technical exercises, through *all the Keys.*

Part II introduces music of more decided Organ character; giving simple and comprehensive instructions in *Part Playing, Choir Accompaniment, Adaptation of Pipe Organ Registration, true meaning and present value of* Thorough-base, *Musical Form,* etc., and finally initiates the student into *Fugue* playing. Full explanation of the stops, together with valuable instruction for their use, is given; besides which the book contains a fine repertory of Organ music by standard authors, interspersed with music of light and popular character.

As the larger proportion of American music teachers are employed in giving instruction to both piano and organ pupils, it is almost superfluous to say that those who use either the "National School for Piano-Forte" or the "National Guide to Reed Organ Playing," will save much labor by adopting the *other also.* Pupils, too, who often begin with the Reed Organ, and later exchange for the Piano-Forte, are by this work much better prepared for the latter than by any other Organ method.

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AN UNABRIDGED AND CORRECT EDITION.

SONGS WITHOUT WORDS

BY

Felix Mendelssohn Bartholdy.

1.	SWEET SOUVENIR	E Maj.	25.	MAY BREEZES	G Maj.
2.	REGRET	A Min.	26.	THE DEPARTURE	B♭ Maj.
3.	HUNTING SONG	A Maj.	27.	FUNERAL MARCH	E Min.
4.	CONFIDENCE	A Maj.	28.	MORNING SONG	G Maj.
5.	RESTLESSNESS	F♯ Min.	29.	THIRD BARCAROLLE	A Min.
6.	VENETIAN BARCAROLLE	G Min.	30.	SPRING SONG	A Maj.
7.	CONTEMPLATION	E♭ Maj.	31.	MEDITATION	E♭ Maj.
8.	WITHOUT REPOSE	B♭ Min.	32.	LOST ILLUSIONS	F♯ Min.
9.	CONSOLATION	E Maj.	33.	SONG OF THE PILGRIM	B♭ Maj.
10.	THE ESTRAY	B Min.	34.	THE SPINNING WHEEL	C Maj.
11.	THE BROOK	D Maj.	35.	THE SHEPHERD'S COMPLAINT	B Min.
12.	SECOND BARCAROLLE	F♯ Min.	36.	SERENADE	E Maj.
13.	THE EVENING STAR	E♭ Maj.	37.	REVERIE	F Maj.
14.	LOST HAPPINESS	C Min.	38.	THE ADIEU	A Min.
15.	THE POET'S HARP	E Maj.	39.	DELIRIUM	E♭ Maj.
16.	HOPE	A Maj.	40.	ELEGIE	D Maj
17.	PASSION	A Min.	41.	THE RETURN	A Maj.
18.	DUETTO	A♭ Maj.	42.	SONG OF THE TRAVELER	B♭ Maj.
19.	ON THE SEASHORE	A♭ Maj.	43.	BELIEF	C Maj.
20.	THE FLEECY CLOUD	E♭ Maj.	44.	FORSAKEN	E Min.
21.	AGITATION	G Min.	45.	LOOKING BACK	D Maj.
22.	SADNESS OF SOUL	F Maj.	46.	TARANTELLE	C Maj.
23.	SONG OF TRIUMPH	A Min.	47.	MOANING WIND	G Min.
24.	THE FLIGHT	A Maj.	48.	HAPPY PEASANT	A Maj.

49. GONDOLETTA ..... A Maj.

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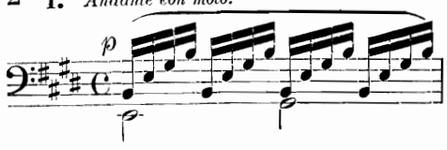

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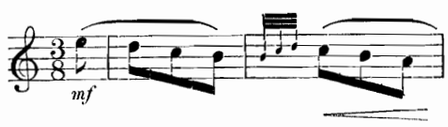

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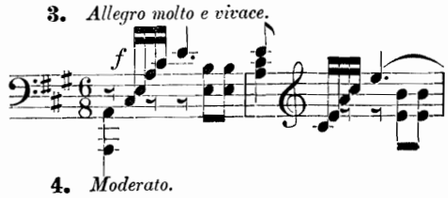

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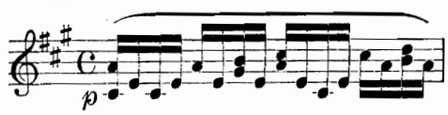

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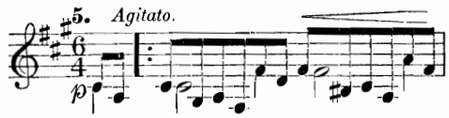

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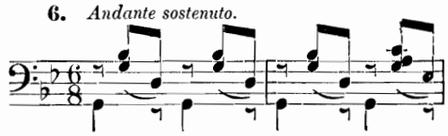

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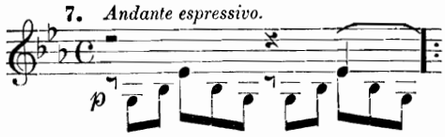

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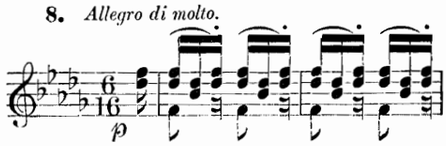

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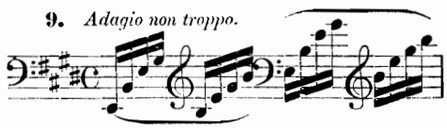

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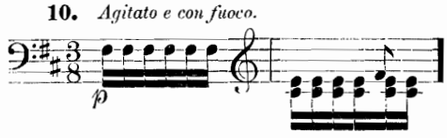

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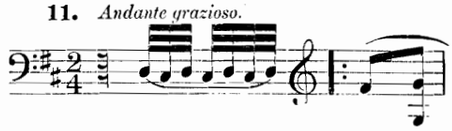

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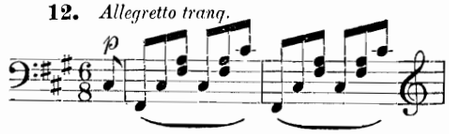

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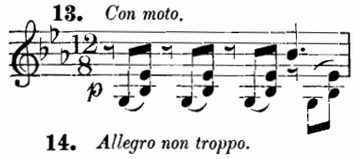

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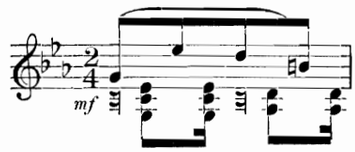

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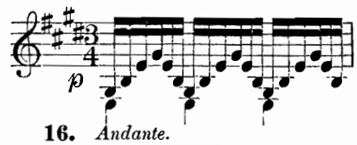

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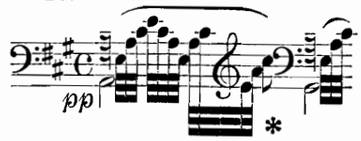

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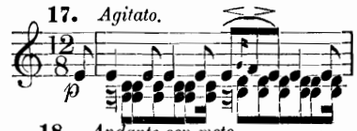

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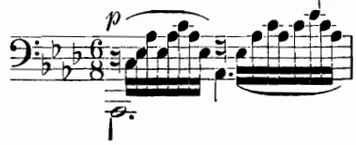

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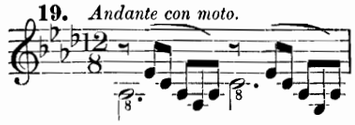

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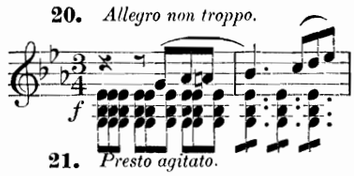

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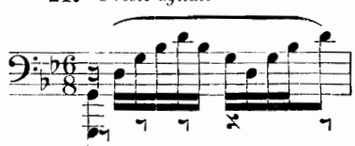

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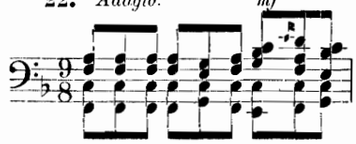

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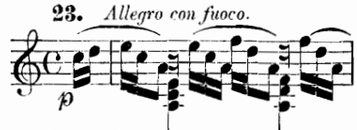

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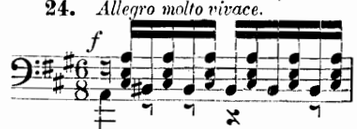

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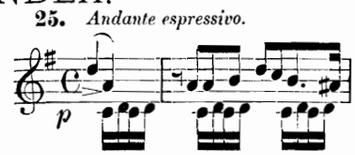

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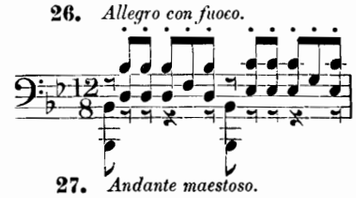

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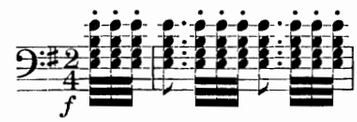

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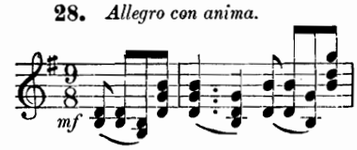

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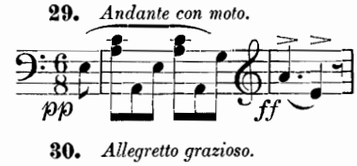

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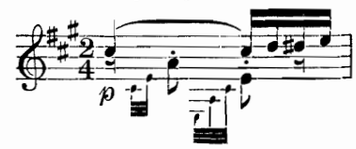

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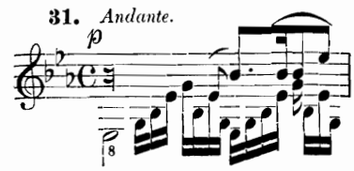

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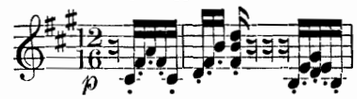

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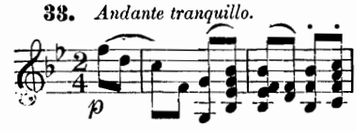

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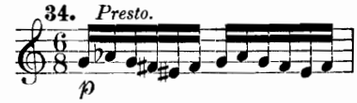

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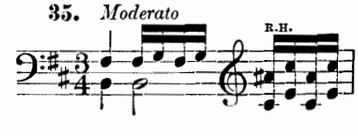

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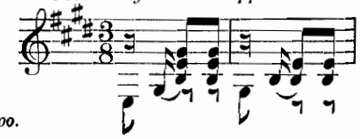

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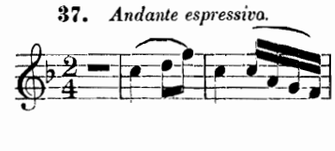

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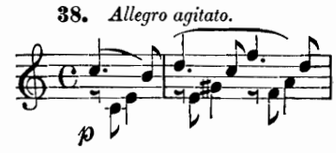

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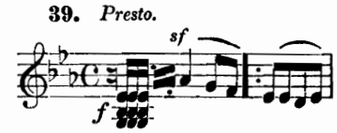

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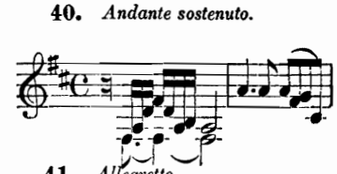
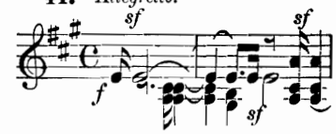
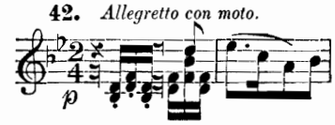


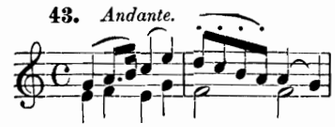
41. *Allegretto.*



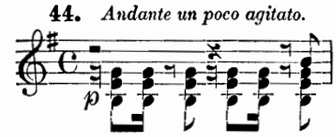
42. *Allegretto con moto.*



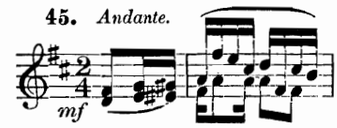
43. *Andante.*



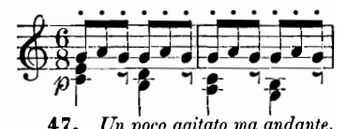
44. *Andante un poco agitato.*



45. *Andante.*

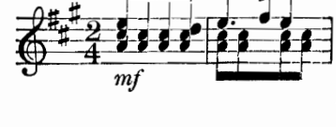


46. *Presto.*

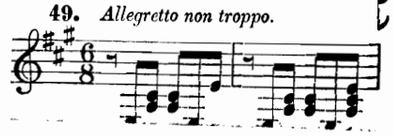


47. *Un poco agitato ma andante.*

48. *Allegro vivace.*



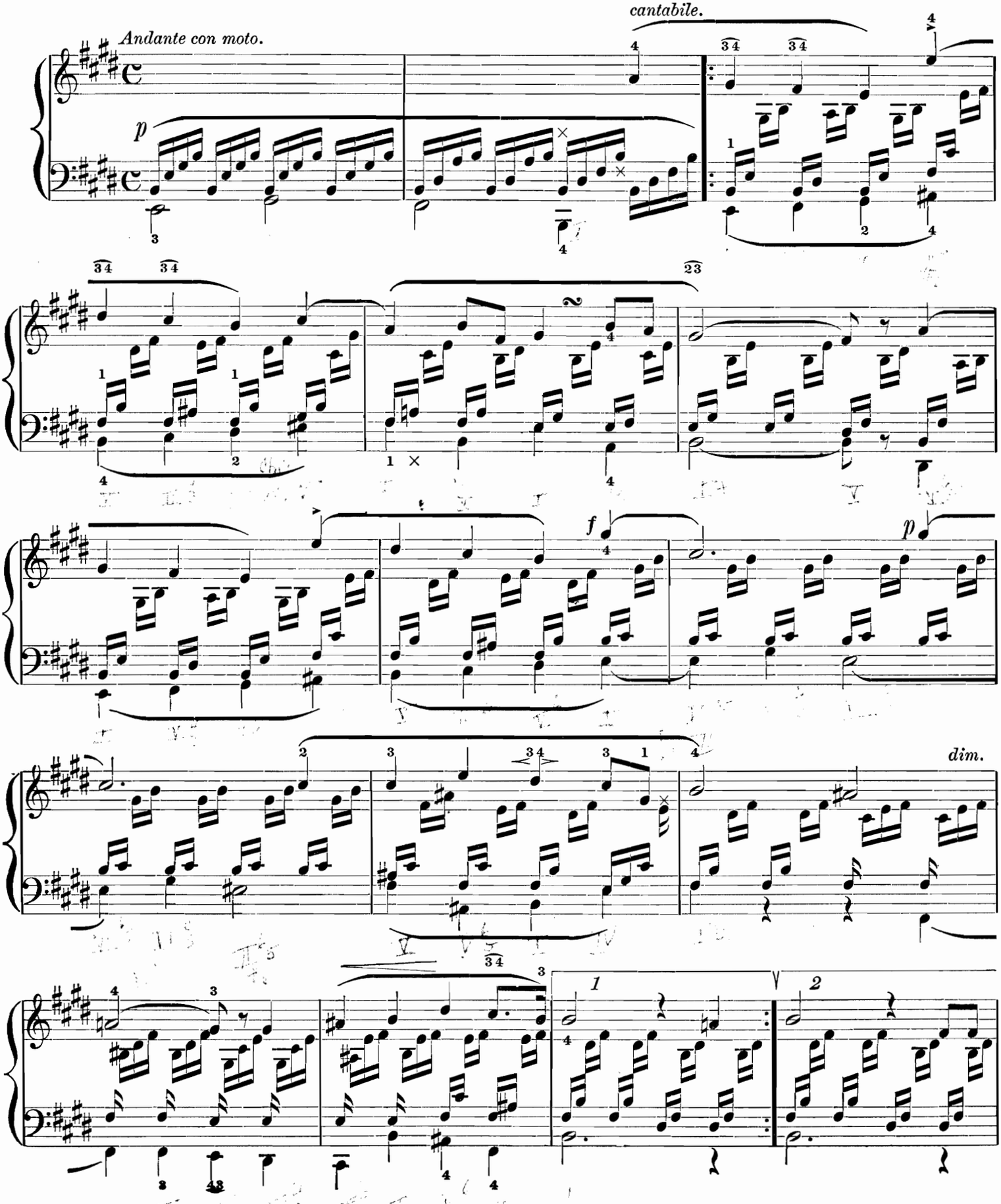
49. *Allegretto non troppo.*

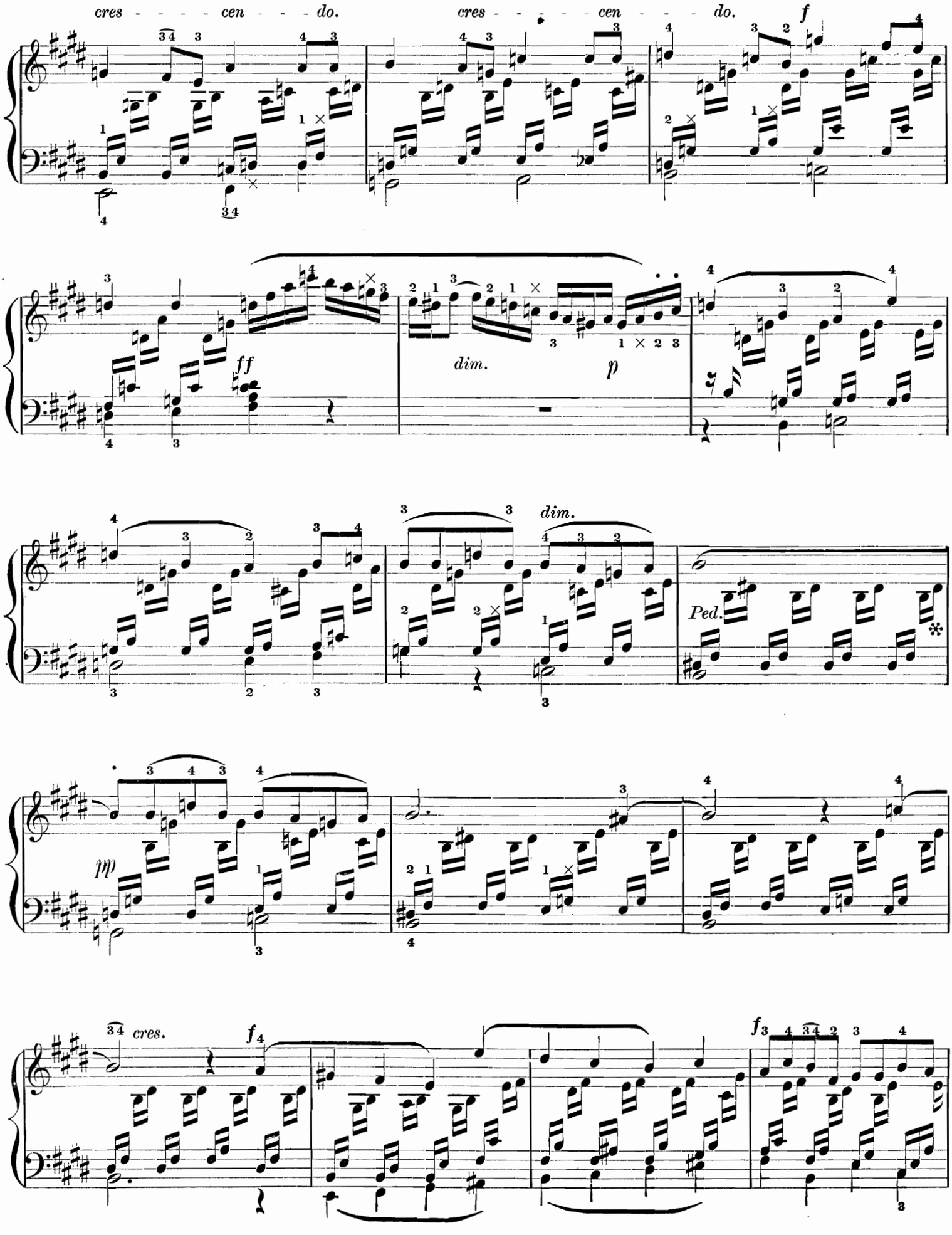


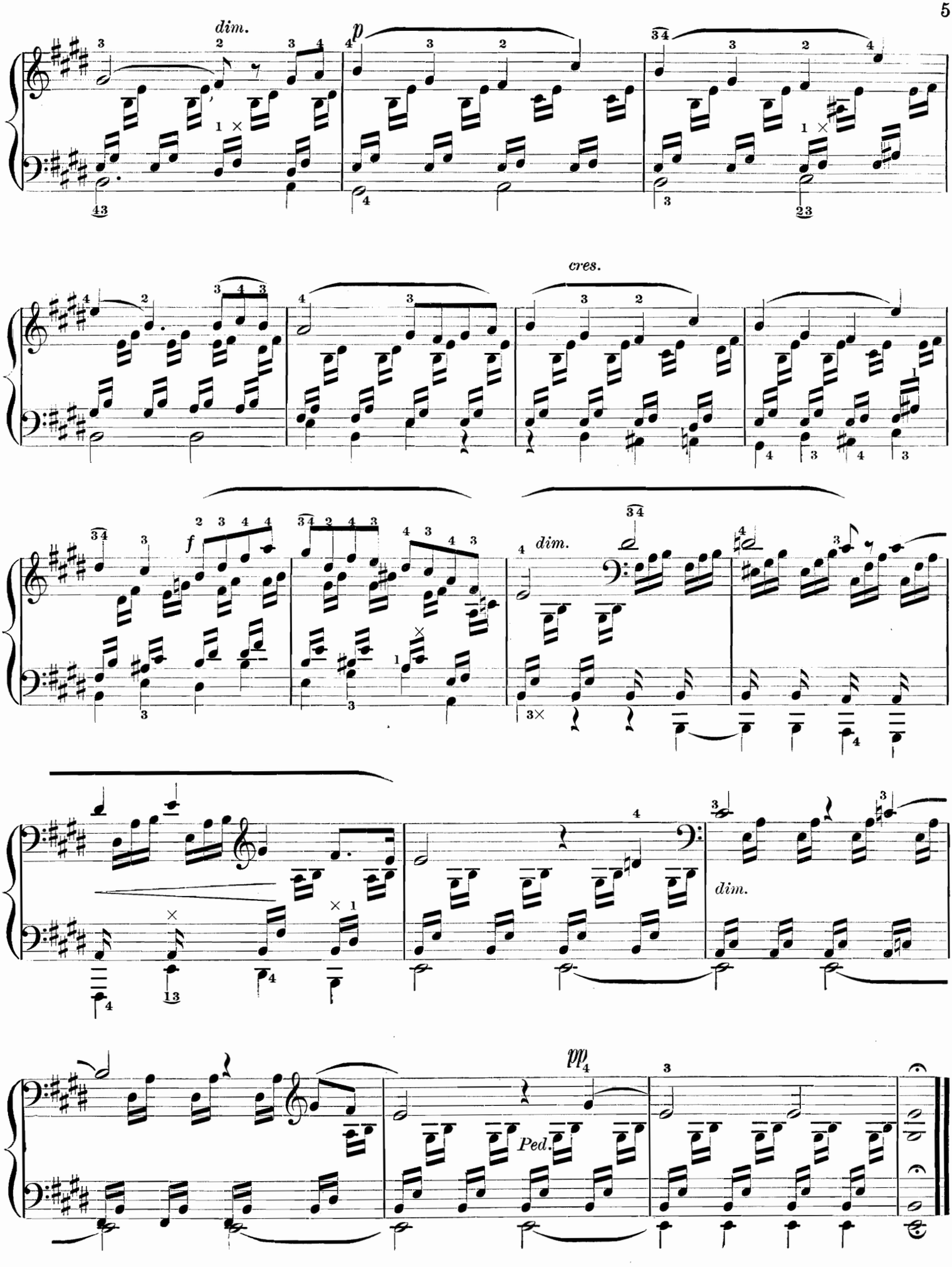
522821

SONGS WITHOUT WORDS.

NO. 1. (SWEET SOUVENIR.) MENDELSSOHN.



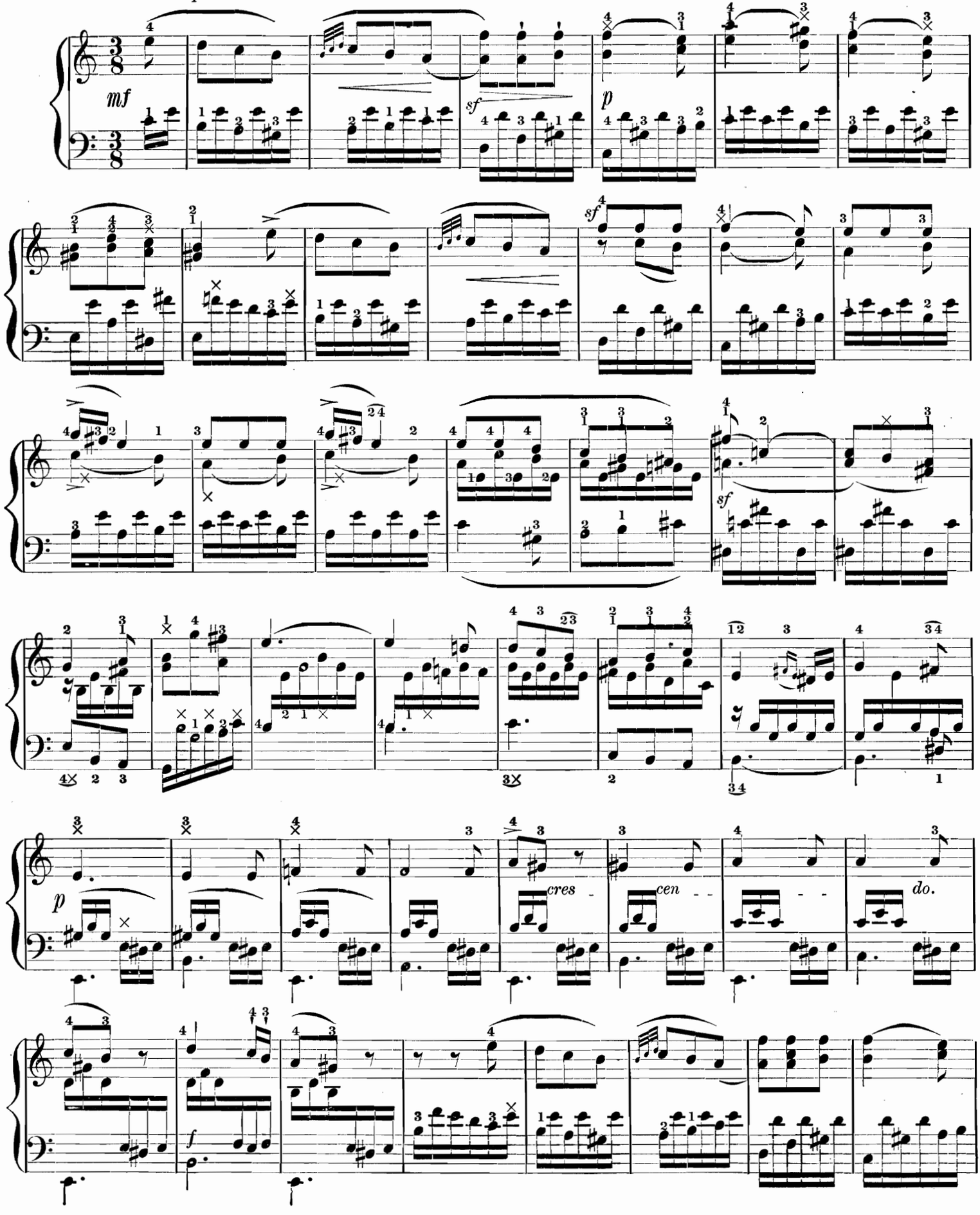

cres - - - - cen - - - do.
cres - - - - cen - - - do.
f
ff
dim.
p
dim.
Ped.
pp
cres.
f
f

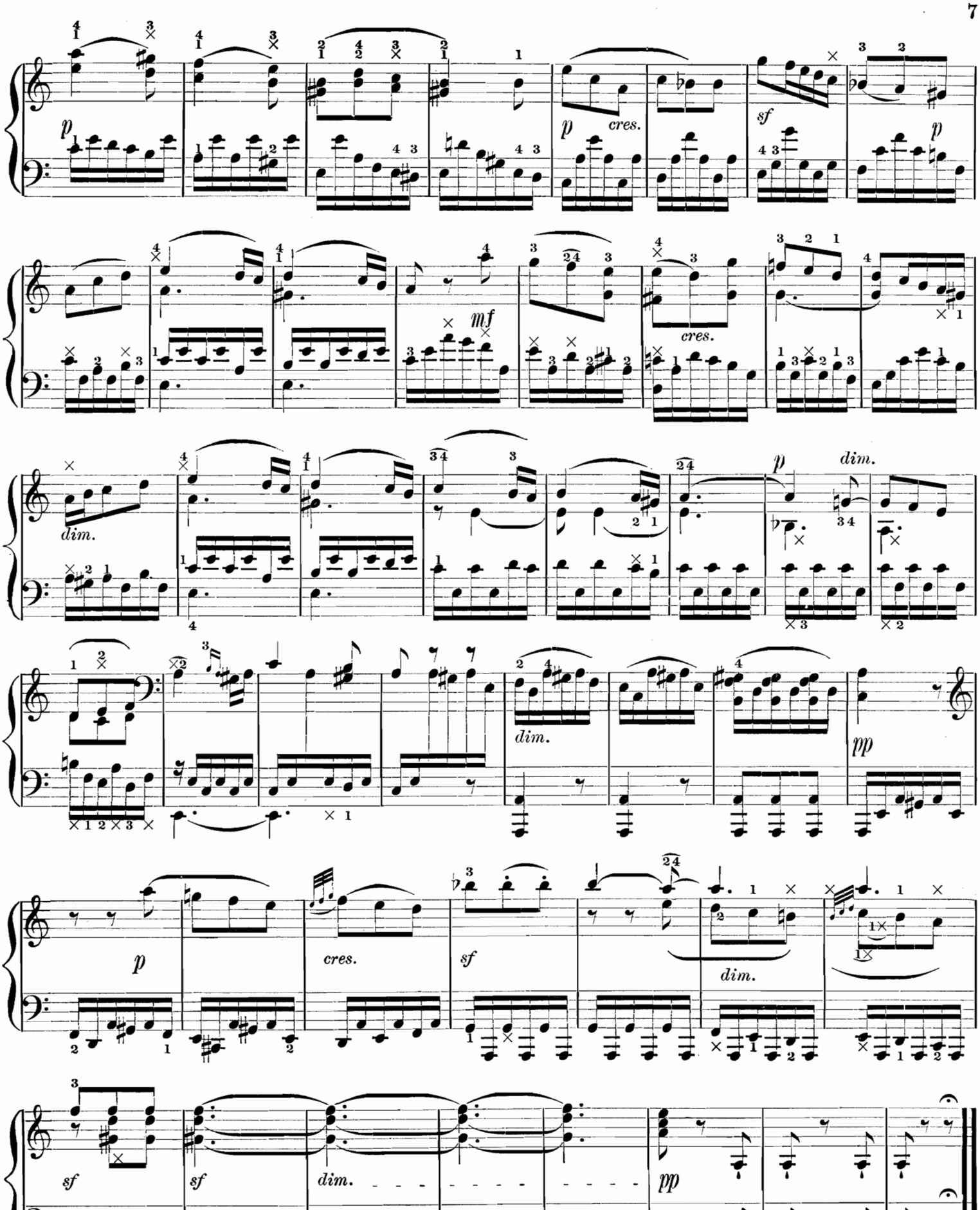

dim.
p
cres.
f
dim.
dim.
pp
Ped.

SONGS WITHOUT WORDS.

NO. 2. (REGRET.) MENDELSSOHN.

Andante espressivo.

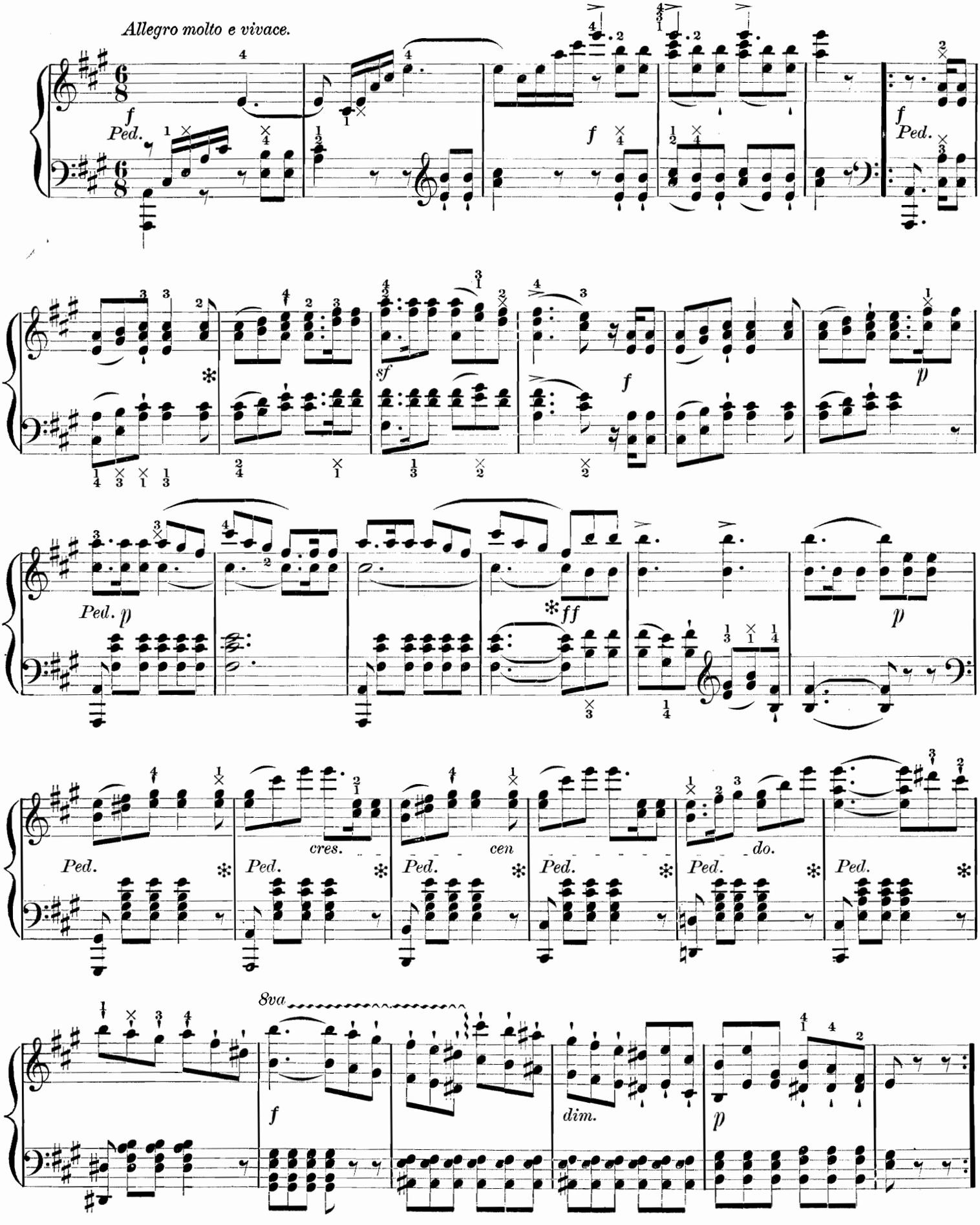


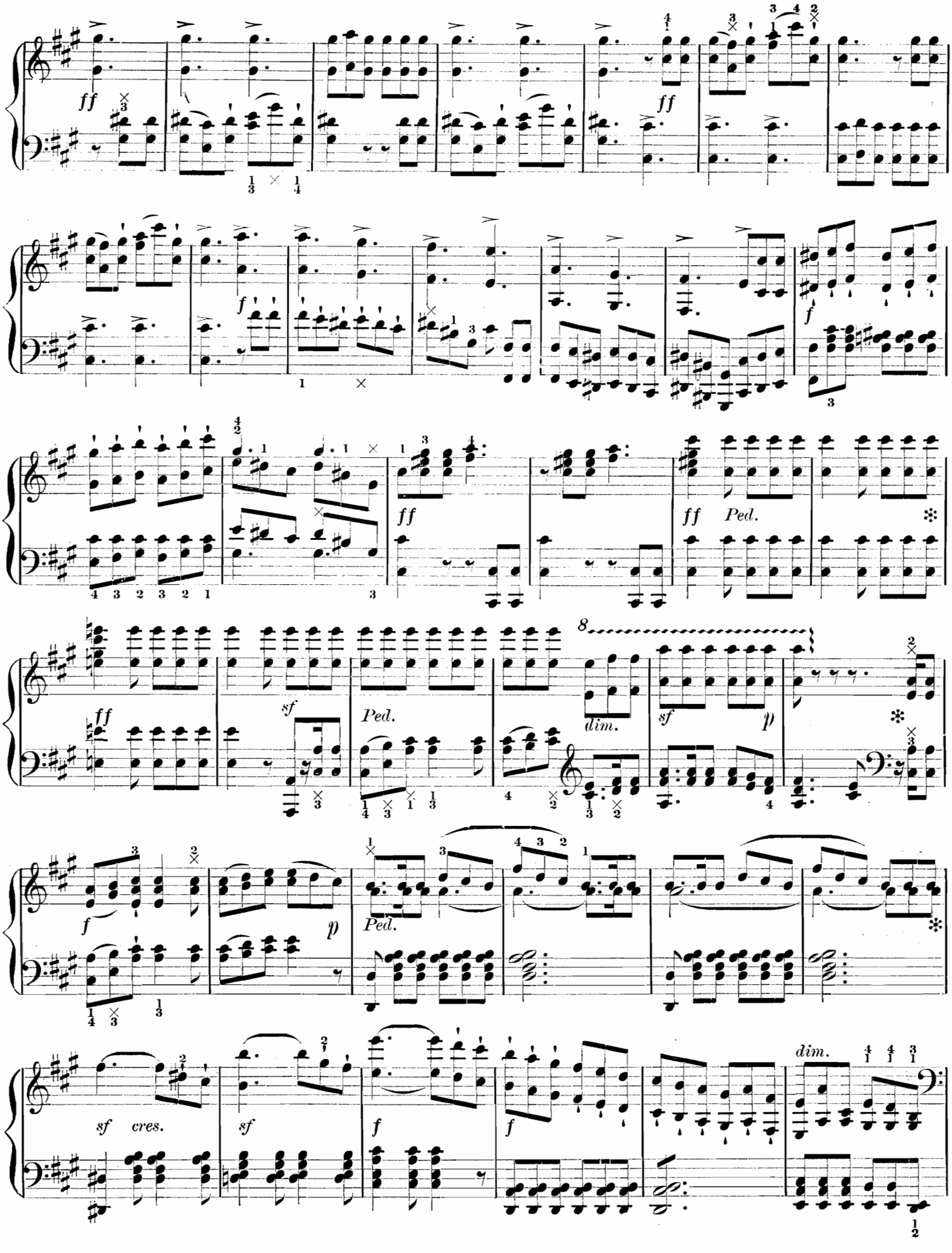

p
cres.
sf
p
mf
cres.
dim.
p
dim.
dim.
pp
p
cres.
sf
dim.
sf
sf
dim.
pp

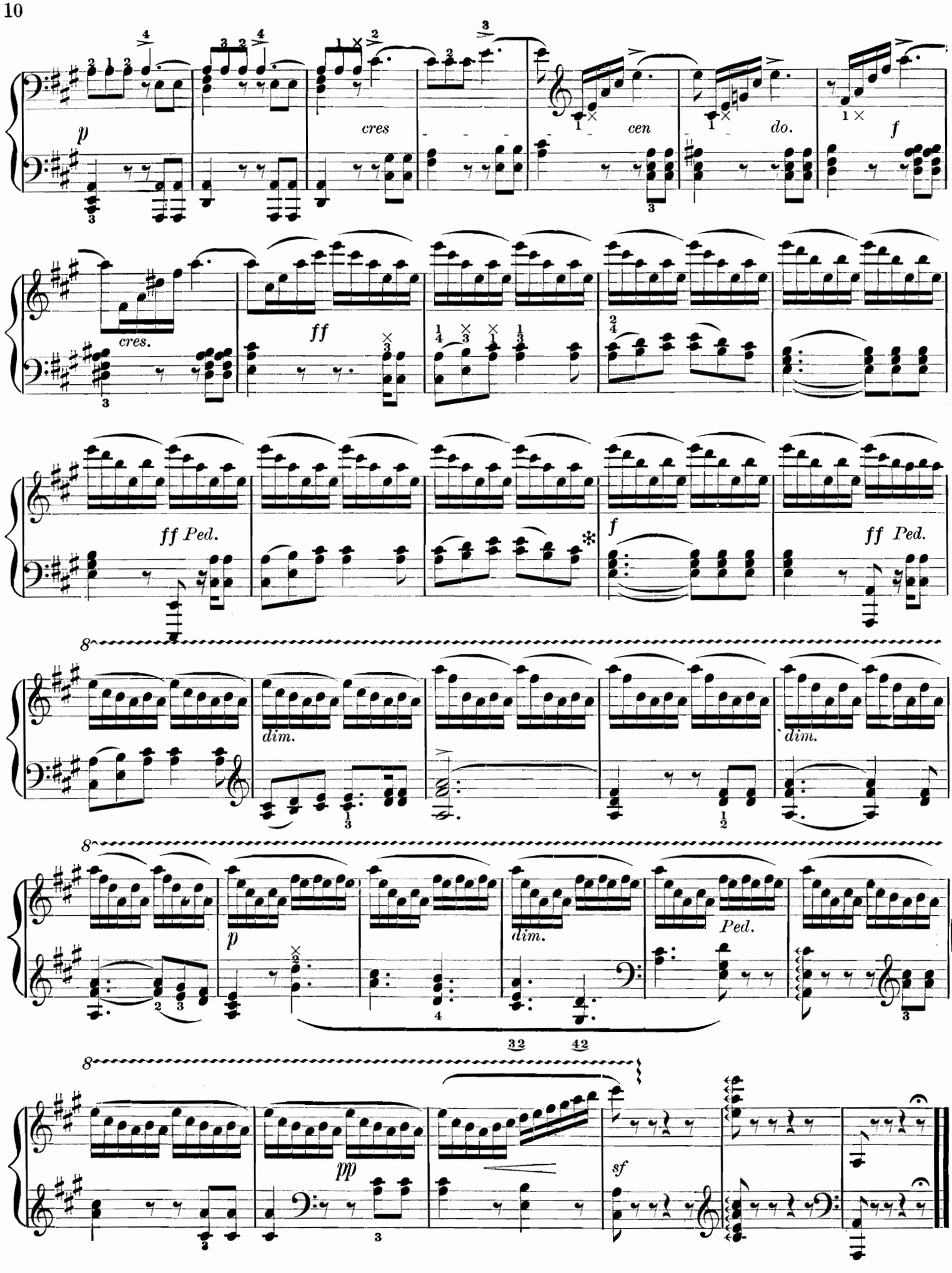
SONGS WITHOUT WORDS.

No. 3. (HUNTING SONG.) MENDELSSOHN.

Allegro molto e vivace.



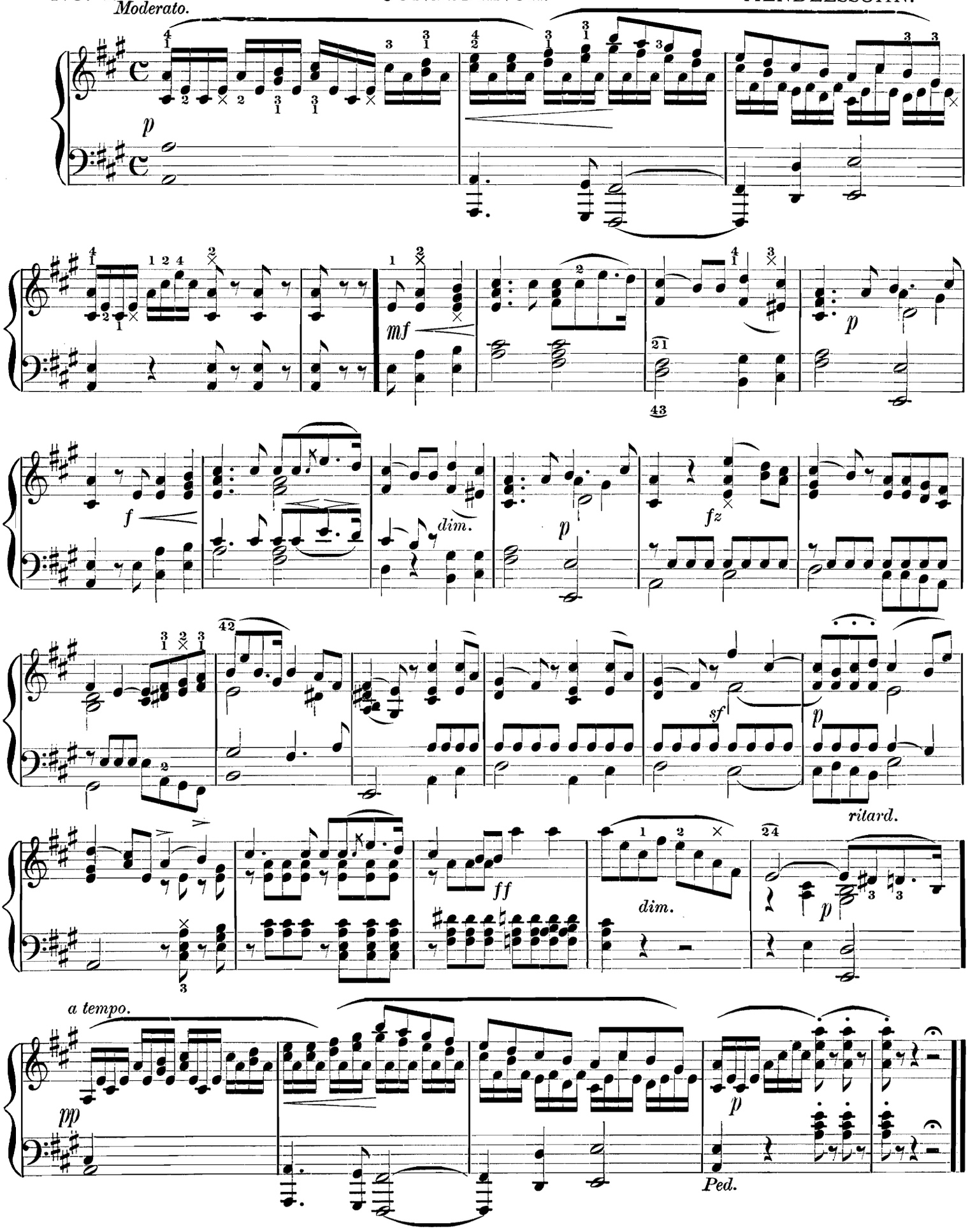

ff
ff
f
f
ff
ff
Ped.
sf
Ped.
dim.
sf
p
f
p
Ped.
sf
cres.
sf
f
f
dim.


p
cres
cen
do.
f
cres.
ff
ff Ped.
f
ff Ped.
dim.
dim.
p
dim.
Ped.
pp
sf

SONGS WITHOUT WORDS.

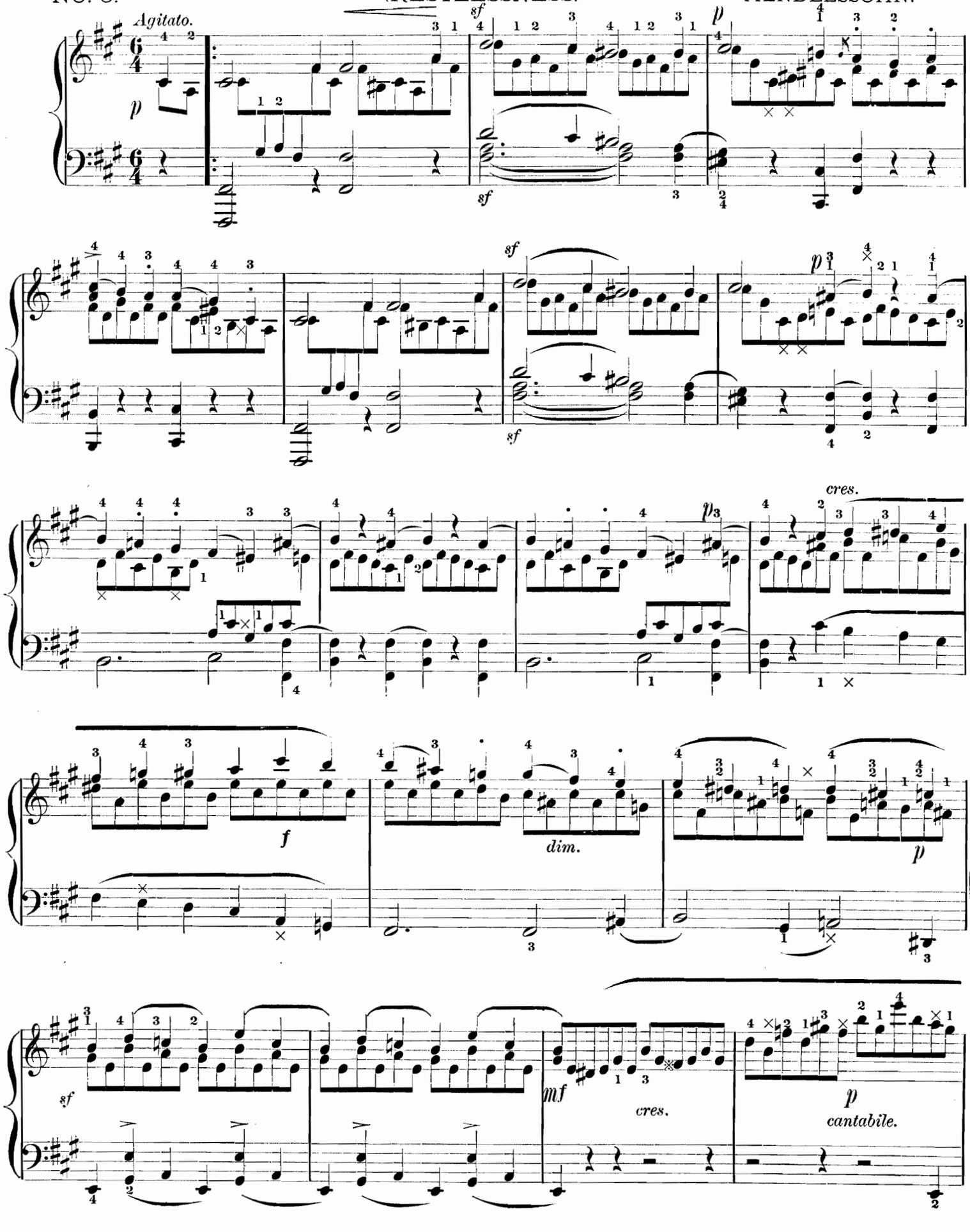
No. 4. CONFIDENCE. MENDELSSOHN.

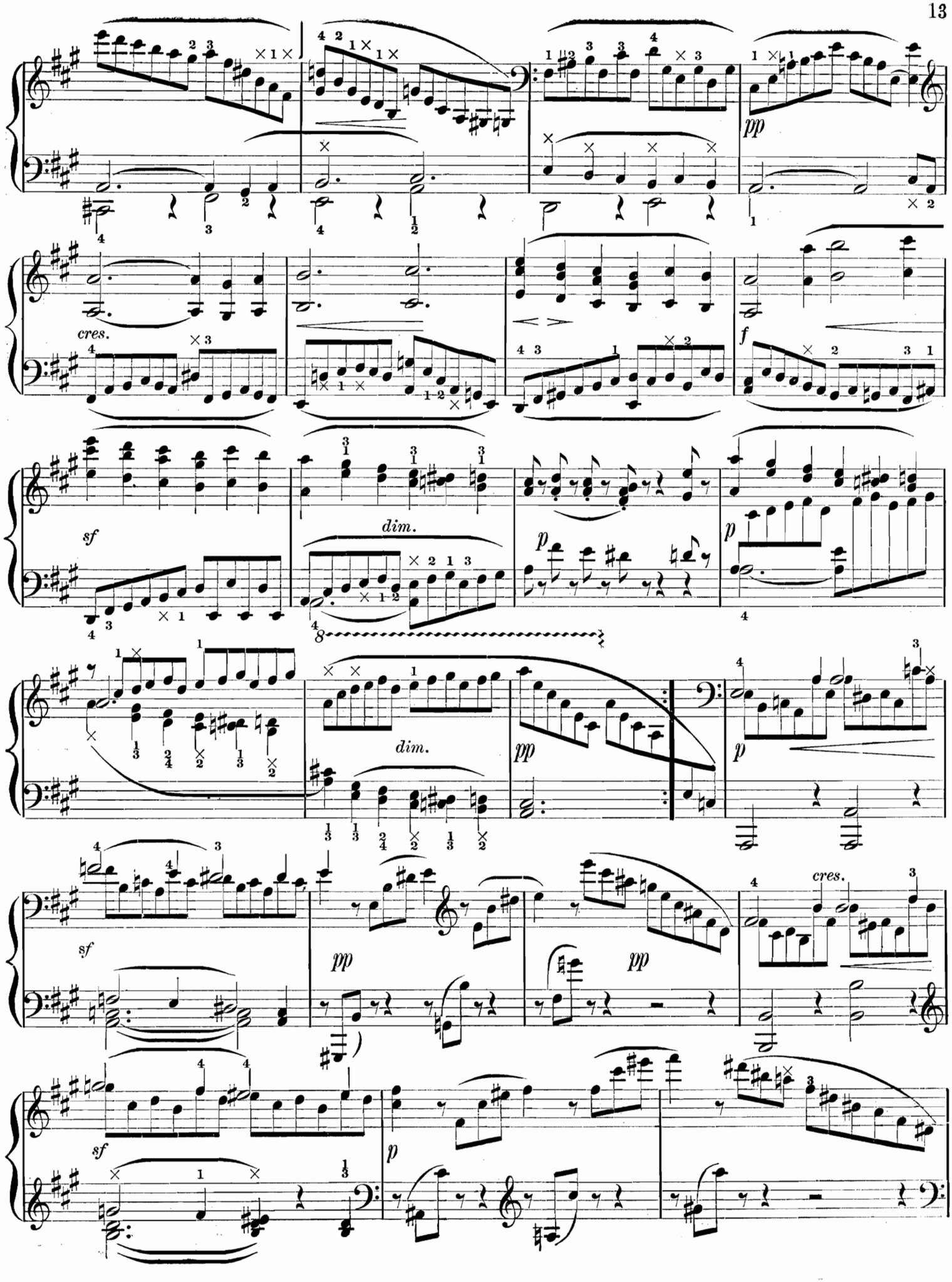
Moderato.

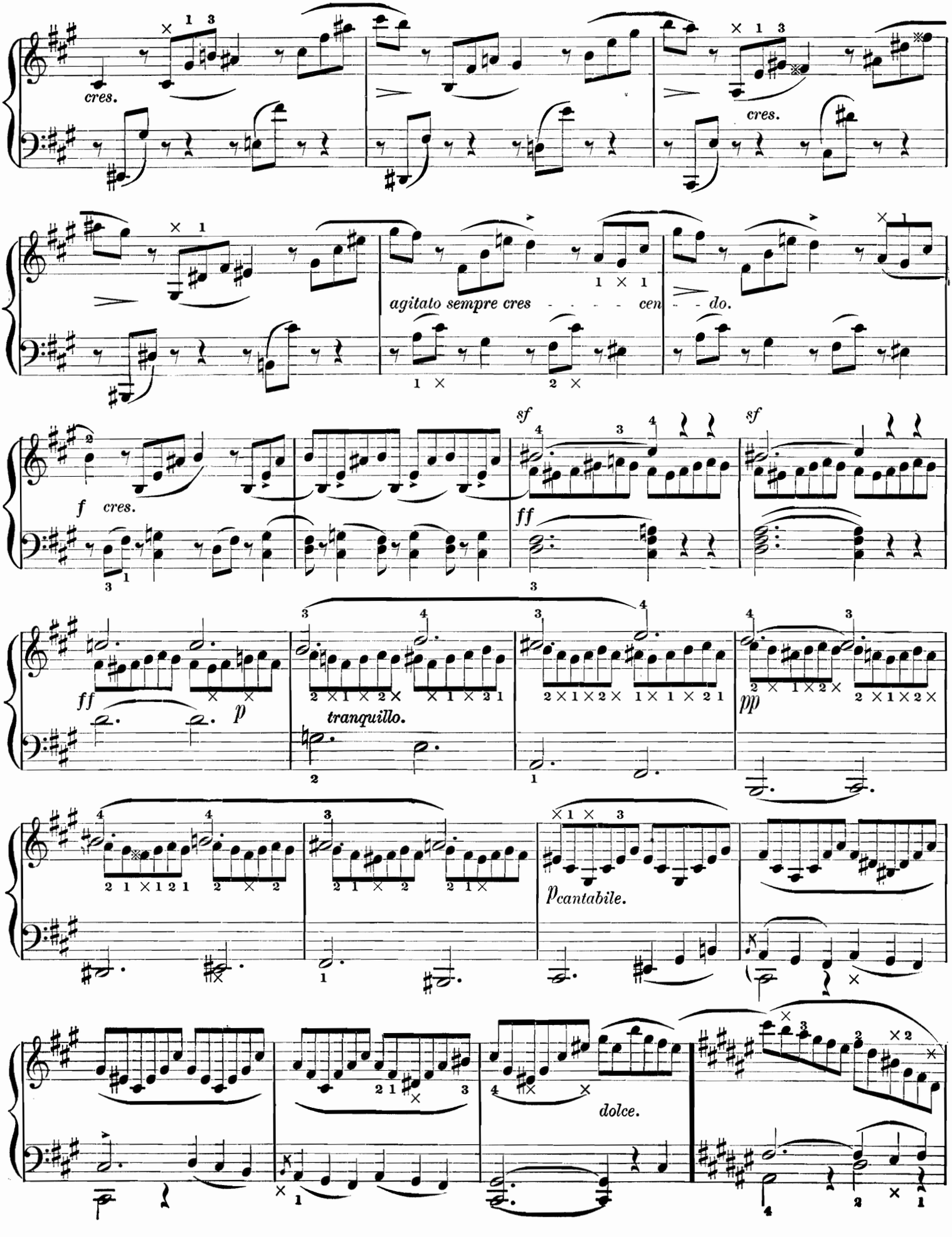


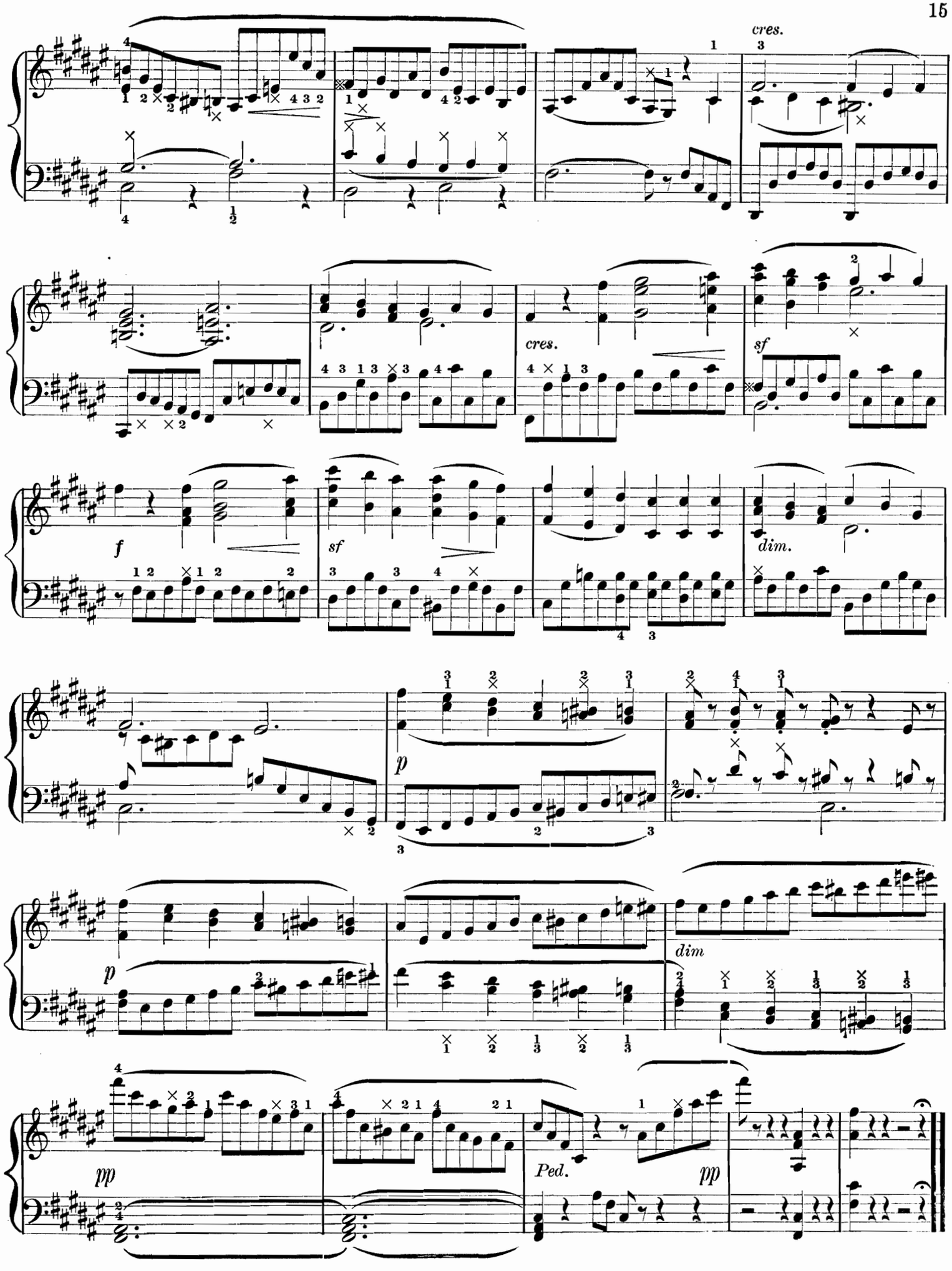
SONGS WITHOUT WORDS.

NO. 5. (RESTLESSNESS.) MENDELSSOHN.



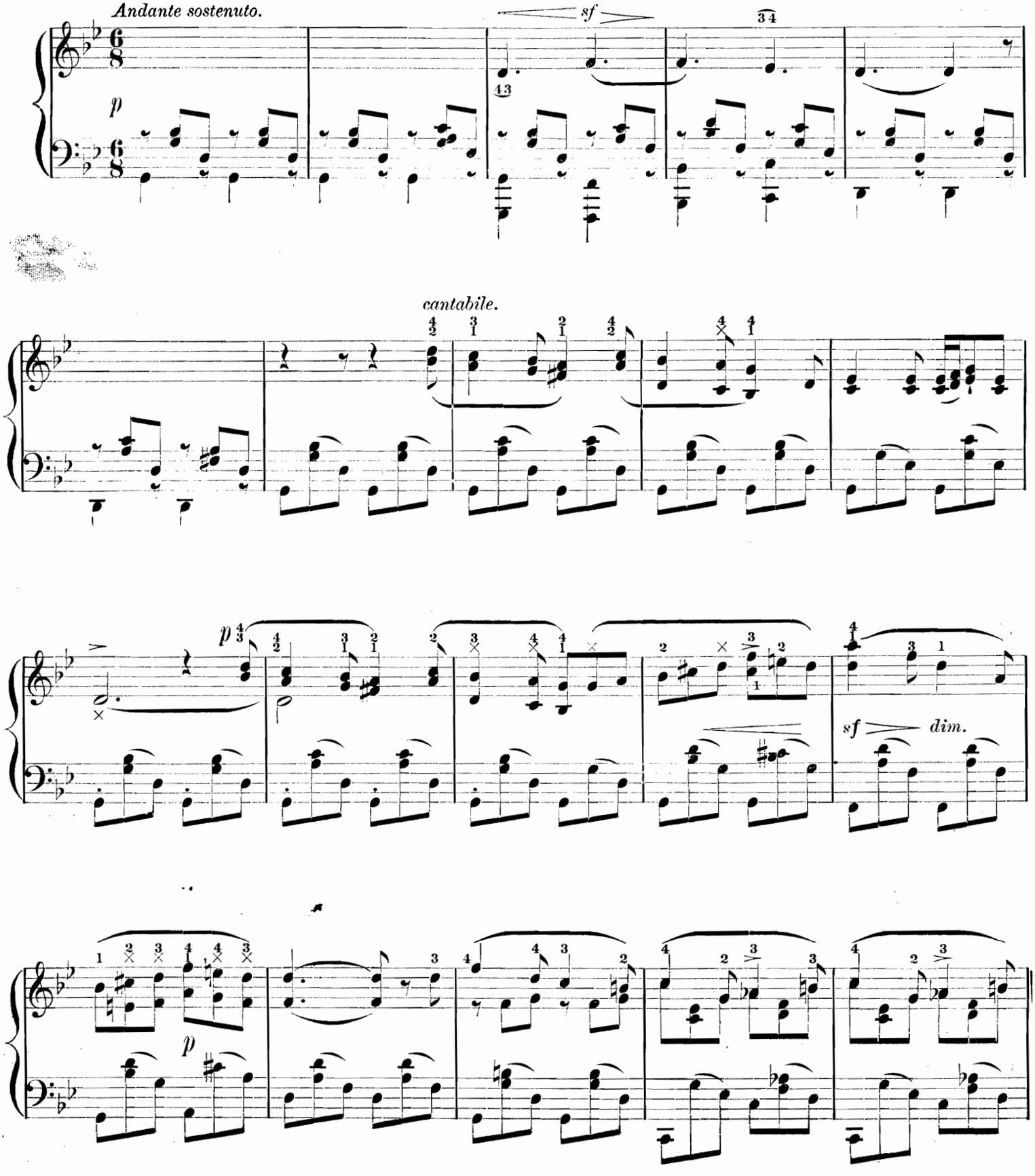

pp
cres.
f
sf
dim.
p
sf
dim.
pp
p
sf
pp
pp
cres.
sf
p

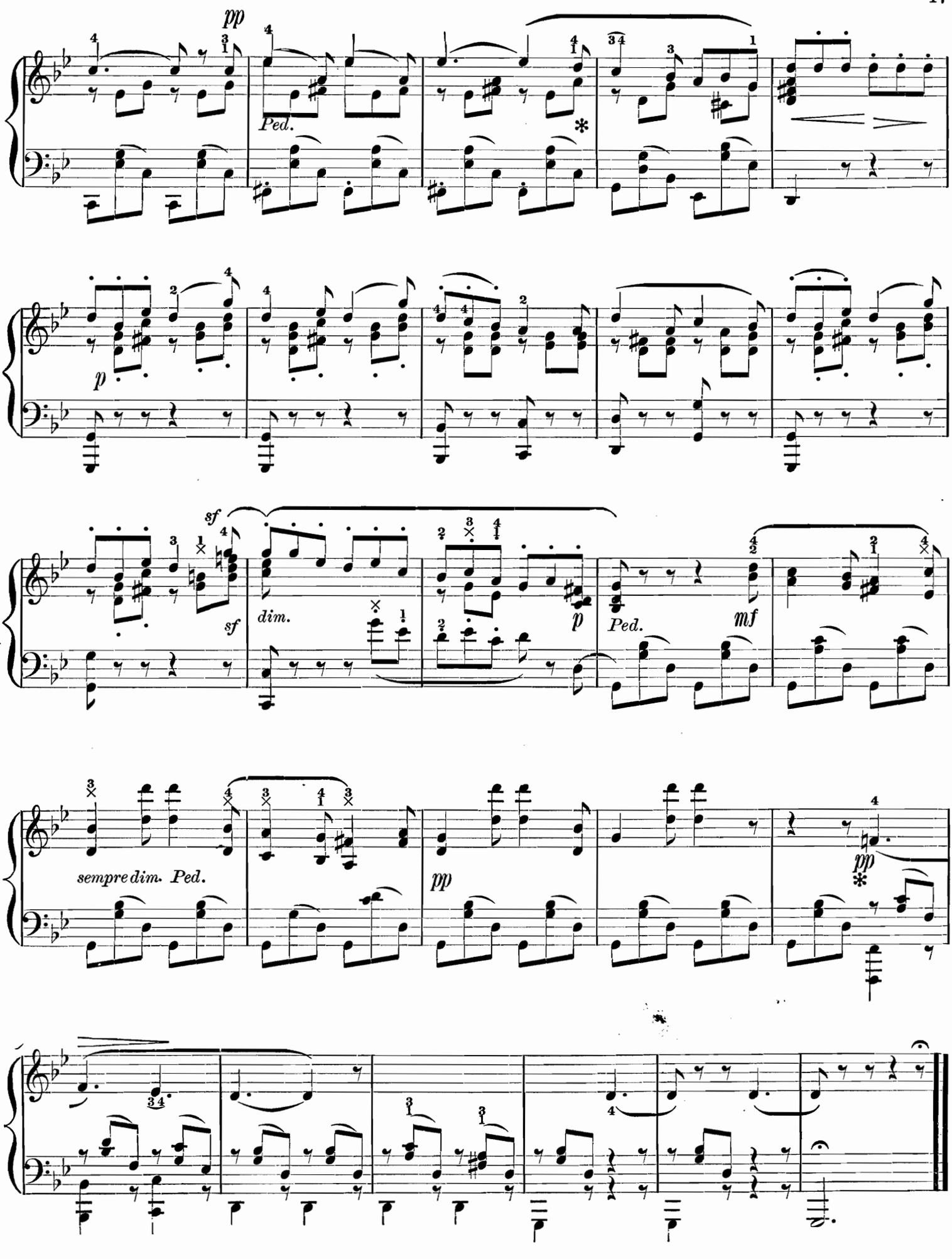

cres.
cres.
agitato sempre cres - - - - cen - - do.
f cres.
sf
ff
sf
ff
p
tranquillo.
pp
p cantabile.
dolce.


cres.
cres.
sf
f
sf
dim.
p
p
dim
pp
Ped.
pp

SONGS WITHOUT WORDS.

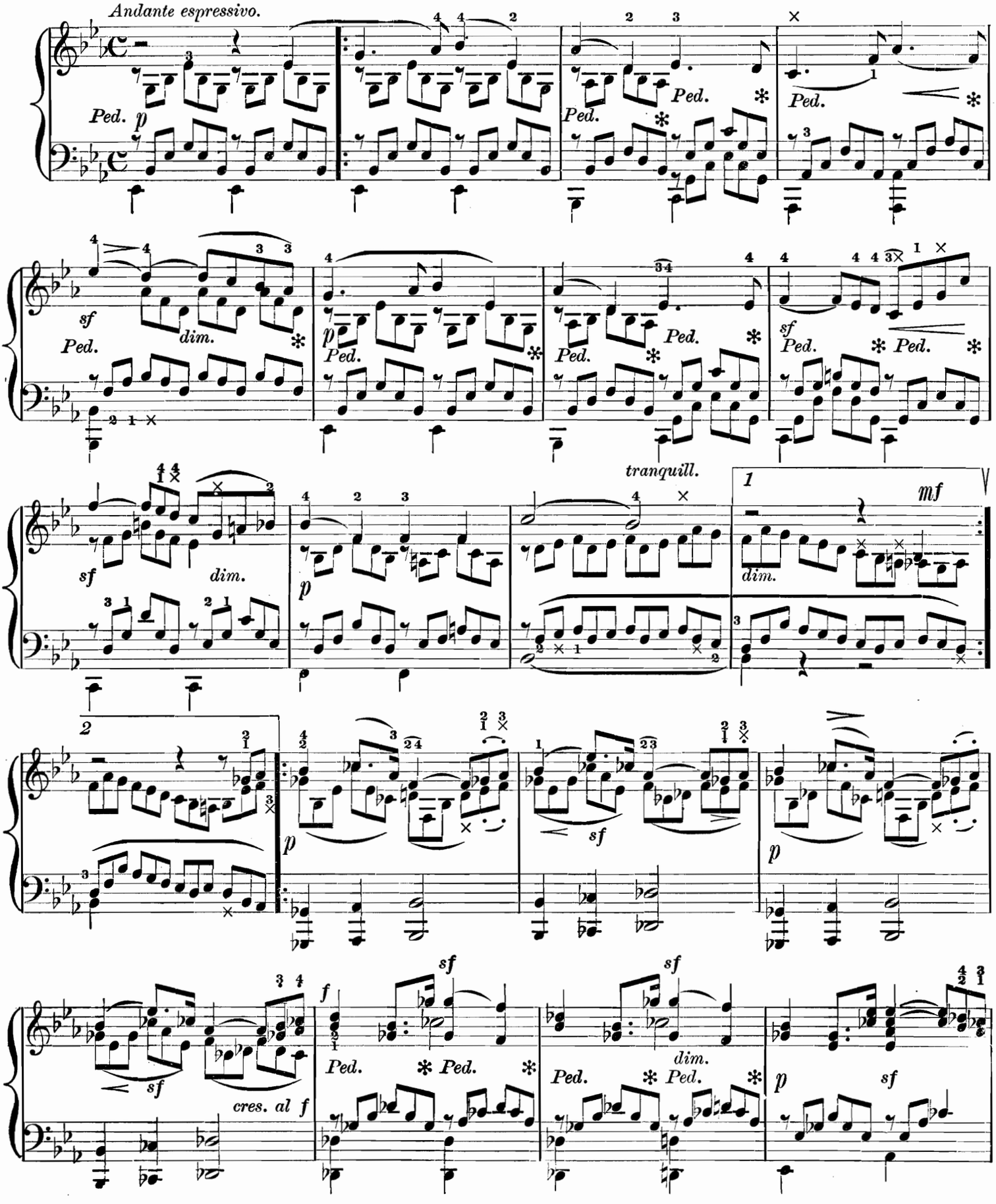
NO. 6. (VENETIAN BARCAROLE.) MENDELSSOHN.

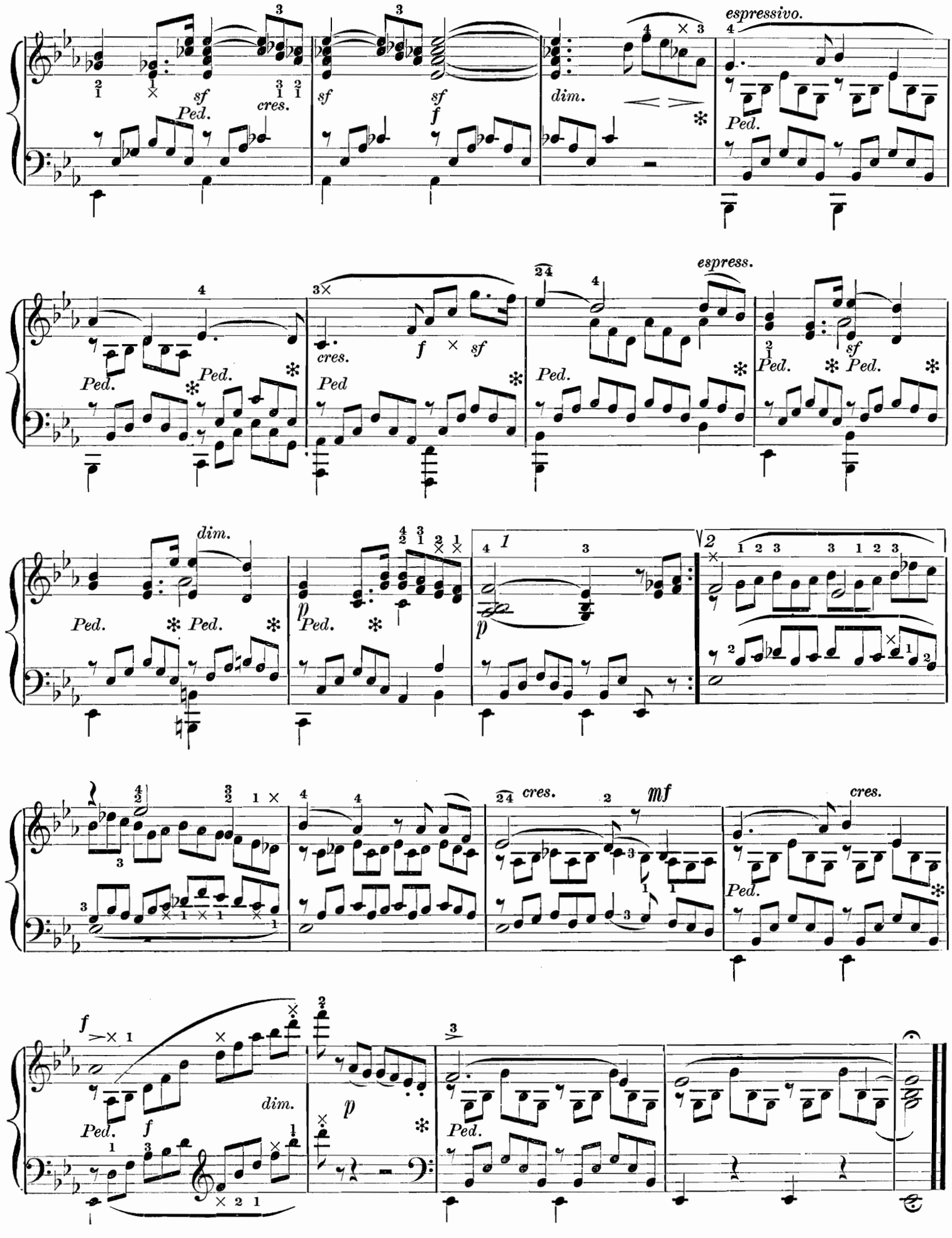



pp
Ped.
p
sf
sf
dim.
p
Ped.
mf
sempre dim. Ped.
pp
pp

SONGS WITHOUT WORDS.

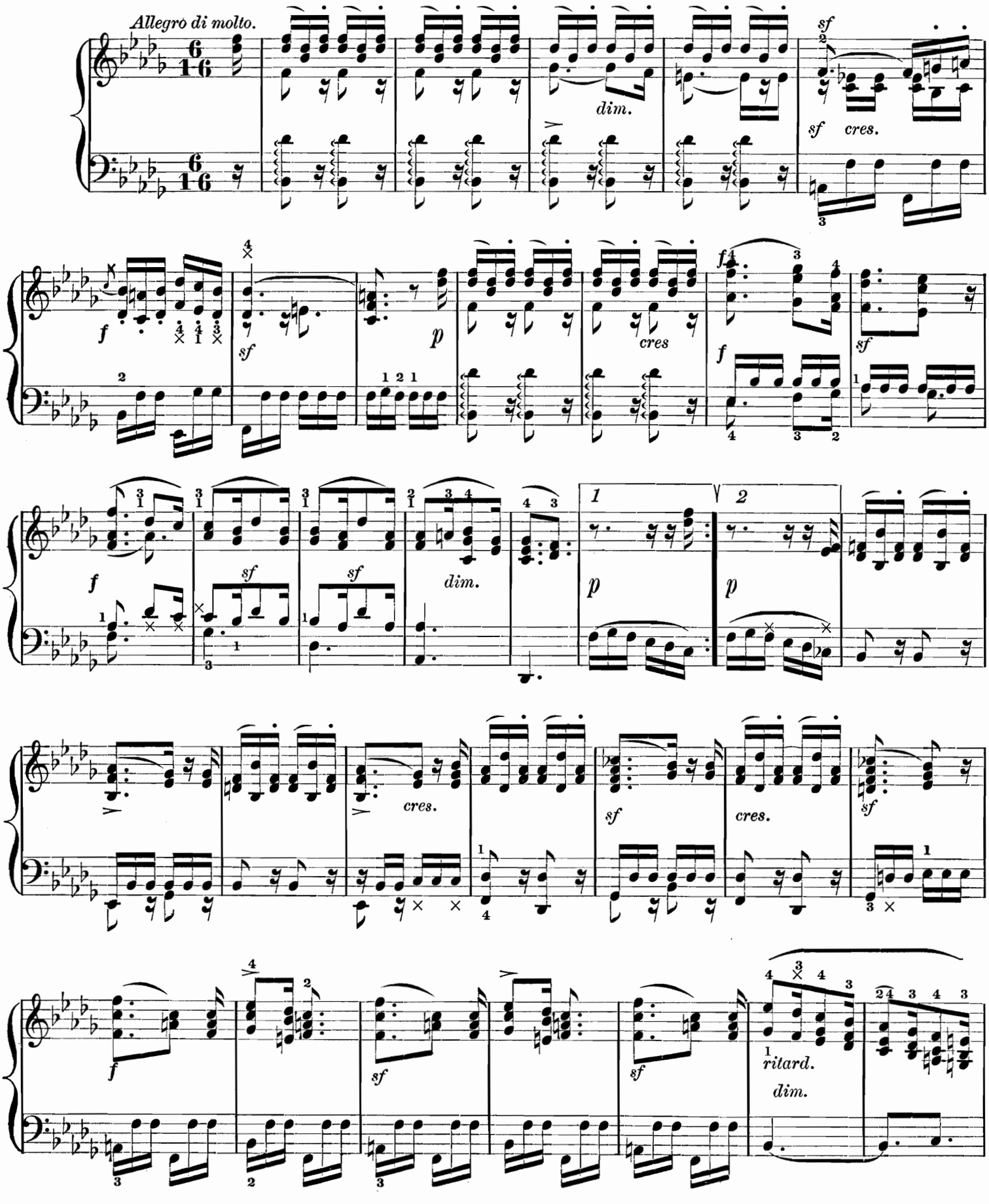
NO. 7. (CONTEMPLATION.) MENDELSSOHN.

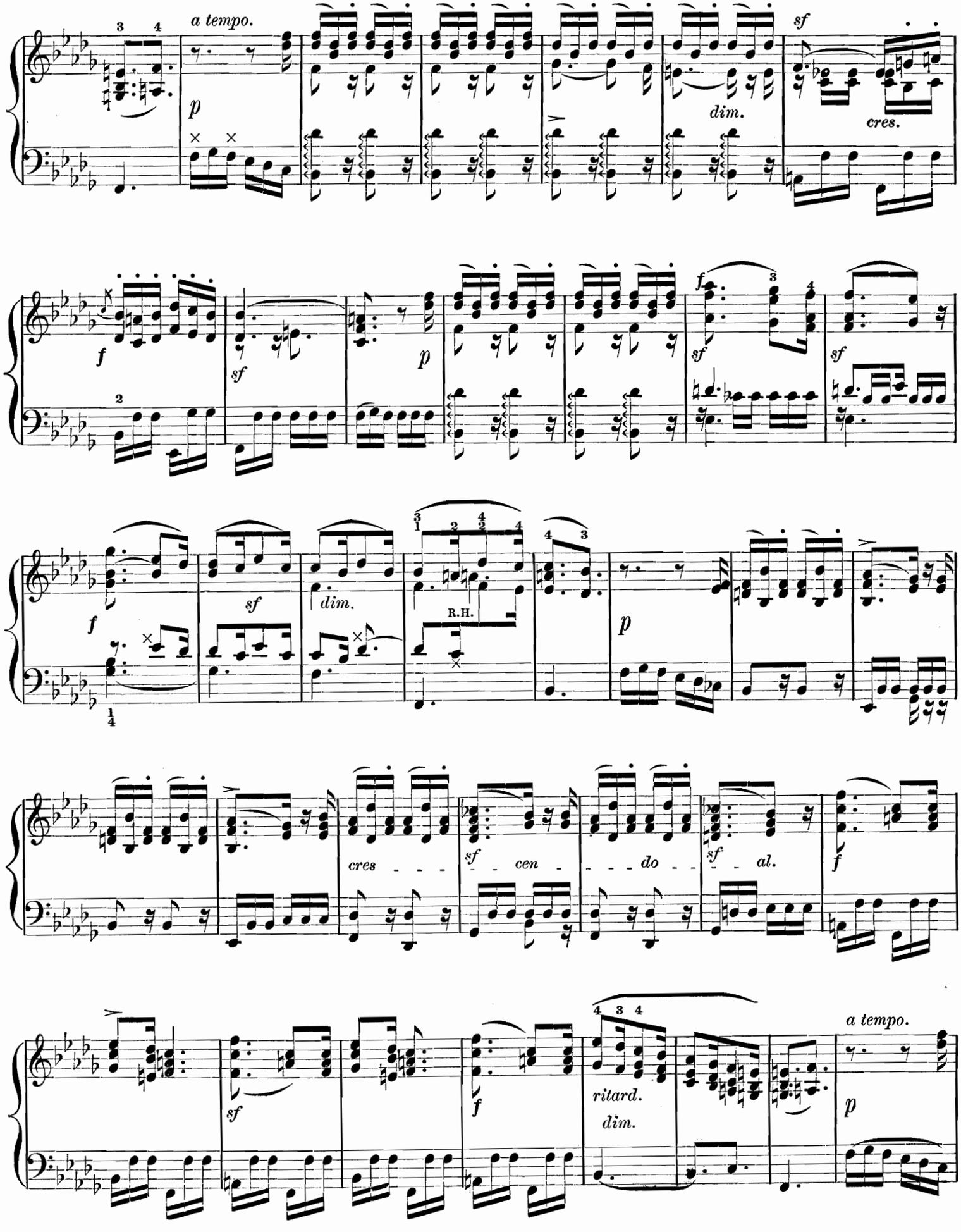


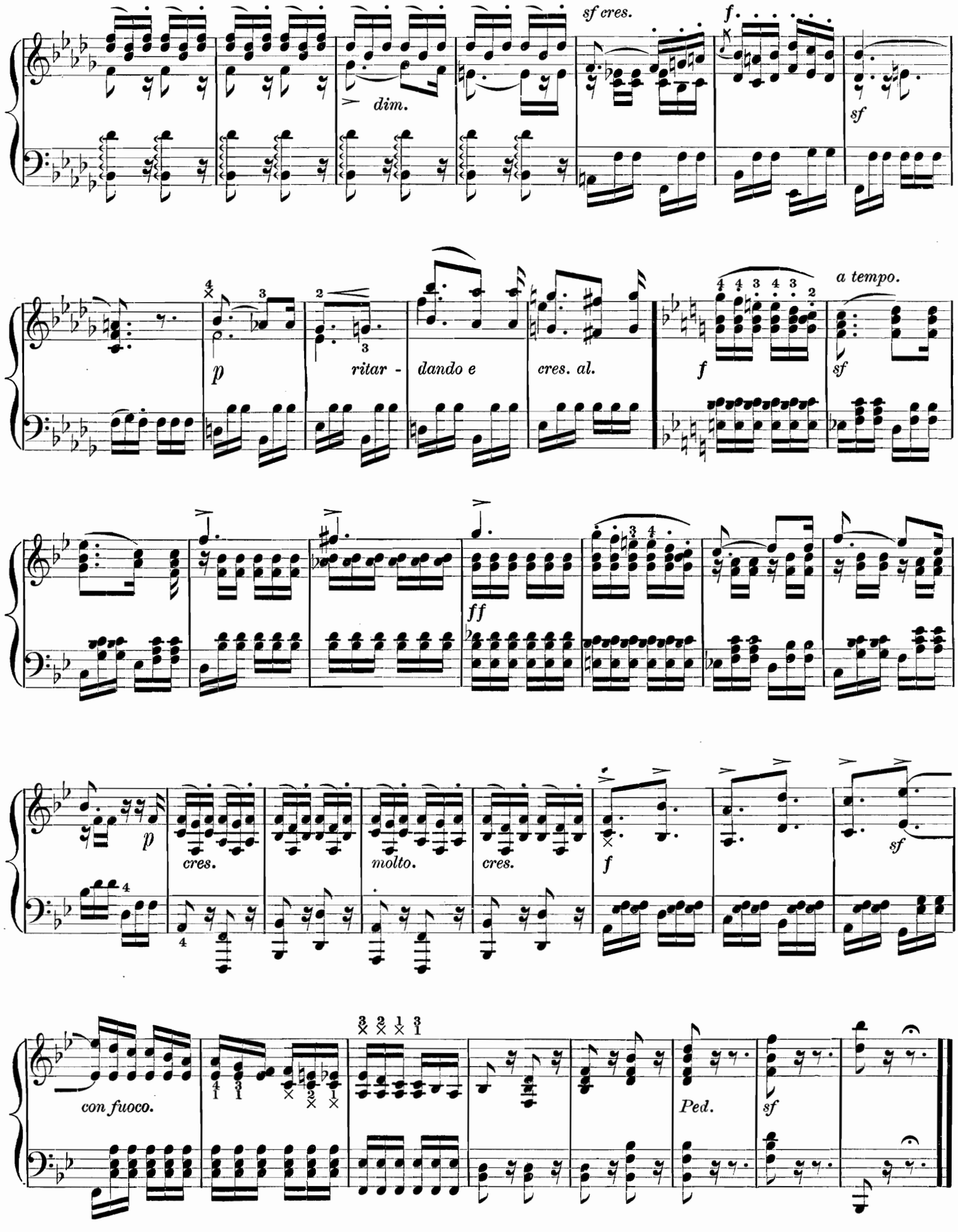

espressivo.
sf
cres.
Ped.
dim.
espress.
f
mf
p

SONGS WITHOUT WORDS.

NO. 8. (WITHOUT REPOSE.) MENDELSSOHN.

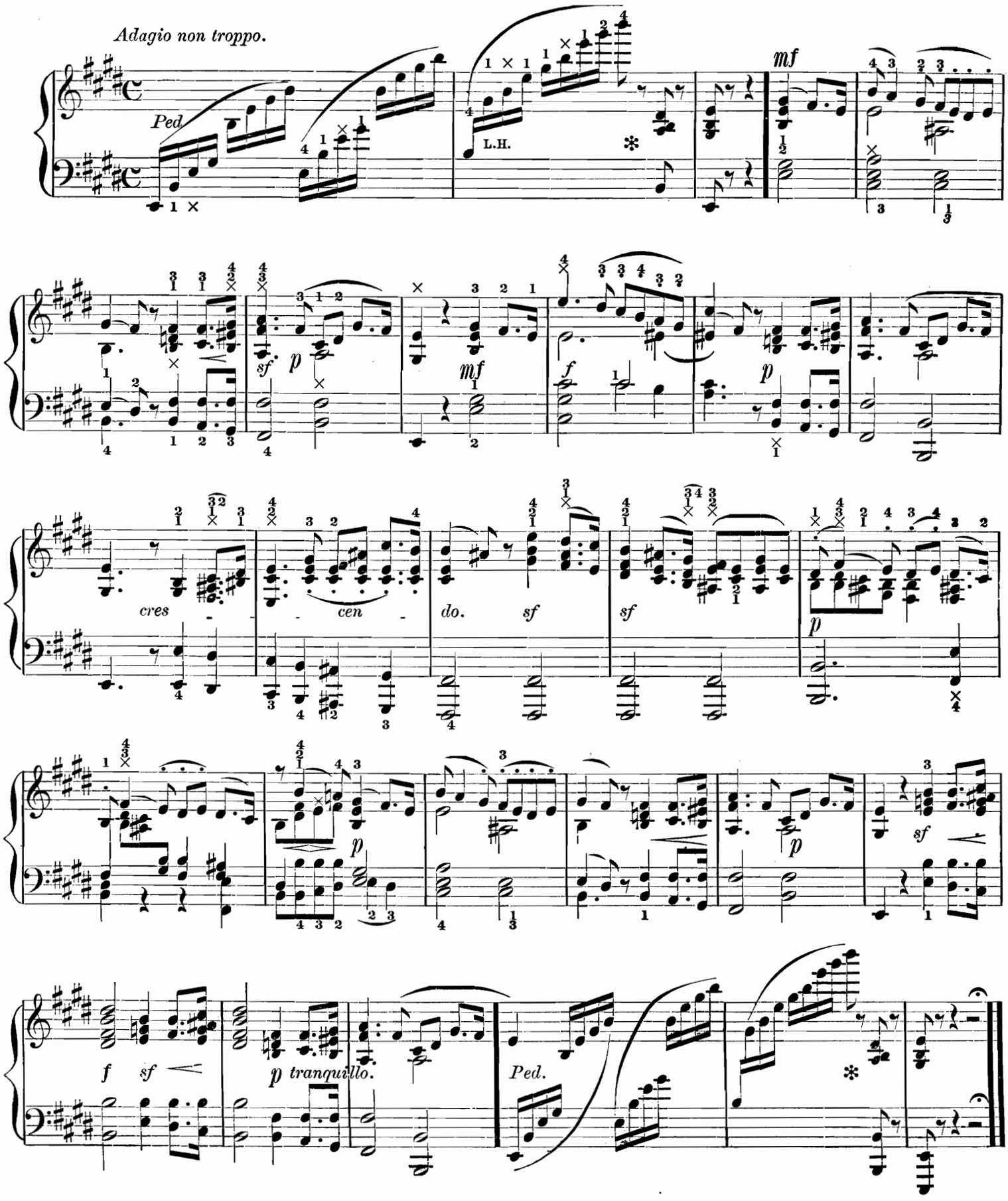



a tempo.
p
dim.
sf
cres.
f
sf
p
sf
f
sf
dim.
R.H.
p
cres
sf
cen
do
sf
al.
f
sf
f
ritard.
dim.
a tempo.
p


sf cres.
f
dim.
sf
p
ritar -
dando e
cres. al.
f
a tempo.
sf
ff
p
cres.
molto.
cres.
f
sf
con fuoco.
Ped.
sf

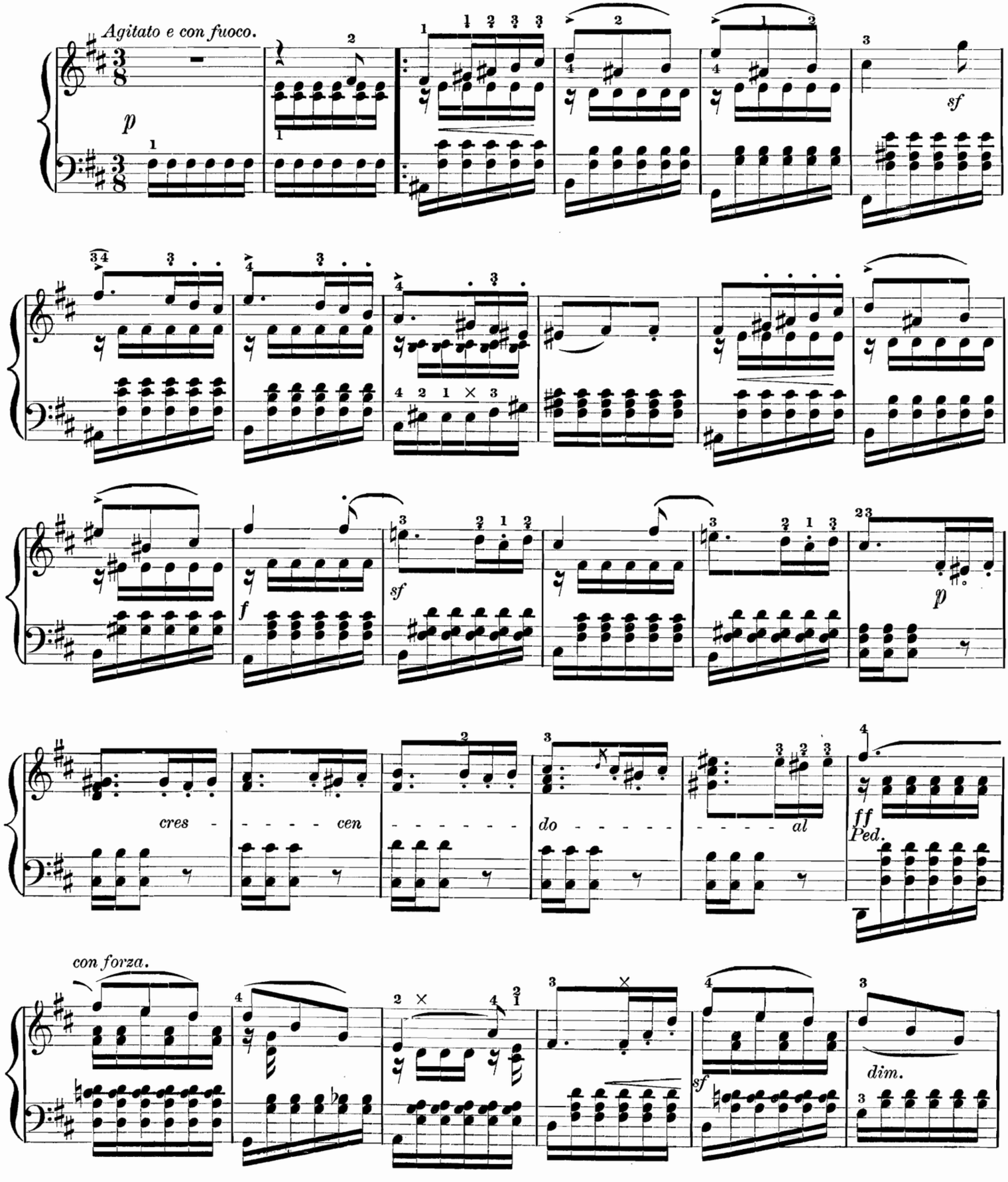
SONGS WITHOUT WORDS.

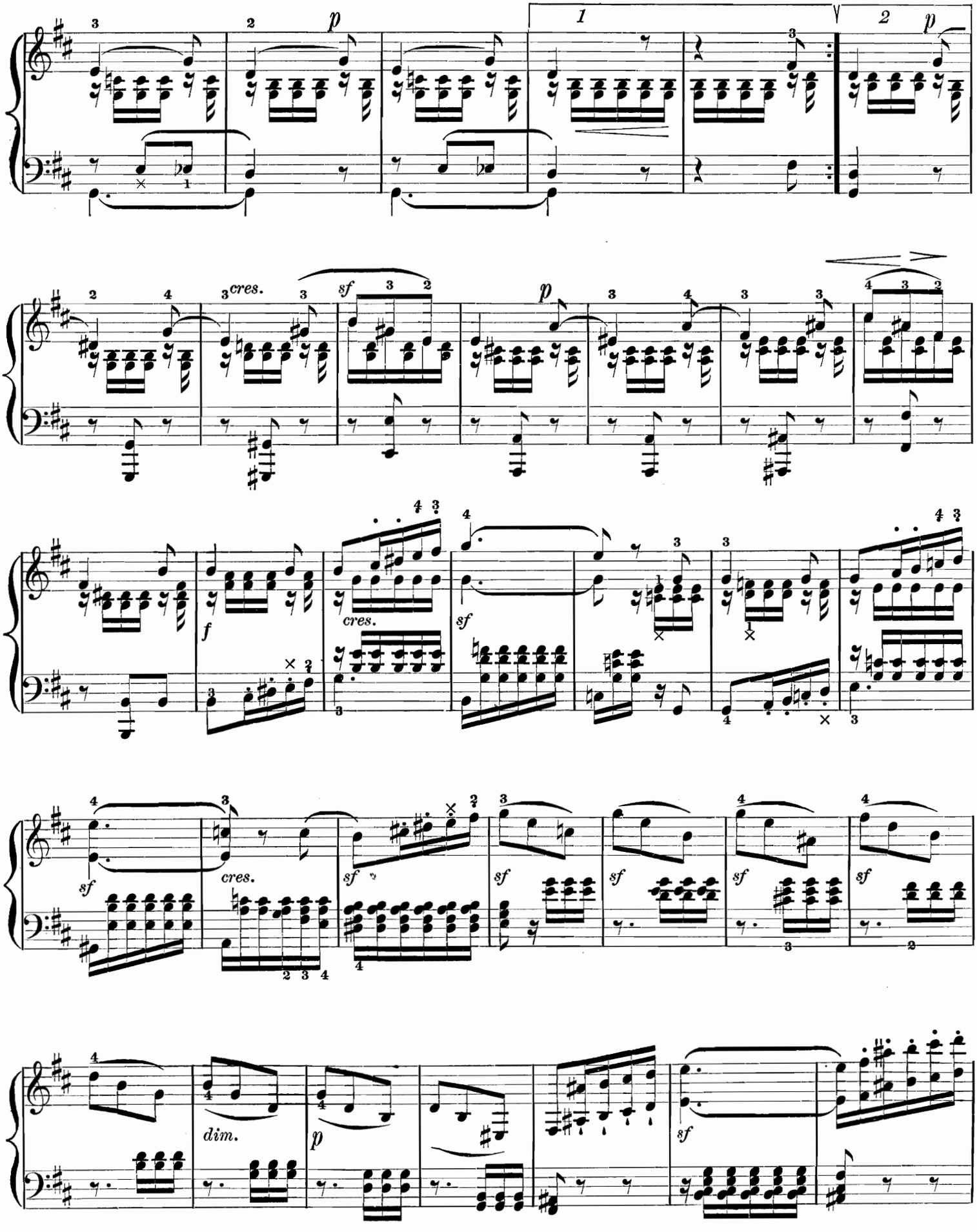
No. 9. (CONSOLATION.) MENDELSSOHN.

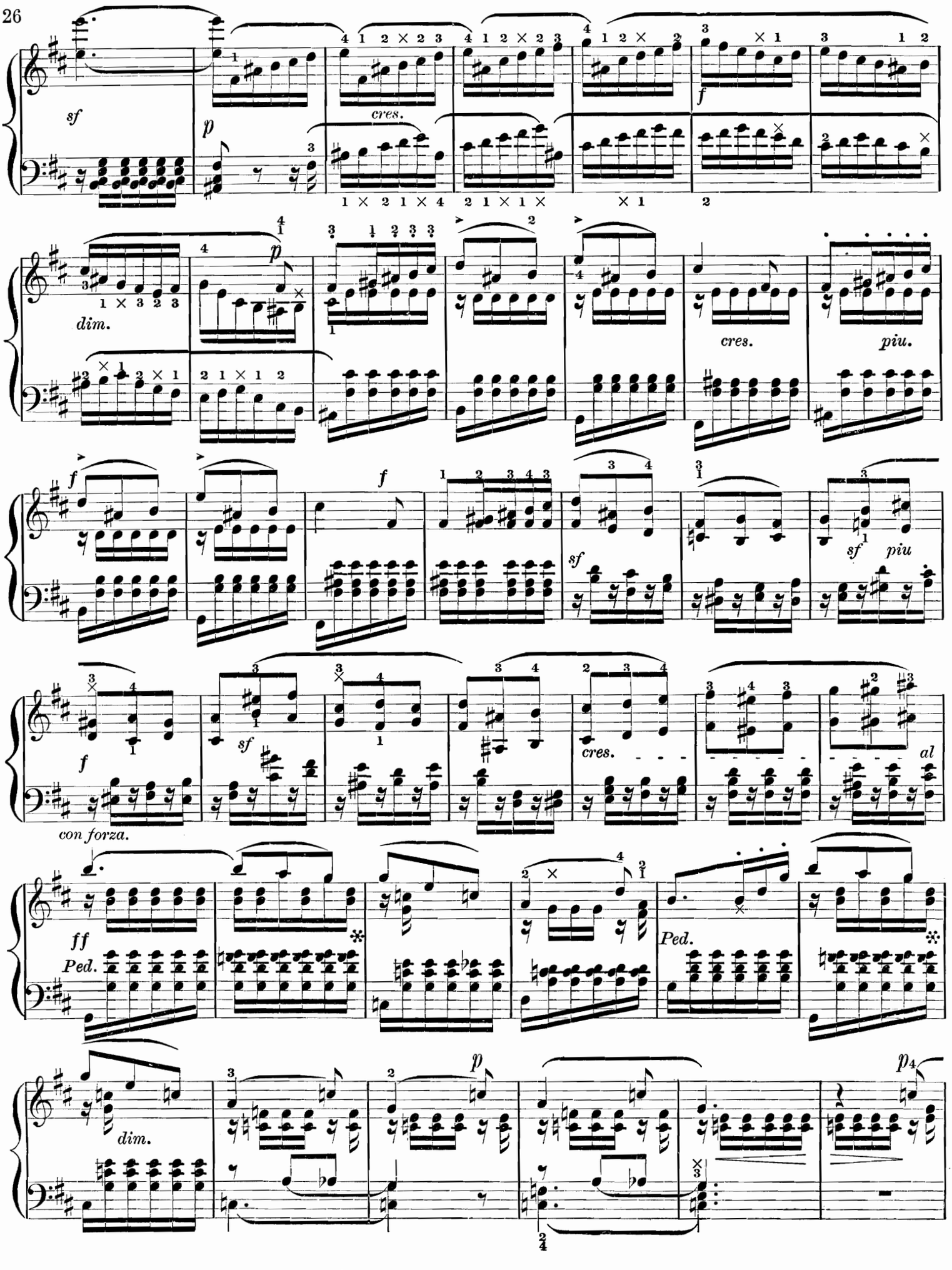


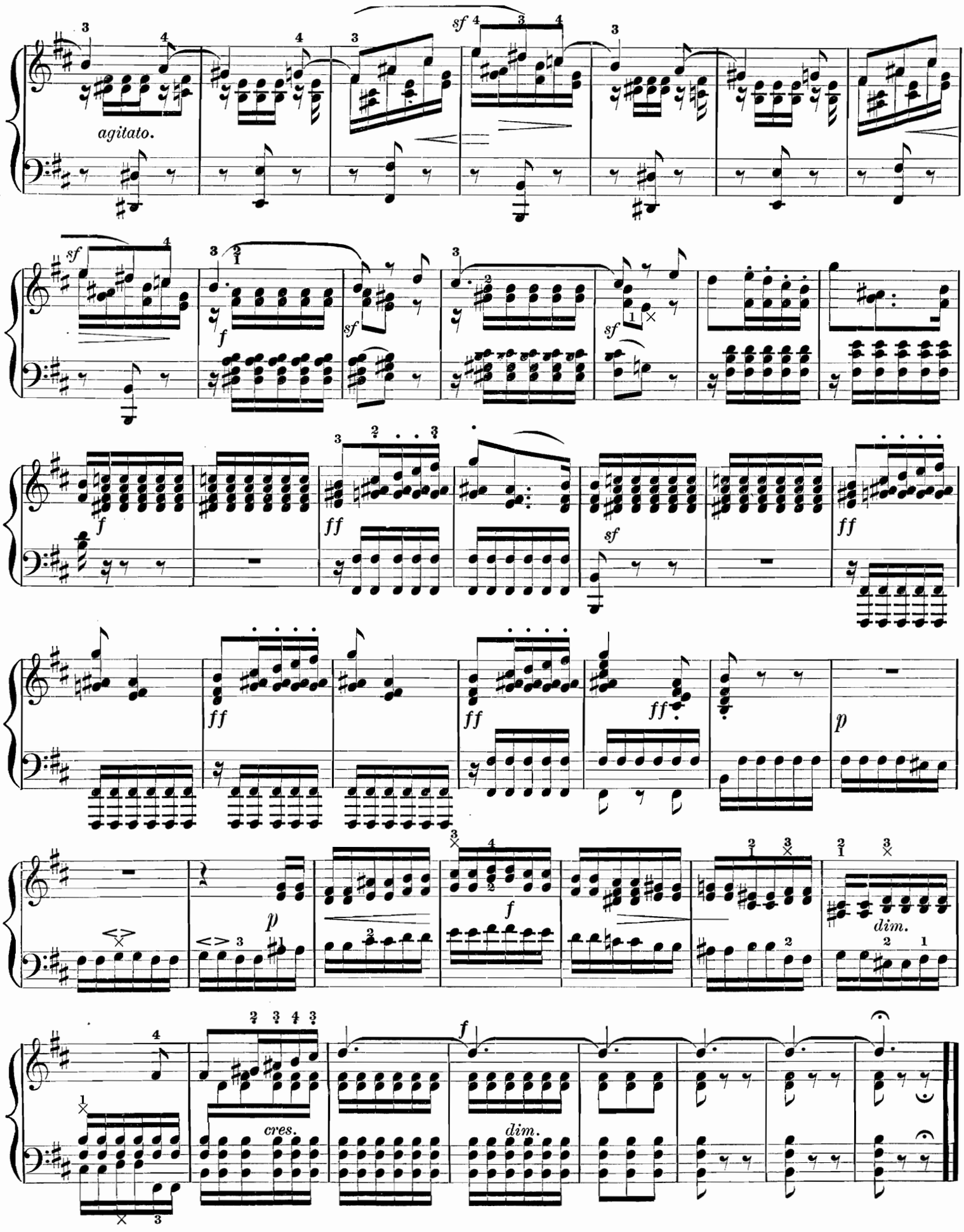
SONGS WITHOUT WORDS.

NO. 10. (THE ESTRAY.) MENDELSSOHN.



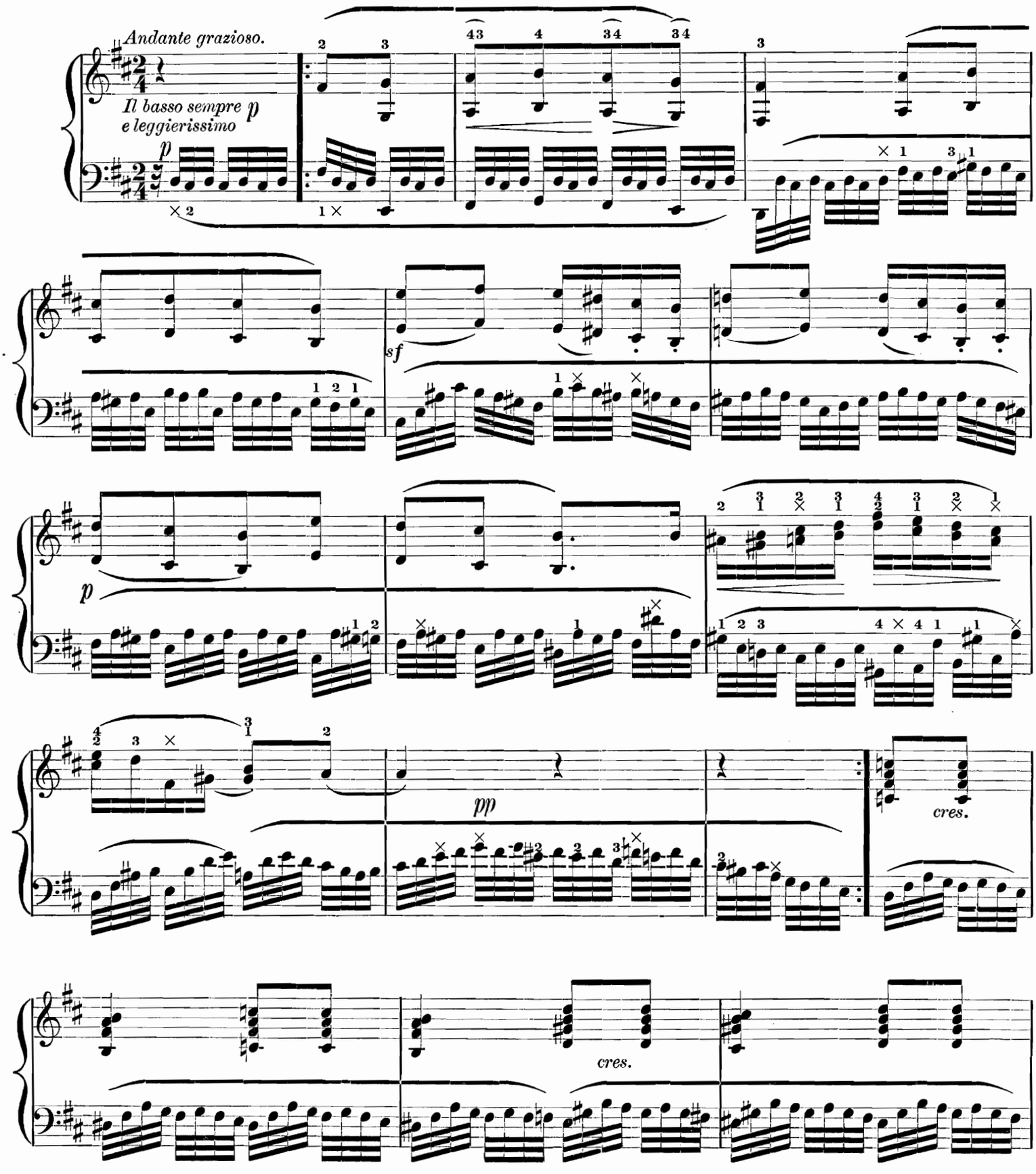

1
2
p
cres.
sf
f
dim.

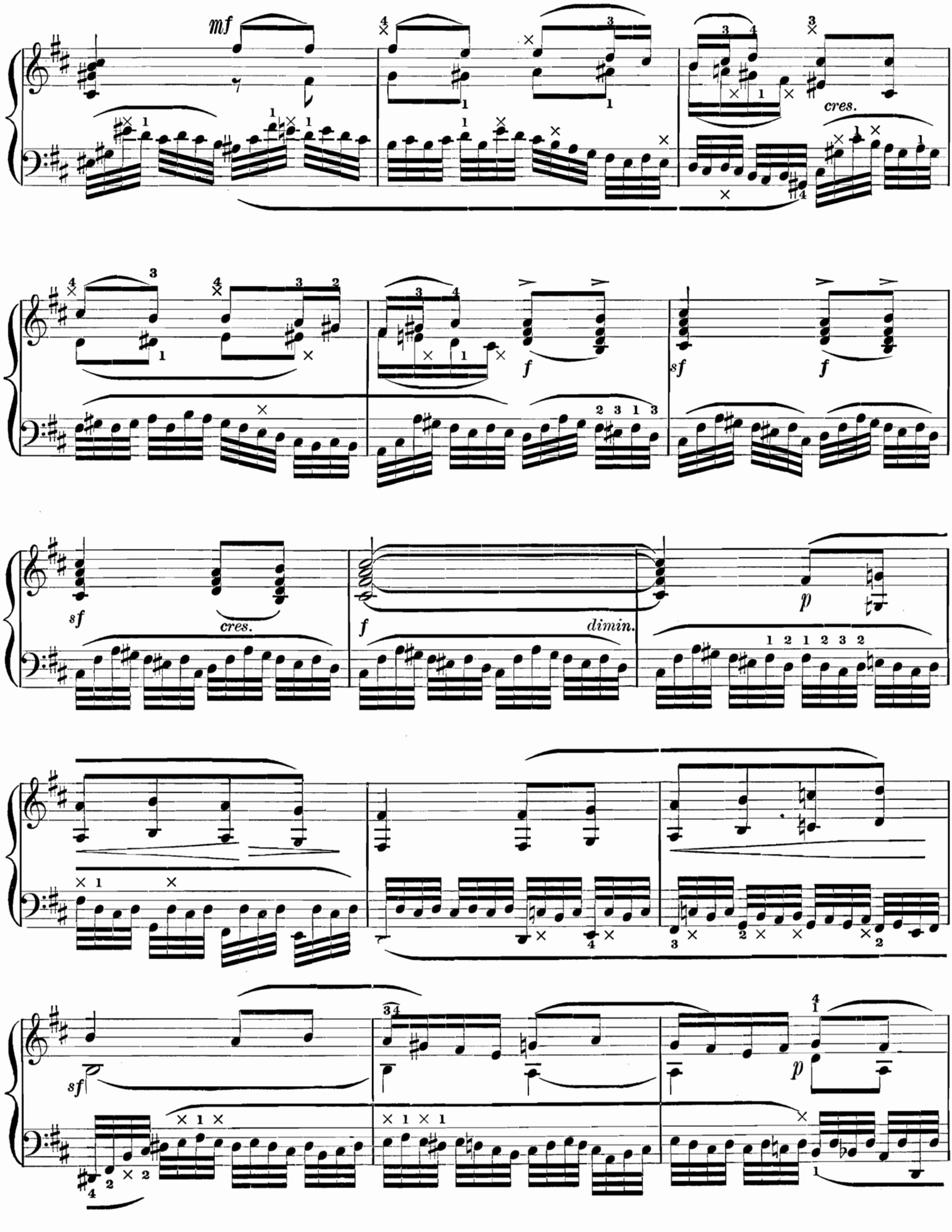

sf
p
cres.
f
dim.
p
cres.
piu.
f
f
sf
sf
piu
f
con forza.
sf
cres.
al
ff
Ped.
Ped.
dim.
p
p

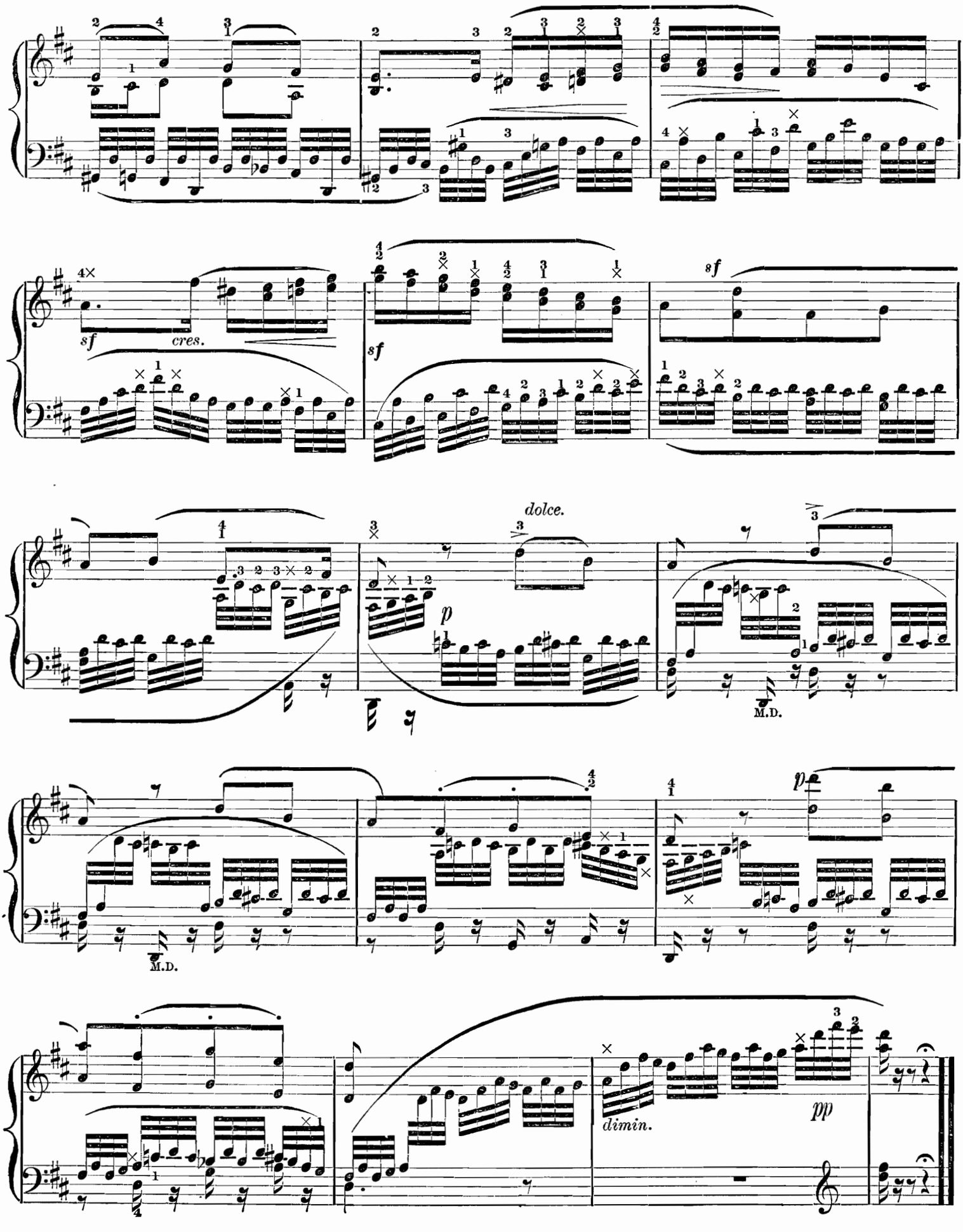

agitato.
sf
f
ff
p
dim.
cres.

SONGS WITHOUT WORDS.

NO. 11. (THE BROOK.) MENDELSSOHN.



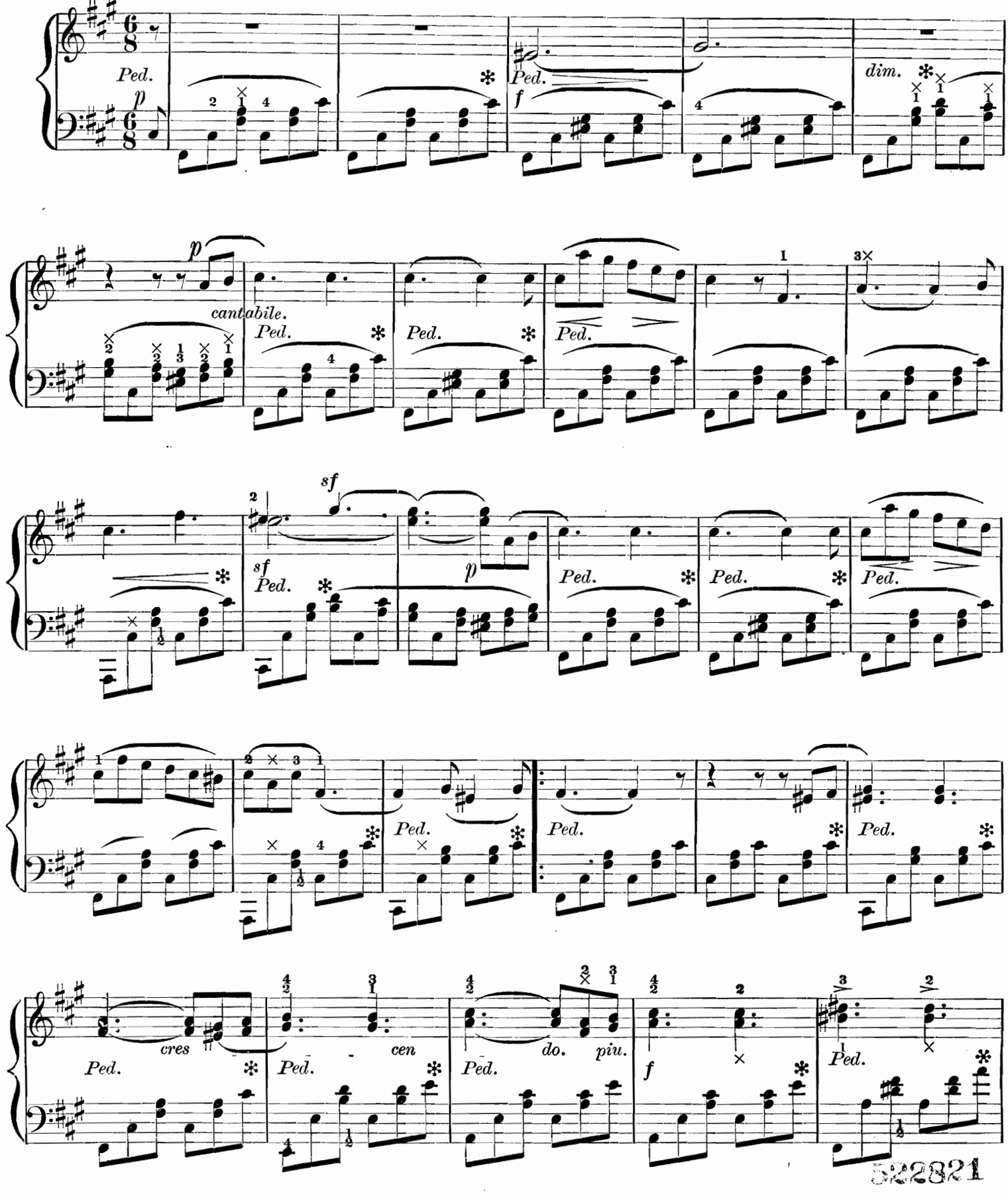

mf
cres.
f
sf
f
sf
cres.
f
dimin.
p
sf
p


sf
cres.
sf
sf
dolce.
p
M.D.
M.D.
p
dimin.
pp

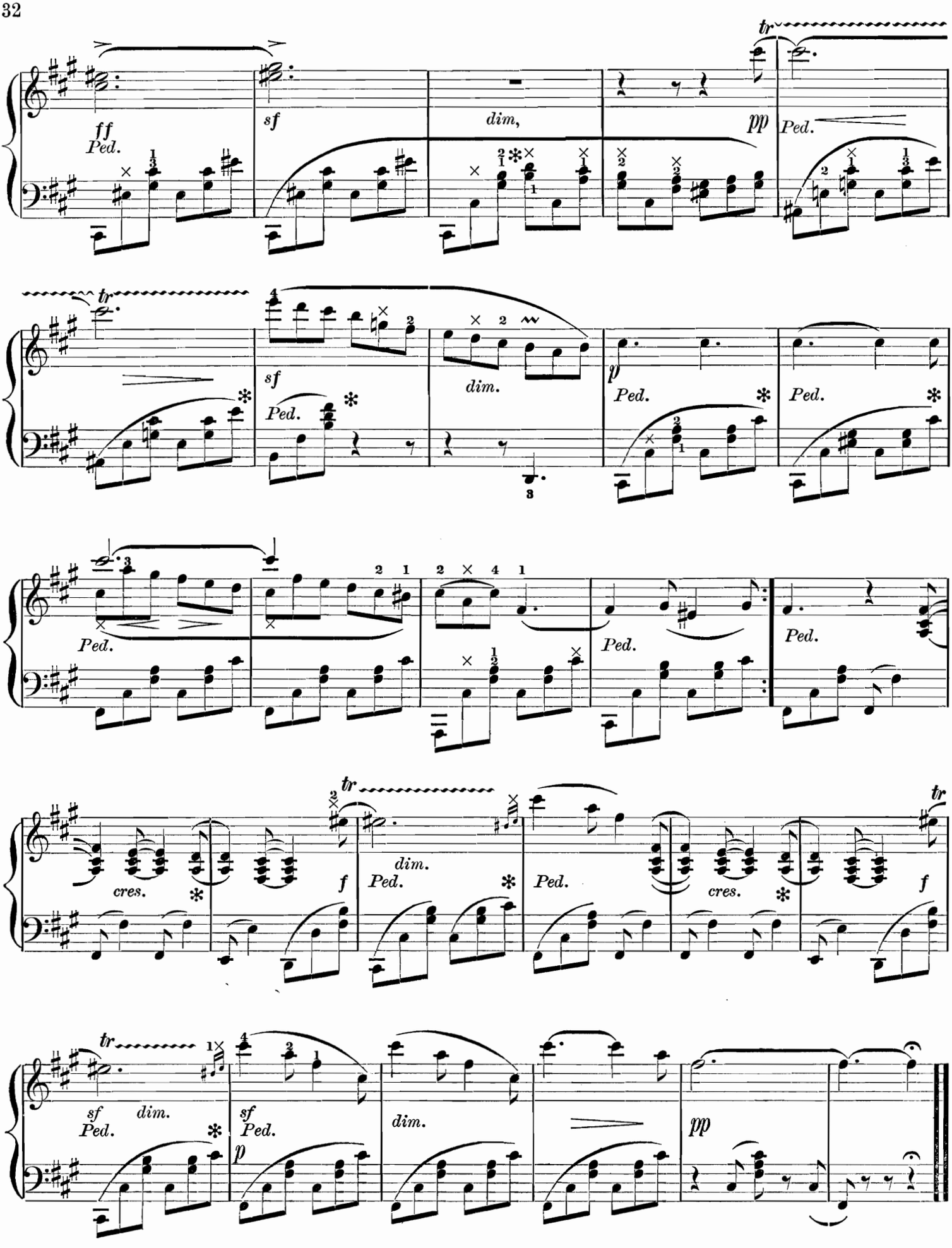
SONGS WITHOUT WORDS.

NO. 12. (SECOND BARCAROLLE.) MENDELSSOHN.

Allegretto tranquillo.

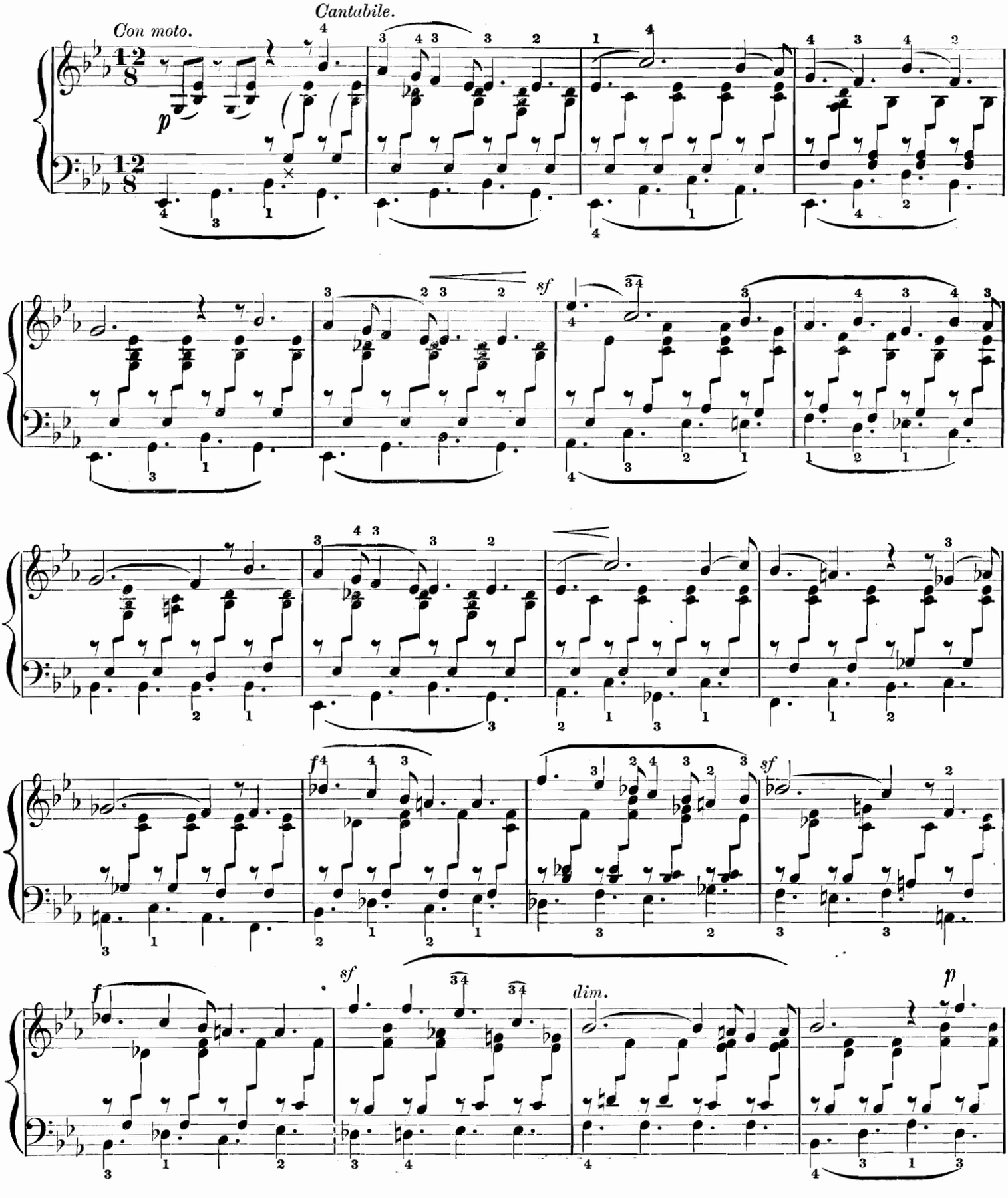


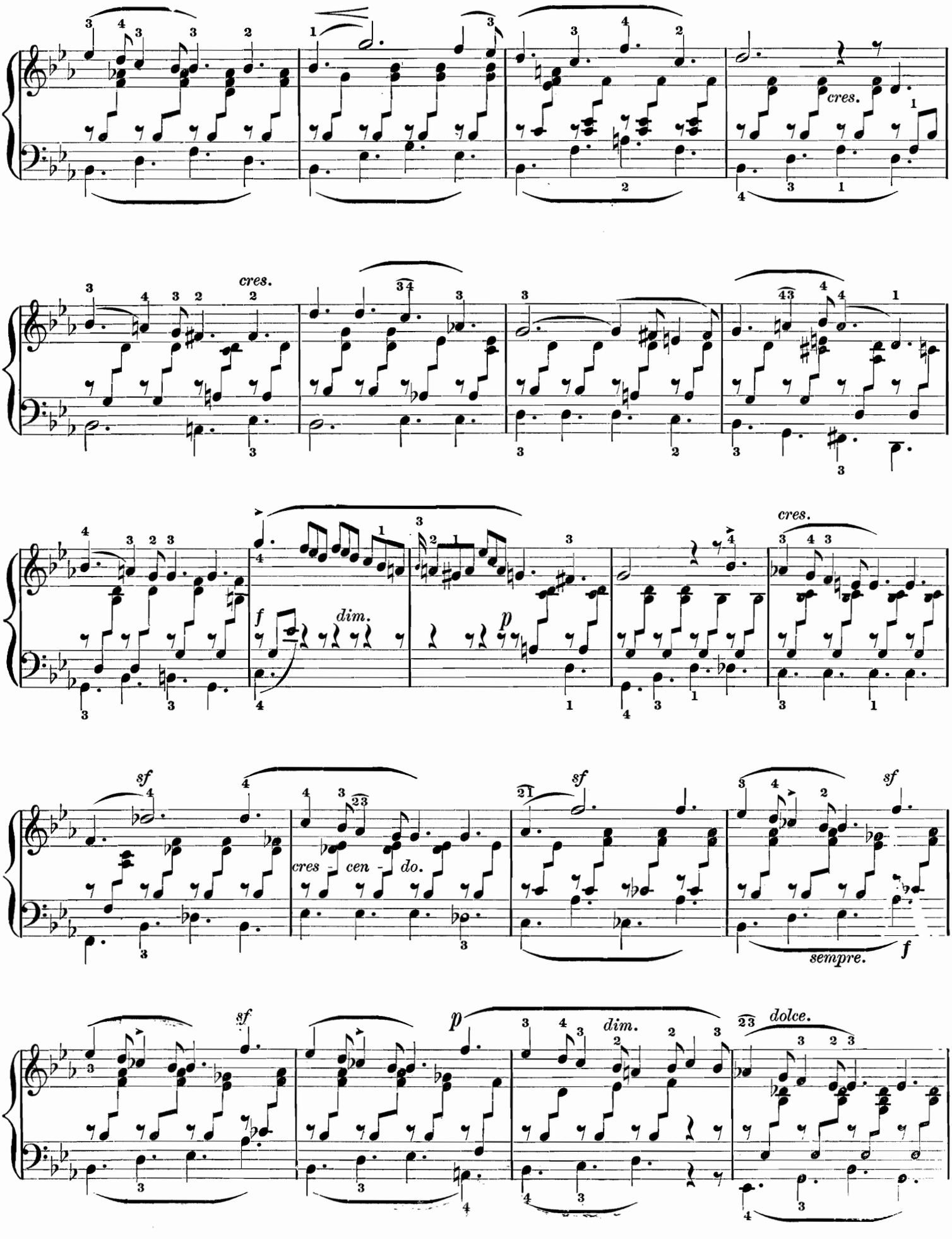
522821

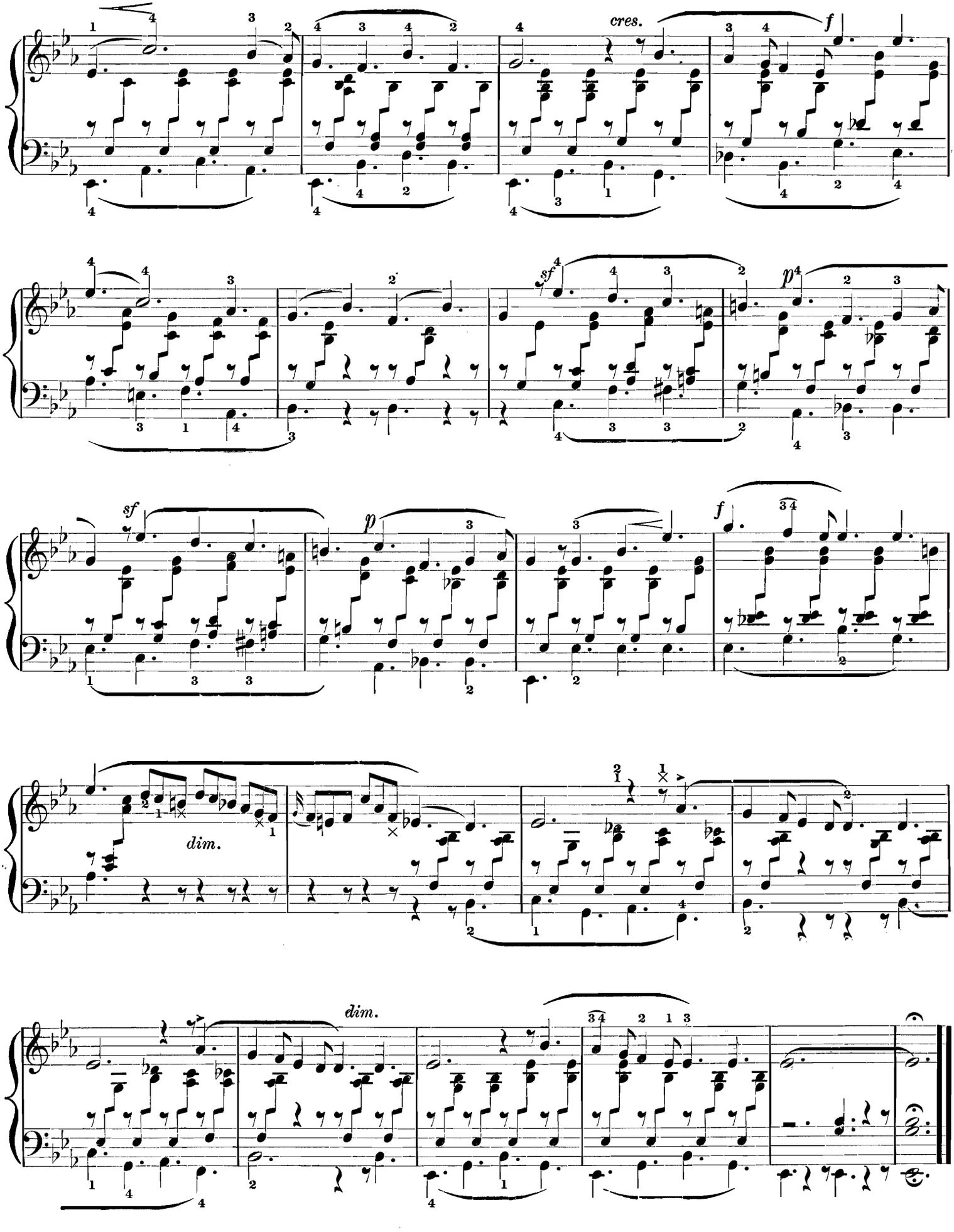

ff
Ped.
sf
dim,
tr
pp
Ped.
tr
sf
Ped.
dim.
p
Ped.
Ped.
Ped.
Ped.
Ped.
cres.
f
tr
dim.
Ped.
Ped.
cres.
f
tr
tr
sf
Ped.
dim.
sf
Ped.
p
dim.
pp

SONGS WITHOUT WORDS.

No. 13. (THE EVENING STAR.) MENDELSSOHN.

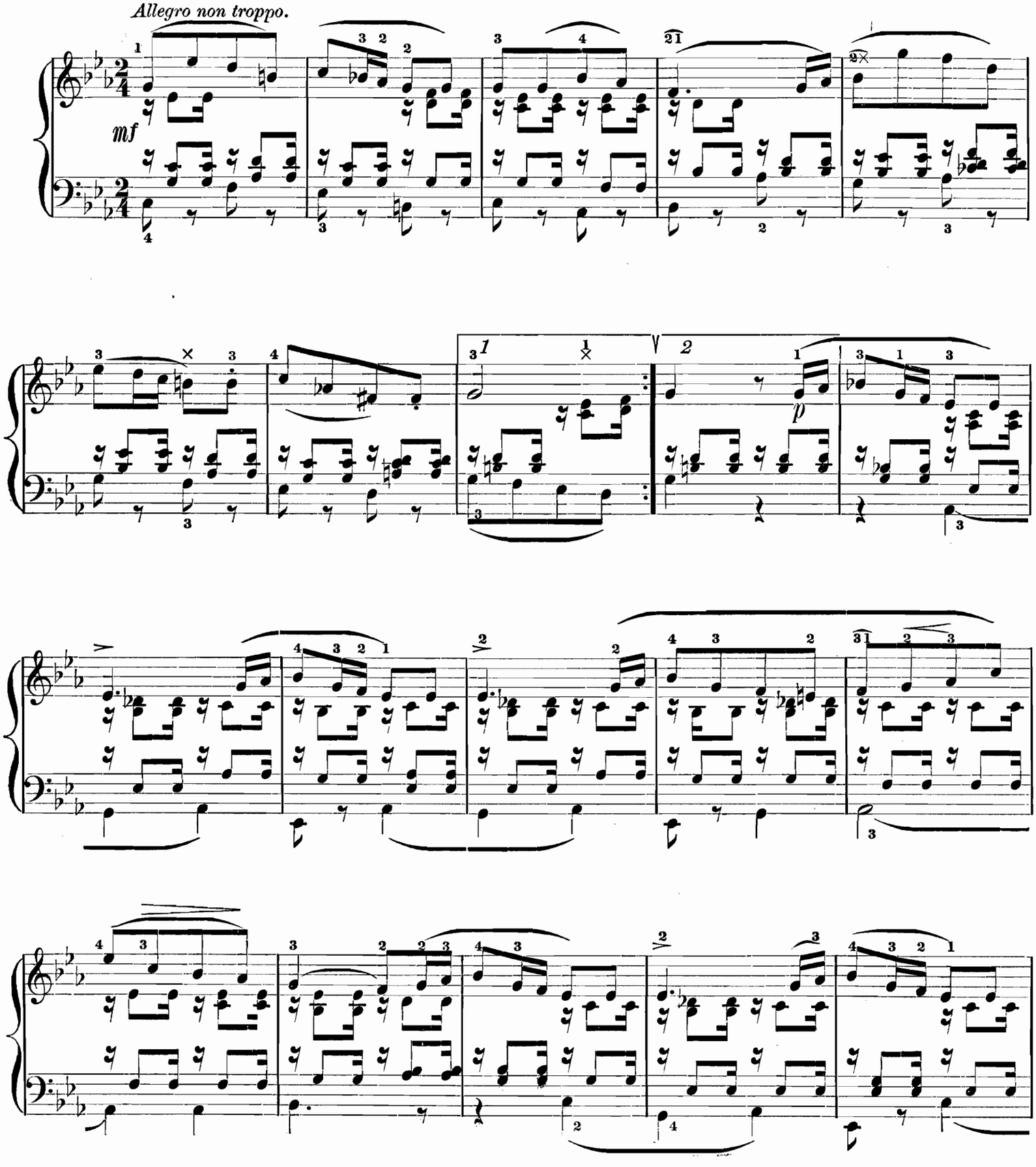


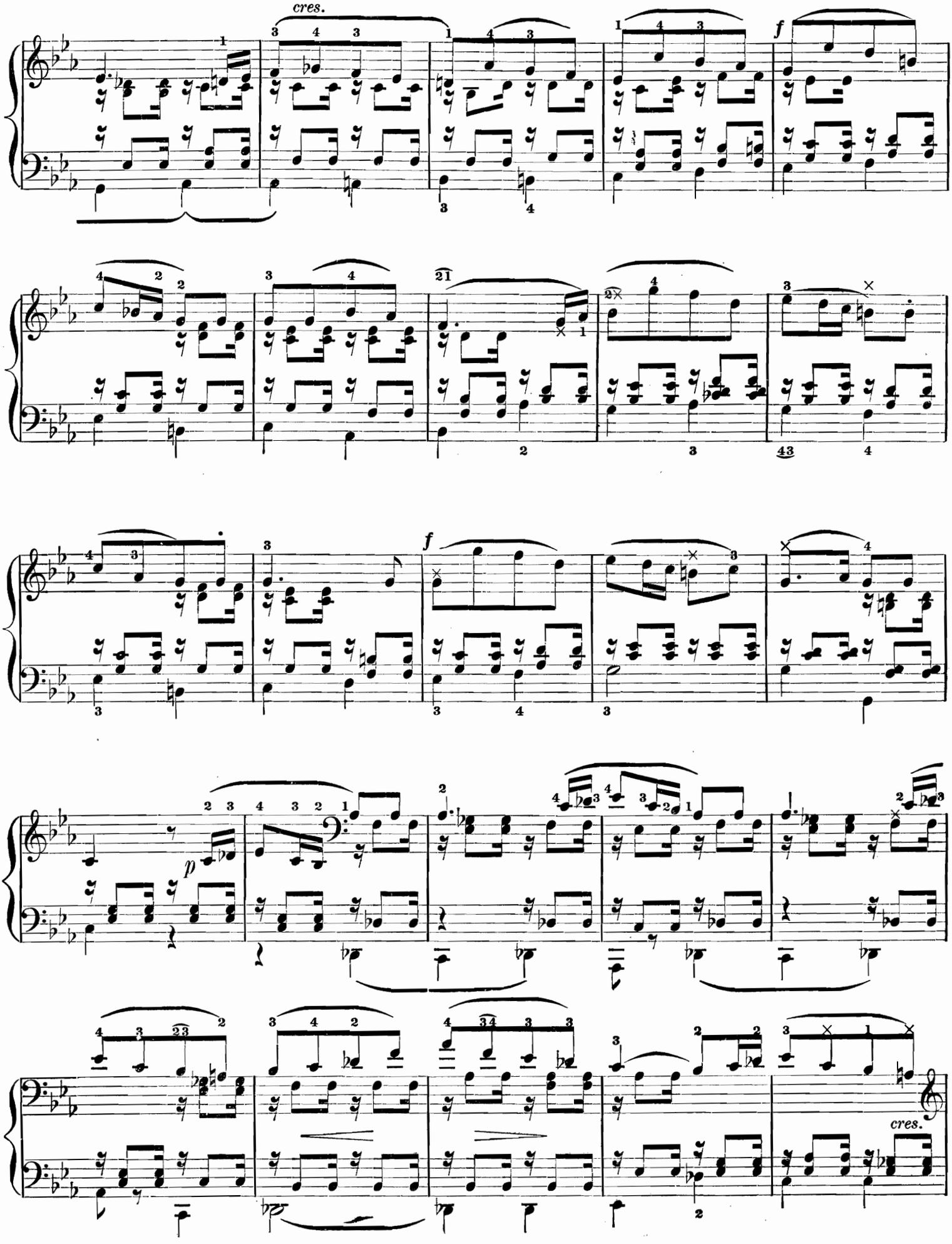

cres.
cres.
f
dim.
p
cres.
sf
cres - cen - do.
sf
sf
sempre.
f
sf
p
dim.
dolce.

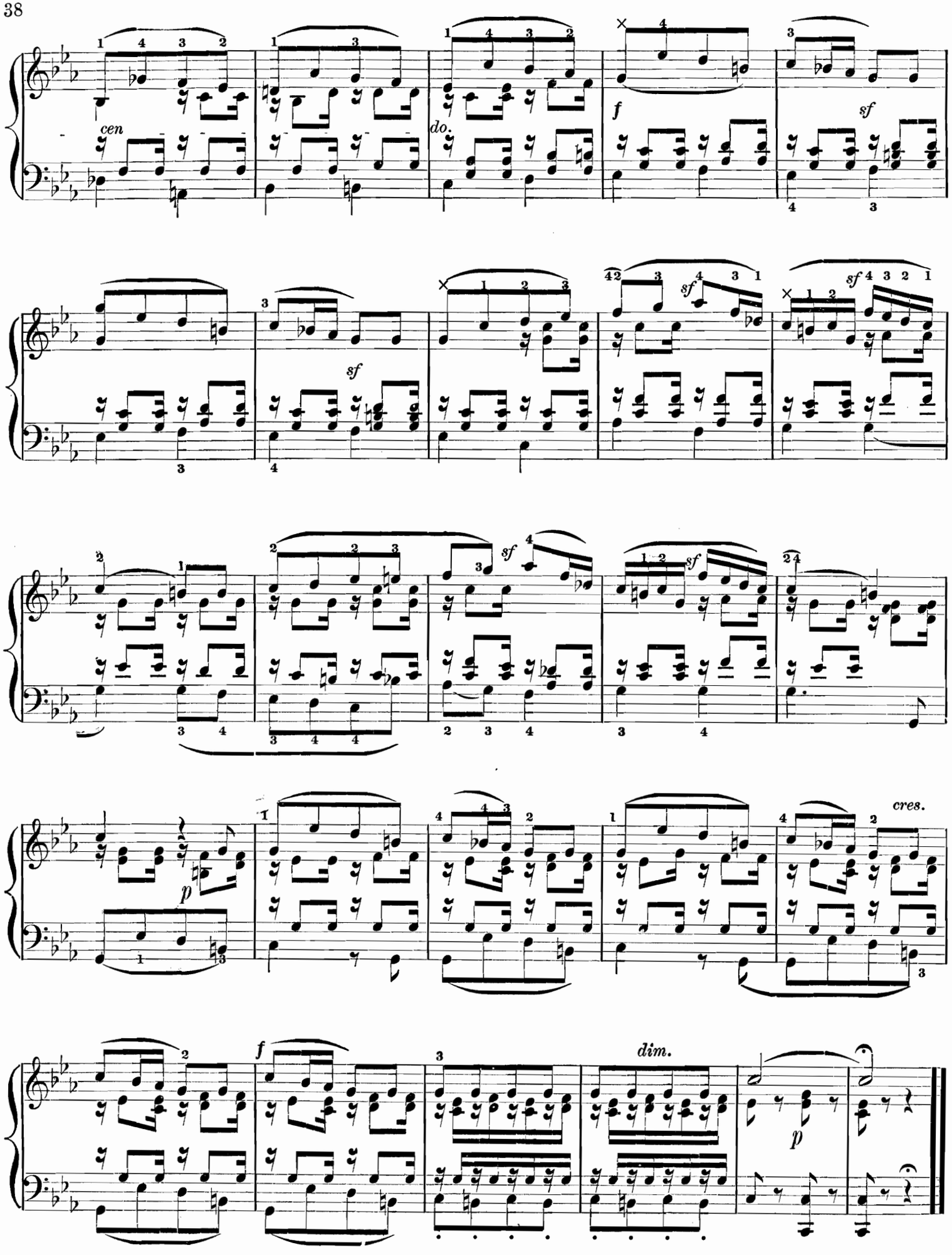

cres.
f
sf
p
sf
p
f
dim.
dim.

SONGS WITHOUT WORDS.

NO. 14. (LOST HAPPINESS.) MENDELSSOHN.

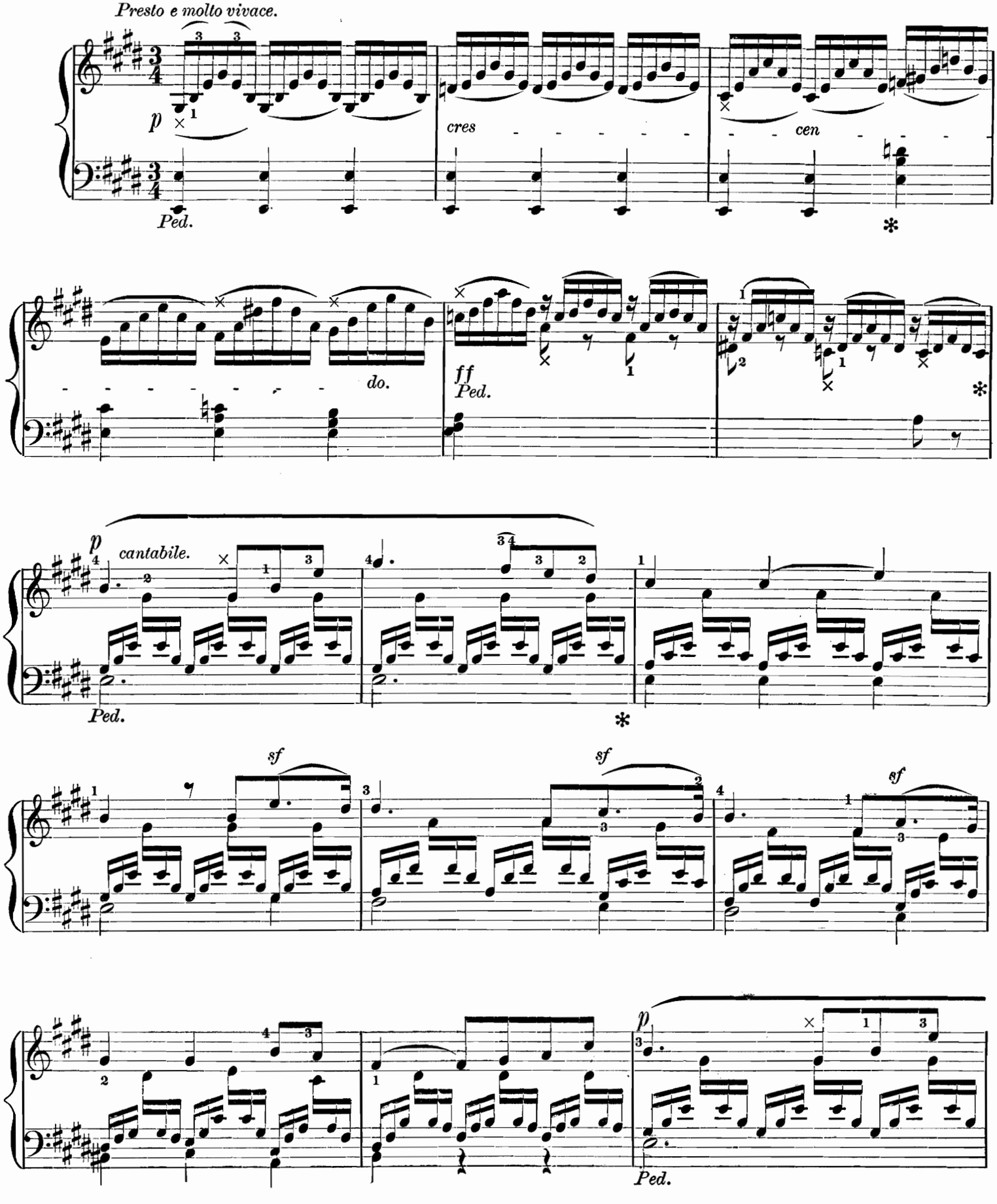


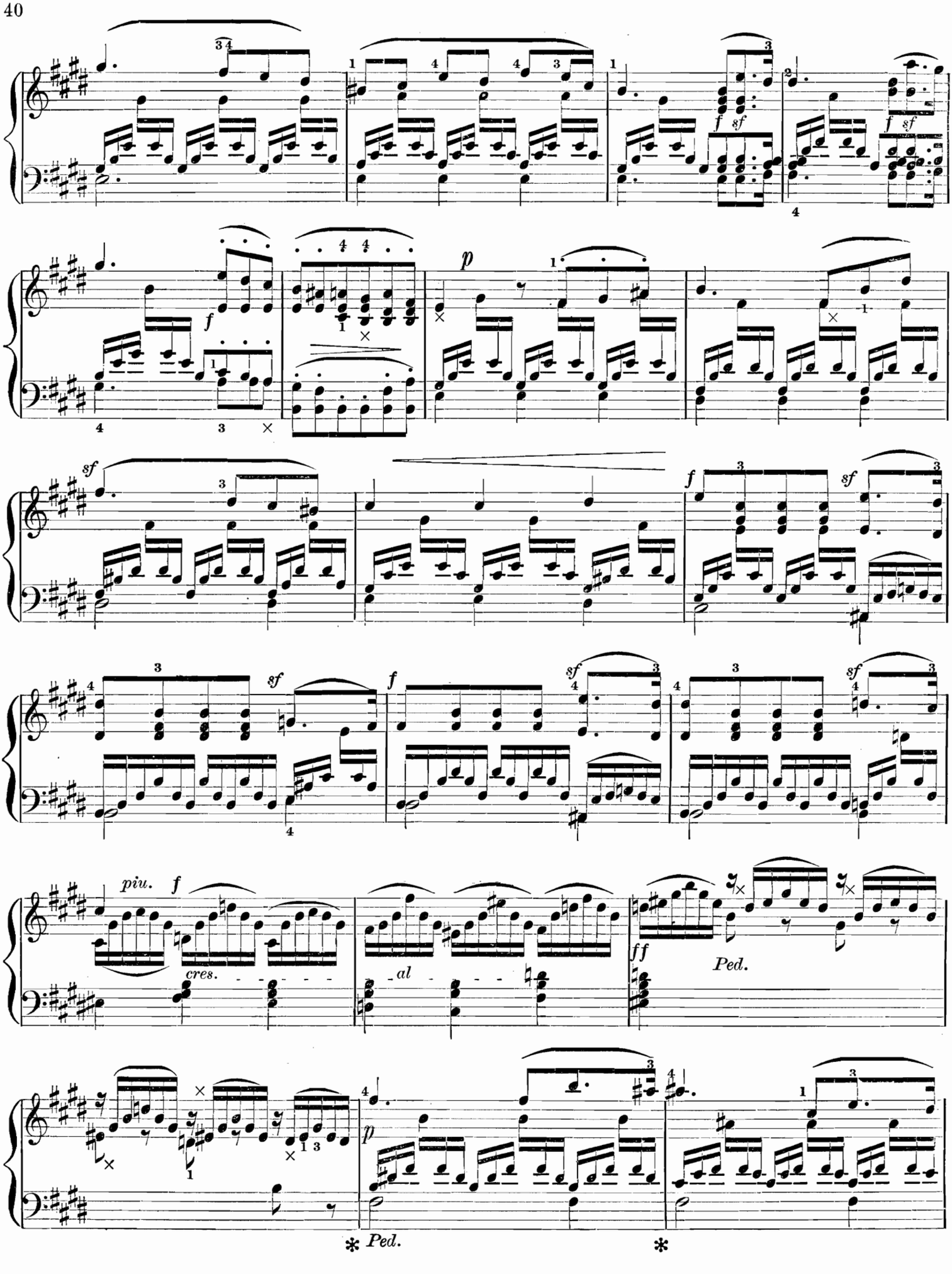

cres.
f
f
p
cres.

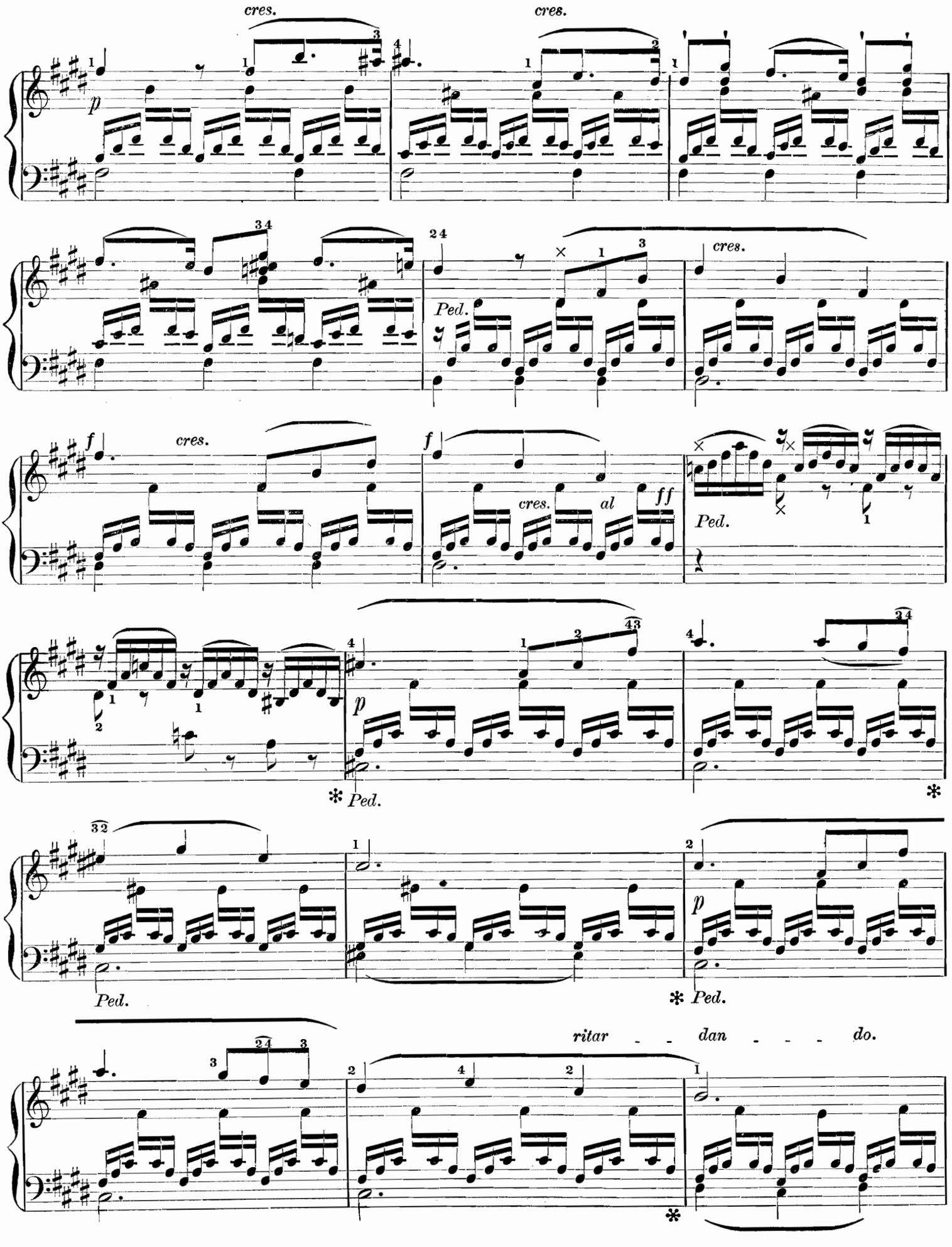

cen
do.
f
sf
sf
sf
sf
sf
sf
p
cres.
f
dim.
p

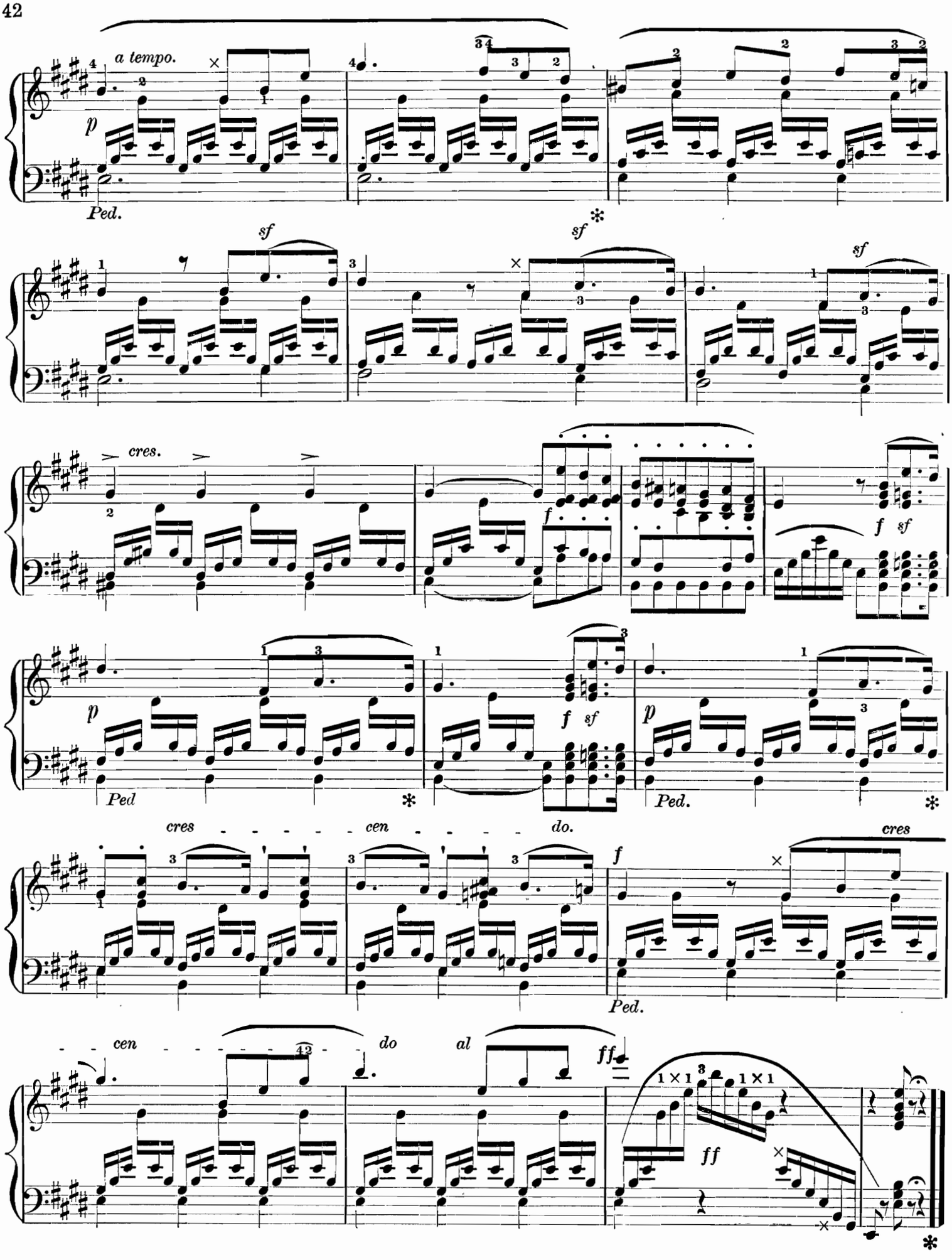
SONGS WITHOUT WORDS.

NO. 15. (THE POET'S HARP.) MENDELSSOHN.



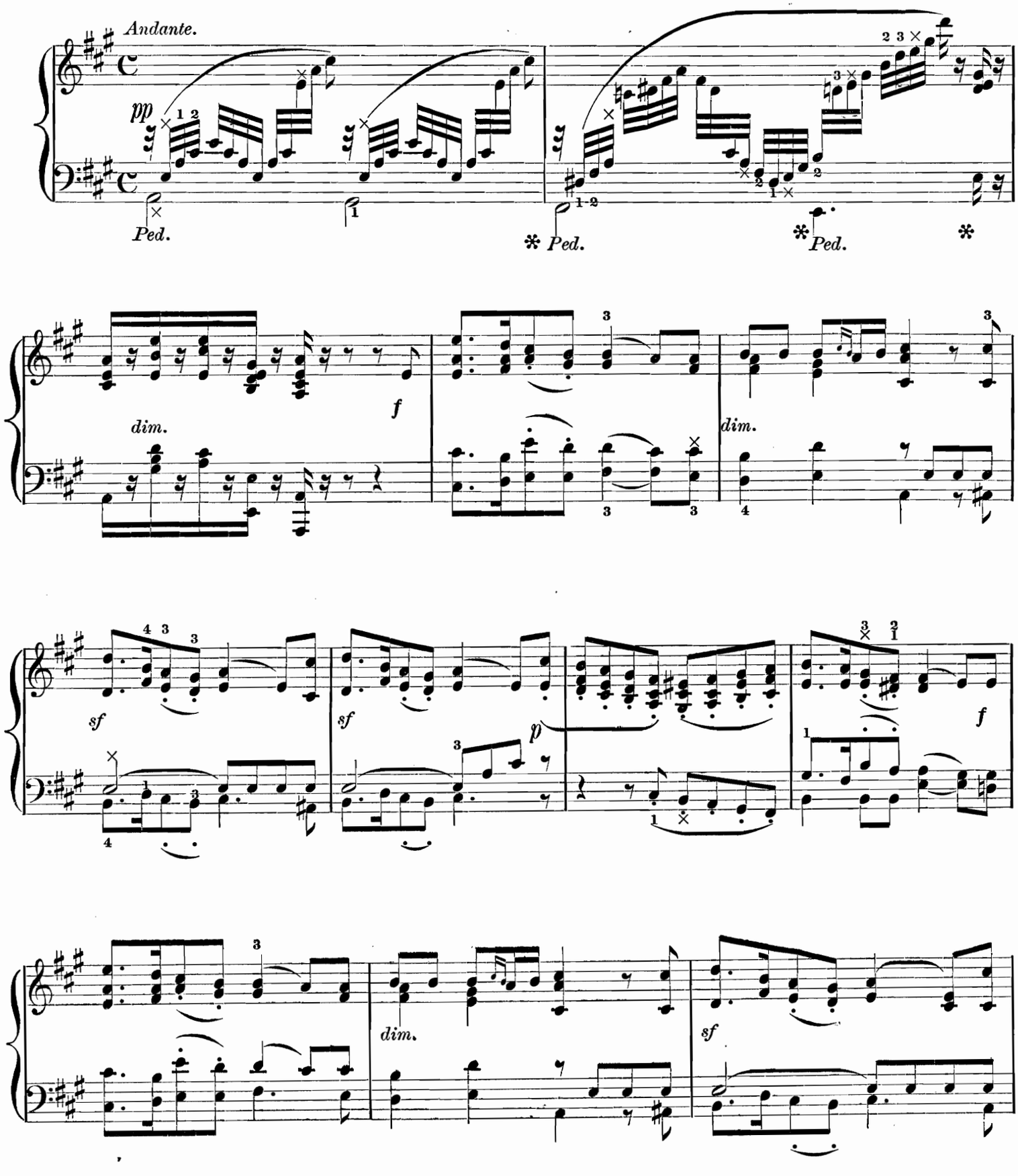

f sf
f sf
f
p
sf
f sf
sf
f
sf
piu. f
cres.
al
ff
Ped.
p
Ped.

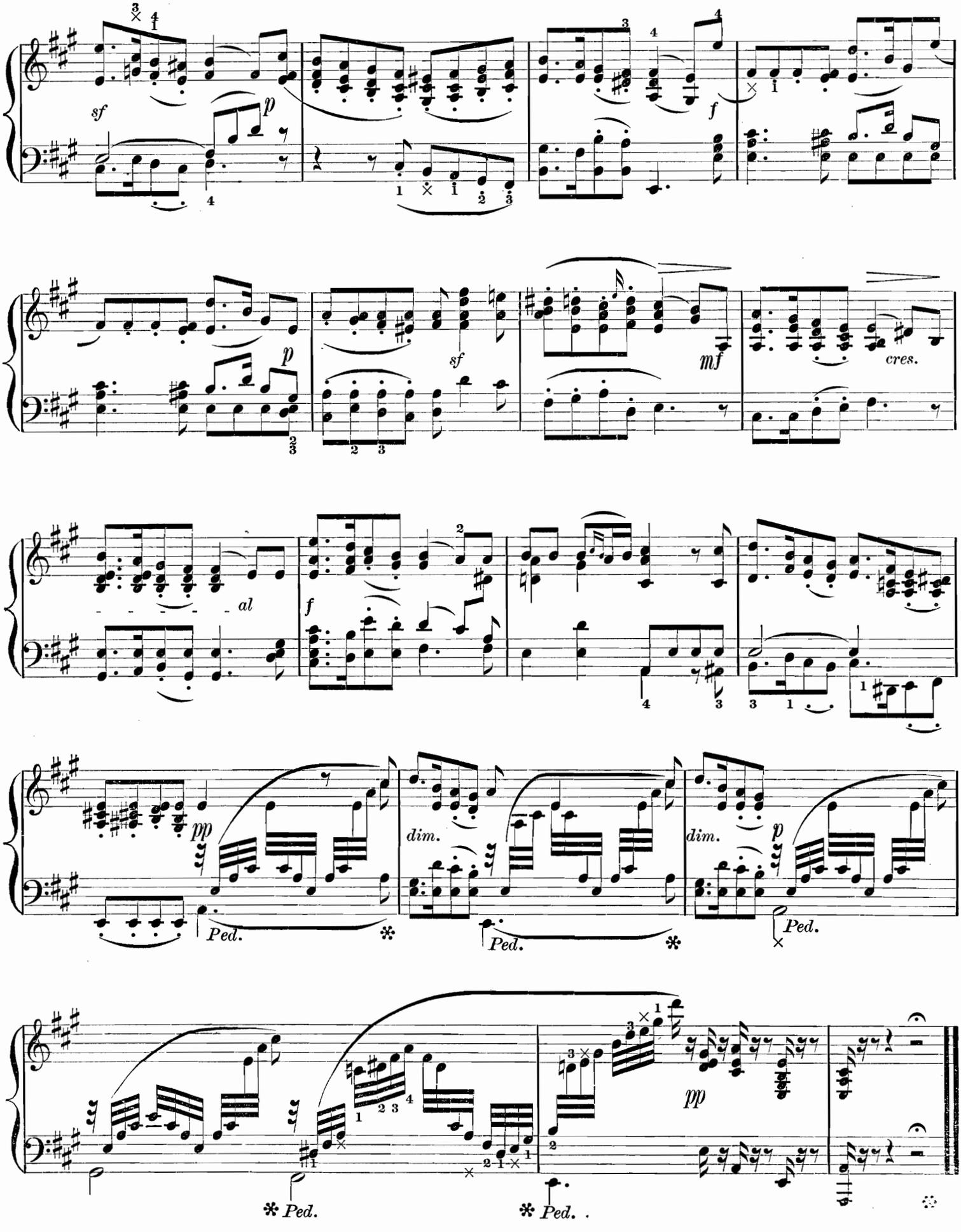

cres.
cres.
p
Ped.
cres.
f
cres.
f
cres.
al
ff
Ped.
p
Ped.
Ped.
p
Ped.
ritar - - dan - - - do.


a tempo.
p
Ped.
sf
sf
sf
cres.
f
f sf
p
Ped
f sf
p
Ped.
cres
cen
do.
f
cres
Ped.
cen
do
al
ff
ff

SONGS WITHOUT WORDS.

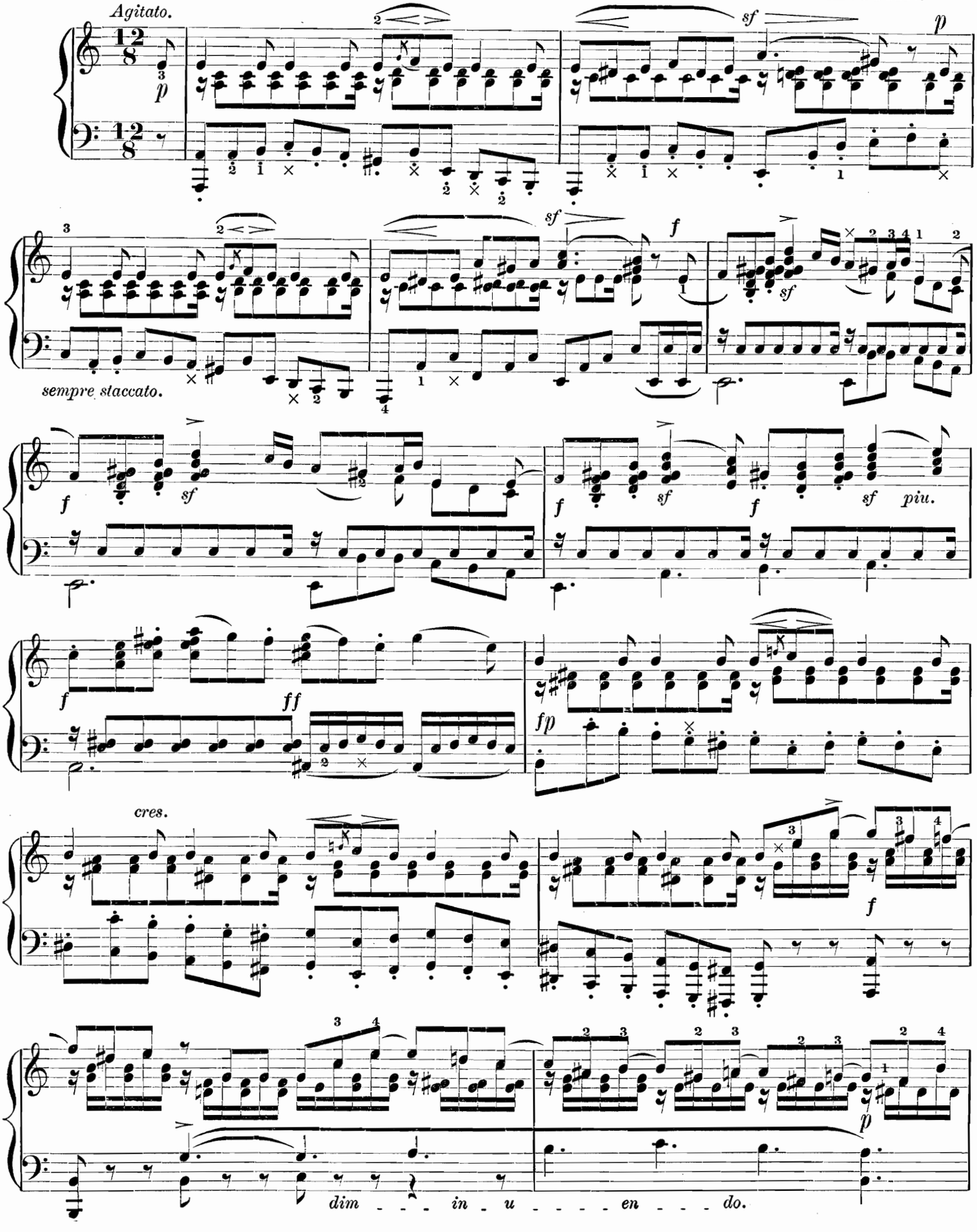
NO. 16. (HOPE.) MENDELSSOHN.

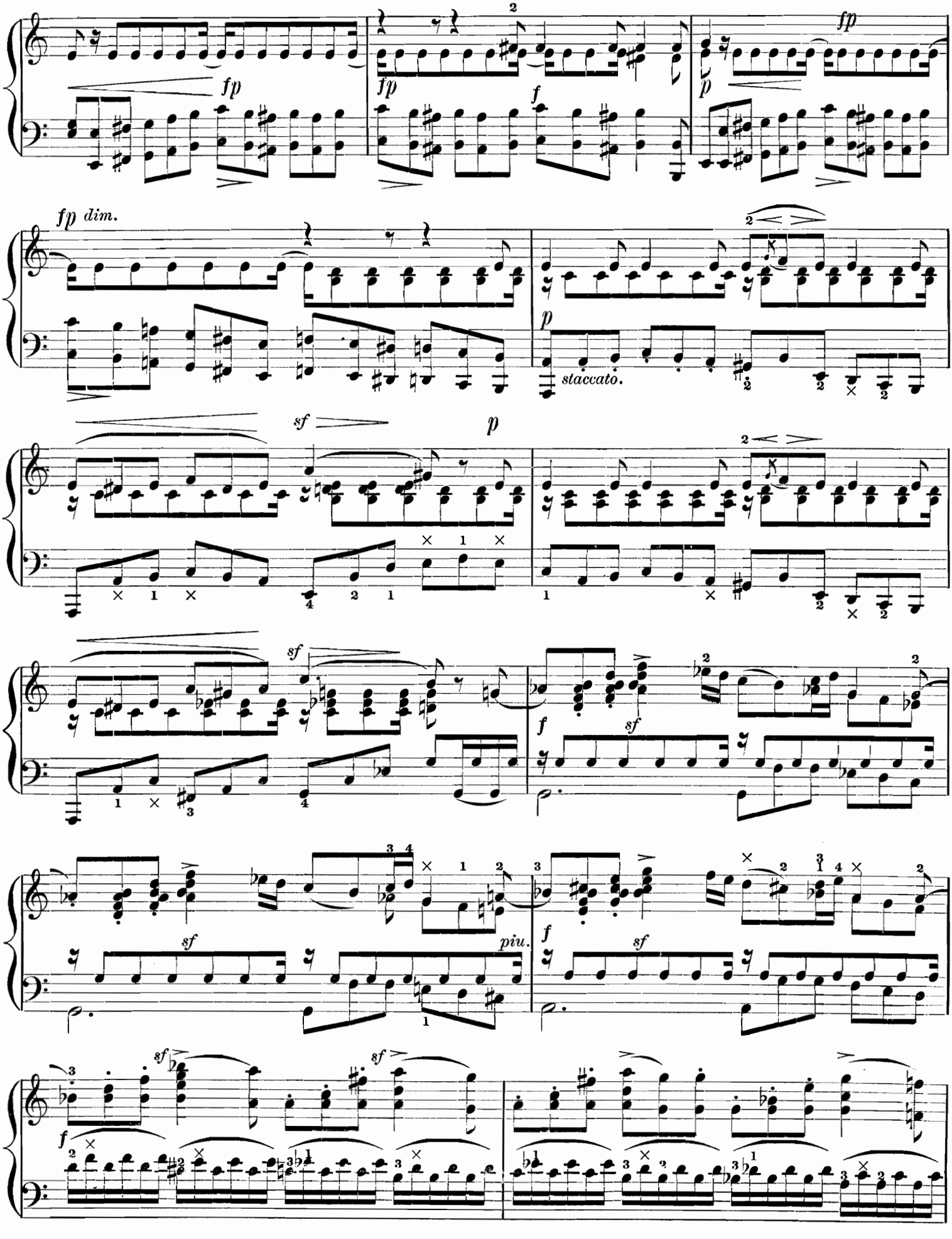


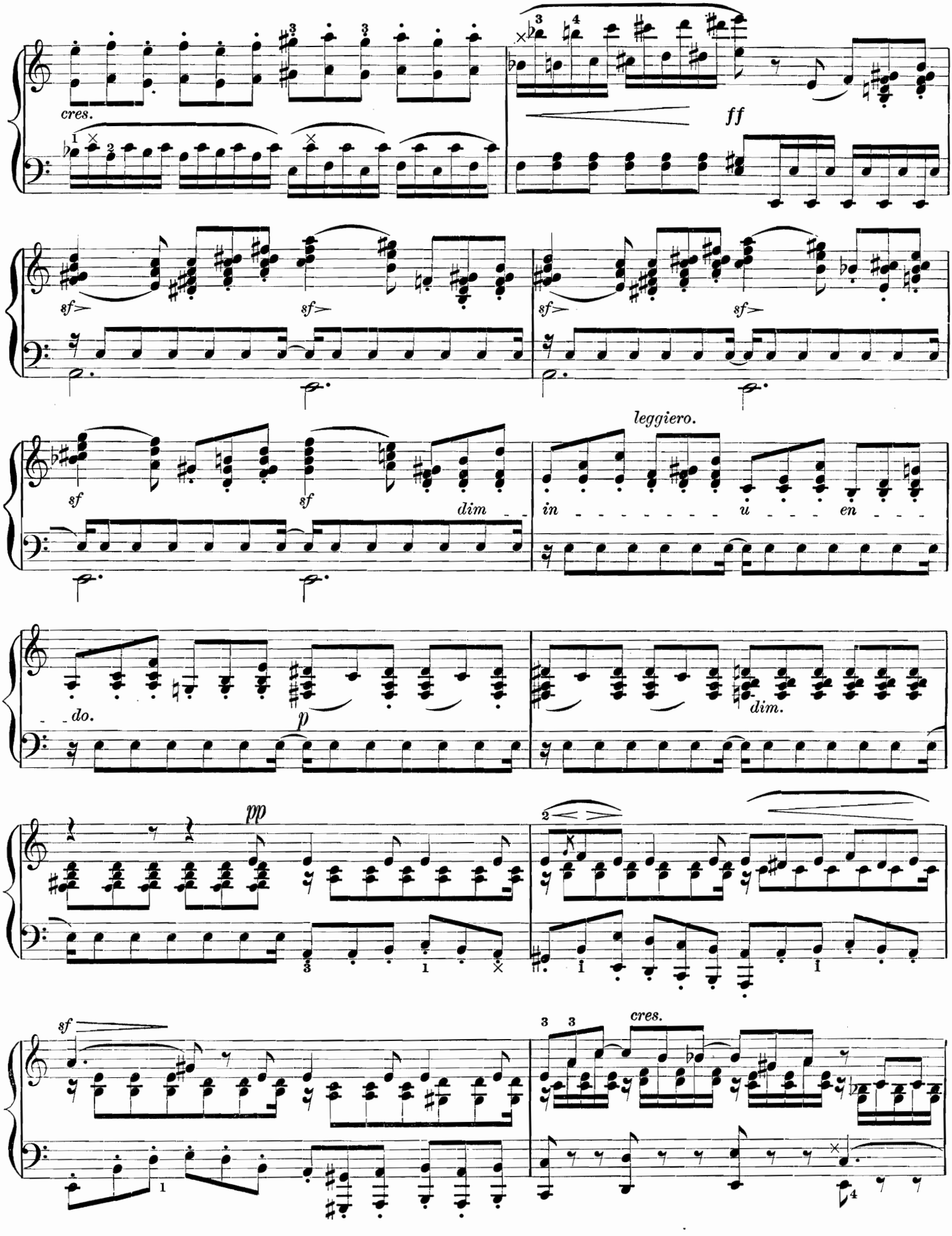

sf
p
f
p
sf
mf
cres.
al
f
pp
dim.
Ped.
dim.
p
Ped.
pp
Ped.
Ped.

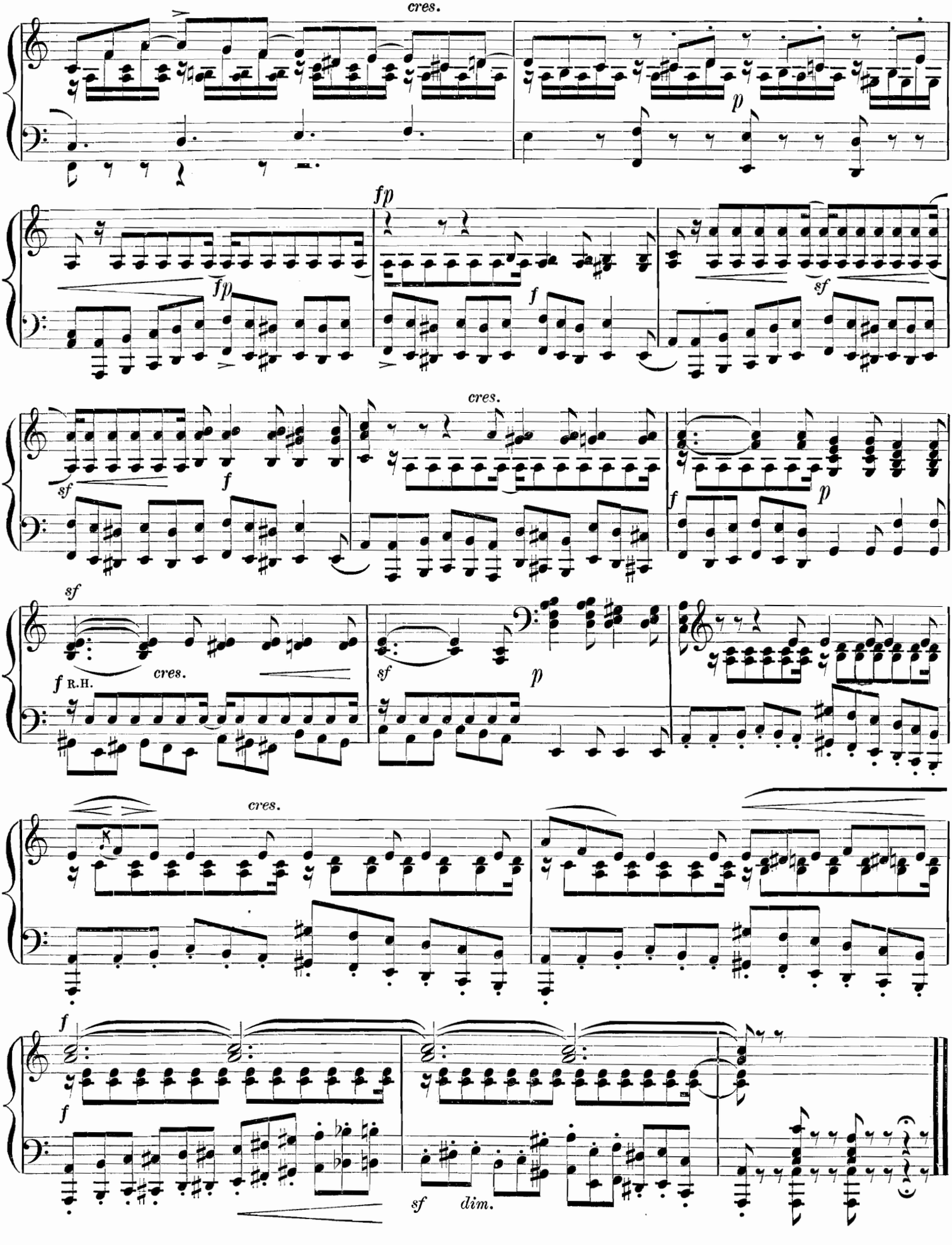
SONGS WITHOUT WORDS.

NO. 17. (PASSION.) MENDELSSOHN.



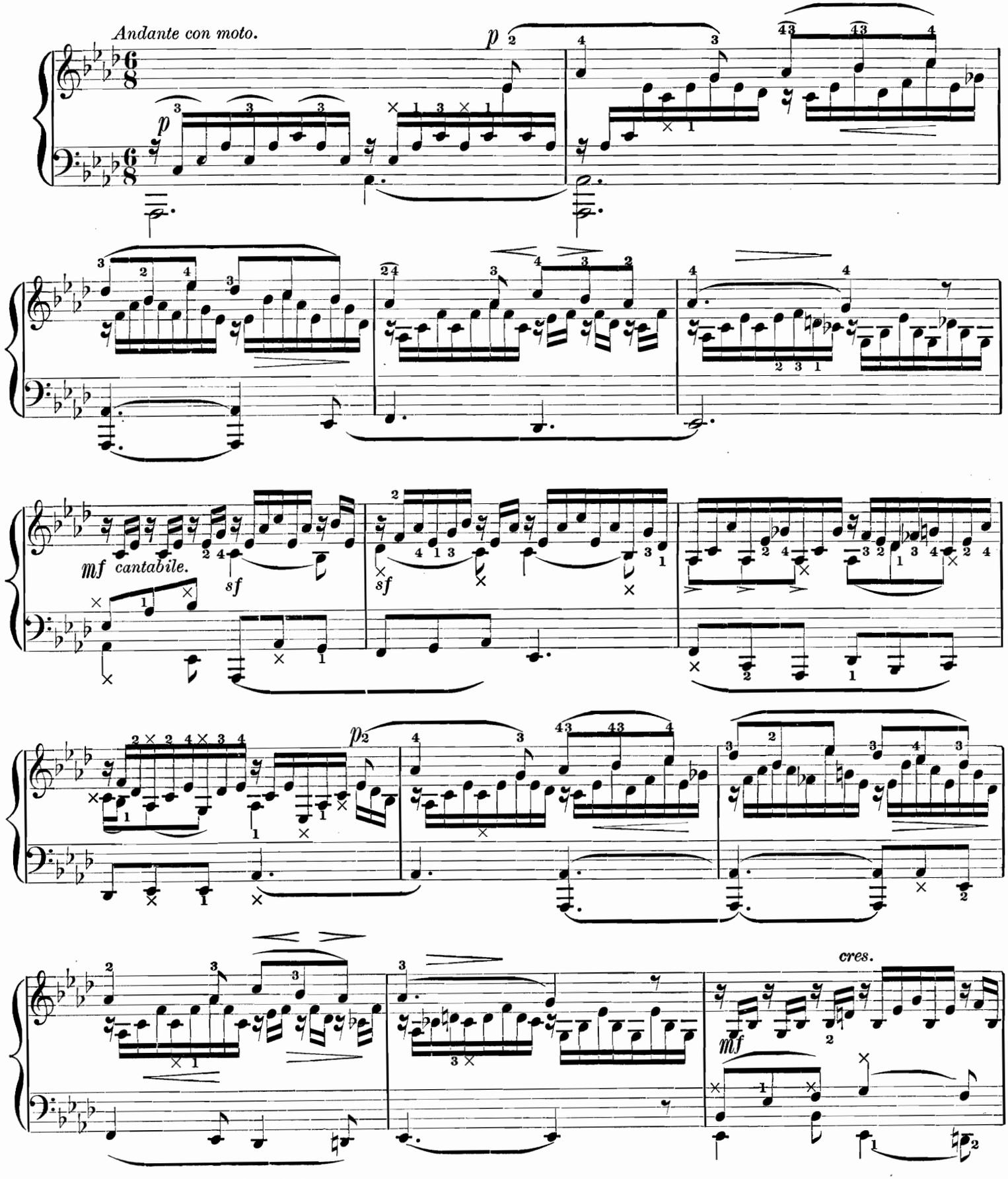

fp
fp
fp
fp
f
p
fp dim.
p
staccato.
sf
p
sf
f
sf
sf
piu.
f
sf
sf
sf
f


cres.
ff
sf
sf
sf
sf
sf
sf
dim
leggiero.
in - - - - - - - - u - - - en - - -
do.
p
dim.
pp
sf
cres.

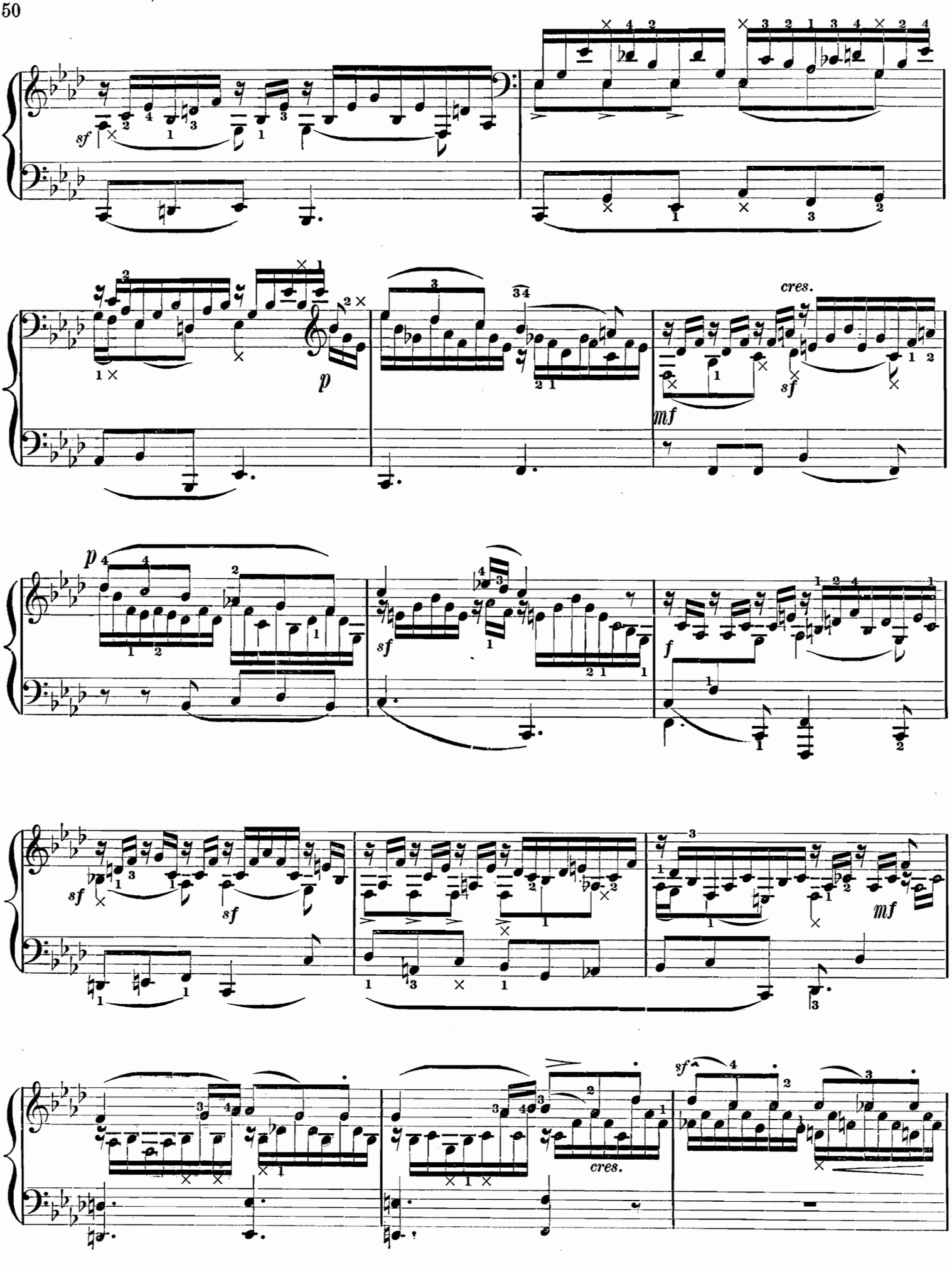

cres.
p
fp
fp
f
sf
cres.
sf
f
f
p
sf
f R.H.
cres.
sf
p
cres.
f
f
sf
dim.

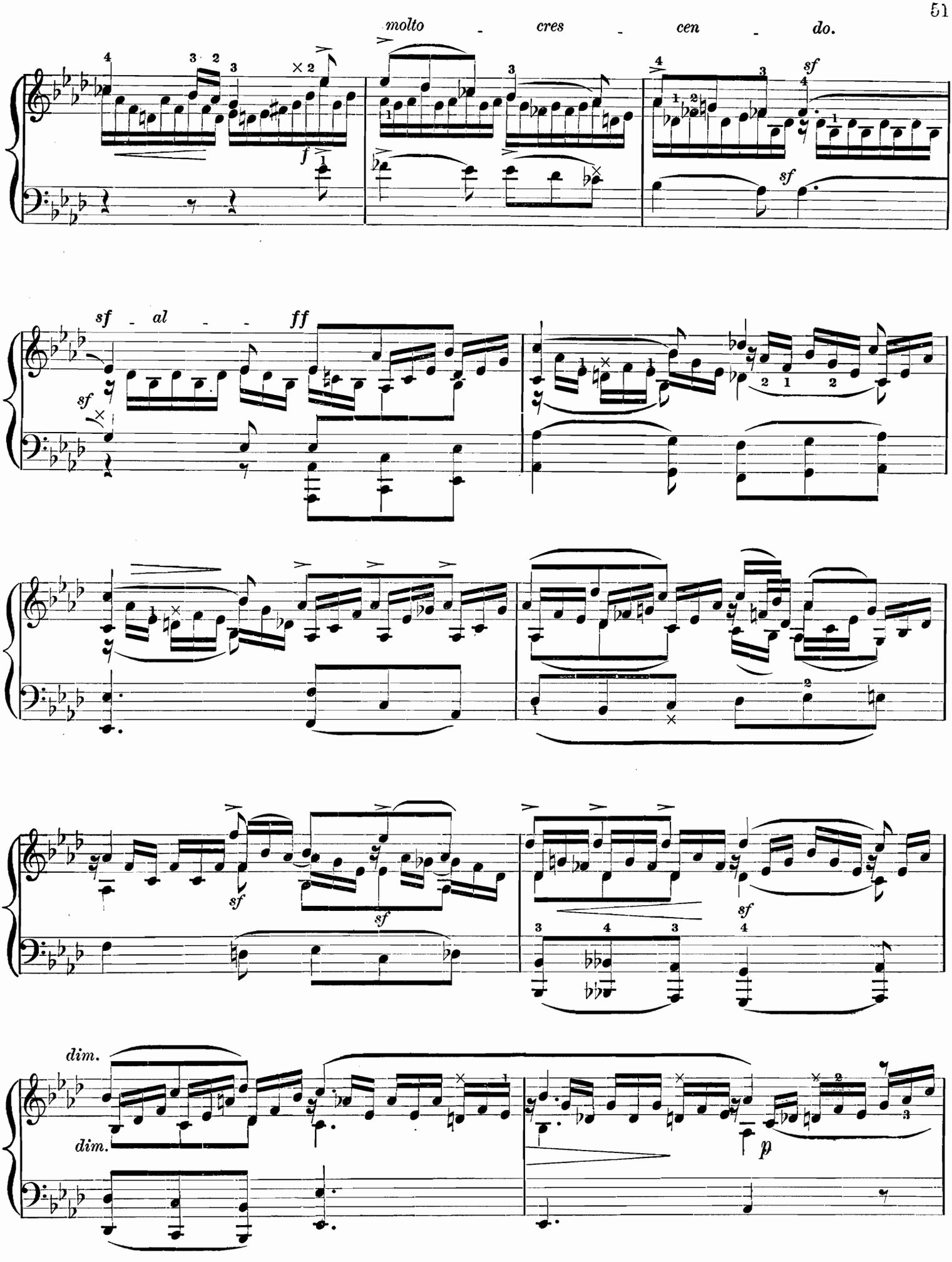
SONGS WITHOUT WORDS.

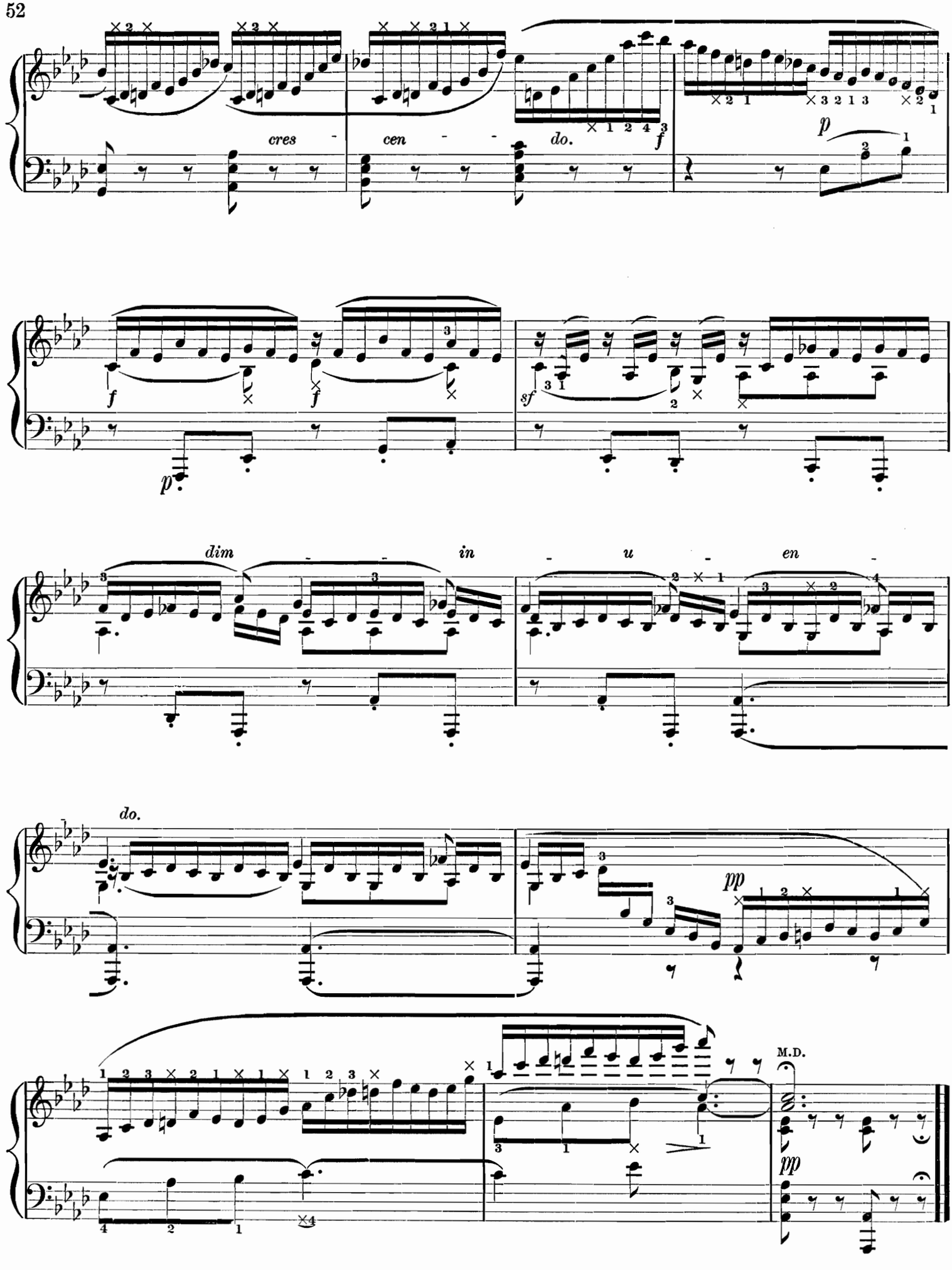
NO. 18. (DUETTO.)* MENDELSSOHN.



*Both strains should be distinctly marked.

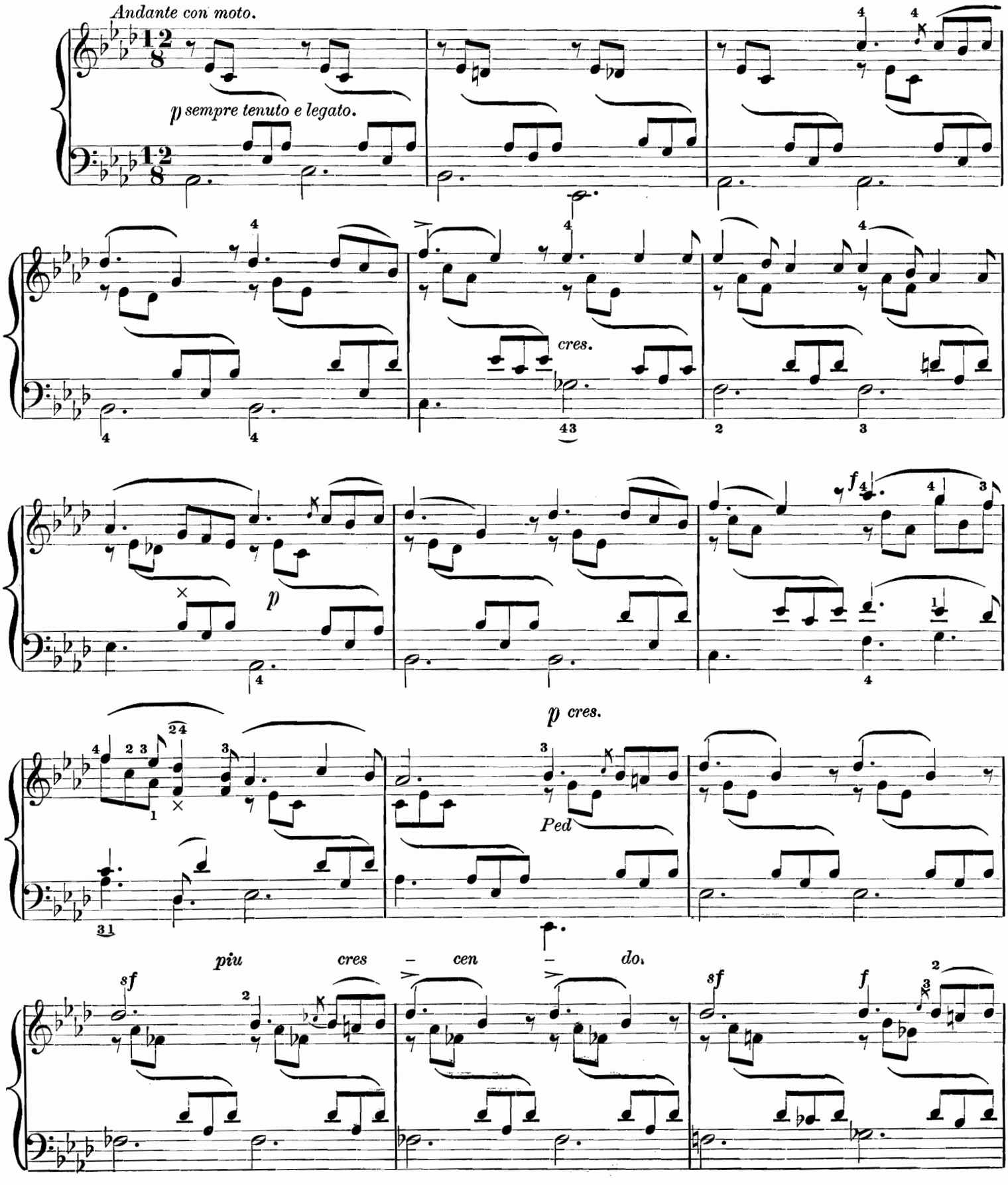

sf
p
cres.
mf
sf
f
sf
sf
mf
cres.
sf

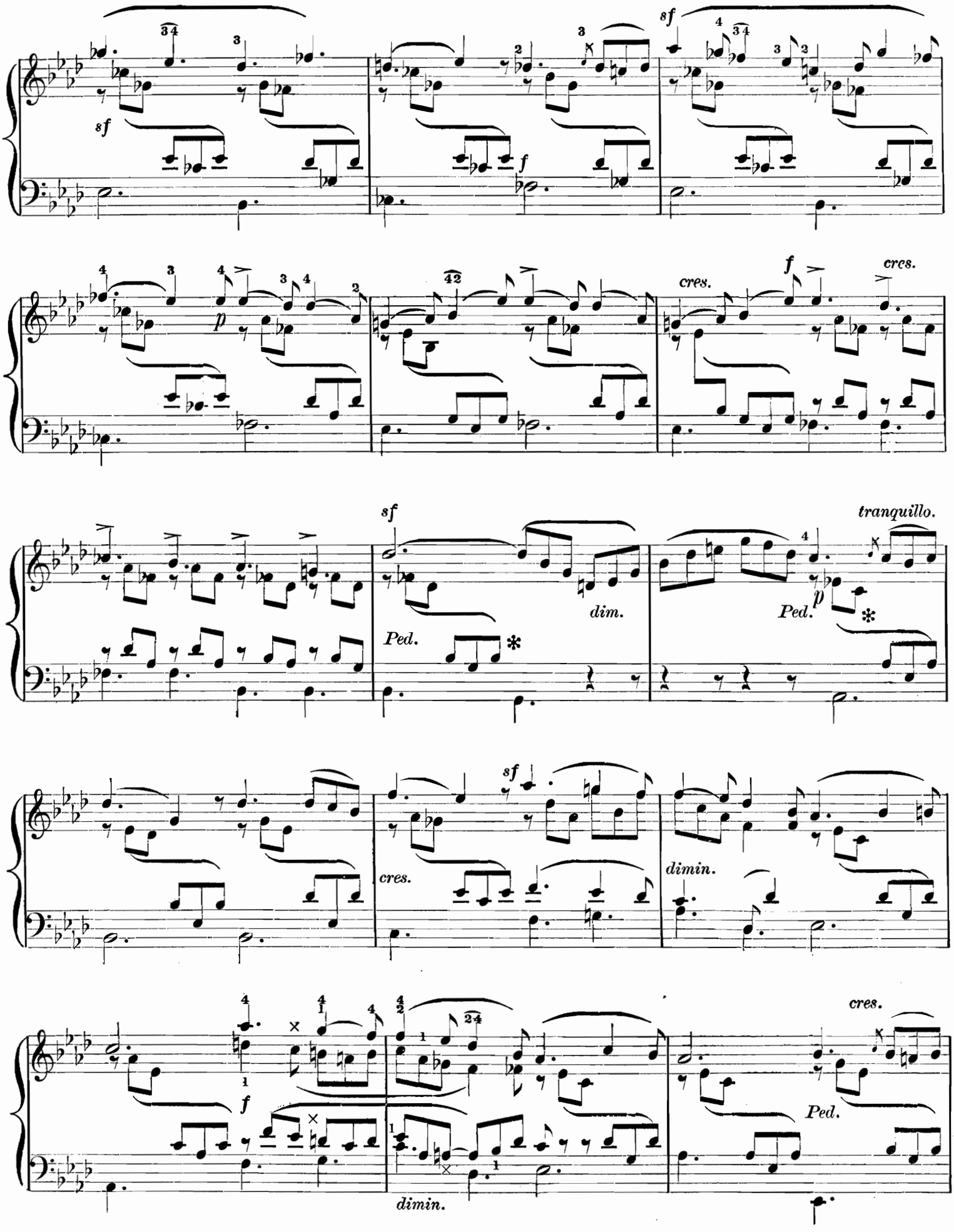

molto - cres - cen - do.
sf
f
sf
sf - al - - ff
sf
sf
sf
sf
dim.
dim.
p

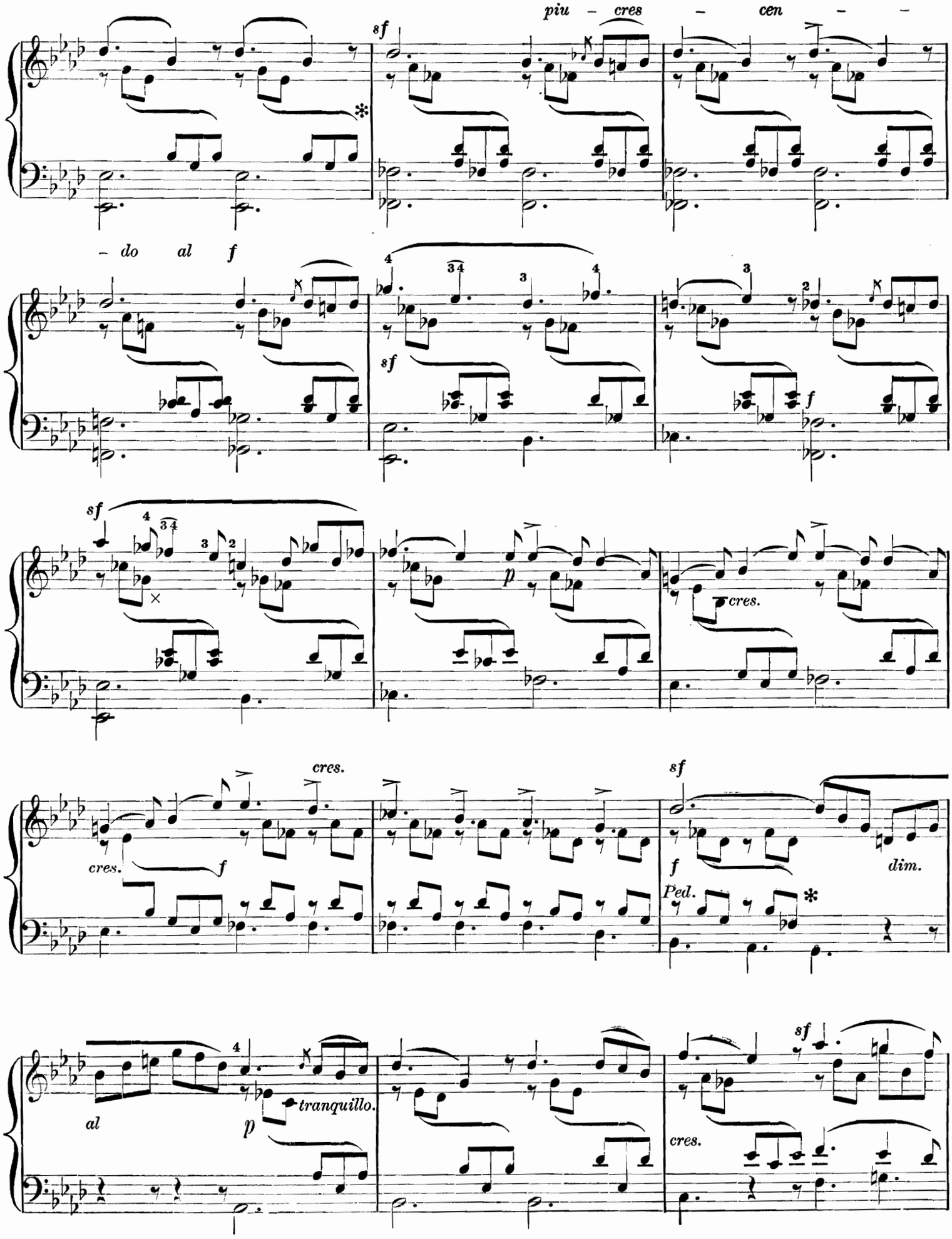

cres
cen
do.
f
p
f
f
p
sf
dim
in
u
en
do.
pp
M.D.
pp

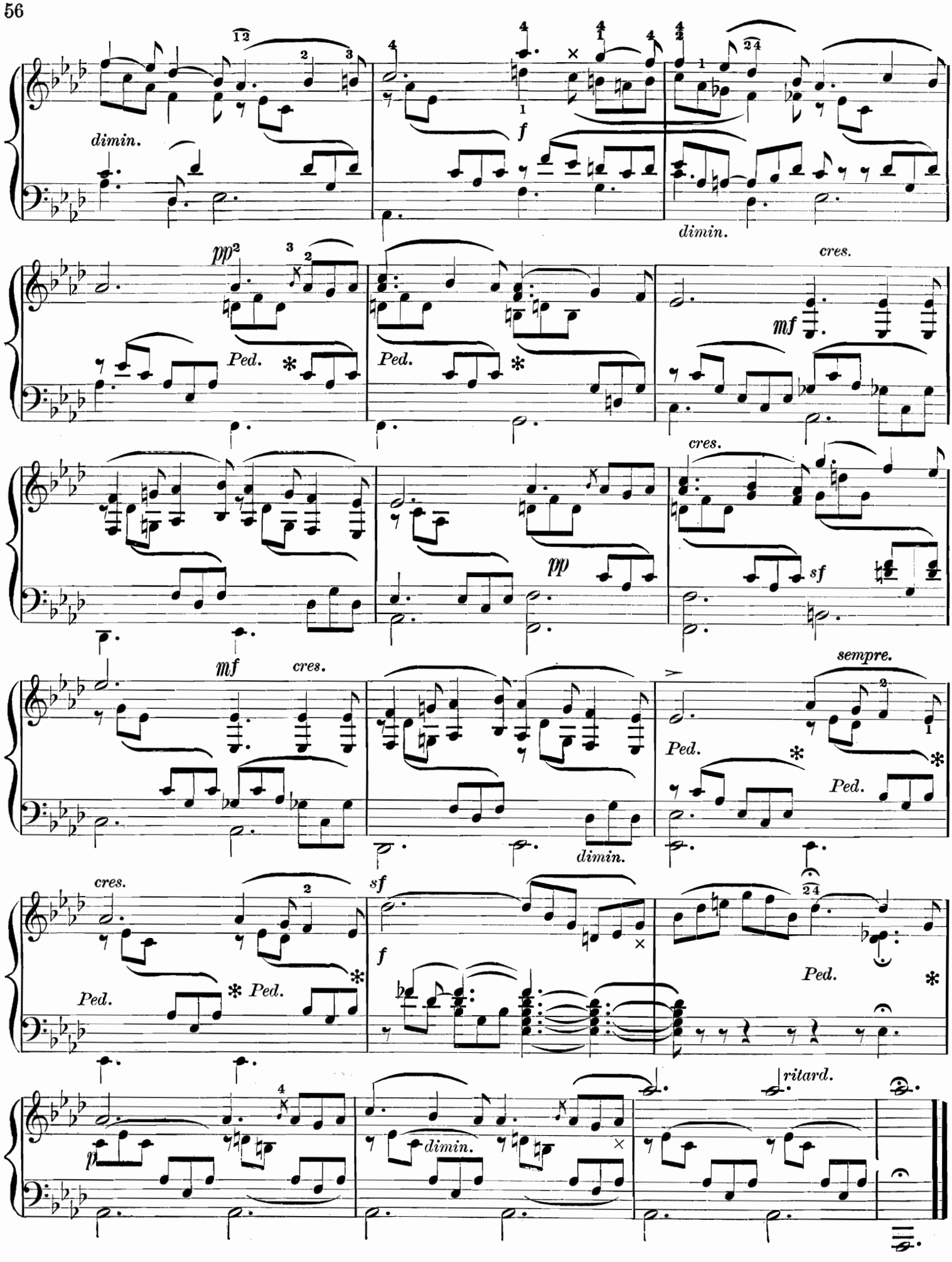
SONGS WITHOUT WORDS.

NO. 19. (ON THE SEA SHORE.) MENDELSSOHN.



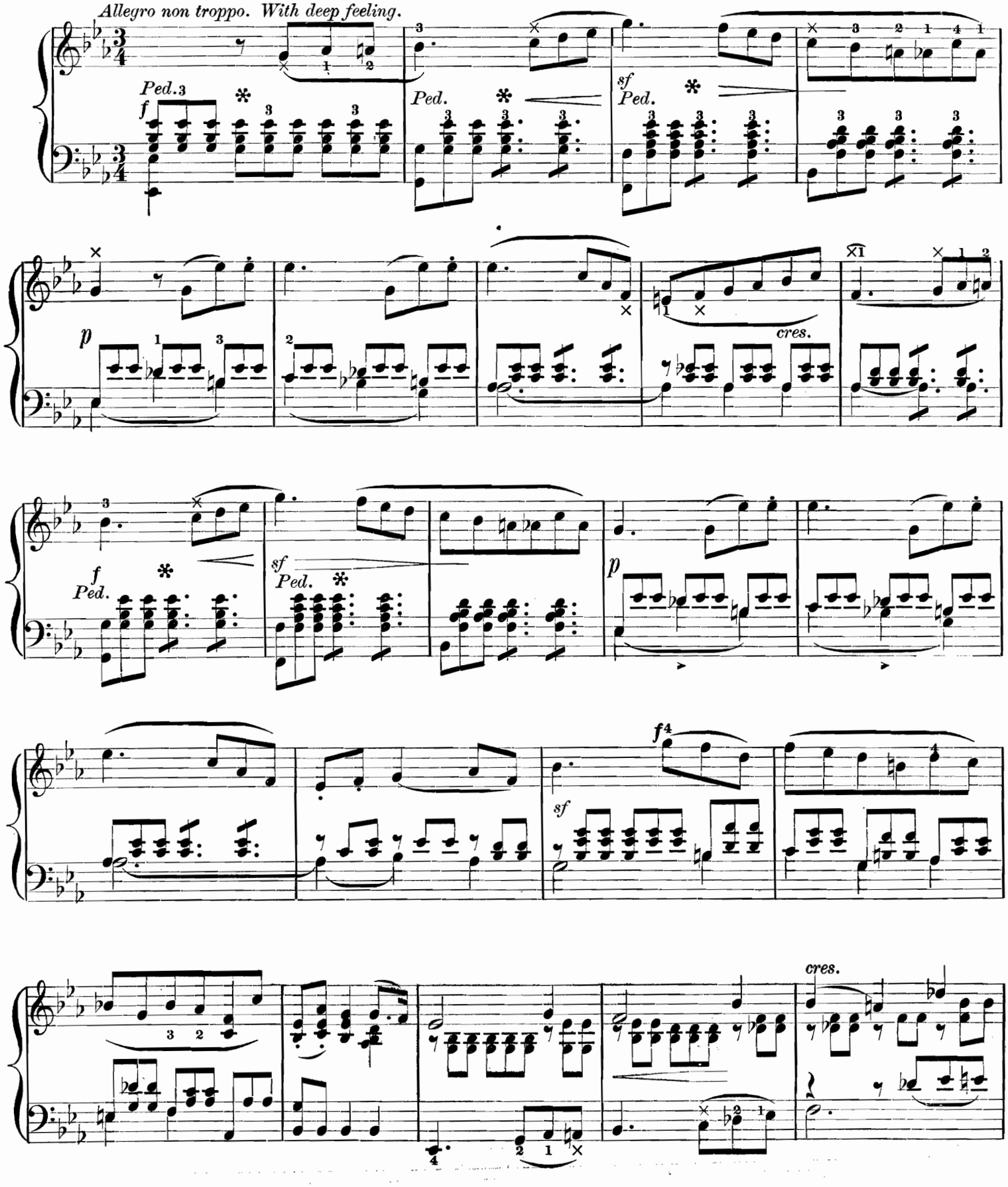

sf
sf
f
sf
p
cres.
f
cres.
sf
Ped.
dim.
tranquillo.
p
Ped.
sf
cres.
dimin.
f
dimin.
cres.
Ped.

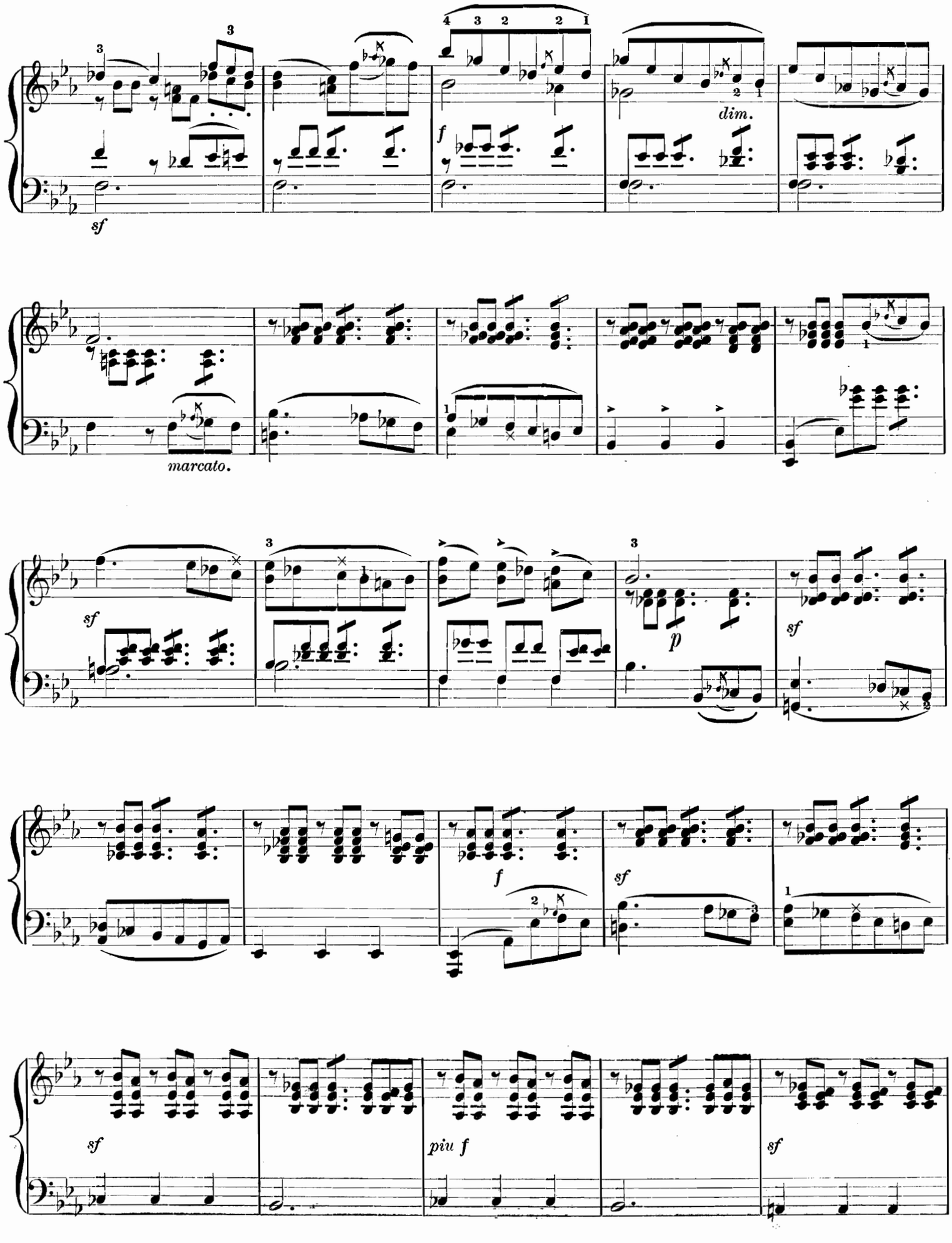

piu – cres – cen – –
sf
– do al f
sf
sf
p
cres.
cres.
cres.
f
sf
f
dim.
Ped.
al
p
tranquillo.
sf
cres.

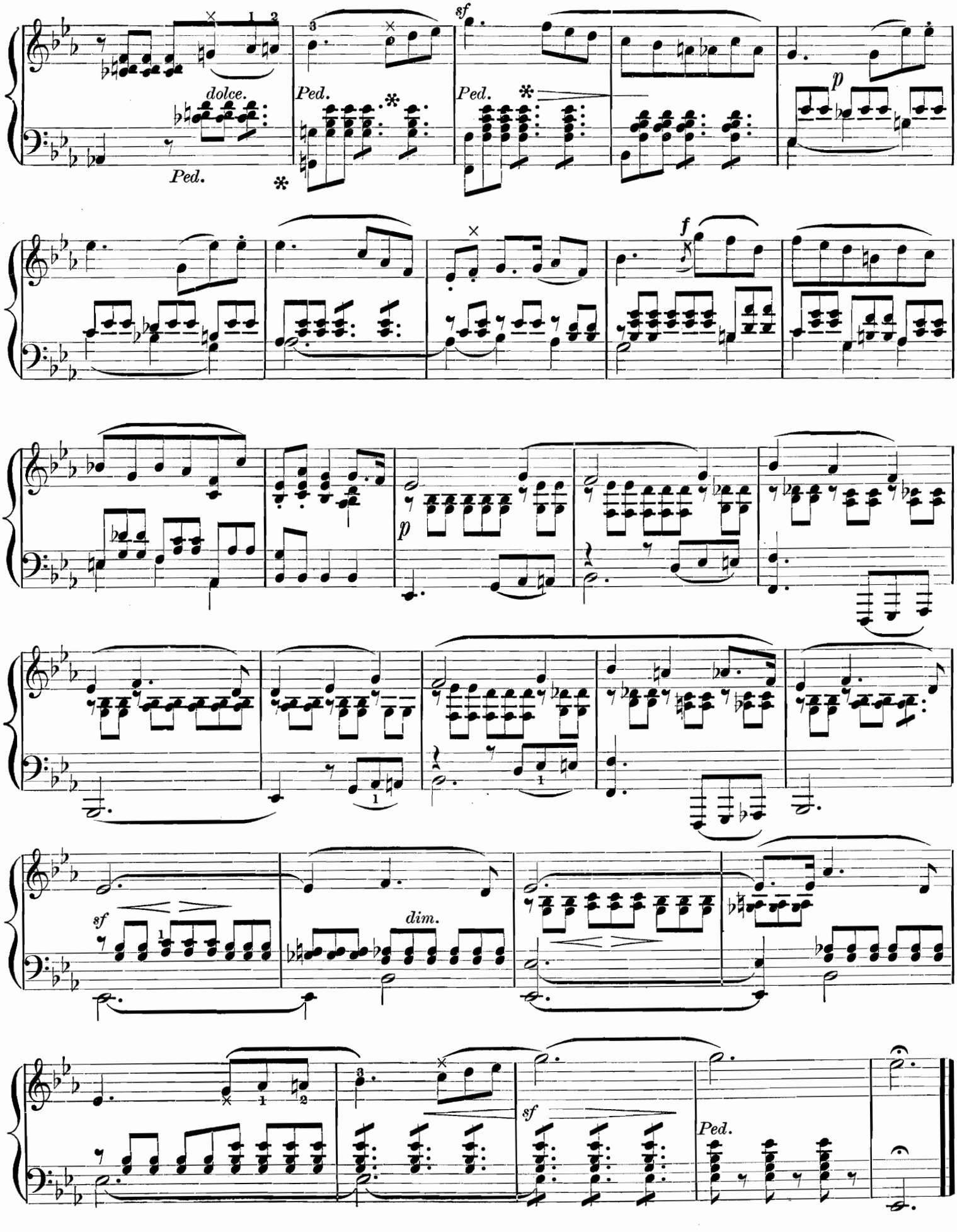

dimin.
f
dimin.
pp
Ped.
cres.
mf
pp
cres.
sf
mf
cres.
sempre.
Ped.
dimin.
cres.
sf
f
Ped.
Ped.
ritard.
p
dimin.

SONGS WITHOUT WORDS.

No. 20. (THE FLEECY CLOUD.) MENDELSSOHN.

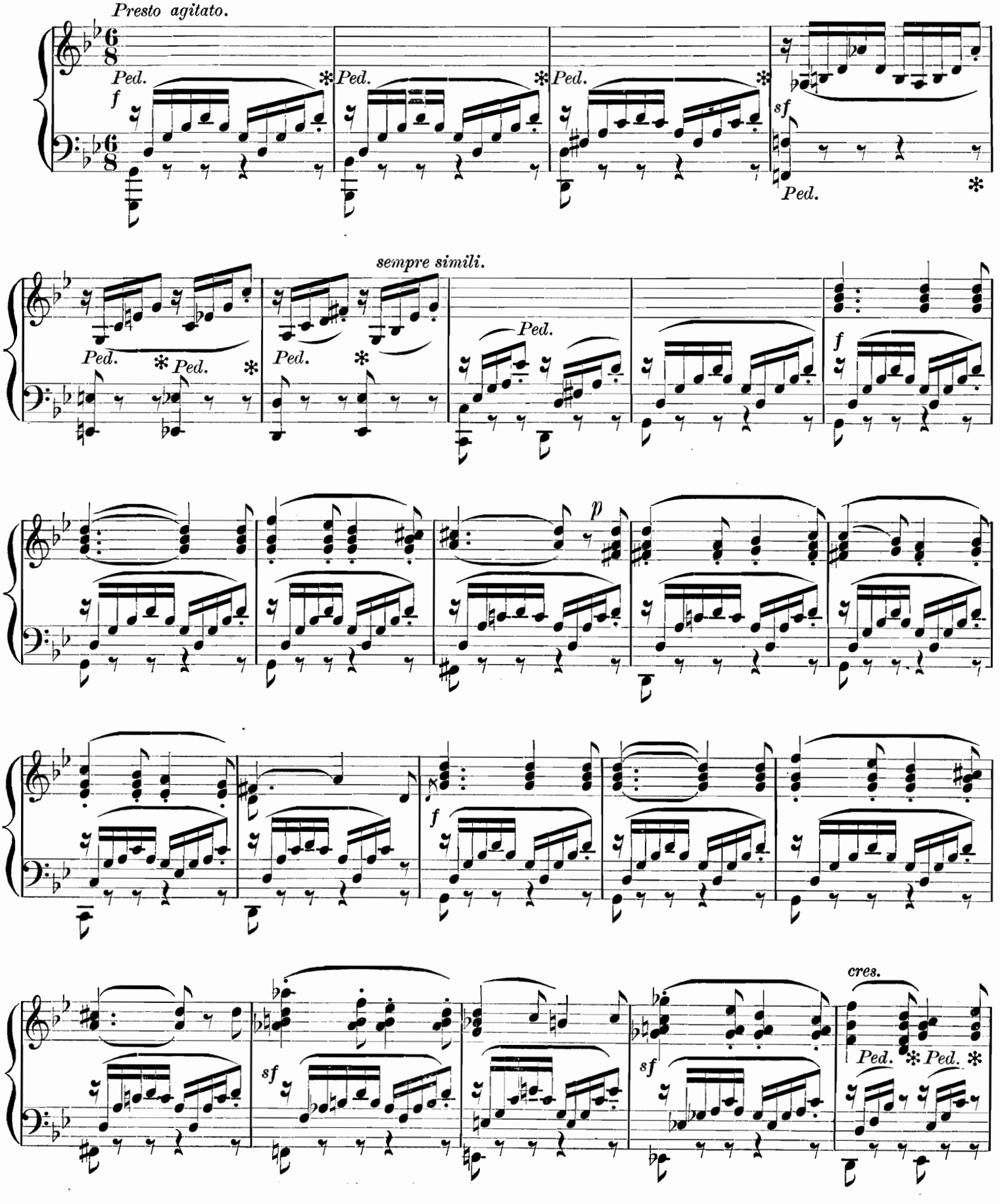


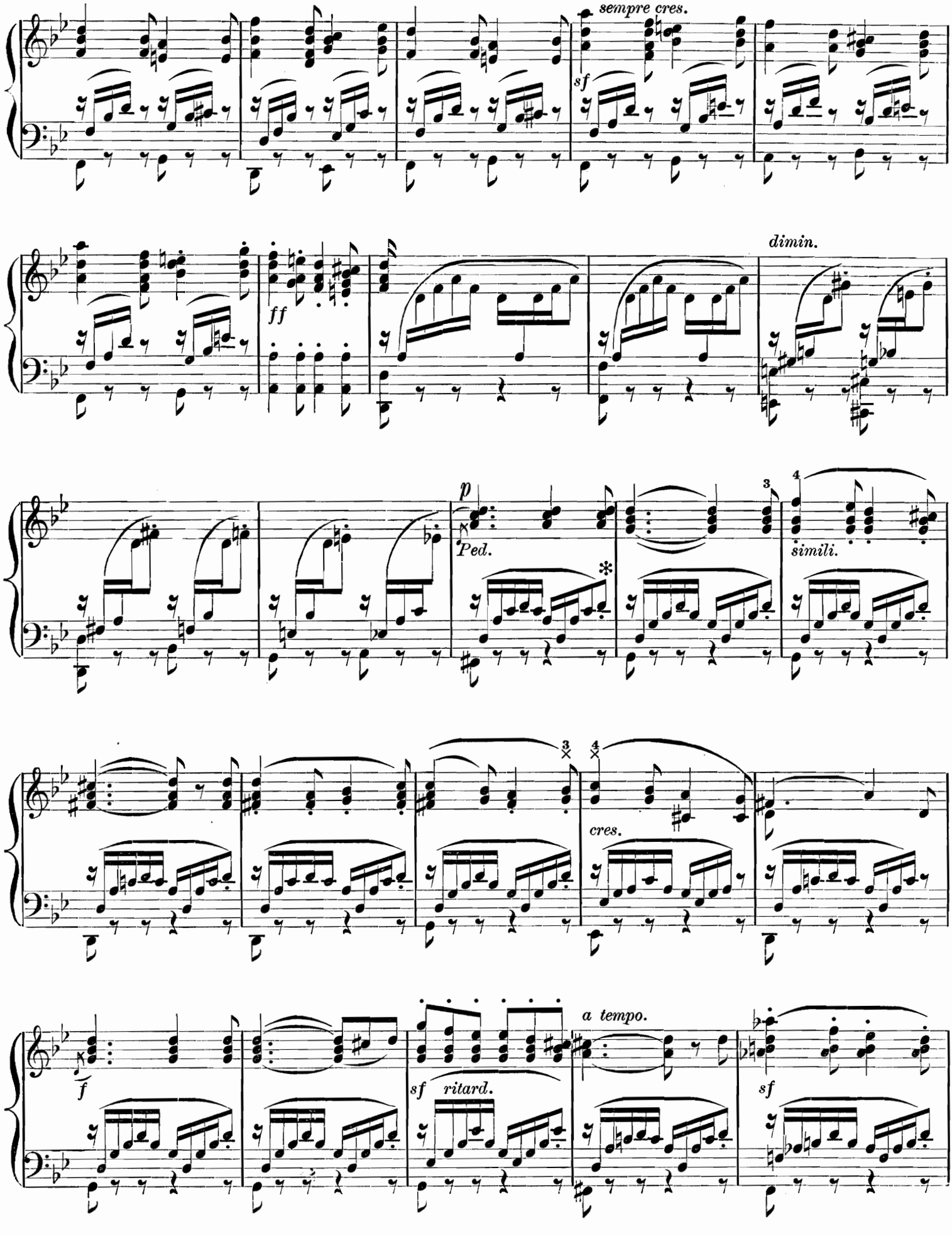

sf
f
dim.
marcato.
sf
p
sf
f
sf
sf
piu f
sf

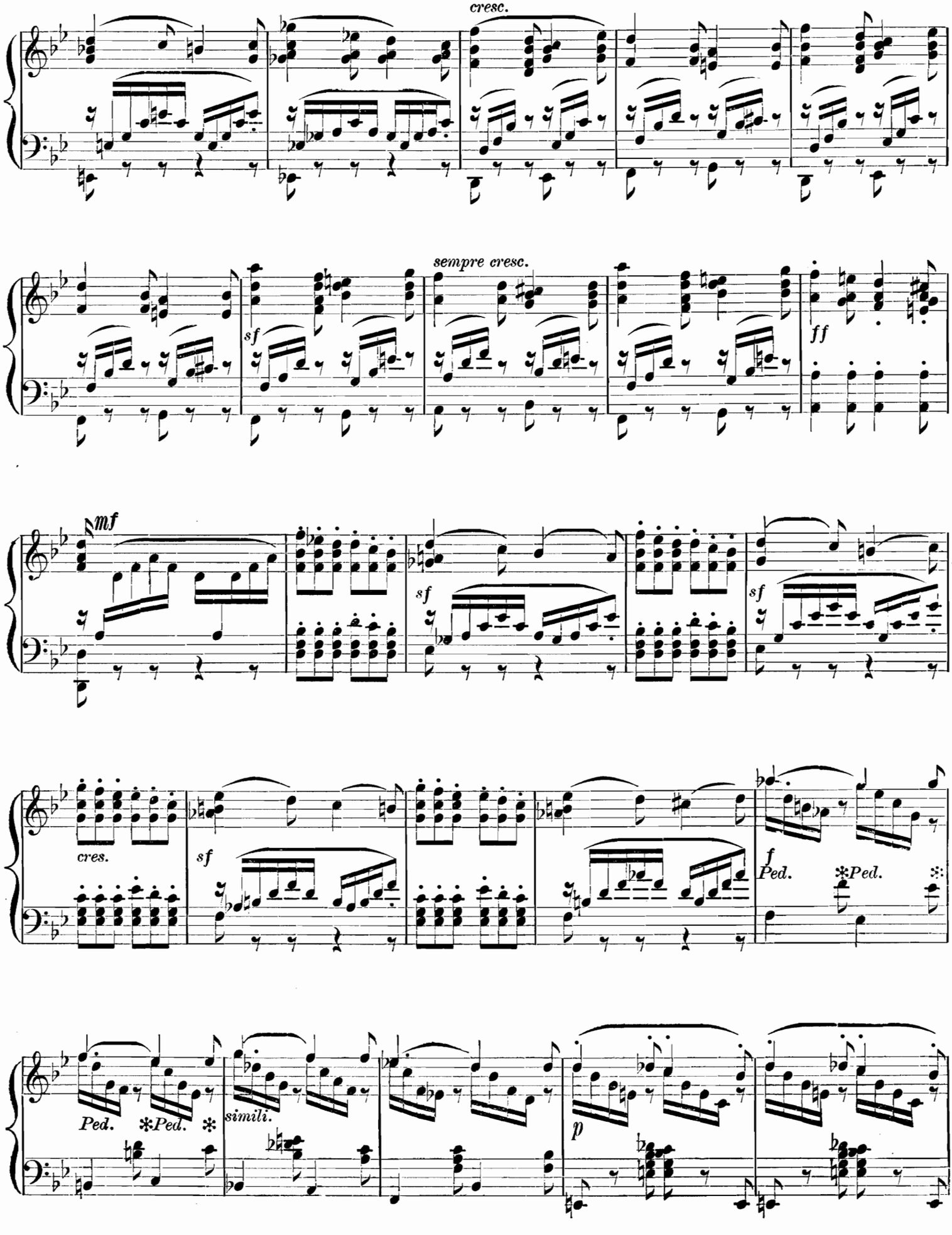

dolce.
Ped.
Ped.
Ped.
sf
p
f
p
sf
dim.
sf
Ped.

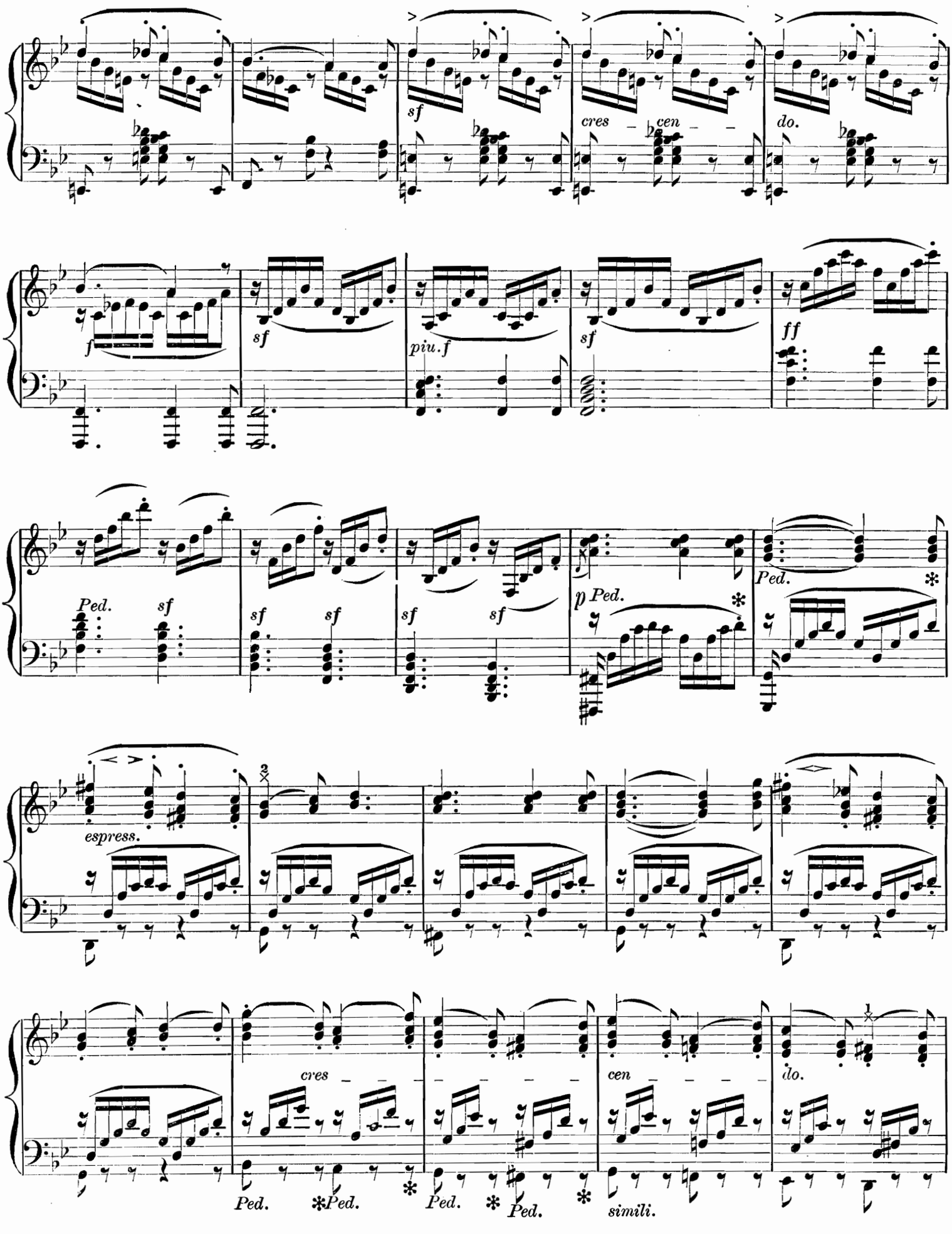
SONGS WITHOUT WORDS.

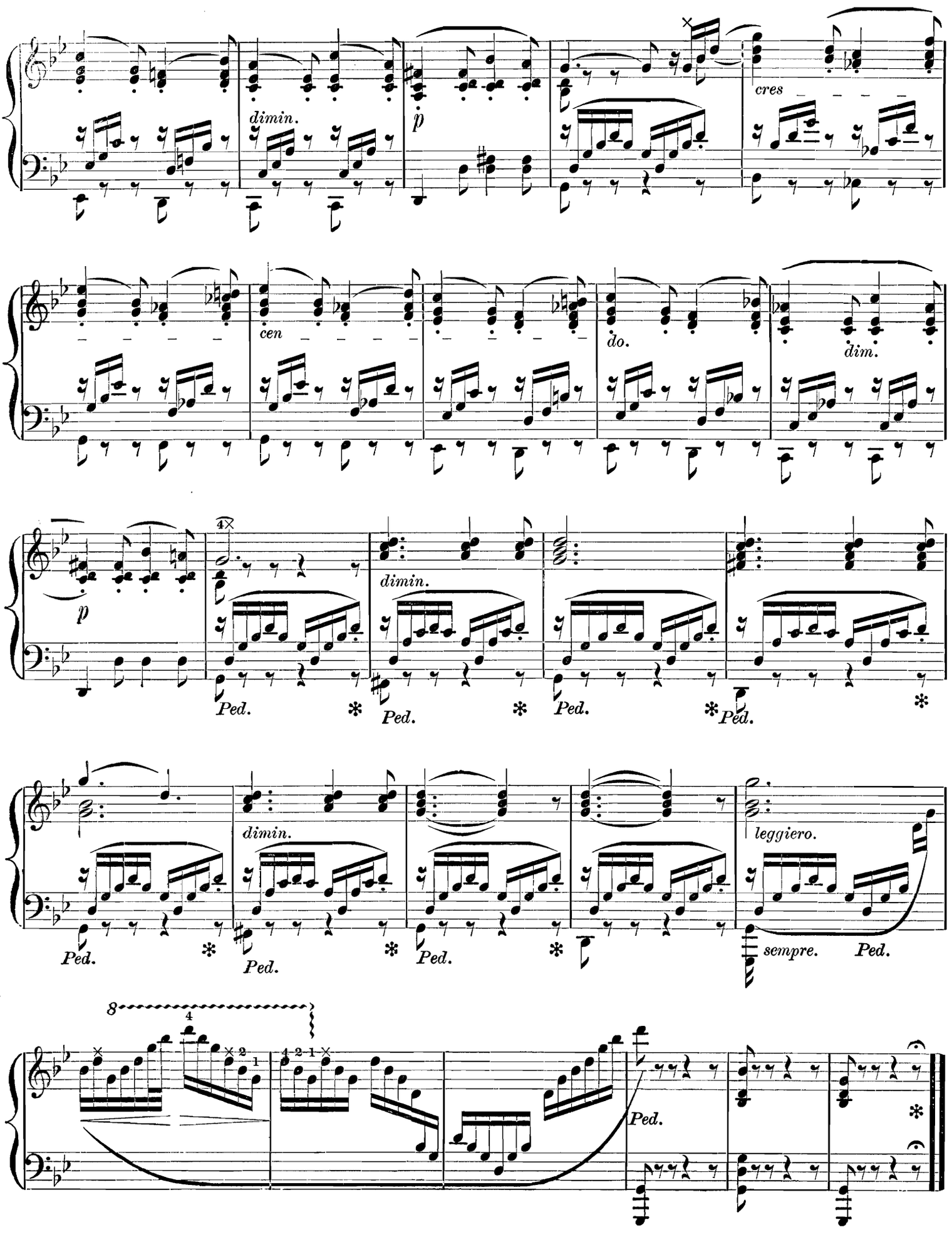
NO. 21. (AGITATION.) MENDELSSOHN.




sempre cres.
sf
ff
dimin.
p
Ped.
simili.
cres.
f
sf
ritard.
a tempo.
sf

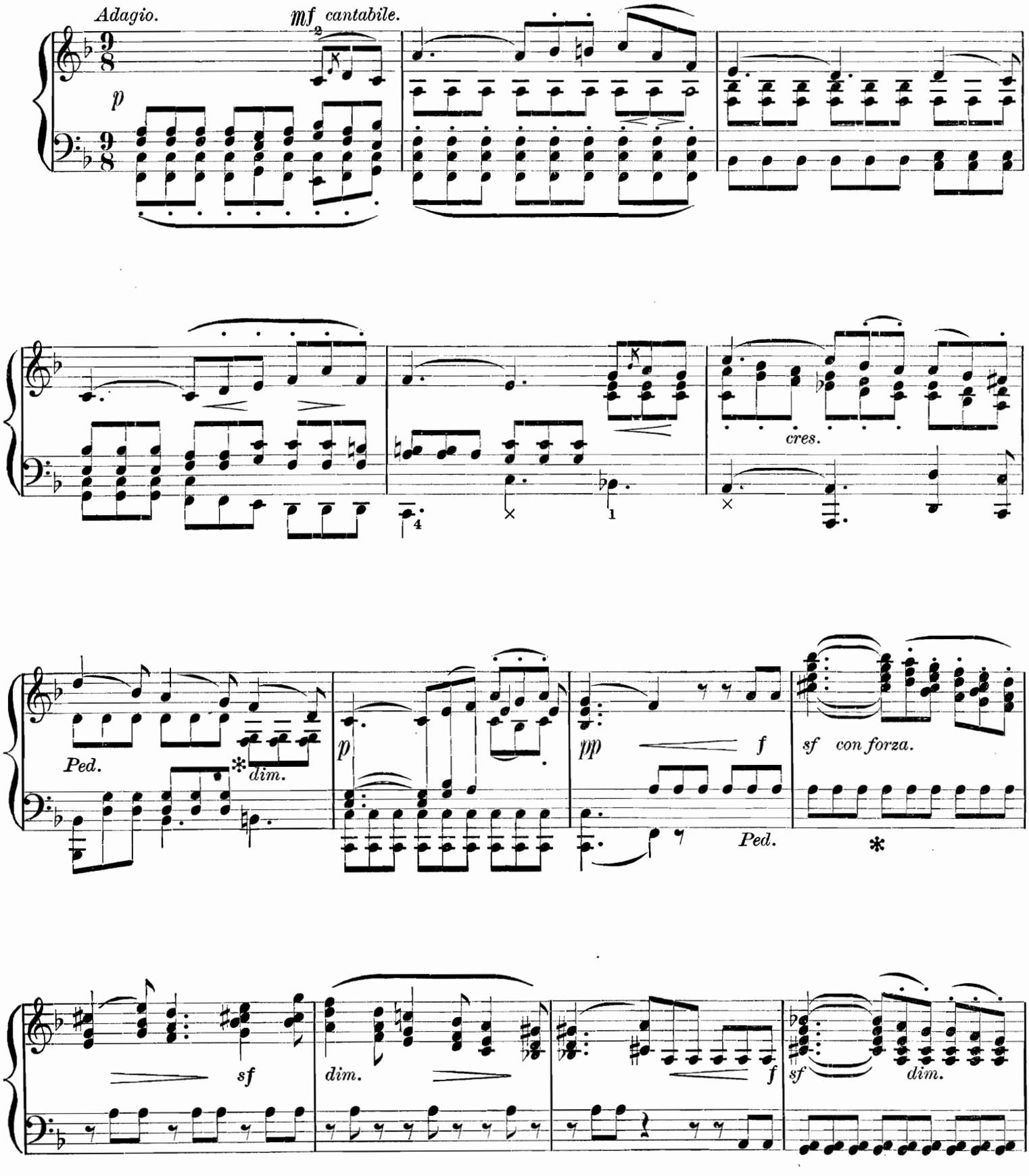

cresc.
sempre cresc.
sf
ff
mf
sf
sf
cres.
sf
f
Ped.
*Ped.
Ped.
*Ped.
*
simili.
p

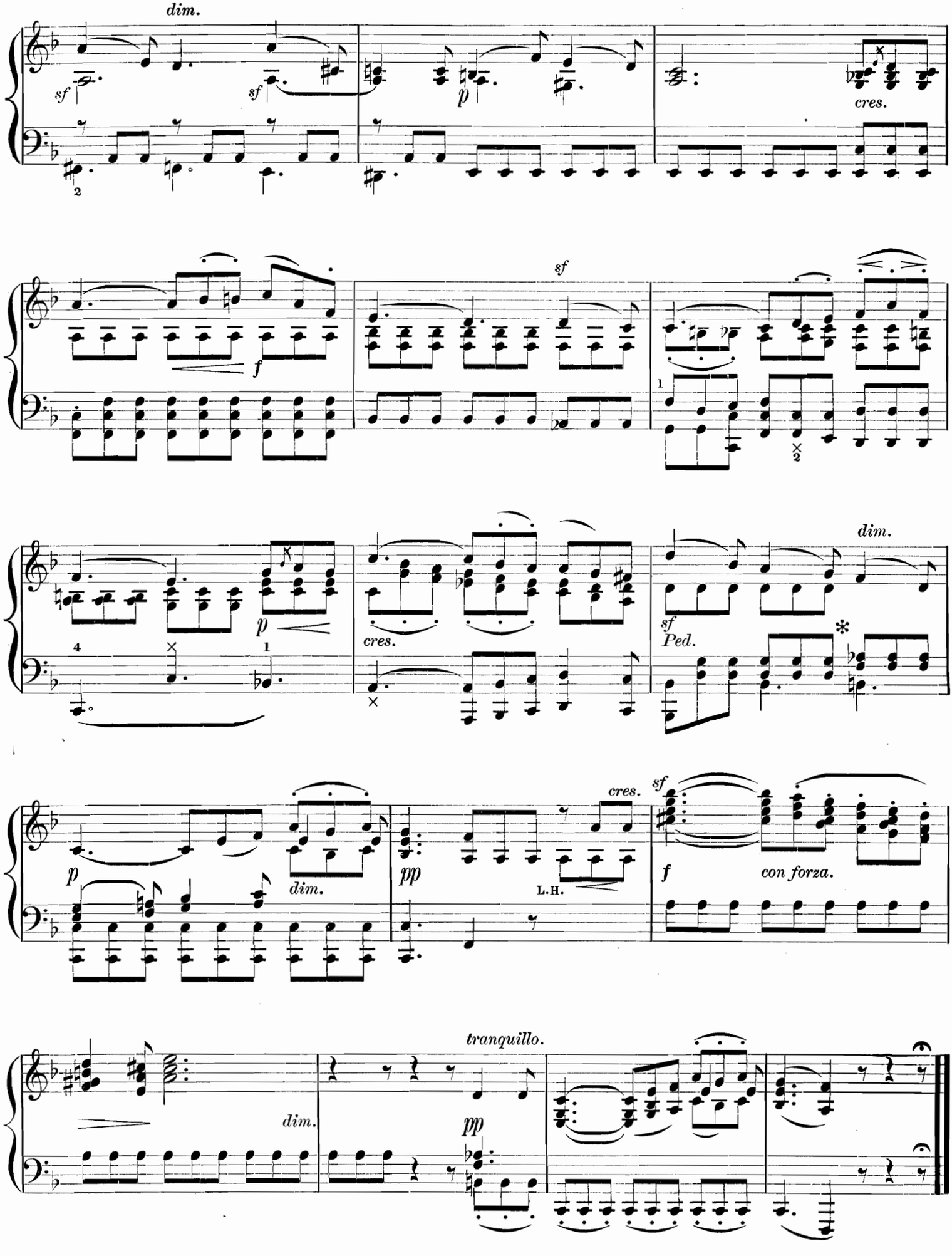

sf
cres
cen
do.
f
sf
piu.f
sf
ff
Ped.
sf
sf
sf
sf
sf
p Ped.
Ped.
espress.
2
cres
cen
do.
1
Ped.
Ped.
Ped.
Ped.
simili.


dimin.
p
cres
cen
do.
dim.
p
dimin.
Ped.
dimin.
leggiero.
sempre.
Ped.

SONGS WITHOUT WORDS.

NO. 22. (SADNESS OF SOUL.) MENDELSSOHN.

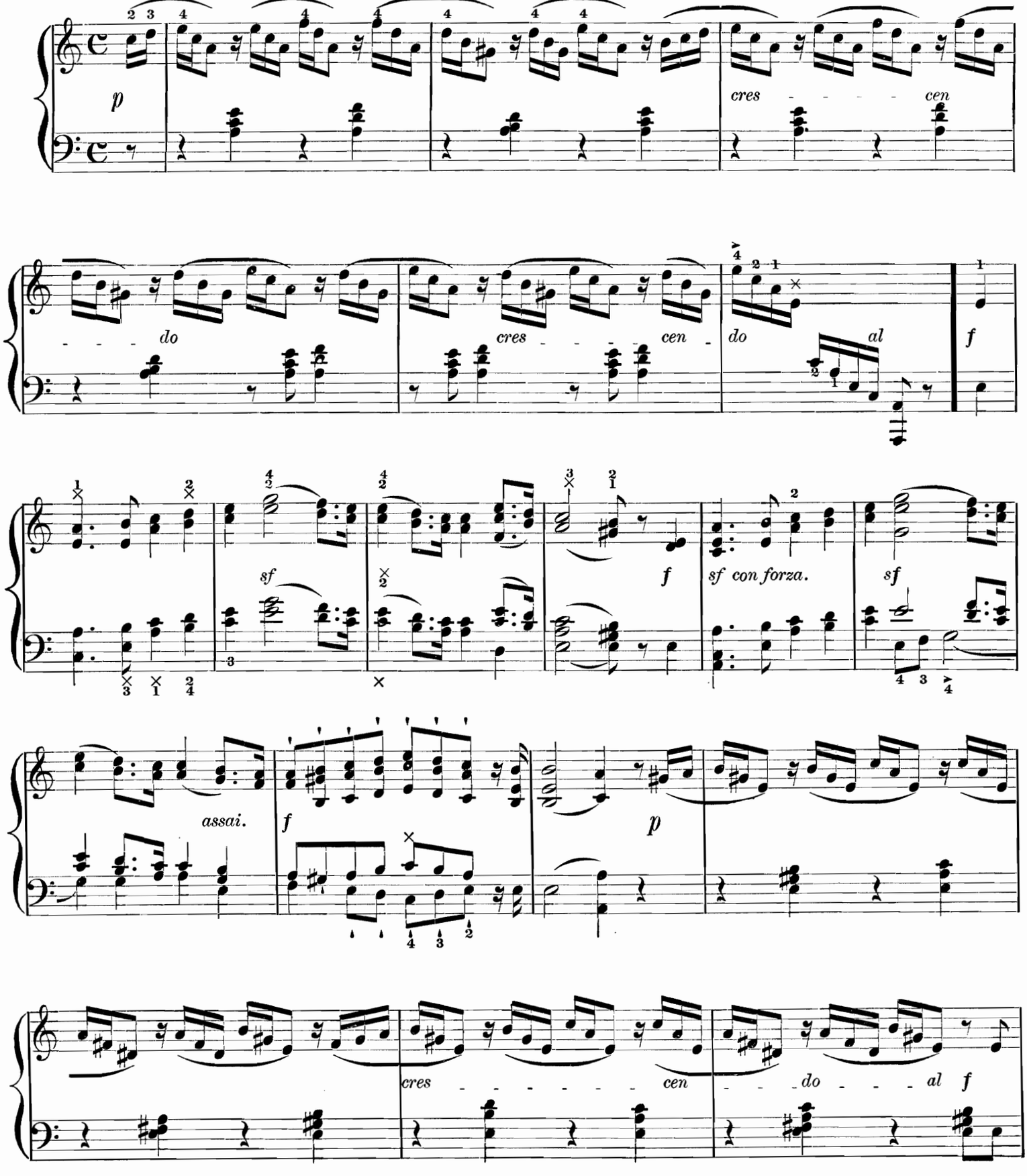


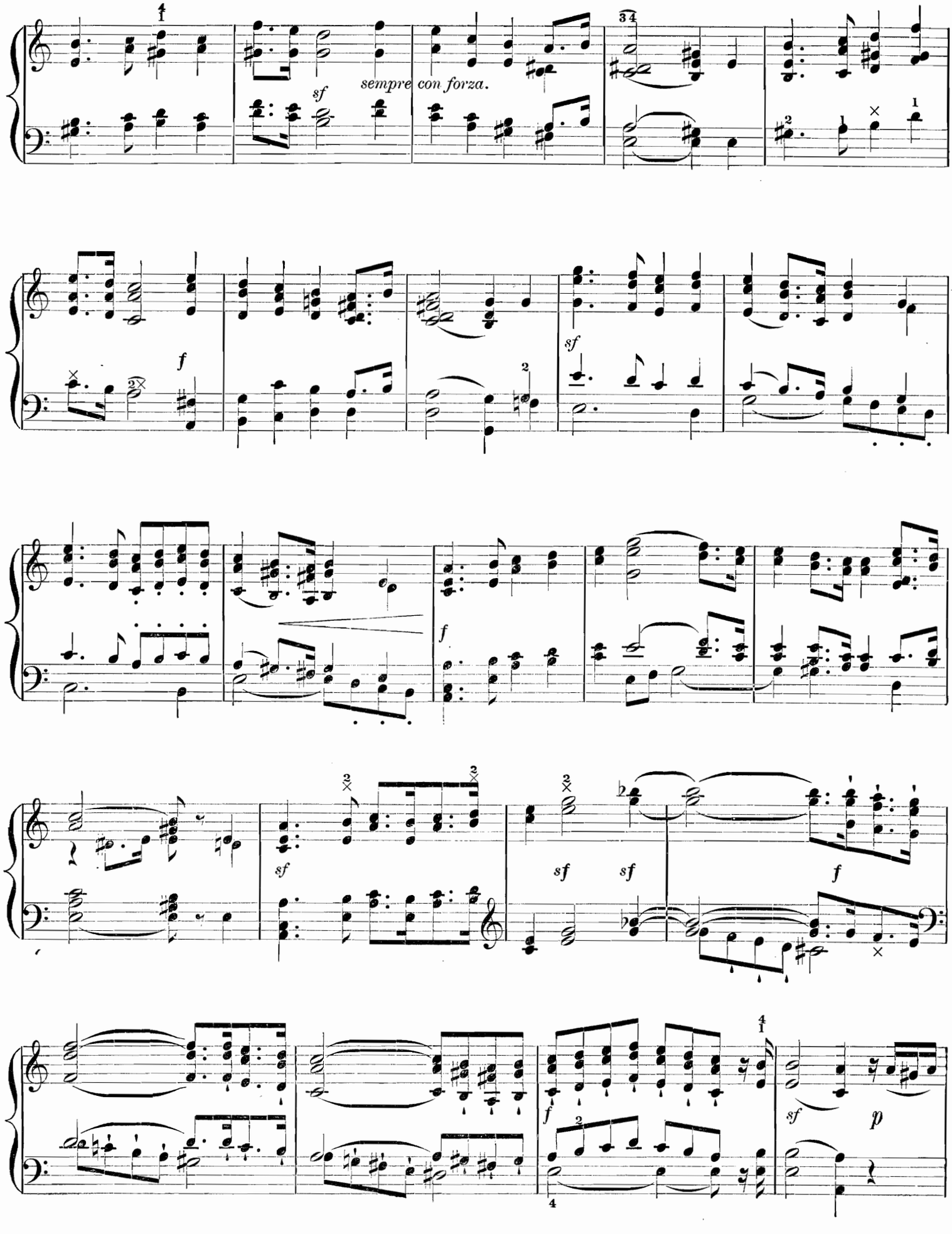

dim.
sf
sf
p
cres.
f
sf
p
cres.
dim.
sf
Ped.
p
dim.
pp
cres.
L.H.
sf
f
con forza.
dim.
tranquillo.
pp

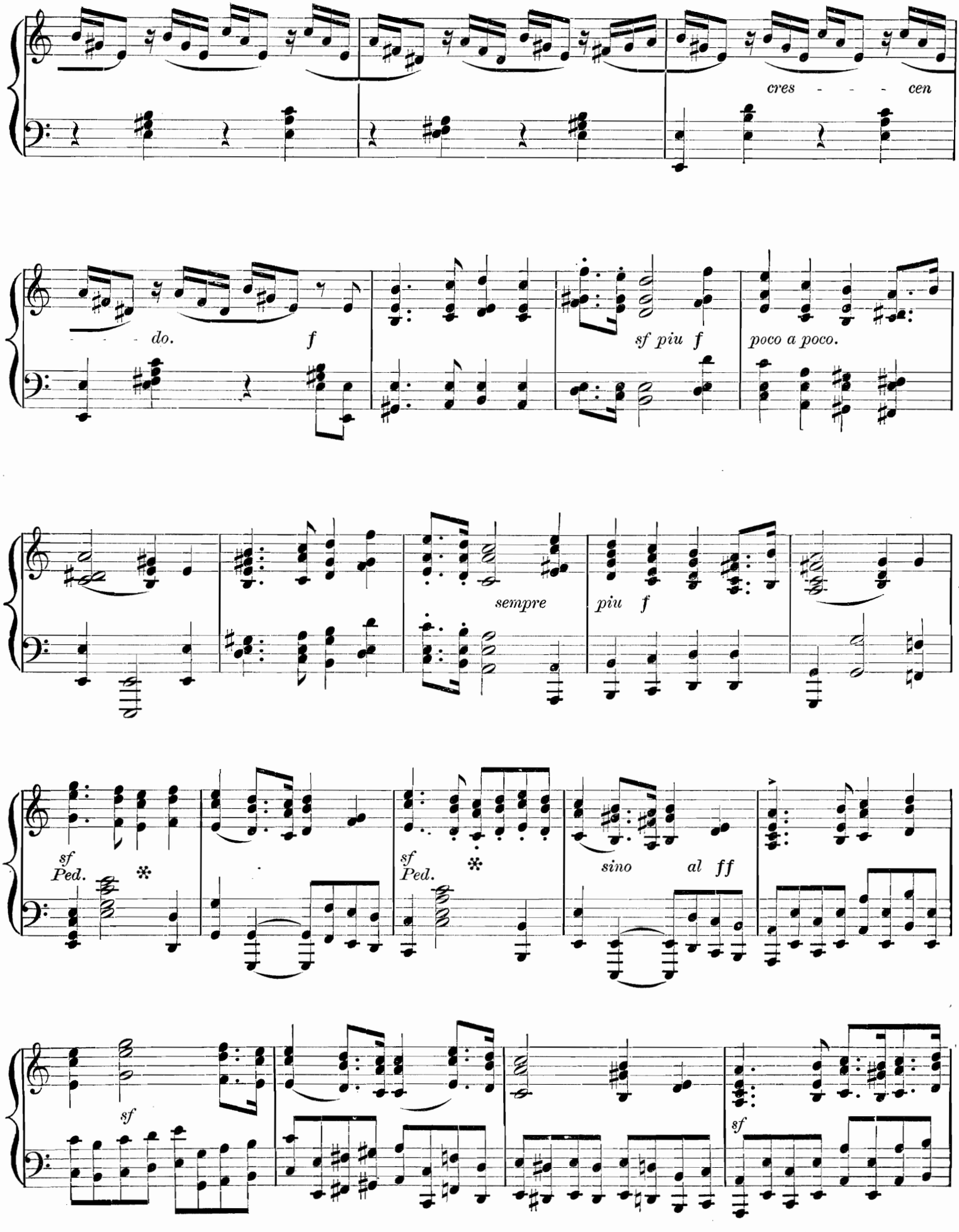
SONGS WITHOUT WORDS.

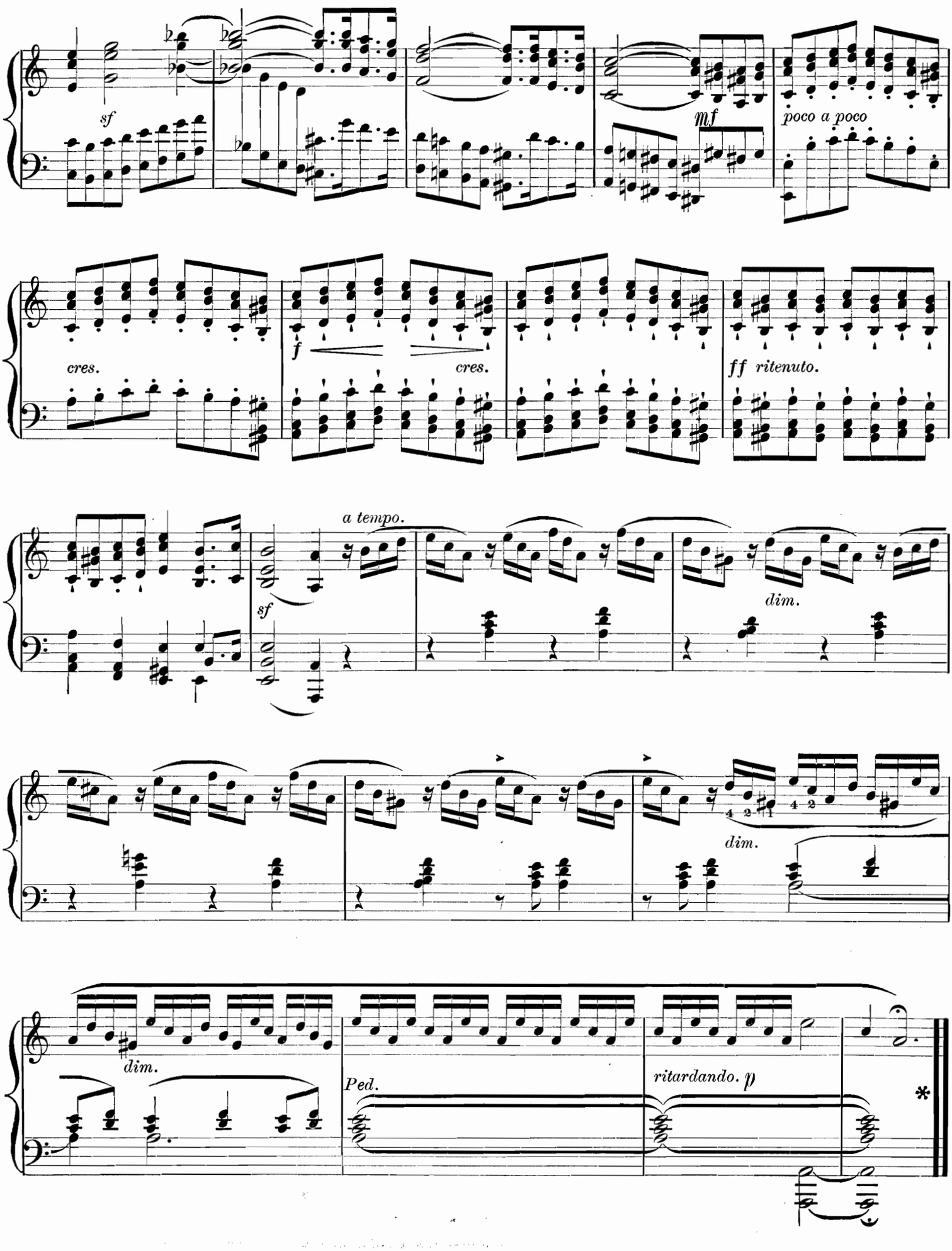
NO. 23. (SONG OF TRIUMPH.) MENDELSSOHN.

Allegro con fuoco.




sempre con forza.
sf
f
sf
f
sf
sf
sf
f
f
sf
p

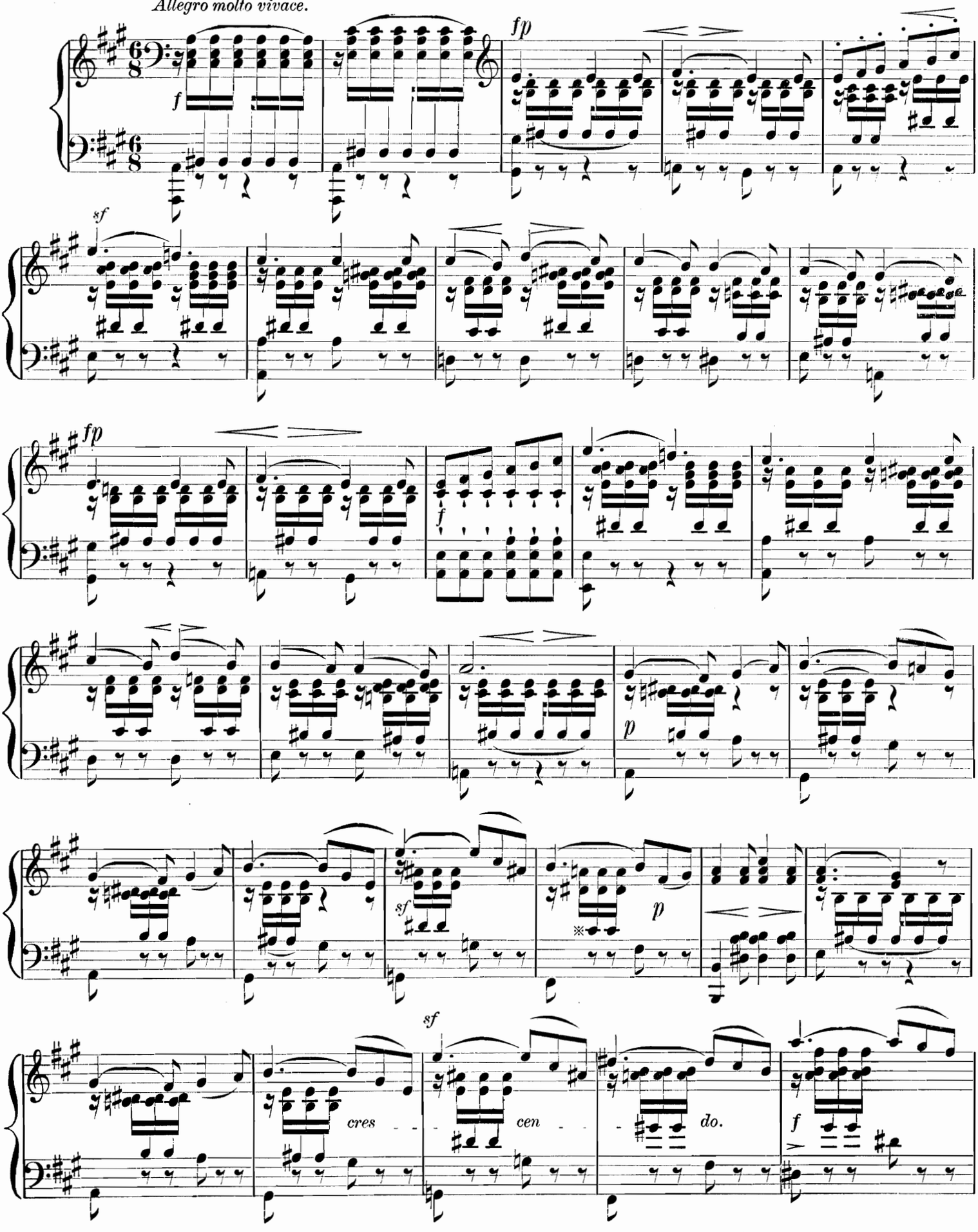

cres - - - cen
do.
f
sf piu f
poco a poco.
sempre
piu f
sf
Ped.
sf
Ped.
sino al ff
sf
sf

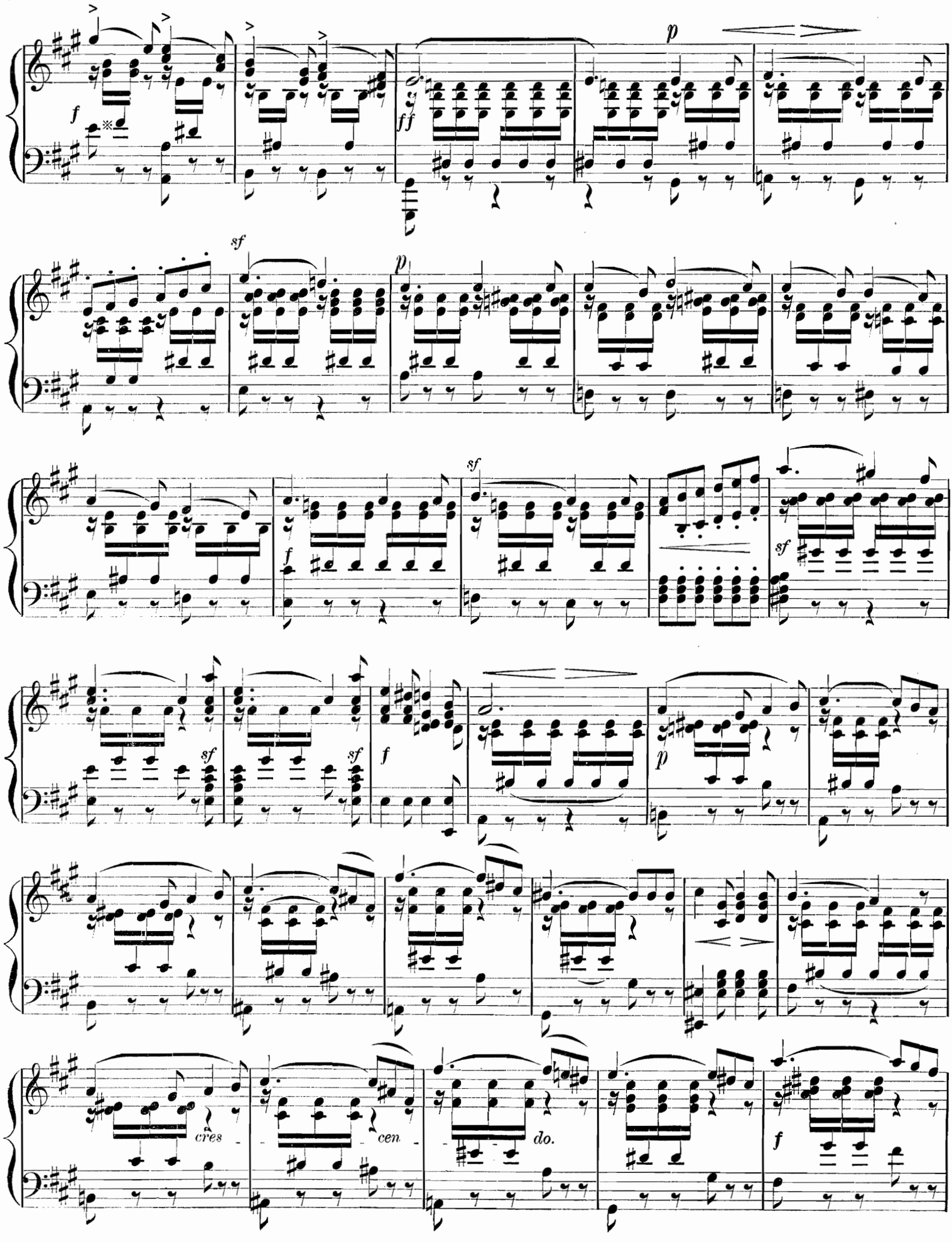

sf
mf
poco a poco
cres.
f
cres.
ff ritenuto.
a tempo.
sf
dim.
dim.
dim.
Ped.
ritardando. p

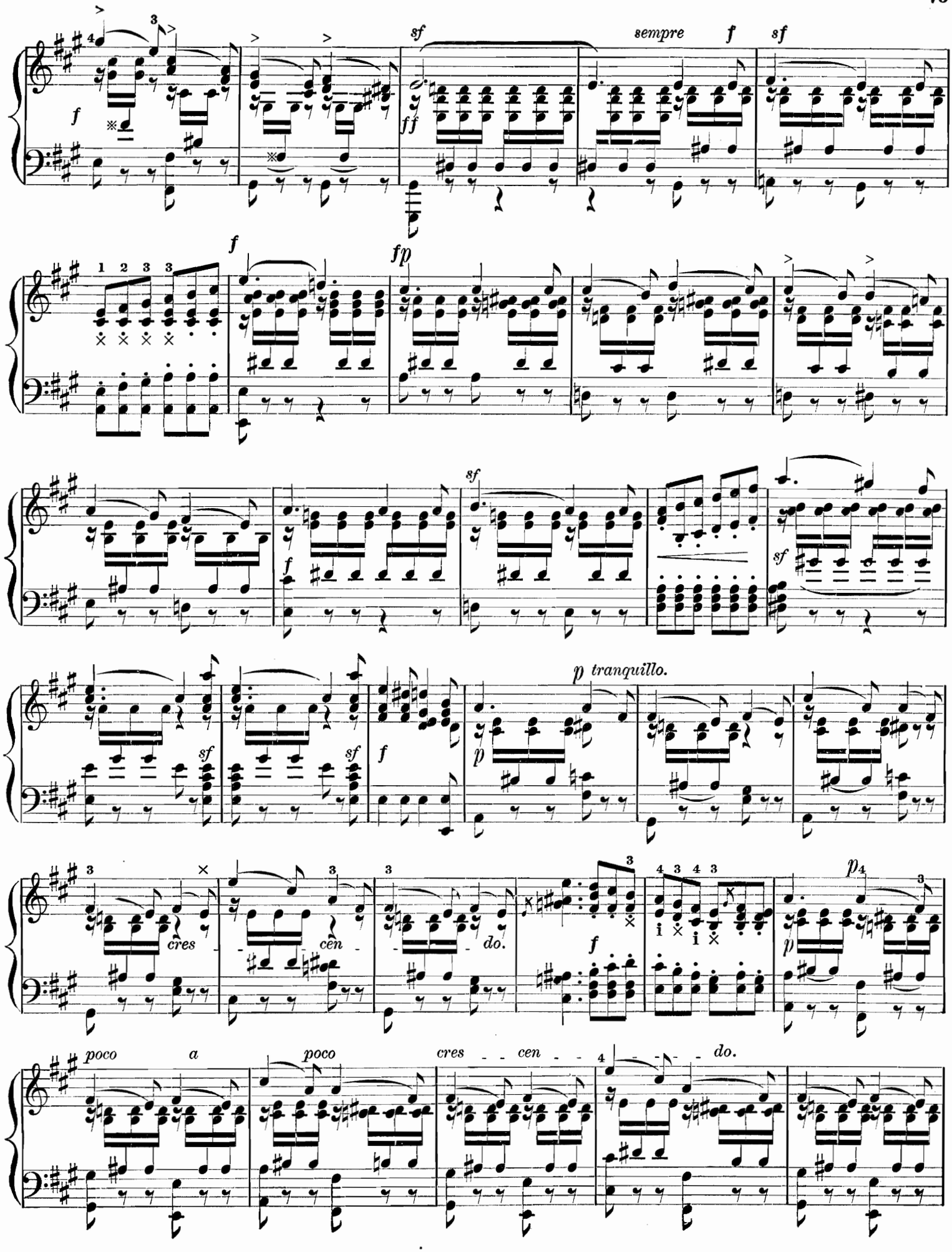
SONGS WITHOUT WORDS.

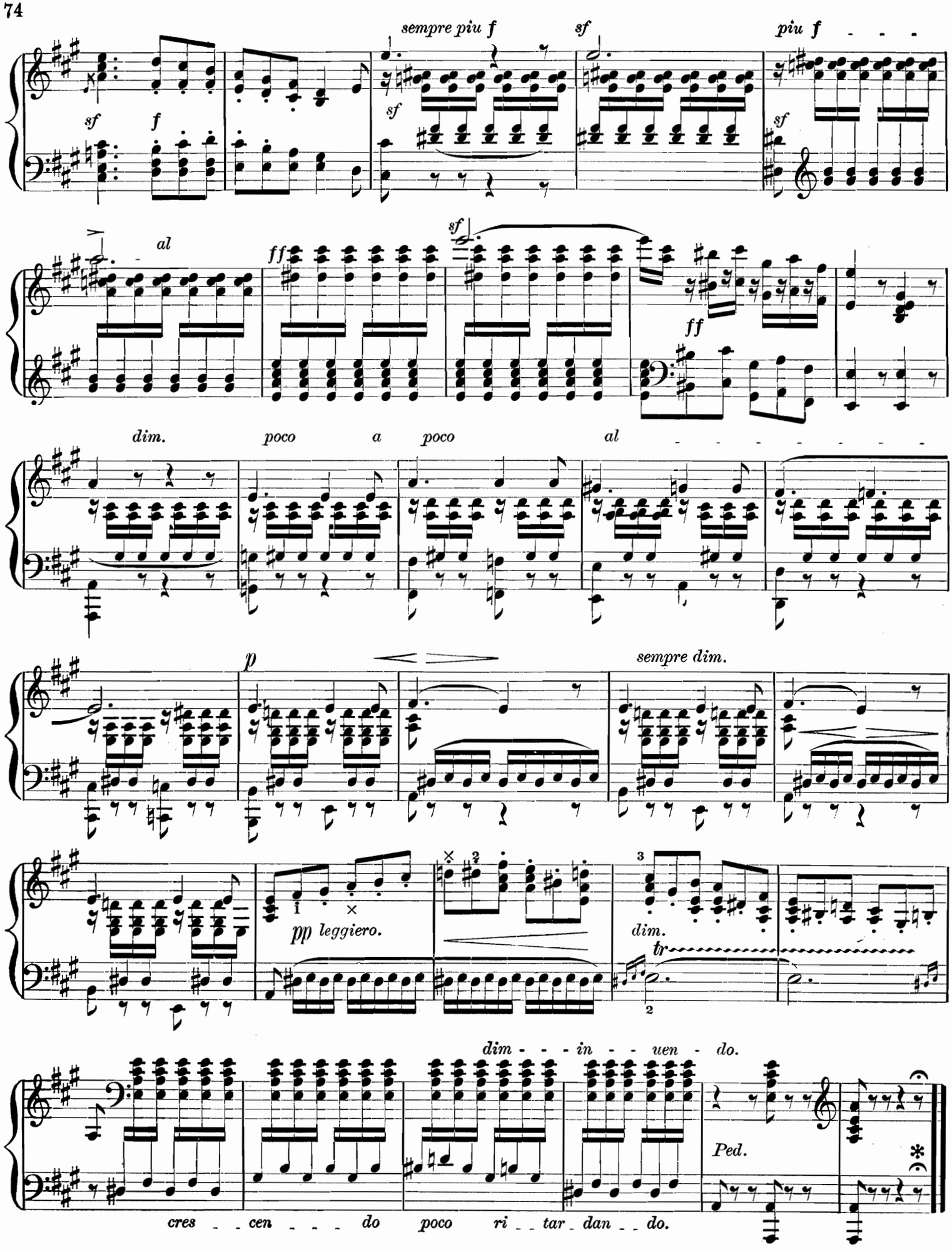
NO. 24. (THE FLIGHT.) MENDELSSOHN.

Allegro molto vivace.



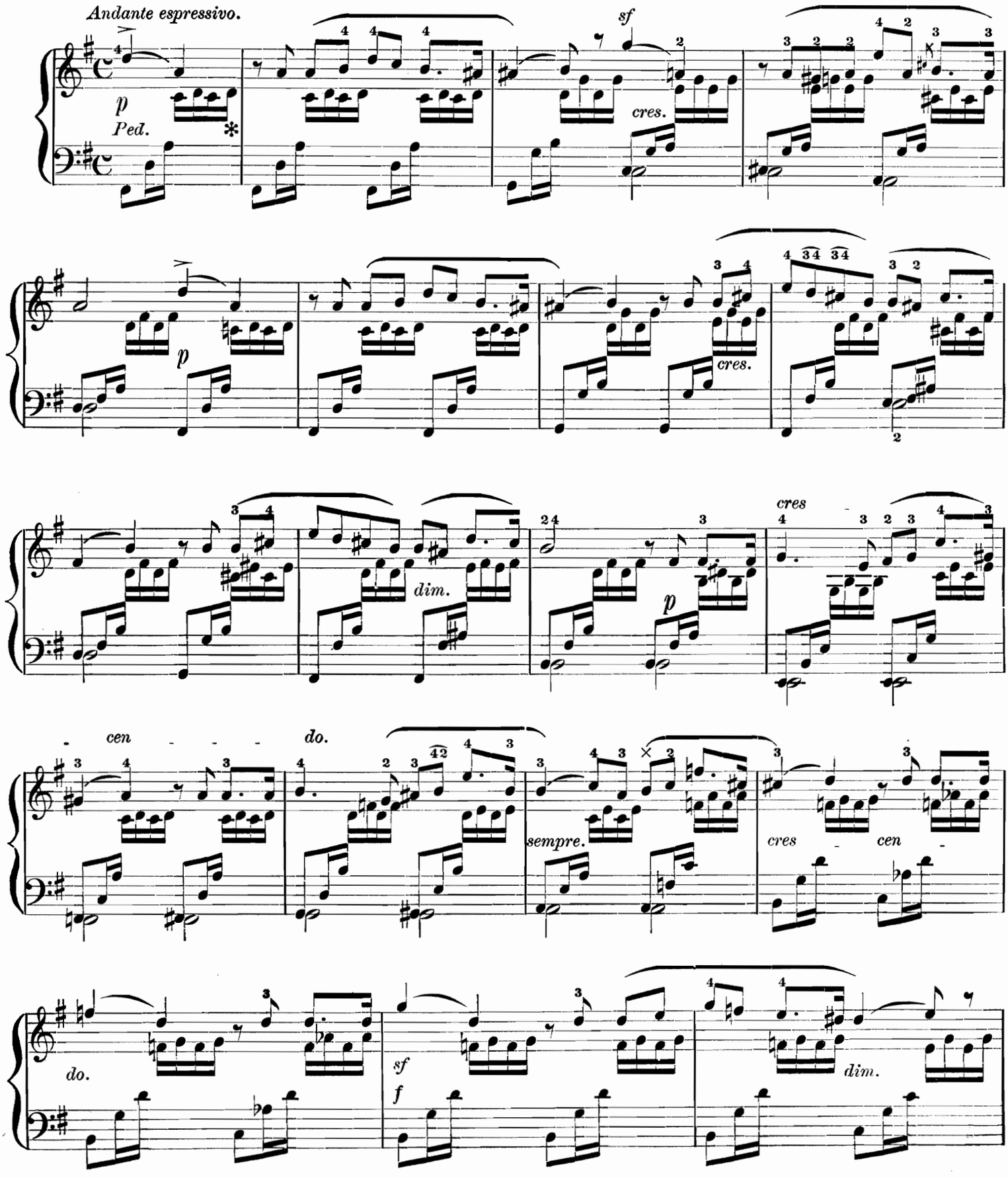

f
※
ff
p
sf
p
sf
f
sf
sf
sf
f
p
cres
cen
do.
f

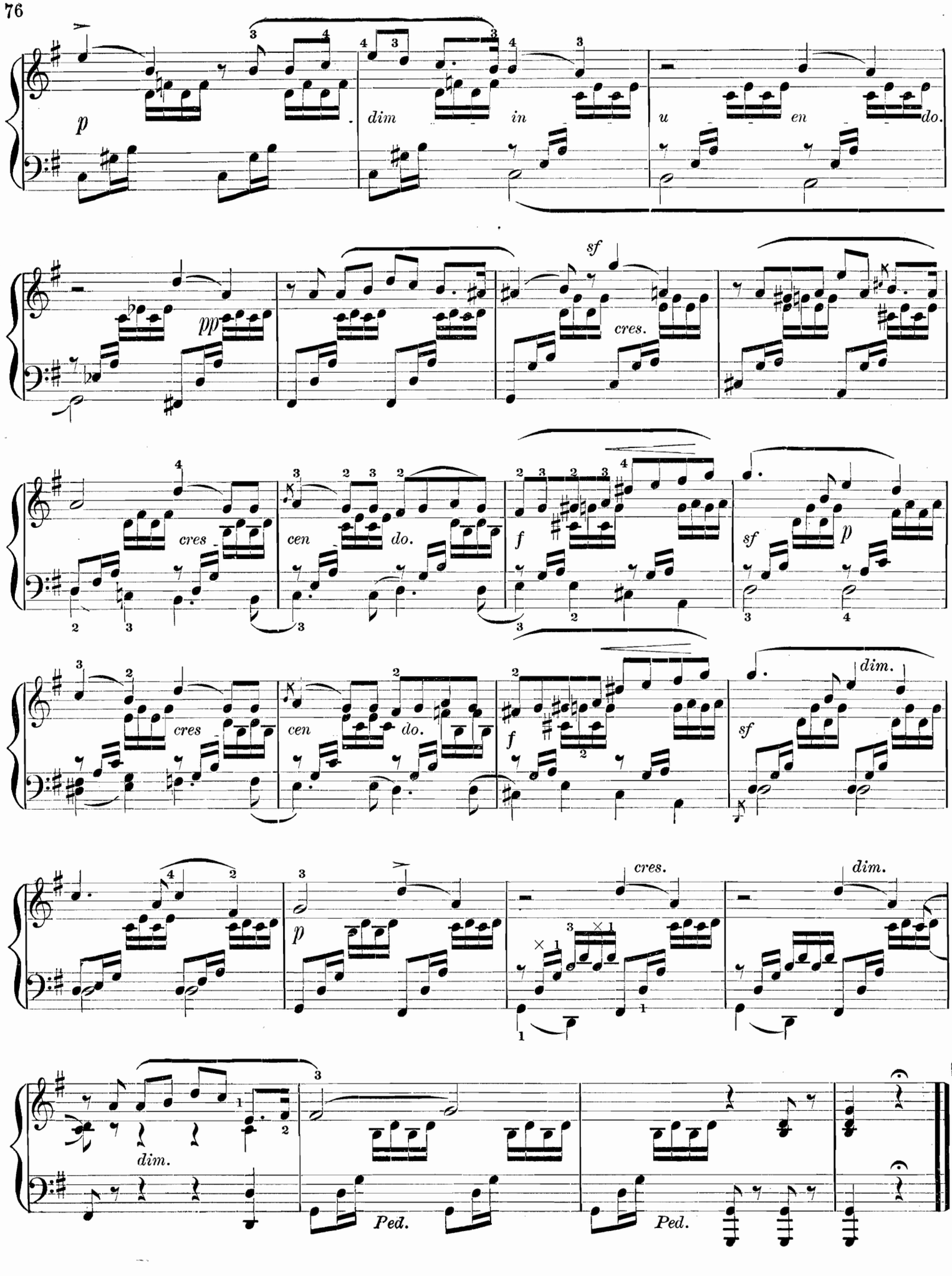

sempre f
tranquillo.
cres - cen - do.
poco a poco
cres - cen - do.


sempre piu f
sf
piu f
sf
f
sf
al
ff
sf
ff
dim.
poco a poco
al
p
sempre dim.
pp leggiero.
dim.
tr
dim - - - in - - uen - do.
cres - - cen - - - do
poco ri - - tar - dan - - do.
Ped.

SONGS WITHOUT WORDS.

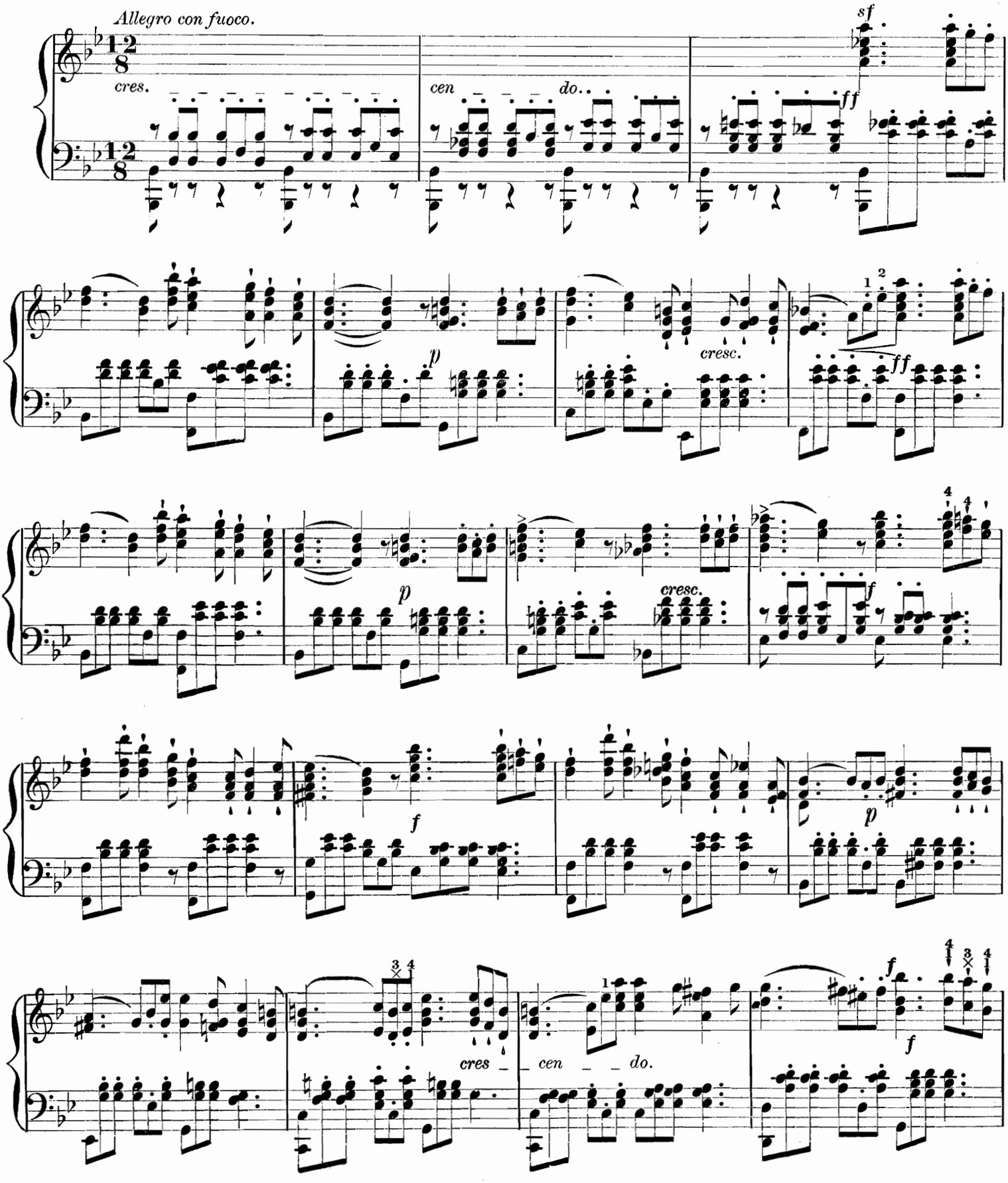
NO. 25. (MAY BREEZES.) MENDELSSOHN.

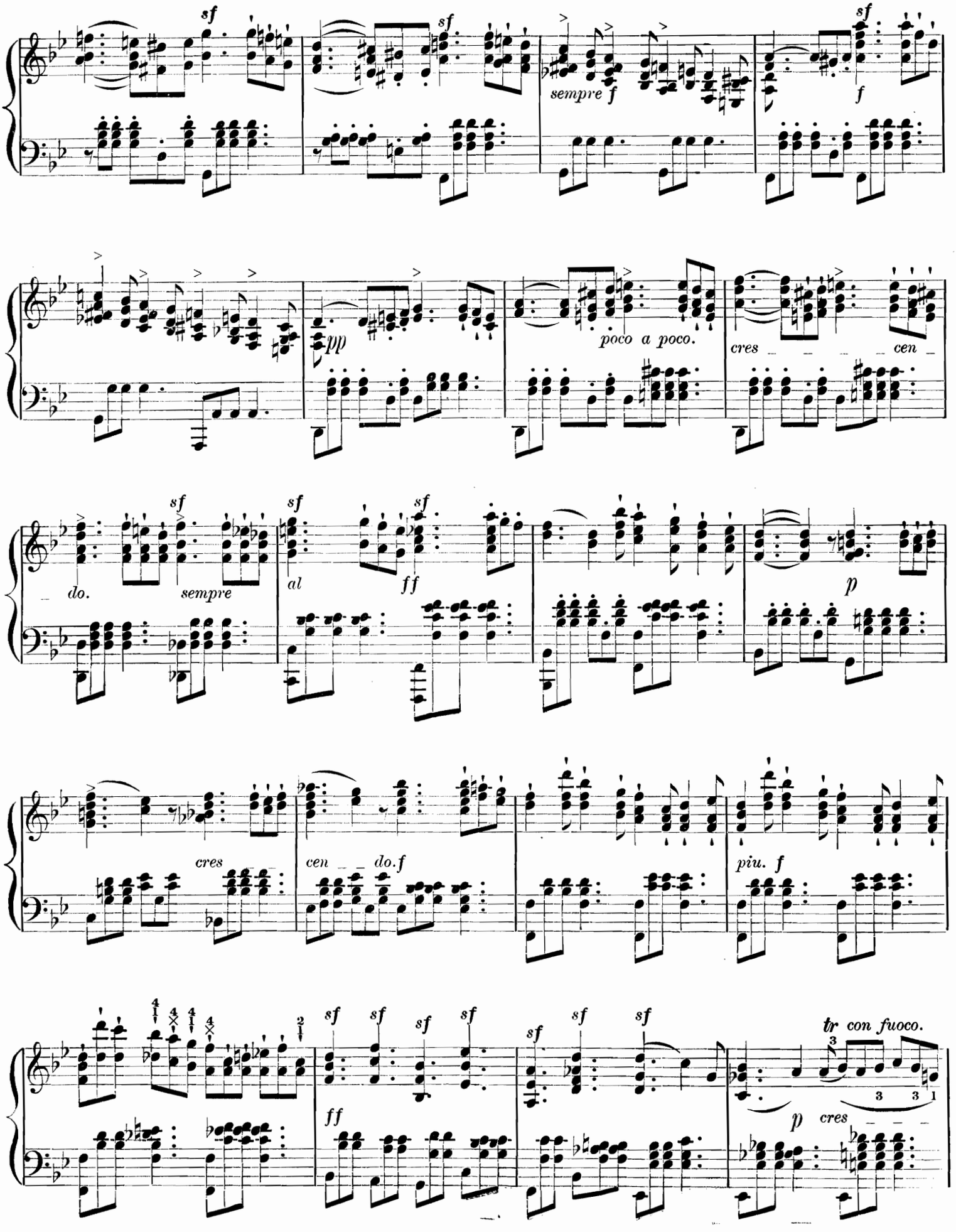


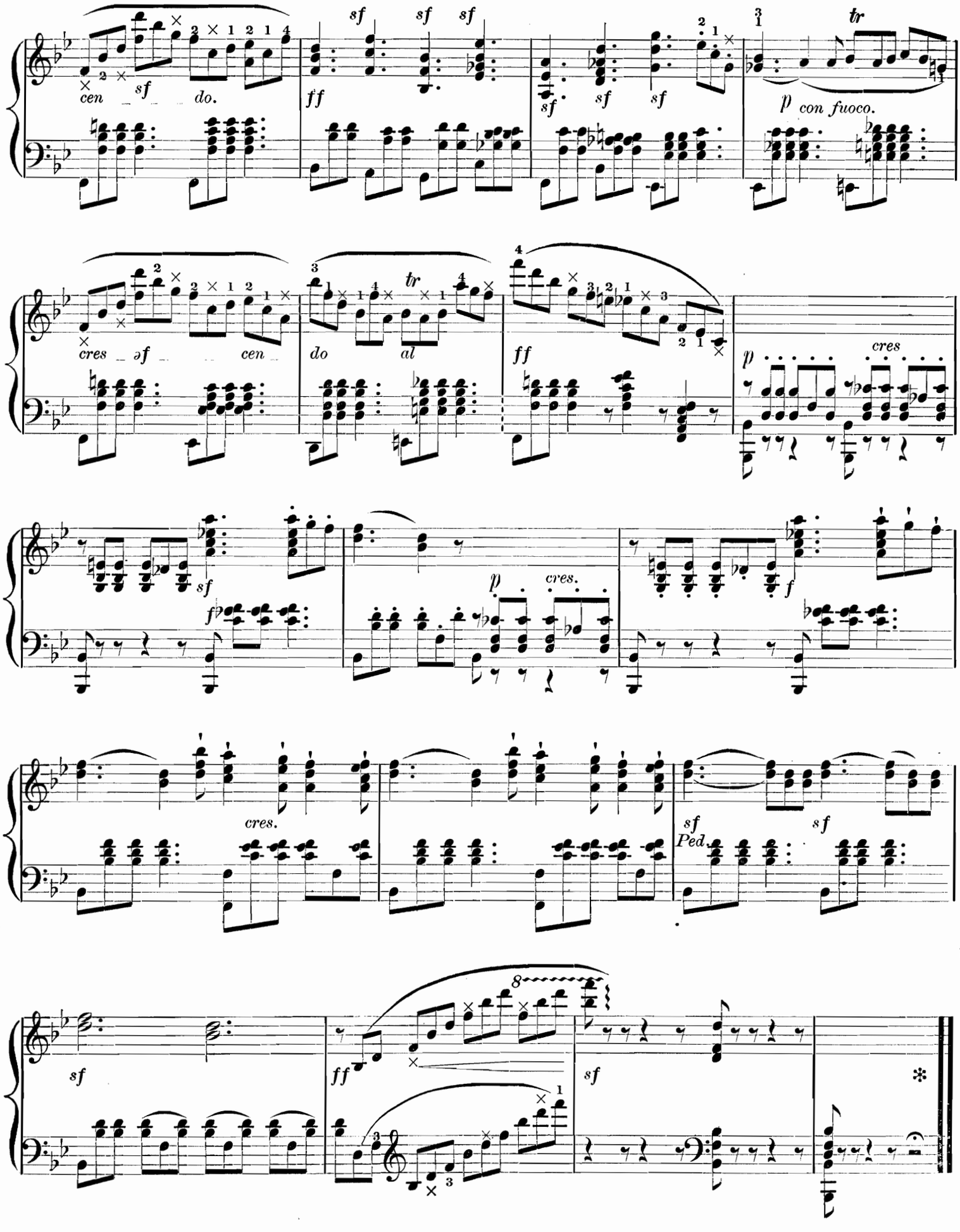

p
dim
in
u
en
do.
pp
sf
cres.
cres
cen
do.
f
sf
p
dim.
Ped.
Ped.

SONGS WITHOUT WORDS.

No. 26. (THE DEPARTURE.) MENDELSSOHN.

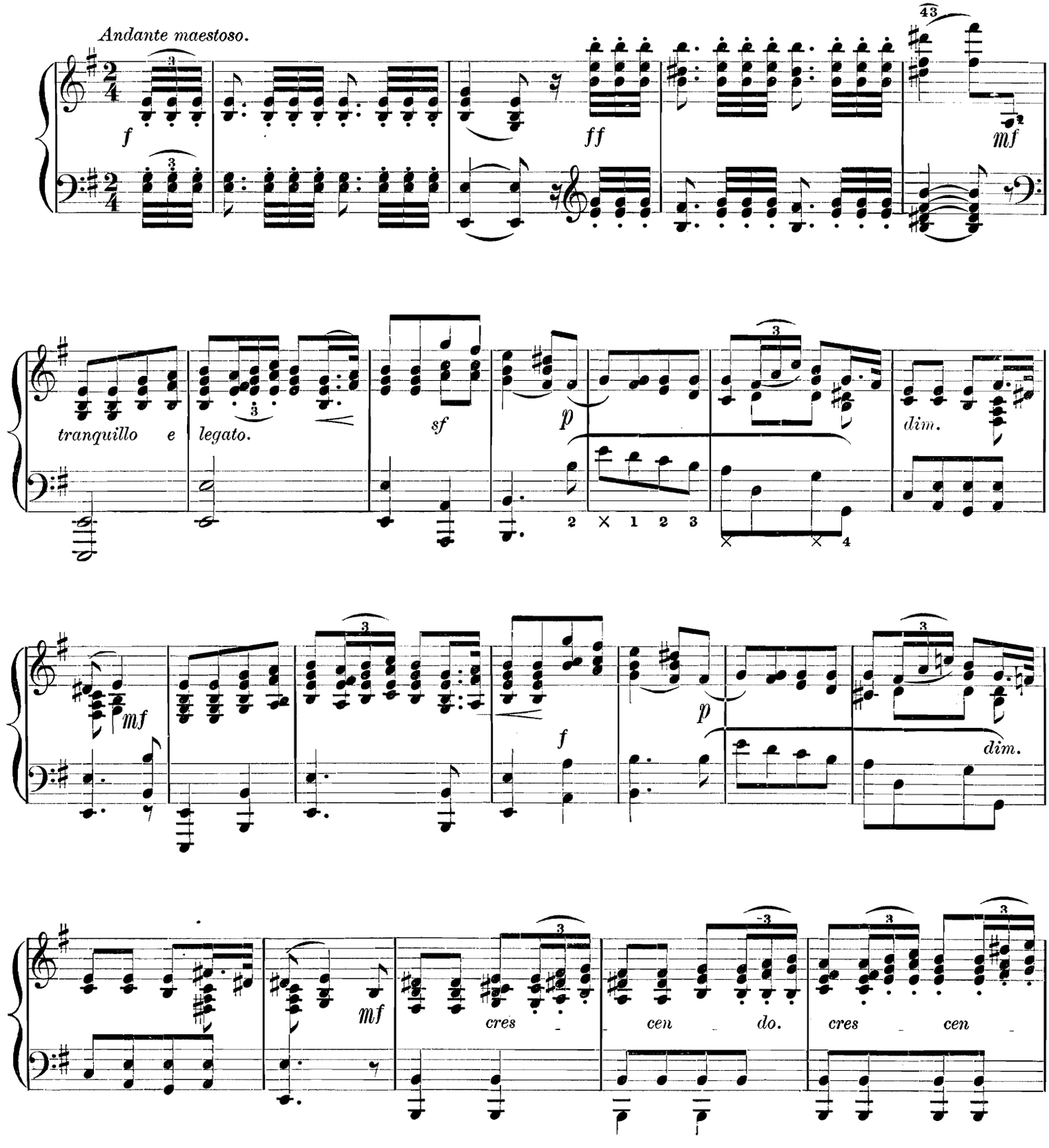


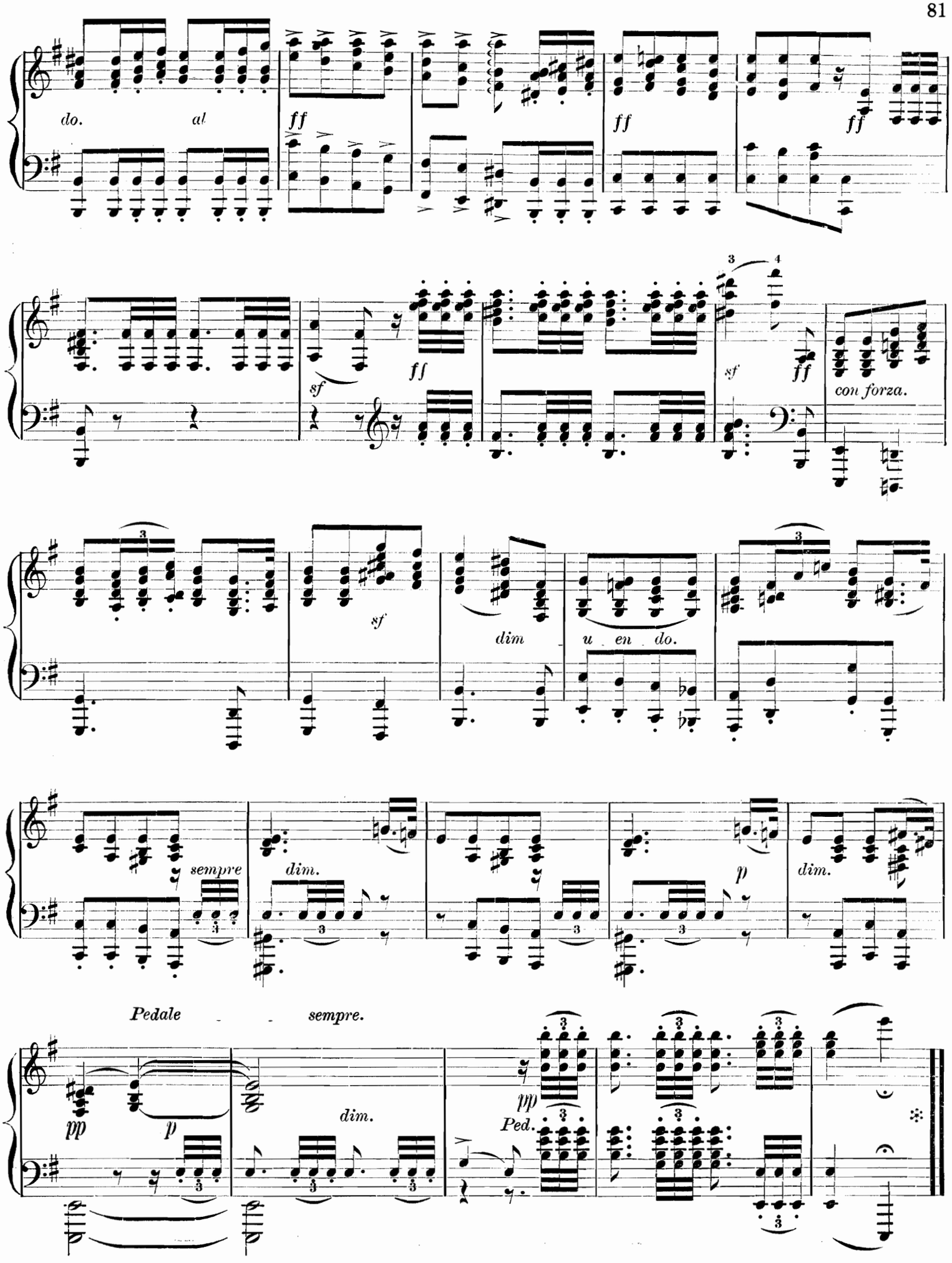

sf
sempre f
f
pp
poco a poco.
cres
cen
do.
sempre
al
ff
p
cres
cen
do.f
piu. f
ff
tr con fuoco.
p
cres


cen
sf
do.
ff
sf
sf
sf
sf
sf
sf
tr
p
con fuoco.
cres
af
cen
do
al
tr
ff
p
cres
sf
f
p
cres.
f
cres.
sf
Ped.
sf
sf
8
ff
sf
*

SONGS WITHOUT WORDS.

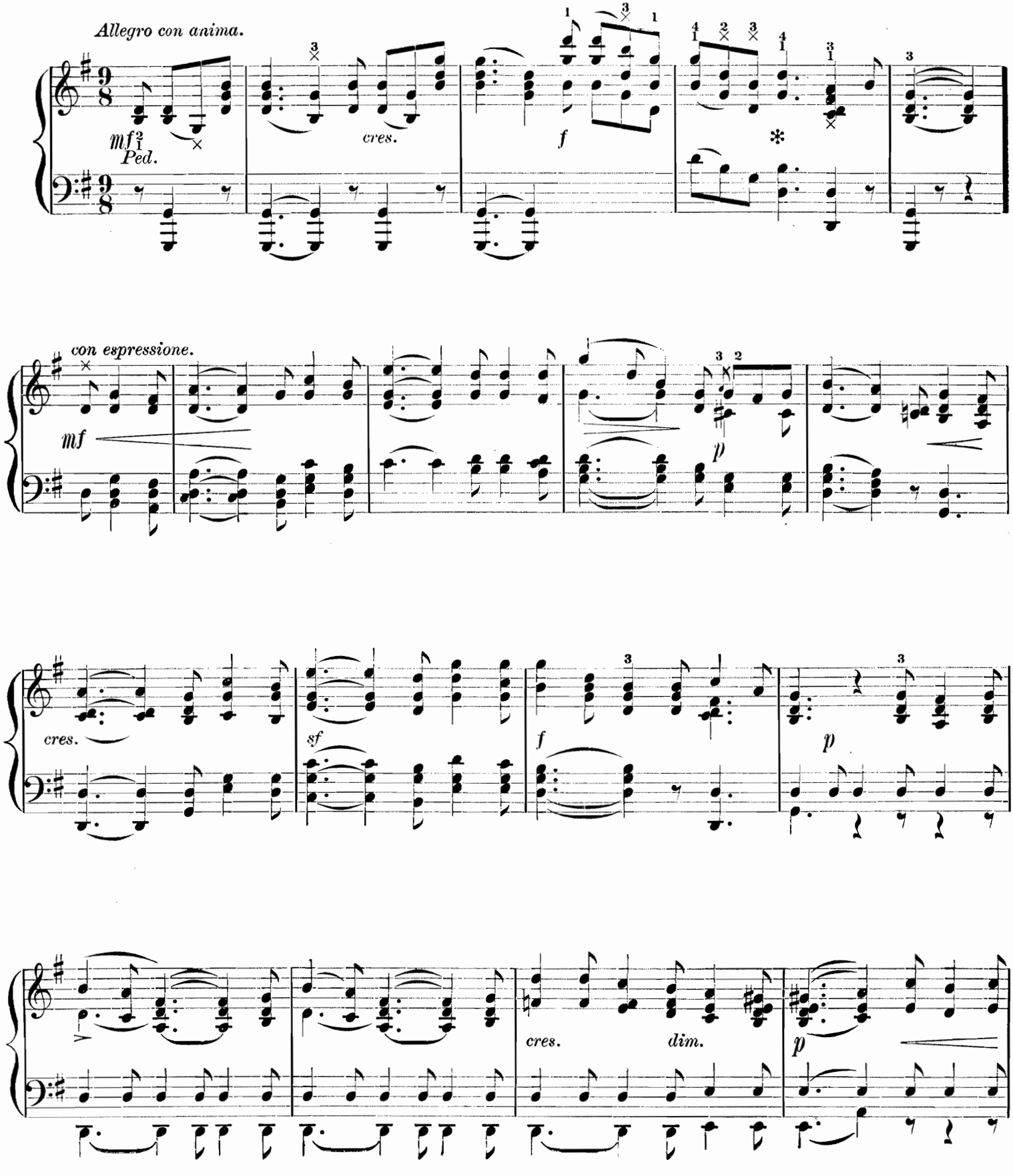
NO. 27. (FUNERAL MARCH.) MENDELSSOHN.

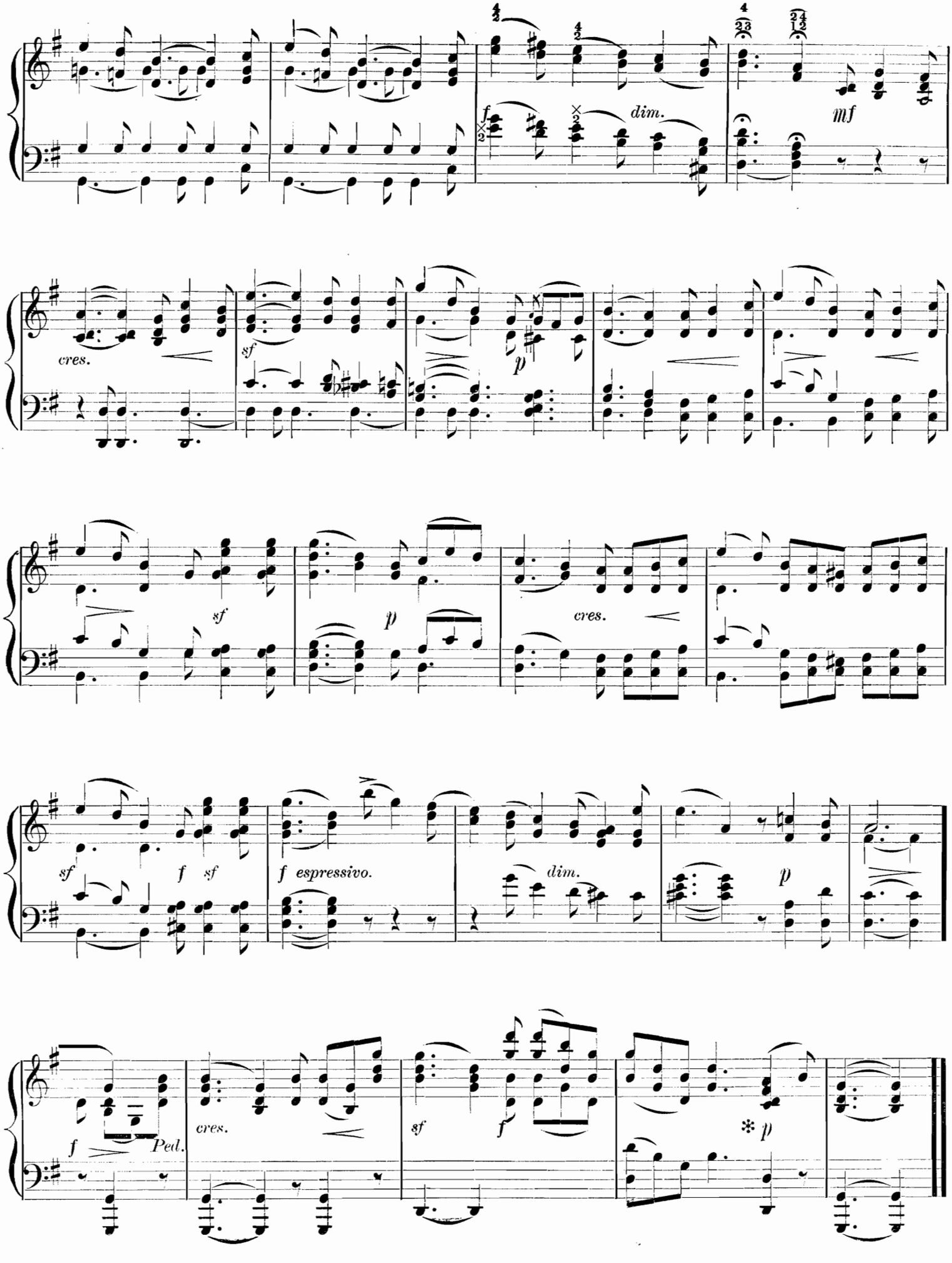



do.
al
ff
ff
ff
sf
ff
sf
ff
con forza.
sf
dim
u en do.
sempre
dim.
p
dim.
Pedale
sempre.
pp
p
dim.
pp
Ped.

SONGS WITHOUT WORDS.

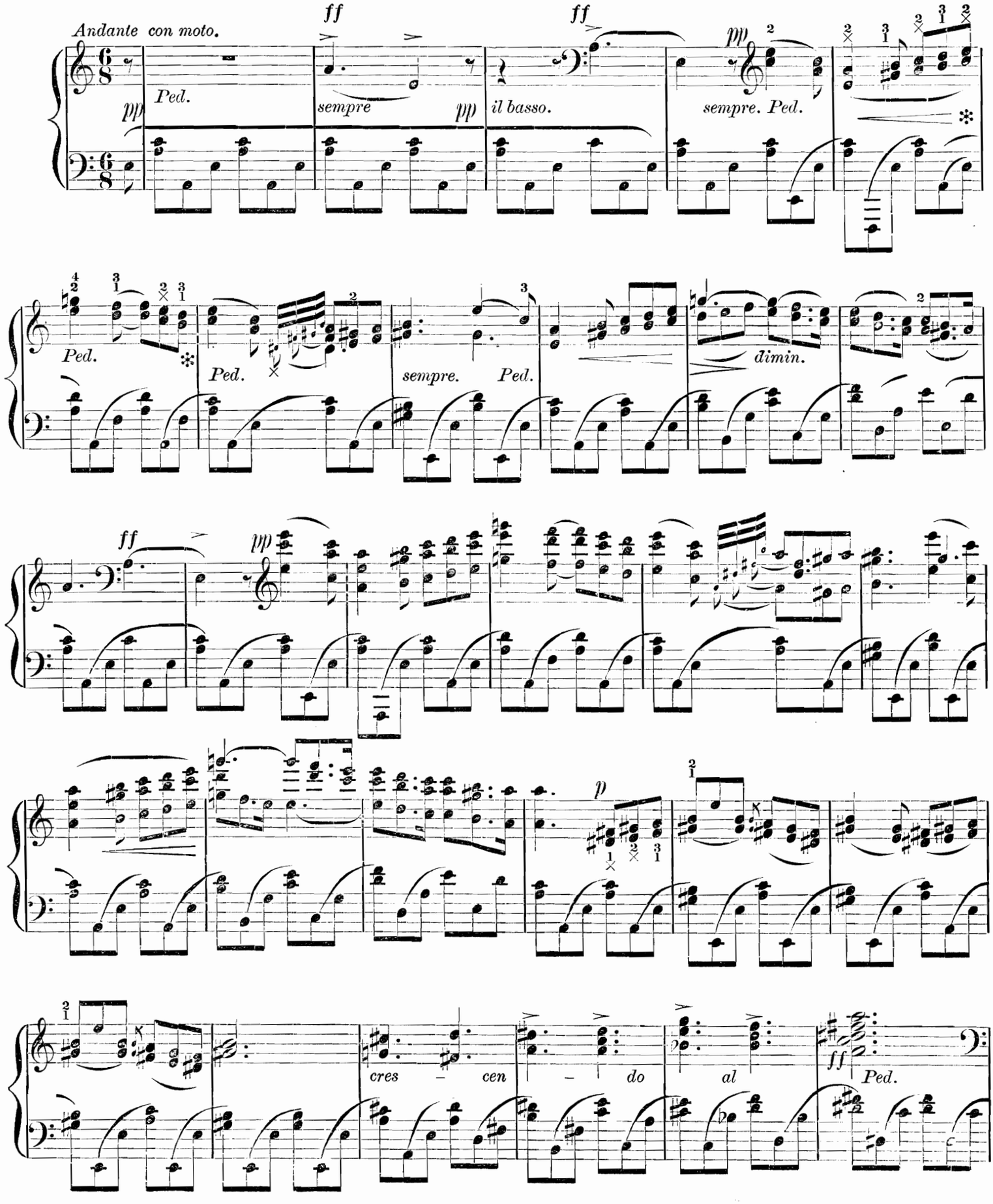
NO. 28. (MORNING SONG.) MENDELSSOHN.

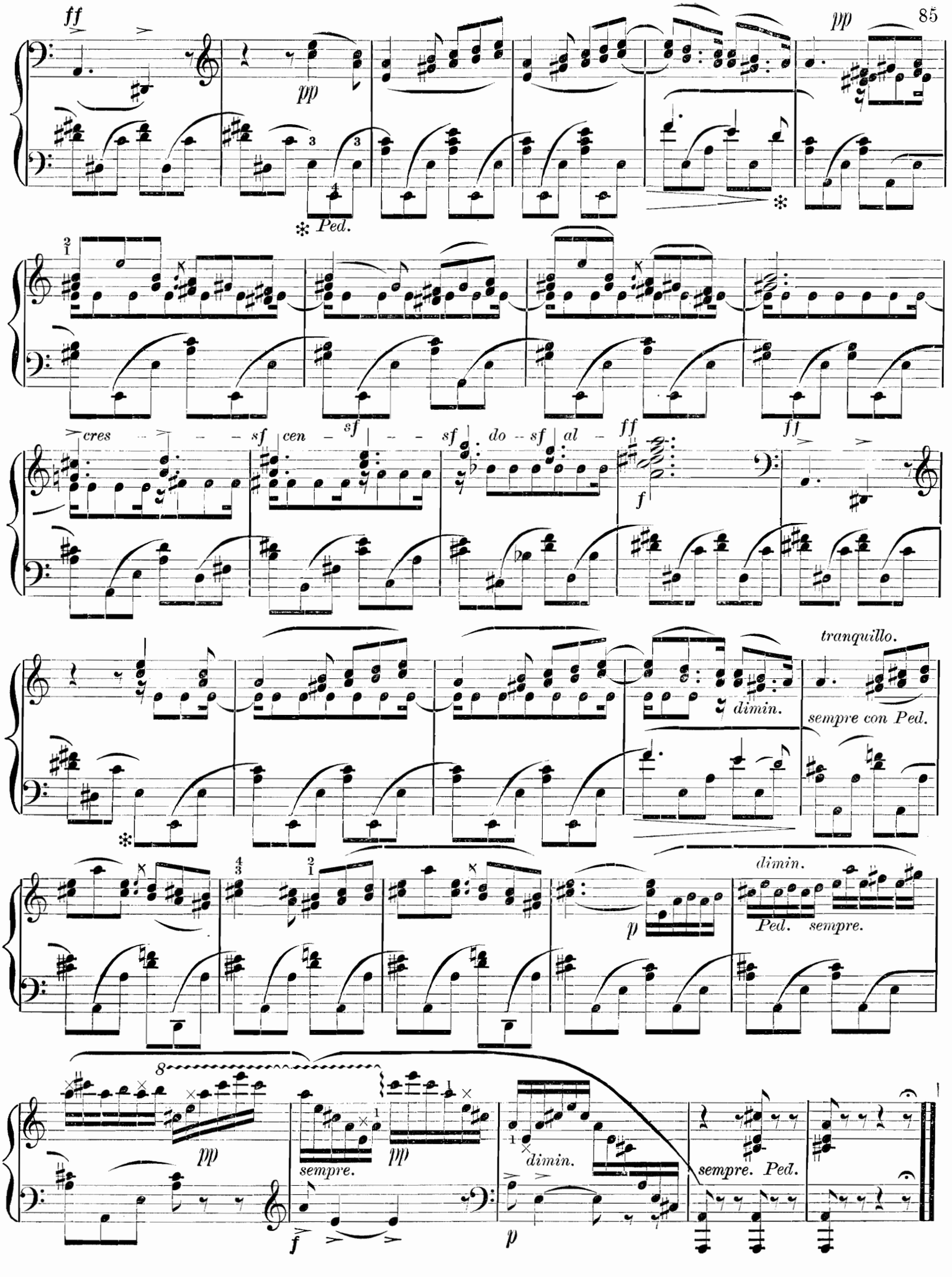



dim.
mf
cres.
sf
p
sf
p
cres.
sf
f
sf
f espressivo.
dim.
p
f
Ped.
cres.
sf
f
p

SONGS WITHOUT WORDS.

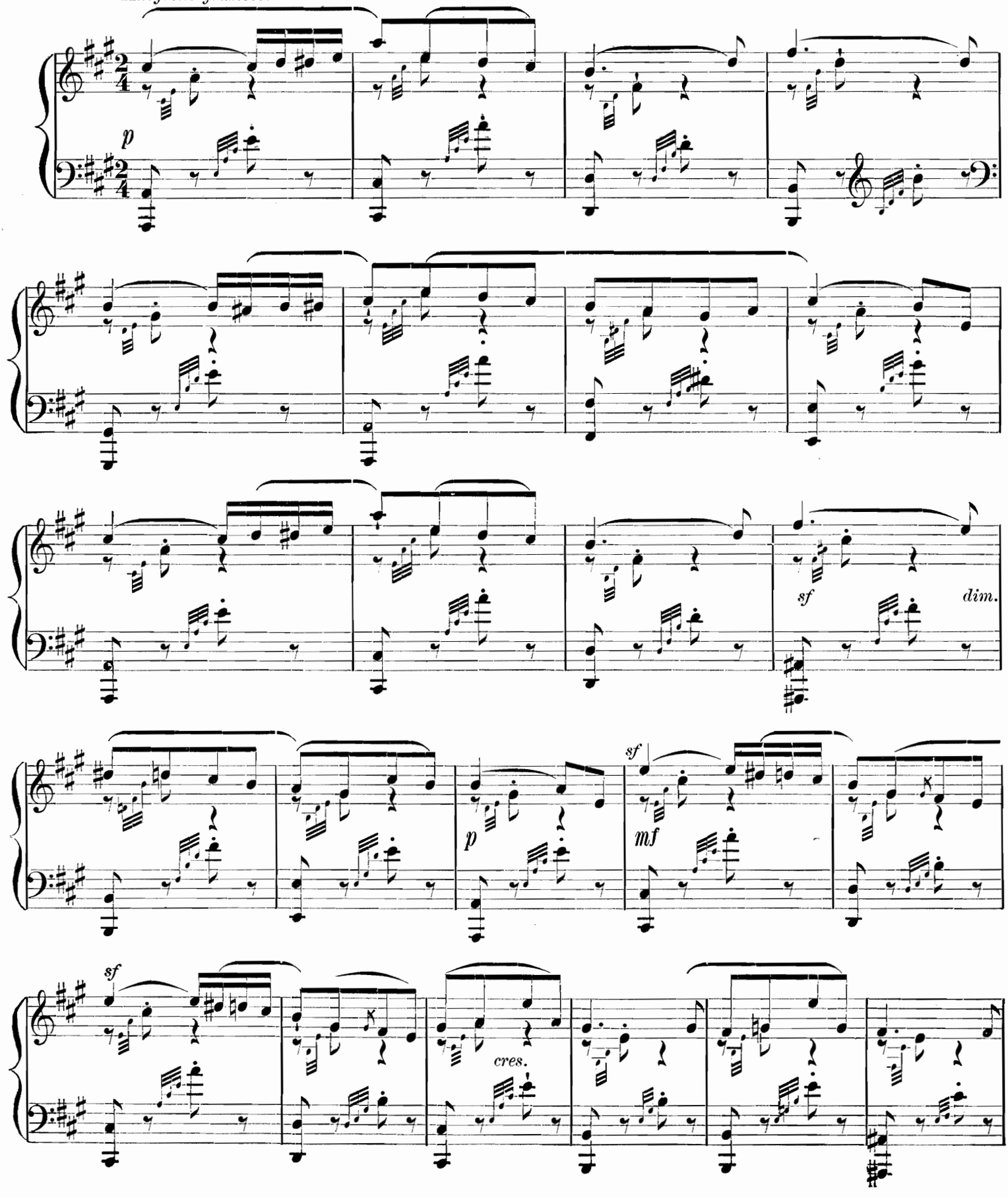
NO. 29. (THIRD BARCAROLLE.) MENDELSSOHN

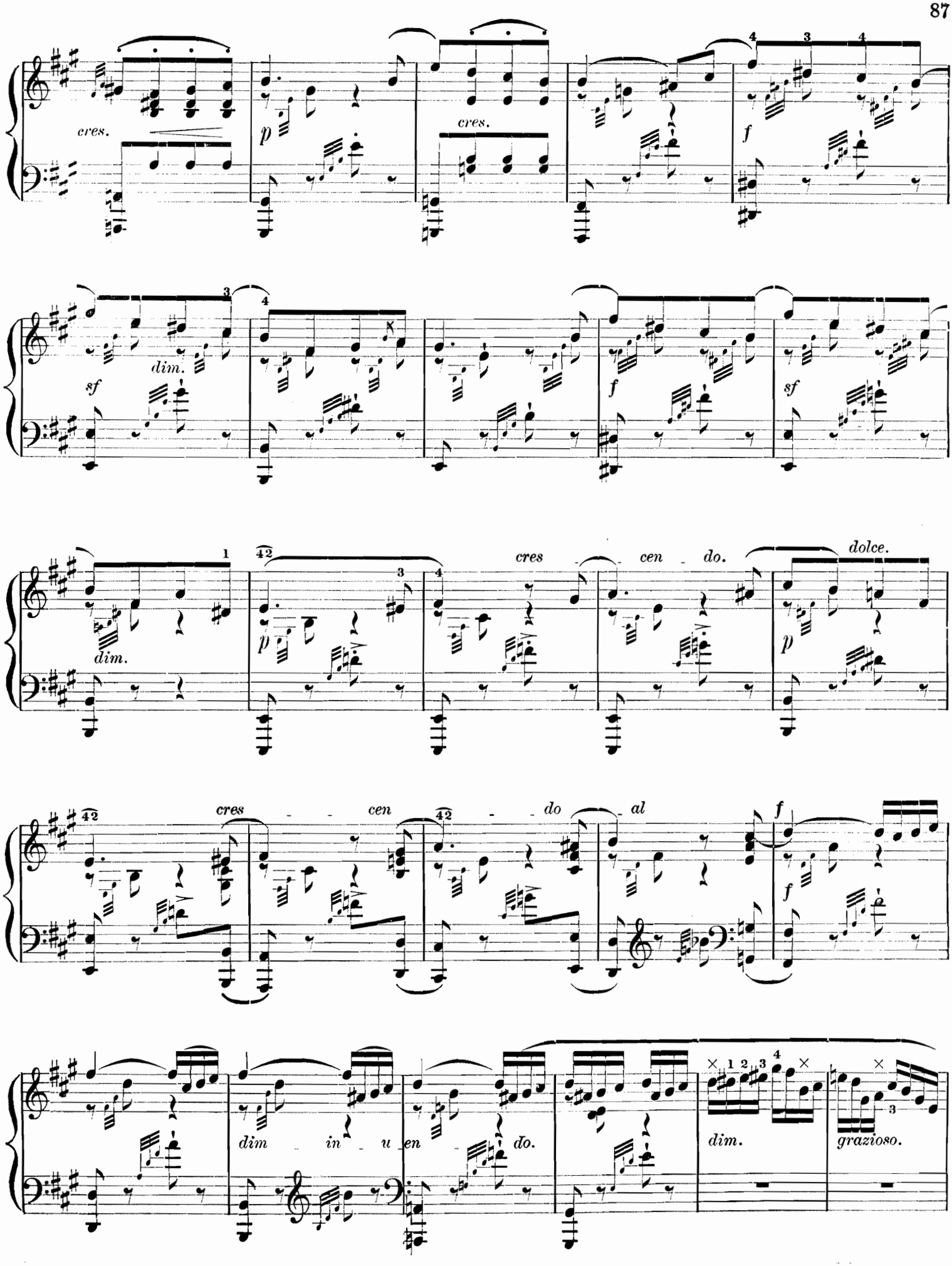


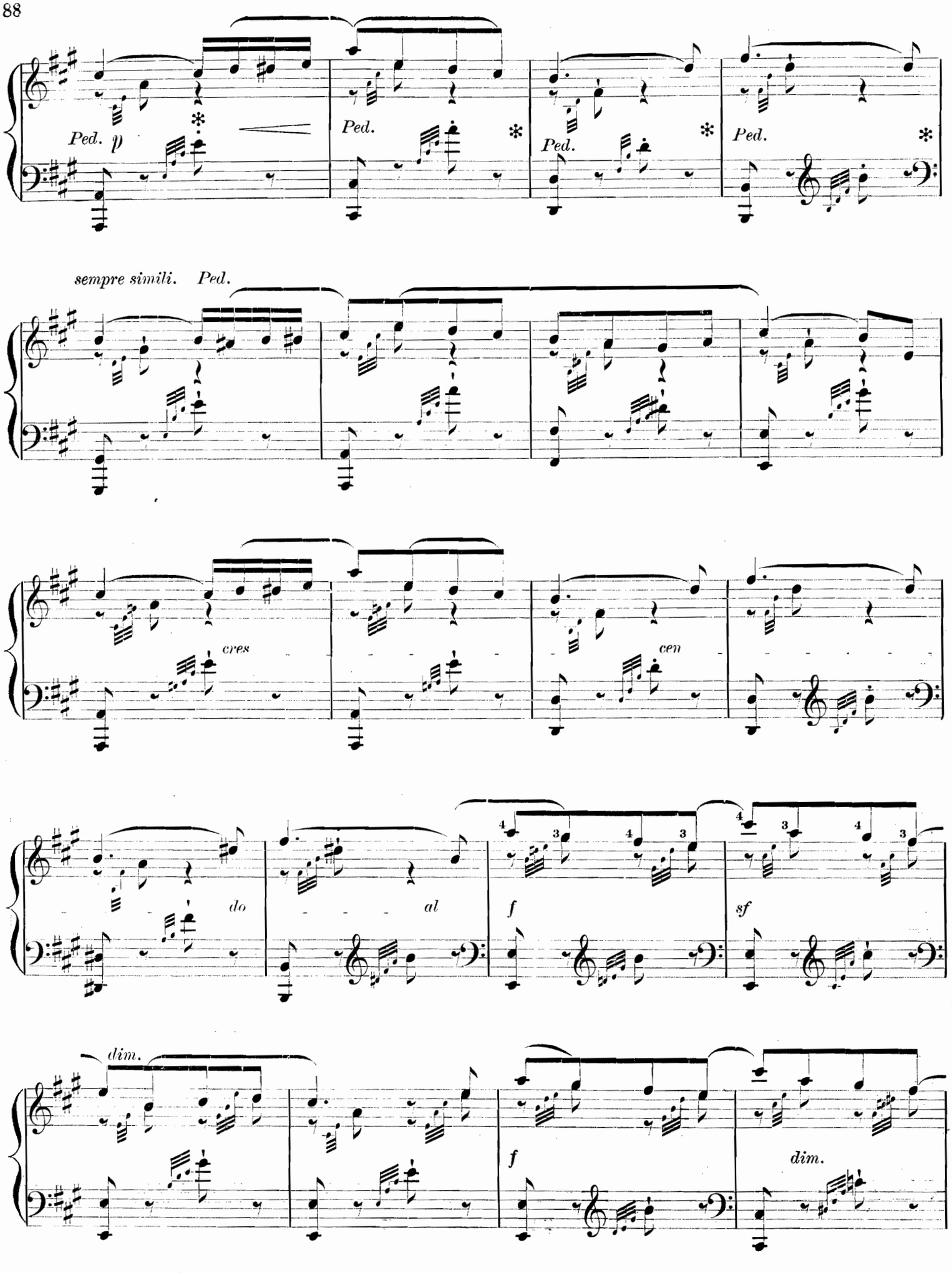

ff
pp
Ped.
pp
cres
sf
cen
sf
sf
do
sf
al
ff
f
ff
tranquillo.
dimin.
sempre con Ped.
p
dimin.
Ped.
sempre.
8
pp
sempre.
pp
dimin.
sempre.
Ped.
f
p

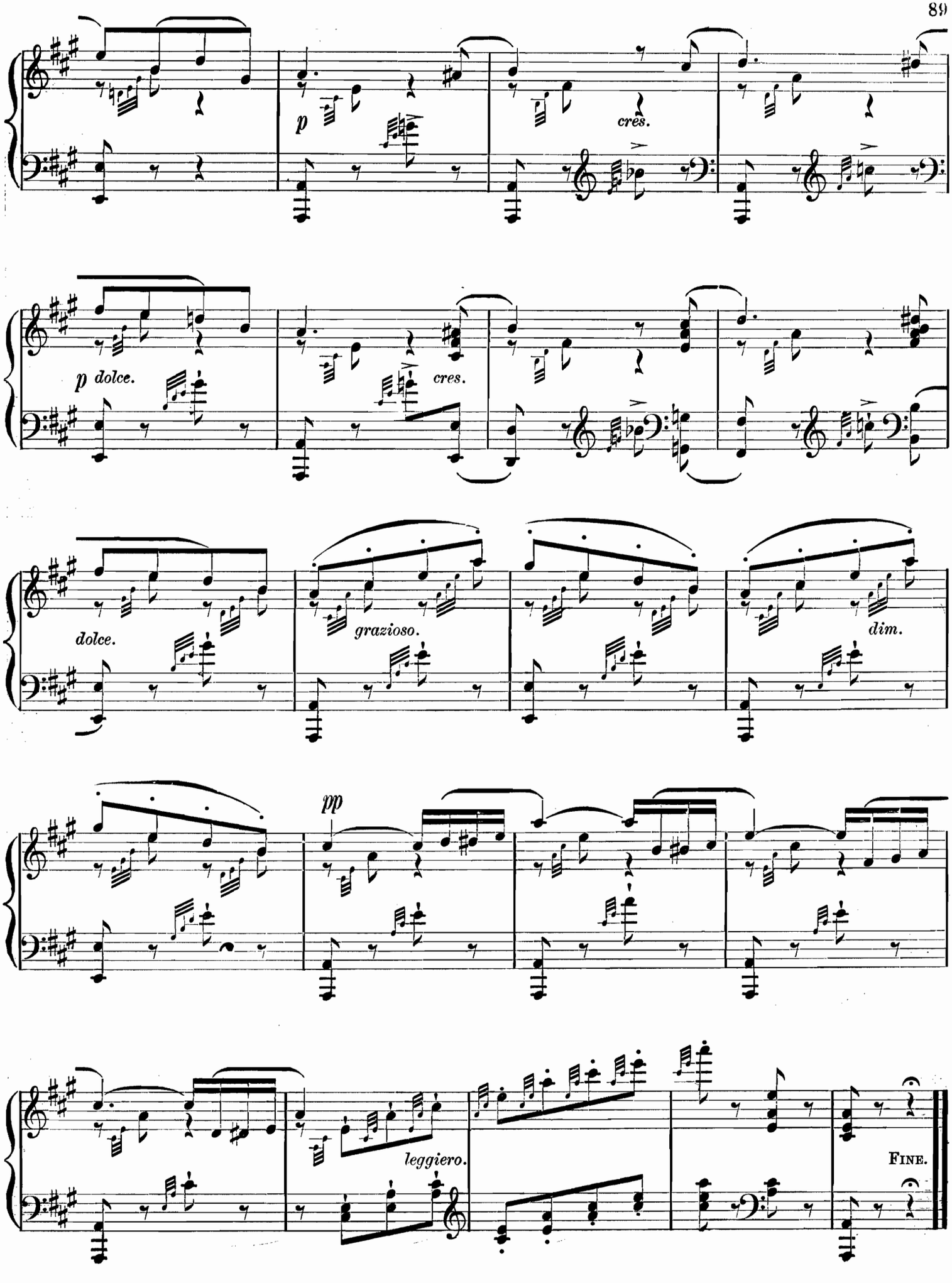
SONGS WITHOUT WORDS.

No. 30. (SPRING SONG.) MENDELSSOHN.



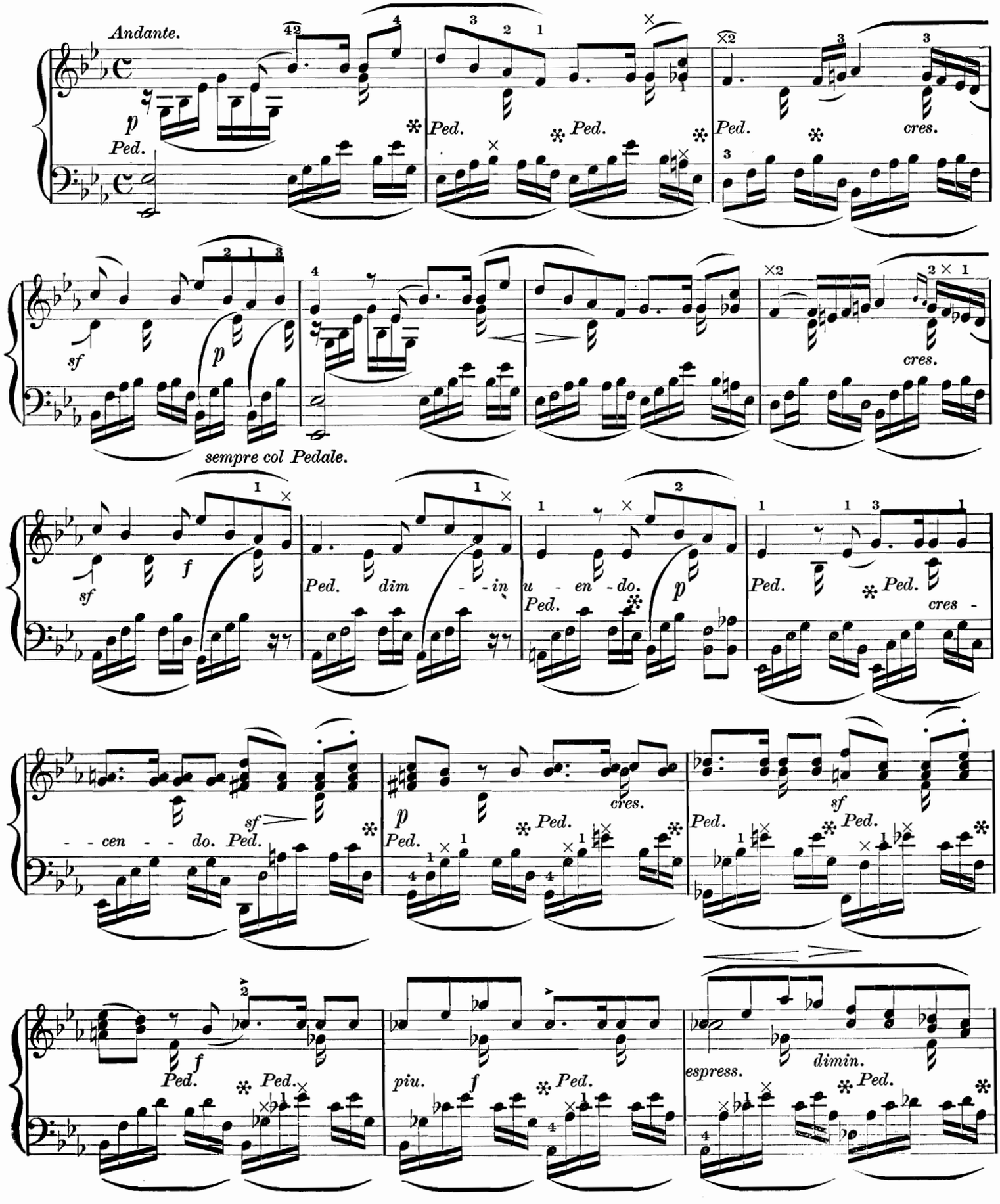

cres.
p
cres.
f
dim.
sf
f
sf
dim.
p
cres - cen - do.
dolce.
p
cres - cen - do al
f
f
dim - in - u - en - do.
dim.
grazioso.

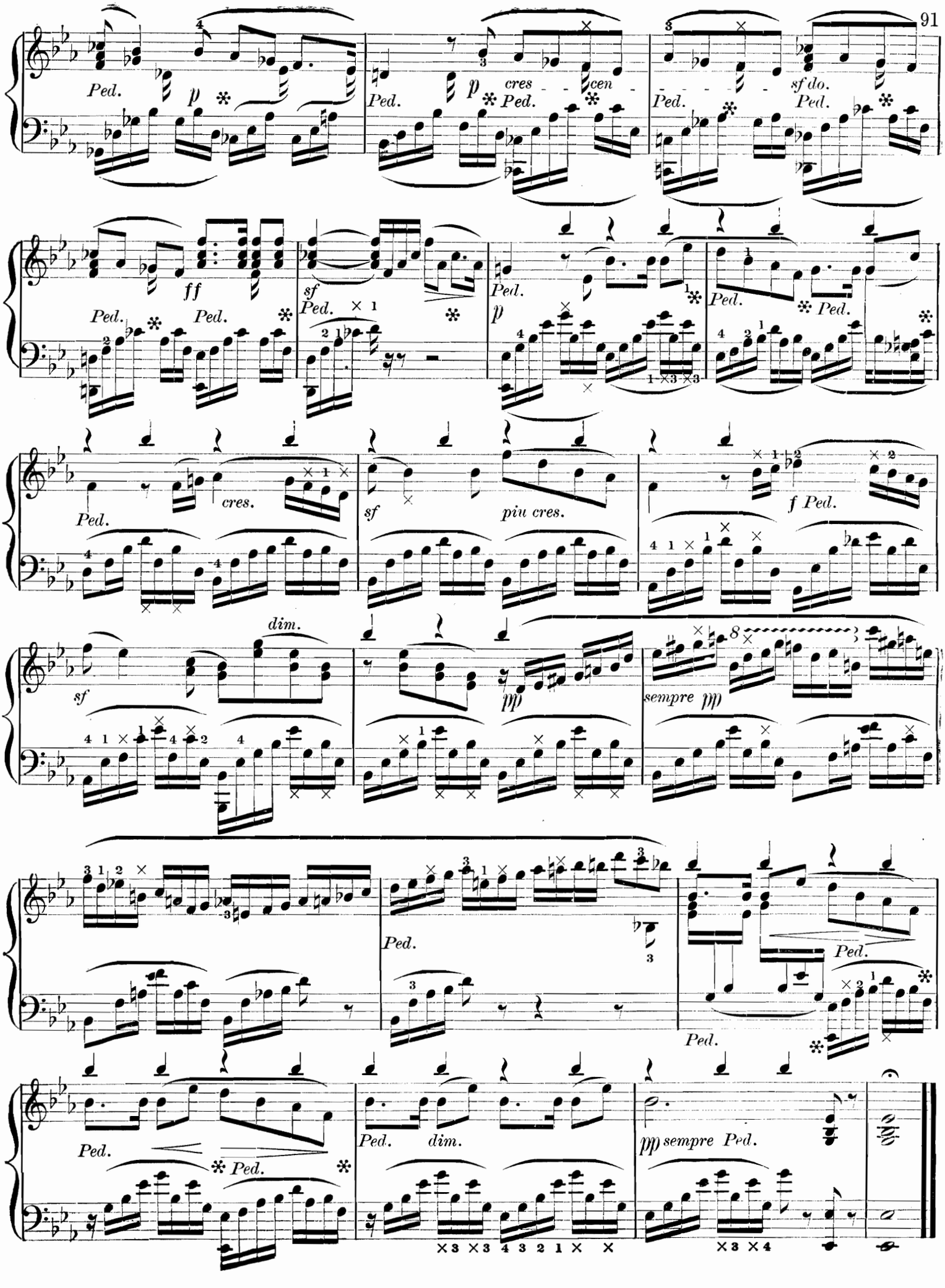

Ped. p
Ped.
Ped.
Ped.
sempre simili. Ped.
cres
cen
do
al
f
sf
dim.
f
dim.


p
cres.
p dolce.
cres.
dolce.
grazioso.
dim.
pp
leggiero.
Fine.

SONGS WITHOUT WORDS.

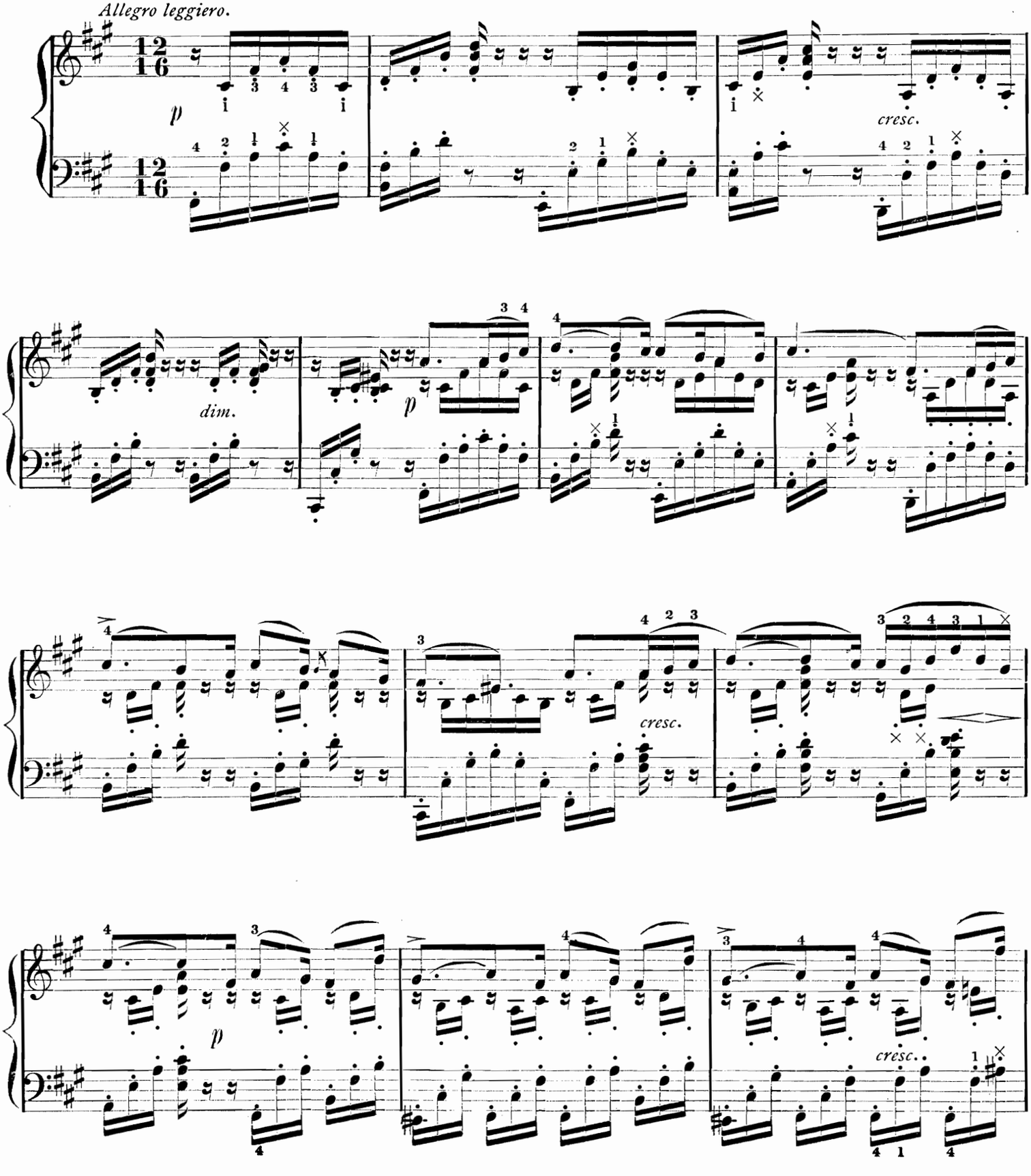
NO. 31. (MEDITATION.) MENDELSSOHN.

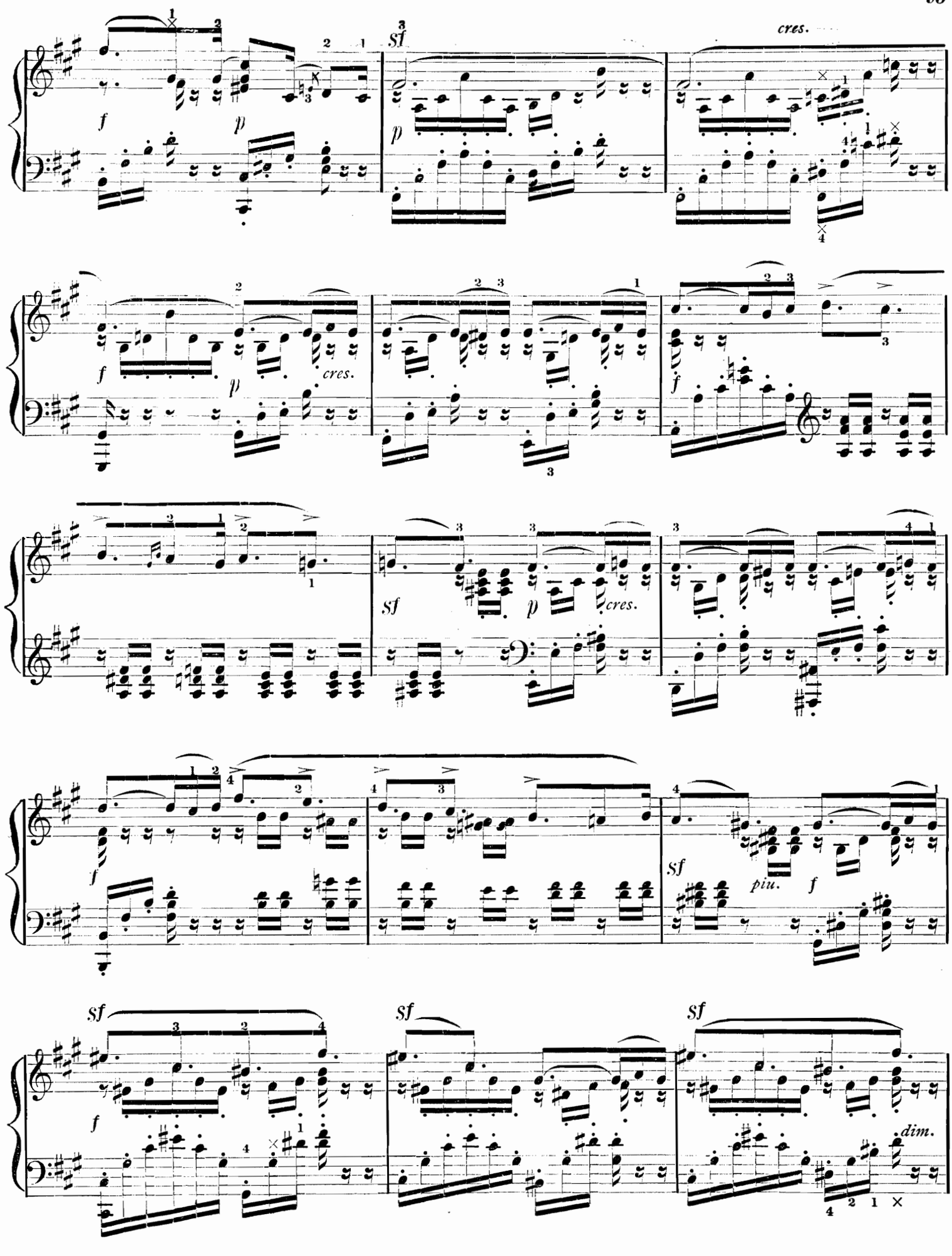


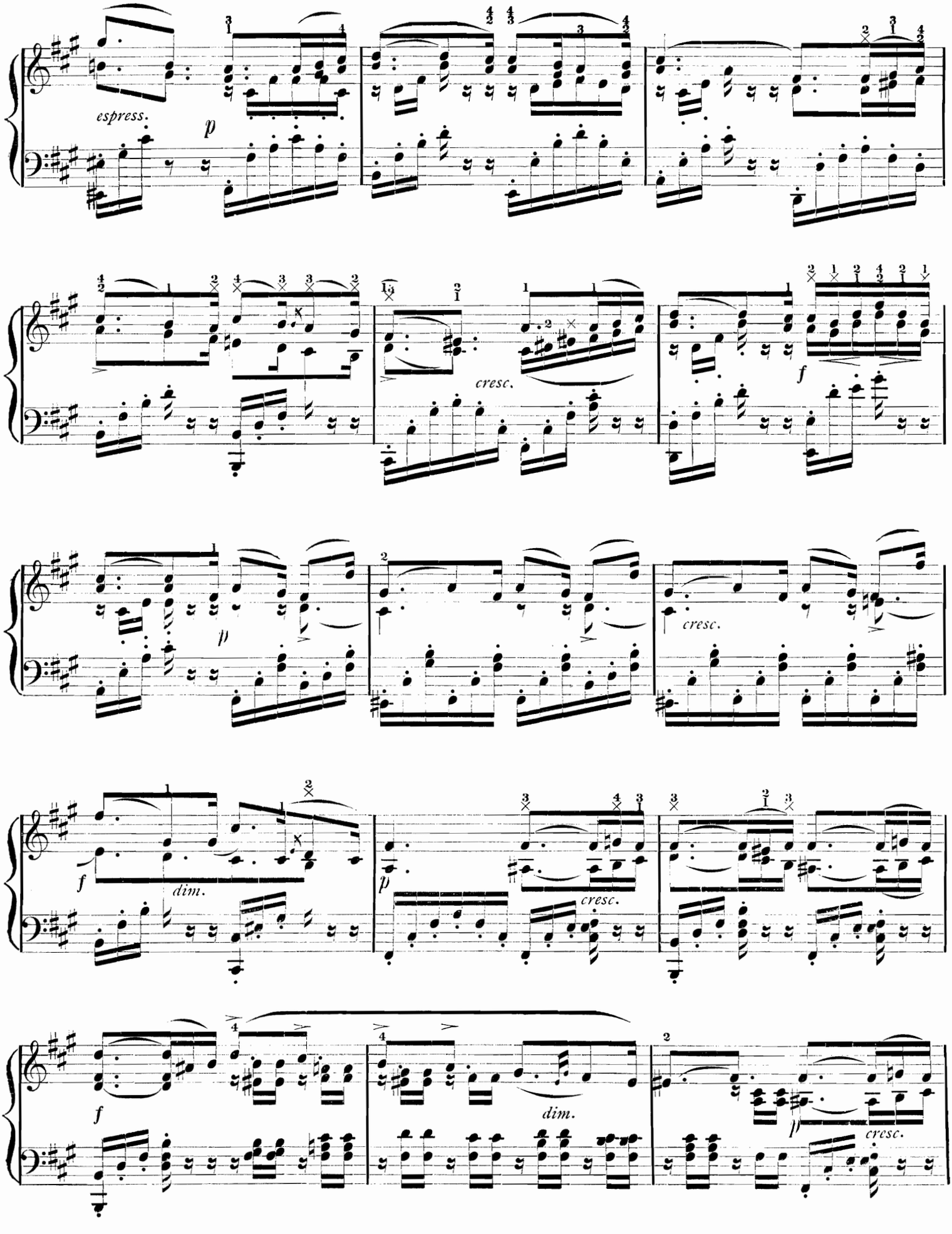

Ped.
p
cres
cen
sf do.
ff
sf
piu cres.
f Ped.
dim.
pp
sempre pp
sempre Ped.

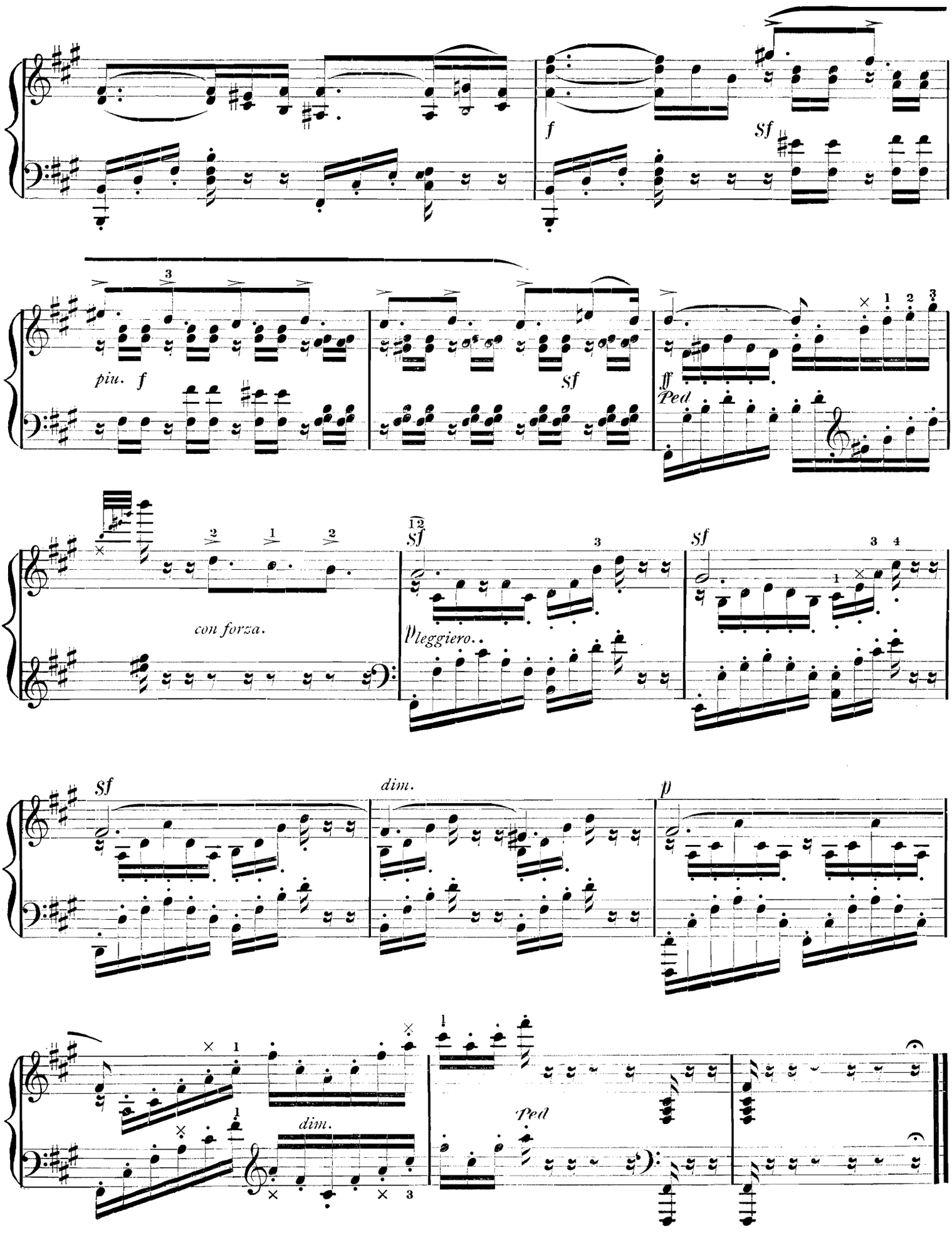
SONGS WITHOUT WORDS.

No. 32. (LOST ILLUSIONS.) MENDELSSOHN.



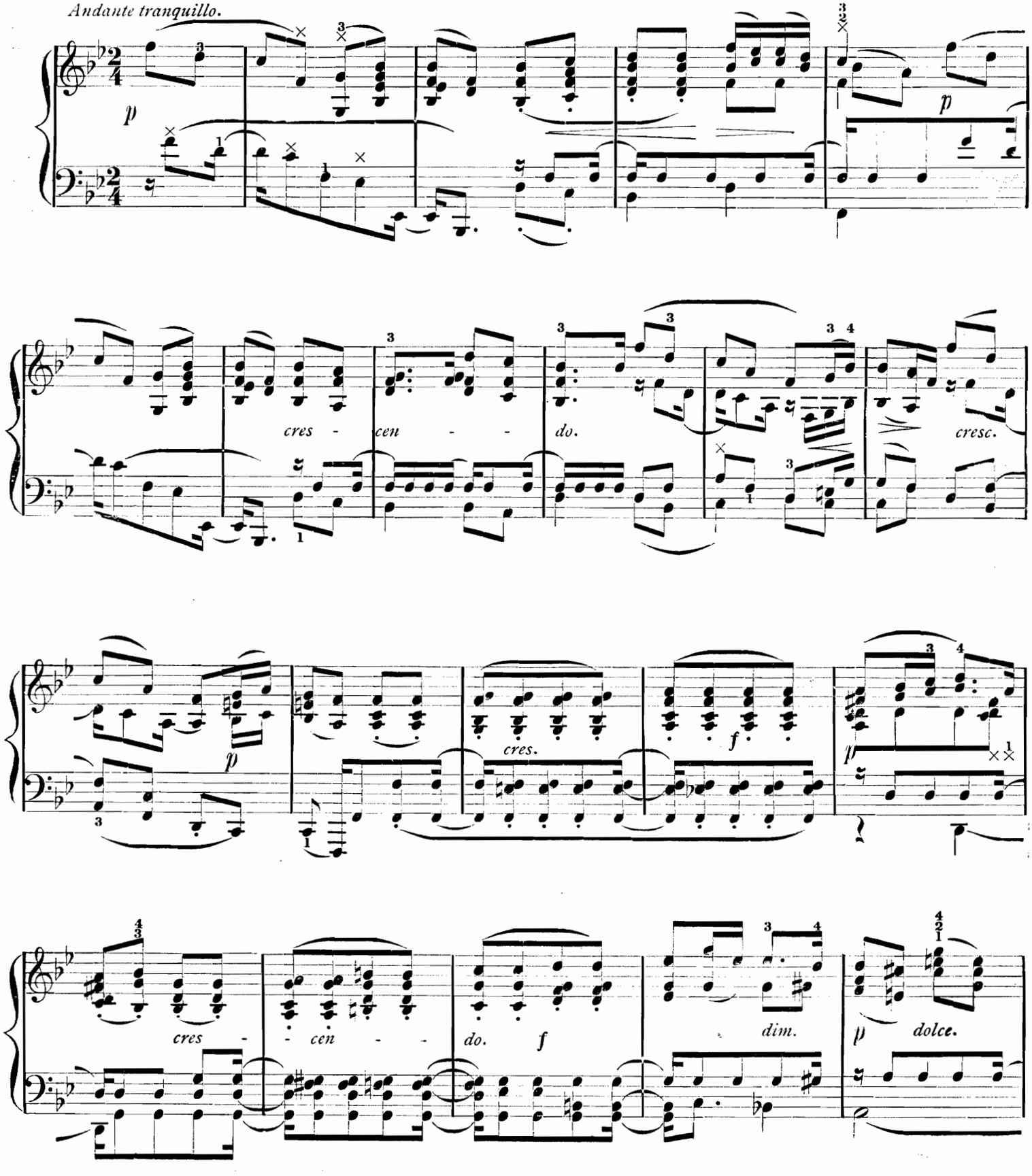

cres.
sf
f
p
cres.
sf
piu.
dim.

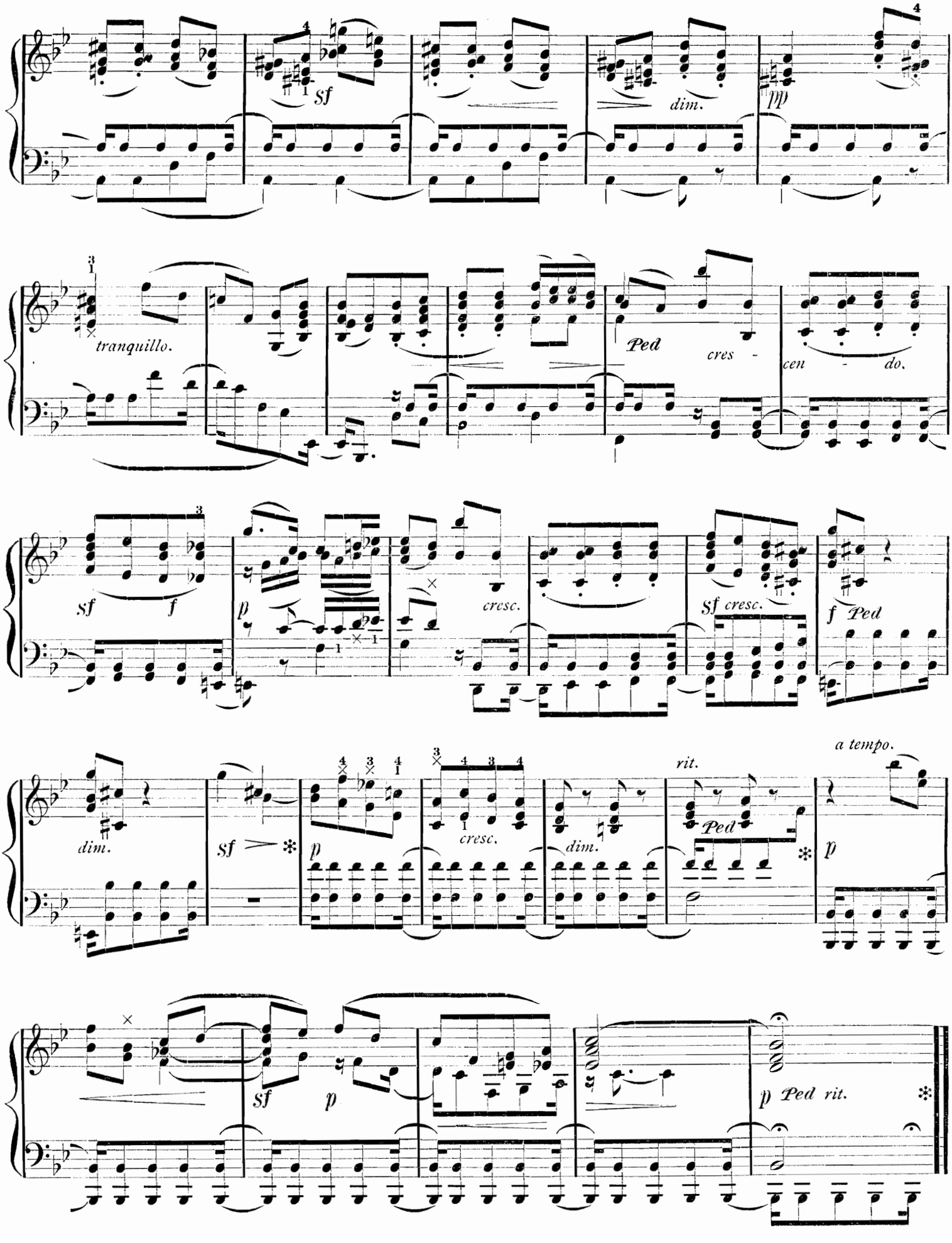

espress.
p
cresc.
f
p
cresc.
f
dim.
p
cresc.
f
dim.
p
cresc.


f
Sf
piu. f
Sf
ff
Ped
con forza.
Sf
p leggiero..
Sf
Sf
dim.
p
dim.
Ped

SONGS WITHOUT WORDS.

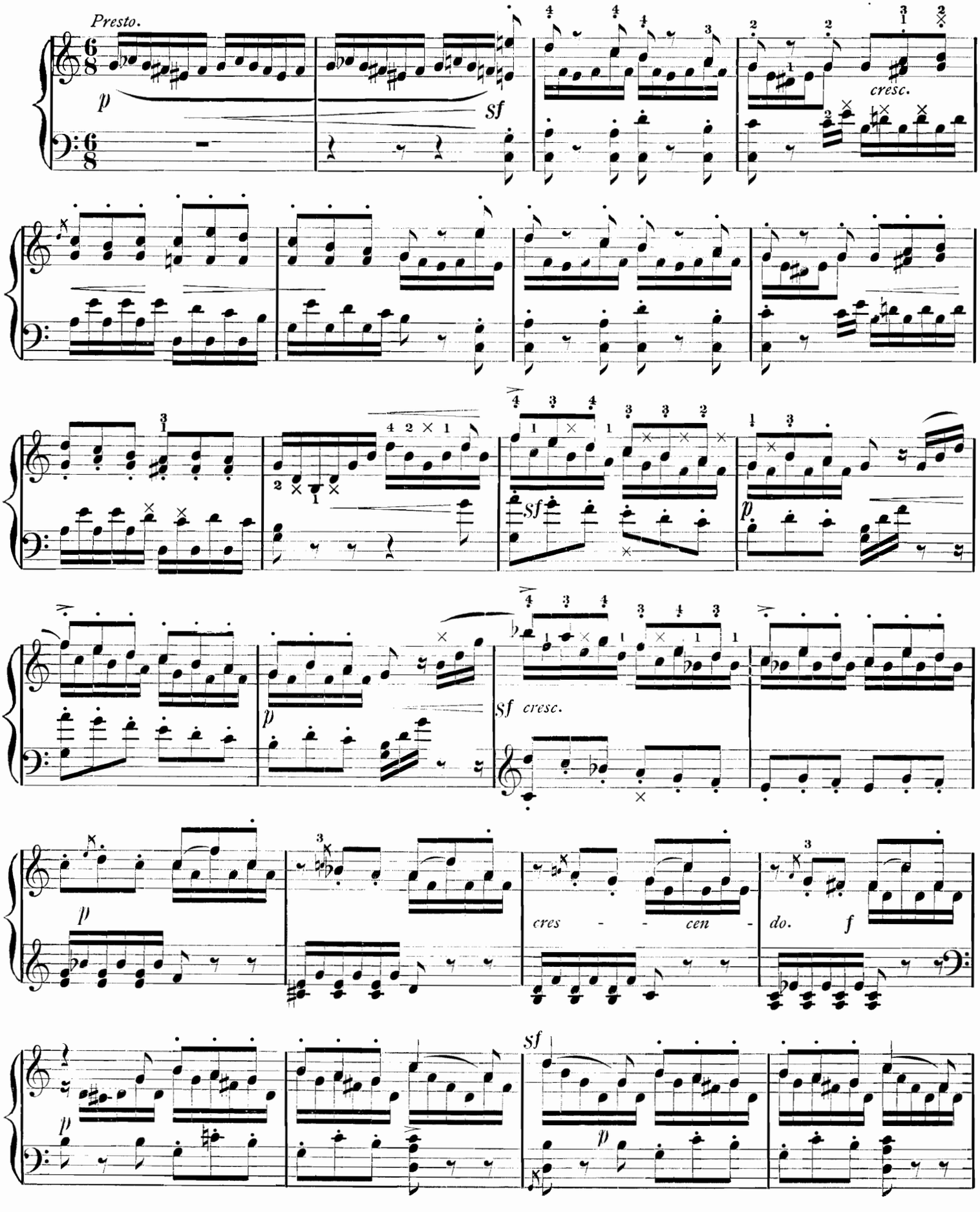
No. 33. (SONG OF THE PILGRIM.) MENDELSSOHN.

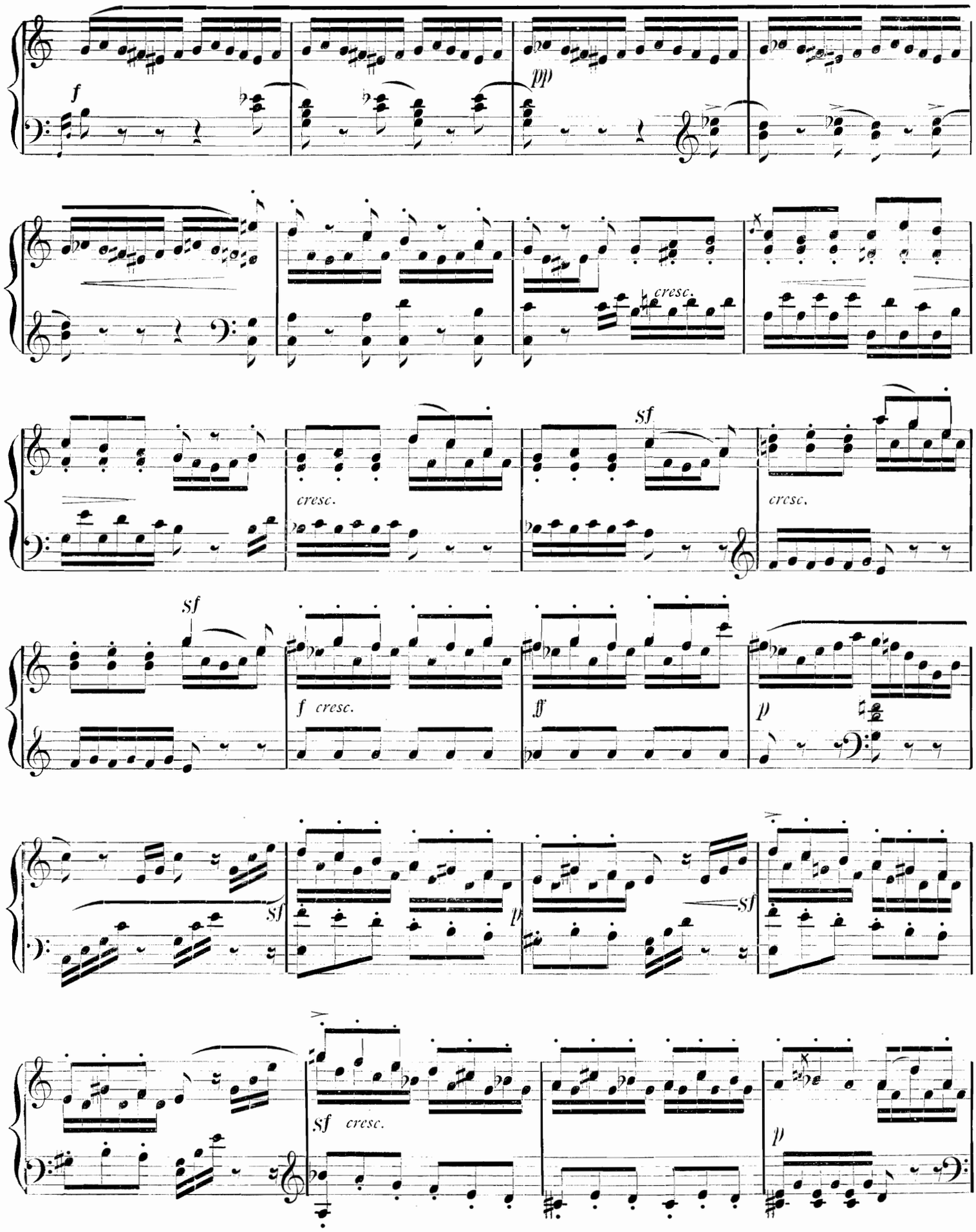


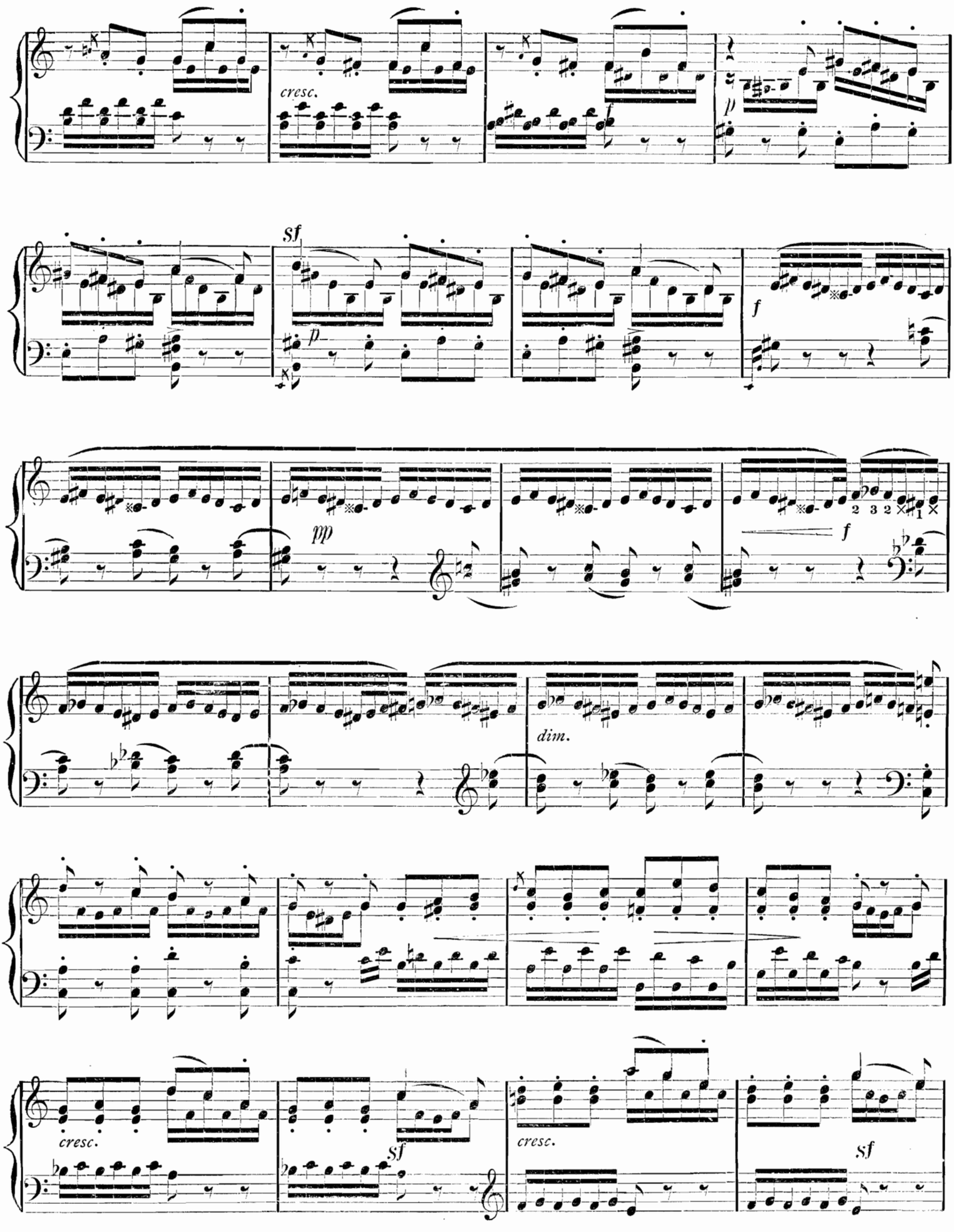

sf
dim.
pp
tranquillo.
Ped
cres - cen - do.
sf f
p
cresc.
sf cresc.
f Ped
dim.
sf
p
cresc.
dim.
rit.
Ped
a tempo.
p
sf
p
p Ped rit.

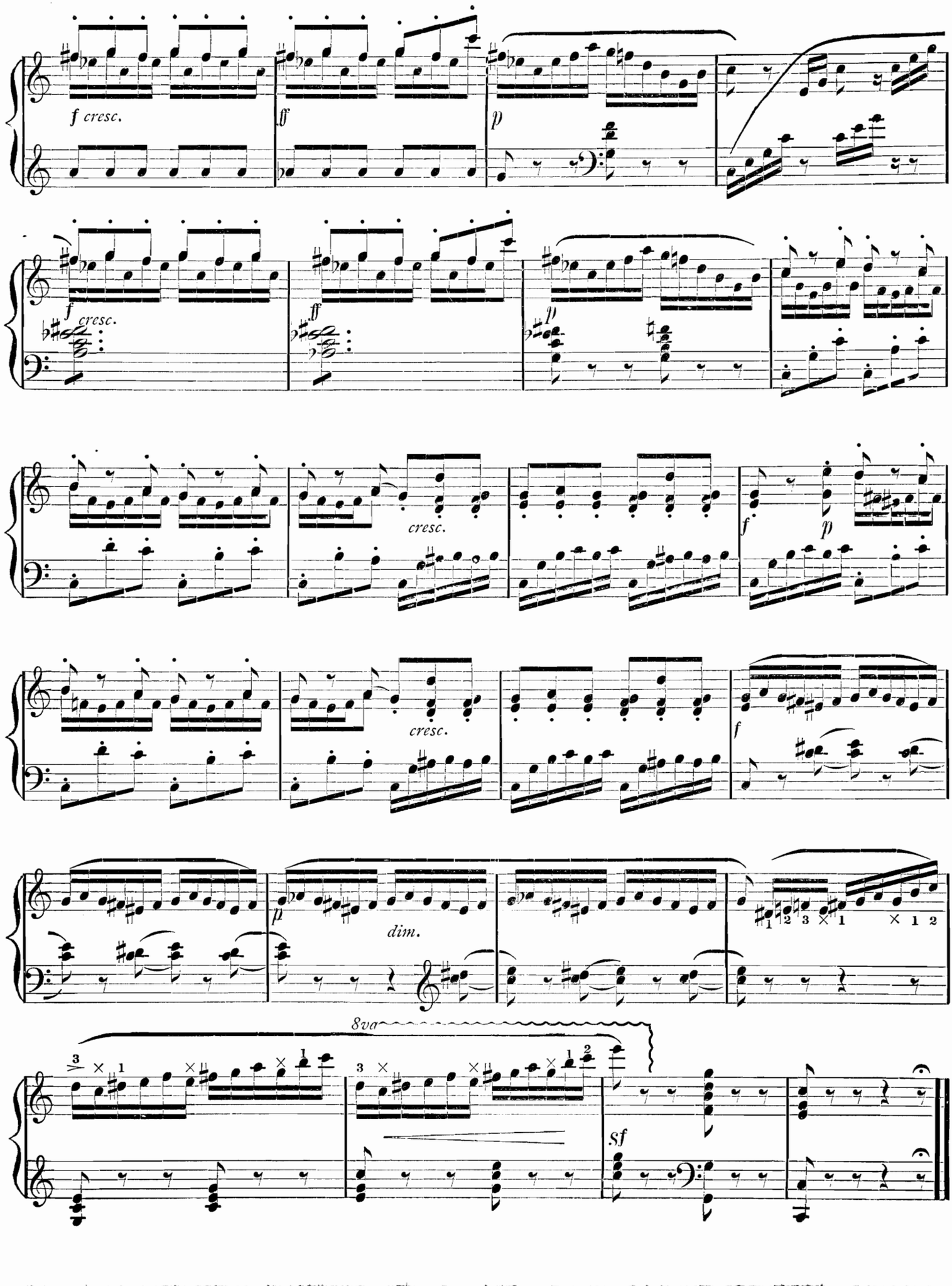
SONGS WITHOUT WORDS.

No. 34. (SONG OF THE SPINNING WHEEL.) MENDELSSOHN.



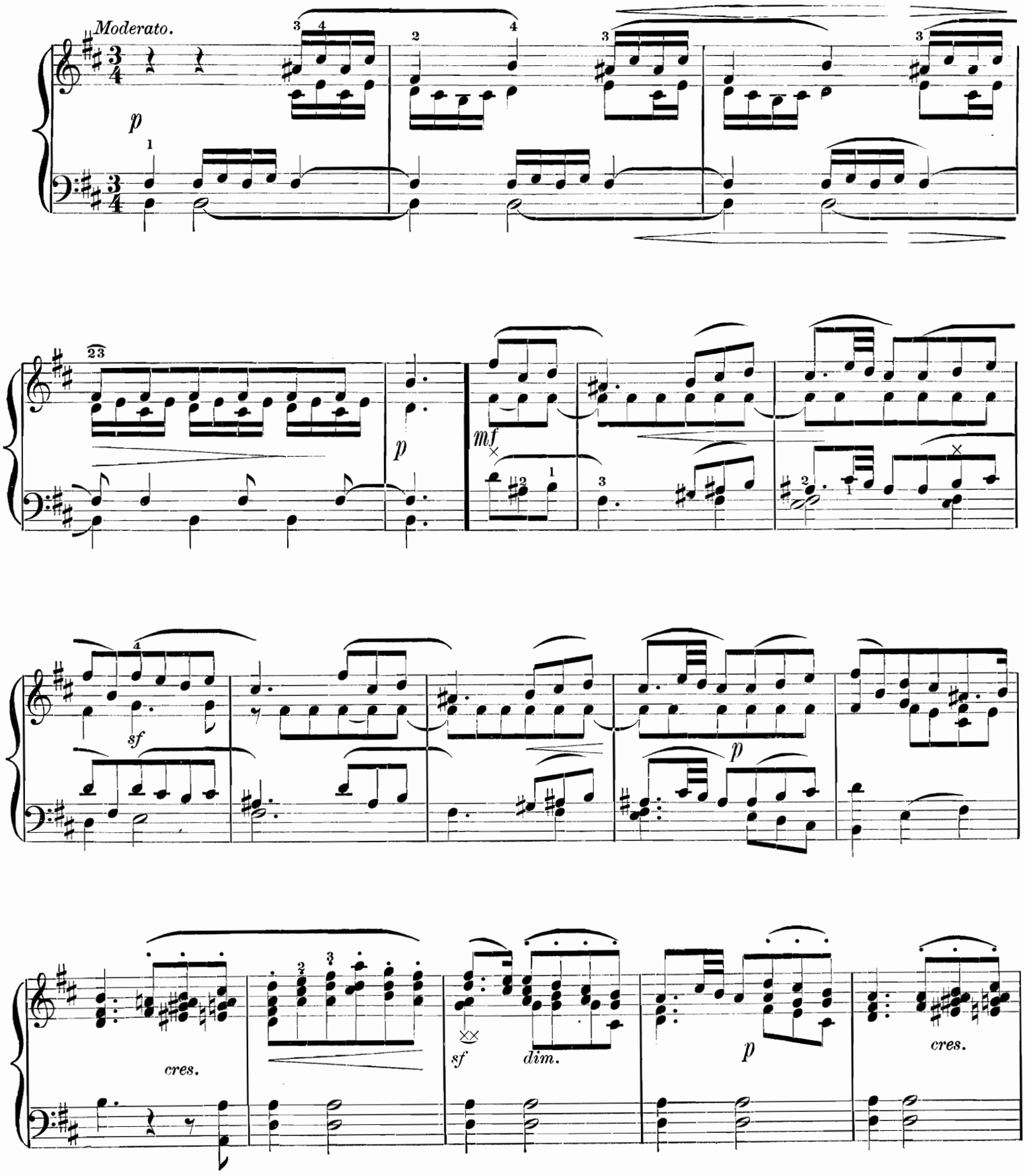

f
ppp
cresc.
cresc.
sf
cresc.
sf
f cresc.
ff
p
sf
sf
sf cresc.
p

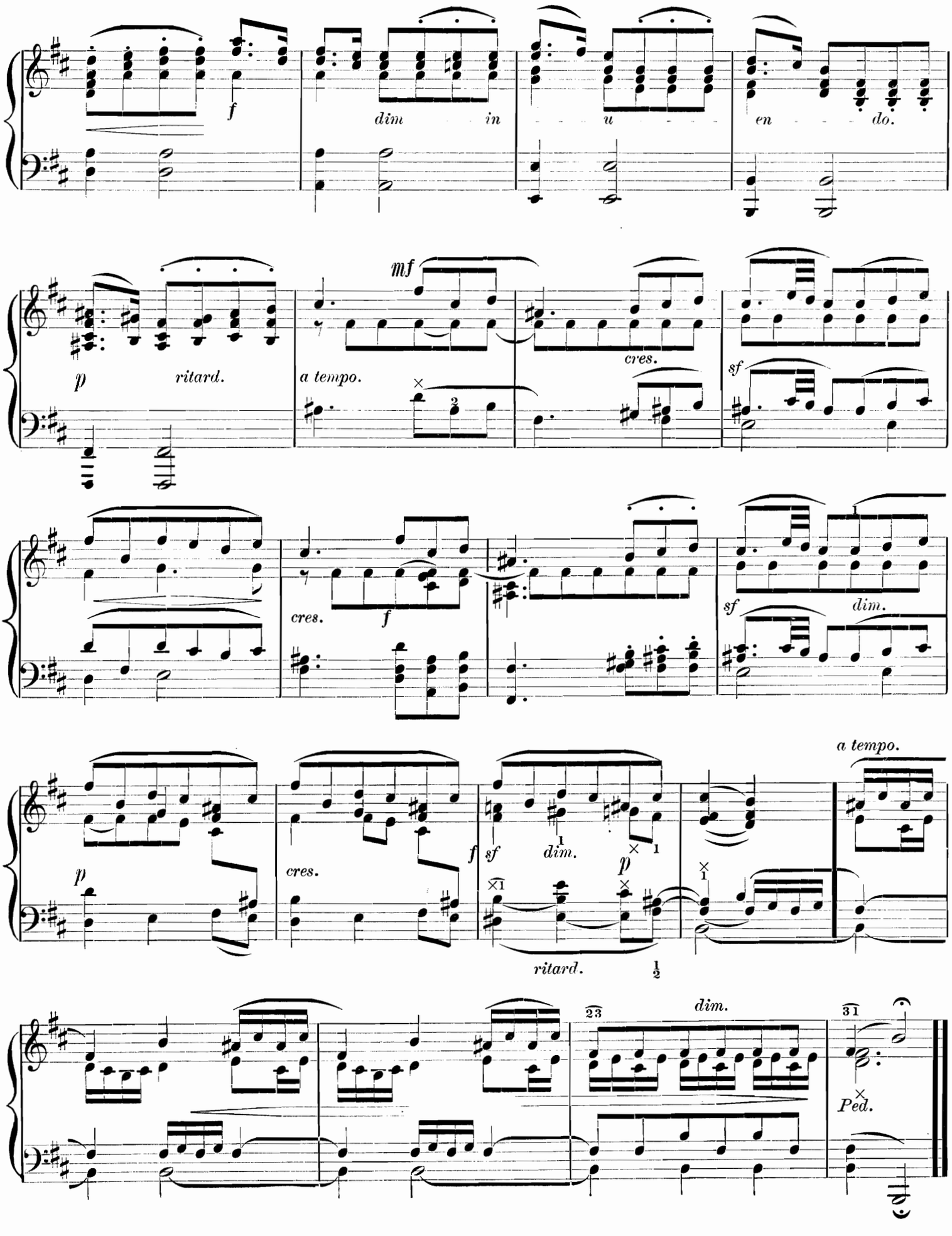

cresc.
sf
p
f
pp
f
2 3 2 1
dim.
cresc.
sf
cresc.
sf


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

SONGS WITHOUT WORDS.

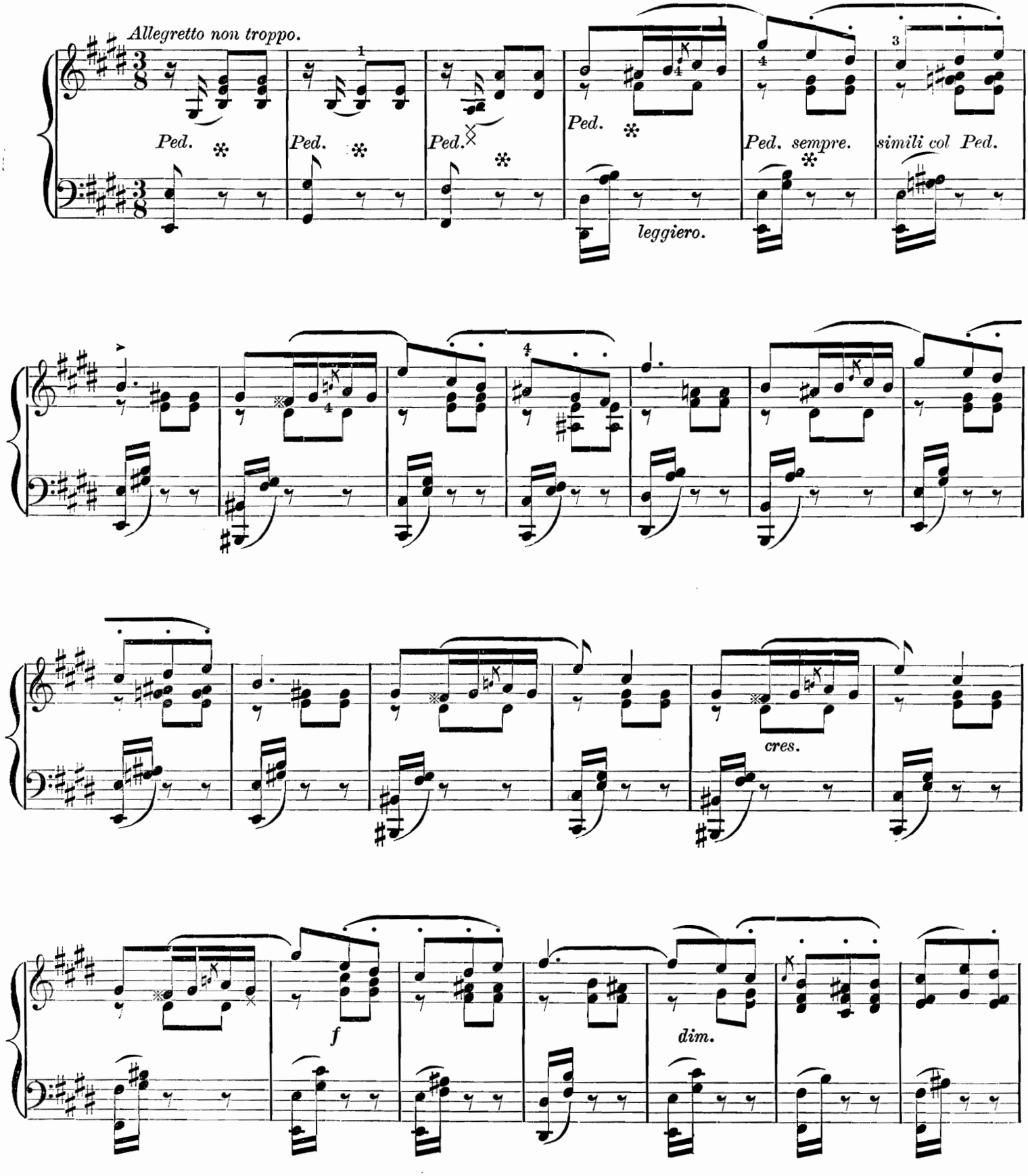
No. 35. (THE SHEPHERD'S COMPLAINT.) MENDELSSOHN.

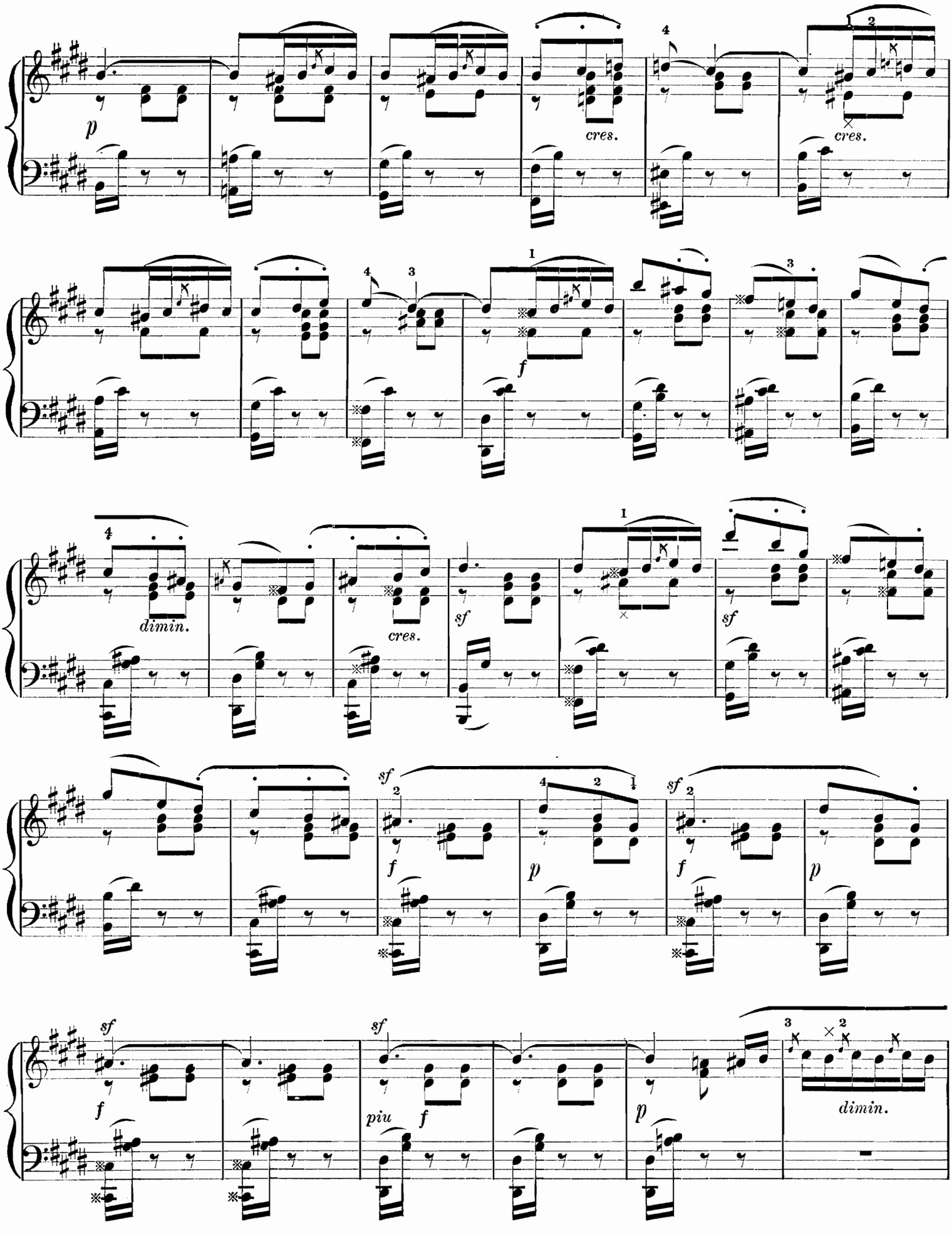


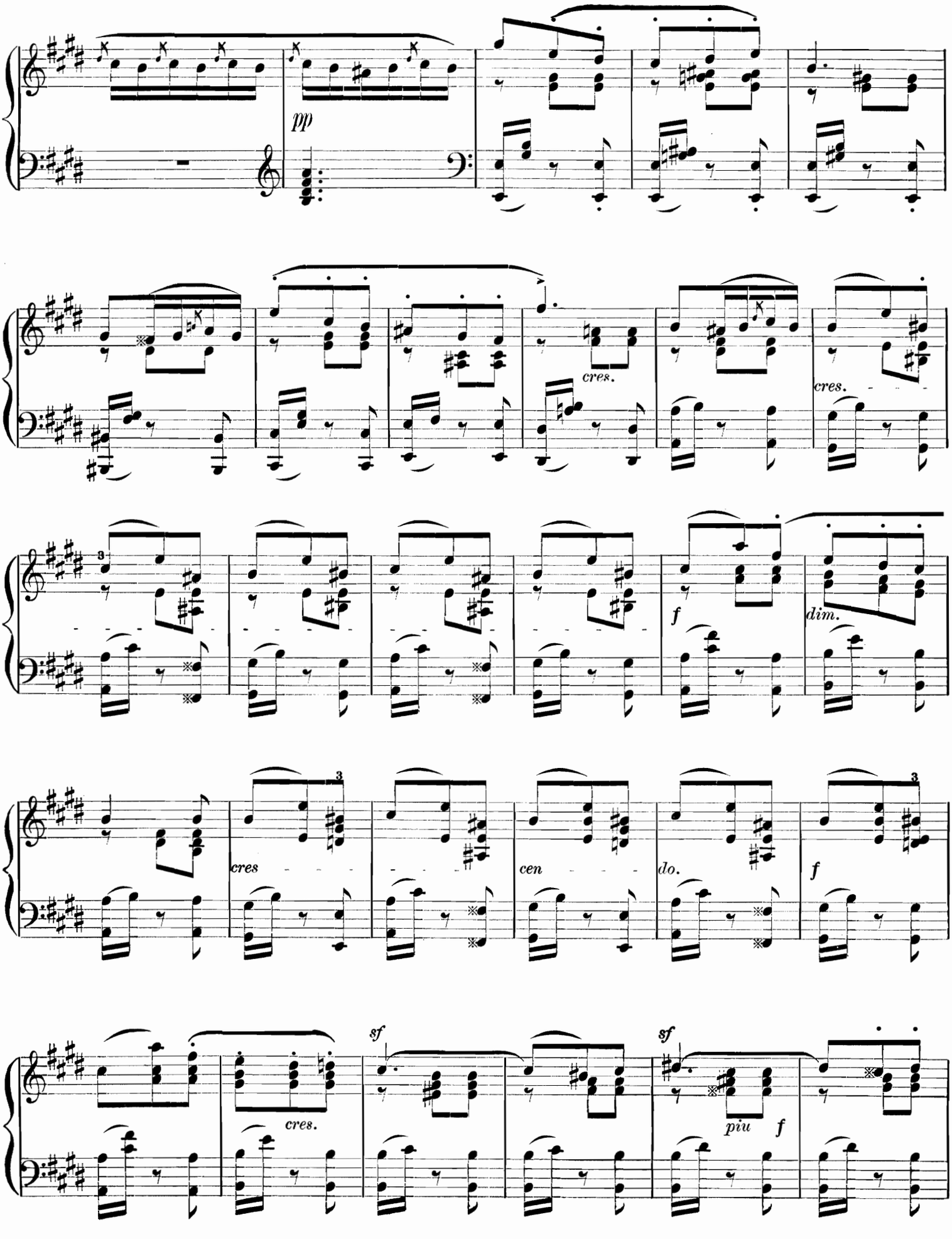

f
dim in u en do.
p ritard.
mf
a tempo.
cres.
sf
cres. f
sf dim.
p
cres.
f
sf dim.
p
ritard.
a tempo.
dim.
Ped.

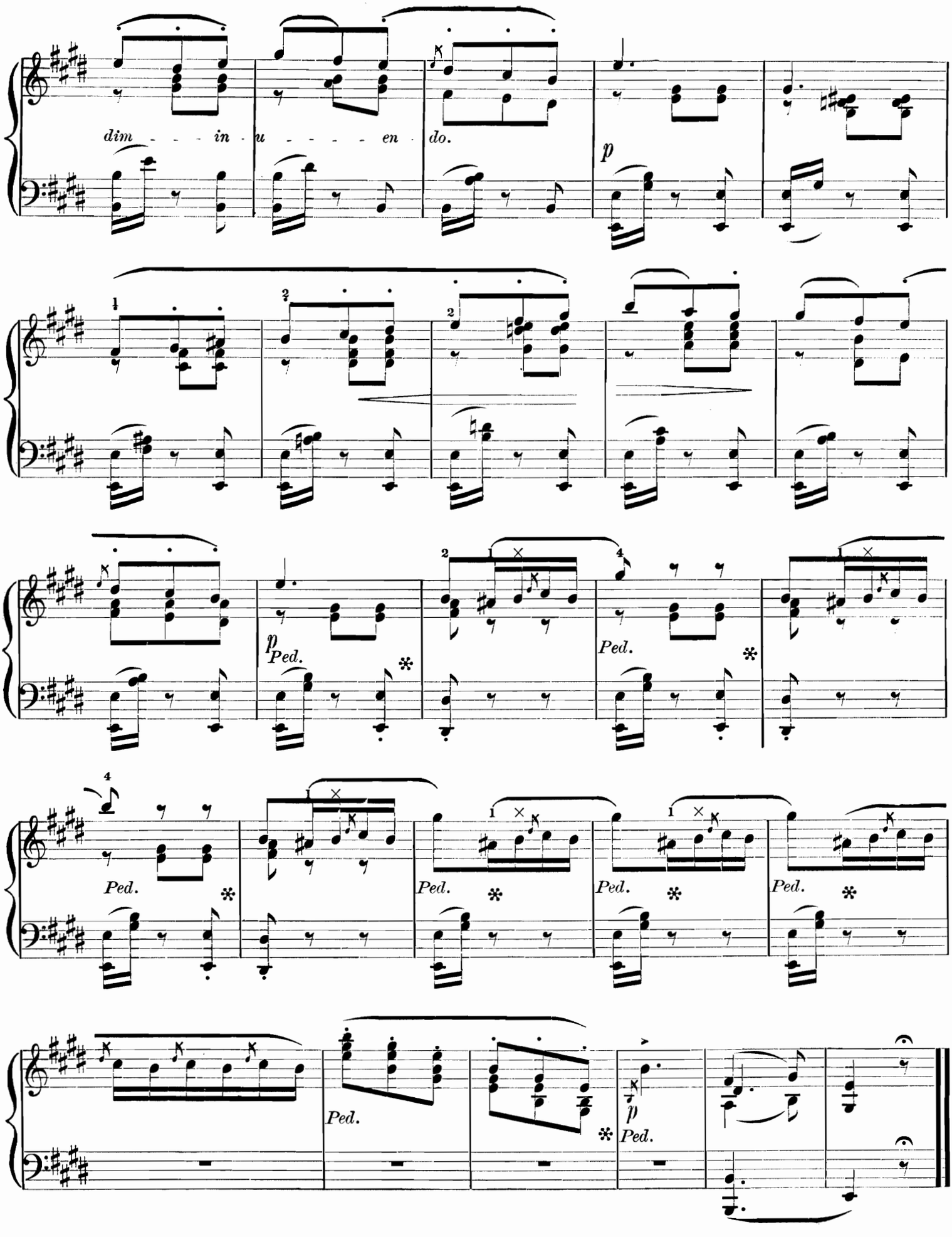
SONGS WITHOUT WORDS.

NO. 36. (SERENADE.) MENDELSSOHN.



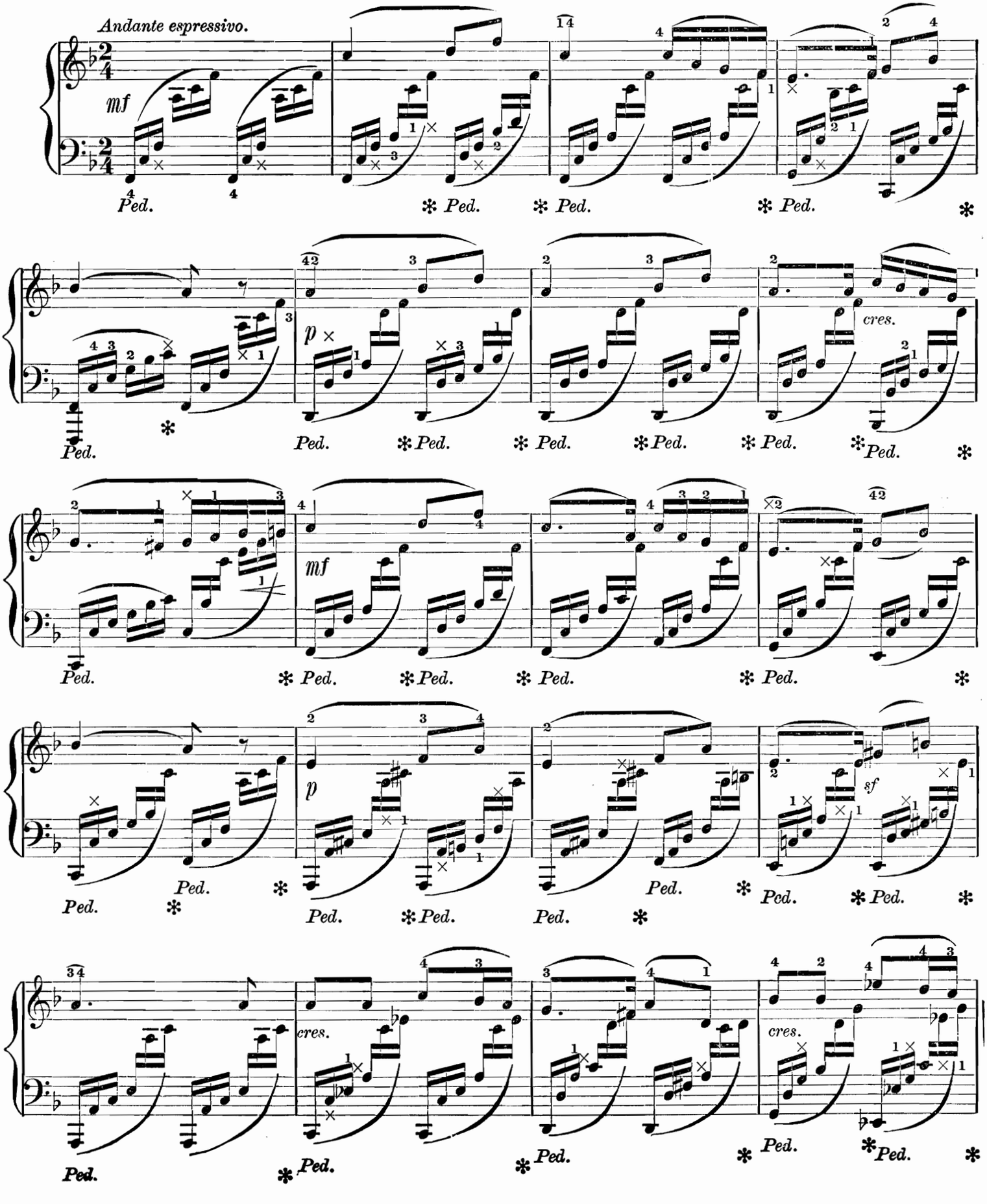

p
cres.
cres.
f
dimin.
cres.
sf
sf
sf
f
p
sf
f
p
sf
f
sf
piu
f
p
dimin.

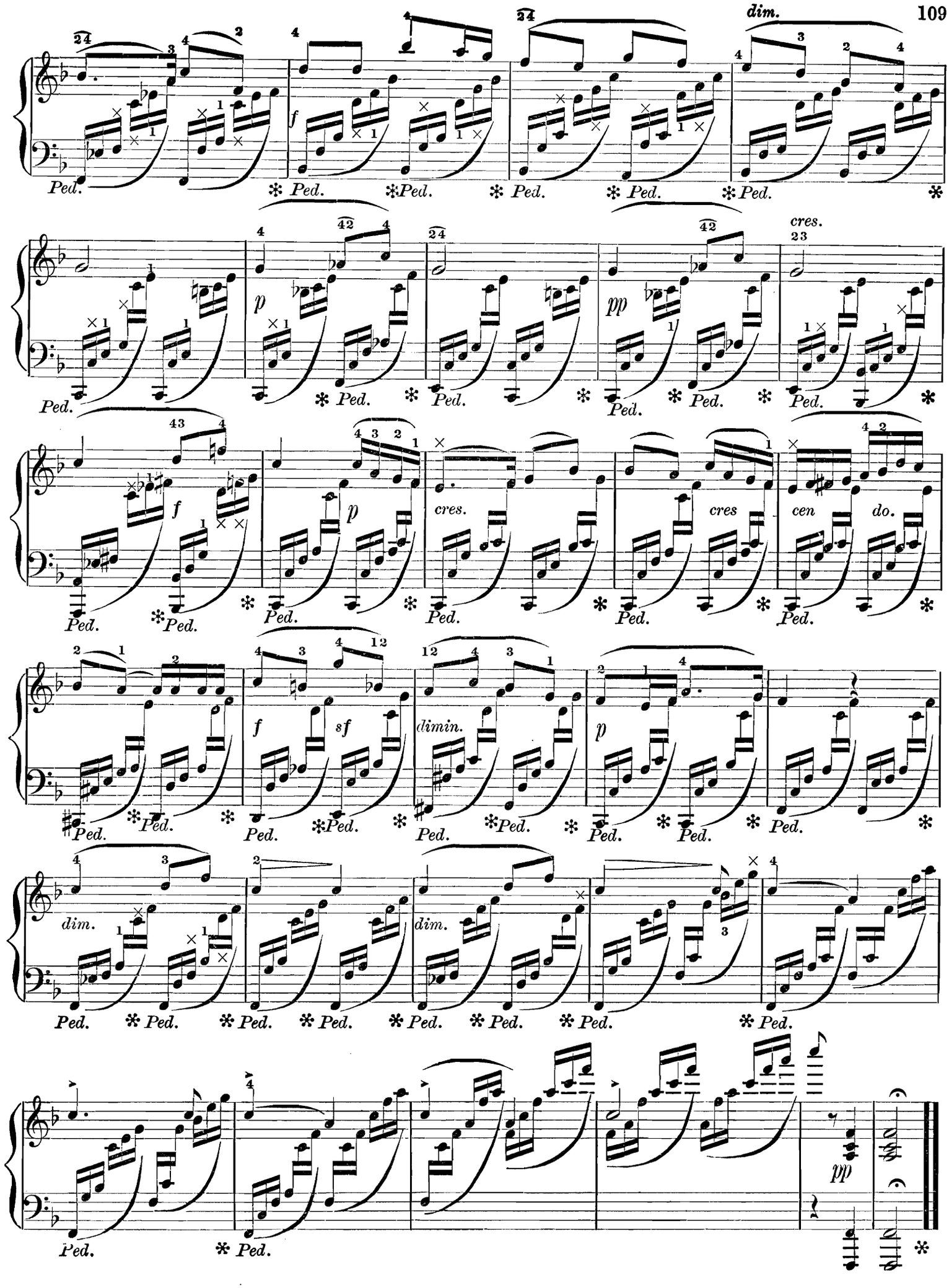

pp
cres.
cres.
f
dim.
cres
cen
do.
f
cres.
sf
sf
piu
f


dim - - - in - u - - - - en - do.
p
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
Ped.

SONGS WITHOUT WORDS.

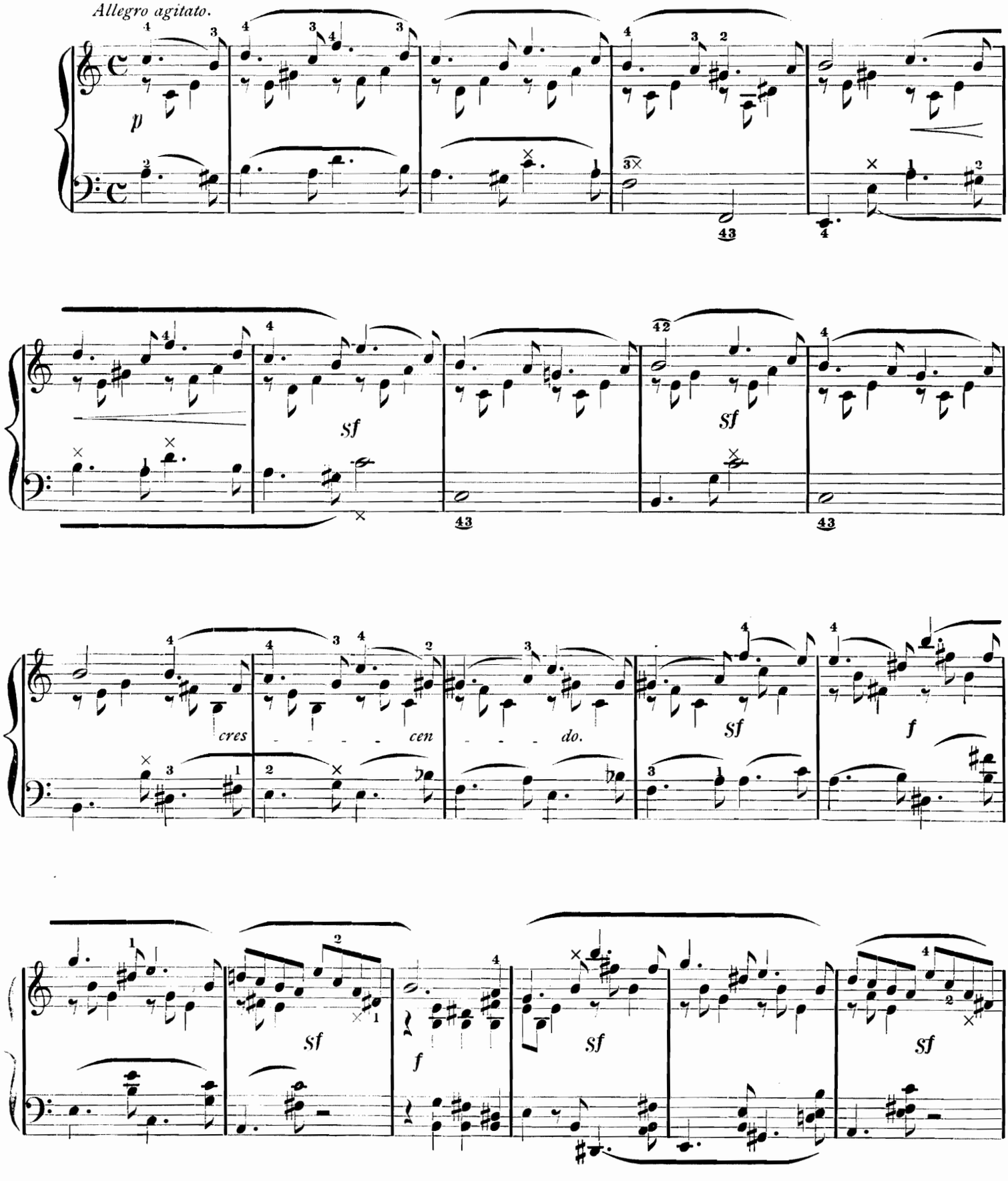
NO. 37. (REVERIE.) MENDELSSOHN.

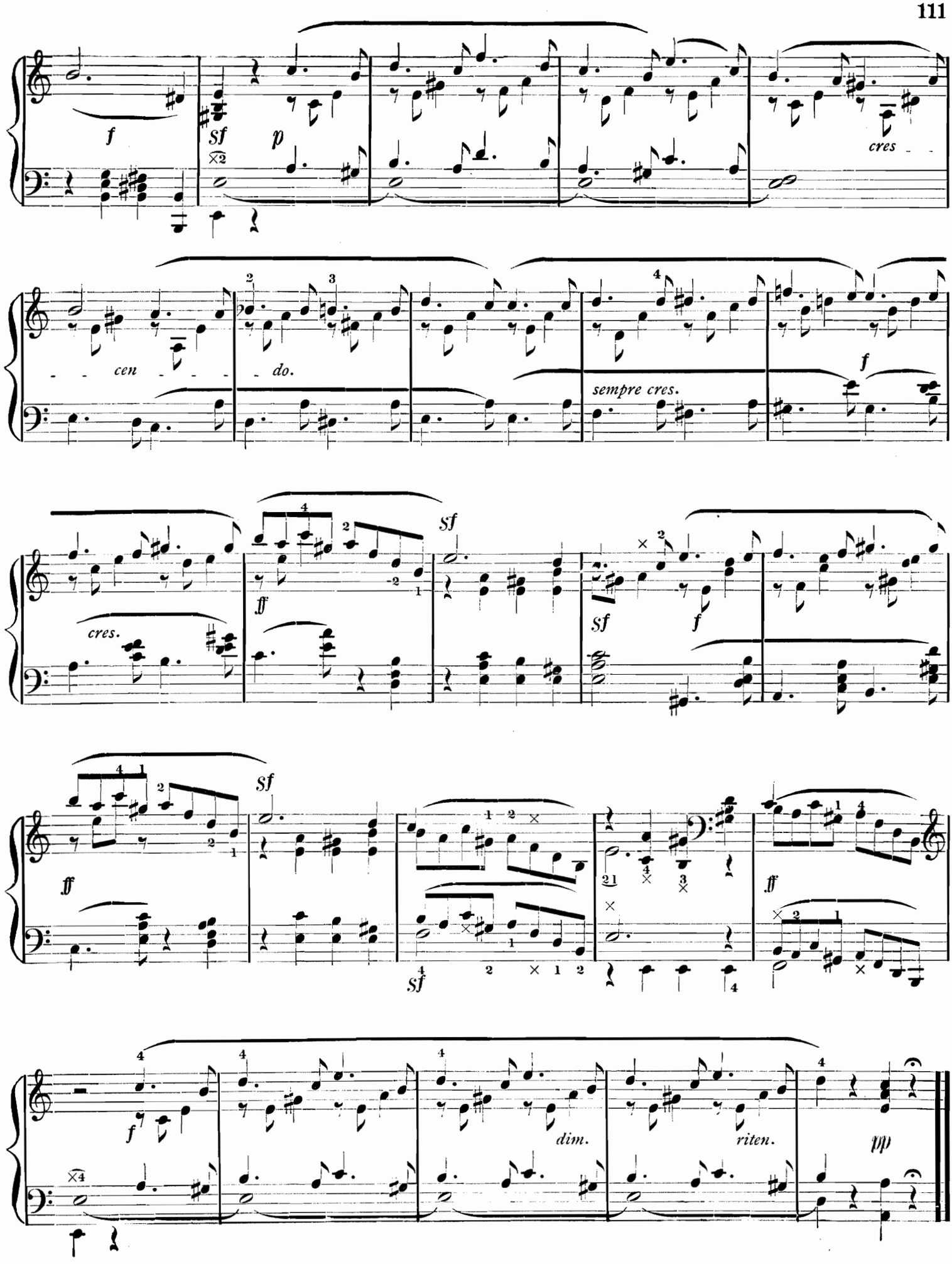



dim.
f
p
pp
cres.
cres
cen
do.
sf
dimin.
dim.
Ped.

SONGS WITHOUT WORDS.

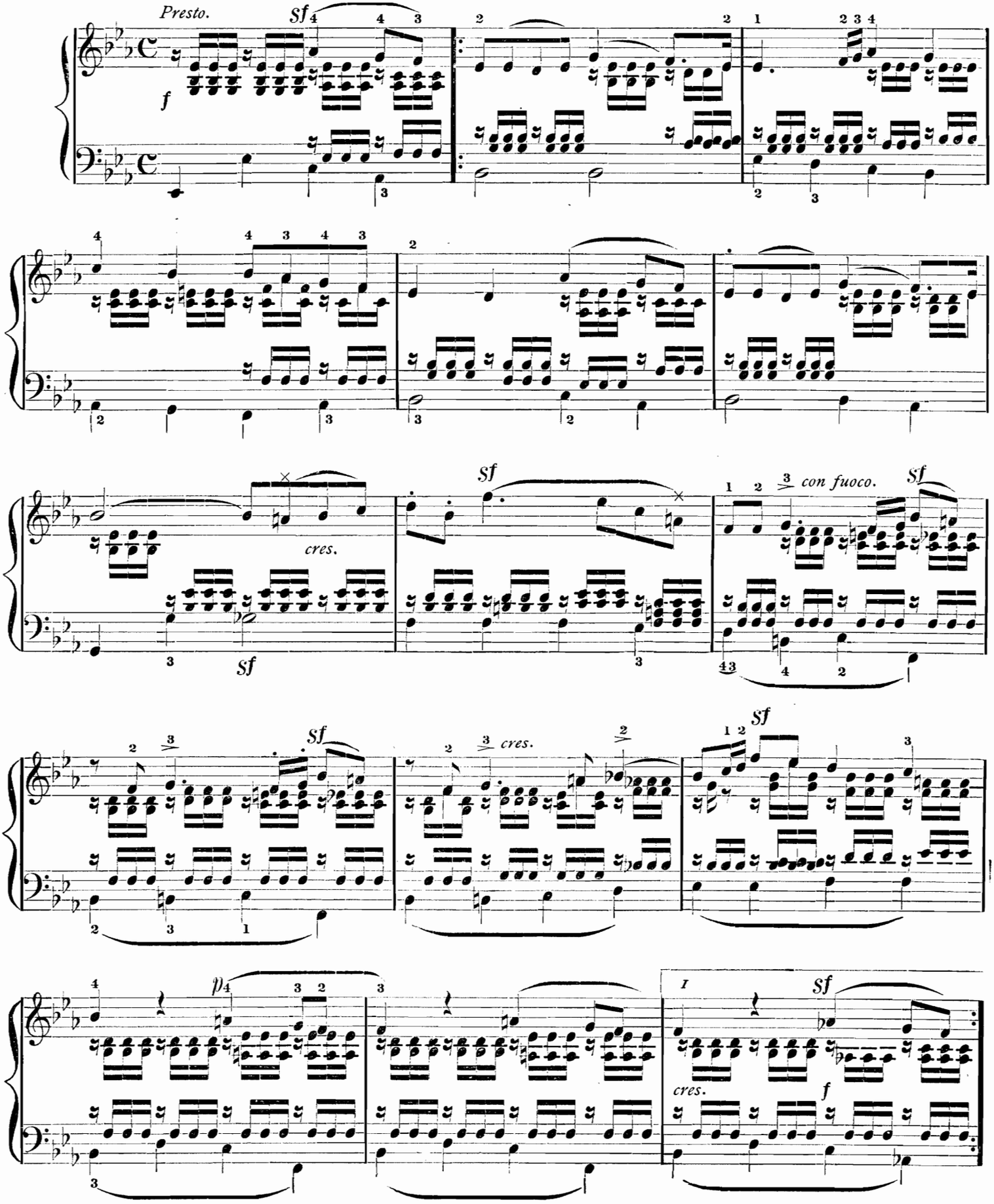
No. 38. (THE ADIEU.) MENDELSSOHN.

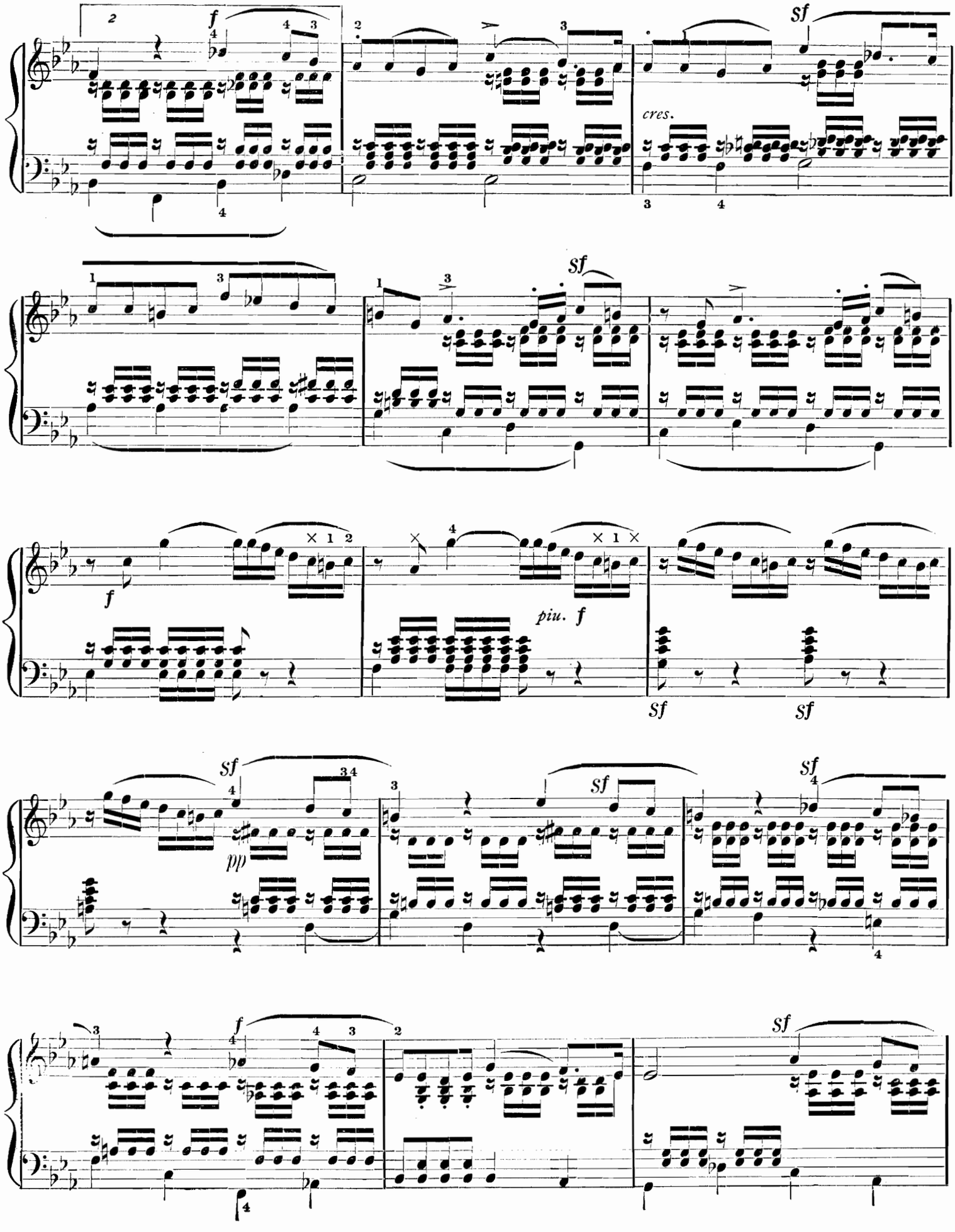


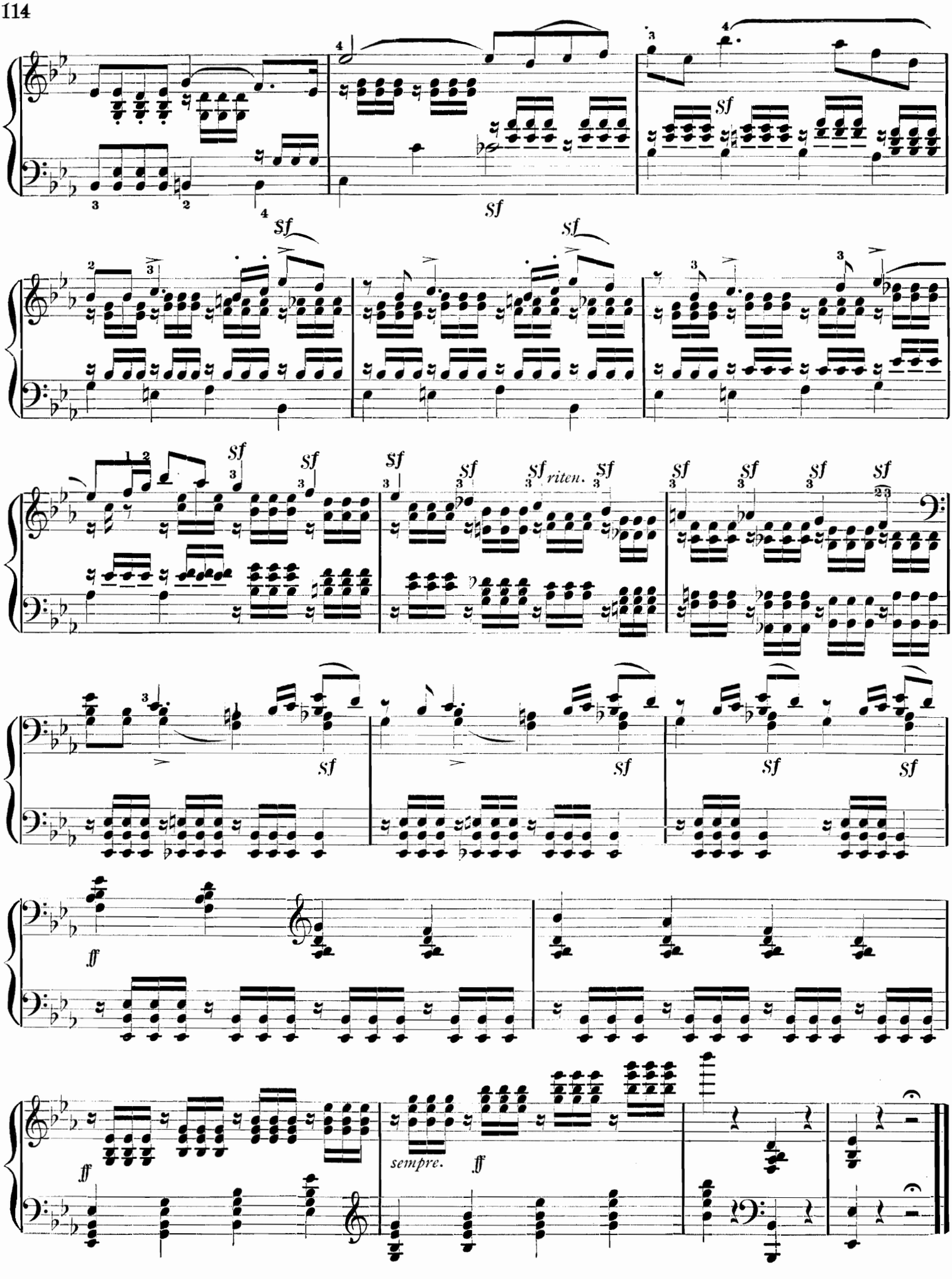

f
Sf
p
cres
cen
do.
sempre cres.
f
cres.
ff
Sf
Sf
f
ff
Sf
Sf
ff
f
dim.
riten.
pp

SONGS WITHOUT WORDS.

NO. 39. (DELIRIUM.) MENDELSSOHN.

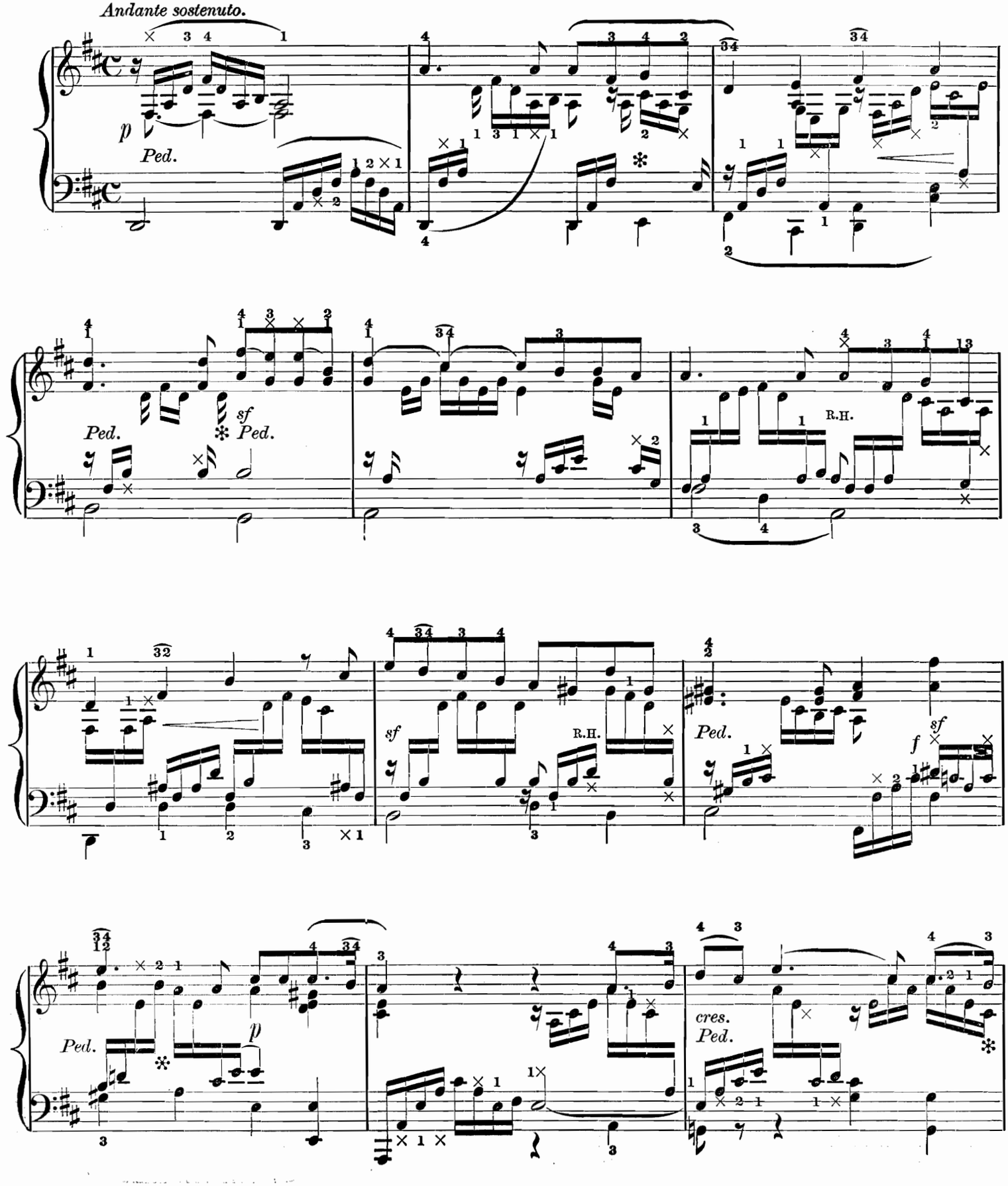


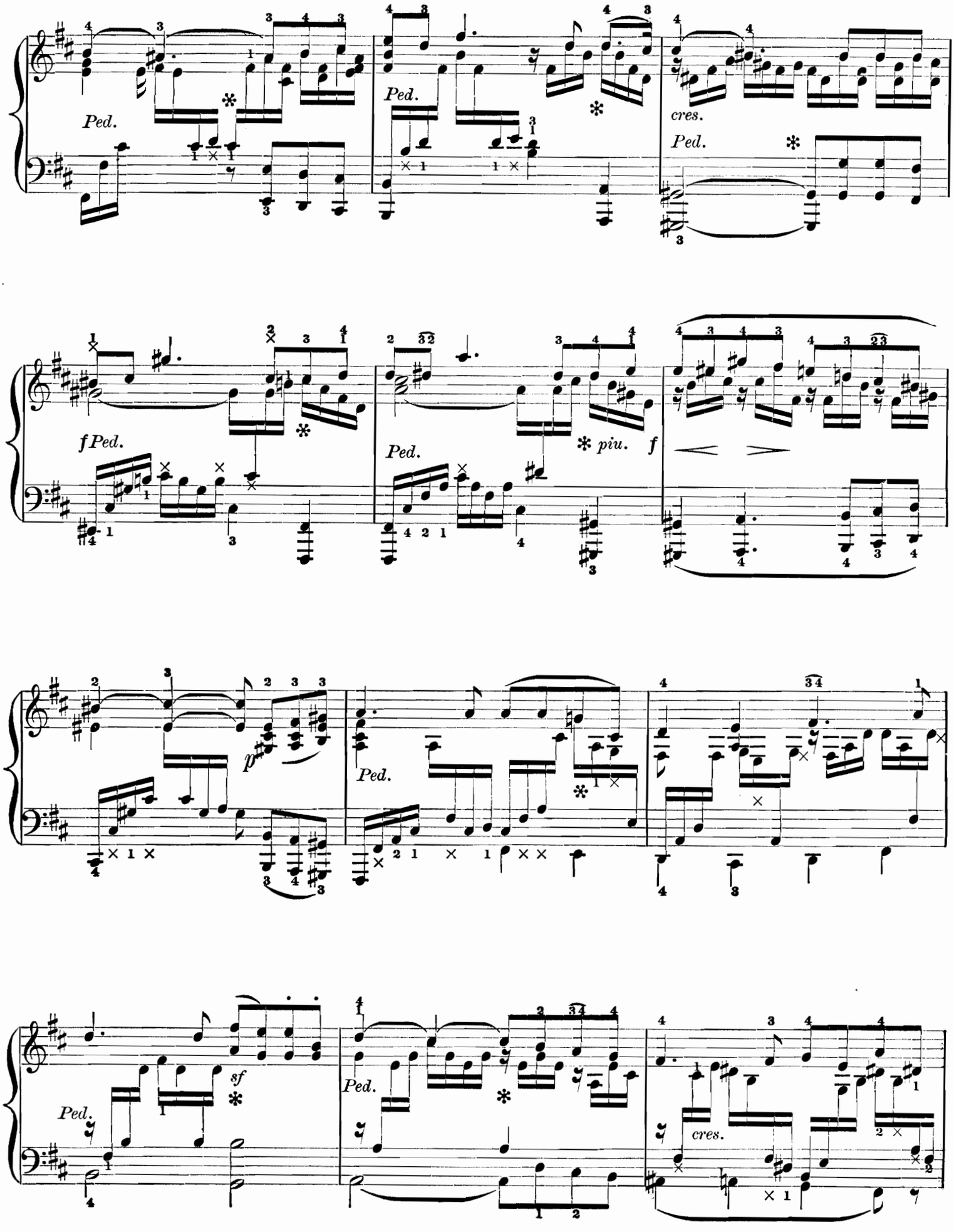

f
Sf
cres.
Sf
f
piu. f
Sf
Sf
Sf
pp
Sf
Sf
f
Sf

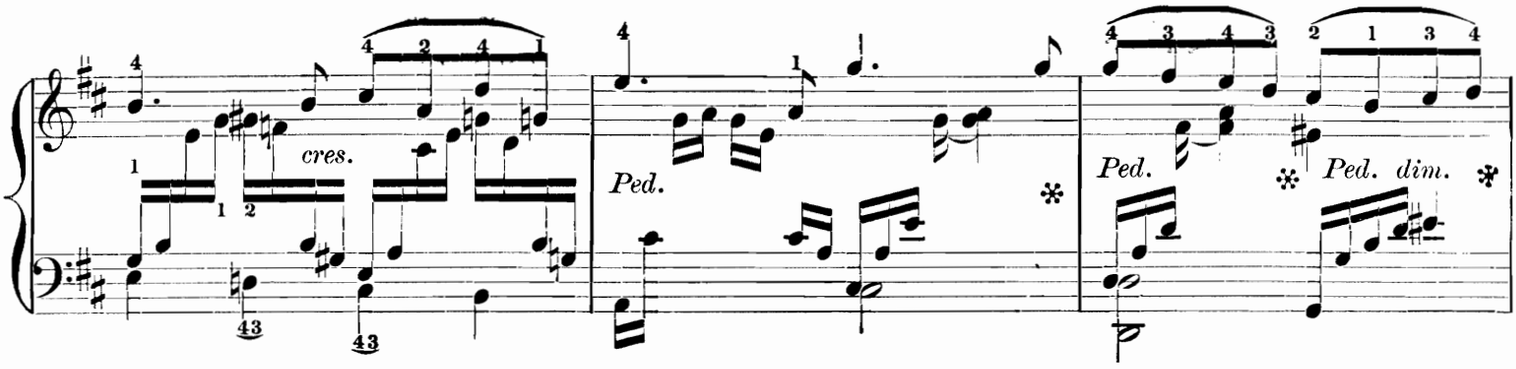

sf
riten.
ff
sempre.

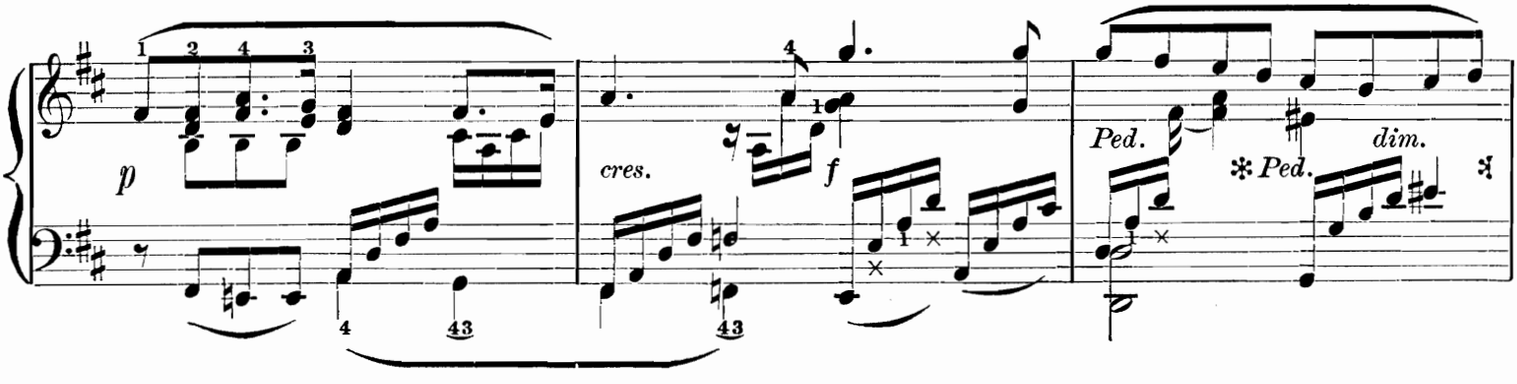
SONGS WITHOUT WORDS.

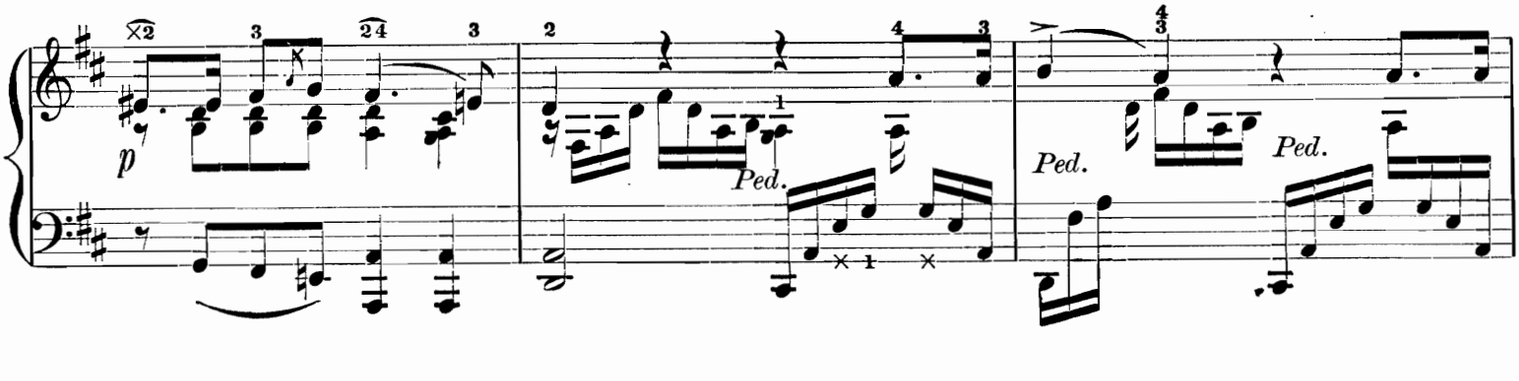
NO. 40. (ELEGIE.) MENDELSSOHN.

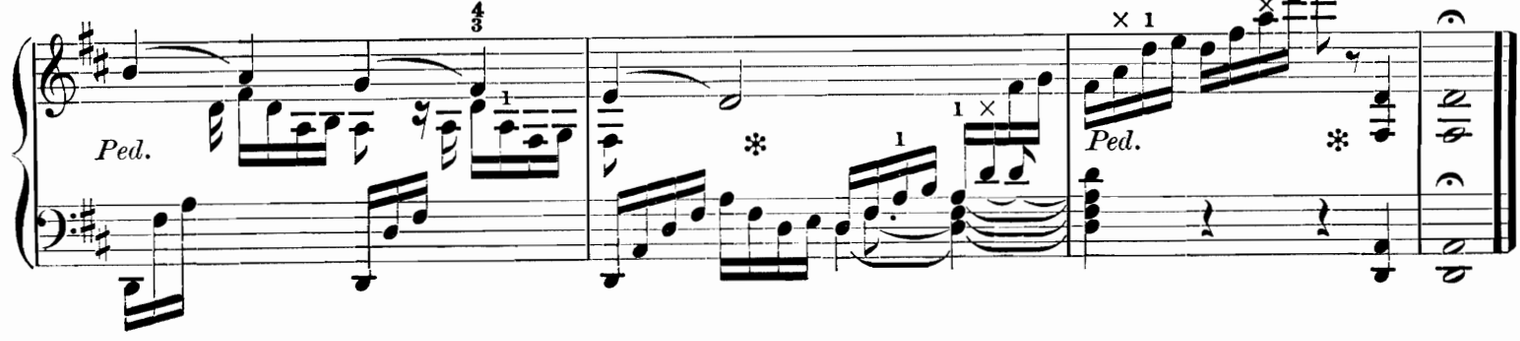



Ped.
Ped.
cres.
Ped.
f Ped.
Ped.
piu.
f
p
Ped.
sf
Ped.
Ped.
cres.


cres.
Ped.
Ped.
Ped. dim.

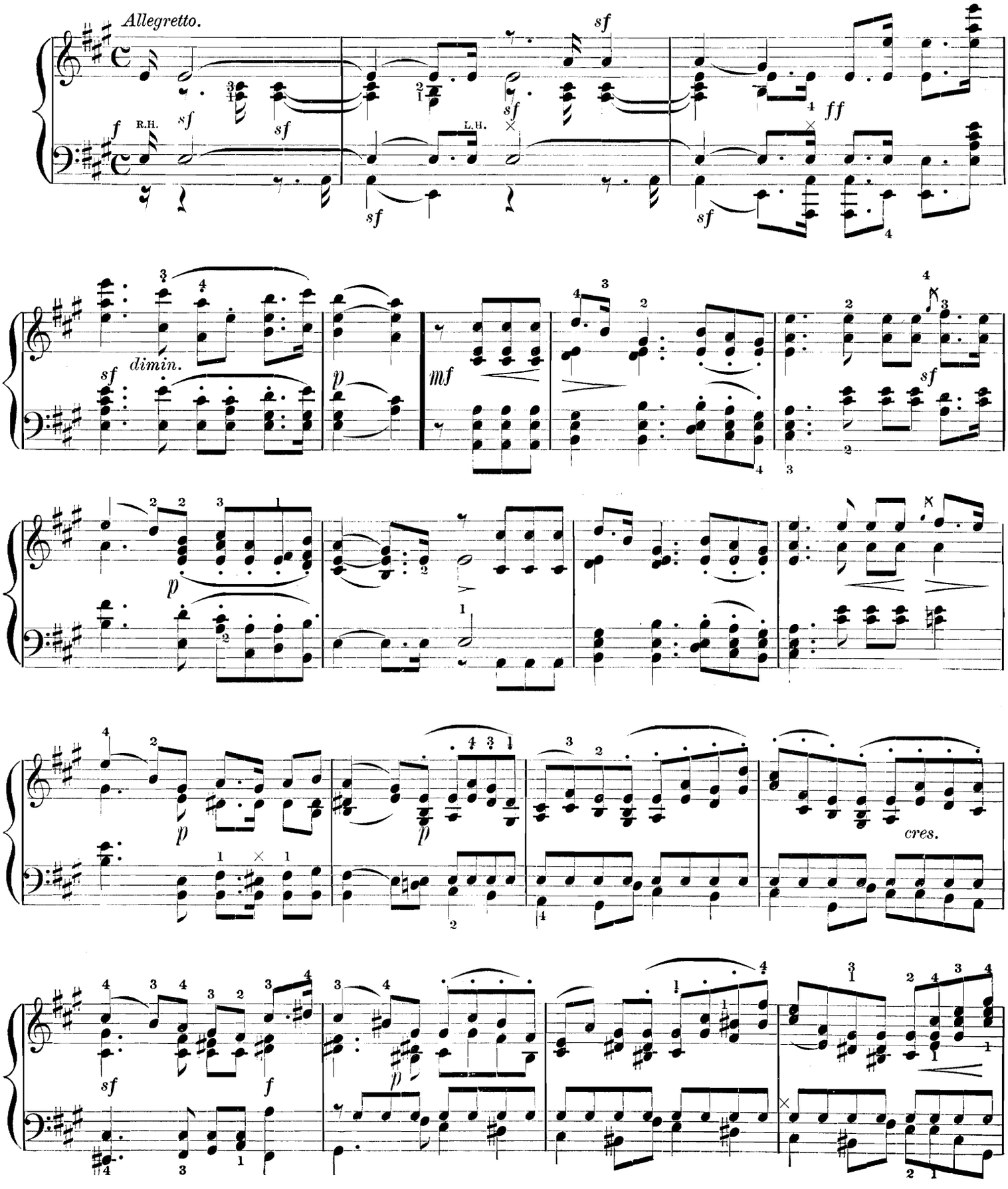

p
cres.
f
Ped.
Ped.
dim.

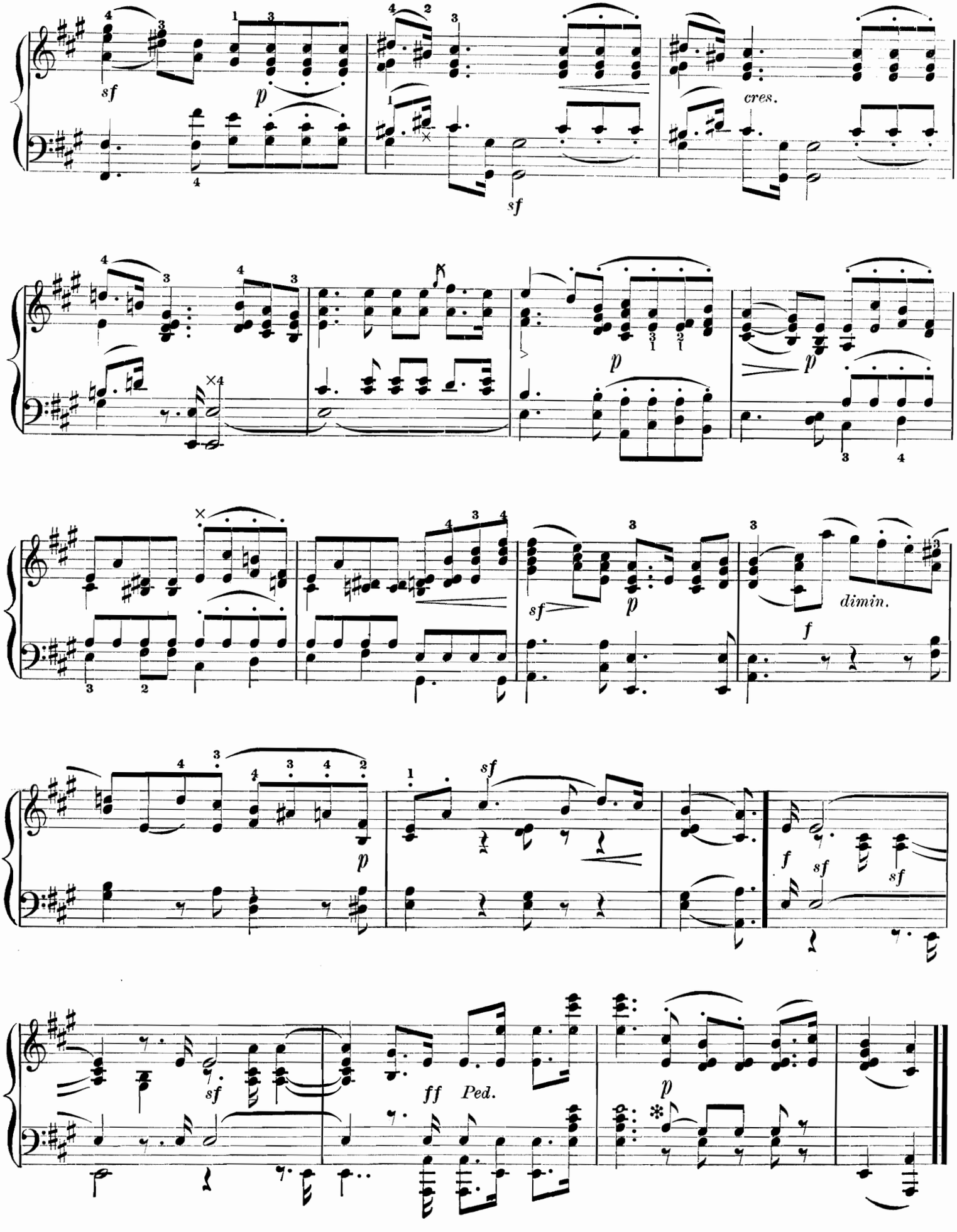

p
Ped.
Ped.
Ped.


Ped.
Ped.

SONGS WITHOUT WORDS.

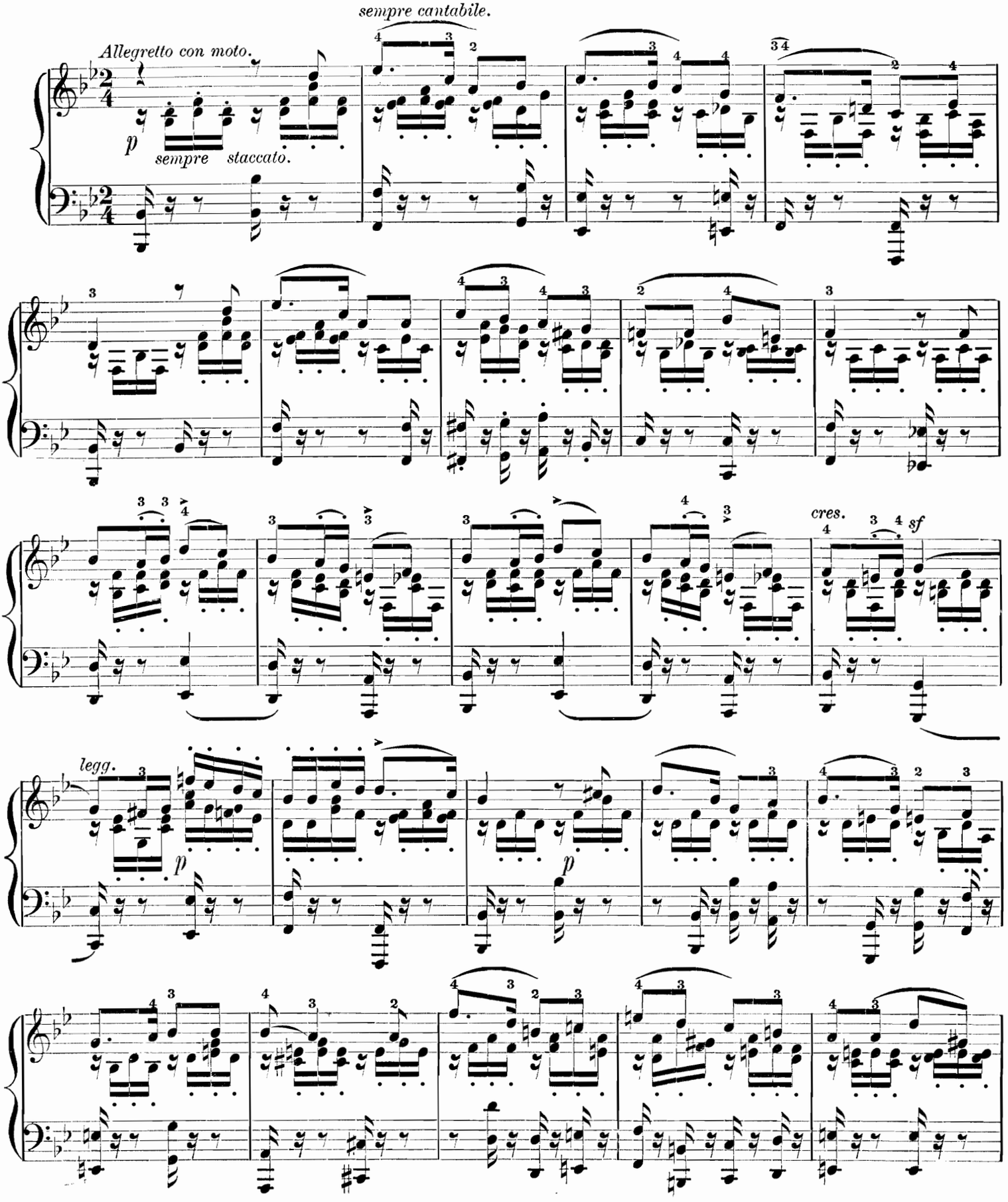
NO. 41. (THE RETURN.) MENDELSSOHN.

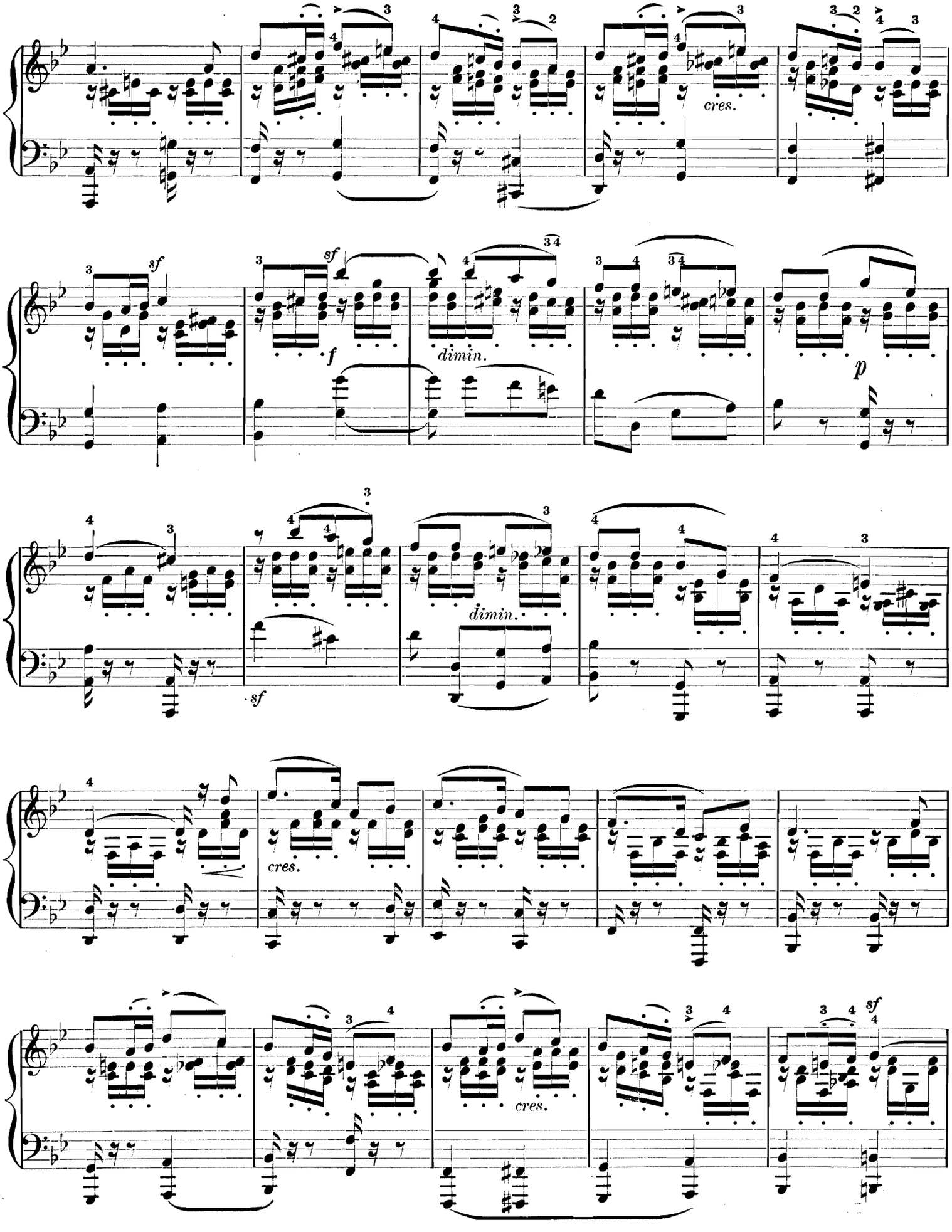


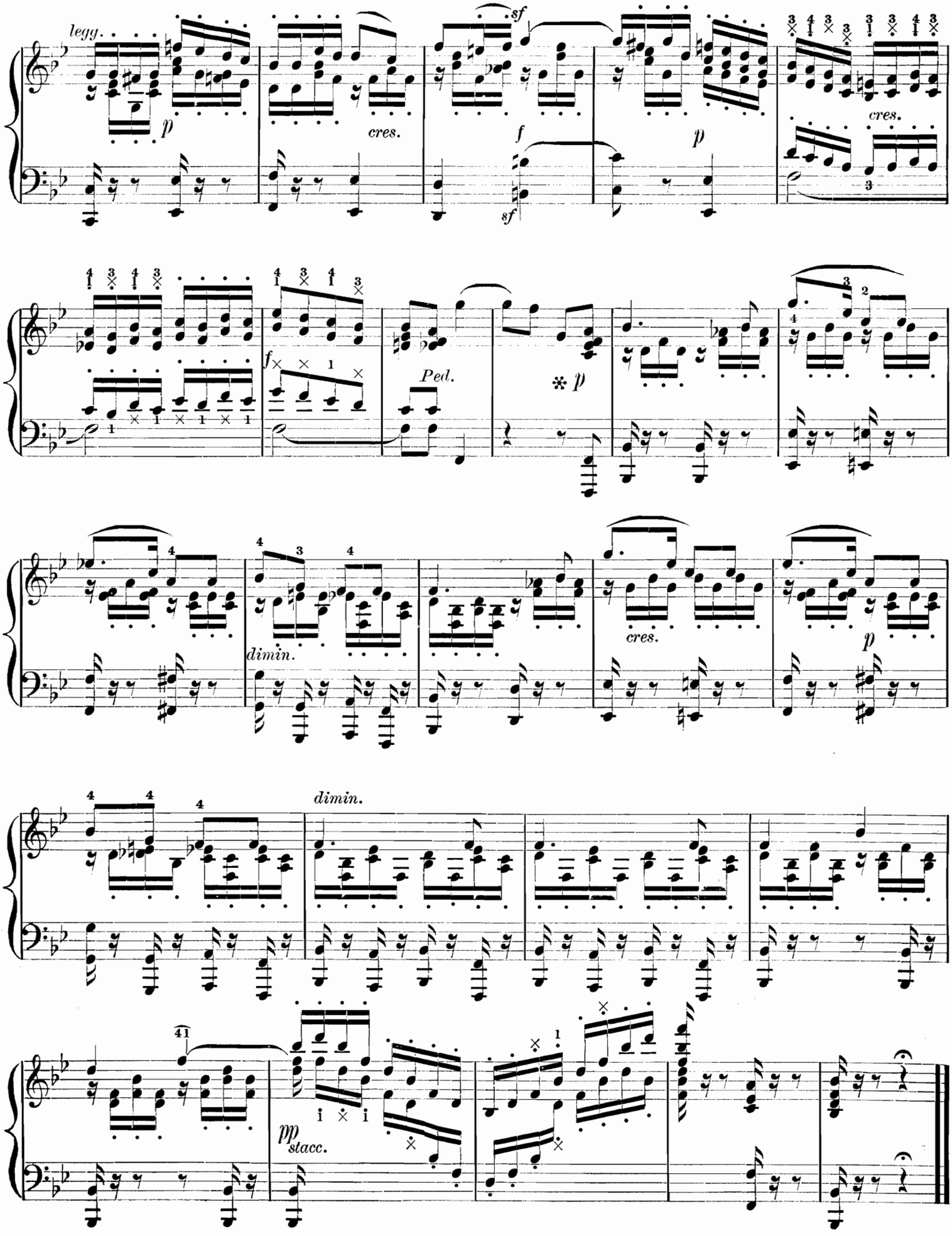

sf
p
cres.
sf
p
p
p
dimin.
f
sf
p
f
sf
sf
sf
ff
Ped.
p

SONGS WITHOUT WORDS.

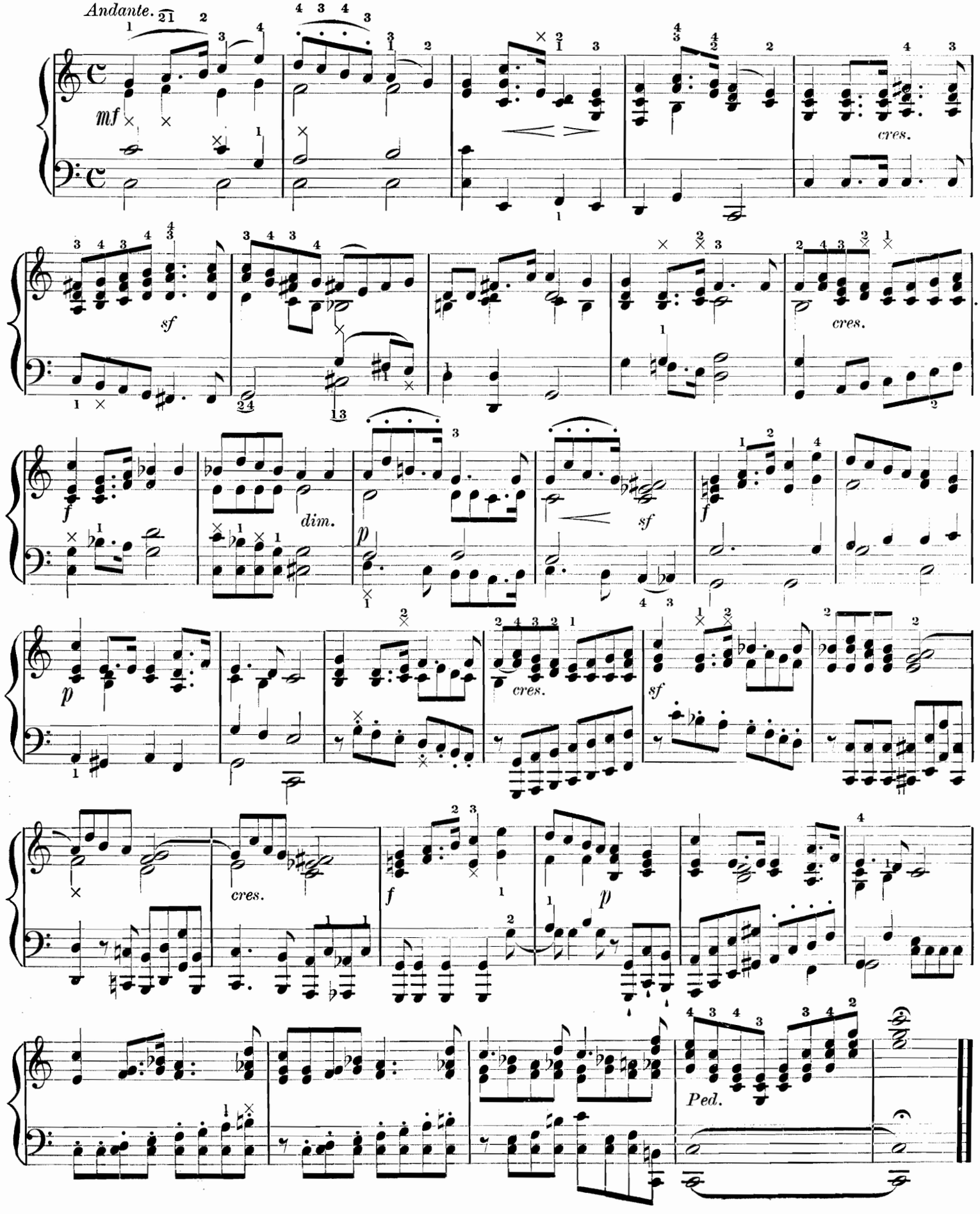
No. 42. (SONG OF THE TRAVELLER.) MENDELSSOHN.




cres.
sf
f
dimin.
p
dimin.
sf
cres.
cres.
sf

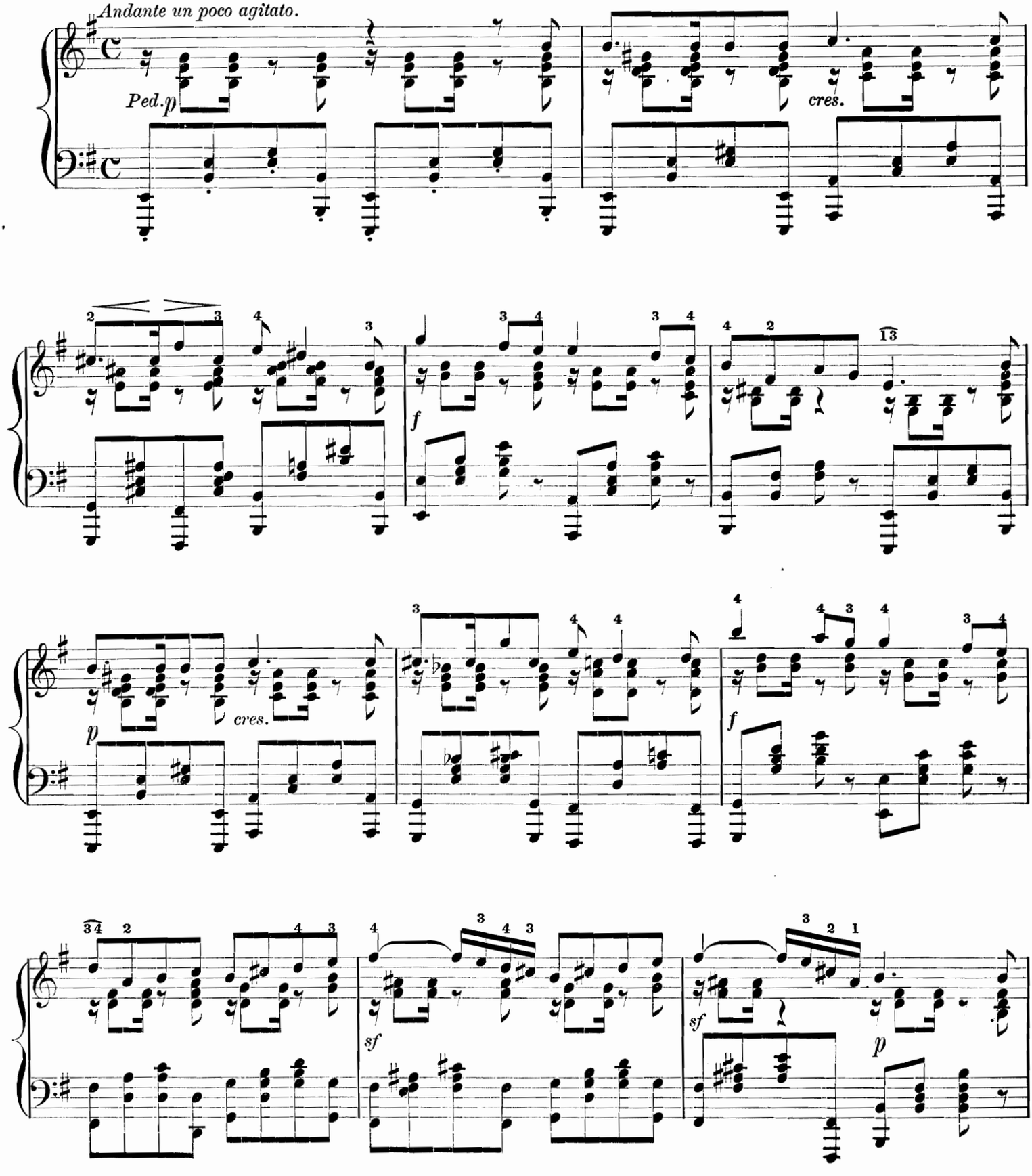

legg.
p
cres.
sf
f
sf
p
cres.
f
Ped.
* p
cres.
p
dimin.
dimin.
pp
stacc.

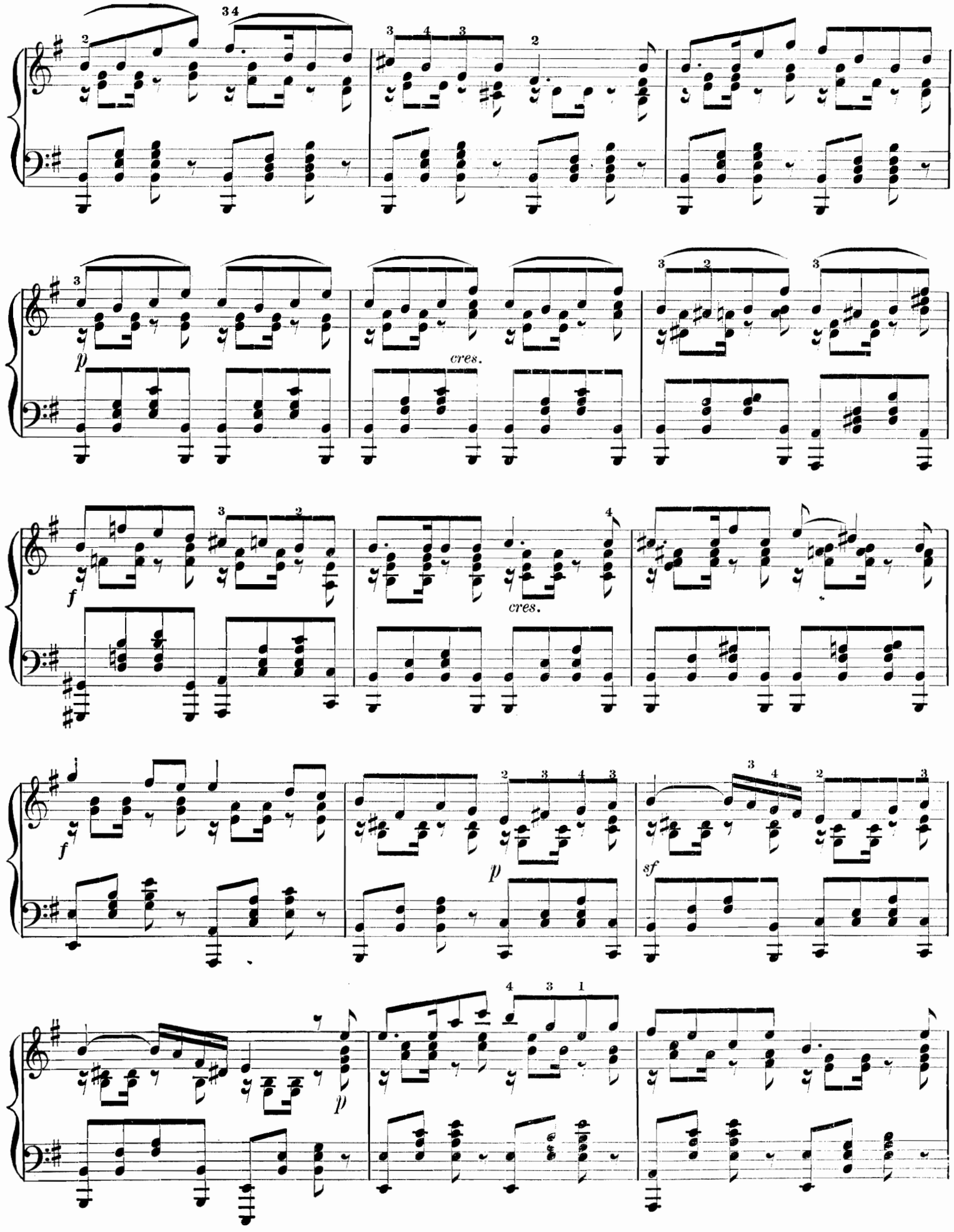
NO. 43. (BELIEF.) MENDELSSOHN.

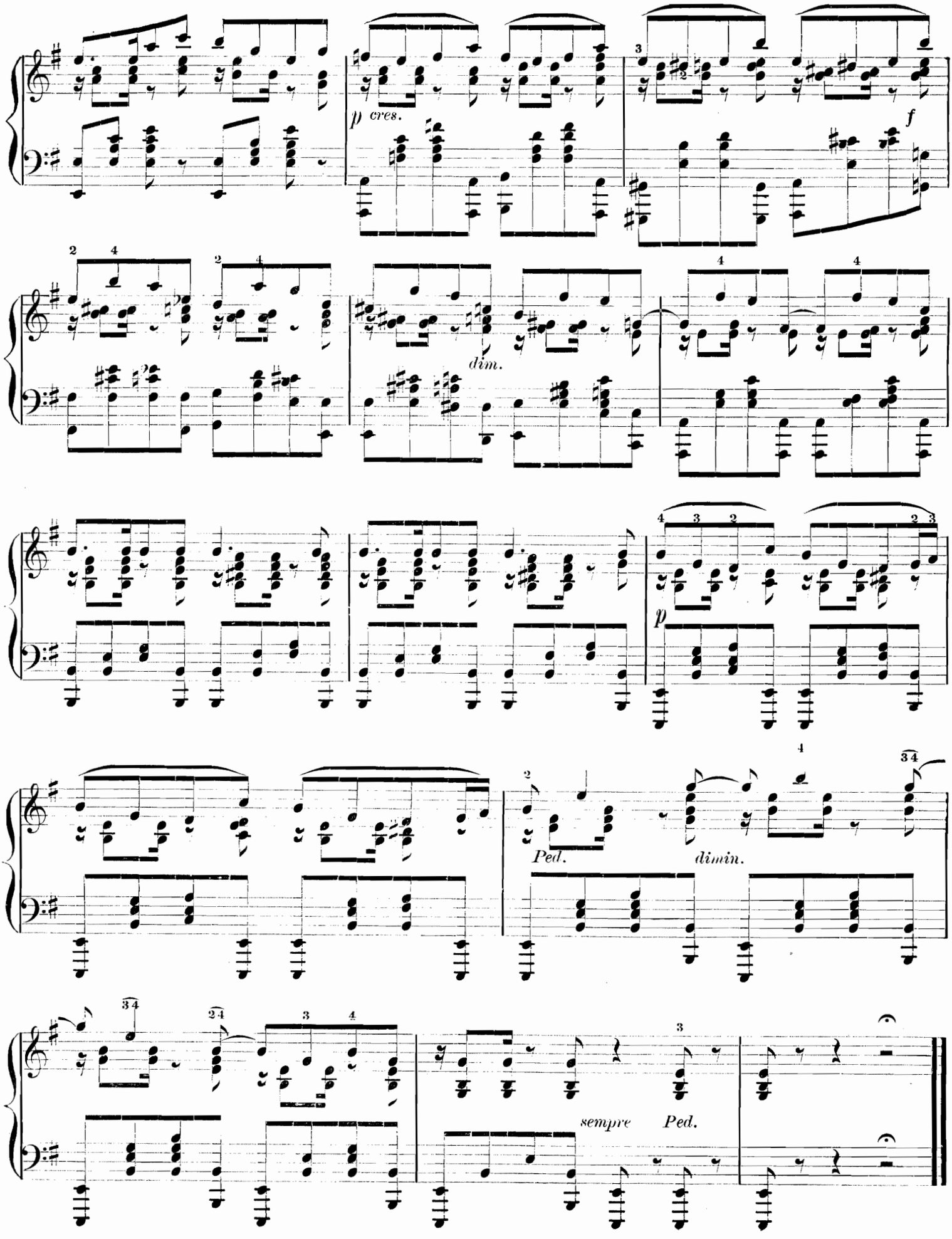


SONGS WITHOUT WORDS.

NO. 44. (FORSAKEN.) MENDELSSOHN.

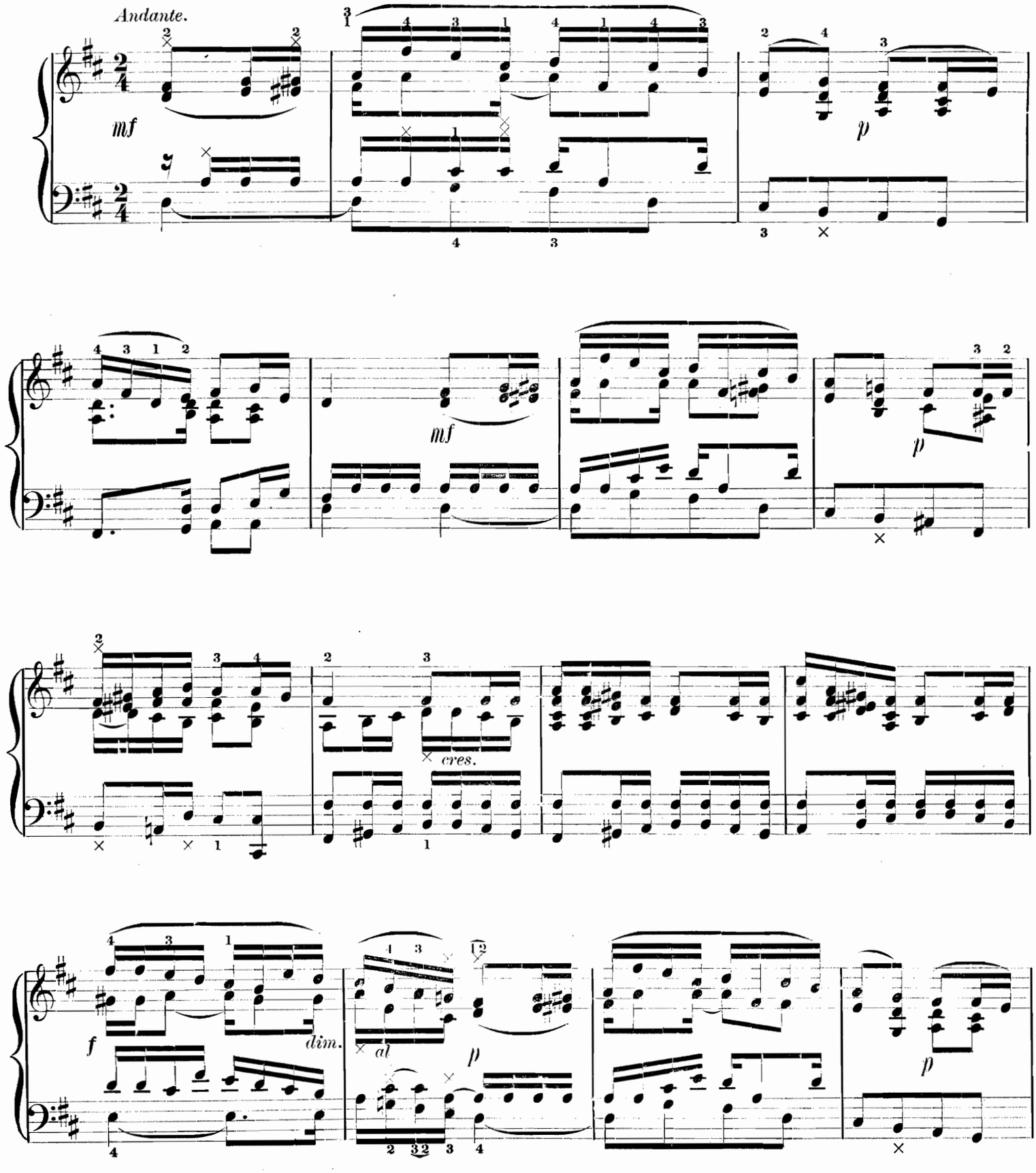


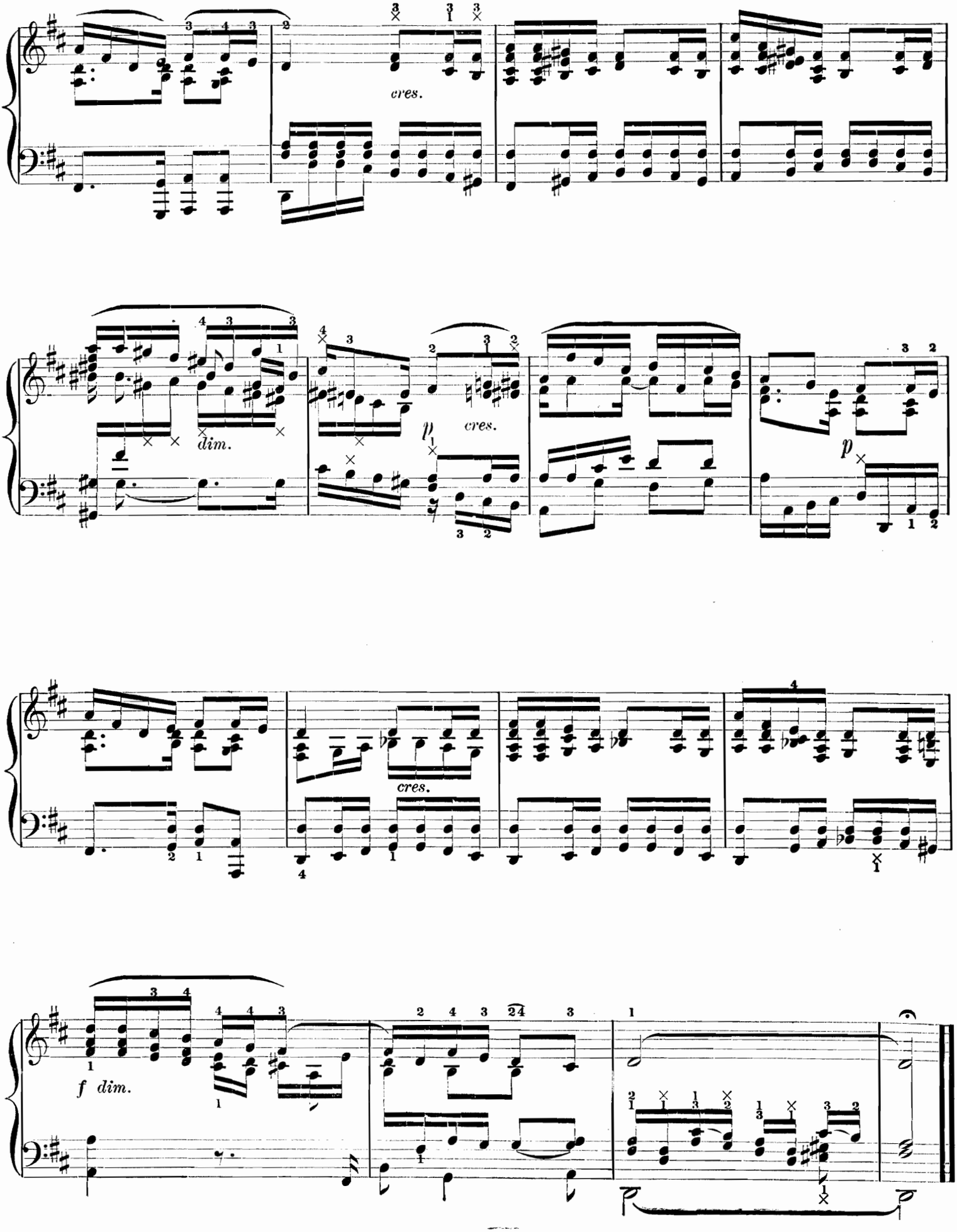

p
cres.
f
cres.
f
p
sf
p


p cres.
f
dim.
p
Ped.
dimin.
sempre Ped.

SONGS WITHOUT WORDS.

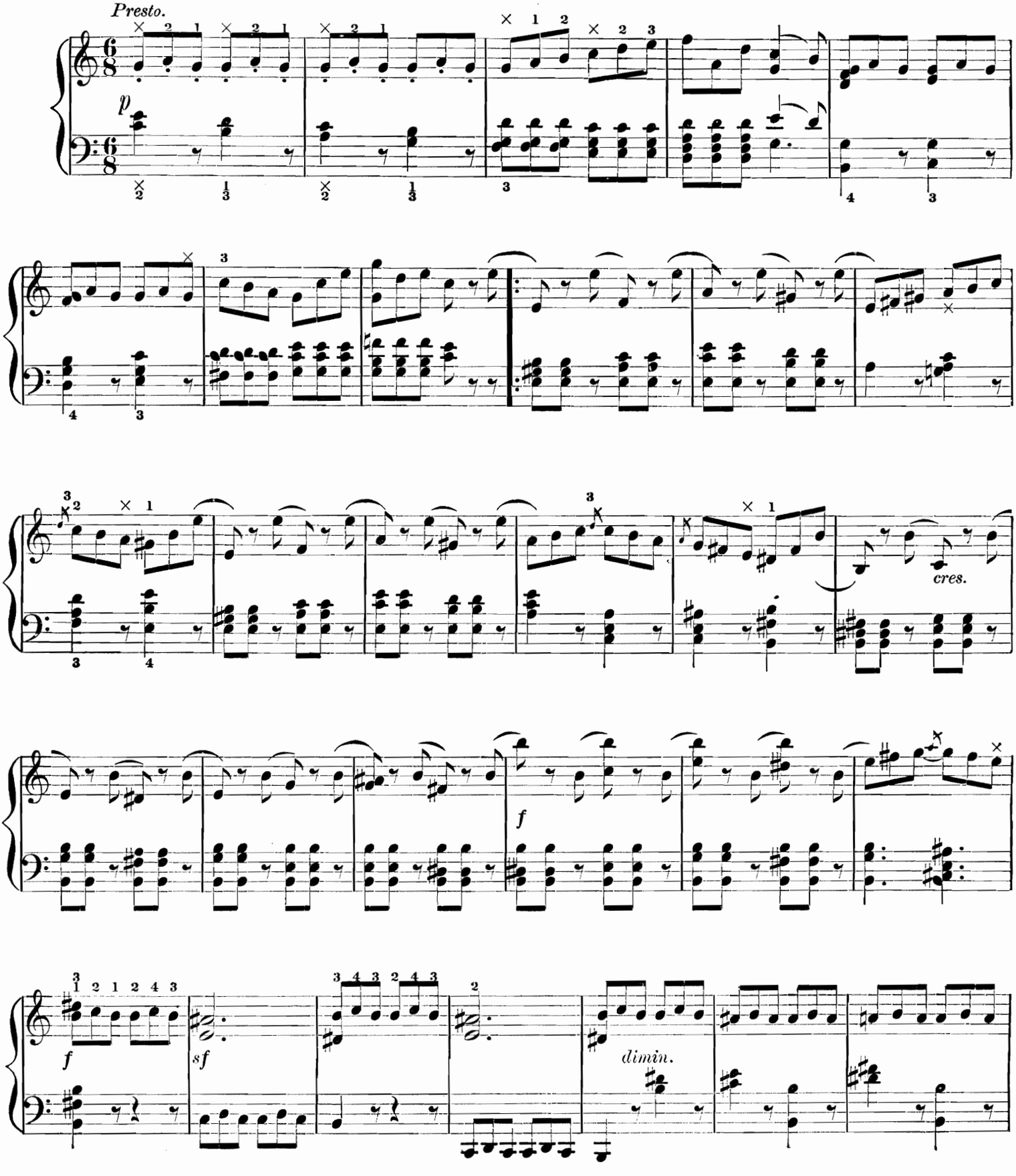
NO. 45. (LOOKING BACK.) MENDELSSOHN.

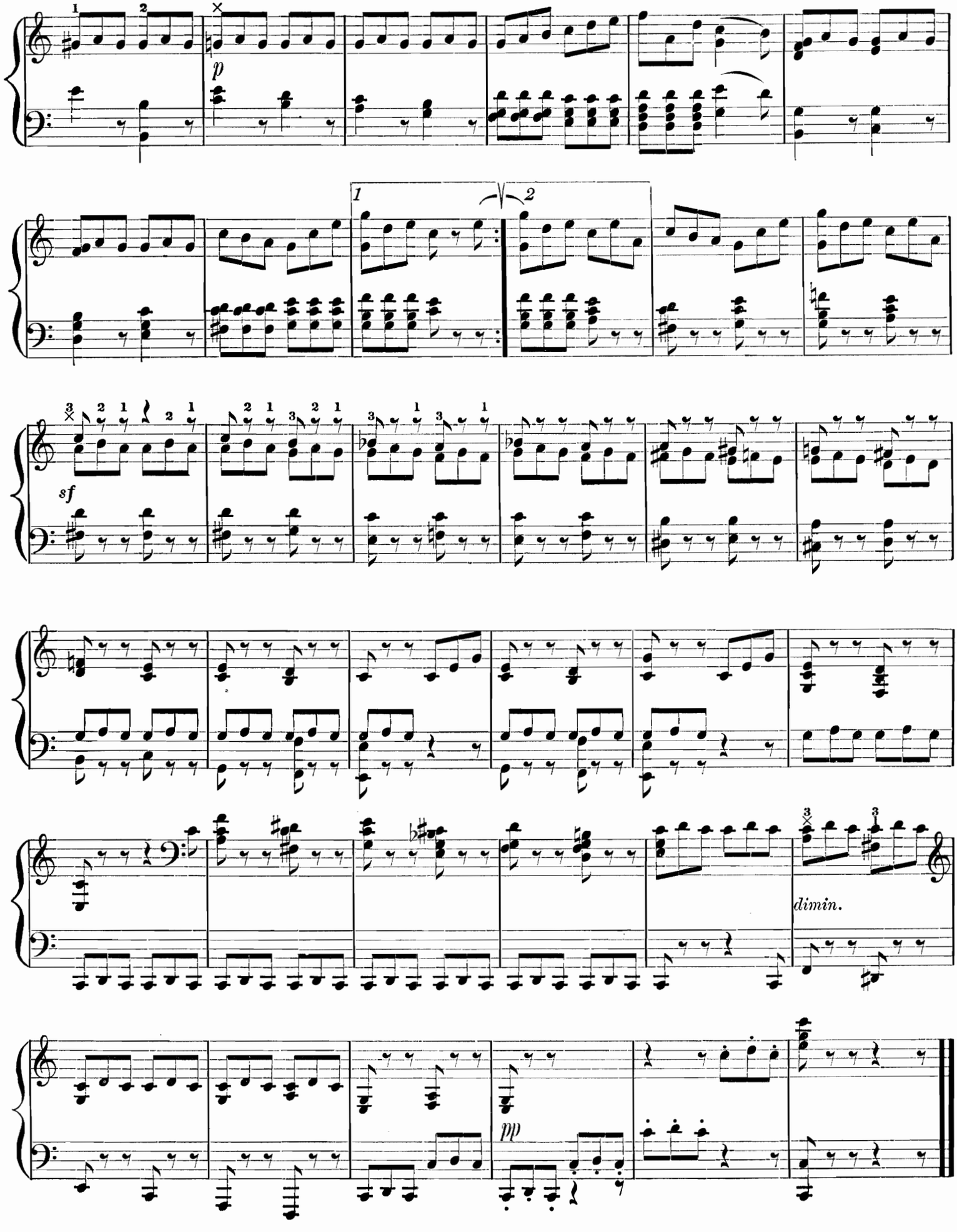



cres.
dim.
p
cres.
p
cres.
f dim.

SONGS WITHOUT WORDS.

NO. 46. (TARANTELLE.) MENDELSSOHN.

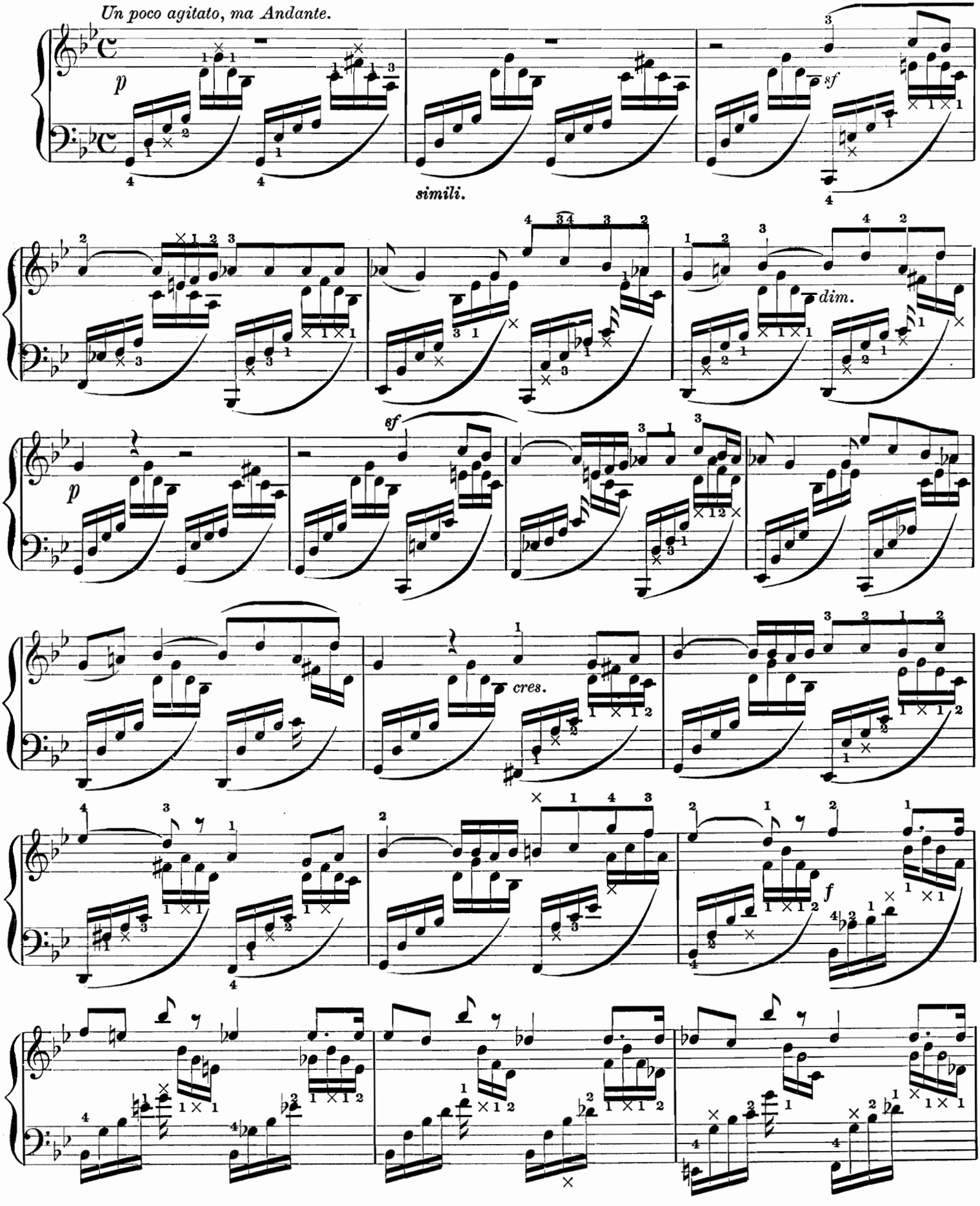


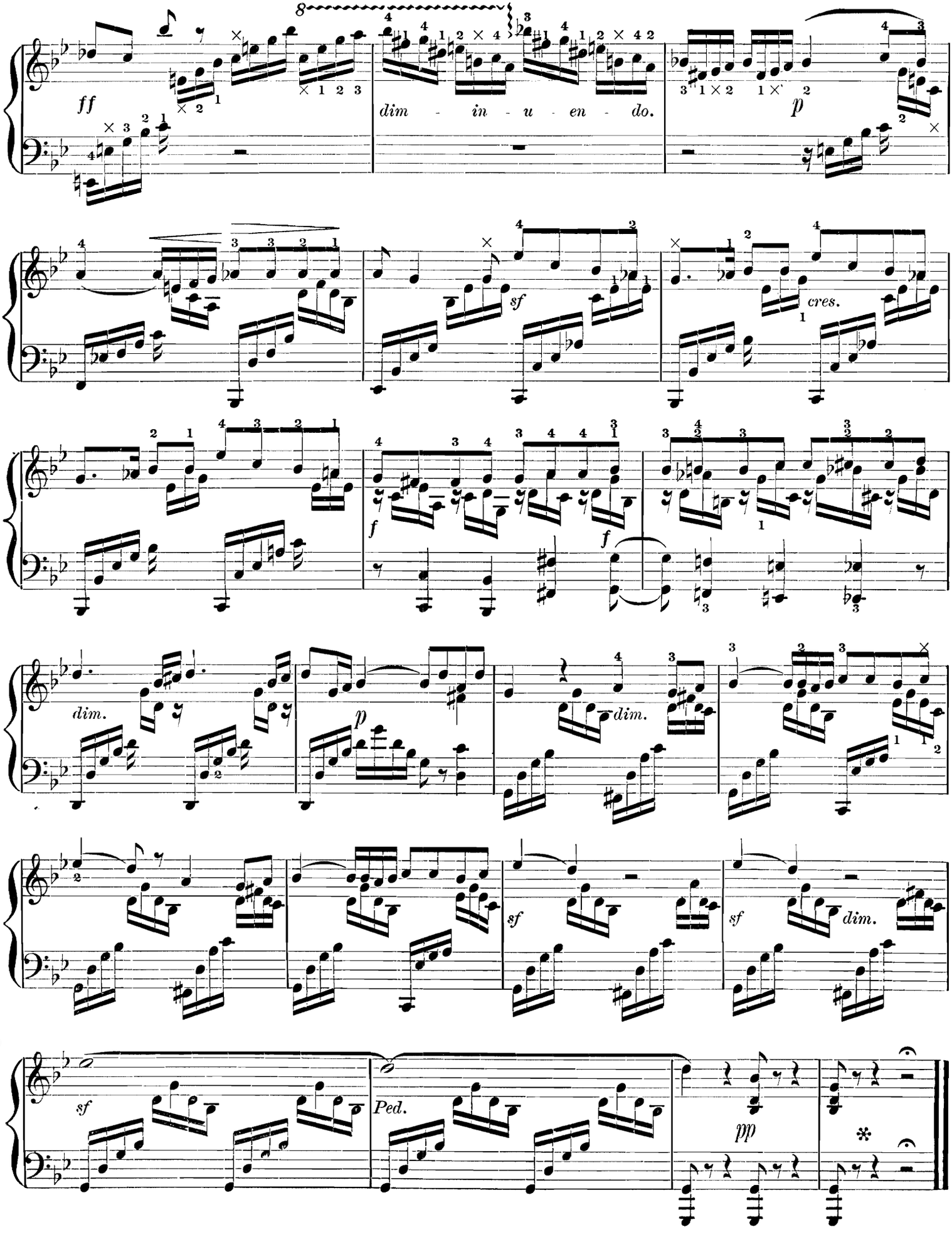

p
1
2
sf
dimin.
pp

SONGS WITHOUT WORDS.

NO. 47. (THE MOANING WIND.) MENDELSSOHN.

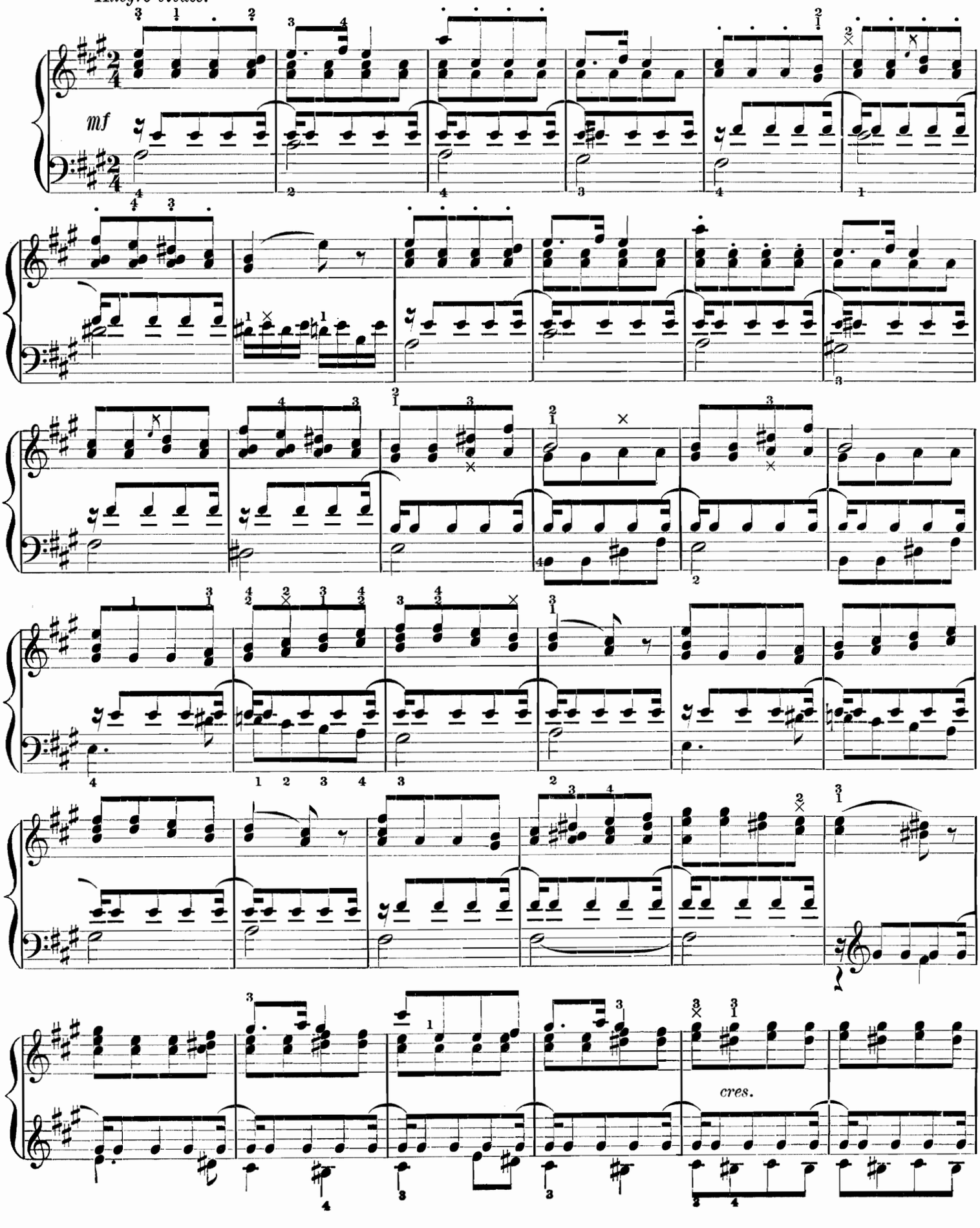
Un poco agitato, ma Andante.

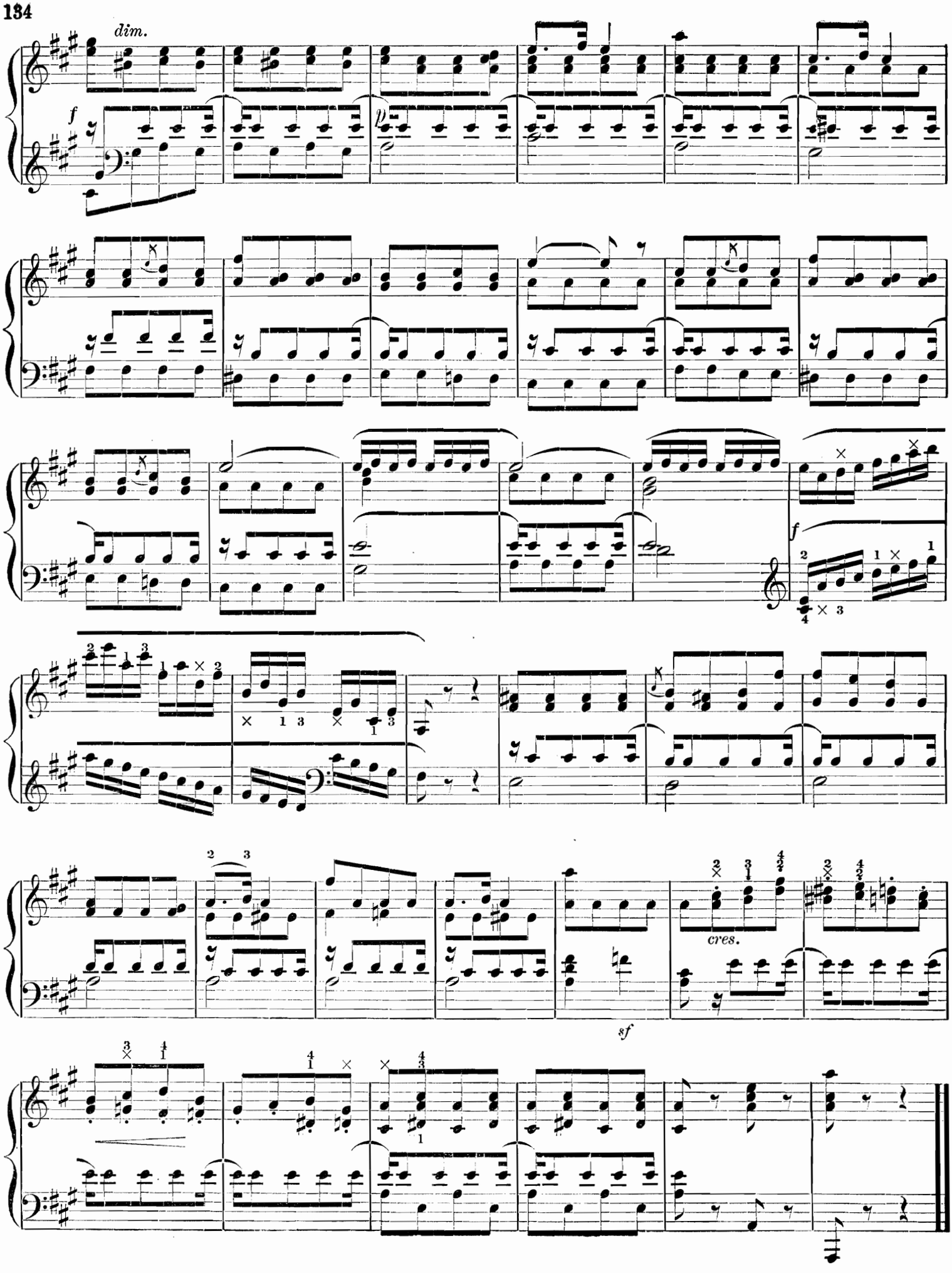



ff
dim - in - u - en - do.
p
sf
cres.
f
f
dim.
p
dim.
sf
sf
dim.
sf
Ped.
pp

NO. 48. (THE HAPPY PEASANT.) MENDELSSOHN.

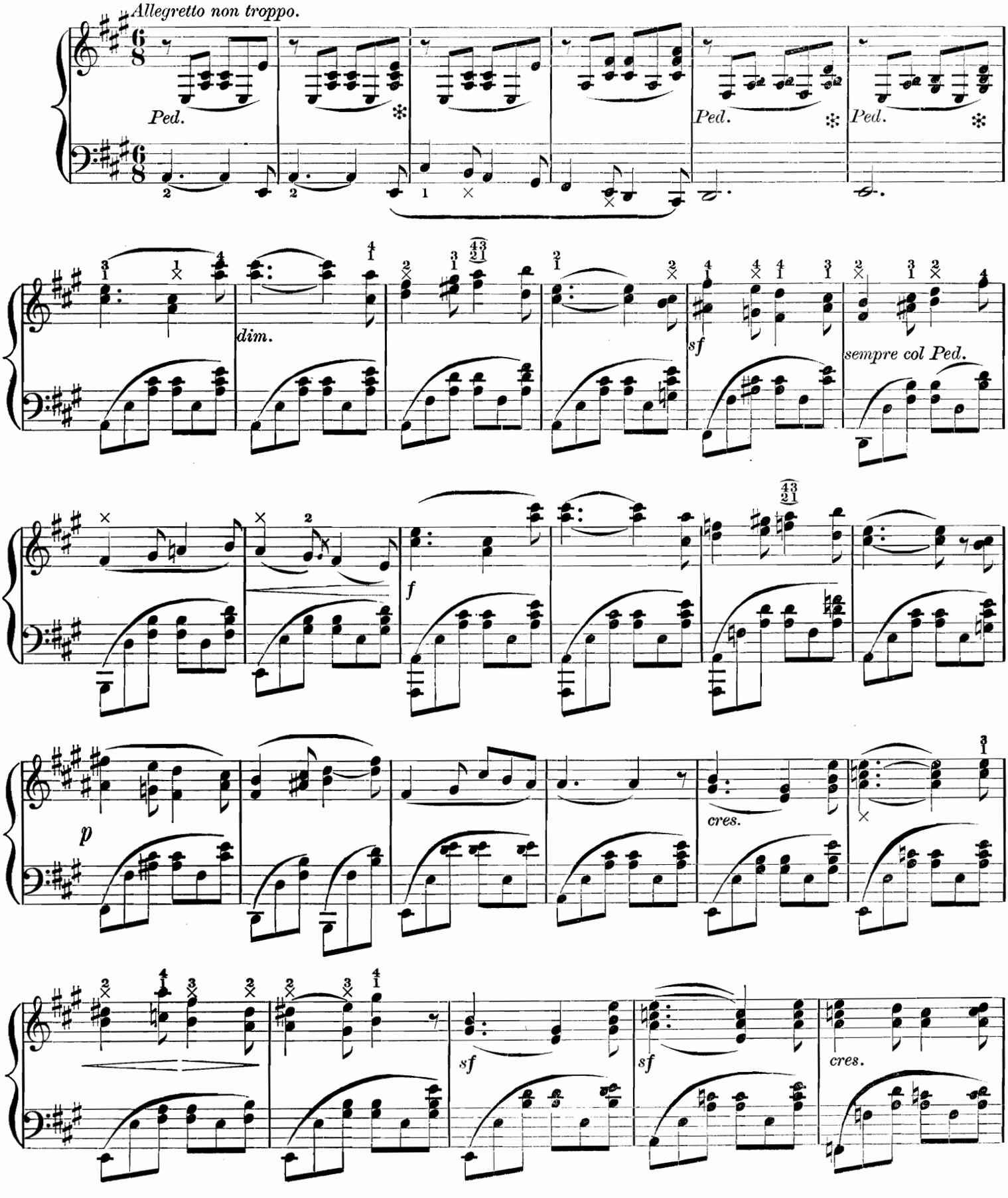
Allegro vivace.

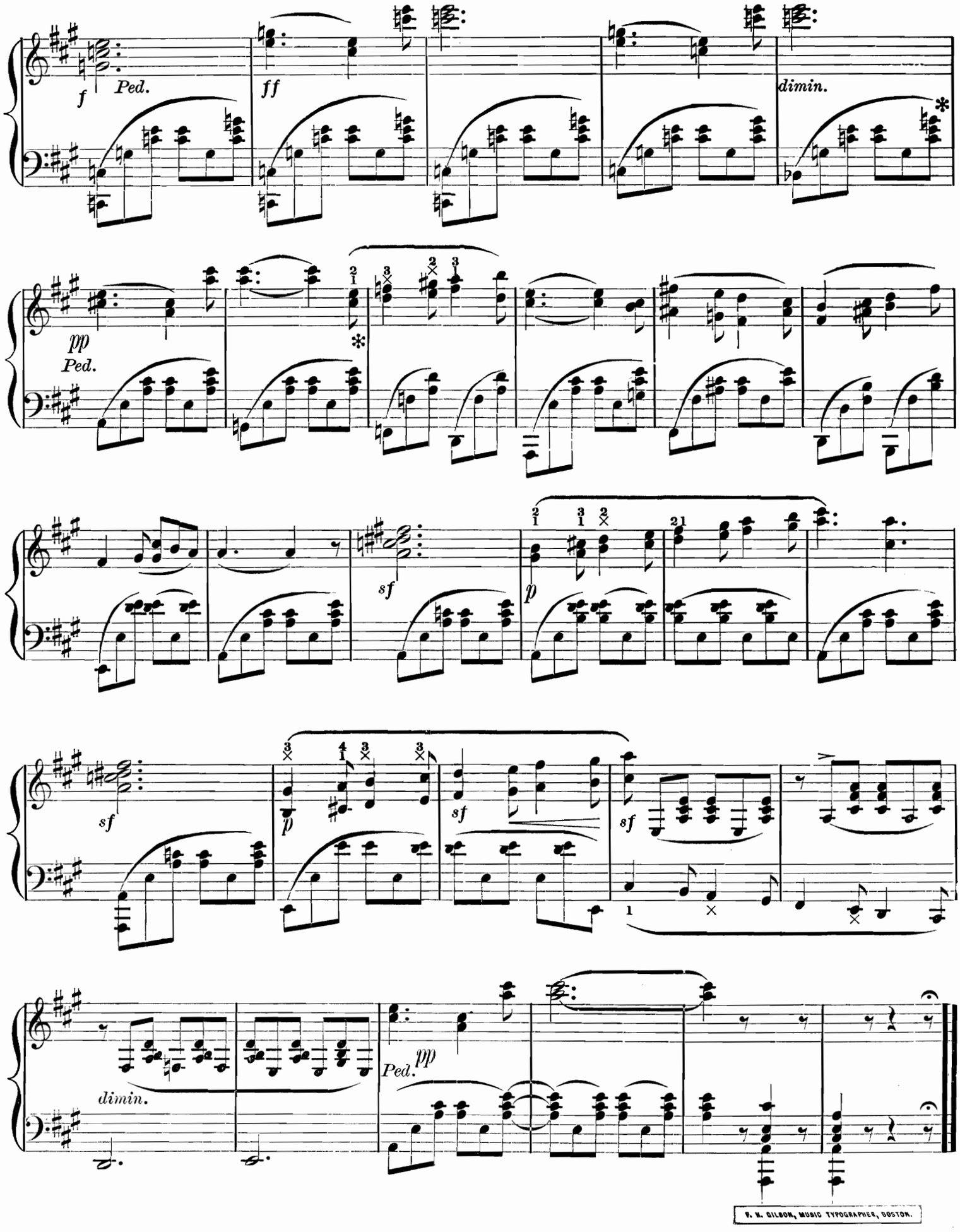



dim.
f
f
cres.
sf

SONGS WITHOUT WORDS.

No. 49. (GONDOLETTA.) MENDELSSOHN.





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With the hasty examination that I have been able to give "National School," I should pronounce it *very fine*.

Boston Evening Transcript.
"The National School for the Piano-forte" (W. F. Sudds) is a volume of several hundred pages from which teachers and pupils may draw much of profit and recreation. In the compilatton of the volume, Mr. Sudds has supplemented his own suggestions and instructions with studies from the best sources; and the selections set before the pupil are of a high order of merit, comprising excerpts from Schumann, Schubert, Mozart, Bach, Beethoven, Chopin and Rubinstein. The author gives special and valuable instruction as to the proper use of the sustaining pedal, a subject to which but scant attention is paid by many teachers, and the chapters on thorough-base and harmony will be found of value to all intelligent amateurs. Throughout the work a musicianly spirit prevails in the treatment of the instrument, which is in refreshing contrast with the narrow basis on which many text-books are written. A very interesting dictionary of musical terms is appended, including brief biographies of the masters, ancient and modern.

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I consider that "National School" has no rival among American publications.

The Pilot, Boston, Mass.
An exhaustive and valuable book.

The Musical Record, Boston, Mass., pays the following just tribute to W. F. SUDDS, author of the "National School for the Piano-forte."
It says:—The compositions of this truly American composer, need no words of commendation or introduction. They speak for themselves, and the name of the talented author is everywhere familiar as that of one to whom success has come in a remarkable degree, and who can safely be classed as one of the most brilliant and popular American composers of the day.

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"National School" is a large volume, containing well-graded piano-forte studies, instructions in form, composition, thorough-base, use of the pedals, etc. The dictionary and biographical sketches will prove useful.

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Allow me to congratulate you on the success already achieved by your "*National School for the Piano-forte.*" I have derived much pleasure and profit from a careful study of its pages, and I do not hesitate to pronounce it the most complete work of its kind (as it also is by far the largest), I have ever seen. Every point is so clearly made the student cannot fail to grasp it at once. Your method of harmony is perfection itself, while the art of embellishment so greatly neglected by most authors, is in your work exceedingly interesting and instructive, and, to my mind, adds largely to its value. Your Dictionary of Musical Terms, contained therein, is all that could be desired; and finally, the large number of musical gems introduced, will fully repay any one for the cost of the work.

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R. H. PHIPPEN, Biddeford, Me.
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GEORGIE A. MARSHALL, Brunswick, Me.
I find "National School" an excellent book, containing many features to recommend it above other works of a similar character. It cannot fail to command a large sale.

What the Middle States say:

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Your examples and notes on the use of the pedals (that is, the sustaining one) are invaluable. Harmony, Musical Form, Embellishments, Accompanying, etc, make the book one to be much desired.

GERMAN SWEET, Perry, N.Y.
"National School" has come to hand. From a hurried perusal, I like it very much. New plans and good ones appear in it.

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F. F. VELING, Pottsville, Pa.
It is undoubtedly a very valuable work, and will have a large sale. The rudimental parts are treated extensively and lucidly; the same may be said of the Scales, Arpeggios, Embellishments, Scales in Thirds, Sixths, and in Octaves. The pieces are well graded. The introduction of the Continental fingering, the Harmony Primer and the Dictionary, are also new and excellent features.

G. D. MAILLOUX, Oswego, N. Y.
I am happy to say, after a careful survey of your work, that of all instruction books I ever used, I never saw one which was so complete in all that is required for a thorough musical education. Your classification of studies is very wise, as well as easy and progressive. I wish I could have had your National Instructor thirty years ago; it would have saved me a great deal of trouble that I have been subjected to by other works. I am pleased to recommend your valuable book to all my younger brother professors of music, as it is in my estimation the best that I know of.

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JAMES H. THOMAS, Catskill, N. Y.
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I have examined "National School" and am glad to say that I think you have compiled a good work, covering all essential points of piano playing, and which, properly made use of, cannot fail to produce good players. I trust that you will be rewarded for the labor and pains you have evidently taken.

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WM. K. GRABER, Bethlehem, Pa.
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MR. P. ZELLER, Lancaster, Pa.
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I can only congratulate you on the production of such a work as "National School." I can appreciate it all the more as I have myself a manuscript method buried somewhere among my old music, and remember well the difficulties I met when I had to put my ideas in a logical shape. I am very much pleased with what you say about thorough-base, and your explanation of the "*loud pedal.*" Henceforth I shall make use of your term, "*sustaining pedal.*"

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I have thoroughly examined the "National School," and have no hesitation in pronouncing it one of the best and most thorough instructors I have seen. Mr. Sudds embodies many new and original ideas in his work, which cannot fail to prove of great value.

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CHAS. W. LANDON, Penn Yan, N. Y.

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C. A. WINGERT, Ashland, Pa.

I take great pleasure in stating that "National School" is the best study I have yet seen. The very careful and minute explanations of every subject treated, insure it the favor of all.

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I have submitted "National School" to four teachers in this section, all of whom speak highly of it, and praise it enthusiastically for its new features, viz., form, embellishments, touch, accent, harmony, phrasing, and fine selections for two and for four hands.

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"National School" is very generally liked by our teachers.

Philadelphia (Pa.) *Evening Telegraph.*

Mr. Sudds' book aims to teach the first principles of music, partly by the aid of musical writing lessons to be filled out by the pupil; by graded exercises; by instruction in the art of fingering, touch, and accent; by instructions in harmony and thorough-base, and so forth. An important and valuable feature is a Dictionary of Music, with proper pronunciation of names and musical terms, and biographies of prominent musicians.

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After carefully examining the "National School," I have come to the conclusion that through all my years of teaching, I have not come across an instructor that in the least can compare with it. I consider the "writing lessons" the best method of imparting knowledge of all characters used in music. I have been using the same idea for years. "National School" is perfect in all the necessary rules, and at the same time so concise as to avoid tiring the pupil. I consider that the selection of standard music from the best authors the best compilation of the kind I have ever seen. They are arranged for advancement by degrees, from the first to the more difficult grades. I sign myself one of its most ardent admirers.

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"National School" will prove an exceedingly useful work, containing, as it does, a vast amount of information in a condensed form; and most of the studies and pieces are such as will prove useful to the student in forming the hand and acquiring "touch."

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I find "National School" the most comprehensive work of the kind I have ever seen, containing within its pages everything necessary for developing the student in theory, practice and musical taste. I heartily recommend it.

Music and Drama, N. Y.

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W. W. GILCHRIST, Philadelphia, Pa.

"National School" is a most excellent and progressive work for the piano student, and I am pleased to have the opportunity of expressing my approval of its many good points.

THOS. A'BECKET, JR., Philadelphia, Pa.

After a searching examination of the "National School," I am happy to state that it is, in my opinion, one of the best books for the study of the piano I have ever seen during my twenty years' experience in teaching. The true, and only plan, is pursued of teaching the mind as well as the fingers, and thus educating musicians, and not merely dextrous manipulators on the keyboard. The pupil learns something of the history of his instrument, and of those who have brought it to its present high standpoint, and is, also, made acquainted with the style and character of the masters through the various selections from their works. The treatise on Harmony—a subject necessary to the proper cultivation of the musician—needs no commendation from me, its merits are too apparent, but a matter that gives me much pleasure is the many hints and allusions scattered throughout the work, which will prove of great assistance to the student, and, perhaps, to the instructor. If it is examined thoroughly by teachers, I think its superiority over most of the so-called "methods" now in use will be easily demonstrated. It is, moreover, *modern*, and meets the musical wants of *to-day*. I wish it every success.

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Jefferies' Musical Journal, Ottawa, Kas.
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