



Felix Mendelssohn Bartholdy
(1809 – 1847)



Felix Mendelssohn Bartholdy

Vol. IV
Lieder ohne Worte I /
Songs without words I

Complete works
for Pianoforte solo
Original settings



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6

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Lieder ohne Worte - Preface

Mendelssohn was, like Mozart a musician genius who had already as a child played virtuos piano, composed numerous pieces, performed as conductor of the Royal Court Orchestra, and composed the overture to Shakespeare's "Midsummer Night's Dream" at the age of seventeen. Felix left behind posterity many wonderful works, by which he gained worldwide fame to the present time. Mendelssohn was trained according to the strict rules of classical music and unfolded his genius in the beginning of Romanticism. Thus, like no other, he unified the qualities of both styles. In contrast to his contemporaries, Schubert and Schumann, who strengthened the gloomy and melancholic reputation of Romanticism, Mendelssohn's music was the epitome of cheerful grace and gaiety, at the same time it was emotional and narrative. The most important and well-known piano works are the 'Songs without Words'.

Songs without Words (Lieder ohne Worte) is a series of short lyrical piano pieces by the Romantic composer Felix Mendelssohn, written between 1829 and 1845. The eight volumes of Songs without Words, each consisting of six "songs" (Lieder), were written at various points throughout Mendelssohn's life, and were published separately. The piano became increasingly popular in Europe during the early nineteenth century, when it became a standard item in many middle-class households. The pieces are within the grasp of pianists of various abilities and this undoubtedly contributed to their popularity. This great popularity has caused many critics to under-rate their musical value. The first volume was published by Novello in London (1832) as Original Melodies for the Pianoforte, but the later volumes used the title Songs Without Words.

The works were part of the Romantic tradition of writing short lyrical pieces for the piano, although the specific concept of "Song without Words" was new. Mendelssohn's sister Fanny wrote a number of similar pieces (though not so entitled) and, according to some music historians, she may have helped inspire the concept. The title Song without Words seems to have been Felix Mendelssohn's own invention. In 1828, Fanny wrote in a letter "My birthday was celebrated very nicely ... Felix has given me a 'song without words' for my album (he has lately written several beautiful ones)."

Mendelssohn also wrote other Songs without Words not collected in volumes, and published only in recent years. Furthermore, original drafts exist for many of the 'Songs' many of which differ quite substantially from the eventually published versions.

The eight volumes

Book 1 op. 19 (MWV SD 5)

- Andante con moto in E op. 19 Nr. 1 (MWV U 86)
- Andante espressivo in a op. 19 Nr. 2 (MWV U 80)
- Molto allegro e vivace in A op. 19 Nr. 3 (MWV U 89)
- Moderato in A op. 19 Nr. 4 (MWV U 73)
- Piano agitato in f# op. 19 Nr. 5 (MWV U 90)
- Andante sostenuto in g Venetianisches Gondellied op. 19 Nr. 6 (MWV U 78)

Book 3 op. 38 (MWV SD 16)

- Con moto in Eb op. 38 Nr. 1 (MWV U 121)
- Allegro non troppo in c op. 38 Nr. 2 (MWV U 115)
- Presto e molto vivace in E op. 38 Nr. 3 (MWV U 107)
- Andante in A op. 38 Nr. 4 (MWV U 120)
- Agitato in a op. 38 Nr. 5 (MWV U 137)
- Andante con moto in Ab Duett op. 38 Nr. 6 (MWV U 119)

Book 5 op. 62 (MWV SD 29)

- Andante espressivo in G op. 62 Nr. 1 (MWV U 185)
- Allegro con fuoco in Bb op. 62 Nr. 2 (MWV U 181)
- Andante maestoso in e op. 62 Nr. 3 (MWV U 177)
- Allegro con anima in G op. 62 Nr. 4 (MWV U 175)
- Andante con moto in a Venetianisches Gondellied op. 62 Nr. 5 (MWV U 151)
- Allegretto grazioso in A op. 62 Nr. 6 (MWV U 161)

Heft 7 op. 85 (MWV SD 46)

- Andante espressivo in F op. 85 Nr. 1 (MWV U 189)
- Allegro agitato in a op. 85 Nr. 2 (MWV U 101)
- Presto in Eb op. 85 Nr. 3 (MWV U 111)
- Andante sostenuto in D op. 85 Nr. 4 (MWV U 190)
- Allegretto in A op. 85 Nr. 5 (MWV U 191)
- Allegretto con moto in Bb op. 85 Nr. 6 (MWV U 155)

Book 2 op. 30 (MWV SD 9)

- Andante espressivo in Eb op. 30 Nr. 1 (MWV U 103)
- Allegro di molto in bb op. 30 Nr. 2 (MWV U 77)
- Adagio non troppo in E op. 30 Nr. 3 (MWV U 104)
- Agitato e con fuoco in b op. 30 Nr. 4 (MWV U 98)
- Andante grazioso in D op. 30 Nr. 5 (MWV U 97)
- Allegretto tranquillo in f# Venetianisches Gondellied op. 30 Nr. 6 (MWV U 110)

Book 4 op. 53 (MWV SD 23)

- Andante con moto in Ab op. 53 Nr. 1 (MWV U 143)
- Allegro non troppo in Eb op. 53 Nr. 2 (MWV U 109)
- Presto agitato in g op. 53 Nr. 3 (MWV U 144)
- Adagio in F op. 53 Nr. 4 (MWV U 114)
- Allegro con fuoco in a Volkslied op. 53 Nr. 5 (MWV U 153)
- Molto Allegro vivace in A op. 53 Nr. 6 (MWV U 154)

Book 6 op. 67 (MWV SD 32)

- Andante in Eb op. 67 Nr. 1 (MWV U 180)
- Allegro leggiero in f# op. 67 Nr. 2 (MWV U 145)
- Andante tranquillo in Bb op. 67 Nr. 3 (MWV U 102)
- Presto in C op. 67 Nr. 4 (MWV U 182)
- Moderato in b op. 67 Nr. 5 (MWV U 184)
- Allegro non troppo in E op. 67 Nr. 6 (MWV U 188)

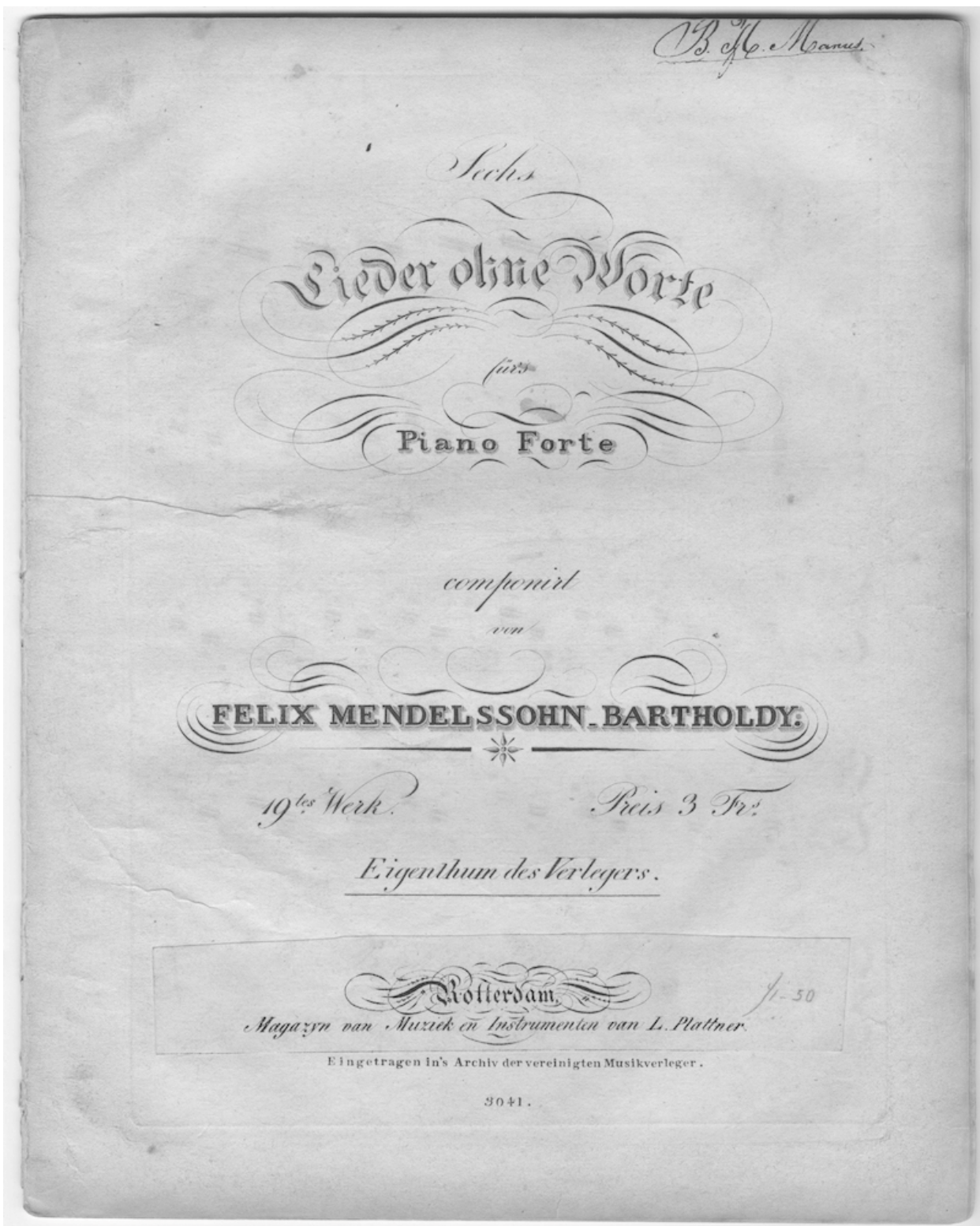
Heft 8 op. 102 (MWV SD 54)

- Andante in e op. 102 Nr. 1 (MWV U 162)
- Adagio in D op. 102 Nr. 2 (MWV U 192)
- Presto in C Children's piece op. 102 Nr. 3 (MWV U 195)
- Andante in g op. 102 Nr. 4 (MWV U 152)
- Allegro vivace in A Childr.piece op. 102 Nr. 5 (MWV U 194)
- Andante in C op. 102 Nr. 6 (MWV U 172)

In addition to the songs published in issues 1 to 8, our edition contains 11 songs without words, which do not belong to any cycle. These are piano pieces of the same genre with a manuscript title containing the word 'Lied' / 'Song' ("Gondellied" or "Reiterlied"). The editorial reasons for each decision can be found in the notes on the individual affected works.

Some Mendelssohn notated as Album leaves dedicated to friends and acquaintances. However, these are clearly songs without words. Thus, e.g. The manuscript of the Album leaf op. Posth 117 in E minor did not have a title but it appeared in the English and French editions equally with the German double title: 'Albumblatt / Lied ohne Worte' (Album leaf / Song without words).

Heft I / Book I
op.19b, MWV SD 5, 1832



Erstausgabe "Lieder ohne Worte" / First Edition "Songs without words" op.19b

6 Lieder ohne Worte / Songs without words op. 19b, BWV SD 5

First publication: London, 1832

op. 19b No. 1, BWV U 86

1832

Andante con moto

p *con Acc.* *cantabile* *f* *p* *dim.*

3 1 2 5 3 2 1

45 45 5

5 4 3 5 5 4 3 4

5 3 2 34 7

7 5

9

11 45 5 1 2 45

4 4 2

13

5 45 4

1 4 2 5 5

Detailed description: This system contains measures 13 and 14. The right hand features a melodic line with a slur over measures 13-14 and a fermata over the final note. The left hand plays a rhythmic accompaniment of eighth notes. Fingering numbers 5, 4, 5, and 4 are shown above the right hand notes. Below the left hand, the numbers 1, 4, 2, 5, and 5 are written.

15

1. 5 2 3 2. 5 3

3 1

Detailed description: This system contains measures 15 and 16. Measure 15 has a first ending bracket over measures 15-16. Measure 16 has a second ending bracket over measures 16-17. The right hand has a melodic line with slurs and a fermata. The left hand has a rhythmic accompaniment. Fingering numbers 5, 2, 3, 5, and 3 are shown above the right hand notes. Below the left hand, the numbers 3 and 1 are written.

17

crescendo

5 45 4

2

Detailed description: This system contains measures 17 and 18. The word "crescendo" is written above the staff. The right hand has a melodic line with a slur over measures 17-18 and a fermata. The left hand has a rhythmic accompaniment. Fingering numbers 5, 4, 5, and 4 are shown above the right hand notes. Below the left hand, the number 2 is written.

19

5 1 2 3 1 4

f *ff*

Detailed description: This system contains measures 19 and 20. The right hand has a melodic line with a slur over measures 19-20 and a fermata. The left hand has a rhythmic accompaniment. Fingering numbers 5, 1, 2, 3, 1, and 4 are shown above the right hand notes. Dynamic markings *f* and *ff* are present. Below the left hand, the number 5 is written.

21

2 2 1 3 4 5

dim. *p*

Detailed description: This system contains measures 21 and 22. The right hand has a melodic line with a slur over measures 21-22 and a fermata. The left hand has a rhythmic accompaniment. Fingering numbers 2, 2, 1, 3, 4, and 5 are shown above the right hand notes. Dynamic markings *dim.* and *p* are present. Below the left hand, there is a fermata.

23

45 4 5

dim.

Detailed description: This system contains measures 23 and 24. The right hand has a melodic line with a slur over measures 23-24 and a fermata. The left hand has a rhythmic accompaniment. Fingering numbers 4, 5, 4, and 5 are shown above the right hand notes. Dynamic marking *dim.* is present. Below the left hand, the numbers 4, 4, 3, and 3 are written.

25

pp

Red. 3 1 *

Detailed description: This system contains measures 25 and 26. The right hand has a melodic line with a slur over measures 25-26 and a fermata. The left hand has a rhythmic accompaniment. Dynamic marking *pp* is present. Below the left hand, the numbers 3, 1, and 4 are written, along with a redaction symbol and an asterisk.

27

4

2

Musical score for measures 27-28. The key signature is three sharps (F#, C#, G#). The music features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of eighth notes. Measure 27 has a fermata over the first note. Measure 28 has a fermata over the last note. Fingerings 4 and 2 are indicated.

29

45

cresc.

f

1

Musical score for measures 29-30. The key signature is three sharps. Measure 29 has a fermata over the first note and a *cresc.* marking. Measure 30 has a *f* marking. A slur covers measures 29-30. Fingering 1 is indicated.

31

5 45 3

3 5 45

f

2

4

3

Musical score for measures 31-32. The key signature is three sharps. Measure 31 has a slur. Measure 32 has a *f* marking and slurs. Fingerings 5, 45, 3, 3, 5, 45, 2, 4, and 3 are indicated.

33

54

dim.

p

4

4

Musical score for measures 33-34. The key signature is three sharps. Measure 33 has a slur and a *dim.* marking. Measure 34 has a *p* marking and a slur. Fingerings 4 and 4 are indicated.

35

cresc.

3

4

Musical score for measures 35-36. The key signature is three sharps. Measure 35 has a *cresc.* marking and a slur. Measure 36 has a slur. Fingerings 3 and 4 are indicated.

37

5

54

cresc.

3

4

Musical score for measures 37-38. The key signature is three sharps. Measure 37 has a slur and a fermata over the last note. Measure 38 has a *cresc.* marking and a slur. Fingerings 3 and 4 are indicated.

39

45 45

4 5 4 5

4 4

1 2 2 1

4

Detailed description: This system contains measures 39 and 40. Measure 39 features a melodic line in the treble clef with a slur over the first four notes and a finger number '5' above the fifth note. The bass clef has a steady eighth-note accompaniment with a '4' below the first note. Measure 40 continues the melodic line with a slur over the first four notes and finger numbers '45' above the fifth and sixth notes. The bass clef accompaniment includes fingerings '1 2' and '2 1' under the eighth notes.

41

3 35 4

5 1 2

45

dim.

4 1 3

Detailed description: This system contains measures 41 and 42. Measure 41 has a melodic line with a slur over the first three notes (fingered '3') and another slur over the next three notes (fingered '35' and '4'). The bass clef accompaniment has a '4' below the first note. Measure 42 features a melodic line with a slur over the first three notes (fingered '5 1 2') and a single note (fingered '45'). The bass clef accompaniment includes a *dim.* marking and fingerings '4 1' and '3'.

43

5 3 5

45 45

2

1 5

Detailed description: This system contains measures 43 and 44. Measure 43 has a melodic line with a slur over the first three notes (fingered '5 3 5'). The bass clef accompaniment has a '4' below the first note. Measure 44 continues the melodic line with a slur over the first three notes (fingered '45 45') and a final note (fingered '2'). The bass clef accompaniment has fingerings '1 5' under the final notes.

45

5 5

dim.

5 2 3

1

Detailed description: This system contains measures 45 and 46. Measure 45 has a melodic line with a slur over the first two notes (fingered '5 5'). The bass clef accompaniment has a '4' below the first note. Measure 46 features a melodic line with a slur over the first three notes (fingered '5 2 3') and a final note (fingered '1'). The bass clef accompaniment includes a *dim.* marking and a '4' below the first note.

47

pp

rit.

Detailed description: This system contains measures 47 and 48. Measure 47 has a melodic line with a slur over the first three notes. The bass clef accompaniment has a '4' below the first note. Measure 48 features a melodic line with a slur over the first three notes and a final note marked *pp*. The bass clef accompaniment includes a *rit.* marking and a '4' below the first note.

49

1

Detailed description: This system contains measure 49. The melodic line has a slur over the first two notes (fingered '1'). The bass clef accompaniment has a '4' below the first note. The system concludes with a double bar line and repeat signs.

Quellen & Kommentare / Sources & Comments

Heft I / Book I - op.19b

Heft II / Book II - op. 30

Heft III / Book III - op. 38

Introduction

The present volume constitutes part of the complete edition of Mendelssohn's piano works: a publication containing every authentic, complete and finished work written by the composer for keyboard. The specific content of these volumes is arranged according to genre.

The two volumes of Mendelssohn's '*Lieder ohne Worte*' naturally form a single unit. The order of the cycles, each of which comprises six songs, is arranged here according to opus number, thus corresponding to the chronology of their publication and, with the exception of the last two opus numbers, to the order of composition as well. In no instance have the cycles been altered or broken, and in the case of variants these are always printed in the relevant Appendix found at the end of each cycle.

The volumes each contain three of the six cycles which appeared during Mendelssohn's lifetime; the second volume permits space for two additional posthumous cycles (opp. 85 and 102) as well as individually surviving songs without opus number - which are compiled for the first time in this edition. Their arrangement here is once again based on chronological order.

The genre

Only within the broadest of parameters is it possible to formulate in words the genre represented by the '*Lied ohne Worte*' ('*Song without Words*'). Beyond the fact that it is a one-movement character piece, the form exhibits a diversity of inner mechanisms, ranging in length from short to medium-long. Any other defining expression - be it 'songfulness', 'lyricism', 'character painting' or others - represents only aesthetic categorisation. Without doubt these are fitting words, but as a means to select which works appear in this edition they have been applied here only very rarely and in the last resort.

It would be overly simplistic to declare that every piece explicitly named by Mendelssohn as a 'Lied ohne Worte' - and no others - belongs in this volume. Given the evidence of both printed and manuscript sources, the authenticity of such a designatory label is not always entirely free from ambiguity.

The title itself developed during the course of publishing the first series of songs, op. 19b: the manuscript still bears the title '*Melodies*', while in the English first edition this was enlarged to 'Original Melodies'. In Mendelssohn's correspondence with his German publisher Simrock, other titles emerged in the following chronological order: 'Romanzen für Pianoforte' (23 Jan. 1832) and 'C1avierstücke' (28 Feb. and 15 Jun. 1832). At the end of this last letter, however, Mendelssohn finally resolved the question of a title: '*Den Titel wünsche ich so « Sechs Lieder ohne Worte »' ('I wish to have the following title: "Six Songs without Words"')*. From then on, every new opus number published in Germany bore this title. The French equivalent, '*Romances sans paroles*', was immediately adopted, while in England every opus number beginning with op. 38 featured a bilingual title page in which 'Lieder ohne Worte' appeared together with the English title 'Original Melodies'. Why Mendelssohn - or his English publishers - did not want '*Songs without Words*' as an English title remains a mystery.

The last two opus numbers - opp. 85 and 102 - were, in contrast, posthumously published, and thus they lack the composer's seal of approval regarding both the designation of genre as well as the selection and sequence of individual pieces within each cycle. (For instance, op. 85 No. 3 is a much earlier work than the other pieces of the cycle, whereas the titles of op. 102 Nos. 3 and 5 appear both times as '*Kinderstück*' in the manuscript.) Questions concerning these pieces are dealt with extensively in the Notes to each relevant opus number. Here it is simply necessary to stress that in naming these two posthumous opera as '*Lieder ohne Worte*' and in publishing them according to the sequence in which they first appeared, this edition is simply following a centuries-long tradition of publishing.

Lieder ohne Worte which do not belong to any cycle (marked in this edition by the MWV) with few exceptions do bear the title '*Lied*' in the sources - as is true for autographs of the printed cycles as well. Consequently, those piano pieces which have survived individually and which also bear the title '*Lied*' have been viewed here as *Lieder ohne Worte* and thus adopted without reservation into this current volume. Similarly placed here are those works in which the word '*Lied*' is assimilated into a compound title, such as '*Gondellied*' or '*Reiterlied*'.

In addition, some works lacking a manuscript title have also been included in this publication (in such cases the title is printed in brackets). The editorial grounds determining each decision can be found in the Notes to the individual works concerned, but underlying this is the fact that Mendelssohn notated a good many *Lieder ohne Worte* as album leaves (*Albumblätter*) - which were dedicated to friends and acquaintances of his. (A significant number of the variants printed here has survived in this form.) In this edition it has been deemed legitimate to reverse the thinking process: to view as *Lieder ohne Worte* those surviving album leaves which lack another title, so long as their musical character does not expressly suggest another genre. Similar reasoning may well have motivated the naming of op. posth. 117 in e minor, which in English and French editions alike bears the German double-title: '*Album Blatt / Lied ohne Worte*'. (The work appeared in print around 1858, but the autograph features no such title.)

The sources

The sources for this edition may be divided into four separate groups: autographs, contemporary manuscript copies, first editions, and early collected editions.

1) The *autographs* typically fall into three groups.

Most of those remaining today concern the first or one of the first drafts of a piece. Often found at the beginning of these are the initials H.d.m. (hilf Du mir = Help Thou me) or L.e.g.G. (*Lass es gelingen, Gott = Let me succeed in this, Lord*). Such sources are characterised by deletions, insertions and other corrections, but near-to-faultless copies are found occasionally.

Autograph fair copies containing a whole cycle have survived only for the first three opus numbers. Together these formed the basis (the engraver's copy, Stichvorlage) of the first editions.

Completing this group are those manuscripts notated by Mendelssohn as a gift to friends or acquaintances. As album leaves (Albumblätter) these have survived either in true dedicatory albums or simply on individual page(s), and also generally contain a dedicatory inscription. The writing is beautifully notated and usually represents an independent version.

2) Relatively few *contemporary manuscript copies* have survived. Those containing the composer's emendations and alterations constitute sources of exceptional value. It has been impossible, however, to ascertain confidently the origin of several copies, and thus in such cases they have at most been used as comparative source material. A complete list of these copies is printed below, at the end of this section.

3) The concept of the *first edition* must be interpreted from case to case, on an individual basis. Mendelssohn consciously strove to have his works published simultaneously in Germany, England and France. Generally, however, it was the German edition, which was corrected by the composer himself - thus validating the printed score's authenticity. The other editions were prepared either from different manuscripts or from the proofs of forthcoming or already printed publications. Consequently, this edition has not necessarily chosen the truly 'first' edition as the main source but rather the one which was checked by the composer.

4) The early *collected editions*, which appeared after Mendelssohn's death, have played a direct role in this edition in only truly exceptional cases. Indirectly, however, they have been used as comparative sources to check surviving variants or interpretations, to elucidate some uncertain readings and to study contemporary editorial practice. The great number of these collected editions clearly illustrates the unheard-of popularity and quick circulation of Mendelssohn's *Lieder ohne Worte*. Those chosen for examination here were selected because of their proximity in time to the publication of the first editions, and because of the careful editorial work and logical text criticism therein.

Regarding the case of a few cycles, the quantity and reliability of source material certainly varies - and frequently differs even within a single cycle from work to work. Therefore, the sources' precise description, their evaluation and degree of applicability are explained at the beginning of individual opus numbers and in the Notes. The list of contemporary copies and early collected editions is given below:

List of Contemporary MS Copies

C1: OBL, MS. M. Deneke Mendelssohn c 50 fol. 14. Contains op. 19b, No. 4.

C2: SBPK, MA Depos MG 3. Copy with autograph title, musical content corrected by Mendelssohn. The title reads: 'Sechs Lieder ohne Worte für das Pf componirt und Frau Dr. Clara Schumann geb: Wieck zugeeignet von Felix Mendelssohn Bartholdy. 5tes Heft. op. 62. An seinem C. Klingemann von F. Berlin 31 Januar 1844'. Contains op. 62 in full.

C3: SBPK, Mams 1. Copy with autograph title, musical content corrected by Mendelssohn. Engraver's copy (Stichvorlage). The title reads: 'Sechs Lieder ohne Worte componirt und Fräulein Sophie Rosen zugeeignet von Felix Mendelssohn Bartholdy. 6tes Heft. op. 67.' No date. Mendelssohn's corrections extend to very careful, often tiny details, which are written throughout in pencil. Contains op. 67 in full.

C4: OBL, MS. M. Deneke Mendelssohn c 47. Copy with autograph title which reads: 'Sechs Lieder ohne Worte (Manuscript Heft) An Fr. Schlemmer zu freundlicher Erinnerung Felix Mendelssohn Bartholdy Frankfurt a/m d. 24 Dec. 1844'. Contains op. 85/1, 2; op. 67/1, Reiterlied (MWV U 187); op. 67/5, 6.

C5: SBPK, N. mus. ms. 38. Copy with autograph title which reads: 'Sechs Lieder ohne Worte' (Manuscript Heft) an seinem Carl Klingemann [...] Frankfurt a/m d. 13 Jan. 1845. Felix Mendelssohn Bartholdy'. Contains op. 85/1, 2; op. 67/1, Reiterleid (MWV U 187); op. 67/5, 6, (i.e. the same as in C4).

C6: Stanford University Library. Copy with autograph corrections. Dated: 'd. 4ten April 1846'. Contains op. 85/1, 2, 3, 5, Reiterlied (MWV U 187); op. 102/2. Copyist the same as in C8.

C7: OBL, MS. M. Deneke Mendelssohn d 60. The ornamented title reads: 'Manuscript Lieder ohne Worte von Felix Mendelssohn Bartholdy, seiner Freundinn Juliet Benecke als Christmas Music Book uberreicht von Carl Klingemann. Weihnachten 1848'. Contains op. 85/6, 3, 1, Reiterlied (MWV U 187) and Allegretto in a minor, (MWV U 186).

C8: Leipzig, Gewandhaus 40. Copy, before April 1846, written in the same hand as C6, the first three items of which must have been copied from here. Contains op. 85/1, 2, 3.

C9: OBL, MS. M. Deneke Mendelssohn c 50, fol. 39. Contains op. 102/2.

C10: OBL, MS. M. Deneke Mendelssohn c 50, fols. 22'-24'. Contains op. 102/4.

C11: OBL, MS. M. Deneke Mendelssohn c 50, fol. 40. Contains the Reiterlied (MWV U 187).

C12: OBL, MS. M. Deneke Mendelssohn c 22, fol. 29. Contains the Lied ohne Worte in A, (MWV U 75).

C13: OBL, MS. M. Deneke Mendelssohn b 5, No. 5, fols. 18-20v. Contains op. post. 117 (MWV U 134).

List of Posthumous Collected Editions

after 1851, Boston (USA), Oliver Ditson. Contains the first seven opus numbers. Follows the German first editions with good independent corrections.

ca. 1854, Copenhagen, C. Plenge. Contains the first seven opus numbers. Follows the German first edition; in the case of op. 38 and op. 53 also contains corrections related to the English first editions.

ca. 1855, London, The Musical Bouquet Office. Contains only the material of the first six books based on the English first editions.

End of the 1850s, London, Farmer and Furwirth. Contains the first seven books. Probably makes use of both the German and English first editions.

ca. 1860, London, Boosey and Sons, edited by James William Davison. Contains only the first six books based on the English first editions. This is the first score to present in the introduction an extended and interesting aesthetic discussion regarding the history and genre of the Lied ohne Worte.

After 1868, Leipzig, C. F. Peters, revised by F. A. Roitzsch. Felix Mendelssohn Bartholdy's Sammtliche Werke. All eight books are based on the German first editions.

Variants and the question of the 'Fassung letzter Hand'

Presented in this edition are numerous variants - a good proportion of which have never before appeared in print - whose content diverges significantly from the commonly known, already published form. Seemingly this would contradict the usual practice of Urtext editions, which accept only the 'Fassung letzter Hand' as authentic and which publish only this. Given, however, a full examination of the surviving source material, the current editor is convinced that to insist strictly upon this principle can only paint a false compositional portrait of Mendelssohn, giving an incomplete impression of his compositional output. Out of the same selected musical material he was often happy to create divergent, individual structures which represent differing but nevertheless sovereign, complete compositions. Mendelssohn frequently re-thought his earlier notated works. In such cases different interludes, epilogues or introductions might arise out of the same piece; alternatively a new modulation might carry an occasional extended section in a different direction, or perhaps a different application of harmony might organically transform the accompanimental figures.

Such variants have survived in the authentic sources: most often in the autograph, and frequently in the form of a beautifully written fair copy. Moreover, Mendelssohn personally gave a good proportion of these works to friends and colleagues, which can mean nothing other than his handing over a finished work. Even regarding those works which appeared in print, a variety of musical formulations has survived, as in the case of op. 30 No. 4, for example.

In selecting which variants to print here, it has been necessary to consider the fact that Mendelssohn prepared his works for publication in the most exacting manner. He gladly read the proofs with the utmost care, during the course of which he often made further corrections as well. If we wish consistently to retain this high standard of artistic care, then even with the publication of the two posthumous cycles - op. 85 and especially op. 102 - a problem arises, since every piece of these cycles lacks the composer's revision prior to their appearance in print.

With regard to which variants appear or not in this edition, the following objective standard has been used:

- 1) There must be no doubt concerning the authenticity of the notation.
- 2) The work must not in any way be invalidated, cancelled or crossed out.
- 3) The variant should be an independent draft of the given musical material.

In the selection process, the subjective elements could not have been avoided entirely, thus it is possible that not all the important and valuable variants have been included in the current score. Therefore, it has been a conscious aim of this edition to indicate the unpublished variants' musically interesting passages (these may be checked in the Notes). Those variants which in all probability preserve Mendelssohn's first notation are marked here as 'Early Version' (Frühfassung).

The variants appear in the relevant Appendix immediately following each opus number. The main score of this publication, however, is naturally reserved for the 'Fassung letzter Hand.'

The fundamental principles of this edition

It has been the aim of this edition to reproduce as faithfully as possible the musical material selected to be the primary source. Only those slips of the pen and printing errors which leave no room for doubt regarding both the existence of an error and the appropriate solution have been corrected without further comment. Every other editorial intervention has been clearly marked. Editorial additions are given in brackets and added ties or slurs appear as dotted lines. Where small-scale groups of markings - mainly staccato signs - have been added, this is indicated instead in the Notes. It has been the aim to reduce the number of editorial additions to a bare minimum, and such intervention has taken place only where the lack of a marking (or very rarely of a note) has proven completely accidental, or where the lack of a marking interferes with the reading and interpretation of the score. The only exception in this respect concerns a small number of added precautionary accidental signs: these have been listed only in exceptional circumstances.

In both the manuscript and printed sources, notation for pedalling is mostly sketchy: characteristically, asterisks denoting the release of the pedal tend to be lacking. This edition has not altered the notational system of the source(s). Fingering is not found in any of the sources, but we have included here either.

Also indicated in the notes are those peculiarities of the primary source which do not necessarily constitute errors but rather possible alternatives. In similar fashion, different possible readings are offered in the case of difficult-to-read notes and passages. The adoption of material from secondary sources is similarly annotated. Alternatives found in secondary sources are mentioned only in those cases when they could bear any influence on the interpretation.

Truly exceptional importance has been attached to the value of the autograph even in those cases where it has not served as the main source. A handwritten score contains an enormous quantity of detailed but important information which can be diminished or lost when transferred to the printed page. For example, the direction of stemming in the voices of some songs serves an illustrative function, but it can also express which hand is to play (whether divided between the systems or not); the organisation of markings as found in the manuscript can suggest the manner of phrasing; the often horizontally stretched-out, broken (hyphenated) expression markings - especially crescendo - leads the eye towards the goal, and so forth. All such characteristics of Mendelssohn's notation have been preserved here if feasible within the limits of printing.

In the course of preparing this edition, it has, however, been necessary to change the appearance of the original score's notation in order to conform to modern-day conventions: abbreviations denoting the repetition of a figure or bar have been written out in full; abbreviated expression and other technical markings have been rewritten in their full form; rules of modern spelling have been applied; pedal markings have always been placed beneath the left-hand staff.

Mendelssohn's manuscripts are extraordinarily written out, visually suggestive often minutely precise even in his rough, sketchy notation. It is a merit to contemporary engravers that they faithfully retained this preciseness in their printing plates.

The works' titles, dedications and dating are based on the main source or, where these are lacking, completed according to the autograph (which are, with few exceptions, precisely dated). Subsequently applied nicknames — for example, *Jägerlied* or *Trauermarsch* — have been disregarded.

In addition to the opus no is stated the number of the Mendelssohn- Works catalog (MWV) by Ralf Wehner.

Abbreviations

The sources are abbreviated as follows:

AU: autograph notation	F: French first edition
C: contemporary copies	G: German first edition
E: English first edition	PN: indicates the plate number of printed sources

The Arabic number attached to the AU designation denotes the relevant number of the piece within individual opus numbers. Where several autographs exist for a single work, an additional Roman number appears after a slash in order to represent the chronological order of the autographs. Within individual opus numbers the designation of autographs is always treated as a single, consecutively ordered unit; from opus number to opus number, however, the numbering system begins over again. This differs from contemporary copies: since some of these contain several opus numbers within a single copy, they have been organised according to an unbroken numbering system - above and beyond individual opus numbers - in which an Arabic number follows the C designation.

Those songs which have survived individually and without opus number are indicated by the designation MWV-number, also corresponding to their chronological order.

The most frequently mentioned libraries are abbreviated as follows:

SBPK: Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv
KBJ: Krakow, Biblioteka Jagellonska
OBL: Oxford, Bodleian Library

Other library names are written out in full.

Acknowledgements are due to all libraries, their trustees and staff for their kind and constant assistance in source investigation. The editor also wishes to express thanks to all his colleagues who devoted their time and energy in helping to complete work on this project.

6 Lieder ohne Worte / Songs without words op. 19b

Heft I / Book I - Sources:

AU: The Huntington Library, San Marino, USA. 'Melodies for Pianoforte alone by [...] 20 July 1832.' Contains the six songs in the order of publication in a carefully executed fair copy. The engraver's copy of the English first edition.

AU4: The Pierpont Morgan Library, New York, Heinemann Collection. Title: 'A Song.' Dated: 'London Sept 14th 1829.' Contains Song No. 4 with very few corrections and in a beautifully written script.

AU6/I: SBPK, Mus. ms. autogr. F. Mendelssohn Bartholdy 18, page 21. Dated: 'Venedig, 16 Okt. 1830.' Contains Song No. 6 in sketchily notated script.

AU6/II: Brotherton Library, University of Leeds. Dated: 'Sorrento den 1sten Juni 1831.' Contains Song No. 6 in a more precise notation than AU6/I.

C1: Copy, OBL, MS. M. Deneke Mendelssohn c 50, fol. 14. Contains Song No. 4.

E: English first edition, Novello, London, no PN, 20 Aug. 1832. The first edition of this cycle, forming the basis for the publications listed below.


G: German first edition, Simrock, Bonn, PN 3041, 1833. Prepared from proofs of E, corrected by the composer. F: French first edition, Schlesinger, Paris, PN 1257, 1832. In all probability also prepared from E.

This edition was prepared by comparing **AU** and the three publications above. The discrepancies among the sources are of limited number and are listed below.

No. 1

Bar 3: slurs in the middle voice found only in **AU**.

Bars 3-4: slurs in the bass register are in each case one bar long in the printed editions. **AU** followed.

Bars 5-6 (with upbeat): phrase markings in the printed editions:  . **AU** followed.

Bars 6-7: tie and slur of the bass found only in **AU**.

Bar 14: the slur begins from the first note of this bar in the printed editions. **AU** followed.

Bar 15a (prima volta): slur in upper voice editorial.

Bars 16,17: phrase markings found only in **AU**.

Bars 21-22: slur of the bass found only in **AU**.

Bar 28: **G** has *f* on last beat too (as well as on the next beat).

Bars 44-45: slur in the upper voice found only in **AU**.

Bar 47: *Ped.* found only in **G**.

No. 2

Bar 1, upbeat: *mf* from **G**.

Bar 43: in the upper stave, second beat, a correction of the chord is visible in **AU**. It would seem that as a result of a badly executed deletion of c^2 , the notes are blurred together. Although in every publication the chord is given for three voices ($a^1 - c^2 - f^2$), it is probable that Mendelssohn intended to retain only a^1 and f^2 , as occurs in bar 3 as well. This edition has thus omitted c^2 .

Bar 58: in **AU** Mendelssohn subsequently inserted a d beneath the first c in the bass. The printed editions interpreted this as an addition and published both notes. It is possible, however, that the composer simply forgot to cross out the c^1 . This edition has thus only d .

Bars 58-59,88-89: slur of the upper voice found only in **AU**.

No. 3

Bar 6: lower stave, fourth note, the printed editions lack a *staccato* sign; **AU**, however, probably lacks this in the upper stave, third note.

Bar 8: lower stave, first chord, every source gives *f sharp* as the chord's lower voice, which in **AU** might accidentally have occurred with the writing of a third ledger line. Since this is not harmonically disturbing, every edition has written in *f sharp* without further examination - including **G**, which was corrected by the composer. In this edition it has been changed to a (see also bars 53 and 86).

Bar 15: no *staccato* wedges in **G**; dots in **E**, **F** and **AU**.

Bar 20: no articulation in **AU**.

Bar 36: *staccato* wedges are very faint in **AU**, not present in the printed editions.

Bars 41,53, 84: *staccato* markings found only in **AU**.

Bar 51: slur and wedge editorial.

Bar 52: articulation found only in **AU**.

Bar 54: *f* at the beginning of bar 55 in all sources.



Bars 59-60: slur not in **AU**.

No. 4

AU4 is the earliest known source of this work - see the dating - whose musical content approaches the final version; in this respect, the dynamics, phrase markings and harmonisation are only minimally divergent. It has been treated here as a comparative source. The discrepant version of the middle section is printed below.

C1 deviates from the two autographs in numerous minor and various ways, and is rich with dynamic indications. Since we lack any information regarding the authenticity of the source, it has not been printed here, nor have its discrepancies been listed.

Tempo marking in **AU4**: *Andante con moto* (same in **C1**).

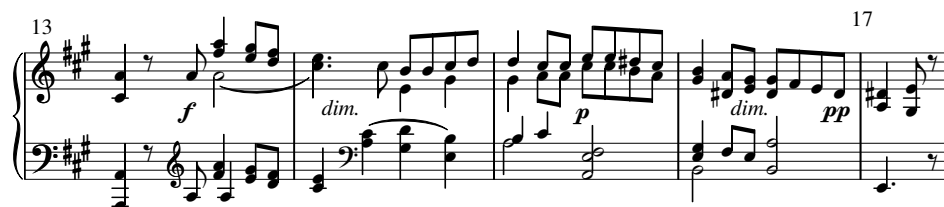
Bar 2: first beat, slurs in **G**:  ; in **E** and **F**:  **AU** followed.

Bar 4: upper stave, slur from **AU4**, confirmed by **C1**.

Bar 10: upper stave, slur editorial, confirmed by **C1**.

Bar 11: upper stave, first slur not found in **AU**.


Bars 13-17: version in **AU4** reads:



Bar 17: slur not found in **AU**.


Bar 18: upper stave, first beat, *d¹* from **G** and **AU4**, confirmed by **C1**.

Bar 19: upper stave, second slur found in **AU** and **AU4**.

Bars 24-25: the slurs follow **AU**. The printed editions have: 

Bars 28-29: the slurs follow **AU**. In the printed editions and **AU4** the slur ends in bar 28 and the second begins on the first note of bar 29.

No. 5

Bar 5: hairpin () found only in **AU** (faint, possibly additional).

Bar 6: lower *sf* not in **AU**.

Bars 10-11: lower stave, upper notes not tied in **AU**.

Bar 40: lower stave, the third note is a *sharp* in the printed editions. **AU** and bar 36 used as a model.

Bar 46: lower stave, **AU** has only the first slur; the printed editions also have the second. In bar 47 none of the sources has a slur.


Bar 58: upper stave, first eighth note: the upper note *g*¹ *sharp* is from **AU**.

Bars 59-62: **AU** contains significant corrections; in the lower stave Mendelssohn completely altered the melodic line. The original voice and its articulation can easily be made out, but of course the articulation is not applicable to the changed version. Thus the articulation of **G** is followed here, which differs from **E** and **F** only in that these latter editions also contain a > marking on the first beat in bar 59.

No. 6

AU6/I and **AU6/II** constitute an earlier notation of the work - see also the dating - and have not been considered here as independent sources. Some of their idiosyncrasies have been listed here purely as a comparative tool.

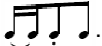
This edition has printed the title of the piece based on **G**, **E** and **F**. Titles in the other sources are as follows: **AU**, 'On a Gondola'; **AU6/I** and **AU6/II**, 'Auf einer Gondel'.


The articulation of the accompaniment follows that in **AU**, **G** and **E**, whereby the two printed editions have served to fill in a number of minor omissions in **AU**. In **F** the slur markings are consistently written out - which is obviously the work of the publisher - and thus have not been taken into consideration here. In the first half of bars 7 and 10 (the latter being the second system of the manuscript) **AU6/I** has the following articulation:  which, common with Mendelssohn's abbreviating manner, suggests *sempre simile*. In bars 7-24 and 35-39 of **AU6/II**, both the slurs and the staccato dots are carefully written out.

Bars 3-5: upper stave, slur from **AU** (confirmed by **AU6/I**).

AU6/II exhibits slight differences at this spot: 

Bar 7: upper stave, **AU6/II** has *dolce* instead of *cantabile*.

Bar 10: upper stave, second beat, articulation in the printed editions: . (**AU** followed).

Bar 29: upper stave, first beat: originally three eighth notes with a slur marking were found here. Since Mendelssohn corrected the rhythm to , the slur has been omitted here in accordance with the printed editions.

Bars 32-33: upper stave, the slur is continuous in the printed editions. **AU** followed.

6 Lieder ohne Worte / Songs without words op. 30

Heft II / Book II - Sources:

AU: The Pierpont Morgan Library, New York. 'Sechs Lieder ohne Worte (zweites Heft) componirt und Fräulein Elise von Woringen zugeeignet von [...] op. 30.' No date. Contains the six songs in the sequence of the editions and in a carefully executed script. The engraver's copy (Stichvorlage) of the German first edition. AU2/I: SBPK, Mus. ms. autogr. Felix Mendelssohn Bartholdy 18, p. 9. No date. Fragment of No. 2. Notated in 6/8.

AU2/II: Private collection. Additional leaf to a letter to Fanny Mendelssohn. Dated 'München, den 26. Juni 1830,' the letter and the music were printed in Sebastian Hensel's *Die Familie Mendelssohn*, which was consulted. Contains No. 2 notated in 6/8.

AU2/III: Hessische Landes- und Hochschulbibliothek, Darmstadt, Mus. ms. 1459, pp 176-177. Dated: 'Wien 30 Sept [18]30.' Contains No. 2 notated in 6/8. Fair copy.

AU4: SBPK, Mus. ms. autogr. Felix Mendelssohn Bartholdy 28, pp. 151-152. Dated: 'Düsseldorf d. 30 Januar [18]34.' Contains No. 4 with numerous emendations and deletions.

AU5: SBPK, Mus ms. autogr. Felix Mendelssohn Bartholdy 28, p. 153. Dated: 'Düsseldorf 12 Dec. 1833.' Contains No. 5 with many corrections.

G: German first edition, Simrock, Bonn, PN 3204, 1835. The truly first edition is abbreviated here as **G1** while a newly engraved second issue is differentiated as **G2**. These editions agree with each other as well as with **AU**-except for No. 4.

E: English first edition, Mori and Lavenu, London, PN 3596, 1835. It shows essential differences to **G** and many similarities to **F**, the engraver's copy of which could have been a common copy made on the basis of **AU**, but prior to its corrections.

F: French first edition, Schlesinger, Paris, PN: M.S.1853 and its unaltered reprint with the emblem of Brandus et C^{ie}, Paris.

G2 contains some changes which can only have been made under the composer's directions. Written evidence of this, however, has not survived. Nevertheless, the engraver committed a number of errors and misunderstandings from which it would follow that **AU** constituted his basic model or that, along with **G1**, it was consulted in the course of work. The exchange of letters bears witness to the composer's corrections of **G1**. The score of **G2**, however, must be viewed as the final version - and indeed it forms the foundation of this edition - but in view of the above circumstances, a critical comparison cannot be overlooked between **G1** and **AU**, the discrepancies of which are annotated below. A distinction between **G1** and **G2** has been made only where the two differ; otherwise they have both been labelled simply as **G**. **E** and **F** have served as supplementary sources only in those cases in which editorial intervention would otherwise have been necessary. These are mentioned in the Notes, but other discrepancies regarding these editions have not been listed. The other, individually surviving autographs have served only as comparative sources.

No. 1


Bar 9: upper stave, first beat, *f* from **AU**.

Bar 9: upper stave, middle voice, third beat: *e*¹ flat from **E**.

Bar 10: lower stave, slur from **AU**.


Bar 14: upper stave, fourth beat in **AU**: . The correction is probably an error by the composer (see bar 16). **G** followed.

Bar 15: upper stave, second beat: no accent marking in **AU**.

Bar 25: bass, first beat in **G**: . The upper note of the octave was deleted by Mendelssohn in **AU**, which was followed here.

Bar 28: *dim.* from **G2**.


Bar 36: first beat, *staccato* markings from **G2**.


Bar 36: second half of the bar, articulation in **AU**: 


No. 2

Only the first 12 bars of **AU2/I** resemble the later versions. Only minor details distinguish **AU2/II** and **AU2/III** from each other. Both of these are 35 bars shorter than the final version in that they lack bars 36-70: that is, the repetition of the entire first section. Otherwise, apart from the 6/8 time signature they differ from the final version only in terms of minor details.

Tempo indication in **AU2/1**: *Con moto*, in **AU2/II**: *Con moto agitato*, in **AU2/III**: *Allegro molto agitato*.

Bars 1-2: the thematic figure  is clearly and precisely notated in **AU**; the tie is missing only once:

in the first group of bar 44. In **G** this tie appears as well. The notation was interpreted in **E** as: 

which was followed by numerous later editions. **F** has: 



Bars 4,5: tie in middle voice (bar 4) and upper voice (bar 5) from **G2**; also present in **E** and **F**, and confirmed by **AU2/I**, **II** and **III**. See also bars 39-40 and 74-75.

Bar 13: upper stave, middle voice a¹ flat – a¹ flat tied in **AU**, whereas in **G** the lower voice is slurred. In analogous bar 48 **AU** and **G2** have a tie, whereas **G1** is ambiguous. **AU** followed, confirmed by **AU2/III**, in which both the tie and the slur in the lower voice are present.

Bar 25: articulation from **E** and **F**.

Bars 40, 75: *staccato* dots from **E**, in bar 75 confirmed by **F**.

Bars 42, 77: rests editorial, in bar 77 confirmed by **F**. In these bars and also in bar 7,

E has , probably a misinterpretation of 

Bar 77: *sf* from **E**.

Bars 80-83: in this passage a series of supplemental markings appear in **G2** (bar 80: hairpin; bars 81, 82: slurs; bar 83: dots and slur), all of which are incorporated here. In **E** and **F** upper stave bar 81 is also slurred and bar 83 contains dots (but lacks a slur over them), in **F** dots also in the lower stave.

No. 3

No editorial comment.

No. 4





This piece survives in two significantly different versions. Printed in the main score of this edition is version of **G2/AU**. The correspondence between Mendelssohn and Simrock makes it clear that the composer not only corrected but also made significant subsequent alterations to this piece. Although **G1** also contains the overwhelming majority of changes, there is no written evidence with regard to the rewriting of bars 119-129. Only in **G2** does this come to light, but since it was precisely this passage which underwent the most radical change during the various phases of composition (see below), and since the musical content of **G2** represents a sovereign compositional solution, there is no reason to doubt the authenticity of this version. Printed in the Appendix is the version of **E**, upon which numerous nineteenth-century publications relied. Until this very day the work has retained its double-sided face.


G2/AU version:

Bar 26: the interpretation here is problematic, as is true of the analogous passages in bars 93 and 97. The upper stave appears in the individual sources as follows:

AU: , **G1** and **G2**: , **AU4**: , **E** and **F**: 

Within individual sources the musical content of bars 93 and 97 is identical, with the exception of **AU4** and the printing error in **F**:

AU:  , **G1**:  . **G2**:  , **E and F**: 

(in **F** third c^2 in bar 97 left out). **AU4**: 

These passages are printed here according to the unambiguous and logical corrections of **AU**, with the notational solution applied by the engraver of **G1** in bars 93 and 97 - that is, although he misinterpreted the deletions in **AU** bar 26, they were correctly applied in bars 93 and 97. In contrast, the engraver of **G2** - perhaps out of 'consistency' - misunderstood the notation in all three passages.

Bar 31: lower stave, middle voice, slur from **AU4**.

Bar 62: upper stave, in **G1** and **G2** the second sixteenth note has a *staccato* dot as well. **AU** followed.

Bar 92: *con forza* from **G2**.

Bars 119-129: the passage is printed here based on version **G2**. This passage varies from source to source. **AU** has:

119 

G1 is identical to this, with only a few formal alterations made by the engraver. From bar 111 the version found in **AU4** appears as follows:

111 
 123 

In this source, which clearly represents the first notation of the work, the musical material of bars 112-128 was originally nearly identical to that of **AU/G1**. Mendelssohn later deleted this and inserted the above correction at the bottom of the page with a *vi - de* sign.

Bars 7,8,9,11,15,28,43,44,62, 76,115: the emphatically written *staccato* signs found in the autograph (**AU**) are reproduced here as wedges.

No. 5

Bar 5: upper stave, last two sixteenth notes, *staccato* from **G2**.

Bars 12, 22: *crescendo* in second half of each bar from **G2**.

Bar 41: upper stave, the slur above the dots is fragmentary in **AU**; **G1**, **G2** and **AU5** have only dots.

No. 6

Bar 5: no *dim.*, ***p*** on second beat in **AU**.

Bars 10-11: upper voice, last note of bar 10, first note of bar 11 slurred in **AU**.

Bar 32: upper stave, full bar rest in **AU**.

Appendix op. 30

No. 4 Version of E

The scores of E and F exhibit a close affinity with each other, and thus the annotations here are restricted to a comparative study of these two sources. Errors have not been listed.

Discrepancies according to **F**:

Bars 20-21: staccato dots still present, but missing in bars 22-23.

Bar 27: slur to beginning of next bar.

*Bar 33: **p**.*

*Bar 38: first slur missing; **p** on third beat.*

Bar 39-40: slur between these bars missing.

Bar 44: no hairpin ().

Bars 45-46: not tied.

Bar 60: no slur.

Bar 61: lower stave, staccato sixteenth notes.

Bar 62: upper stave, staccato sixteenth notes.

Bar 68: third to sixth sixteenth notes staccato.

Bar 72: cresc. on first beat.

Bar 77: dim. found instead on third beat of bar 76.

Bar 102: no slur.

Bar 103: slur to first note of bar 104.

Bars 104-105: bass not tied.

*Bars 106-107: these bars are missing as in **G**. Here **E** agrees with **AU**. In a letter of 10 April 1835 to Simrock, Mendelssohn requested that the publisher delete these two bars.*

*Bars 127-128 (125-126 in **F**): bass an octave lower.*

*Bar 133 (131 in **F**): first and second eighth notes staccato.*

6 Lieder ohne Worte/ Songs without words op. 38

Heft III / Book III - Sources:

AU: Private collection, New York. A photocopy of the manuscript, Österreichische Nationalbibliothek, Wien, Pha 735, was consulted. Title: 'Sechs Lieder ohne Worte [...] Fräulein Rosa von Woringen zugeeignet von Felix Mendelssohn Bartholdy (drittes Heft)'. No date. Contains the six songs in a different order from that in the publications (2-1-5-3-4-6). Very clean and exact fair copy. The engraver's copy of the German first edition.

AU1: OBL, Ms Horsley b 1. No date. Two independent fragments with minimal corrections. Contains a draft of two sections from Song No. 1 which diverge significantly from that in the publications.

AU2: Library of Congress, Washington DC. Dated: 'den 29sten Marz 1836 an Fräulein Henriette von Grabau.' Contains Song No. 2 as well as the Song op. 85 No. 3. Almost faultless, fair copy without corrections.

AU3: Heinrich-Heine-Institut, Düsseldorf, 76.5017. Dated: 'Dtisseldorf d. 2 Januar 1835,' with a dedication to Clara Wieck. Contains Song No. 3, with many deletions and corrections.

AU5: SBPK, Mus. ms. autogr. F. Mendelssohn Bartholdy 29, pp. 135-6. Dated: 'Speyer den 5ten April 1837.' Contains Song No. 5 in a carefully executed fair copy with hardly any corrections.

AU6/I: SBPK, Mus. ms. autogr. F. Mendelssohn Bartholdy 18, pp. 7-8. Dated 'Frankfurt den 27ten Juni [18]36.' Contains Song No. 6, with quite a lot of corrections, especially deletions.

AU6/II: OBL, MS. M. Deneke Mendelssohn c. 21, fols 108v-109. Dated: "Frankfurt den 27sten Juni 1836", i.e. the same day as AU6/I. Contains Song No. 6 in a fair copy with hardly any corrections.

G: German first edition, Simrock, Bonn, PN 3383, Summer 1837. This edition was corrected by the composer.

E: English first edition, Novello, London, PN 503, 1837.

F: French first edition, Schlesinger, Paris, PN 2516, [1837].

The scores of the three first editions agree in essence with that of **AU**. Since **G** was prepared from **AU** and was corrected by the composer, the other two publications - although checked - were not used as sources here. This edition prints the score of **G**, while also taking into consideration **AU**. Differences between the two are mentioned only where the notation might impact on performance practice (for example, divergent tempi and dynamics) and when occasional markings were applied from **AU**.

No. 1

AU1 was not incorporated here as a source because of its discrepant and incomplete content.

Discrepancies between **AU** and **G** must have resulted from Mendelssohn's proof-reading and thus they are not listed here.

Bars 25, 29: the slurs in **AU** are longer, and are perhaps intended to reach the end of the second beat.

Bar 46: last eighth note *c*¹ flat - *f*¹ in **AU**.

No. 2


Version of **AU2** is printed in the Appendix.

Bar 9: lower stave, quarter-note rest from **AU**, confirmed by **E**; **AU2** has an e flat bass note here.

Bars 11, 13: first beat in **AU**:

Bar 36: lower stave, quarter-note rest from **AU**.




Bar 38: first beat in **AU**: . See also bar 40 and the note above regarding bars 11 and 13.

Bar 40: first bass note a quarter note in **AU**.

Bars 41-42: bass not tied in **AU**.

Bars 48-56: the different dynamic markings found in **AU** are not taken into consideration here, since the whole dynamic structure has obviously been changed during the composer's proof-reading.


Bar 69: upper stave in **AU**: 

No. 3

AU3 constitutes an early version with many minor discrepancies compared to the final version and also containing a number of divergent bars in the middle section. It was not considered here as an independent version.

Tempo indication in **AU**: *Allegro molto vivace*, in **AU3**: *Allegro di molto*.

Bar 1: triplets according to **G**: . **AU** and **AU3** followed.

Bar 13: upper stave, third beat in **AU**: 


Bar 40: **AU** has *f* on the first beat.

Bar 42: upper stave, no slur; in the sources it begins only in bar 43.

Bar 46: upper stave, the slur is left 'open' in **AU**, as is reproduced here. In **G** the slur covers bar 46, in **AU3** two separate slurs over bar 46 and 47. See also bar 50.

Bar 72: the position of the lower *ff* and the hairpin  follow **AU**. **G** has the lower *ff* on the second beat and without a hairpin.

No. 4

Bar 15: lower stave, first half of bar follows **AU**. In **G** the notes are beamed together: . See also bar 9.

(Bar 15:) *marcato* from **AU**.

No. 5

Version of **AU5** is printed in the Appendix. This independent version dates from almost the same time as **AU**. While this latter source was sent to the publisher Simrock on 25 Apr. 1837, **AU5** stems from no more than 20 days earlier.

Tempo indication in **AU**: *Molto agitato*.

The differentiation between wedges and dots follows **AU**. **G** has dots throughout.

Bars 12-14: lower stave, the slur follows **AU**. In **G** slur ends at end of bar 13.

Bar 39: lower stave, a slur approximately half a bar in length is visible in **AU**; this is probably intended to cover the whole phrase, as confirmed by **E**. See also bars 12-14.


No. 6

The score of **AU6/I** diverges from **AU** to a greater or lesser degree: the notation is sketchier and it contains fewer performance markings. **AU6/II** diverges from both **AU** and **AU6/I** in many details. These two early sources were not interpreted as independent variants or involved into the editorial process. Some of their peculiarities are mentioned below.

The title “*Duett ohne Worte*” is found only in **AU6/II**. (**AU**: Duett, **AU6/I**: no title.)

Tempo indication in **AU**: *Andante con molto di moto*, **AU6/I**: *Andante*, **AU6/II**: *Andante sostenuto*.

The notation of two against three follows the exact notation in **AU**, **AU6/II** and **G** (bars 9, 17, 21, 25, 26, 27, 35). In bar 29 **G** was followed. In the margin of **AU**, Mendelssohn also wrote out separately the notation of the

fourth eighth note in bar 35: 

Bar 43: bass, third note *E flat* in **AU**.

Bars 43-46: lower stave, **AU** contains wedges throughout.

Bar 48: **AU** has two slurs, the first one until the ninth sixteenth note, the second one from the tenth sixteenth note to the second beat of bar 50.

Appendix op. 38**No. 2 Variant of AU2**

This variant is probably an early version (Frühfassung). This piece is reproduced as found in the source. Additions were necessary at the following places:

Bar 64: lower stave, second eighth-note rest.

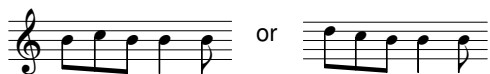
Bar 74: natural sign on e^1 .

No. 5 Variant of AU5

This variant is an early version (Frühfassung).

Bar 18: upper stave, editorial addition of e^1 in the fourth beat, first chord. See bars 2,44. (In the main score only bar 2 is similar, bars 19 and 37 - which correspond to bars 18 and 44 here - do not have this e^1 note and thus have been left unchanged.)

Bar 34: upper stave, upper voice in second half of bar unclear due to corrections; can be read as



Bar 37: upper stave, first beat, third chord can be read as $d^1 - f^1 - b^1$, too.

Bar 52: this bar contains 18 eighth notes. It can probably be interpreted as 12/8 + 6/8.



Herausgegeben von / Edited by
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