

FELIX MENDELSSOHN-BARTHOLDY

**Zes ‘Lieder ohne Worte’**

*voor orgel bewerkt door  
Christiaan Ingelse*

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Felix Mendelssohn-Bartholdy: Zes ‘Lieder ohne Worte’  
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## WOORD VOORAF

Felix Mendelssohn-Bartholdy (1809 - 1847) schreef in totaal 48 *Lieder ohne Worte* voor piano, verdeeld over acht bundels van ieder zes stukken.

Deze “liederen zonder woorden” bekoren door hun aansprekende melodieën, hun poëzie en hun lyriek. Met eenvoudige middelen weet Mendelssohn op fraaie wijze stemmingen, gevoelens en sfeer op te roepen. Niet voor niets behoren Mendelssohn’s *Lieder ohne Worte* nog steeds tot zijn populairste pianowerken! Een zestal van deze pianowerken heb ik voor orgel bewerkt.

Bij een bewerking wordt de oorspronkelijke muziek vanuit een ander muzikaal perspectief belicht en dat kan verrassend uitwerken. Juist de registratiemogelijkheden van het orgel kunnen bijvoorbeeld de sfeer versterken.

Bij het *Venetianisches Gondellied* doen men bij het gebruik van warme strijkers en fluitregisters als vanzelf de beelden van een zweele zomeravond in Venetië op. Ook kan de muzikale structuur en helderheid, bijvoorbeeld door het gebruik van meerdere klavieren en pedaal, worden verhoogd. Zo kan de melodielyijn door een uitkomende registratie worden verstekt, zoals bijv. bij het *Andante von moto* (No.1 op.19). Het *Andante grazioso* (No. 11 op. 62) klinkt met zijn tongwerk registratie in de linkerhand bijna als een romantische pendant van een Franse barokke *Basse de Cromborne*. Het pedaal zorgt vaak voor een meer belijnde bas. Bij het lichtvoetige *Spinnerlied* (No. 34, op. 67) zorgen de lichte basaccenten in het pedaal voor een fraai resultaat.

Ik ben dan ook van mening dat met deze *Lieder ohne Worte* de “orgelmuziek” van Mendelssohn met boeiende karakterstukken is verrijkt.

Wat de werkwijze betreft heb ik Mendelssohn’s muziek zoveel mogelijk in tact gelaten. In sommige gevallen heb ik bepaalde tonen t.o.v. het origineel verlengd om zo rekening te houden met de uitloopklank van het pianopedaal. In bepaalde gevallen is de notentekst enigszins aangepast, namelijk in die situaties waarbij door het gebruik van twee handen op twee verschillende klavieren, technische problemen (bijvoorbeeld te grote grepen voor één hand) zouden kunnen ontstaan. In sommige gevallen moet de notentekst ook worden aangepast vanwege de beperkingen van de klavier- of pedaalomvang van een orgel. Soms worden alternatieven geboden voor orgels met slechts een klavieromvang tot d”.

De voorgestelde registraties zijn allemaal gedacht voor het Moreau-orgel van de St. Janskerk te Gouda, waar deze werken buitengewoon fraai tot hun recht komen.

De hier uitgegeven werken zijn te beluisteren op een Mendelssohn-CD van Christiaan Ingelse, die door de *Stichting Gouds Orgelcomité* is uitgegeven.

Tot slot wil ik mijn vrouw Anneke hartelijk danken voor de schitterende aquarel *En dansant*, die zij speciaal voor de cover van deze uitgave heeft gemaakt.

Christiaan Ingelse  
Gouda, juni 2009

## FOREWORD

Felix Mendelssohn-Bartholdy (1809 - 1847) composed, in total, 48 Lieder ohne Worte for piano, divided between eight volumes of six pieces each. These “Songs Without Words” charm the listener with their touching melodies and their lyrical poetry. Using simple means, Mendelssohn succeeds beautifully in evoking moods, feelings and atmospheres. It is, therefore, no coincidence that Mendelssohn’s Lieder ohne Worte have remained among his most popular piano compositions.

I have taken the opportunity to transcribe six of these works for organ. Such a transcription allows the listener to assess the piece in a new light with sometimes surprising consequences. In this instance, the registration possibilities inherent on the organ can be utilised to intensify the intended atmosphere.

In the *Venetianisches Gondellied*, for example, the use of warm strings and flutes evokes, most effectively, images of the sultry Venetian summer evening. The structure and transparency of the music can also be increased through the use of multiple manuals and pedal. Melodic lines can be played on a solo registration, for example in the *Andante con moto* (No.1 op.19). The *Andante grazioso* (No. 11 op. 62) when played with a reed in the left hand, almost brings to mind a Romantic echo of the French Baroque Basse de Cromorne. The addition of the pedal adds definition to the bass. In the lighthearted *Spinnerlied* (No. 34, op. 67), for example, the light bass accents in the pedal offer a charming effect. It is my opinion, therefore, that these *Lieder ohne Worte* can be seen as an enrichment of Mendelssohn's organ oeuvre through the addition of a number of engaging character pieces.

I have tried to preserve Mendelssohn's original material as far as possible. In a number of cases, I have lengthened certain notes in order to take into account the effect of the sustaining pedal of the piano. In specific instances, the original text has been adapted, namely in the situations whereby the use of two hands on different manuals causes insurmountable technical difficulties (especially caused by stretches which exceed the limitation of the hand's span). In other instances, the text was adapted as a result of the limited manual and pedal compasses of the organ. I have offered alternatives for organs whose manual compass does not extend further than d'' in the treble.

The proposed registrations are conceived for the Moreau organ of the St. Janskerk in Gouda, The Netherlands, which, incidentally, does exceptional justice to these pieces. The works published here can be heard on a Mendelssohn CD recorded by Christiaan Ingelse, and published by the Stichting Gouds Orgelcomité.

In closing, I would like to thank my wife Anneke for her stunning water-colour *En dansant*, conceived specifically for the front cover of this publication.

Christiaan Ingelse  
Gouda, June 2009

## VORWORT

Felix Mendelssohn-Bartholdy (1809 – 1847) komponierte insgesamt 48 *Lieder ohne Worte* für Klavier, die in acht Heften mit jeweils sechs Stücken erschienen. Diese *Lieder ohne Worte* bestachen durch ihre schönen Melodien, ihre Poesie und ihre Lyrik. Mendelssohn verstand es, mit schönen Mitteln Stimmungen und Gefühle zu erschaffen. Nicht umsonst zählen Mendelssohns *Lieder ohne Worte* noch heute zu den beliebtesten Klavierwerken!

Sechs dieser Klavierwerke habe ich für Orgel bearbeitet.

Bei einer Bearbeitung wird die ursprüngliche Musik aus einer anderen musikalischen Perspektive beleuchtet, was überraschend wirken kann. So kann zum Beispiel eine Stimmung verstärkt werden durch die Registrierungsmöglichkeiten der Orgel.

Bei dem *Venetianischen Gondellied* tauchen durch den Gebrauch warmer Streicher und Flötenregister wie von selbst die Bilder eines schwülen Sommerabends in Venedig auf. Auch die musikalische Struktur und Klarheit kann zum Beispiel durch den Gebrauch von mehreren

Klavieren und Pedal verdeutlicht werden. Die Melodie kann mit Hilfe einer hervorgehobenen Registrierung verstärkt werden, wie zum Beispiel beim *Andante con moto* (No. 1 op. 19). Das *Andante grazioso* (No. 11 op. 62) klingt mit seiner Zungenwerk – Registrierung in der linken Hand beinahe wie das romantische Pendant zu einem französisch - barocken *Basse de Cromborne*. Das Pedal sorgt häufig für einen unterstreichenden Bass. Bei dem leichtfüßigen *Spinnerlied* (No. 34, op. 67) sorgen die leichten Bassakkzente im Pedal für ein schönes Resultat. Ich bin der Meinung, dass diese *Lieder ohne Worte* die “Orgelmusik” von Mendelssohn mit fesselnden Charakterstücken bereichern.

In der Vorgehensweise habe ich Mendelssohns Musik, so weit es mir möglich war, unversehrt gelassen. Manchmal habe ich Töne länger gemacht als im Original, um auf diese Weise das nachklingende Klavierpedal zu berücksichtigen. In bestimmten Fällen wurde der Notentext etwas angepasst und zwar in Situationen in denen durch den Gebrauch von zwei Händen auf unterschiedlichen Klavieren (z. B. bei Griffen, die für eine Hand zu groß sind) technische Probleme entstehen könnten. In manchen Fällen musste der Notentext wegen des beschränkten Klavier- oder Pedalumfangs der Orgel angepasst werden. Stellenweise werden Alternativen angeboten für Orgeln die nur über einen Klavierumfang bis d” verfügen.

Die vorgeschlagenen Registrierungen sind für die Moreau - Orgel der St. Janskerk in Gouda gedacht, auf der diese Werke außergewöhnlich schön zur Geltung kommen. Die hier veröffentlichten Werke sind auf einer Mendelssohn – CD von Christiaan Ingelse zu hören, die durch die *Stichting Gouds Orgelcomité* herausgegeben worden ist.

Abschließend möchte ich meiner Frau Anneke herzlich danken für ihr großartiges Aquarell *En dansant*, das sie speziell für das Cover dieser Veröffentlichung gemalt hat.

Christiaan Ingelse  
Gouda, Juni 2009

## CHRISTIAAN INGELSE

**Christiaan Ingelse**, geboren in 1948 in Haarlem, studeerde orgel en kerkmuziek aan het Koninklijk Conservatorium in Den Haag en aan de Hochschule für Musik und darstellende Kunst in Wenen. Bij het behalen van zijn solodiploma werden hem de zilveren Fockmedaille en de Nicolaiprijs toegekend. Hij bekroonde zijn orgelstudie met het behalen van de Prix d'Excellence. Christiaan Ingelse is hoofdorganist van de Grote- of St. Janskerk in Gouda. Christiaan Ingelse geeft regelmatig orgelconcerten in binnen- en buitenland.

Hij maakte vele CD's, waaronder een integrale opname op dubbel CD van het “Dritter Theil der Clavier Übung” van Johann Sebastian Bach en een CD-produktie getiteld: “*Orgelmuziek uit Gouda's St.-Jan* en andere Nederlandse orgelmuziek”. Zijn nieuwste productie is een Mendelssohn-CD met o.a. een aantal bewerkingen voor orgel van Mendelssohn's pianowerken. Ook deze door Boeijenga Music Publications uitgegeven *Lieder ohne Worte* zijn in deze opname te beluisteren.

Christiaan Ingelse werkte als redacteur en auteur mee aan het “Nieuw Handboek voor de Kerkorganist”. Verder is hij actief als componist van koraalmuziek. Diverse bundels met zijn koralcomposities zijn in druk verschenen. Bij Den Hertog verscheen een CD waarin Ingelse zijn eigen psalmbewerkingen speelt: *Canticum Novum*.

Christiaan Ingelse werkt momenteel aan een nieuwe lesmethode voor kerkorgel: *Organo Pleno*, waarvan de eerste vier delen inmiddels bij Willemesen zijn verschenen. [www.christiaaningelse.nl](http://www.christiaaningelse.nl)

## CHRISTIAAN INGELSE

**Christiaan Ingelse** was born in 1948 in Haarlem, the Netherlands. He studied organ and church music at the Royal Conservatory of Music in The Hague and at de Hochschule für Musik und darstellende Kunst in Vienna. When he graduated for his solo diploma he was awarded the silver Fock Medal and the Nicolai Prize. He also won the Prix d'Excellence. Christiaan Ingelse is head organist of the Great or St. John's Church in Gouda since 1988.

He has made many CD's including a complete recording on double CD of J. S. Bach's "Dritter Theil der Clavier Übung" and a CD of "Orgelmuziek uit Gouda's St.-Jan en andere Nederlandse orgelmuziek" (Organmusic from the St. Jan of Gouda and other Dutch composers).

His newest production is a Mendelssohn-CD with among others organ-trancriptions of pianoworks of Mendelssohn. Also this by Boeijenga Music Publications published *Lieder ohne Worte* are to listen on this recording.

Christiaan Ingelse worked as editor and author on the "New Handbook for the Church Organist". Furthermore he is active as composer of chorale music. He has published several volumes of his compositions. A CD was brought out by Den Hertog in which Ingelse plays his own Psalm versions, "Canticum Novum". At this time he is working on a new teaching method for church organ titled, "Organo Plano". Four volumes have already been published by Willemse. [www.christiaaningelse.nl](http://www.christiaaningelse.nl)

## CHRISTIAAN INGELSE

**Christiaan Ingelse**, 1948 in Haarlem geboren, studierte Orgel und Kirchenmusik am *Koninklijk Conservatorium voor Muziek* in Den Haag und an der Hochschule für Musik und darstellende Kunst in Wien. Anlässlich der Überreichung seines Solodiploms für Orgel wurden ihm auch der *Nicolai prijs* und die silberne *Fock-medaille* verliehen. Er bekronte sein Orgelstudium in Den Haag mit der Erwerbung der *Prix d'Excellence*. Christiaan Ingelse ist Haupt-Organist an der *Grote of Sint Janskerk* in Gouda.

Er gibt regelmäßig Konzerte in den Niederlanden und im Ausland. Er machte viele CD's u.a. eine integrale Aufnahme vom Dritter Teil der Klavierübung von J. S. Bach und eine Aufnahme mit Orgelmusik aus der St. Jans-Kirche von Gouda und andere holländische Komponisten. Seine neueste Produktion ist ein Mendelssohn-CD mit u.a. einigen Bearbeitungen für Orgel von Mendelssohn's Klavierwerke. Auch diese, durch Boeijenga Music Publications herausgegeben *Lieder ohne Worte* sind in dieser Aufnahme ab zu hören.

Christiaan Ingelse arbeitete als Redakteur und Autor mit an "Het Nieuw Handboek voor de Kerkorganist" (Handbuch für den Kirchenorganist). Christiaan Ingelse ist aktiv als Komponist von Choralmusik für Orgel. Verschiedene seiner Choralkompositionen sind als Blattmusik herausgegeben. Er machte einen CD mit eigener Choralmusik: *Canticum Novum*. Im Moment schreibt Christiaan Ingelse eine neue sechs-teilige Methode für Orgel (Herausgabe Willemse). [www.christiaaningelse.nl](http://www.christiaaningelse.nl)

# Zes "Lieder ohne Worte" van Felix Mendelssohn

Andante con moto  
Op. 19, no. 1

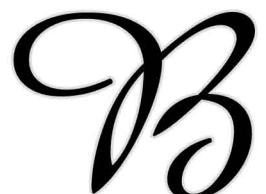
Bewerking voor orgel: Christiaan Ingelse

Musical score for organ, three staves in C major (G clef), 2/4 time. The first staff has a fermata over the first measure. The second staff is labeled 'BW' (Bassoon). The third staff has a dynamic 'p'. Measure 4 starts with a fermata over the bassoon part, followed by a note with 'RW' (Ritardando) and a bracket. Pedal instructions 'Ped.: + Prestant 8' are given below the staff.

Musical score for organ, three staves in C major (G clef), 2/4 time. The first staff shows a melodic line with sustained notes. The second staff consists of sixteenth-note patterns. The third staff shows a sustained note followed by a melodic line.

Musical score for organ, three staves in C major (G clef), 2/4 time. The first staff has measure numbers 1, 5, 2, and 4 above the notes. The second staff consists of sixteenth-note patterns. The third staff shows a sustained note followed by a melodic line.

Musical score for organ, three staves in C major (G clef), 2/4 time. The first staff shows a melodic line with sustained notes. The second staff consists of sixteenth-note patterns. The third staff shows a sustained note followed by a melodic line.



2

BW

RW 2

3

1

3

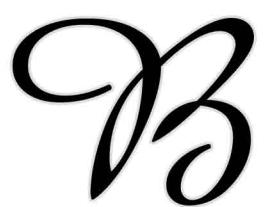
1

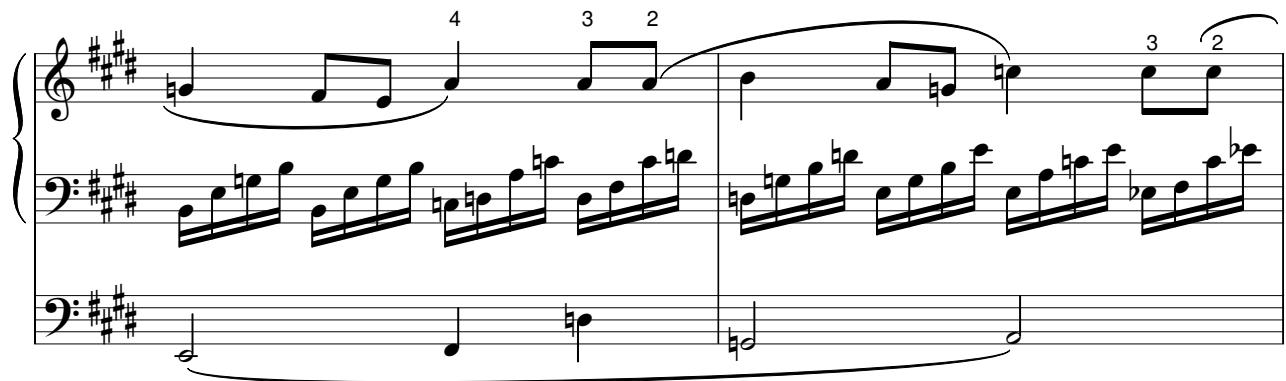
2

1

1.

2

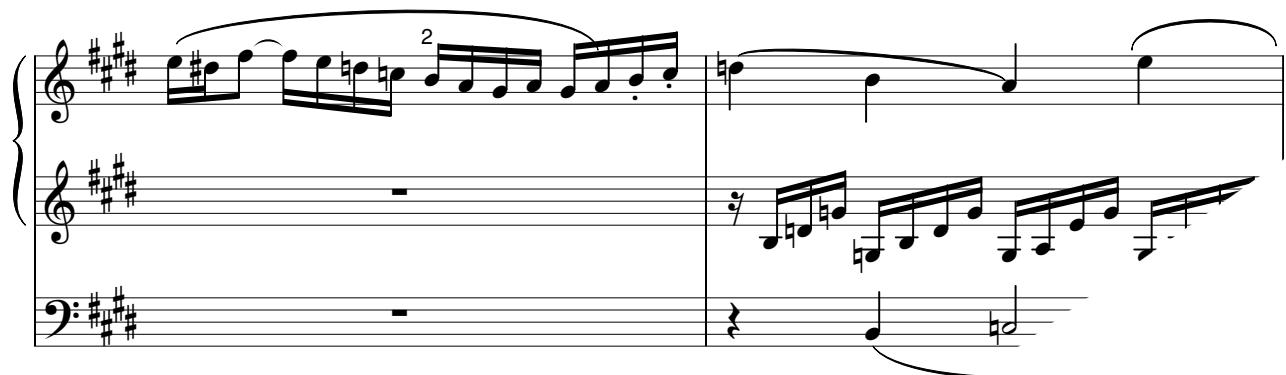




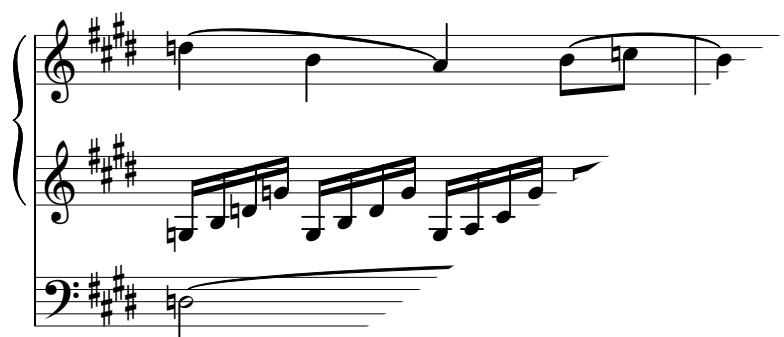
Musical score page 1. Treble, bass, and alto staves are shown. The treble staff has a melodic line with grace notes and slurs. The bass staff has eighth-note patterns. The alto staff has sustained notes. Measure numbers 4, 3, 2, and 3' 2' are indicated above the staff.



Musical score page 2. Treble, bass, and alto staves are shown. The treble staff has eighth-note patterns. The bass staff has sixteenth-note patterns. The alto staff has sustained notes. Measure numbers 5, 4, 3, and 5 are indicated below the staff. Measure numbers 1 and 4 are indicated above the staff.

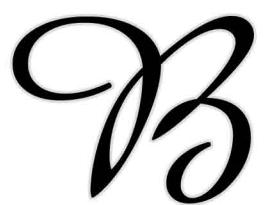


Musical score page 3. Treble, bass, and alto staves are shown. The treble staff has sixteenth-note patterns. The bass staff has sustained notes. The alto staff has sixteenth-note patterns. Measure number 2 is indicated above the staff.



Musical score page 4. Treble, bass, and alto staves are shown. The treble staff has eighth-note patterns. The bass staff has sixteenth-note patterns. The alto staff has sustained notes.

W

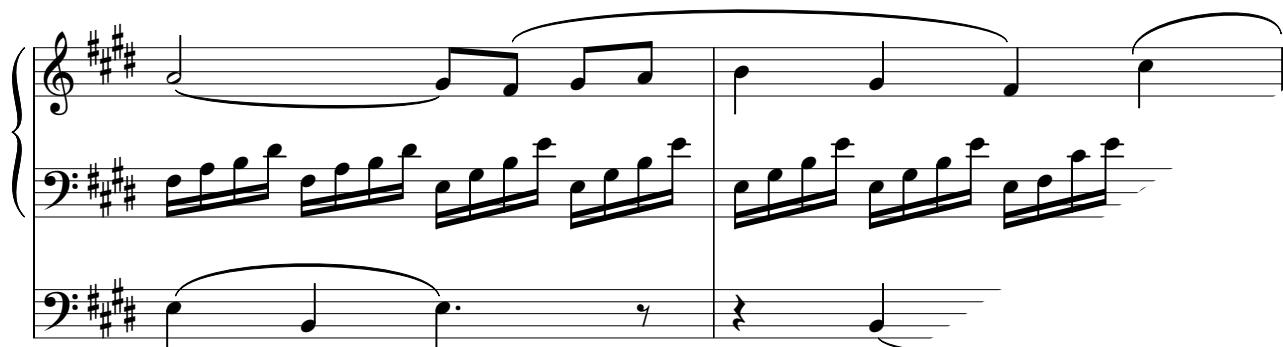




Musical score page 1. Treble clef, key signature of four sharps. Bassoon part consists of eighth-note patterns. Bassoon part consists of eighth-note patterns. Bassoon part consists of eighth-note patterns.



Musical score page 2. Treble clef, key signature of four sharps. Bassoon part consists of eighth-note patterns. Bassoon part consists of eighth-note patterns. Bassoon part consists of eighth-note patterns.



Musical score page 3. Treble clef, key signature of four sharps. Bassoon part consists of eighth-note patterns. Bassoon part consists of eighth-note patterns. Bassoon part consists of eighth-note patterns.



Musical score page 4. Treble clef, key signature of four sharps. Bassoon part consists of eighth-note patterns. Bassoon part consists of eighth-note patterns. Bassoon part consists of eighth-note patterns.

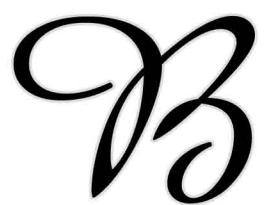
W

Musical score page 12, system 1. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is four sharps. The first measure shows a melodic line with grace notes and fingerings (4, 2, 3, 1, 3, 2) above the notes. The second measure shows a sixteenth-note pattern. The third measure shows a bass line with a sixteenth-note pattern. Measures 4 and 5 show a continuation of the bass line.

Musical score page 12, system 2. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is four sharps. The first measure shows a melodic line with grace notes and a sharp sign above the note. The second measure shows a sixteenth-note pattern. The third measure shows a bass line with a sixteenth-note pattern. Measures 4 and 5 show a continuation of the bass line.

Musical score page 12, system 3. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is four sharps. The first measure shows a melodic line with grace notes and a sharp sign above the note. The second measure shows a sixteenth-note pattern. The third measure shows a bass line with a sixteenth-note pattern. Measures 4 and 5 show a continuation of the bass line.

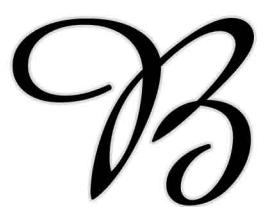
Musical score page 12, system 4. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is four sharps. The first measure shows a melodic line with grace notes and a sharp sign above the note. The second measure shows a sixteenth-note pattern with fingerings (4, 2, 5) below the notes. The third measure shows a bass line with a sixteenth-note pattern.



**Venetianisches Gondellied Op. 19, no 6**  
**Andante sostenuto**

RW: Holpijp 8', Fluit travers 8' (of holpijp koppelen aan HW fluit 8'), Tremulant  
 BW: Salicionaal 8', Viola di Gamba 8'  
 Ped.: Subbas 16', Wijdgedekt 8'





Sheet music for the first section of the piece. The key signature is one flat. The music consists of three staves: Treble, Bass, and Bass (continuation). The Treble staff features sixteenth-note patterns with grace notes. The Bass staves show eighth-note patterns with bass drum markings. Measure numbers 4, 1, 3; 5; and 1, 4, 2, 3, 2, 5, 4 are indicated above the staves.

Sheet music for the second section of the piece. The key signature changes to two flats. The music continues with three staves: Treble, Bass, and Bass (continuation). The Treble staff shows eighth-note chords. The Bass staves show eighth-note patterns with bass drum markings. The labels "BW" (Bass Drum) and "RW" (Ride Cymbal) are placed above the Bass staves.

Sheet music for the third section of the piece. The key signature changes to one flat. The music continues with three staves: Treble, Bass, and Bass (continuation). The Treble staff shows eighth-note chords. The Bass staves show eighth-note patterns with bass drum markings. The labels "BW" (Bass Drum) and "RW" (Ride Cymbal) are placed above the Bass staves.

Sheet music for the final section of the piece. The key signature changes to one flat. The music continues with three staves: Treble, Bass, and Bass (continuation). The Treble staff shows eighth-note patterns. The Bass staves show eighth-note patterns with bass drum markings.

B

## Andante grazioso Op. 30 no. 11

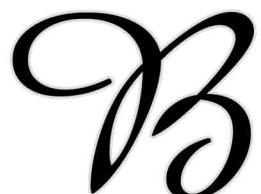
HW: Prestant 8', Holpijp 8'

RW: Prestant 8'

BW: Echoholpijp 8', Quintadeen 8', Echofluit 4', Nasard 3', Vox Humana 8'

Ped.: Prestanten 16' en 8', Subbas 16'

The musical score for Op. 30 no. 11 consists of five staves of music for organ. The music is in 2/4 time and has a key signature of two sharps. The instruments used are HW (Prestant 8', Holpijp 8'), RW (Prestant 8'), BW (Echoholpijp 8', Quintadeen 8', Echofluit 4', Nasard 3', Vox Humana 8'), Ped. (Prestanten 16' en 8', Subbas 16'), and Ped. (Prestanten 16' en 8', Subbas 16'). The music includes various dynamics and articulations, such as grace notes and slurs.



RH herhalen op:

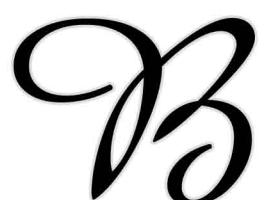
Handwritten musical notation for the right hand. The top staff shows a single note followed by a fermata. The bottom staff shows a sixteenth-note pattern with fingerings: 2, 3, 1, 2, 1. The bass staff shows a bass note with a fermata.

Handwritten musical notation for the right hand. The top staff shows a sixteenth-note chordal pattern labeled "HW". The bottom staff shows a sixteenth-note pattern with fingerings: 2, 3, 1, 2, 1. The bass staff shows a bass note with a fermata.

Handwritten musical notation for the right hand. The top staff shows a sixteenth-note chordal pattern labeled "RW". The bottom staff shows a sixteenth-note pattern with fingerings: 2, 3, 1, 2, 1. The bass staff shows a bass note with a fermata.

Handwritten musical notation for the right hand. The top staff shows a sixteenth-note pattern with fingerings: 4, 2, 5, 1, 1, 4, 2, 1, 2, 5, 1. The bottom staff shows a sixteenth-note pattern with fingerings: 4, 1.

Handwritten musical notation for the right hand. The top staff shows a sixteenth-note pattern with fingerings: 4, 2, 5, 1, 4, 2. The bottom staff shows a sixteenth-note pattern.



**RW >** >   
**HW >** >

5      2 5      2 4      5      2

2 4      2 1 3 1      2 1

W

B

Musical score for organ, three staves:

- Top Staff:** Treble clef, key signature of two sharps. Hand RW (right hand) plays eighth-note pairs. Hand HW (left hand) plays sixteenth-note patterns. Measures 1-2.
- Middle Staff:** Bass clef, key signature of two sharps. Hand RW (right hand) plays eighth-note pairs. Hand HW (left hand) plays sixteenth-note patterns. Measures 3-4. Fingerings: 5 1 2 1; 3 2; 2 3 1; 3 1 3.
- Bottom Staff:** Bass clef, key signature of two sharps. Hand RW (right hand) plays eighth-note pairs. Hand HW (left hand) plays sixteenth-note patterns. Measures 5-6. Fingerings: 5 3; 3 2; 2 3 1; 3.

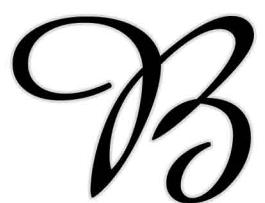
- Nasard 3'

- Echo Fluit 4'

RH

Musical score for organ, two staves:

- Top Staff:** Treble clef, key signature of two sharps. Hand RH (right hand) plays eighth-note pairs. Measures 1-2. Fingerings: 1; 2.
- Bottom Staff:** Treble clef, key signature of two sharps. Hand RH (right hand) plays eighth-note pairs. Measures 3-4. Fingerings: Riten.



## Allegro non troppo Op. 38 no. 14

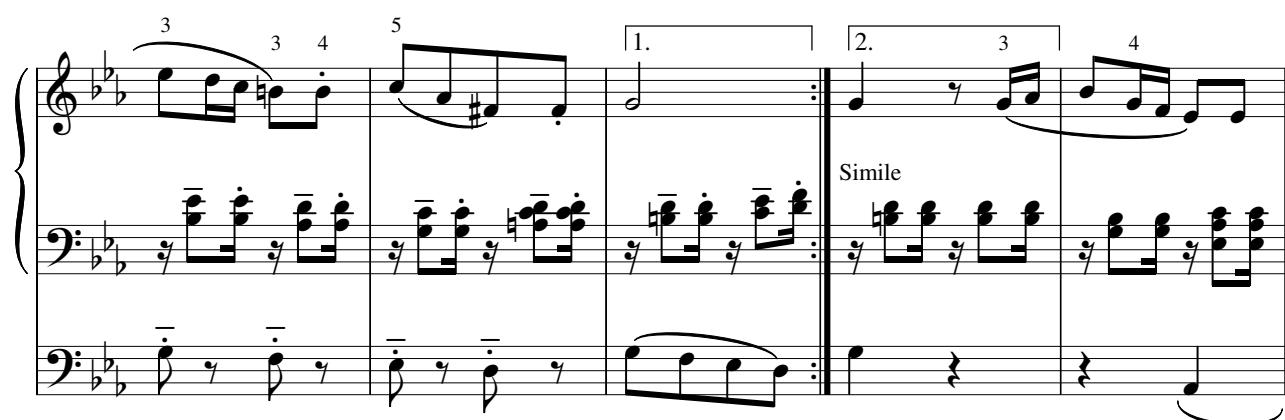
RW: Prestant 8', Fluit Travers 8'

BW: Echo Holpijp 8', Salicionaal 8', Viola di Gamba 8'

Ped.: Prestant 16', Subbas 16', Prestant 8'



Musical score for three voices (RW, BW, Ped.) in 2/4 time, key signature of two flats. The RW part consists of eighth-note pairs with grace notes. The BW part provides harmonic support with sustained chords. The Ped. part features eighth-note patterns.



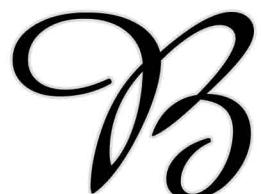
Continuation of the musical score. The RW part includes slurs and grace notes. The BW part continues its harmonic function. The Ped. part maintains its rhythmic pattern. A 'Simile' instruction is placed above the Ped. staff.



Continuation of the musical score. The RW part shows more complex patterns with slurs and grace notes. The BW part continues to provide harmonic support. The Ped. part maintains its rhythmic pattern.



Continuation of the musical score. The RW part concludes with a melodic line. The BW part continues to provide harmonic support. The Ped. part maintains its rhythmic pattern.





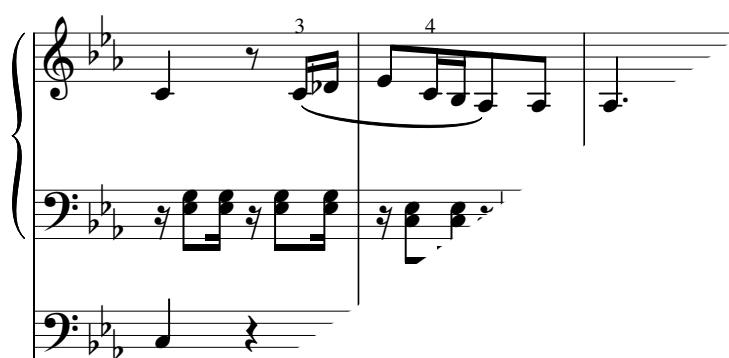
Musical score page 1. Treble and bass staves in B-flat major. Measures 1-4. Measure 1: Treble G, Bass D. Measure 2: Treble A, Bass E. Measure 3: Treble B, Bass F. Measure 4: Treble C, Bass G. Measure 5: Treble D, Bass A.



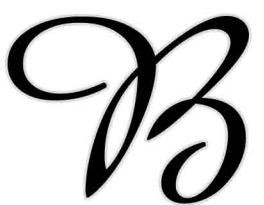
Musical score page 2. Treble and bass staves in B-flat major. Measures 1-5. Measure 1: Treble E, Bass B. Measure 2: Treble F, Bass C. Measure 3: Treble G, Bass D. Measure 4: Treble A, Bass E. Measure 5: Treble B, Bass F.



Musical score page 3. Treble and bass staves in B-flat major. Measures 1-5. Measure 1: Treble C, Bass A. Measure 2: Treble D, Bass B. Measure 3: Treble E, Bass C. Measure 4: Treble F, Bass D. Measure 5: Treble G, Bass E.



Musical score page 4. Treble and bass staves in B-flat major. Measures 1-2. Measure 1: Treble A, Bass F. Measure 2: Treble B, Bass G.



2 1 2 4      5 4      2 3

5 3 1 4      4      4      4

1 2 1      5 4

1 2 3      3 1

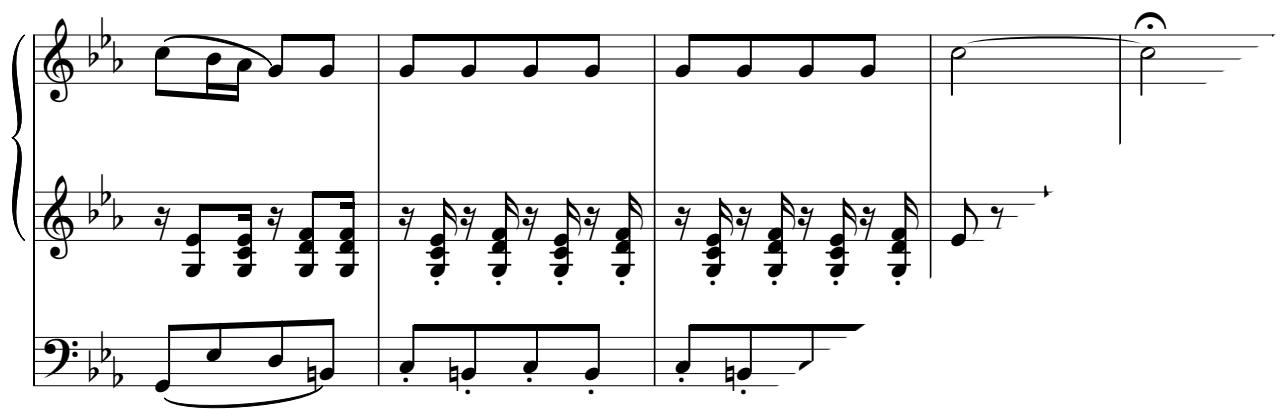
B



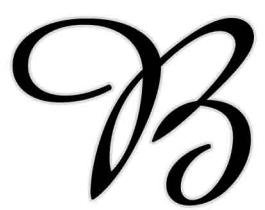
Musical score page 1. The score consists of three staves. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is bass clef. The key signature is two flats. The first measure shows a sixteenth-note pattern with a grace note, followed by eighth notes and a sixteenth-note cluster. The second measure shows eighth-note pairs and sixteenth-note chords. The third measure shows eighth-note pairs and sixteenth-note chords. The fourth measure shows eighth-note pairs and sixteenth-note chords.



Musical score page 2. The score consists of three staves. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is bass clef. The key signature is two flats. The first measure shows eighth-note pairs and sixteenth-note chords. The second measure shows eighth-note pairs and sixteenth-note chords. The third measure shows eighth-note pairs and sixteenth-note chords. The fourth measure shows eighth-note pairs and sixteenth-note chords.



Musical score page 3. The score consists of three staves. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is bass clef. The key signature is two flats. The first measure shows eighth-note pairs and sixteenth-note chords. The second measure shows eighth-note pairs and sixteenth-note chords. The third measure shows eighth-note pairs and sixteenth-note chords. The fourth measure shows eighth-note pairs and sixteenth-note chords.



## Andante maestoso ("Trauermarsch") Op. 62 No. 27

(Deze "Trauermarsch" is door I. Moscheles  
geïnstrumenteerd en tijdens de begrafenis van  
Mendelssohn in Leipzig gespeeld.)

HW: Prestanten 8', 4', 2', Trompet 8'

RW: Prestanten 8', 4', 2', Quint 3

BW: Alle 8' labiaal, behalve Viola di Gamba

Ped.: Pestanten 16' en 8', Subbas 16'

HW-RW, Ped.-HW

Bij klavieromvang tot d'''



HW: + Mixtuur

RW: + Trompet 8', Cornet

**HW-RW**

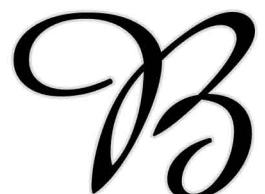
*f*

HW-RW:  
Alleen  
prest. 8 'en 4

*mf*

*Tranquillo e legato*

**p BW**



**p BW**

53 21    5    2    5    2    1

13 25    1    1    3

**mf HW-RW** *poco crescendo*

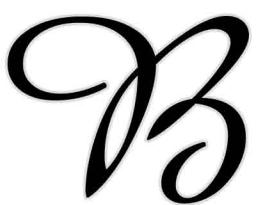
**poco crescendo**

31    42 3    42    51 3    42 3    2

**poco crescendo**

**ff** HW - RW:  
Plenum 8'  
Trompetten 8'  
en Cornet

34 51 2    >>>    >>>



Bij klavieromvang tot d'''

HW: + Prestant 16'  
Ped.: + Bazuin 16'

*Diminuendo*

*Sempre diminuendo*

W

Alleen Salicionaal 8' of octaaf 4' een octaaf lager

### Presto ("Spinnerlied")

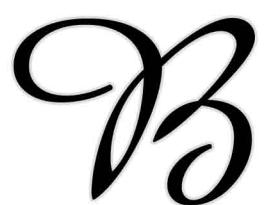
HW: Holpijp 8', Openfluit 4'

RW: Gedekte fluit 4'

BW: Quintadeen 8', Echo Holpijp 8', Echo Fluit 4'

Ped.: Prestant 16', Subbas 16', Wijd Gedkt 8'

HW-BW



Measures 1-3 of a musical score. The top staff is treble clef, and the bottom staff is bass clef. The music consists of eighth-note patterns. Measure 1: Treble staff has eighth-note pairs (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (G, A), (B, C), (D, E). Measure 2: Treble staff has eighth-note pairs (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (G, A), (B, C), (D, E). Measure 3: Treble staff has eighth-note pairs (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (G, A), (B, C), (D, E).

Measures 4-6 of a musical score. The top staff is treble clef, and the bottom staff is bass clef. The music consists of sixteenth-note patterns. Measure 4: Treble staff has sixteenth-note groups (3, 1), (1, 2, 4, 5, 2). Bass staff has eighth-note pairs (G, A), (B, C), (D, E). Measure 5: Treble staff has sixteenth-note groups (4, 1), (5, 2, 1), (2, 3). Bass staff has eighth-note pairs (G, A), (B, C), (D, E). Measure 6: Treble staff has sixteenth-note groups (4, 5, 4), (5, 4, 2). Bass staff has eighth-note pairs (G, A), (B, C), (D, E).

Measures 7-9 of a musical score. The top staff is treble clef, and the bottom staff is bass clef. The music consists of sixteenth-note patterns. Measure 7: Treble staff has sixteenth-note groups (3, 1), (1, 2, 4, 5, 2). Bass staff has eighth-note pairs (G, A), (B, C), (D, E). Measure 8: Treble staff has sixteenth-note groups (4, 1), (5, 2, 1), (2, 3). Bass staff has eighth-note pairs (G, A), (B, C), (D, E). Measure 9: Treble staff has sixteenth-note groups (5, 4, 5), (4, 5, 4). Bass staff has eighth-note pairs (G, A), (B, C), (D, E).

Measures 10-11 of a musical score. The top staff is treble clef, and the bottom staff is bass clef. The music consists of sixteenth-note patterns. Measure 10: Treble staff has sixteenth-note groups (3, 1), (1, 2, 4, 5, 2). Bass staff has eighth-note pairs (G, A), (B, C), (D, E). Measure 11: Treble staff has sixteenth-note groups (4, 1), (5, 2, 1), (2, 3). Bass staff has eighth-note pairs (G, A), (B, C), (D, E).

A large, stylized, decorative flourish or signature, likely a composer's mark, located at the bottom right of the page.

Musical score page 1, measures 1-3. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an bass clef. Measures 1-3 show various note patterns, including eighth and sixteenth notes, with some notes having stems pointing up and others down. Measure 3 concludes with a measure repeat sign.

Musical score page 1, measures 4-6. The top staff continues with eighth and sixteenth-note patterns. The middle staff shows quarter notes and eighth-note pairs. The bottom staff shows quarter notes and eighth-note pairs, with measure 6 ending on a half note.

Musical score page 1, measures 7-9. The top staff features a continuous pattern of sixteenth notes. The middle staff shows quarter notes and eighth-note pairs. The bottom staff shows quarter notes and eighth-note pairs. Measure 9 ends with a measure repeat sign.

Musical score page 1, measures 10-12. The top staff continues with sixteenth-note patterns. The middle staff shows quarter notes and eighth-note pairs. The bottom staff shows quarter notes and eighth-note pairs. Measure 12 ends with a measure repeat sign.



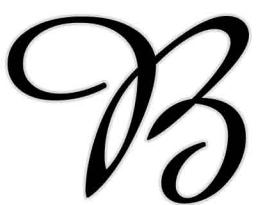
3 1. 5

2 1. 5 2 2 1. 5 2 1.

3 4 5 HW

3 4 5 BW

B



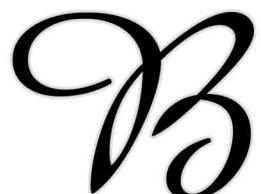
*B*

Musical score page 1, measures 1-3. Treble and bass staves. Measure 1: Treble staff has eighth-note chords (G, B, D) with grace notes. Bass staff has eighth-note chords (D, F#, A). Measure 2: Treble staff has eighth-note chords (G, B, D). Bass staff has eighth-note chords (D, F#, A) with a grace note. Measure 3: Treble staff has eighth-note chords (G, B, D). Bass staff has eighth-note chords (D, F#, A).

Musical score page 2, measures 1-3. Treble and bass staves. Measure 1: Treble staff has eighth-note chords (G, B, D). Bass staff has eighth-note chords (D, F#, A) with a grace note. Measure 2: Treble staff has eighth-note chords (G, B, D). Bass staff has sixteenth-note patterns. Measure 3: Treble staff has eighth-note chords (G, B, D). Bass staff has sixteenth-note patterns.

Musical score page 3, measures 1-3. Treble and bass staves. Measure 1: Treble staff has sixteenth-note patterns with dynamic markings 3 4 (2 1). Bass staff has eighth-note chords (D, F#, A). Measure 2: Treble staff has sixteenth-note patterns with dynamic markings 3 4 (2 1). Bass staff has eighth-note chords (D, F#, A). Measure 3: Treble staff has sixteenth-note patterns with dynamic markings 3 4 (1 2 4). Bass staff has eighth-note chords (D, F#, A). Dynamic markings: HW (measures 1-2), BW (measure 3).

Musical score page 4, measures 1-2. Treble and bass staves. Measure 1: Treble staff has eighth-note chords (G, B, D) with grace notes. Bass staff has sixteenth-note patterns. Measure 2: Treble staff has eighth-note chords (G, B, D). Bass staff has sixteenth-note patterns. Dynamic marking: HW (measure 1).



*B*

Fluit 4' (bij klavierovang tot d''' fluit 2' een octaaf lager)

Musical score for Fluit 4' and RW. The score consists of three staves. The top staff is for Fluit 4' (treble clef), the middle staff is for RW (bass clef), and the bottom staff is for BW (bass clef). The score is divided into measures by vertical bar lines. Measure 1: Fluit 4' has six eighth notes. RW has a sixteenth-note pattern with fingerings 2 3 4 1 2 4 1. BW has a sixteenth-note pattern. Measure 2: Fluit 4' has six eighth notes. RW has a sixteenth-note pattern with fingerings 1 2 1 2. BW has a sixteenth-note pattern. Measure 3: Fluit 4' has six eighth notes. RW has a sixteenth-note pattern with fingerings 1 2. BW has a sixteenth-note pattern.

Musical score for RW and BW. The score consists of three staves. The top staff is for RW (bass clef), the middle staff is for BW (bass clef), and the bottom staff is for BW (bass clef). The score is divided into measures by vertical bar lines. Measure 1: RW has a sixteenth-note pattern with fingerings 1 2 1 2 1 2. BW has a sixteenth-note pattern. Measure 2: RW has a sixteenth-note pattern with fingerings 1 2. BW has a sixteenth-note pattern. Measure 3: RW has a sixteenth-note pattern with fingerings 1 2. BW has a sixteenth-note pattern.

