



# Jérémie Brenner

Arranger, Composer, Publisher

France, Franche-Comté

## About the artist

I studied from 12 to 14 years the piano while chowing down the basics of music theory. In the army, I learned bass Eb, and many parade! Then many years later joined with harmony, with a tuba in C, I took courses instruments, conservatory. Seriously and followed courses in harmony and counterpoint. Was the period where I stop playing an instrument to devote myself to the compositions and arrangements. I take a lot of pleasure ...

## About the piece



<b>Title:</b>	Songs without Words Op.38 No. 14 (Paradise Lost)
<b>Composer:</b>	Mendelssohn Bartholdy, Felix
<b>Licence:</b>	Domaine Public
<b>Publisher:</b>	C.F.PETERS
<b>Instrumentation:</b>	Piano solo
<b>Style:</b>	Romantic

## Jérémie Brenner on [free-scores.com](http://www.free-scores.com)

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MUSIQUE PIANO ET VOIX  
ANCIENNE MAISON  
V<sup>e</sup> PIRQUÉ JOLMETSON  
M<sup>lle</sup> SINGO Succ<sup>e</sup>  
52 Rue St Yves, 52  
PARIS

Felix Mendelssohn  
Bartholdy's  
Sämmtliche Werke.

**Lieder ohne Worte**  
für Pianoforte solo  
*mit Fingersatz versehen*  
von  
**THEODOR KULLAK.**

Eigenthum des Verlegers.

LEIPZIG  
C. F. PETERS.

F. Baumgarten, del.  
Lith. Anst. v. C. G. Röber, Leipzig



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Eintheilung der 2 Mendelssohn-Ausgaben.

A. Ausgabe in 5 Bänden Nº 1703 a-e.

**Bd I** (1703<sup>a</sup>) Lieder ohne Worte. **Bd II** (1703<sup>b</sup>) Capriccio op. 5, Characterstücke op. 7, Rondo op. 14, Fantaisies op. 16, Caprices op. 33, Andante cantabile, Kinderstücke op. 72, **Bd III** (1703<sup>c</sup>) Phantasie op. 28, Fugen op. 35, Variations serieuses op. 54, Variationen op. 83, Etuden, Scherzos. **Bd IV** (1703<sup>d</sup>) Concerte u. Concertstücke. **Bd V** (1703<sup>e</sup>) Sonaten und diverse Stücké.

B. Prachtausgabe in 5 Bänden Nº 1704 a-e, dieselbe Eintheilung wie 1703 a-e.



The first system of the musical score consists of two staves. The upper staff contains a melodic line with various ornaments and slurs, marked with a piano (*p*) dynamic. The lower staff provides a harmonic accompaniment with chords and moving lines. A *dimin.* marking is placed above the first staff, and another *p* marking is placed above the second staff.

**Allegro non troppo.**

Bonheur perdu  
N° 14.

The second system continues the piece with a mezzo-forte (*mf*) dynamic. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The upper staff has several slurs and fingerings, while the lower staff has a steady accompaniment.

The third system includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending concludes the phrase. Dynamics include *dim.* and *p*. The lower staff has a measure number '54' at the end.

The fourth system continues the intricate rhythmic texture. It features many slurs and fingerings in both staves. The lower staff has a measure number '54' at the end.

The fifth system is marked with a *Cresc.* (crescendo) dynamic. The music builds in intensity with more complex rhythmic patterns and slurs. The lower staff has a measure number '54' at the end.

The sixth system concludes the piece with a final flourish. It features a variety of rhythmic values and slurs. The lower staff has a measure number '54' at the end.



This page of musical notation consists of eight systems of staves. Each system typically includes a treble clef staff and a bass clef staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical elements such as dynamics (e.g., *f*, *p*, *cresc.*, *dimin.*), articulation marks, and detailed fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a double bar line and a fermata over the final notes.