

COLLEZIONE COMPLETA

DELLE

ROMANZE SENZA PAROLE

DI

**F. MENDELSSOHN BARTHOLDY**

ridotte per

PIANOFORTE A 4 MANI

DA

**CARLO CZERNY**

Proprietà dell'Editore.

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MILANO

R. STABILIMENTO NAZIONALE DI

**TITO DI G. RICORDI**

FINENZE, *Ricordi e Jouhaud.* - NAPOLI, *Ricordi e Clausetti.* - TORINO, *Giudici e Strada.*  
MENDRISIO, *Bustelli-Rossi.* - BOKN, *N. Simrock.*

# Sei

(1.<sup>a</sup> Raccolta.)

Op: 49.

## ROMANZE SENZA PAROLE

di

*DOLCE RICORDO*

**FELICE MENDELSSOHN BARTHOLDY**

Andante con moto.

*SECONDO.*

N.º 1.

ere - - - scen - - - do... *f* *ff*

*dim.*



SECONDO

mp

cres:

dim:

p

cres:

cres:

dim:

dim:

mp

PRIMO

First system of musical notation. The upper staff contains a melodic line with slurs and dynamics *mp*, *cres.*, and *f*. The lower staff contains a bass line with rests.

Second system of musical notation. The upper staff contains a melodic line with slurs and dynamics *f*, *dim.*, *f*, and *cres.*. The lower staff contains a bass line with rests.

Third system of musical notation. The upper staff contains a melodic line with slurs and dynamics *cres.* and *f*. The lower staff contains a bass line with rests.

Fourth system of musical notation. The upper staff contains a melodic line with slurs and dynamics *dim.* and *dim.*. The lower staff contains a bass line with rests.

Fifth system of musical notation. The upper staff contains a melodic line with slurs and dynamics *mp*. The lower staff contains a bass line with rests and a *Pod.* marking. The system ends with a double bar line and an asterisk.

SECONDO

DOLORE

Andante espressivo.

N<sup>o</sup> 2.

*mf* *sf* *p*

*sf* *p*

*sf* *p*

*p* *sf*

cre - scen - do.

*f* *dim:*

*p* *sf*

PRIMO

Andante espressivo.

DOLORE

N° 2.

mf f p

f

f

p cre

- scen - do. f dim p

f p

SECONDO

First system of musical notation. The treble clef part features a series of chords and melodic lines with dynamics *cres:* and *p*. The bass clef part provides a simple accompaniment.

Second system of musical notation. The treble clef part continues with melodic development, marked with *cres:* and *dim:*. The bass clef part has some rests.

Third system of musical notation. The treble clef part has a more active melodic line, marked with *p* and *dim:*. The bass clef part has some rests.

Fourth system of musical notation. The treble clef part features a series of chords, marked with *p*. The bass clef part has some rests.

Fifth system of musical notation. The treble clef part has a more active melodic line, marked with *p*, *cres:*, *f*, and *dim:*. The bass clef part has some rests.

Sixth system of musical notation. The treble clef part has a more active melodic line, marked with *f* and *dim: sino al - - - p*. The bass clef part has some rests.

PRIMO

First system of musical notation. The upper staff contains a melodic line with slurs and dynamic markings: *cres:*, *f*, *mp*, and *mf*. The lower staff contains a bass line with some rests and notes.

Second system of musical notation. The upper staff continues the melodic line with slurs and dynamic markings: *cres:* and *dim:*. The lower staff continues the bass line.

Third system of musical notation. The upper staff has dynamic markings *f* and *dim:*. The lower staff has notes and rests. There are fingerings '1' and '2' indicated in the upper staff.

Fourth system of musical notation. The upper staff has dynamic markings *mp*, *f*, *cres:*, and *dim:*. The lower staff has notes and rests.

Fifth system of musical notation. The upper staff has dynamic markings *f* and *mp*. The lower staff has notes and rests. The system ends with a double bar line.

N<sup>o</sup> 3.

Molto Allegro e vivace.

PRIMO

LA CACCIA

5

Nº 3.

The musical score is written for piano in G major and 6/8 time. It consists of eight systems of two staves each. The notation includes various dynamics such as *f*, *sf*, *ff*, *p*, *dim:*, and *sempre*. Pedal markings are indicated with 'Ped.' and asterisks. A first ending bracket is shown above the eighth system. The piece concludes with a final cadence.

SECONDO

The musical score is written for piano and consists of seven systems of staves. The first system (measures 4-7) features a bass clef and a key signature of two sharps (F# and C#). The right hand plays a series of chords and arpeggios, while the left hand plays a simple bass line. Dynamics include *f* and *p*. The second system (measures 8-11) continues the piece with a *f* dynamic, a *cres:* marking, and a *dim:* marking. The third system (measures 12-15) features a *p* dynamic and a *cres:* marking. The fourth system (measures 16-19) includes *f* and *ff* dynamics. The fifth system (measures 20-23) features a *f* dynamic and a *dim:* marking. The sixth system (measures 24-27) includes a *dim:* marking and a *p* dynamic. The seventh system (measures 28-31) features a *pp* dynamic and ends with a double bar line. The page number 12 is written at the bottom left, and the number 12 is written at the bottom right.

PRIMO

First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamics include *f*, *p*, *f* *cres:*, and *f*. Pedal markings are present below the left hand.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and ties. Dynamics include *f*, *dim:*, *p*, and *cres:*.

Third system of musical notation, measures 9-12. The right hand features a more active melodic line with slurs and ties. Dynamics include *f*, *cres:*, and *ff*.

Fourth system of musical notation, measures 13-16. The right hand has a dense texture with many slurs and ties. Dynamics include *ff* and *f*.

Fifth system of musical notation, measures 17-20. The right hand continues with a dense texture and slurs. Dynamics include *ff*, *dim:*, and *dim:*. An *8<sup>a</sup>* marking is present above the right hand.

Sixth system of musical notation, measures 21-24. The right hand features a dense texture with slurs. Dynamics include *p* and *dim:*. An *8<sup>a</sup>* marking is present above the right hand.

Seventh system of musical notation, measures 25-28. The right hand has a dense texture with slurs. Dynamics include *mp*, *f*, and *Ped.*. An *8<sup>a</sup>* marking is present above the right hand. The system concludes with a double bar line and a repeat sign.

SECONDO

FIDUCIA

Moderato.

N<sup>o</sup> 4.

*p* *mf*

*f* *dim: p* *f*

*f*

*p* *cres:* *ff*

*p ritard: p a tempo.* *p Ped.* \*

PRIMO

FIDUCIA.

N<sup>o</sup> 4. Moderato.

N° 3.

First system of musical notation. The piece is in G major (two sharps) and 6/8 time. It begins with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains the accompaniment. Dynamics include piano (*p*) and forte (*f*).

Third system of musical notation. The right hand has a melodic line with a decrescendo (*dim:*) marking at the end. The left hand accompaniment continues.

Fourth system of musical notation. The right hand features a melodic line with a piano (*p*) dynamic. The left hand accompaniment includes accents and a piano (*p*) dynamic at the end.

Cantabile.

Fifth system of musical notation, marked *Cantabile*. The right hand has a melodic line with a piano (*pp*) dynamic and a crescendo (*cres:*) marking. The left hand accompaniment is more rhythmic.

Sixth system of musical notation. The right hand has a melodic line with a forte (*f*) dynamic and a decrescendo (*dim:*) marking. The left hand accompaniment continues.

Seventh system of musical notation. The right hand has a melodic line with a piano (*p*) dynamic and a piano (*pp*) dynamic. The left hand accompaniment concludes the piece.

PRIMO

Piano Agitato.

INQUIETUDINE

Nº 5.

The first system of musical notation consists of two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music begins with a double bar line. The first staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, 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D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, 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D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, 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D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296

SECONDO

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic, and then a mezzo-piano (*mp*) dynamic. The notation includes various rhythmic values, slurs, and articulation marks.

The second system of musical notation consists of two staves. It features a piano (*p*) dynamic and a *cres:* (crescendo) marking. The first three measures are numbered 1, 2, and 3. The notation includes slurs and articulation marks.

The third system of musical notation consists of two staves. It features a piano (*p*) dynamic and a *cres:* (crescendo) marking. The first measure is marked *agitato cres: sempre.* (agitato crescendo: sempre). The second measure is marked *f cres:* (forte crescendo). The notation includes slurs and articulation marks.

The fourth system of musical notation consists of two staves. It features a piano (*p*) dynamic and a *cres:* (crescendo) marking. The first measure is marked *ff* (fortissimo). The second measure is marked *f* (forte). The third measure is marked *ffz* (fortissimo con sordina). The fourth measure is marked *p* (piano). The notation includes slurs and articulation marks.

The fifth system of musical notation consists of two staves. It features a piano (*p*) dynamic and a *cres:* (crescendo) marking. The first measure is marked *pp* (pianissimo). The second measure is marked *p* (piano). The notation includes slurs and articulation marks.

PRIMO

Musical staff 1: Treble and bass clefs. Treble clef has notes with slurs and accents. Bass clef has notes with slurs. Dynamics: *mp*, *cres:*, *sf*. Measure numbers 1, 2, 3 are indicated in the treble clef.

Musical staff 2: Treble and bass clefs. Treble clef has notes with slurs and accents. Bass clef has notes with slurs. Dynamics: *p*, *cres:*.

Musical staff 3: Treble and bass clefs. Treble clef has notes with slurs and accents. Bass clef has notes with slurs. Dynamics: *agitato sempre*, *cres:*.

Musical staff 4: Treble and bass clefs. Treble clef has notes with slurs and accents. Bass clef has notes with slurs. Dynamics: *f*, *cres:*, *ff*, *sf*.

Musical staff 5: Treble and bass clefs. Treble clef has notes with slurs and accents. Bass clef has notes with slurs. Dynamics: *ff*, *p*, *tranquillo.*, *mp*.

Musical staff 6: Treble and bass clefs. Treble clef has notes with slurs and accents. Bass clef has notes with slurs. Dynamics: *p*.

SECONDO

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and ties. The lower staff is in bass clef and contains a bass line with some rests and notes.

The second system continues the piece. The upper staff features a series of slurs and ties. A dynamic marking *cres:* is placed in the middle of the system. The lower staff continues with a bass line.

The third system shows further development. It includes a *cres:* marking, followed by a *f* (forte) marking, and another *f* marking. The upper staff has complex rhythmic patterns with slurs, while the lower staff has a steady bass line.

The fourth system features a *dim:* (diminuendo) marking. The upper staff has a series of slurs and ties, and the lower staff has a bass line with some rests.

The fifth system continues with a *dim:* marking. The upper staff has a melodic line with slurs, and the lower staff has a bass line.

The sixth system is the final one on the page. It includes a *mp* (mezzo-piano) marking and a *Ped.* (pedal) marking. The upper staff has a melodic line with slurs, and the lower staff has a bass line with some rests. There is an asterisk (\*) in the upper staff towards the end of the system.

PRIMO

The first system of music consists of two staves. The upper staff contains a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment. A 'dol:' (dolce) marking is placed above the right-hand staff.

The second system continues the musical piece. The upper staff features a melodic line with some rests, and the lower staff has a rhythmic accompaniment. A 'cres:' (crescendo) marking is placed above the right-hand staff.

The third system shows a more complex texture. The upper staff has a melodic line with slurs, and the lower staff has a bass line. Dynamic markings include 'cres:', 'f', and '<sf>' (sforzando).

The fourth system features a melodic line in the upper staff and a bass line in the lower staff. Dynamic markings include 'dim:' (diminuendo) and 'p' (piano).

The fifth system continues with a melodic line in the upper staff and a bass line in the lower staff. Dynamic markings include 'dim:', 'mp' (mezzo-piano), and 'Ped.' (pedal).

The sixth system is the final system on the page, showing a melodic line in the upper staff and a bass line in the lower staff. It includes a 'mp' marking and an asterisk (\*) in the lower staff.

SECONDO

BARCAROLA.

Andante Sostenuto.

N.º 6.

First system of musical notation. The upper staff contains a melodic line with eighth-note patterns, starting with a piano (*p*) dynamic and a crescendo leading to a fortissimo (*sf*) dynamic. The lower staff provides a harmonic accompaniment with quarter notes.

Second system of musical notation. The melodic line continues with eighth-note patterns, and the accompaniment remains consistent with quarter notes. A crescendo marking is visible at the end of the system.

Third system of musical notation. The upper staff begins with a fortissimo (*f*) dynamic, followed by a decrescendo (*dim:*) and then a piano (*p*) dynamic. The lower staff continues with the accompaniment.

Fourth system of musical notation. The upper staff continues with the melodic line, marked piano (*p*). The lower staff accompaniment changes to a more rhythmic pattern of eighth notes.

Fifth system of musical notation. The upper staff starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The lower staff features a sustained pedal point marked "Ped." with a vertical line.

Sixth system of musical notation. The upper staff concludes with a decrescendo (*dim:*) and a mezzo-forte (*mf*) dynamic. The lower staff continues with the accompaniment, ending with a final chord marked with an asterisk (\*).

Andante Sostenuto.

PRIMO

BARCAROLA

Cantabile.

N°6.

The musical score is written for a single instrument (PRIMO) in a 6/8 time signature with two flats in the key signature. It is divided into six systems, each with a treble and bass staff. The tempo is marked 'Andante Sostenuto' and 'Cantabile'. Dynamics include piano (p), sforzando (sf), decrescendo (dim), and mezzo-forte (mf). Performance instructions include 'Ped.' (pedal) and fingering numbers '1' and '2'. The score concludes with a double bar line and a repeat sign.