



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



Title: Songs without Words Op.85 No. 39 (Delirium) [Op.85 N°39]
Composer: Mendelssohn Bartholdy, Felix
Licence: Domaine Public
Instrumentation: Piano solo
Style: Romantic

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

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MUSIQUE PIANO & INSTRUMENTALE
ARTISTIQUE FRANÇAISE
PAR M. PIERRE JOUENET
M^{lle} S^{te} ANNE S^{te}
52, Rue St. Yves,
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. Röder, Leipzig

Inhalt.

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Eintheilung der 2 Mendelssohn-Ausgaben.

A. Ausgabe in 5 Bänden Nº 1703 a-e.

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

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

5 4 5 4 3

riten.

dimin.

pp

Delire
 No 39.

Presto.

f

4 5 4 3 4 3

2 3 4 5 5 4 3 2 3 5 2

3 4 5 3 4 5 4

3 1 4 2 1

cresc.

f

5 3 4 4 5

con fuoco

3 4 5 3 4 3 4 3 4 3 4

f

cresc.

5 4 3 2 4 3 5 4 3

f

p

4 3 4 4

1. *cresc.* *f*

5 4

2. *f*

4 3

cresc.

5 4

The sheet music consists of seven systems, each with a treble and bass staff. The key signature has two flats. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note passages. Dynamics such as *f*, *cresc.*, *più f*, *pp*, and *mf* are used to indicate volume changes. Fingerings (1-5) and articulation marks (accents, slurs) are provided for many notes. The piece concludes with a 2/4 time signature.

The first system of music shows a piano accompaniment. The right hand has a melodic line with a slur and a first ending bracket. The left hand plays a rhythmic accompaniment. Dynamics include *cresc.* and *sf*.

The second system continues the piano accompaniment. It features complex fingerings such as 3, 4, 3, 4, 5 in the right hand and 2 in the left hand. Dynamics include *sf*.

The third system continues the piano accompaniment. It includes a *cresc.* marking and a *f* dynamic. Fingerings like 3, 4, 3, 2, 3, 4 are visible in the right hand.

The fourth system continues the piano accompaniment. It includes a *ritard.* marking and a *sf* dynamic. The right hand has a melodic line with slurs.

The fifth system continues the piano accompaniment. It includes an *a tempo* marking and a *ff* dynamic. Fingerings like 5, 4, 5, 5 are visible in the right hand.

The sixth system continues the piano accompaniment. It features a *ff* dynamic. The right hand has a melodic line with slurs.

The seventh system continues the piano accompaniment. It includes a *sempre ff* marking. The right hand has a melodic line with slurs.