



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.38 No. 16 (Hope) [Op.38 N°16]
Composer:	Mendelssohn Bartholdy, Felix
Licence:	Domaine Public
Publisher:	C.F.PETERS
Instrumentation:	Piano solo
Style:	Romantic

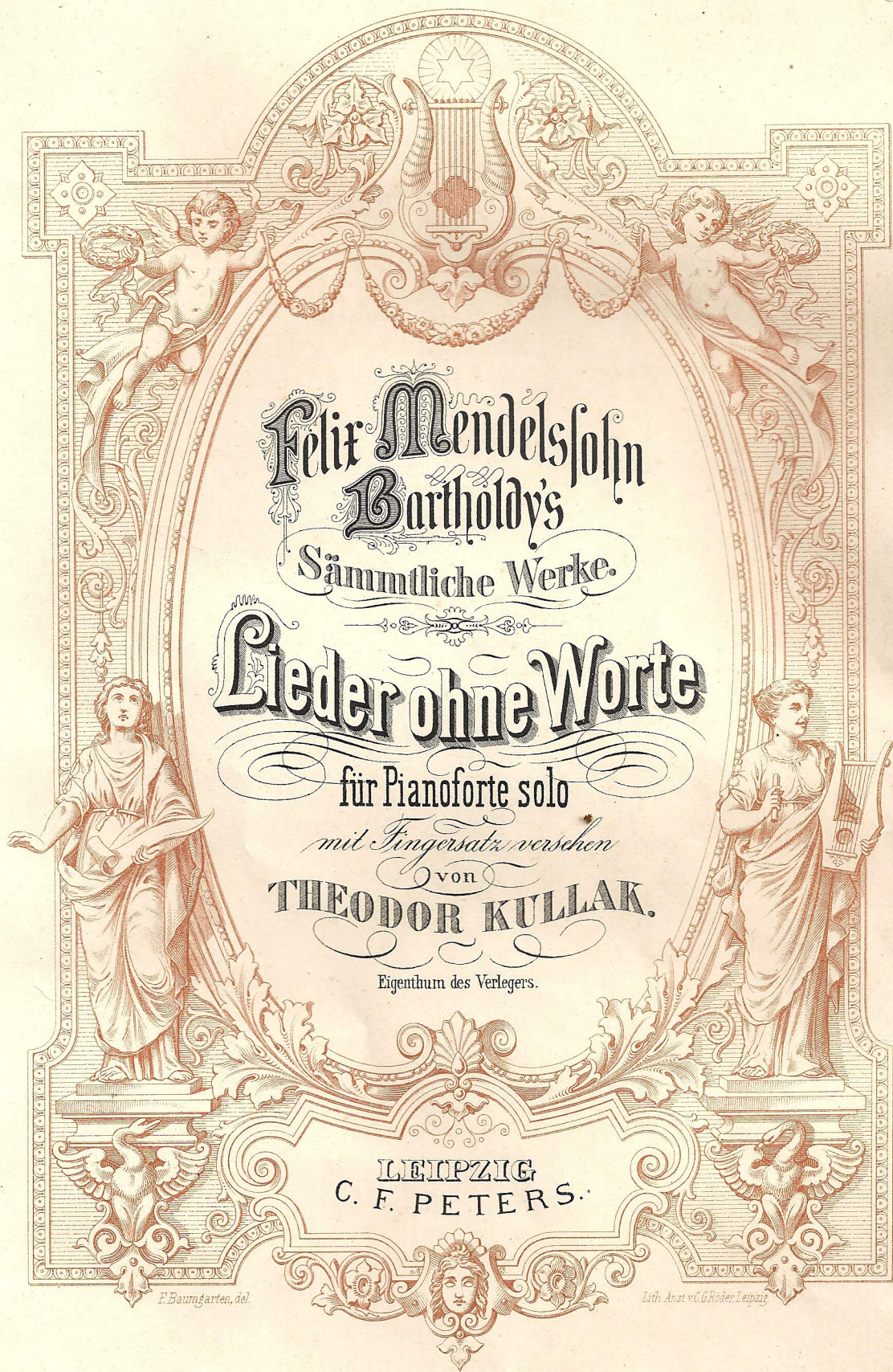
Jérémie Brenner on [free-scores.com](http://www.free-scores.com)

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MAISON F. BAUMGARTEN
VUE PIROU, JOUETSCH
M. L. ST. NOU. 1000
52, Rue St. Yves, 52
PARIS



F. Baumgarten, del.

Lith. Anst. v. C. G. Röder, Leipzig

Inhalt.

HEFT I.

1.	Op. 19.	Nº 1.	E dur.	Doux Souvenir.	Pag. 3.
2.	"	19.	"	2. A moll.	Regrets " 5.
3.	"	19.	"	3. A dur. (Jägerlied.)	La Chasse " 6.
4.	"	19.	"	4. A dur.	Confiance " 9.
5.	"	19.	"	5. Fis moll.	Inquiétude " 10.
6.	"	19.	"	6. G moll. (Venetianisches Gondellied.)	Barcarolle " 13.

HEFT II.

7.	"	30.	"	1. Es dur.	La Contemplation " 14.
8.	"	30.	"	2. B moll.	Sans Repos " 15.
9.	"	30.	"	3. E dur.	Consolation " 17.
10.	"	30.	"	4. H moll.	L'Égarée " 18.
11.	"	30.	"	5. D dur.	Le Ruisseau " 21.
12.	"	30.	"	6. Fis moll. (Venetianisches Gondellied.)	Barcarolle " 23.

HEFT III.

13.	"	38.	"	1. Es dur.	L'Étoile du Soir " 24.
14.	"	38.	"	2. C moll.	Bonheur perdu " 26.
15.	"	38.	"	3. E dur.	La Harpe du poète ou Chant du Garde ou Presto " 28.
16.	"	38.	"	4. A dur.	Espoir " 31.
17.	"	38.	"	5. A moll.	Appassionato " 32.
18.	"	38.	"	6. As dur. (Duett.)	Duett " 36.

HEFT IV.

19.	"	53.	"	1. As dur.	Sur la Plage " 39.
20.	"	53.	"	2. Es dur.	Le buage " 41.
21.	"	53.	"	3. G moll.	Presto agitato " 44.
22.	"	53.	"	4. F dur.	Tristesse de l'âme " 48.
23.	"	53.	"	5. A moll. (Volkslied.)	Chant populaire ou chant triomphal " 49.
24.	"	53.	"	6. A dur.	La Fuite " 52.

HEFT V.

25.	"	62.	"	1. G dur.	Brise de mer " 56.
26.	"	62.	"	2. B dur.	Le Départ " 58.
27.	"	62.	"	3. E moll. (Trauermarsch.)	Marche funèbre " 60.
28.	"	62.	"	4. G dur.	Chant du matin " 62.
29.	"	62.	"	5. A moll. (Venetianisches Gondellied.)	Barcarolle " 63.
30.	"	62.	"	6. A dur. (Frühlingslied.)	Chanson du Printemps " 65.

HEFT VI.

31.	"	67.	"	1. Es dur.	Méditation " 68.
32.	"	67.	"	2. Fis moll.	Illusions perdues " 70.
33.	"	67.	"	3. B dur.	Chant du Pèlerin " 72.
34.	"	67.	"	4. C dur. (Spinnerlied.)	La Filouse " 74.
35.	"	67.	"	5. H moll.	La Plaine du Père " 77.
36.	"	67.	"	6. E dur.	Sérénade " 78.

HEFT VII.

37.	"	85.	"	1. F dur.	Réverie " 80.
38.	"	85.	"	2. A moll.	Les Adieux " 82.
39.	"	85.	"	3. Es dur.	Rehse " 83.
40.	"	85.	"	4. D dur.	Élegie " 86.
41.	"	85.	"	5. A dur.	Le Retour " 88.
42.	"	85.	"	6. B dur.	Chant du Voyageur " 89.

HEFT VIII.

43.	"	102.	"	1. E moll.	Andante " 92.
44.	"	102.	"	2. D dur.	Adagio " 94.
45.	"	102.	"	3. C dur.	Presto " 94.
46.	"	102.	"	4. G moll.	Loco agitato " 96.
47.	"	102.	"	5. A dur.	Allégo " 97.
48.	"	102.	"	6. C dur.	Andante " 99.

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.

scen - do - - - - - cre - - - - - scen - - - - -

do - - - - - al - - - - - *ff*

Espoir
N° 16. *Andante.* *pp*

dimin. *f* *dimin.* *f* *dimin.* *f* *dimin.* *f*

f *p* *f* *f* *p* *f* *f* *p* *f* *mf*

Handwritten musical score for piano, page 32. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The music is divided into three systems.

System 1: The first system contains four measures. The first measure has a fingering of 4 4 3 5 and a dynamic of *cresc.*. The second measure has a fingering of 5 4 1 and a dynamic of *al*. The third measure has a fingering of 1 2 and a dynamic of *f*. The fourth measure has a fingering of 4 3 3 5 and a dynamic of *p*. The bass line has fingerings 4, 2, 1, 5, 5, 5, 4, 3, 4, 4, 4, and 4.

System 2: The second system contains four measures. The first measure has a fingering of 5 2 and a dynamic of *pp*. The second measure has a fingering of 4 3 3 5 and a dynamic of *sf*. The third measure has a fingering of 4 3 3 5 and a dynamic of *dimin.*. The fourth measure has a fingering of 4 3 3 5 and a dynamic of *p*. The bass line has fingerings 1, 5, 2, 4, 5, 2, and 2.

System 3: The third system contains four measures. The first measure has a fingering of 5 2 and a dynamic of *pp*. The second measure has a fingering of 4 3 3 5 and a dynamic of *sf*. The third measure has a fingering of 4 3 3 5 and a dynamic of *dimin.*. The fourth measure has a fingering of 4 3 3 5 and a dynamic of *p*. The bass line has fingerings 1, 5, 2, 4, 5, 2, and 2.

The score includes various musical notations such as slurs, ties, and dynamic markings (*cresc.*, *al*, *f*, *pp*, *sf*, *dimin.*, *p*). The page number 32 is visible in the top left corner.