

Drei Lieder ohne Worte

I. Op. 30 Nr. 3 / II. Op. 53 Nr. 4 / III. Op. 53 Nr. 5

F Horn & Organ / Piano

Arr.: Eberhard Kraus

Felix Mendelssohn

EMR 2062

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Felix Mendelssohn-Bartholdy

"Drei Lieder ohne Worte"

**für Horn und Orgel (Klavier)
Bearbeitet von Eberhard Kraus**

Felix Mendelssohn-Bartholdy (1809-1847) wurde schon zu Lebzeiten berühmt und beliebt durch seine "Lieder ohne Worte". 1830 erschien in London das erste Heft unter dem Titel "Original Melodies For The Pianoforte". Es folgten sieben weitere Hefte mit insgesamt 48 Stücken.

Herkunft und Charakter dieser "Albumblätter" erlauben es durchaus, diese Melodien mit Gewinn auch einem anderen Instrument zuzuweisen und für die Begleitung die Orgel zu wählen, das Instrument, das Mendelssohn selbst mit bedeutenden Kompositionen wieder mehr in den Vordergrund rückte. Eberhard Kraus schuf die Transkriptionen für Horn und Orgel 1997, im Jahr des 150. Todestag des Komponisten.

Felix Mendelssohn-Bartholdy (1809-1847) connut déjà de son vivant un vif succès grâce à ses "Chants sans Paroles". Le premier cahier parut à Londres en 1830 sous le titre "Original Melodies For The Pianoforte".

Sept autres cahiers lui succédèrent, contenant en tout 48 pièces. L'origine et le caractère de ces morceaux permettent facilement une adaptation à d'autres instruments. L'orgue comme instrument d'accompagnement se justifie aussi par la prédilection du compositeur pour cet instrument, pour lequel il composa plusieurs œuvres importantes. Eberhard Kraus acheva ces transcriptions pour cor et orgue en 1997, le 150^e anniversaire de la mort du compositeur.

Felix Mendelssohn-Bartholdy (1809-1847) had already achieved fame through his "Songs Without Words" during his lifetime. The first volume appeared in 1830 in London with the title "Original Melodies For The Pianoforte".

Seven further volumes followed with a total of 48 pieces. The origin and character of these pieces allow them to be easily arranged for other instruments. The choice of the organ as accompaniment is also justified by Mendelssohn's love of this instrument, for which he wrote several major works. Eberhard Kraus made these arrangements for horn and organ in 1997, the 150th anniversary of the composer's death.



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Drei Lieder ohne Worte

F HORN

I

(Op. 30 Nr. 3)

Felix Mendelssohn

(1809-1847)

Arr.: Eberhard Kraus

Adagio non troppo (♩ = 69)

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mf cantando

A

mf

mp

p < f

B

p

C

mf cantando

mp

mf > mp

(rall.)

D

f

mp tranquillo

II

(Op. 53 Nr. 4)

Adagio (♩ = 40)

mf cantabile

E

f

(rall.)

F (a tempo)

f

mf cantabile

G

p

p tranquillo

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Drei Lieder ohne Worte

I (Op. 30 Nr. 3)

Felix Mendelssohn
(1809-1847)
Arr.: Eberhard Kraus

Adagio non troppo (♩ = 63)



F Horn

Organ / Piano

sw{

HW{

mp

mf cantando

p

HW: Gedeckt 8' Flöte 4'
POS: Quintatön 8' Flöten 4' 2'
SW: 16' Streicher 8' Flöten 4' 2'

5



mp

mf

mp

p

mp

p

10

A



p-

POS{ *mp*

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II

(Op. 53 Nr. 4)

Adagio (♩ = 40)

mf cantabile

sw { mf

HW: Prinzipal 8' Flöte 4' SW/HW
SW: Gedeckt 8' Streicher 8' Flötenprinzipal 4'

4

sf

8

p

E

f

HW {

f

12

f

f

dim.

16

(rall.)

F (a tempo)

mf cantabile

p

SW

mp

SW

6

20

23

27

III

(Op. 53 Nr. 5)

Allegro con fuoco (♩ = 120)

HW: Prinzipale 8' 4' 2'
 POS: Gedeckt 8' Prinzipal 2'
 SW: Flöten 8' 2'

3

6

H

Musical score for measures 6-9. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand. Dynamics include *f* and *HW* (hairpins).

10

Musical score for measures 10-14. The piano accompaniment continues with intricate sixteenth-note patterns. Dynamics include *f* and *v* (accents).

15

I

Musical score for measures 15-17. The piano part features a prominent sixteenth-note arpeggiated pattern in the right hand. Dynamics include *sw* (swells) and *p* (piano).

18

J

Musical score for measures 18-21. The piano accompaniment features a dense texture of sixteenth notes. Dynamics include *cresc.* (crescendo), *f* (forte), and *POS* (posato).

22

Musical score for measures 22-25. The piano accompaniment continues with complex sixteenth-note patterns. Dynamics include *v* (accents).

HORN

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