

# Songs Without Words

## Volume Two

### I. Op. 67, No. 1

Felix Mendelssohn  
Arr. Ralph Sauer

Andante [ $\text{♩} = \text{c. } 66$ ]

Euphonium

Piano

*p*

*p*

*sempre col Pedale*

4

*cresc.* *f* *dim.*

7

*cresc.* *f* *dim.*

**II.**  
**Op. 30, No. 6**  
**(Venetianisches Gondellied)**

**Allegretto tranquillo** [ $\text{♩} = \text{c. } 52$ ]

The musical score is presented in three systems. The first system consists of three staves: a vocal line in bass clef, a piano accompaniment in bass clef, and a piano accompaniment in bass clef. The vocal line begins with a whole note G2, followed by a whole rest, then a half note G2 with an accent, and a half note F2. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *mf* and *p*. The second system continues the vocal line with a melodic phrase marked *cantabile*, followed by a trill. The piano accompaniment continues with similar patterns. The third system shows the vocal line concluding with a half note G2 and a half note F2. The piano accompaniment concludes with a final chord. The score is in 6/8 time and B-flat major.

### III.

#### Op. 67, No. 2

Allegro leggiero [♩ = c. 104]

The musical score is presented in two systems. The first system consists of three measures. The top staff is a bass clef with a 12/8 time signature, containing rests. The middle staff is a treble clef with a 12/8 time signature, starting with a piano (*p*) dynamic and ending with a crescendo (*cresc.*) marking. The bottom staff is a bass clef with a 12/8 time signature, providing a rhythmic accompaniment. The second system also consists of three measures. The top staff is a bass clef with a 12/8 time signature, starting with a piano (*p*) dynamic. The middle staff is a treble clef with a 12/8 time signature, starting with a mezzo-piano (*mp*) dynamic and ending with a diminuendo (*dim.*) marking. The bottom staff is a bass clef with a 12/8 time signature, continuing the accompaniment. A measure number '4' is written at the beginning of the second system's treble staff.

## IV.

## Op. 62, No. 1

*Andante espressivo* [♩ = c. 92]

The image displays the musical score for Mendelssohn's 'Songs Without Words, Op. 62, No. 1'. The score is written for piano and is divided into two systems. The tempo is marked 'Andante espressivo' with a metronome marking of approximately 92 quarter notes per minute. The key signature is one sharp (F#) and the time signature is common time (C). The first system consists of a single bass clef staff and a grand staff (treble and bass clefs). The second system also consists of a single bass clef staff and a grand staff. The piano part features a melodic line in the bass clef and a rhythmic accompaniment in the grand staff. The melodic line is characterized by long, sweeping phrases with slurs and accents. The piano part consists of a steady eighth-note accompaniment in the treble clef and a bass line in the bass clef that provides harmonic support. The score is marked with a piano (*p*) dynamic throughout.

**V.**  
**Op. 67, No. 3****Andante tranquillo** [ $\text{♩} = \text{c. } 76$ ]

The musical score is presented in two systems. The first system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and another single bass staff at the bottom. The second system also consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and another single bass staff at the bottom. The music is in the key of B-flat major and 4/8 time. The tempo is marked 'Andante tranquillo' with a metronome marking of approximately 76 quarter notes per minute. The dynamics are marked with *p* (piano) and *cresc.* (crescendo). The score includes various musical notations such as slurs, ties, and articulation marks.

# VI.

## Op. 62, No. 2

**Allegro con fuoco** [ $\text{♩} = \text{c. } 120$ ]

The musical score is written in 12/8 time and B-flat major. It consists of two systems of music. The first system features a bass line, a grand staff (treble and bass), and a separate bass line. The second system features a bass line, a grand staff, and a separate bass line. Dynamics include *p*, *cresc.*, and *f*.

**System 1:**

- Bass Line (top):** Starts with a whole rest, followed by a dotted quarter note G<sub>2</sub>, a quarter note A<sub>2</sub>, and a quarter note B<sub>2</sub>. Dynamics: *f*.
- Grand Staff (middle):** Bass clef. Starts with a quarter rest, followed by eighth notes G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>. Dynamics: *p cresc.* The treble clef part starts with a quarter rest, followed by a dotted quarter note G<sub>4</sub>, a quarter note A<sub>4</sub>, and a quarter note B<sub>4</sub>. Dynamics: *f*.
- Bass Line (bottom):** Starts with a quarter rest, followed by eighth notes G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>. Dynamics: *p cresc.*

**System 2:**

- Bass Line (top):** Starts with a dotted quarter note G<sub>2</sub>, a quarter note A<sub>2</sub>, a quarter note B<sub>2</sub>, a quarter note G<sub>2</sub>, a quarter note A<sub>2</sub>, a quarter note B<sub>2</sub>, a quarter note G<sub>2</sub>, a quarter note A<sub>2</sub>, a quarter note B<sub>2</sub>, a quarter note G<sub>2</sub>, a quarter note A<sub>2</sub>, a quarter note B<sub>2</sub>. Dynamics: *p cresc.*
- Grand Staff (middle):** Treble clef. Starts with a dotted quarter note G<sub>4</sub>, a quarter note A<sub>4</sub>, a quarter note B<sub>4</sub>, a quarter note G<sub>4</sub>, a quarter note A<sub>4</sub>, a quarter note B<sub>4</sub>, a quarter note G<sub>4</sub>, a quarter note A<sub>4</sub>, a quarter note B<sub>4</sub>, a quarter note G<sub>4</sub>, a quarter note A<sub>4</sub>, a quarter note B<sub>4</sub>. Dynamics: *p cresc.*
- Bass Line (bottom):** Starts with a quarter rest, followed by eighth notes G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>. Dynamics: *p cresc.*

# Music for Euphonium

## Arranged by Ralph Sauer

### Unaccompanied

**Bach, J. S.** Partita, BWV 1013  
**Debussy, C.** Syrinx  
**Telemann, G. P.** Suite in D Major  
**Telemann, G. P.** Twelve Fantasias

### Duets

**Glière, R.** Five Duos, Op. 53  
**Mozart, W. A.** Twelve Duos, K. 487  
**Offenbach, J.** Six Duos, Op. 50

### With Piano

<b>Albéniz, I.</b> Three Pieces from Suite Española	<b>Janáček, L.</b> Fifteen Moravian Folksongs
<b>Bax, A.</b> Two Pieces	<b>Kodály, Z.</b> Four Pieces from Op. 11
<b>Beech, A.</b> Eskimos, Op. 64	<b>Lalo, E.</b> Two Pieces, Op. 14
<b>Beethoven, L. V.</b> Music for a Mechanical Clock	<b>Mendelssohn, F.</b> Six Songs Without Words
<b>Borodin, A.</b> Chorus & Dance of the Polovetsian Maidens	<b>Mendelssohn, F.</b> Sonata in B-flat, Op. 45
<b>Borodin, A.</b> Petite Suite	<b>Mendelssohn, F.</b> Song Without Words, Op. 109
<b>Brahms, J.</b> Three Pieces	<b>Nielsen, C.</b> Two Fantasy Pieces, Op. 2
<b>Bridge, F.</b> Four Pieces	<b>Piarné, G.</b> Three Pieces
<b>Bruch, M.</b> Four Pieces, Op. 70	<b>Poulenc, F.</b> The Bestiary
<b>Canteloube, J.</b> Danses Roumaines	<b>Prokofiev, S.</b> Five Songs Without Words, Op. 35
<b>Chaminade, C.</b> Six Romances Without Words, Op. 76	<b>Prokofiev, S.</b> Tales of an Old Grandmother, Op. 31
<b>Chausson, E.</b> Quelques Danses, Op. 26	<b>Rachmaninoff, S.</b> Fantasy Piece, Op. 3, No. 3
<b>Coleridge-Taylor, S.</b> Gypsy Song & Dance	<b>Rimsky-Korsakov</b> Serenade, Op. 37
<b>D'Indy, V.</b> Three Pieces	<b>Saint-Saëns, C.</b> Romance, Op. 36
<b>Debussy, C.</b> Afternoon of a Faun	<b>Saint-Saëns, C.</b> The Nightingale
<b>Debussy, C.</b> Clair de Lune	<b>Satie, E.</b> Six Gnossiennes
<b>Delius, F.</b> Three Preludes	<b>Satie, E.</b> Trois Gymnopédies
<b>Elgar, E.</b> Three Pieces	<b>Schoenberg, A.</b> Six Little Pieces, Op. 19
<b>Ewald, V.</b> Romance, Op. 2	<b>Schubert, F.</b> Impromptu, Op. 90, No. 3
<b>Fauré, G.</b> Berceuse & Sicilienne	<b>Schumann, R.</b> Scenes from Childhood, Op. 15
<b>Fauré, G.</b> Pavane, Op. 50	<b>Scriabin, A.</b> Three Etudes
<b>Fauré, G.</b> Sérénade, Op. 98	<b>Sibelius, J.</b> Romance in C, Op. 42
<b>Fauré, G.</b> Three Melodies, Op. 7	<b>Sibelius, J.</b> Valse Triste
<b>Fauré, G.</b> Three Romances, Op. 17	<b>Tchaikovsky, P.</b> Four Pieces, Op. 40
<b>Glière, R.</b> Intermezzo & Tarantella	<b>Various</b> Bel Canto Studies
<b>Gounod, C.</b> Three Romances Without Words	<b>Wagner, R.</b> Arrival of the Black Swans
<b>Granados, E.</b> Two Spanish Dances	<b>Wagner, R.</b> Romance
<b>Ives, C.</b> Four Songs	<b>Wagner, R.</b> Two Album Leaves