



# Two Movements from Seven Characteristic Pieces, Opus 7

FELIX MENDELSSOHN

Arranged by STEVEN H. BROOK

## — INSTRUMENTATION —

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

Explore the riches of Mendelssohn in this arrangement of two piano works dating from his teenage years. The first offers an opportunity for beautifully lyrical playing. The second is a brilliantly constructed fugue that builds to an electrifying conclusion. It will take your students out of the textbook, and engage them in augmentation, diminution, inversion, stretto, and pedal tones.

## PROGRAM NOTES

Felix Mendelssohn was extraordinarily gifted in many ways. He could paint, write, speak several languages, play violin and piano, excel as an athlete, and he possessed a magnetic personality that instantly endeared himself to everyone—all that, and good looks too! Young Felix, raised in a wealthy, cultured family, was afforded the best the world had to offer. The Mendelssohn family hosted regular musicals that were attended by all sorts of important individuals and featured the many talents of Felix and his beloved sister, Fanny. As a teenager, Felix dedicated his *Seven Characteristic Pieces, Opus 7* (1827), to his piano teacher, Ludwig Berger. Though written before turning 18, these pieces show all the maturity of a seasoned composer. Each movement is intended to capture a different mood. “No. 1, Gently and with Feeling” is marked by tender lyricism, while “No. 5, Seriously and with Increasing Animation” displays a masterful command of counterpoint in the best tradition of J. S. Bach.

## NOTES TO THE CONDUCTOR

“No. 1, Gently and with Feeling” requires bow control that enhances phrasing. Sustain the tone, especially on down bows. Expressive fingerings are provided. Vibrato should be relaxed and stay in motion through finger changes.

“No. 5, Seriously and with Increasing Animation” should begin with a very sustained bow stroke. As the piece builds, the stroke should become more detached and energetic. The metronome markings are suggestions. The accelerando can be started earlier and continue further than marked, but should remain always under control.

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

# Two Movements from Seven Characteristic Pieces, Opus 7

## I. No.1, Gently and with Feeling

CONDUCTOR SCORE  
Duration - 3:00

Felix Mendelssohn  
Arranged by Steven H. Brook

Andante (♩ = 82)

Violins

Viola

Cello

String Bass

Vlns.

Vla.

Cello

Str. Bass

10 A tempo

Vlns. I

Musical score for measures 9-11. The score is for Violins I, Violins II, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 9 shows the beginning of the section. Measure 10 is marked 'A tempo' and 'mp cantabile'. Measure 11 continues the 'mp cantabile' section. The Viola part has a '1st time only' marking. The Cello and String Bass parts are marked 'mp'. There are various performance markings such as '2', '-1', and 'V' (breathes) above the notes.

9

mp

10

11

Vlns. I

Musical score for measures 12-14. The score is for Violins I, Violins II, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 12 starts with 'mf'. Measure 13 has 'mf' and 'mp' markings. Measure 14 has 'mf' and 'cresc.' markings. The Viola part has 'mf' and 'mp' markings. The Cello and String Bass parts have 'mf' and 'cresc.' markings. There are various performance markings such as '-1', 'V', '2', '3', and '-2' above the notes.

12

mp

14

I Vlns. *f* *dim.*

II Vlns. *f* *dim.*

Vla. *f* *dim.*

Cello *f* *p*

Str. Bass *f* *p*

15 16 17

I Vlns. *mp* *pp*

II Vlns. *mp* *pp*

Vla. *mp* *pp*

Cello *mp* *pp*

Str. Bass *mp* *pp*

18 19 20 21

**A tempo**

22

Vlns. I *p* -3 -2 -2 1. -1 1

Vlns. II *p*

Vla. *p*

Cello *p*

Str. Bass *p*

22 23 24 25

Vlns. I *mf* 2. 1 -1 1 27

Vlns. II *mf* 3 -2

Vla. *mf* 1 1 2 1

Cello *mf*

Str. Bass *mf*

26 27 28

I  
Vlns. *div.*  $\overset{-4}{\vee}$   $\overset{-2}{p}$   $\overset{-1}{\vee}$   $\overset{-2}{pp}$

II  
Vlns.  $\overset{4}{\vee}$   $\overset{-1}{\vee}$   $\overset{-2}{pp}$

Vla.  
Vla.  $\overset{-3}{pp}$

Cello  
Cello  $\overset{-3}{pp}$

Str. Bass  
Str. Bass  $\overset{-2}{pp}$

29 30 31

I  
Vlns.  $\overset{-1}{f}$   $\overset{-2}{\vee}$   $\overset{4}{\circ}$   $\overset{1}{rit.}$   $\overset{-1}{p}$

II  
Vlns.  $\overset{1}{f}$   $\overset{3}{f}$   $\overset{2}{\vee}$   $\overset{3}{p}$

Vla.  
Vla.  $\overset{2}{f}$   $\overset{3}{p}$

Cello  
Cello  $\overset{1}{f}$   $\overset{3}{p}$

Str. Bass  
Str. Bass  $\overset{1}{f}$   $\overset{3}{p}$

32 33 34 35

II. No. 5, Fuga - Seriously, and with Increasing Animation

Duration - 7:10

Fuga (♩ = 58)

Violins I

Violins II

Viola

Cello

String Bass

*molto legato*

*mf*

*mp*

1 2 3 4 5

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*molto legato*

*mf*

*mp*

6 7 8 9 10

10

o *molto legato*

Vlns. I *mf*

Vlns. II *mp*

Vla. *mp*

Cello

Str. Bass

11 12 13 14 15

18

Vlns. I *mp*

Vlns. II

Vla. *mp*

Cello

Str. Bass

16 17 18 19 20



I  
Vlns. *mf* -1 2 -1

II

Vla.

Cello

Str. Bass

21 22 23 24 25

26

I  
Vlns. *mp*

II

Vla. -4 -1 -1

Cello *mf* *mp*

Str. Bass *mf* *mp*

*mf* 26 27 28 29 *mp* 30

I Vlns. *mf*

II Vlns.

Vla. *mf* *mp*

Cello

Str. Bass

31 32 33 34 35

I Vlns. *mp*

II Vlns.

Vla.

Cello

Str. Bass

36 37 38 39 40

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mf*

41 42 43 44

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

45 46 47 48 49

53

Vlns.

Musical score for measures 50-54. The score includes parts for Violins I and II, Viola, Cello, and Str. Bass. The key signature is one sharp (F#). The score features dynamic markings such as *cresc.*, *sub. mp*, and *sub. p*. There are also performance instructions like *1* and *-1*. A large red watermark "Preview Only" is overlaid on the score.

50 *cresc.* 51 52 53 54

Vlns.

Musical score for measures 55-58. The score includes parts for Violins I and II, Viola, Cello, and Str. Bass. The key signature is one sharp (F#). The score features dynamic markings such as *p* and *mp*. A large red watermark "Preview Only" is overlaid on the score.

55 56 57 58

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

59 60 61 62 63

Detailed description: This system of musical notation covers measures 59 to 63. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 59 has a 'V' marking above the first violin staff. Measure 60 has a 'V' marking above the viola staff. Measure 61 has a '-1' marking above the second violin staff and a 'p' dynamic marking below it. Measure 62 has a 'V' marking above the viola staff. Measure 63 has '-1' and '2' markings above the viola staff and an 'mp' dynamic marking below it. The Cello and String Bass staves contain rests throughout this system.

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

64 65 66 67

Detailed description: This system of musical notation covers measures 64 to 67. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 64 has a '-1' marking above the viola staff. Measure 65 has a 'V' marking above the viola staff, a 'p' dynamic marking below it, and an 'mp' dynamic marking below the cello staff. Measure 66 has '-1 2 3' markings above the viola staff. Measure 67 has a '-2' marking above the viola staff. The Cello and String Bass staves contain rests in measures 64 and 65, and notes in measures 66 and 67.

I  
Vlns.

II

Vla.

Cello

Str. Bass

*mp*

*p*

68 69 70 71

I

Vlns.

II

Vla.

Cello

Str. Bass

*p*

*mp*

72 73 74 75

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mp*

*p*

76 77 78 79 80

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*p*

*mp*

*p*

81 82 83 84

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

85 86 87 88 89

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

90 91 92 93 94



95

Vlns. I *mf* -3 -1 -1 2 -2 *mp*

Vlns. II *mp*

Vla. *mf* *mp*

Cello *mf*

Str. Bass *mf*

95 96 97 98 99

Vlns. I *mf*

Vlns. II *mf*

Vla.

Cello *mf*

Str. Bass *mf*

100 101 102 103 104

107

Vlns. I

Musical score for measures 105-109. The score is for Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). The time signature is 4/4. The score includes dynamic markings: *mf* for Violins I, Viola, and Cello; *mp* for Violins II; and *mf* for String Bass. There are also performance markings such as accents (>) and fingerings (-2, -1, 4). A large red watermark 'Preview Only' is overlaid on the score.

105

106

107

108

109

Vlns. II

Musical score for measures 110-114. The score is for Violins II, Viola, Cello, and String Bass. The key signature is one sharp (F#). The time signature is 4/4. The score includes dynamic markings: *mf* for Viola, Cello, and String Bass; and *mp* for Violins II. There are also performance markings such as accents (>) and fingerings (-1). A large red watermark 'Preview Only' is overlaid on the score.

110

111

112

113

114

Str. Bass

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mp*

*mf*

*mf*

*mp*

115 116 117 118

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*poco a poco accel.*

-2

119 120 121 122 123

125

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*cresc.*

*cresc.*

*cresc.*

124 125 126 127

129 Vivace (♩ = 88)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*f*

*f*

*f*

*f*

128 129 130 131

135

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

132 133 134 135

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

136 137 138 139

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

140 141 142 143

144

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

144 145 146 147

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

sub. *mf*  
sub. *mf*  
*mf*  
sub. *mf*  
sub. *mf*

148 149 150 151

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

sub. *mf*  
sub. *mf*  
*mf*  
sub. *mf*  
sub. *mf*

152 153 154 155

156

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

156 157 158 159

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

160 161 162



Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

163 164 165

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

166 167 168 169

I Vlns. *f* *ff* *f*

II Vlns. *ff*

Vla. -1 2

Cello

Str. Bass

170 171 172 173

I Vlns. *ff*

II Vlns. *f* *ff*

Vla. -3

Cello

Str. Bass

174 175 176 177

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

178 179 180 181

*ff*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

182 183 184 185

*ff*

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

ff  
ff  
ff  
f  
f

186 187 188 189

This block contains the musical score for measures 186 through 189. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). The score includes dynamic markings such as *ff* and *f*, and various articulation marks like accents and slurs. Measure numbers 186, 187, 188, and 189 are printed below the respective staves.

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

div. -1  
ff  
ff

190 191 192 193

This block contains the musical score for measures 190 through 193. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). The score includes dynamic markings such as *ff* and *f*, and articulation marks like accents and slurs. Measure numbers 190, 191, 192, and 193 are printed below the respective staves.

195

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mf*

*mf*

*mf*

194 195 196 197 198

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

199 200 201 202

205

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

203 204 *f* 205 206

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

207 208 209 210

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

211 212 213 214

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

215 216 217 218

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

219 220 221 222

Detailed description: This block contains the musical notation for measures 219 through 222. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is one sharp (F#). Measure 219 shows the beginning of a melodic line in the Violins I and II parts, with fingerings -2 and -4 indicated. The Viola and Cello parts provide harmonic support with sustained notes and some movement. The String Bass part is mostly sustained. Measures 220 and 221 continue the melodic development in the Violins, with various rhythmic patterns and dynamics. Measure 222 concludes the section with a final melodic phrase in the Violins and sustained notes in the lower strings.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

223 224 225 226

Detailed description: This block contains the musical notation for measures 223 through 226. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is one sharp (F#). Measure 223 begins with a melodic phrase in the Violins I and II parts, with fingerings -2 and -4. The Viola part has a -2 fingering. The Cello and String Bass parts are sustained. Measure 224 continues the melodic line in the Violins, with a -2 fingering. The Viola part has a -2 fingering. The Cello and String Bass parts are sustained. Measure 225 continues the melodic line in the Violins, with a -1 fingering. The Viola part has a -2 fingering. The Cello and String Bass parts are sustained. Measure 226 concludes the section with a final melodic phrase in the Violins, with a 2 fingering. The Viola part has a -1 fingering. The Cello and String Bass parts are sustained.



230

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

227 228 229 *f* 230

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

231 232 233 *ff* 234 235

I  
Vlns. *f* *ff* *f*

II  
Vlns. *f* *ff* *f*

Vla.  
Vla. *f* *ff* *f*

Cello  
Cello *f* *ff* *f*

Str. Bass  
Str. Bass *f* *ff* *f*

236 237 238 239 240

I  
Vlns. *ff*

II  
Vlns. *ff*

Vla.  
Vla. *ff*

Cello  
Cello

Str. Bass  
Str. Bass

241 242 243 244

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

*div.* *cresc.* *div.* *cresc.* *cresc.* *ff* *cresc.*

245 246 247 248

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

*-1* *div.* *rit.* *fff* *fff* *fff* *div.* *(V)* *(V)* *(V)* *(V)* *(V)* *(V)*

249 250 251 252

**Preview Only**  
Legal Use Requires Purchase