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

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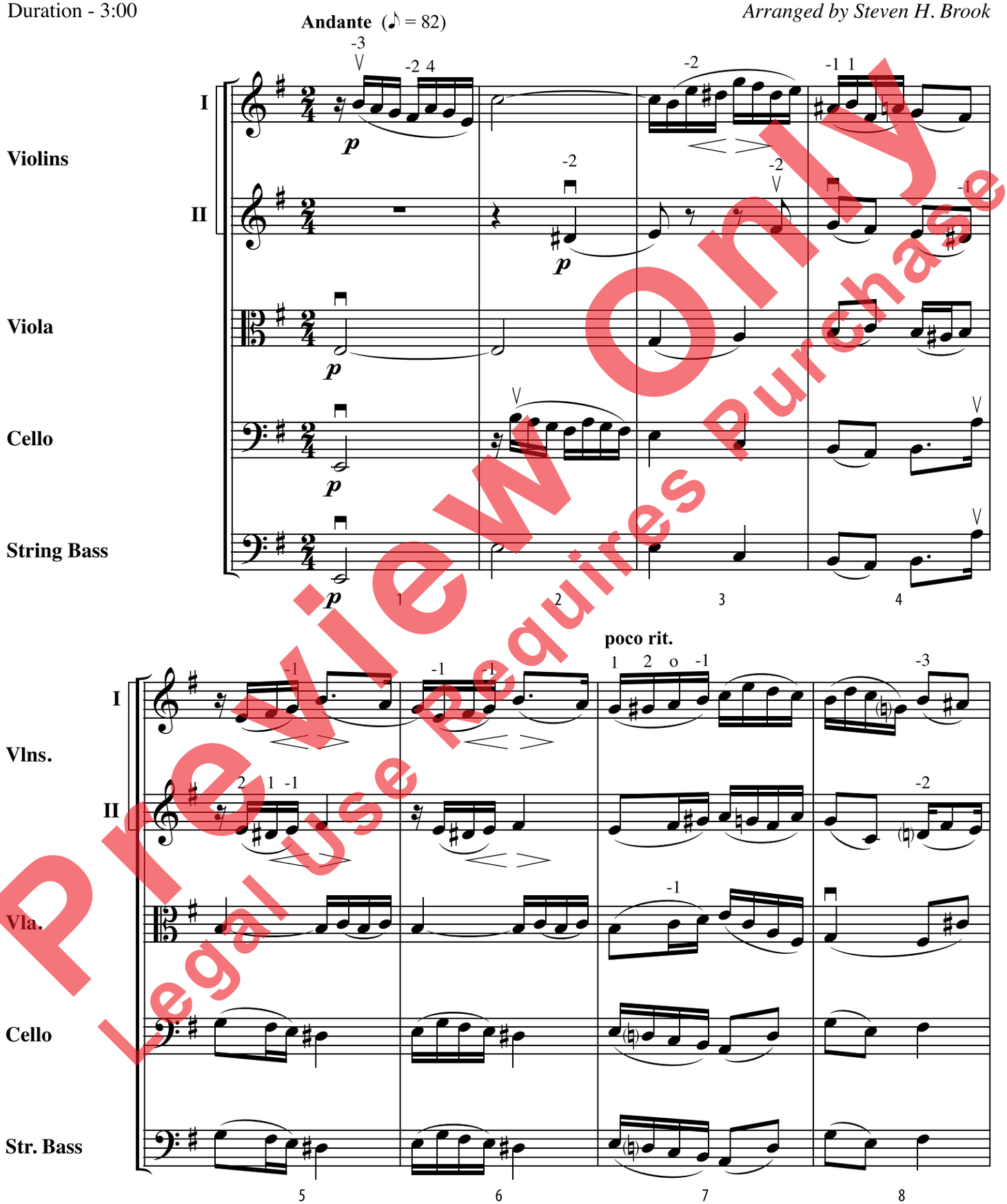
Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

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



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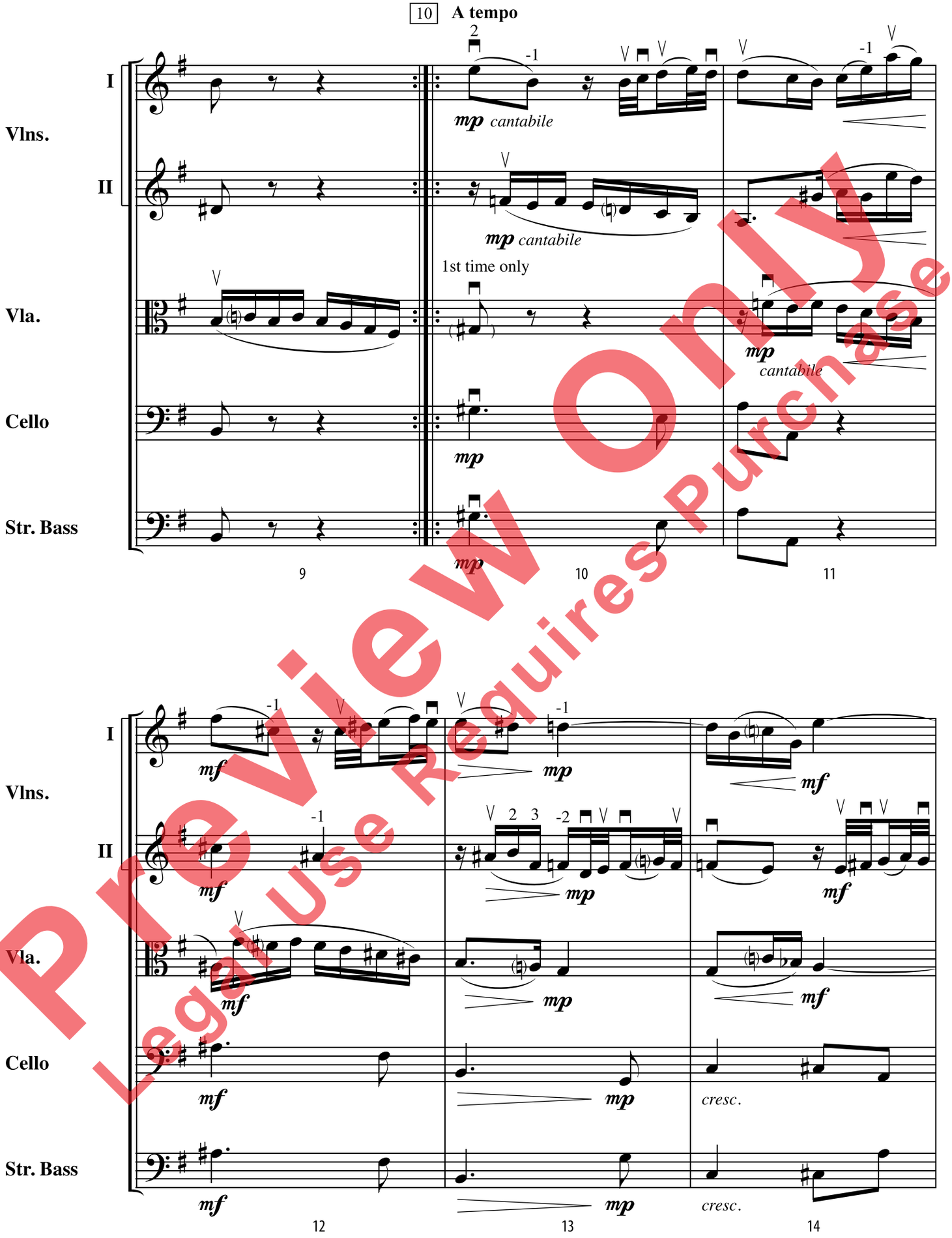

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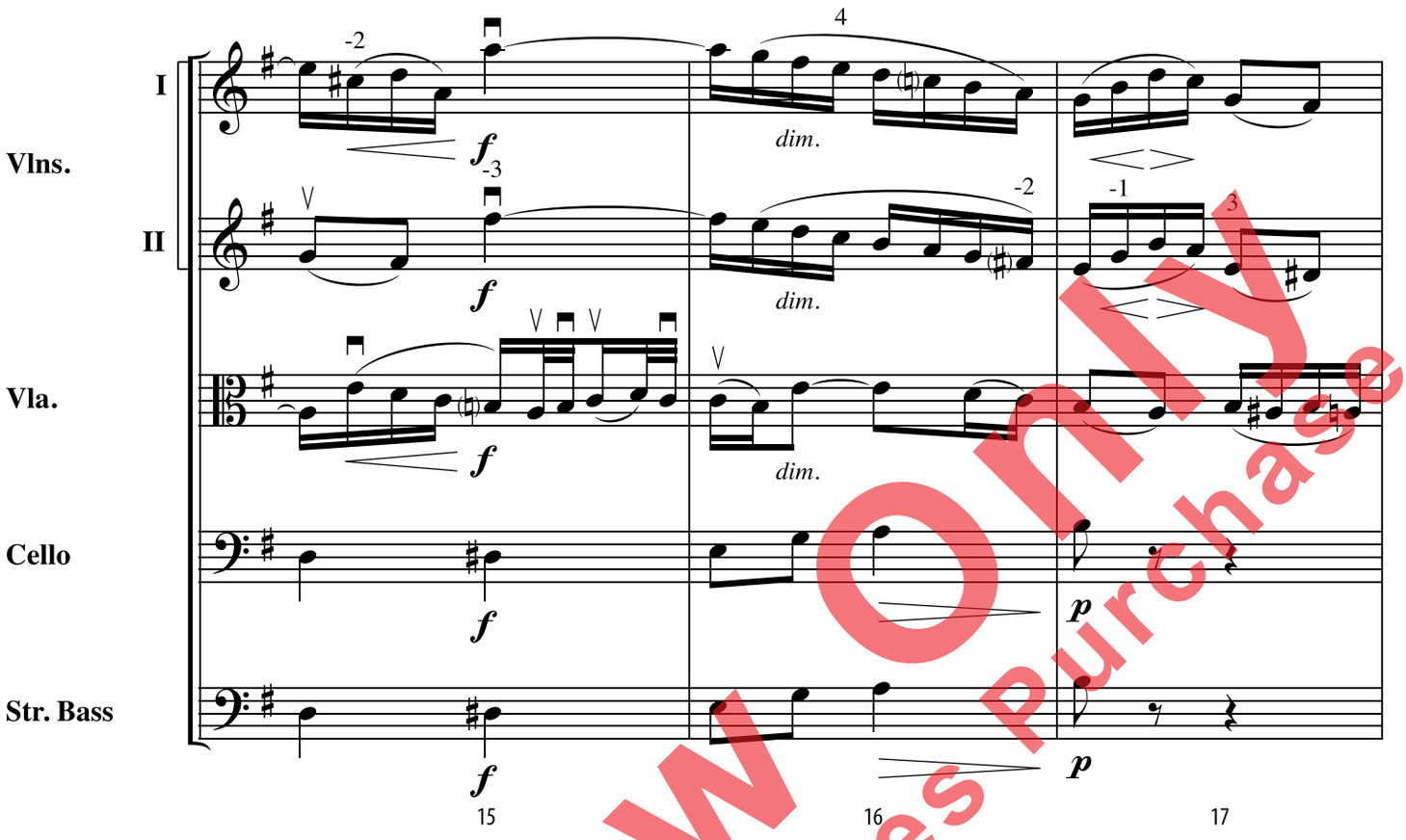

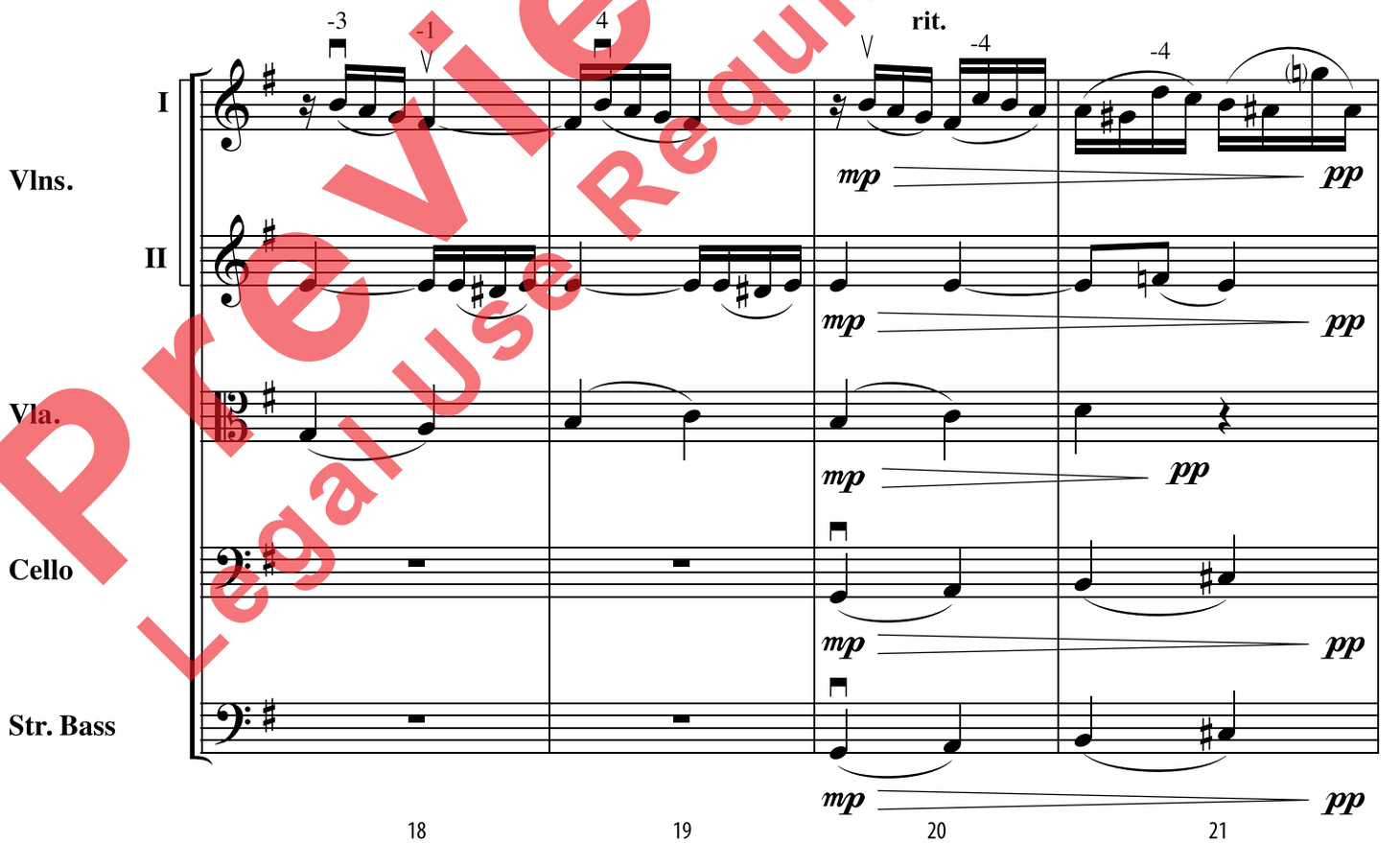

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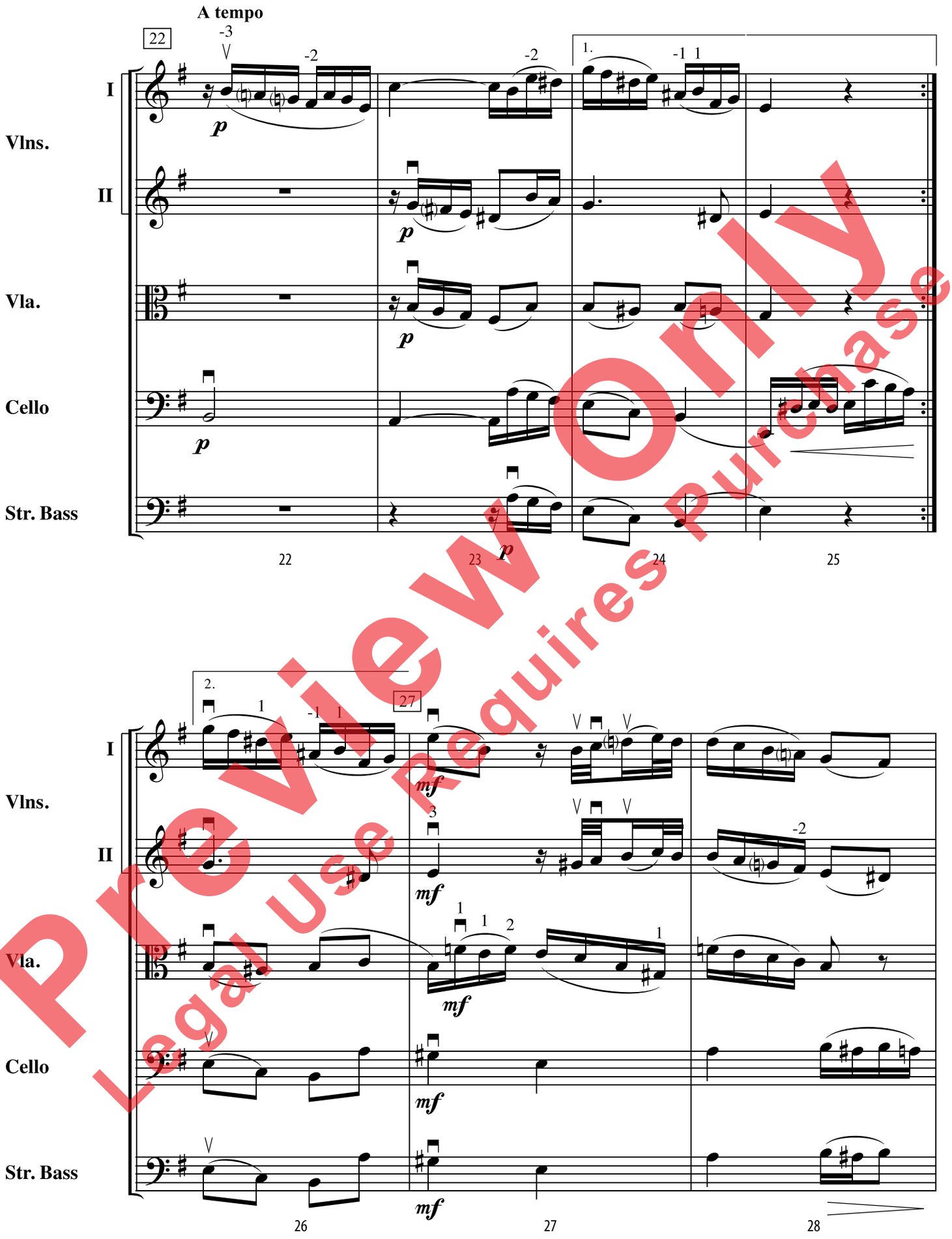

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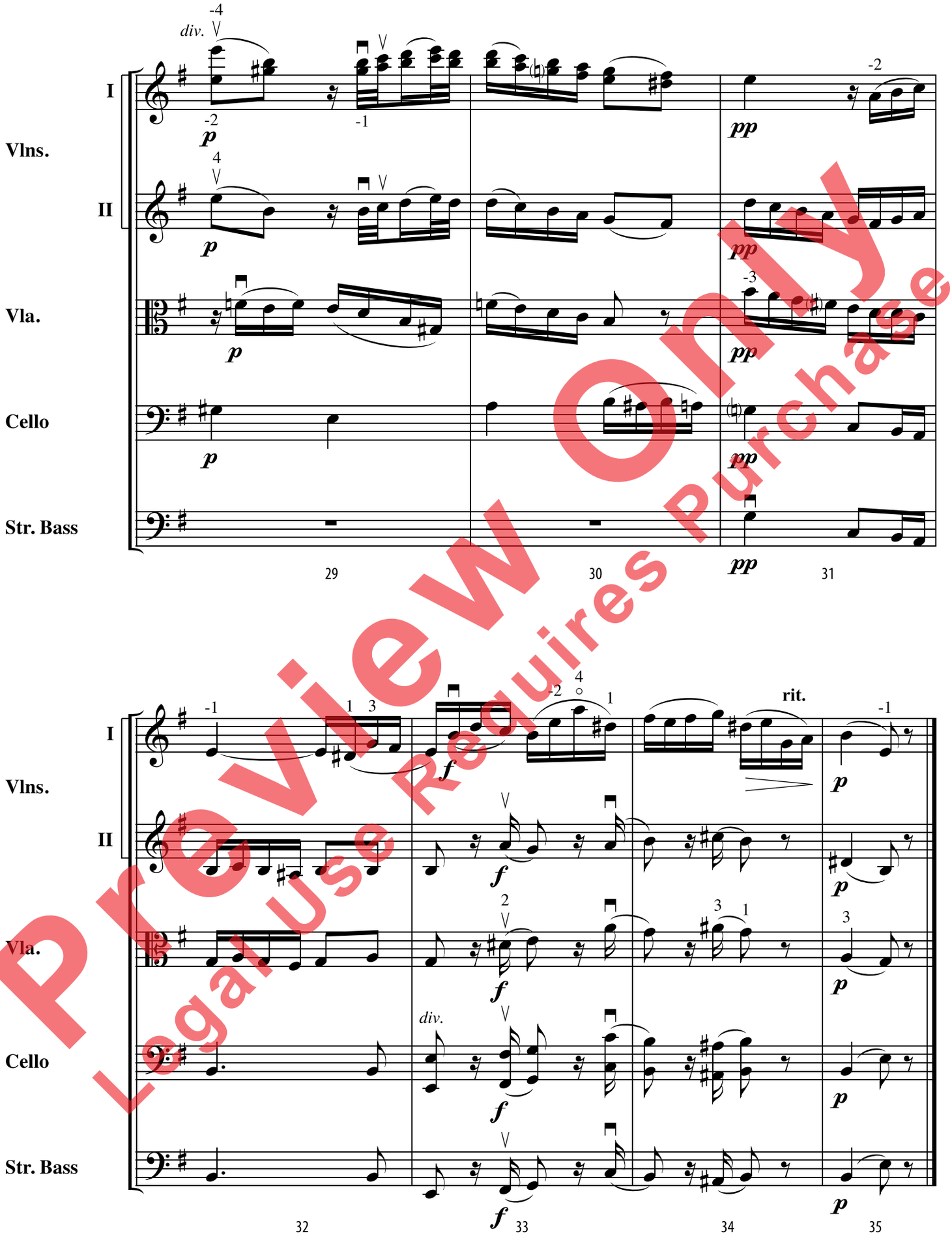

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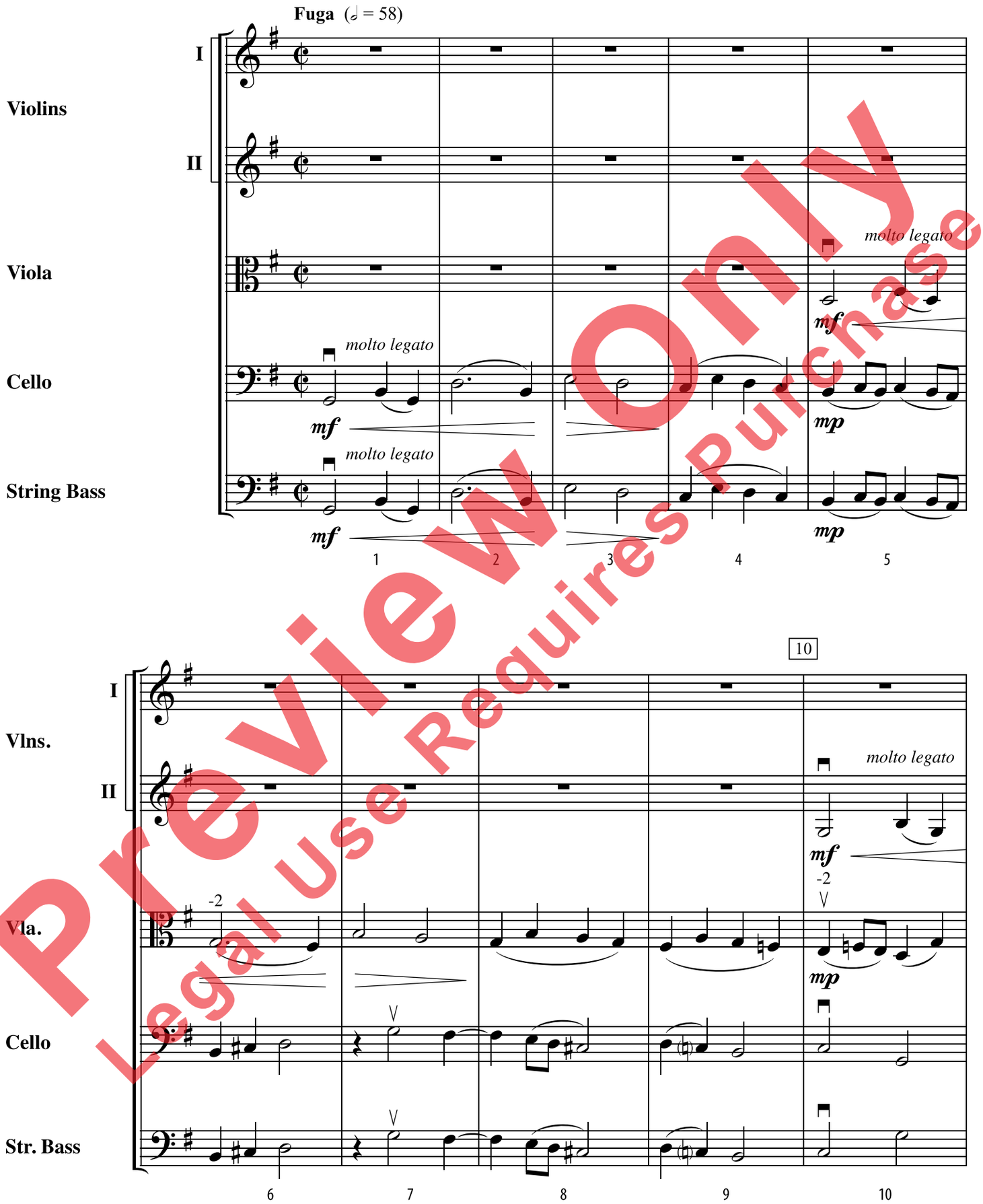
II. No. 5, Fuga - Seriously, and with Increasing Animation

Duration - 7:10



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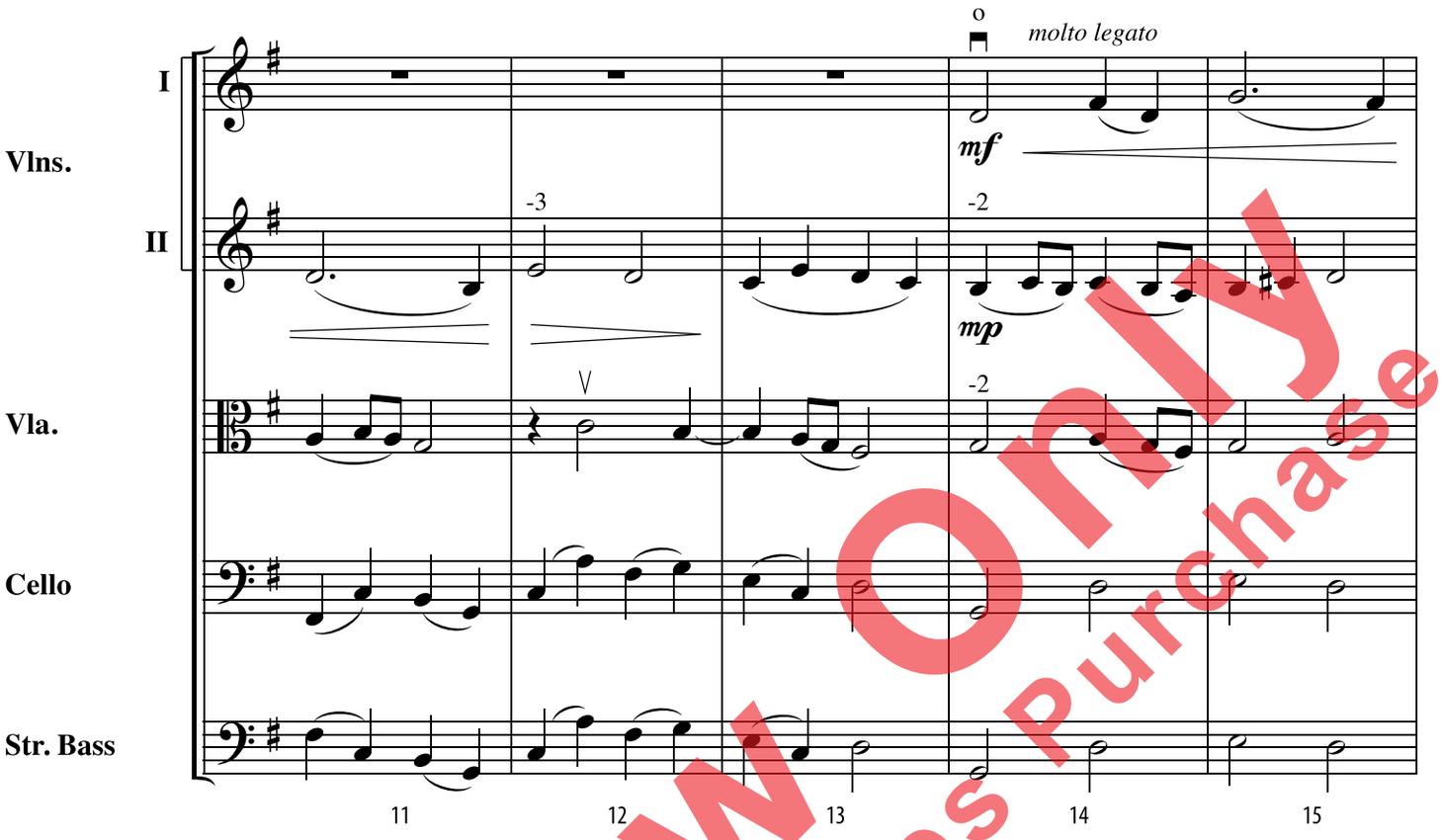

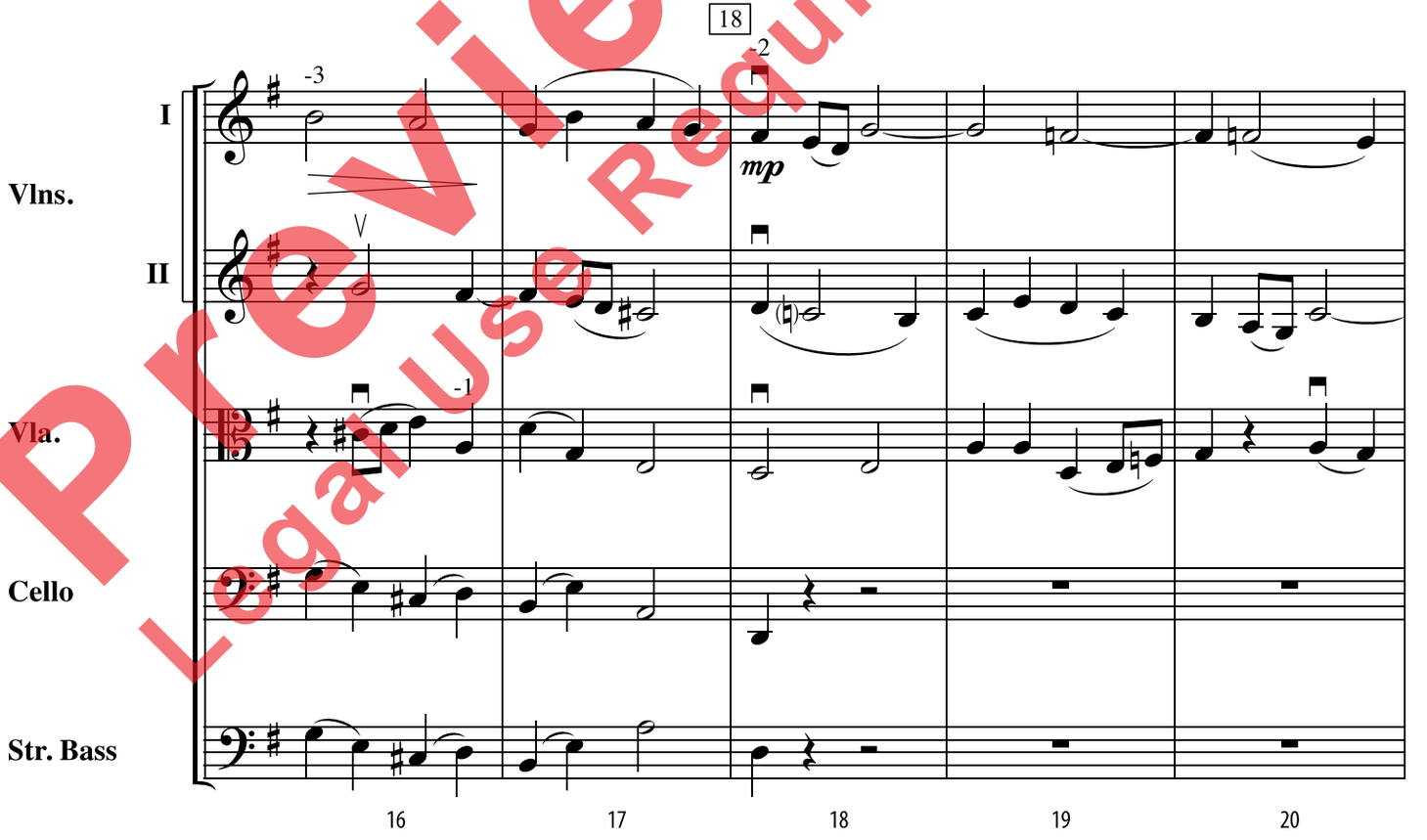

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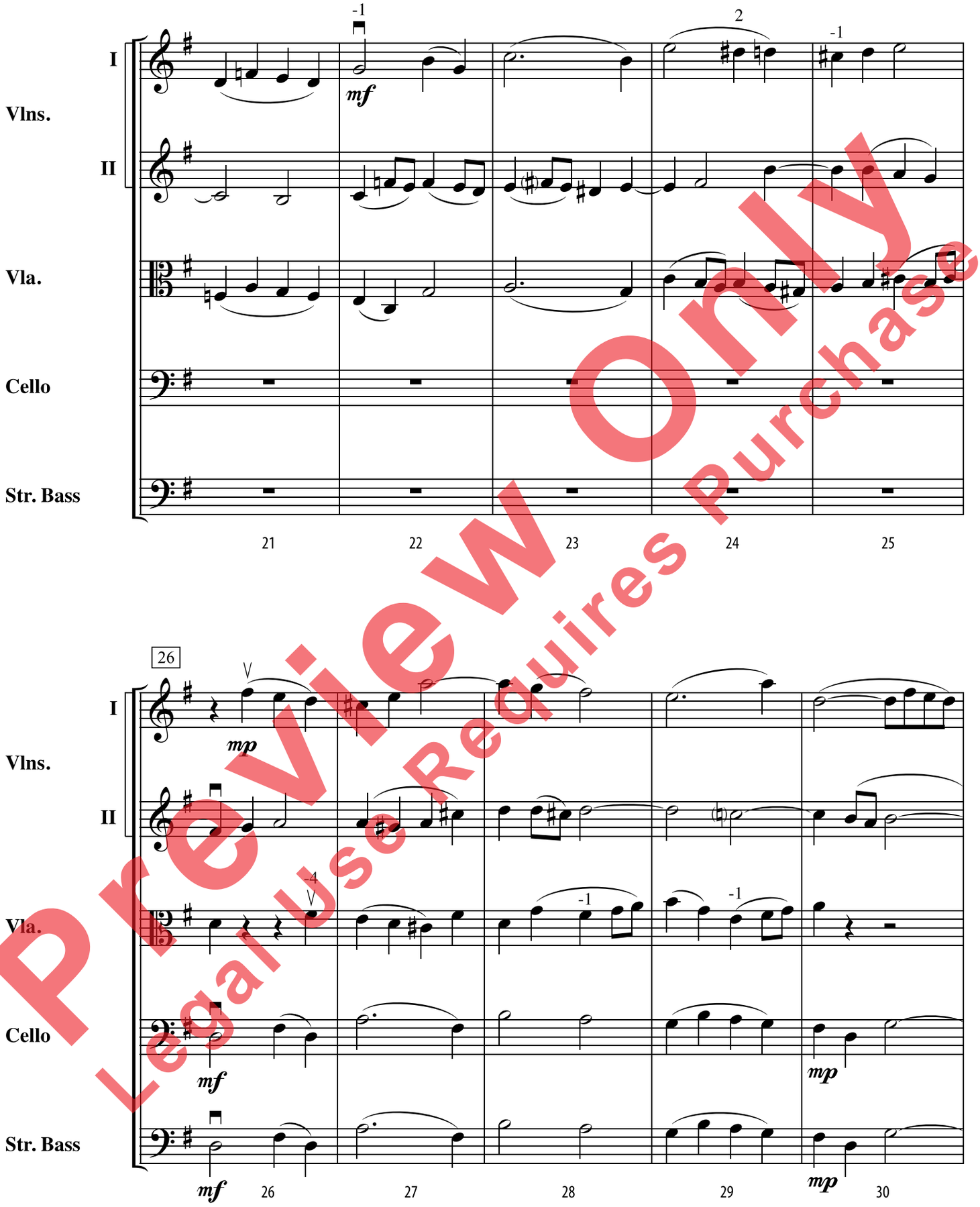

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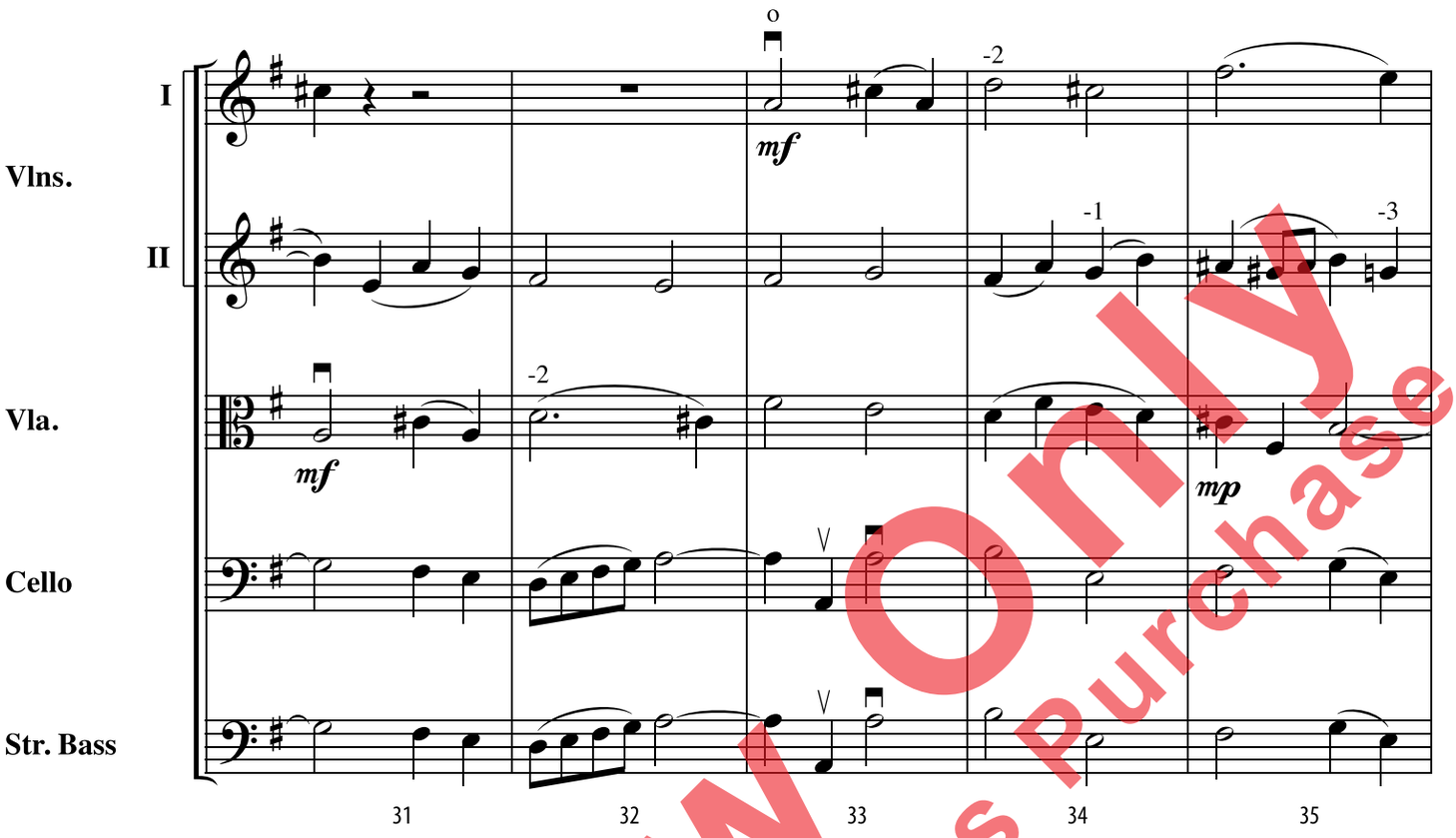

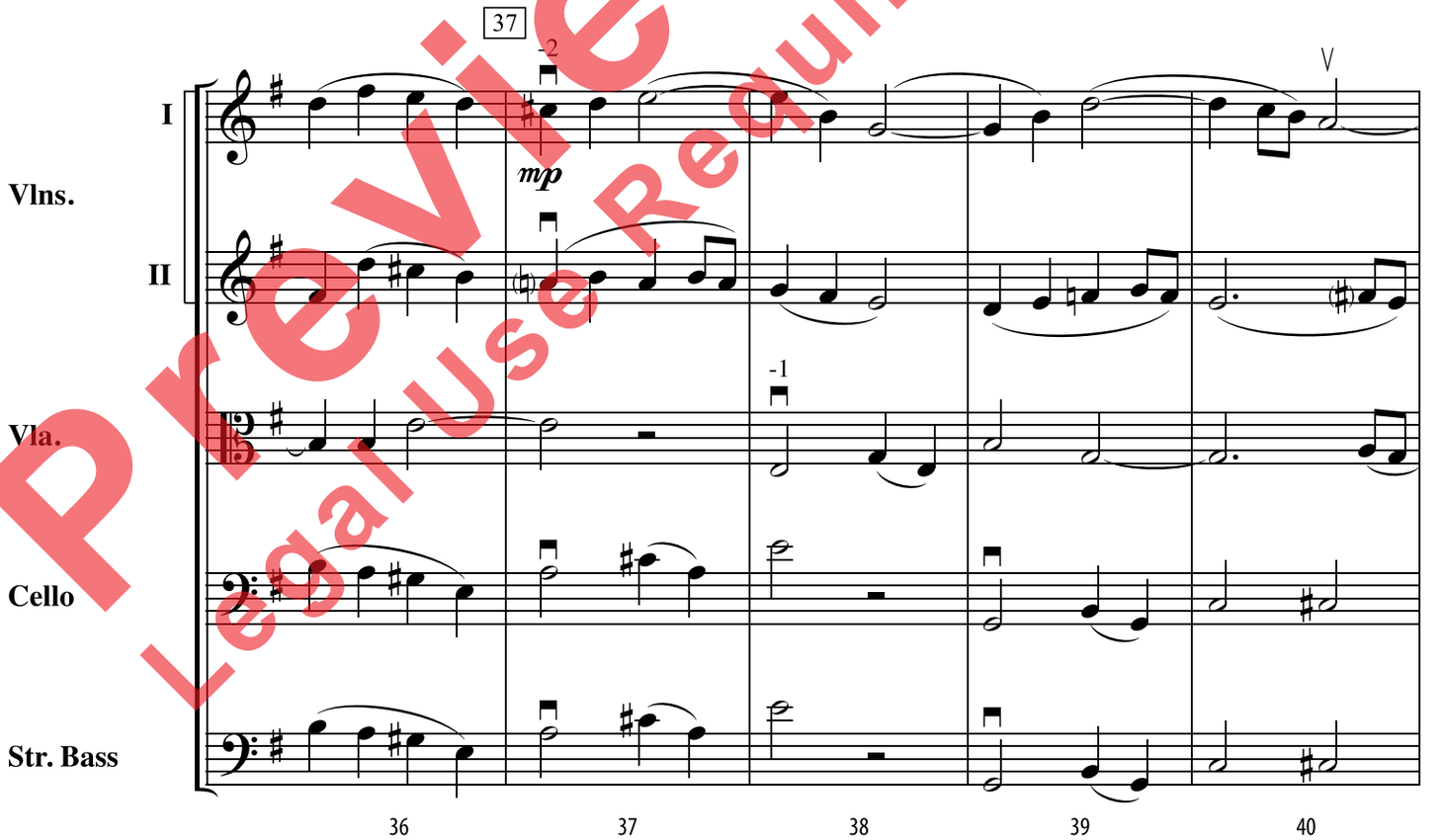

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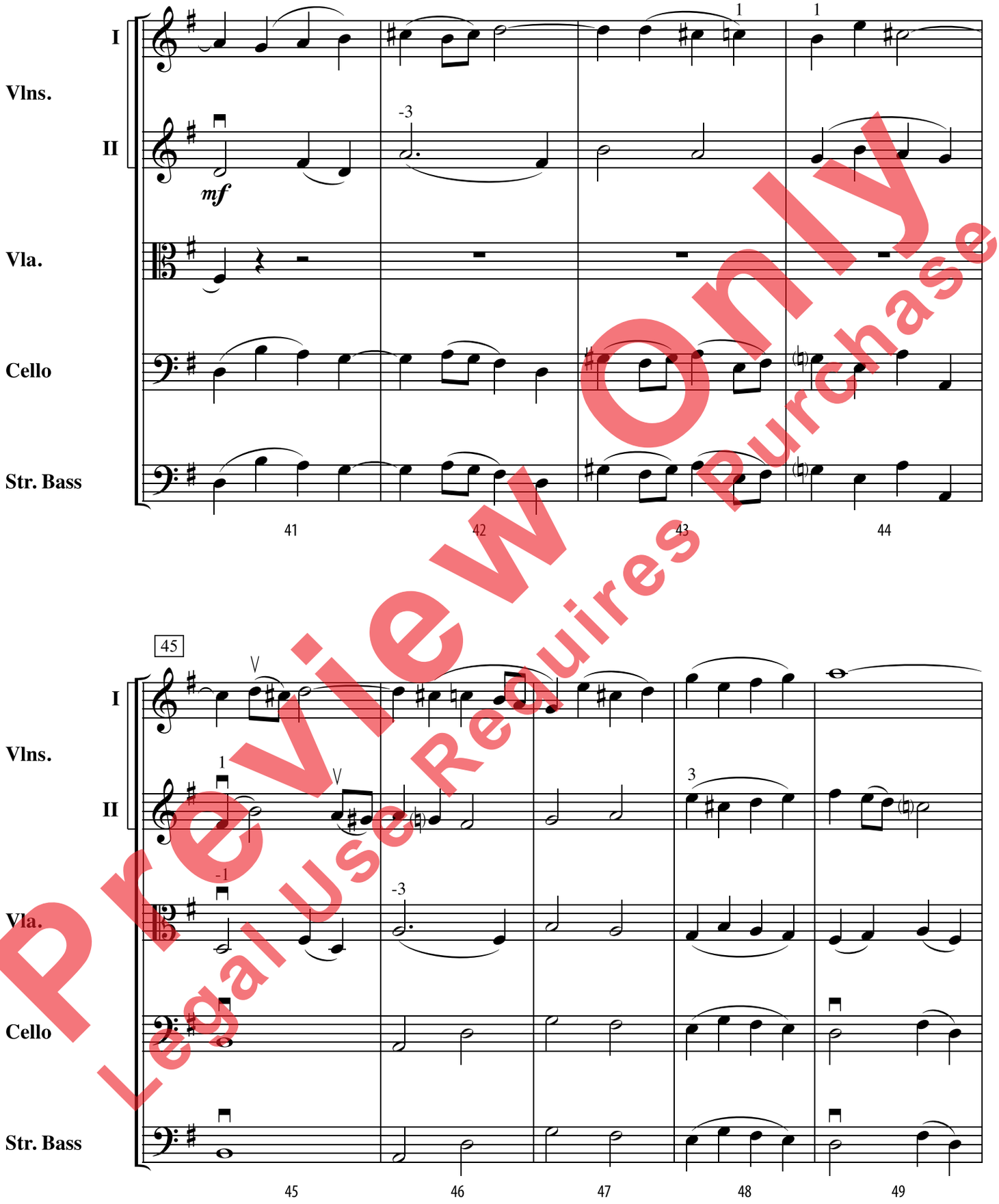

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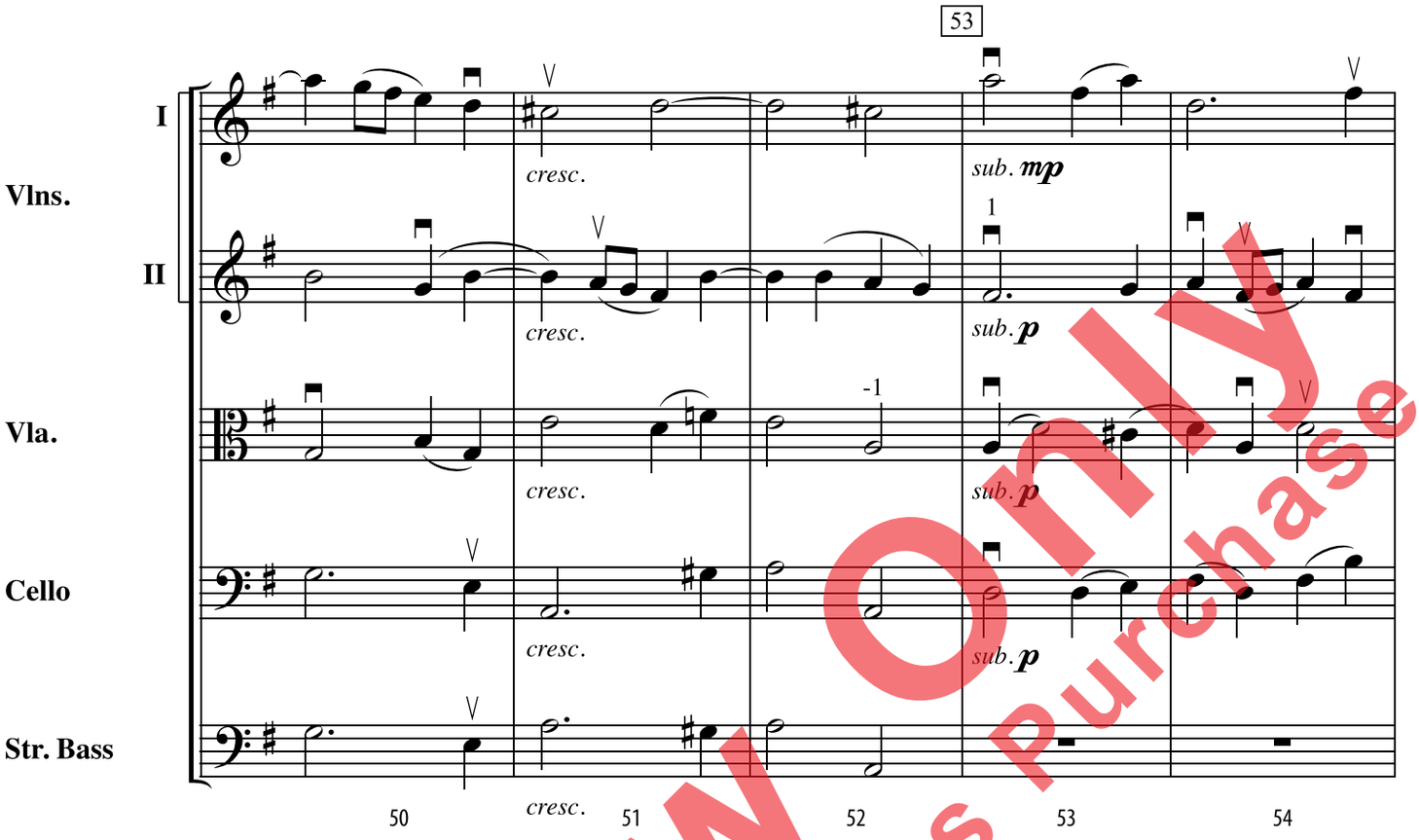

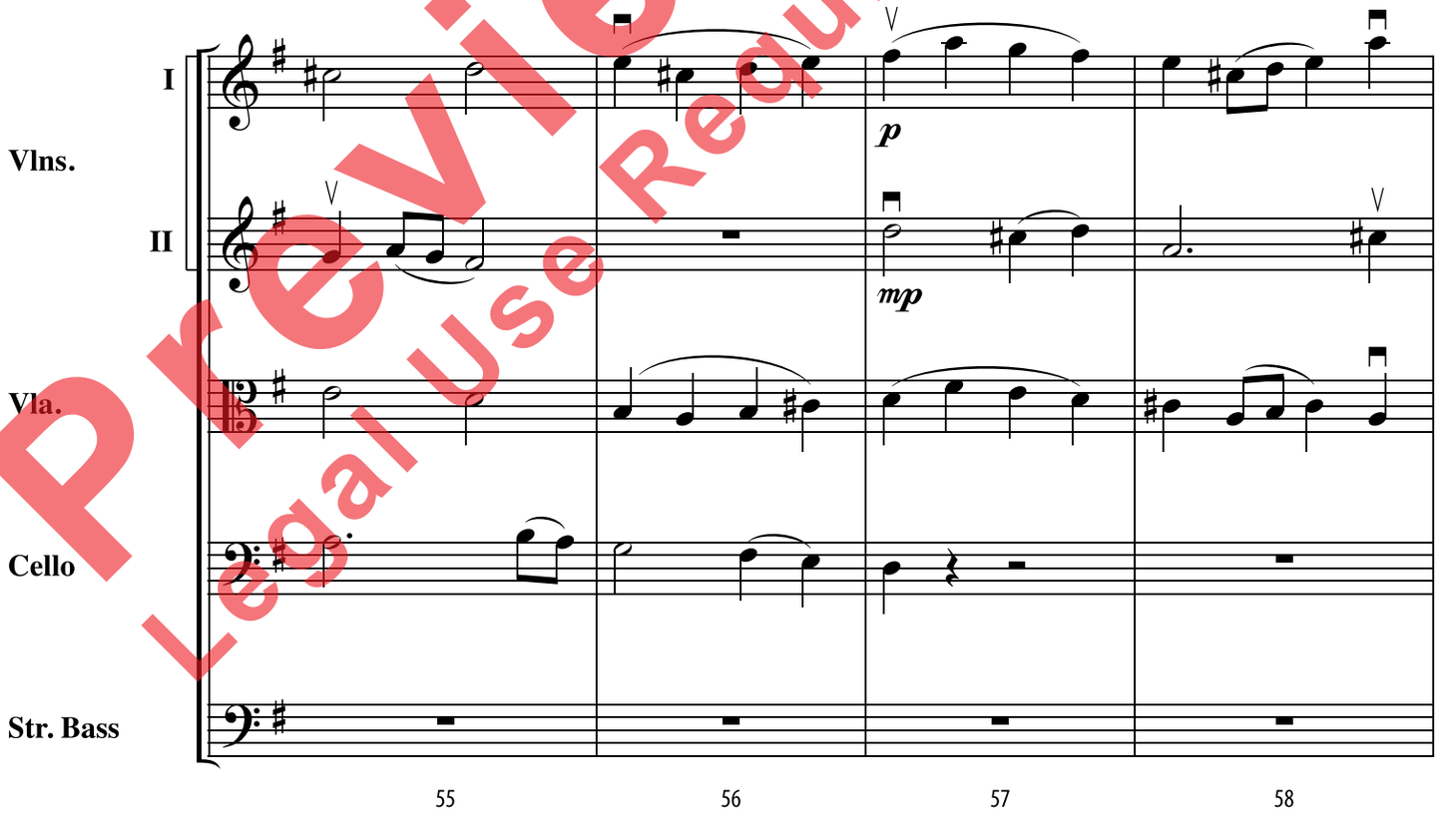

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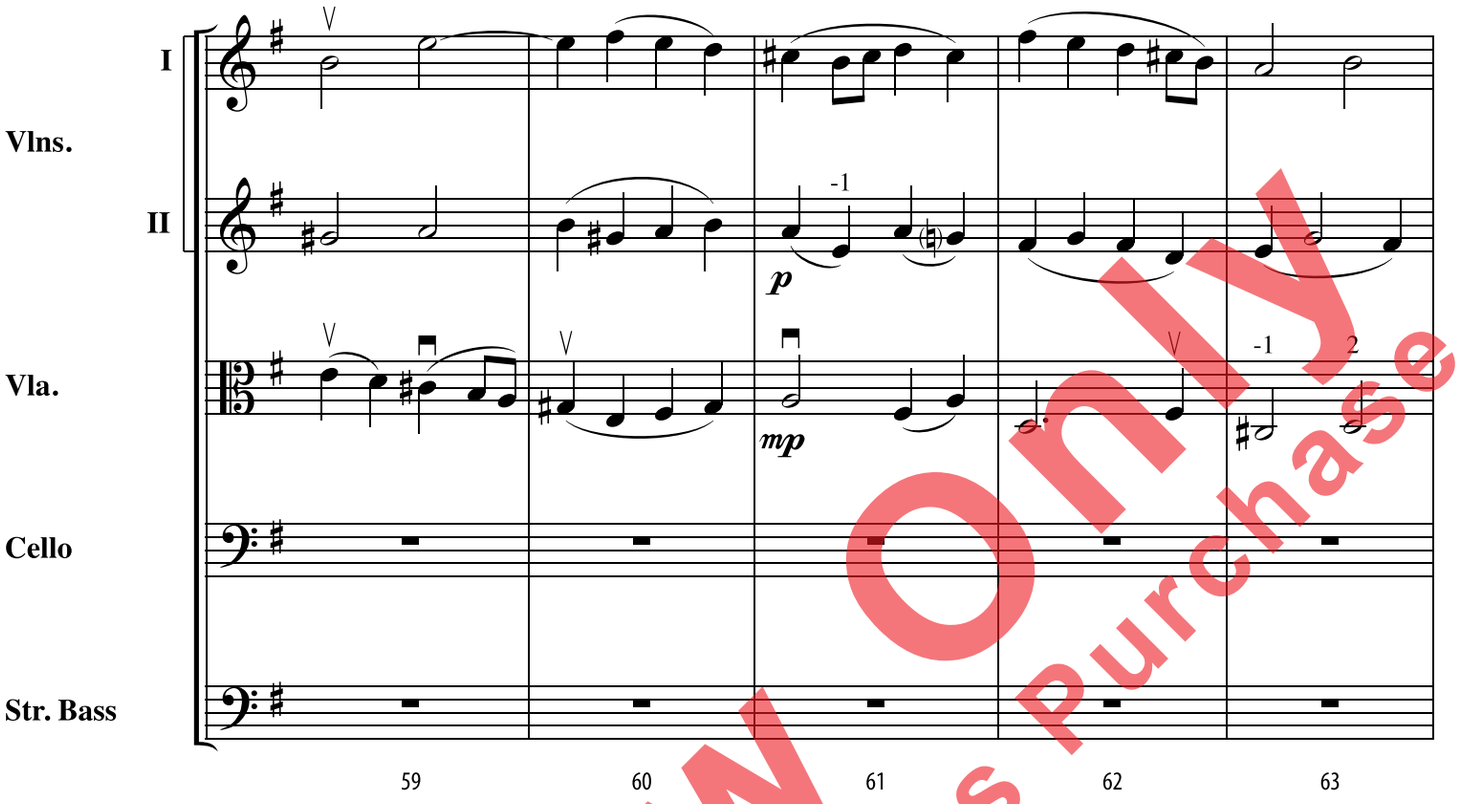

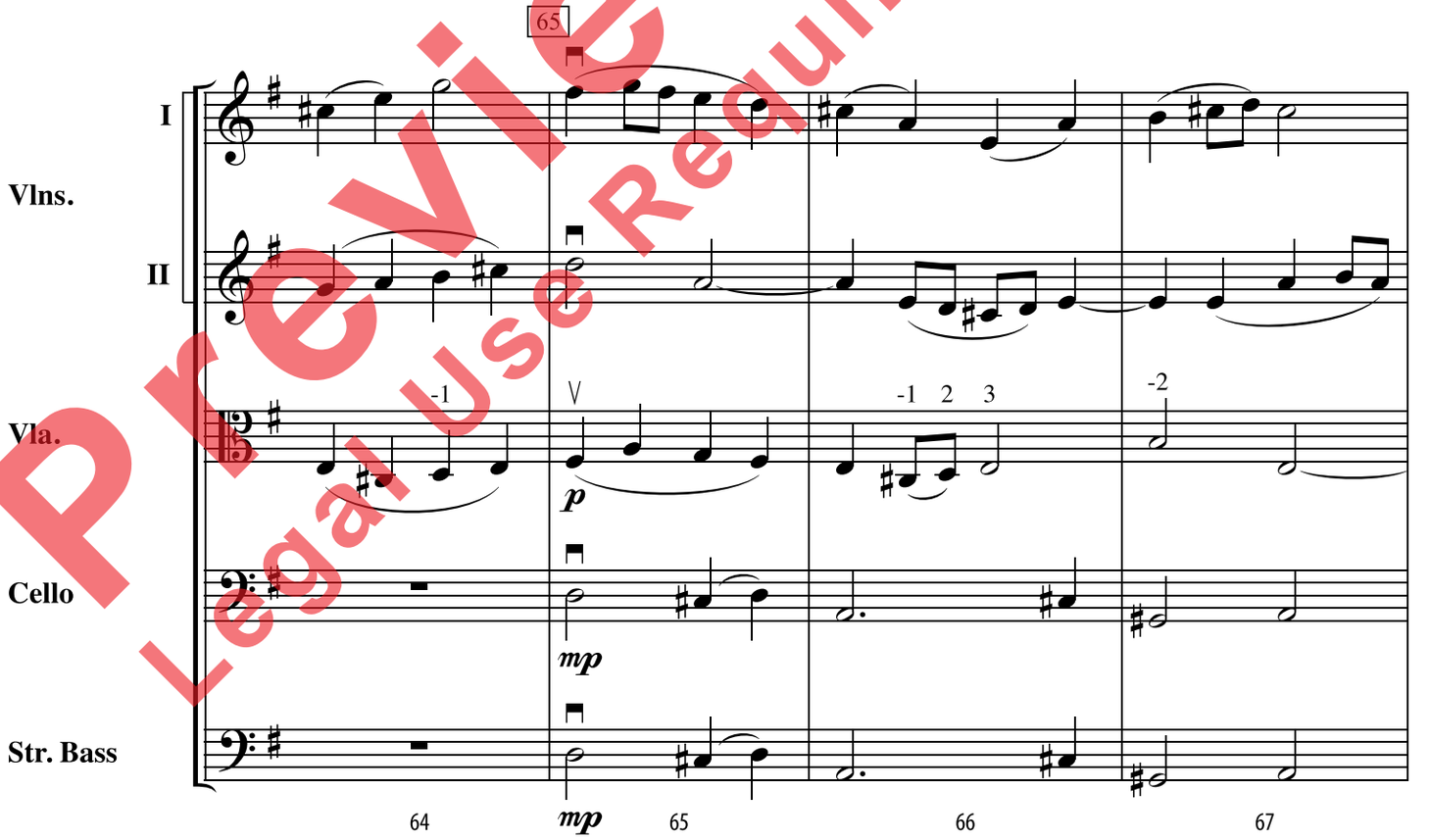

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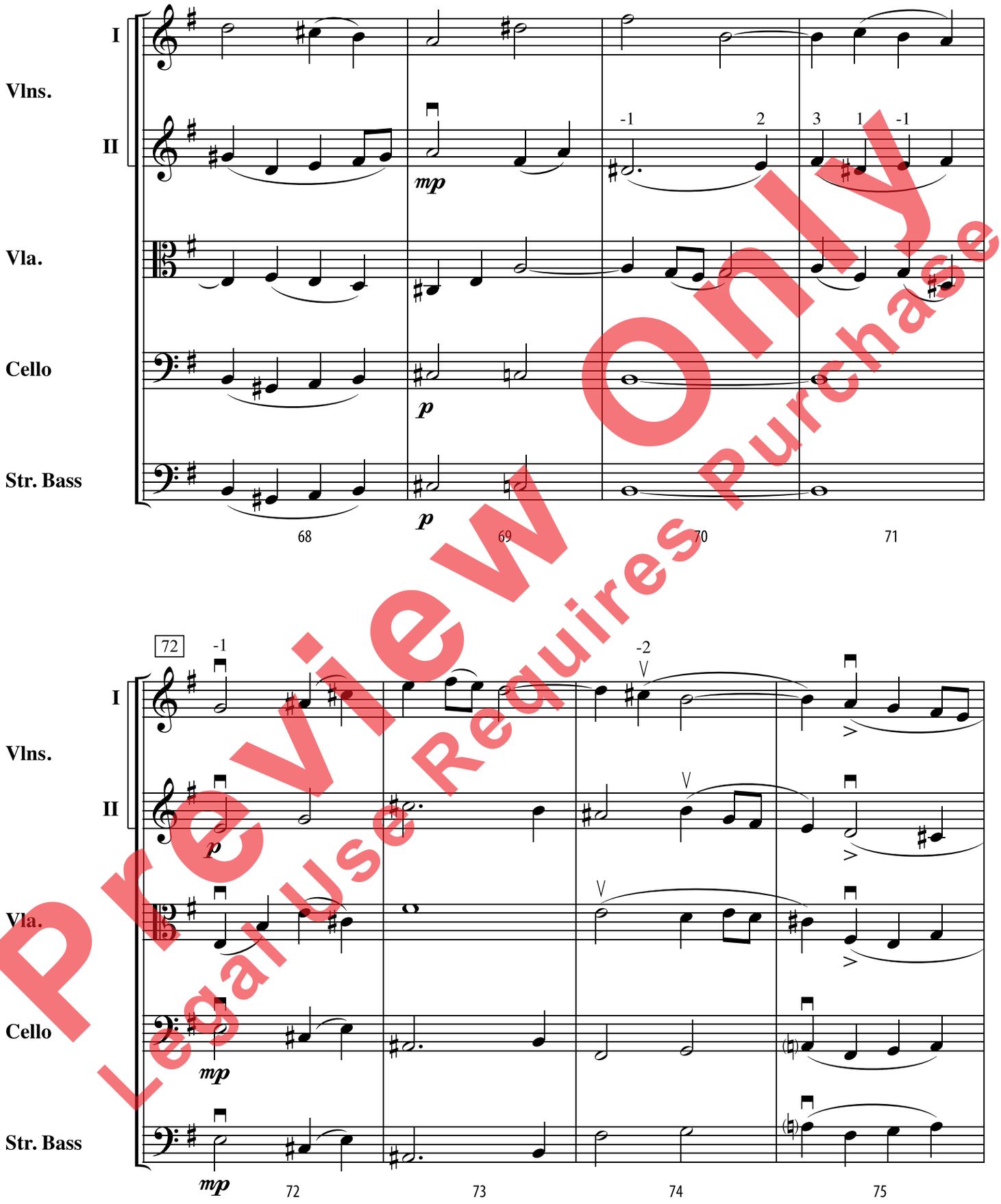

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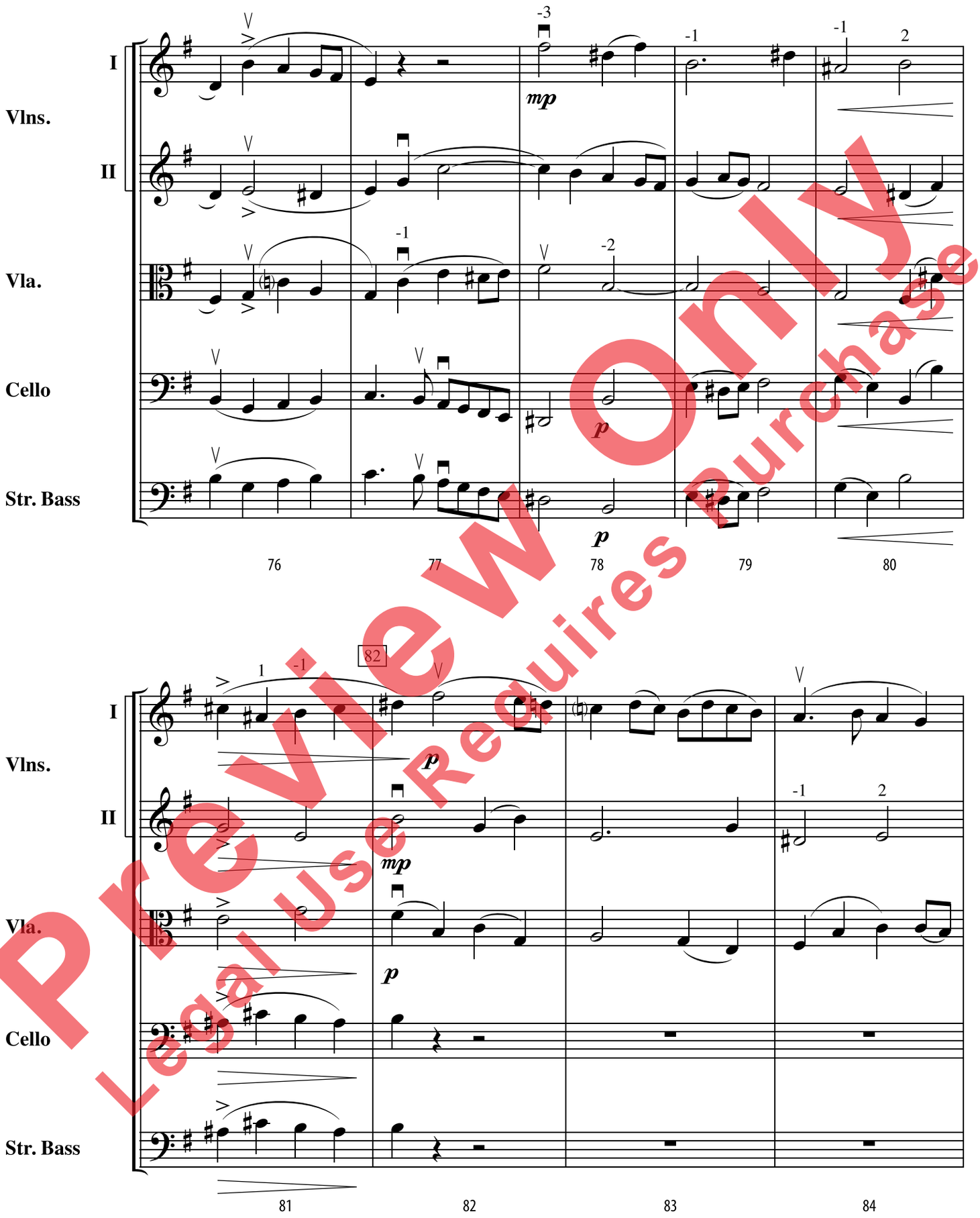

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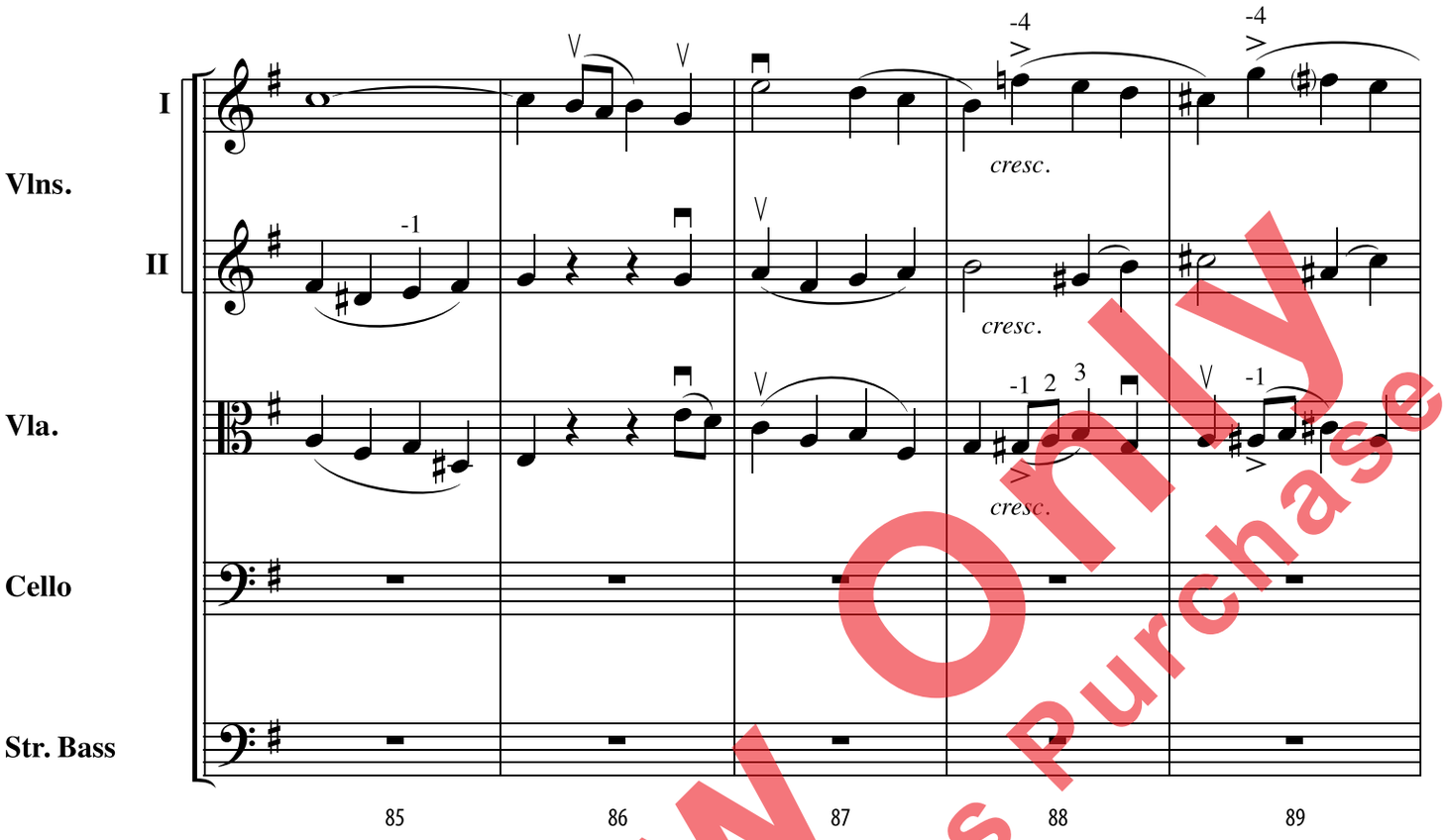

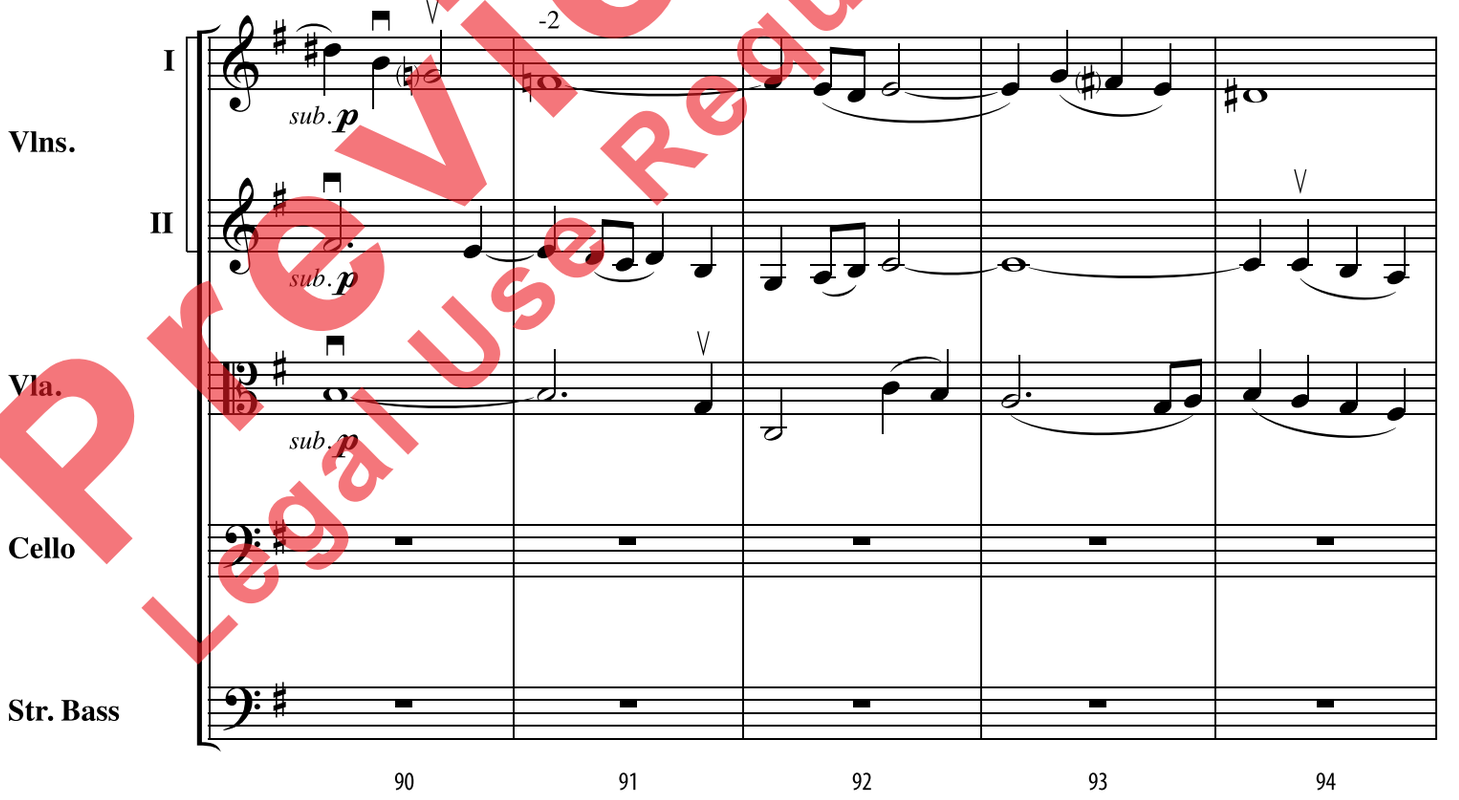

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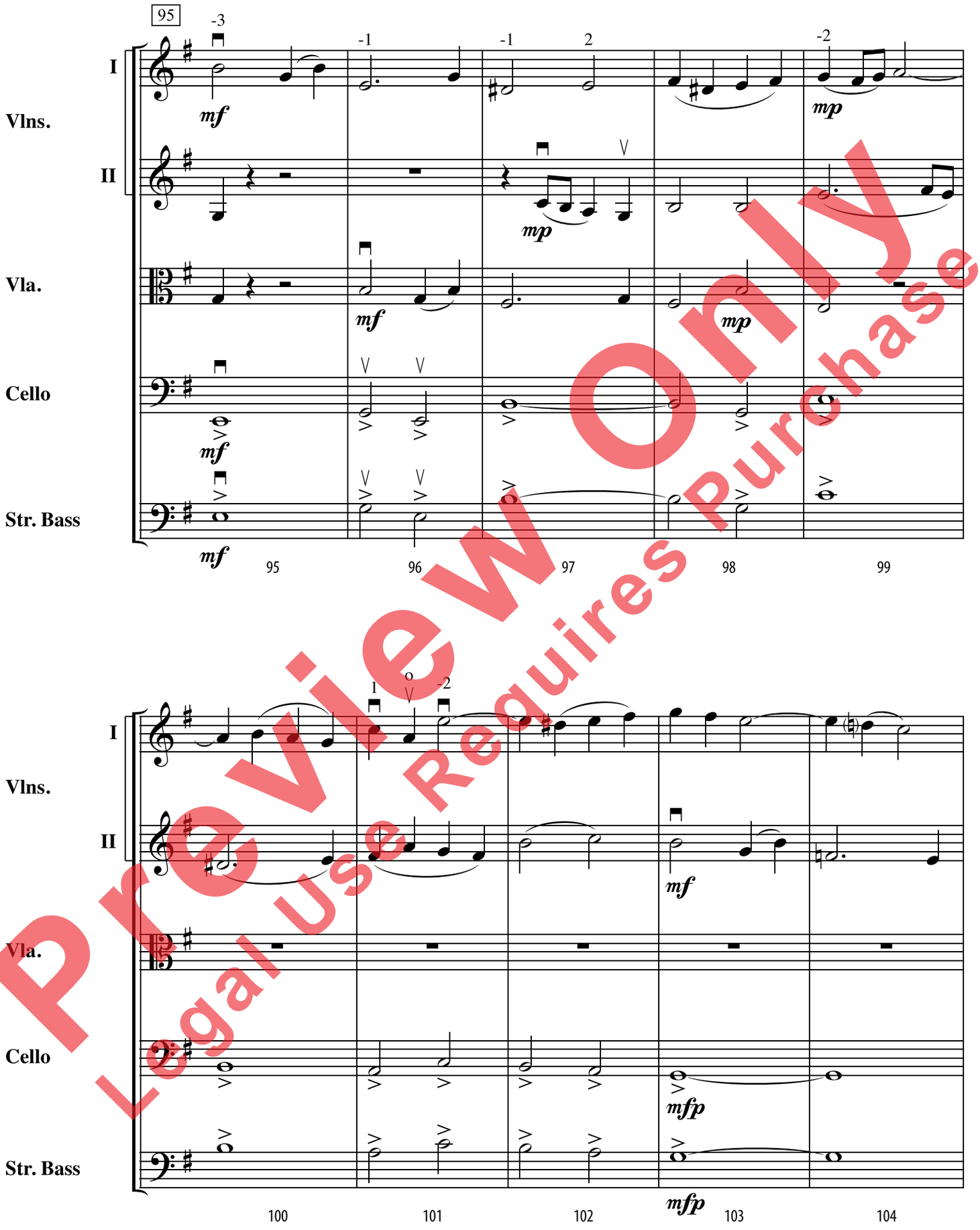

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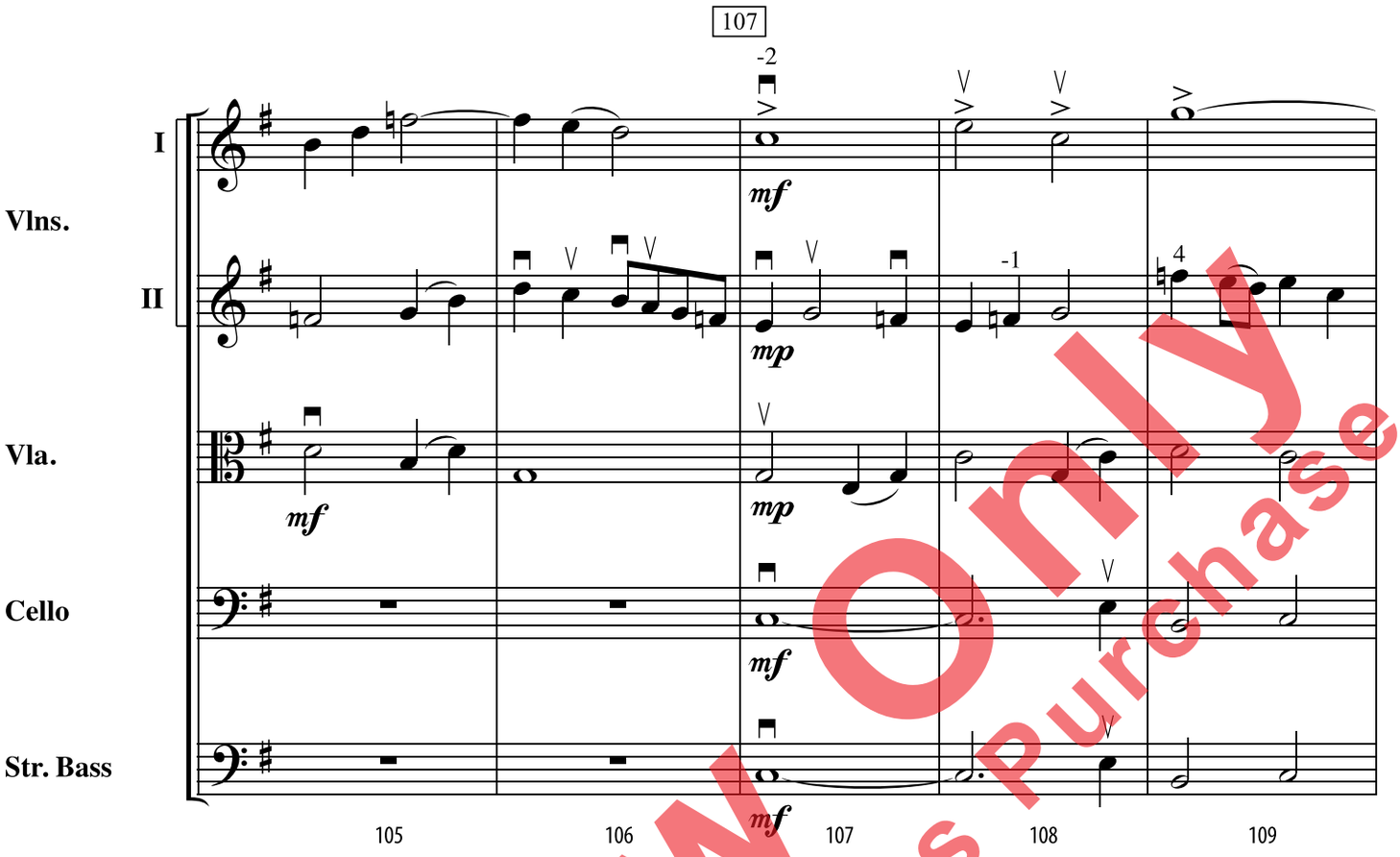

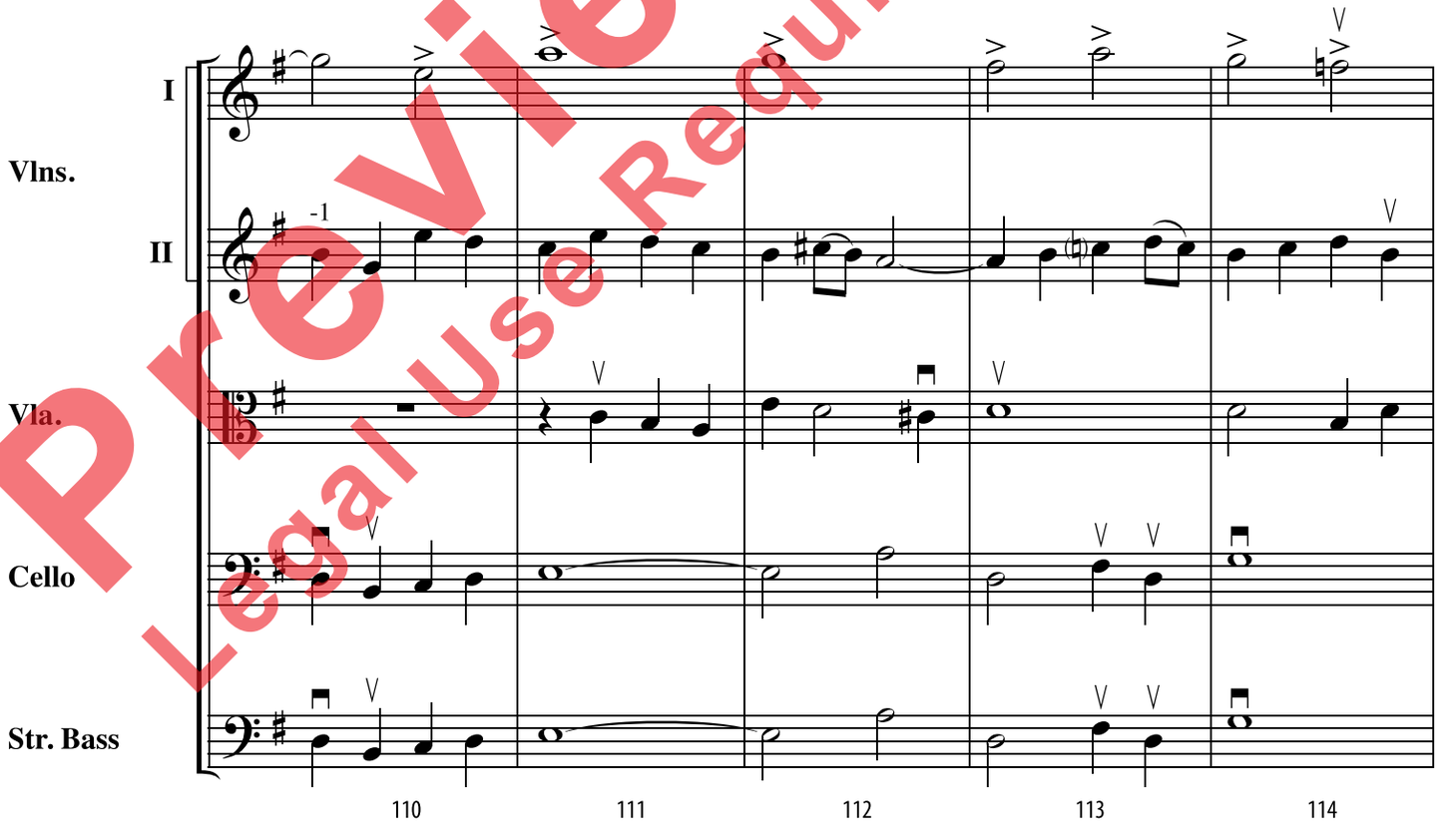

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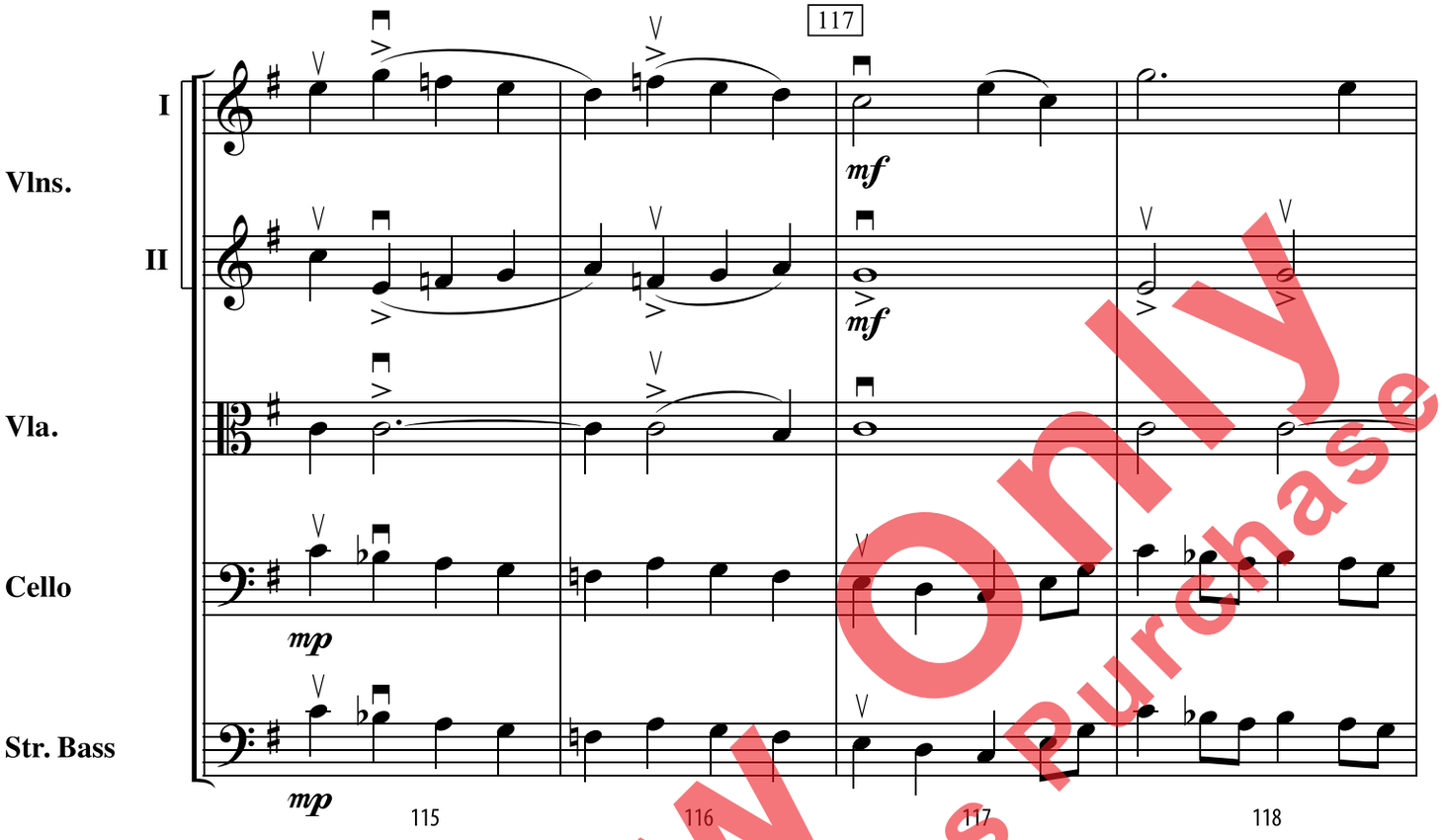

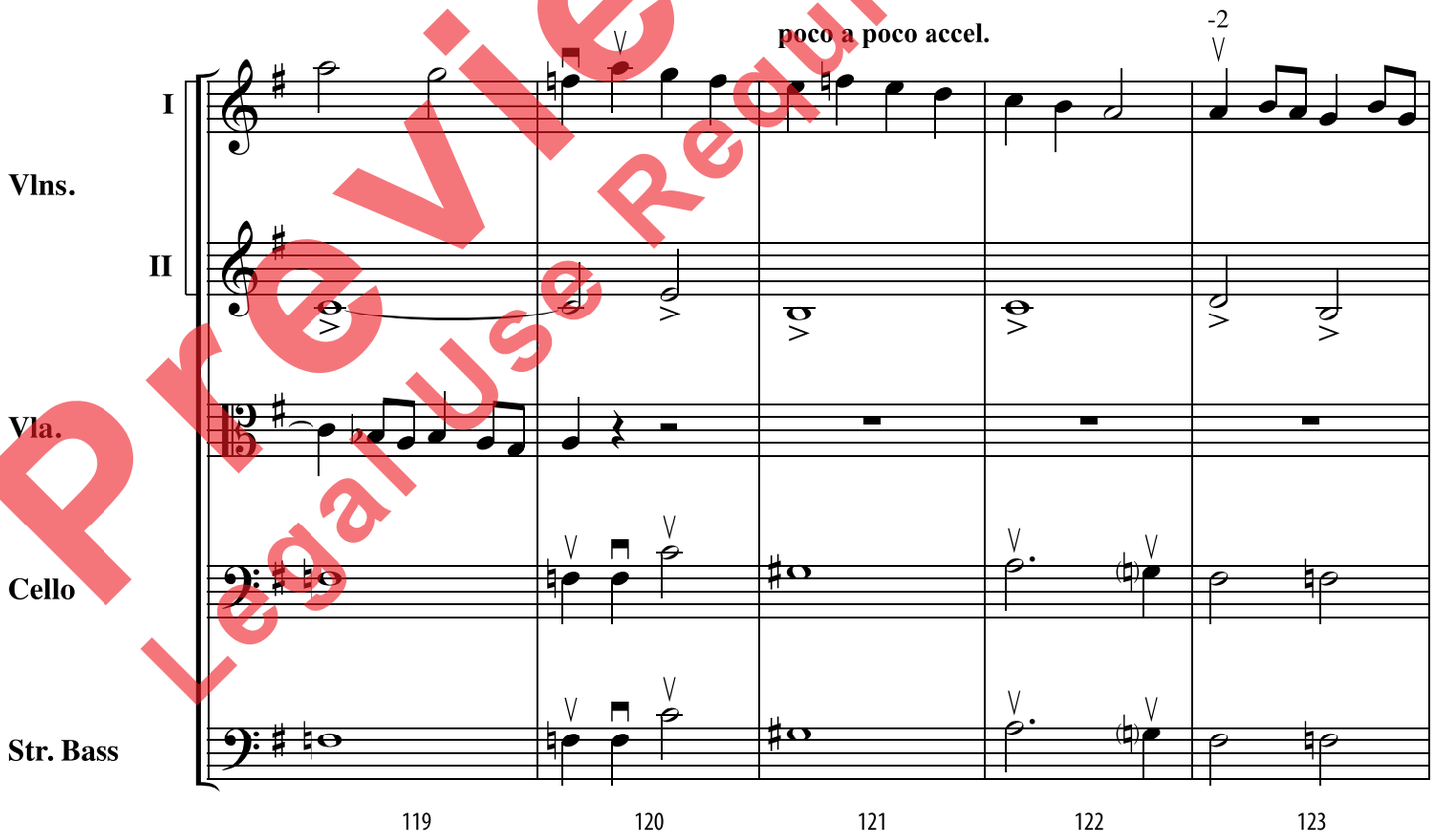

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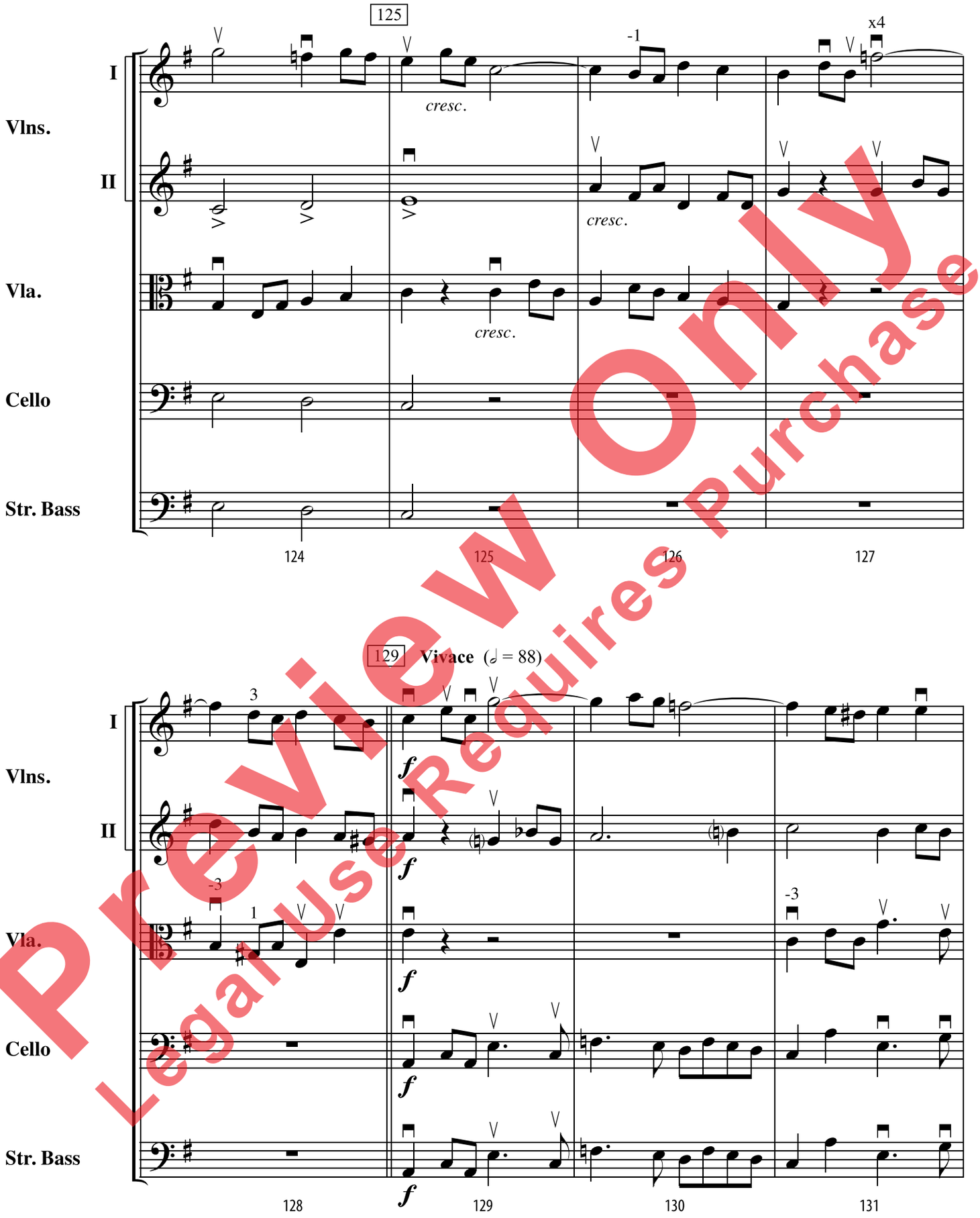

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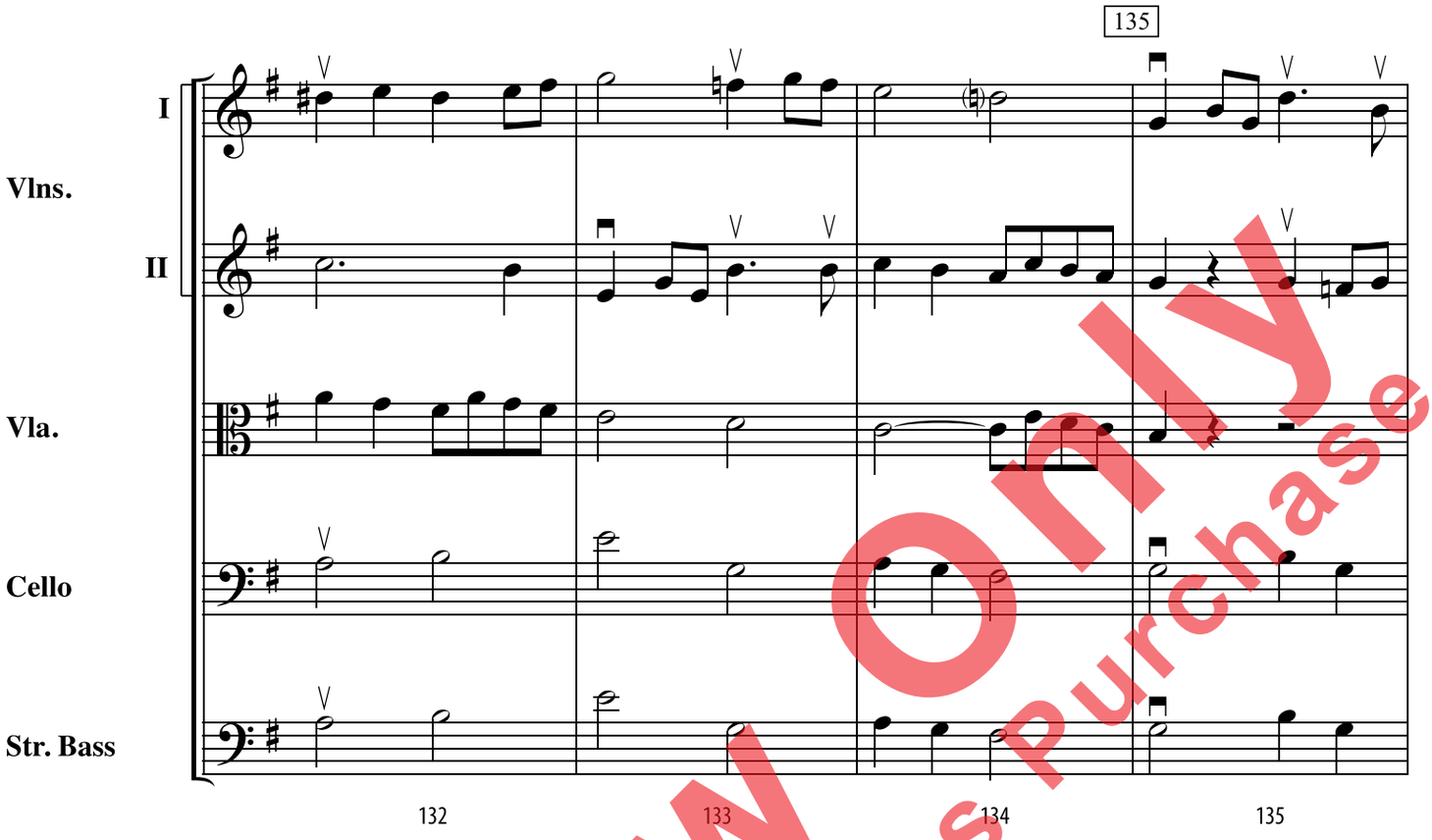

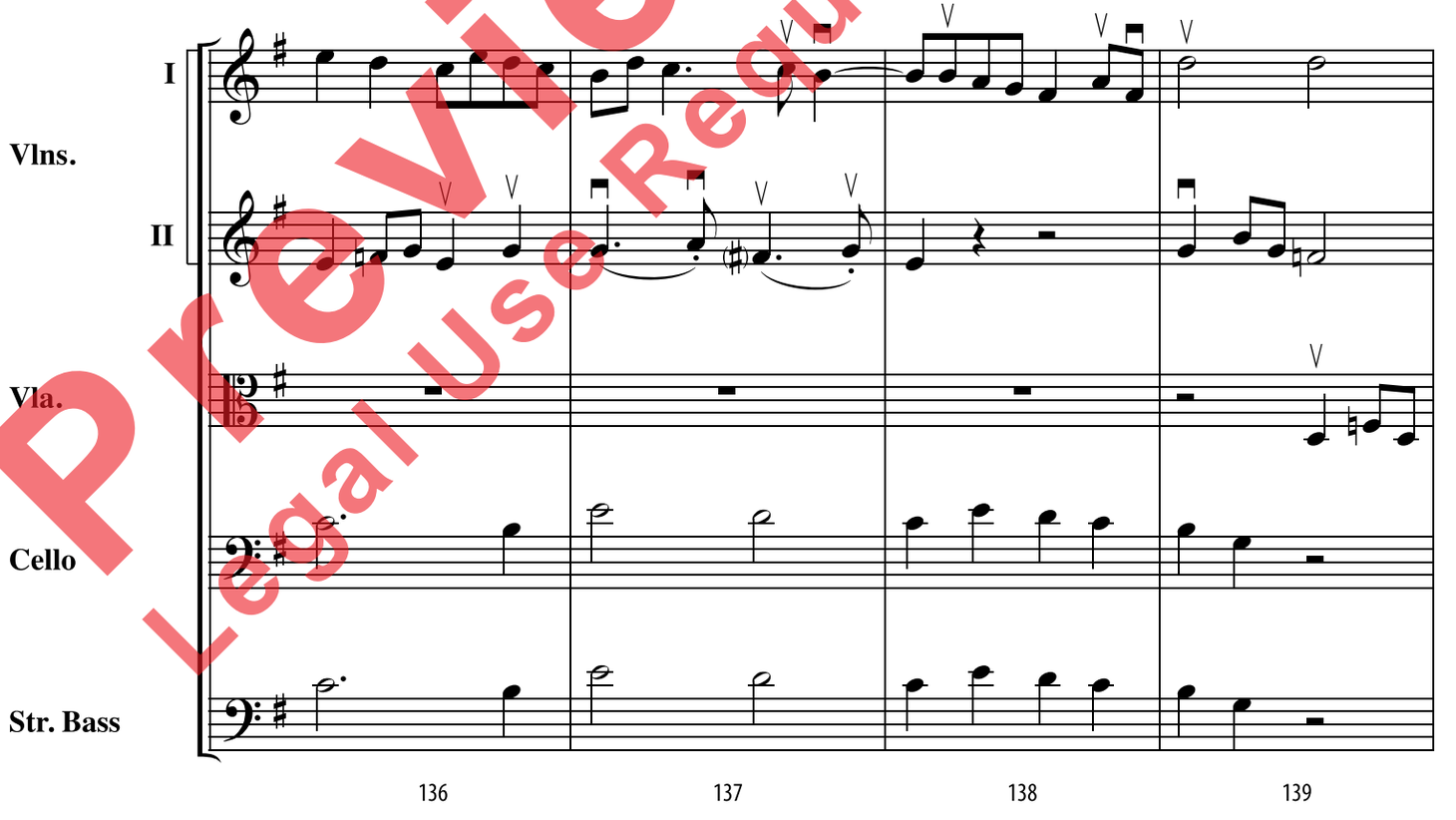

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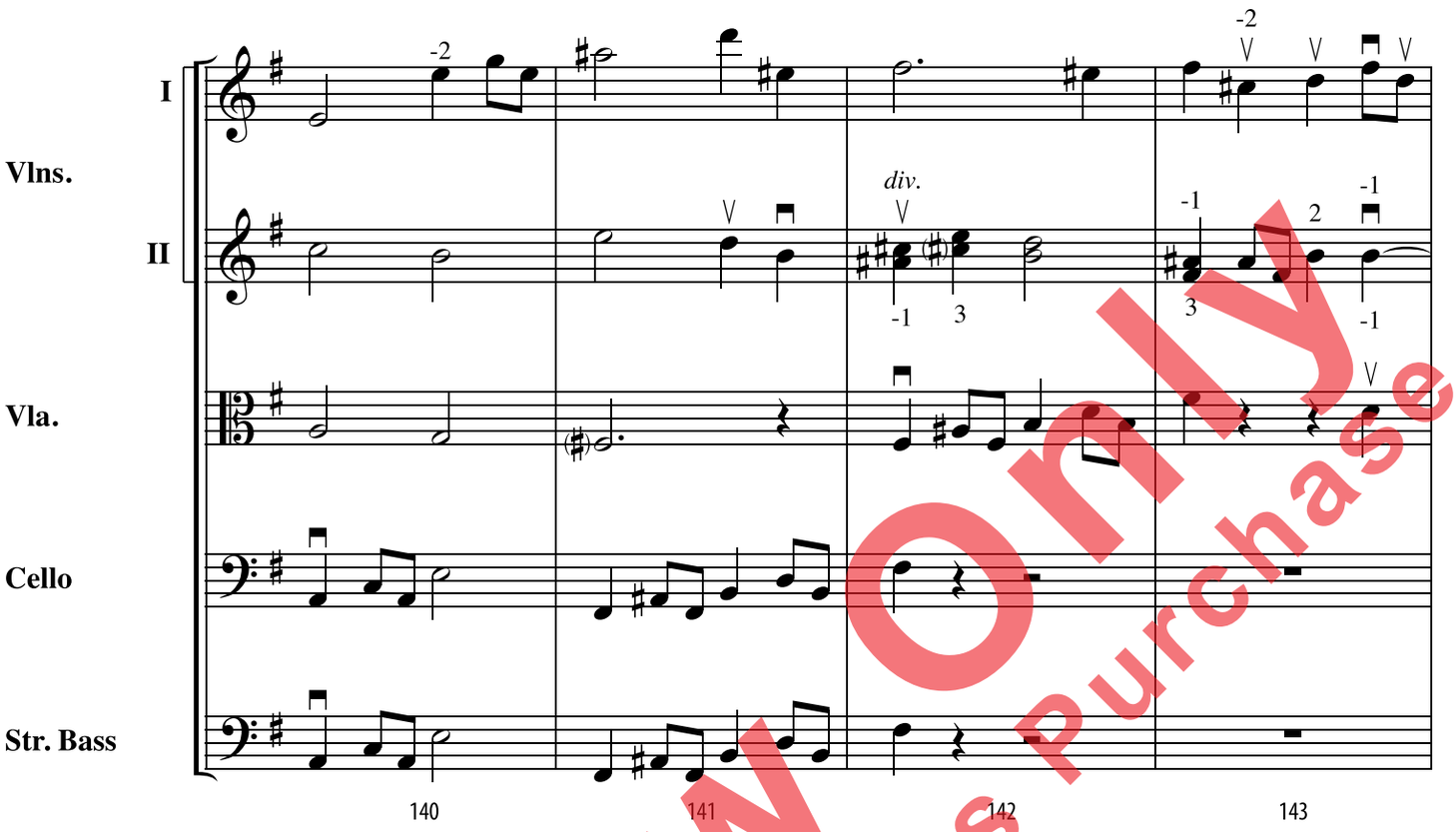

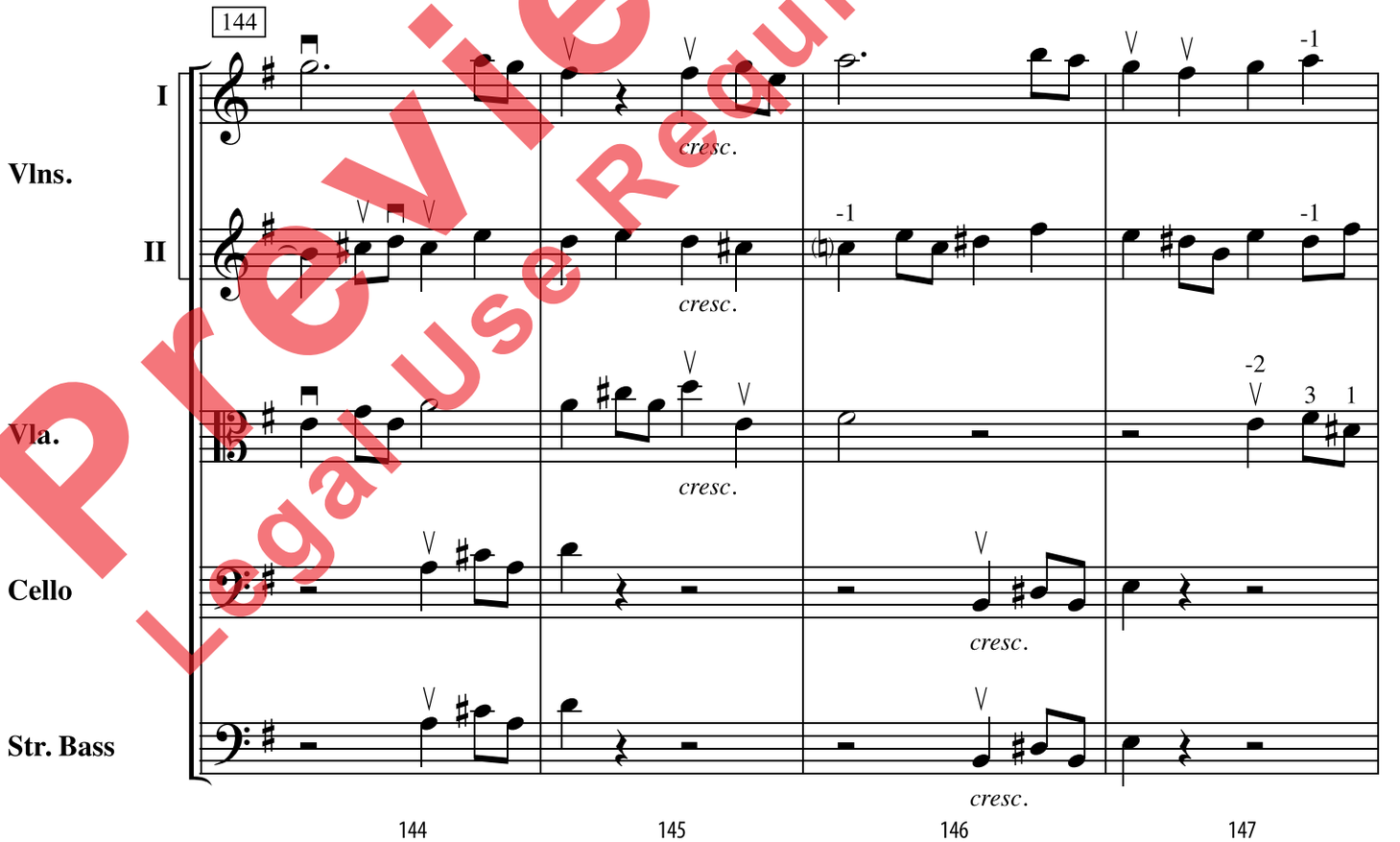

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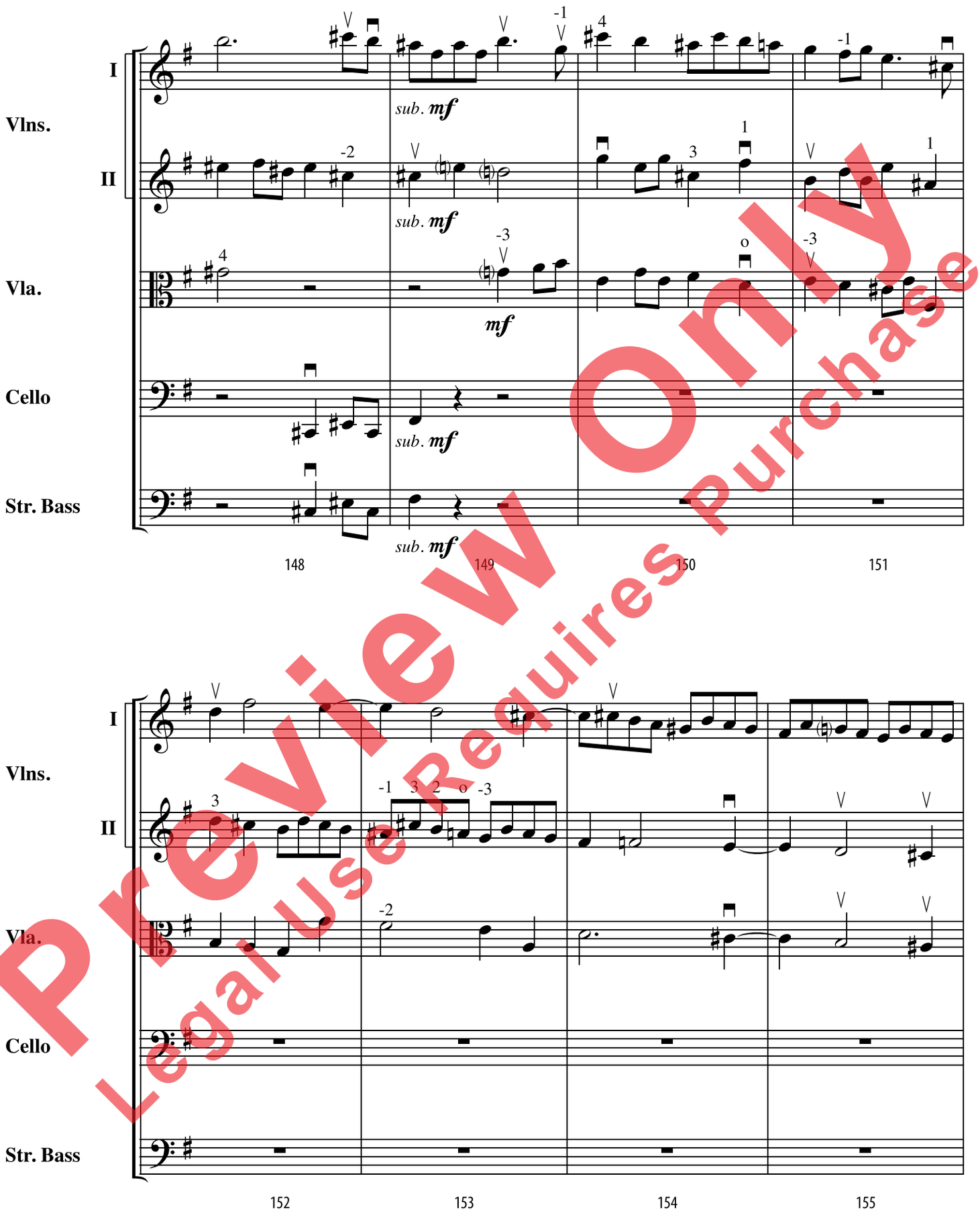

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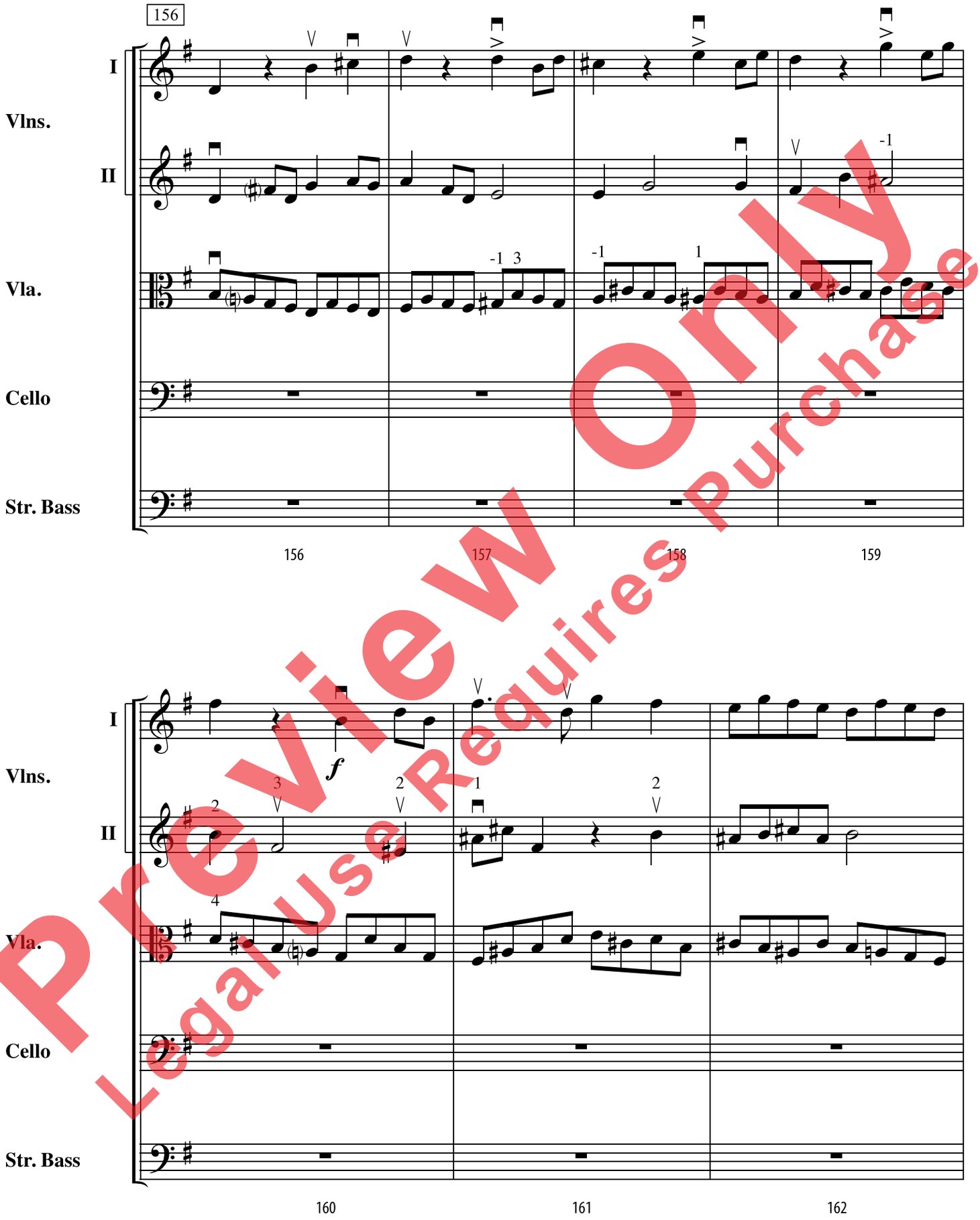

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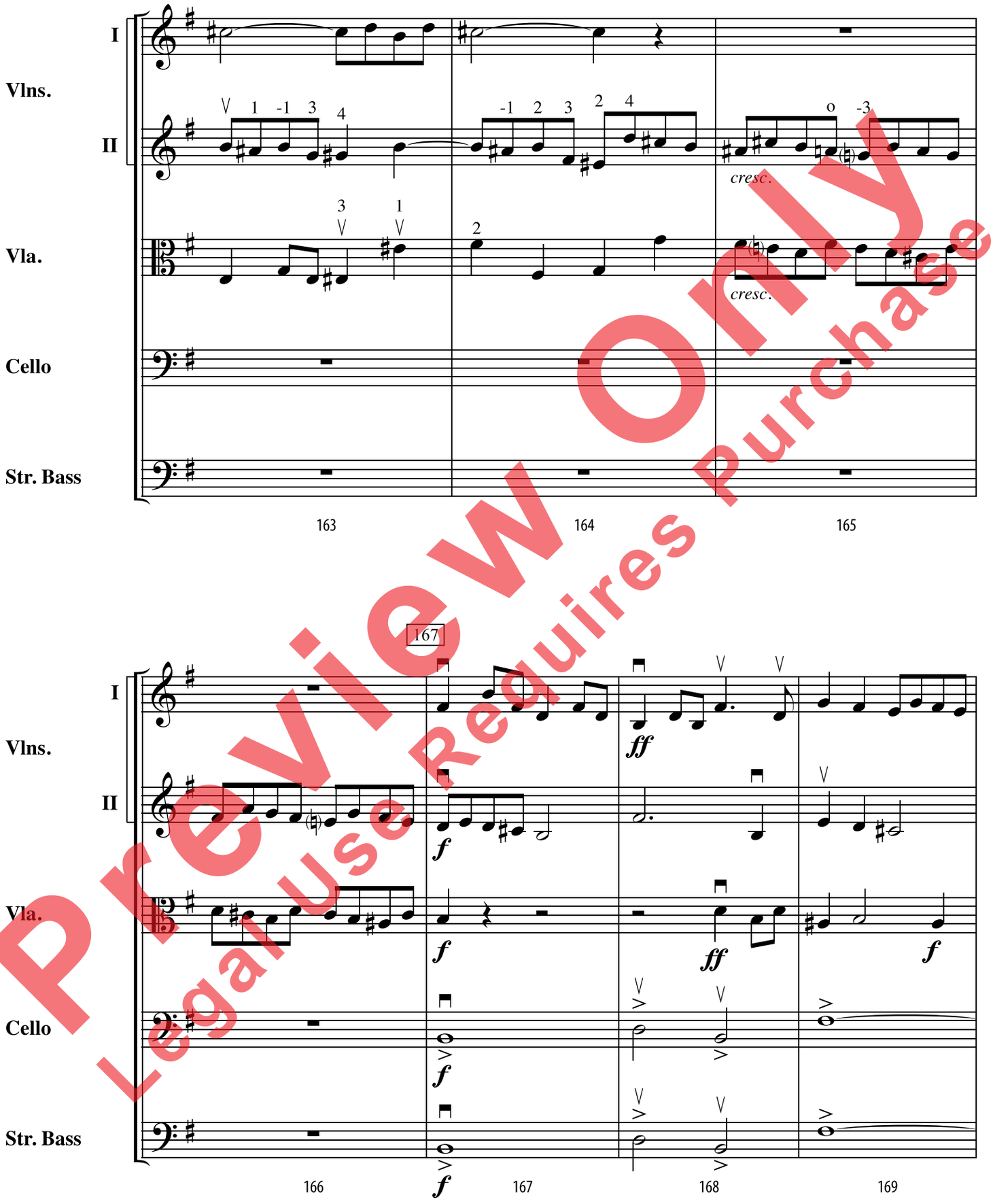

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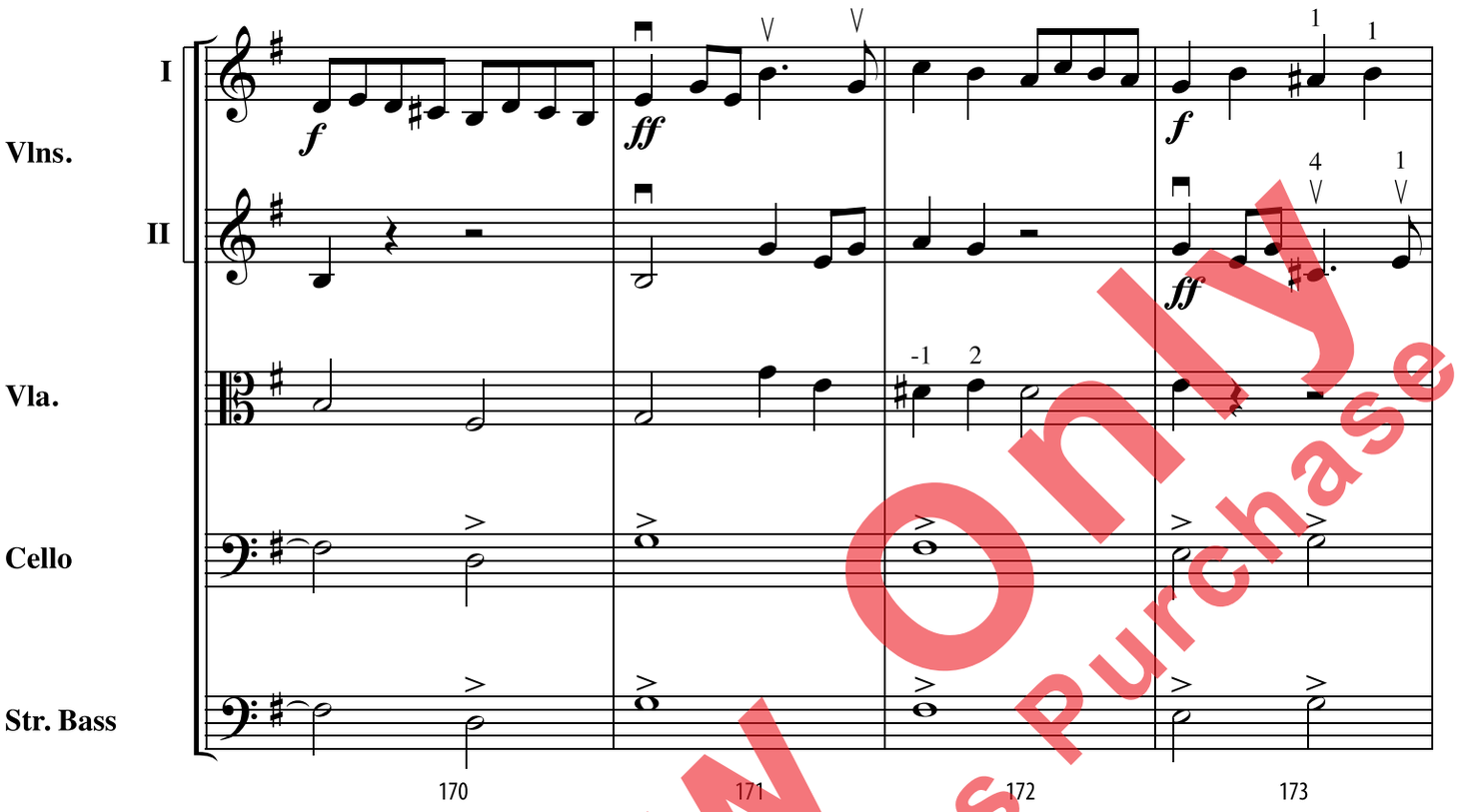

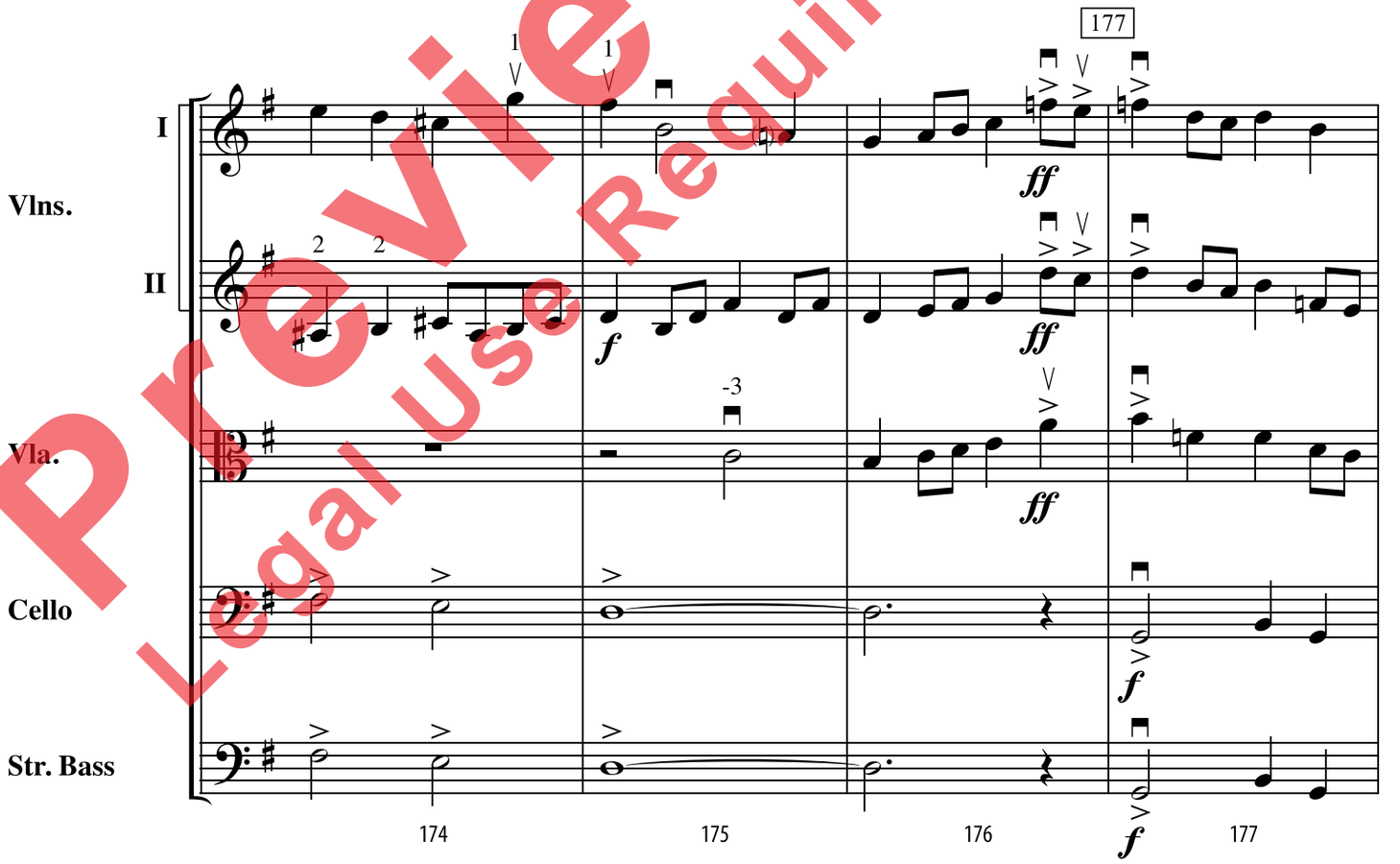

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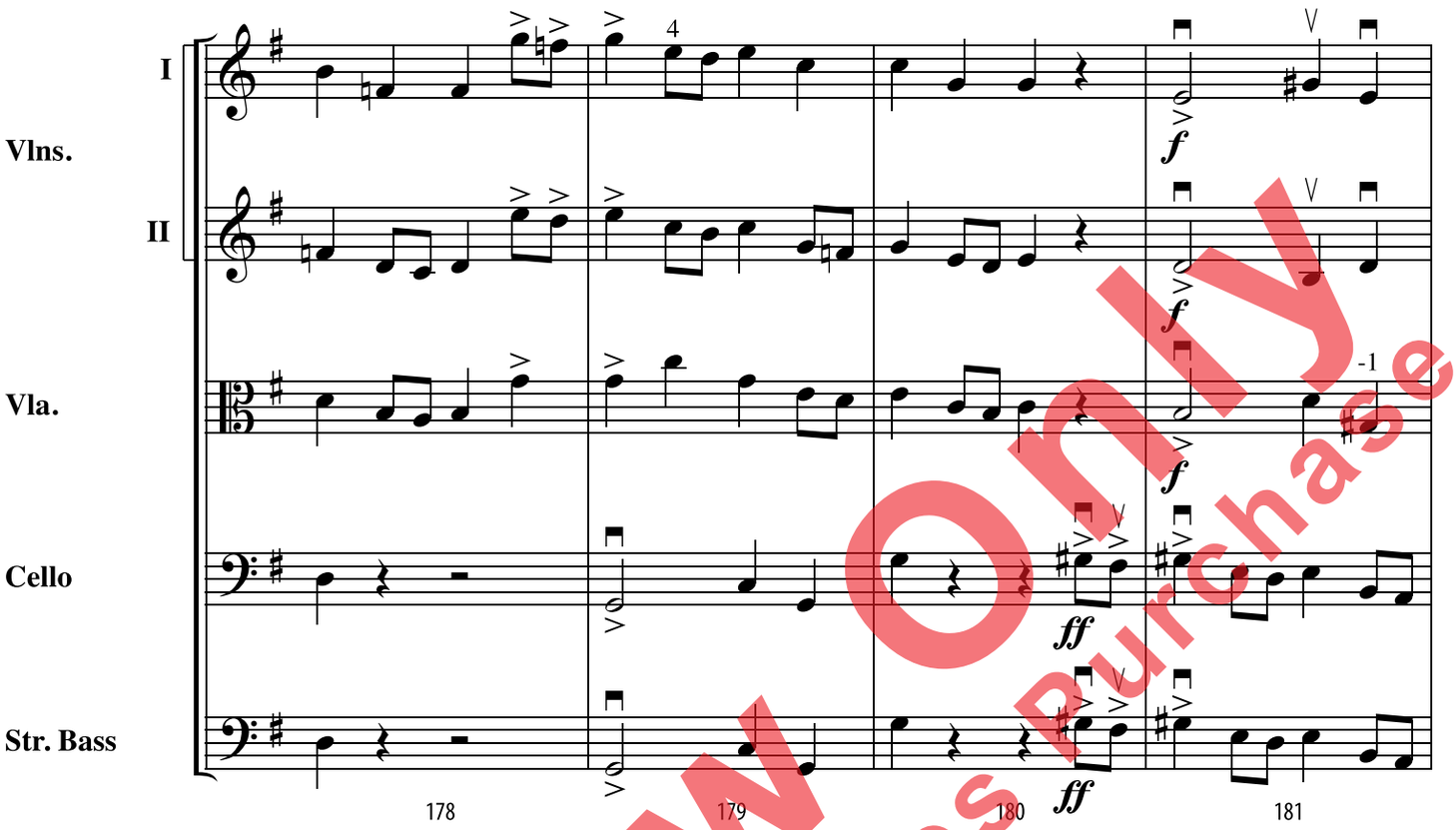

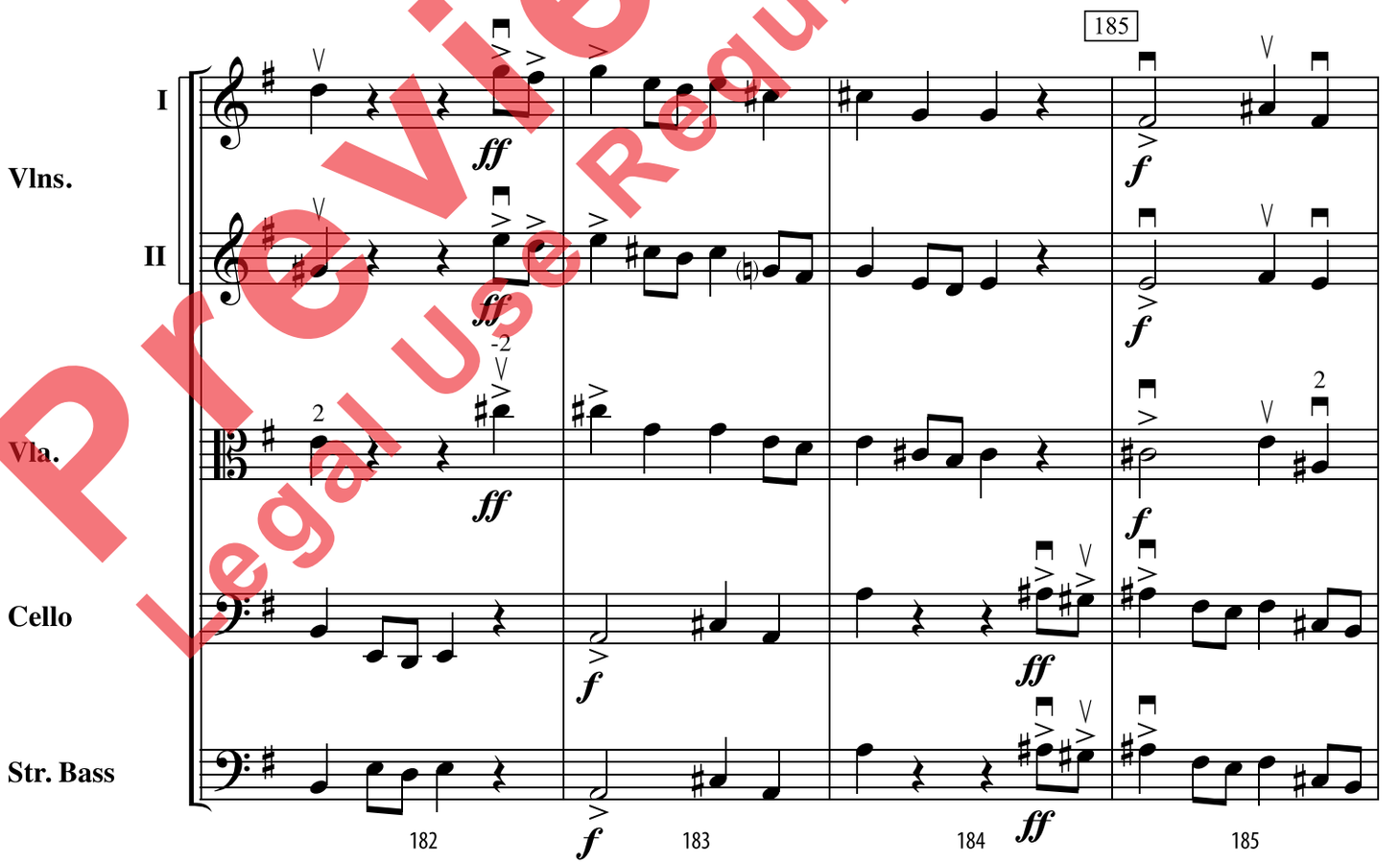

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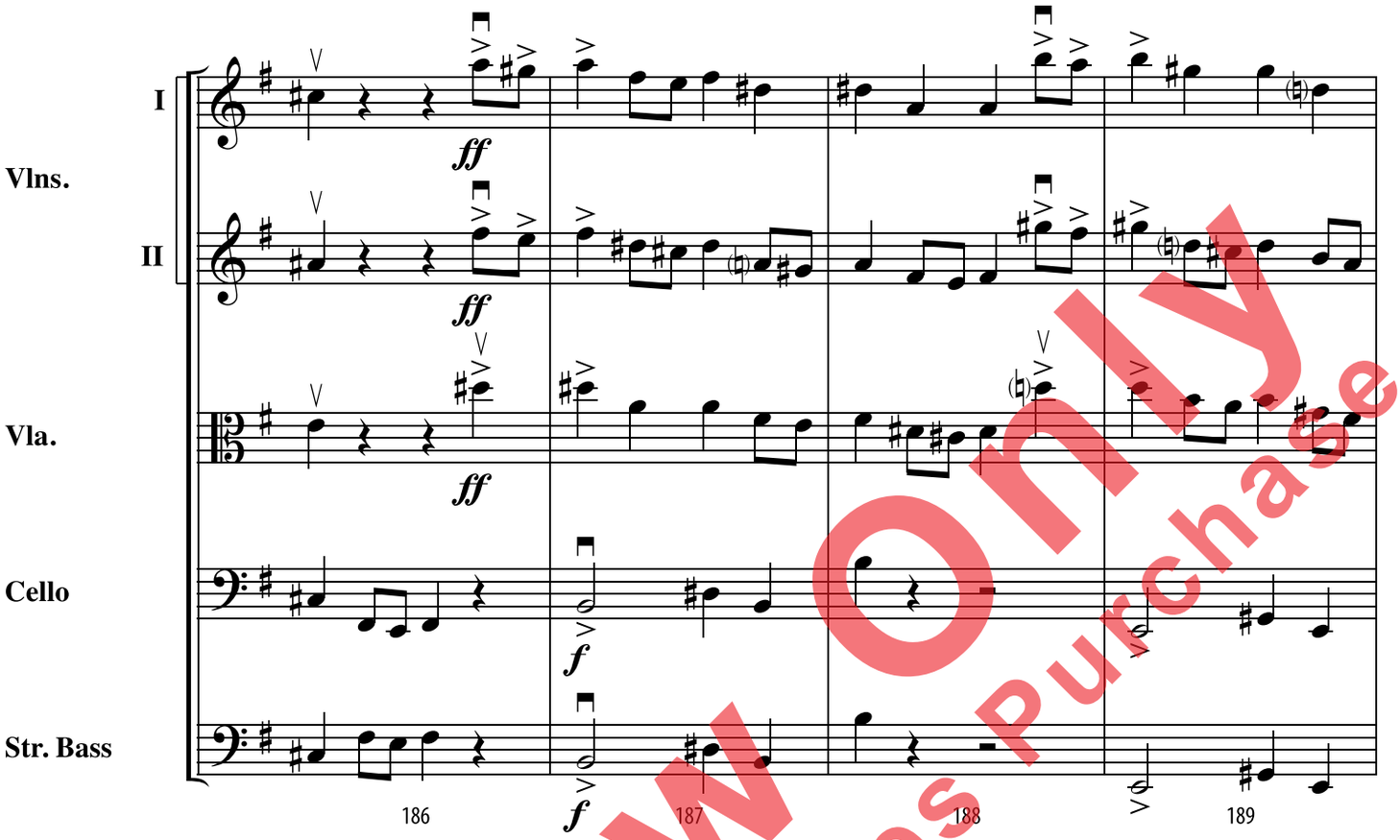

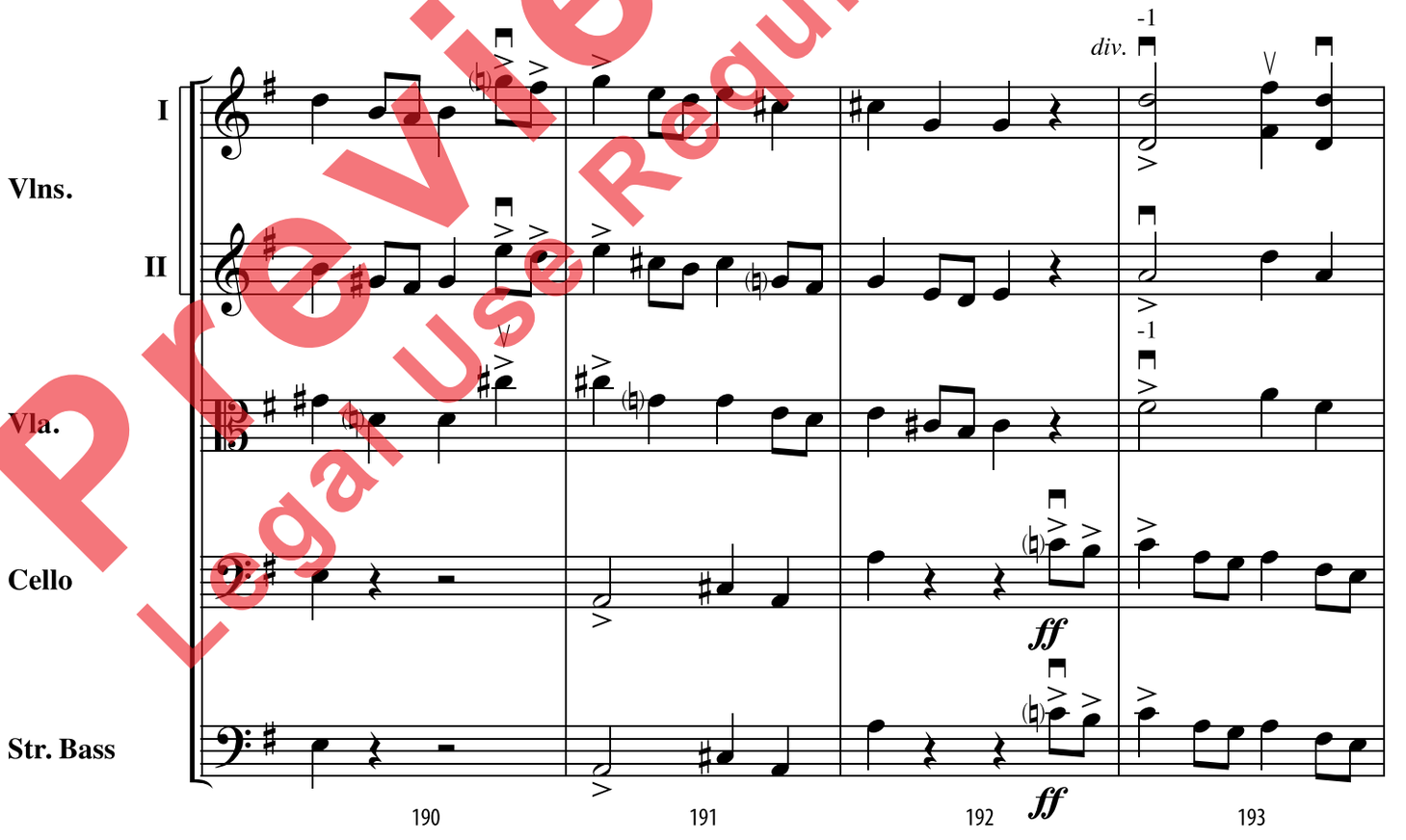

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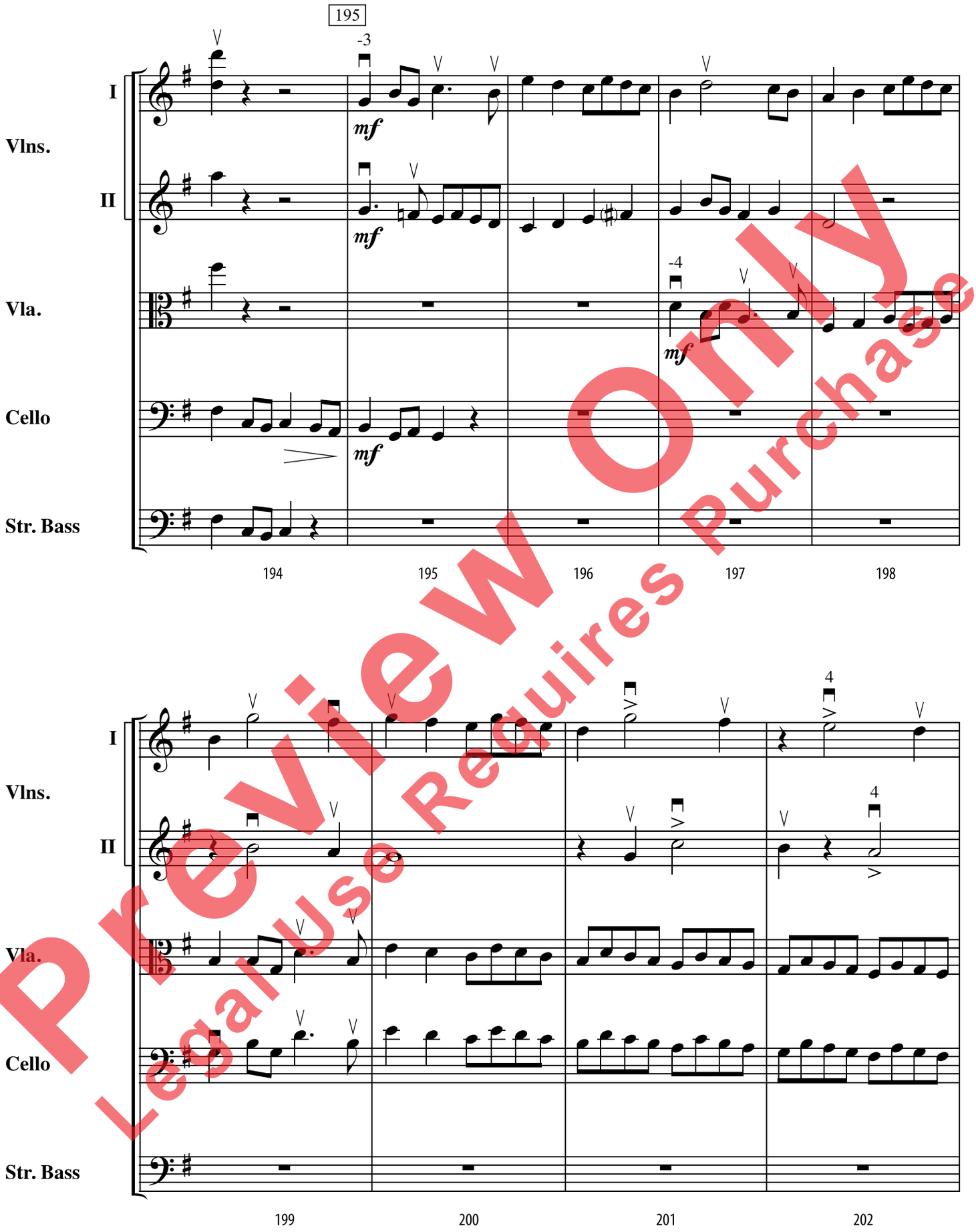

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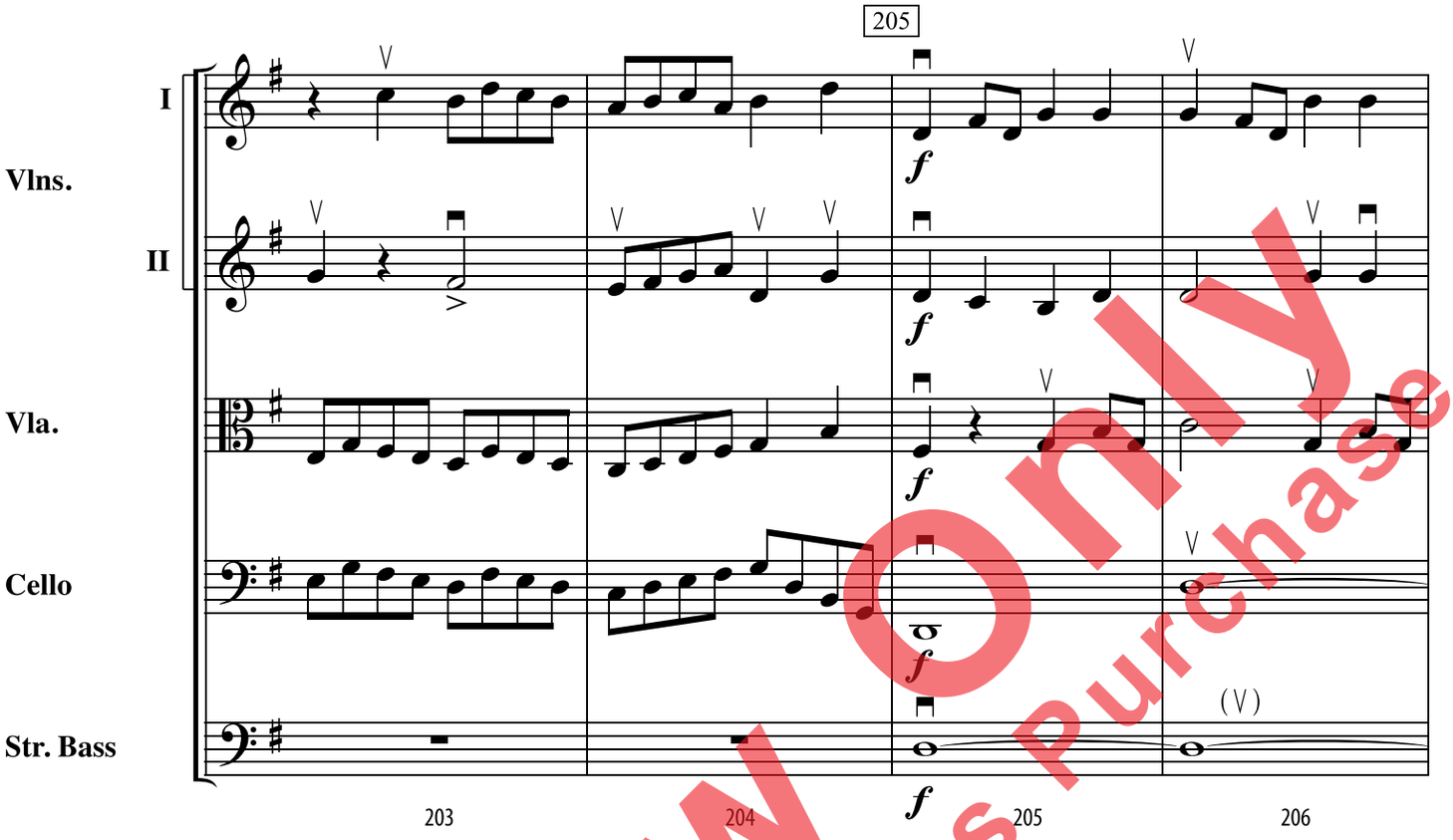

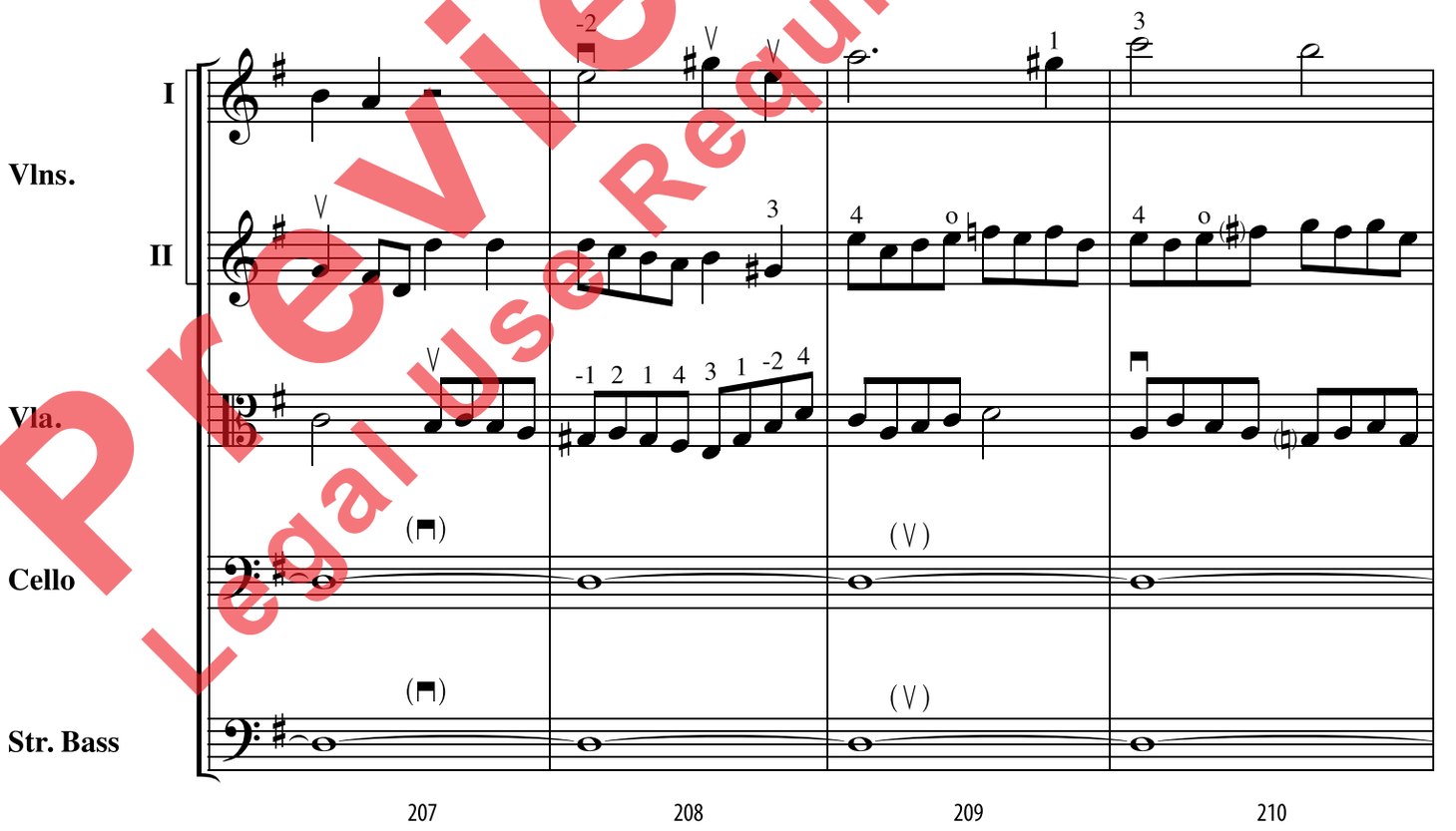

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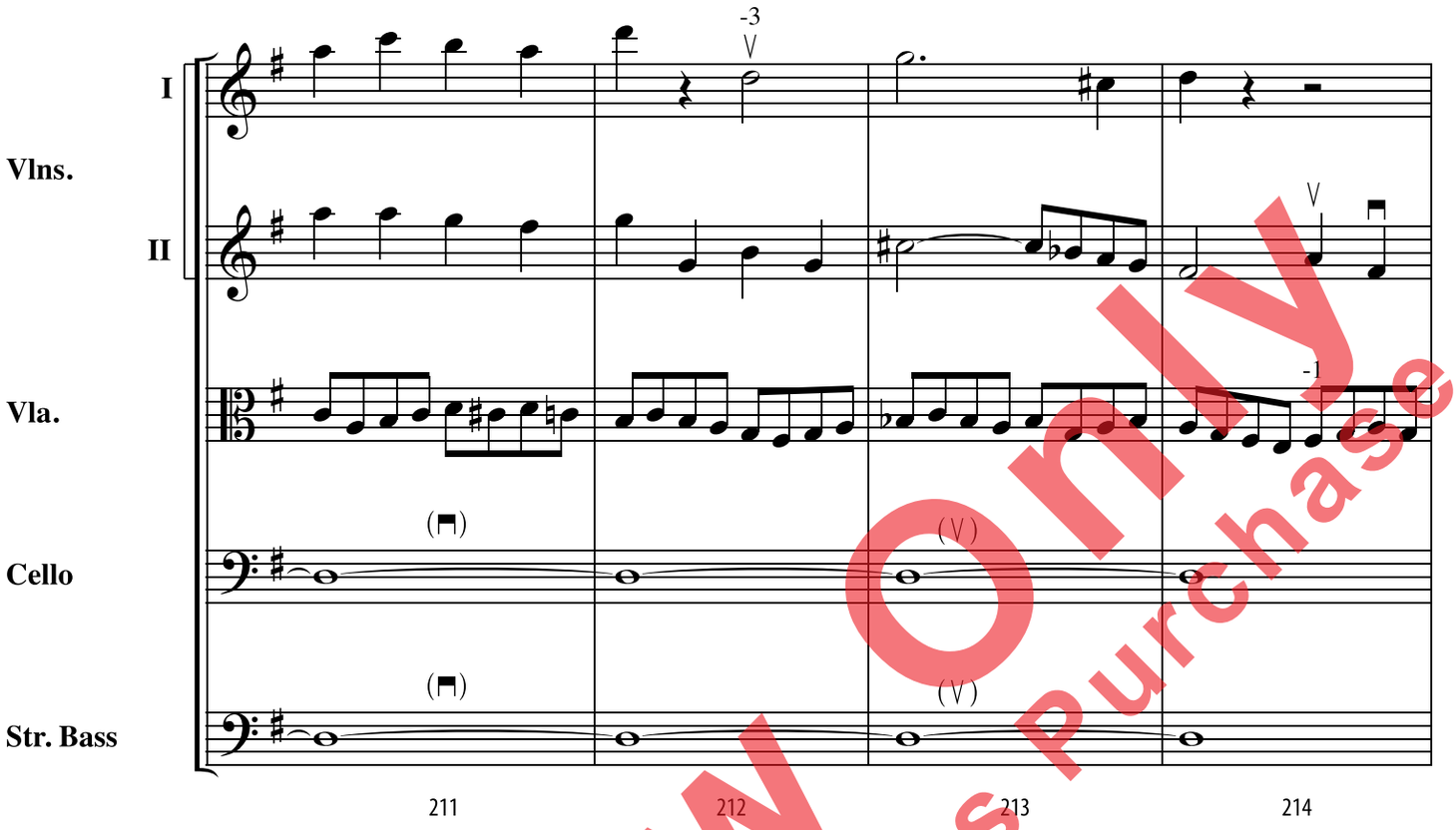

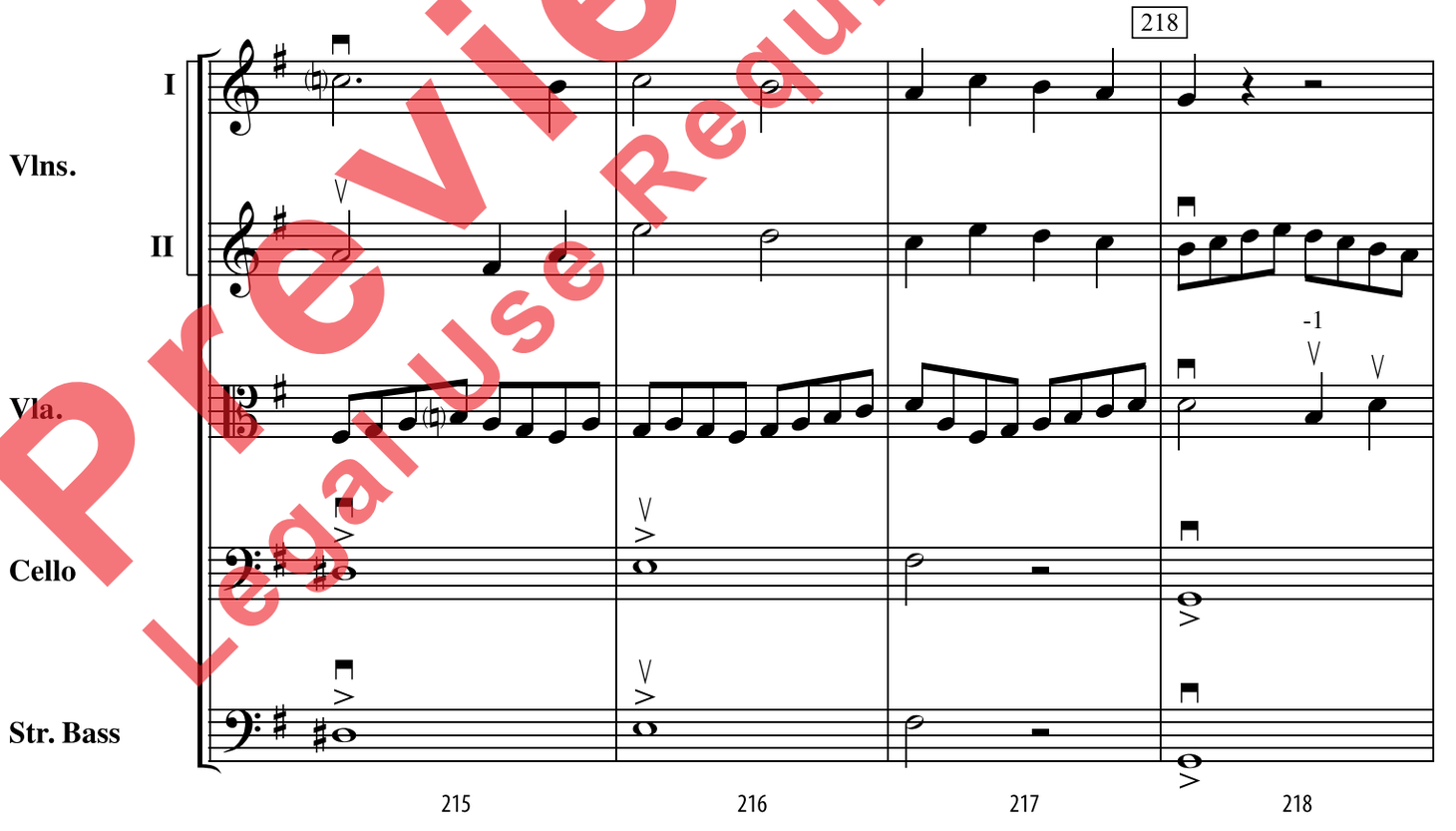

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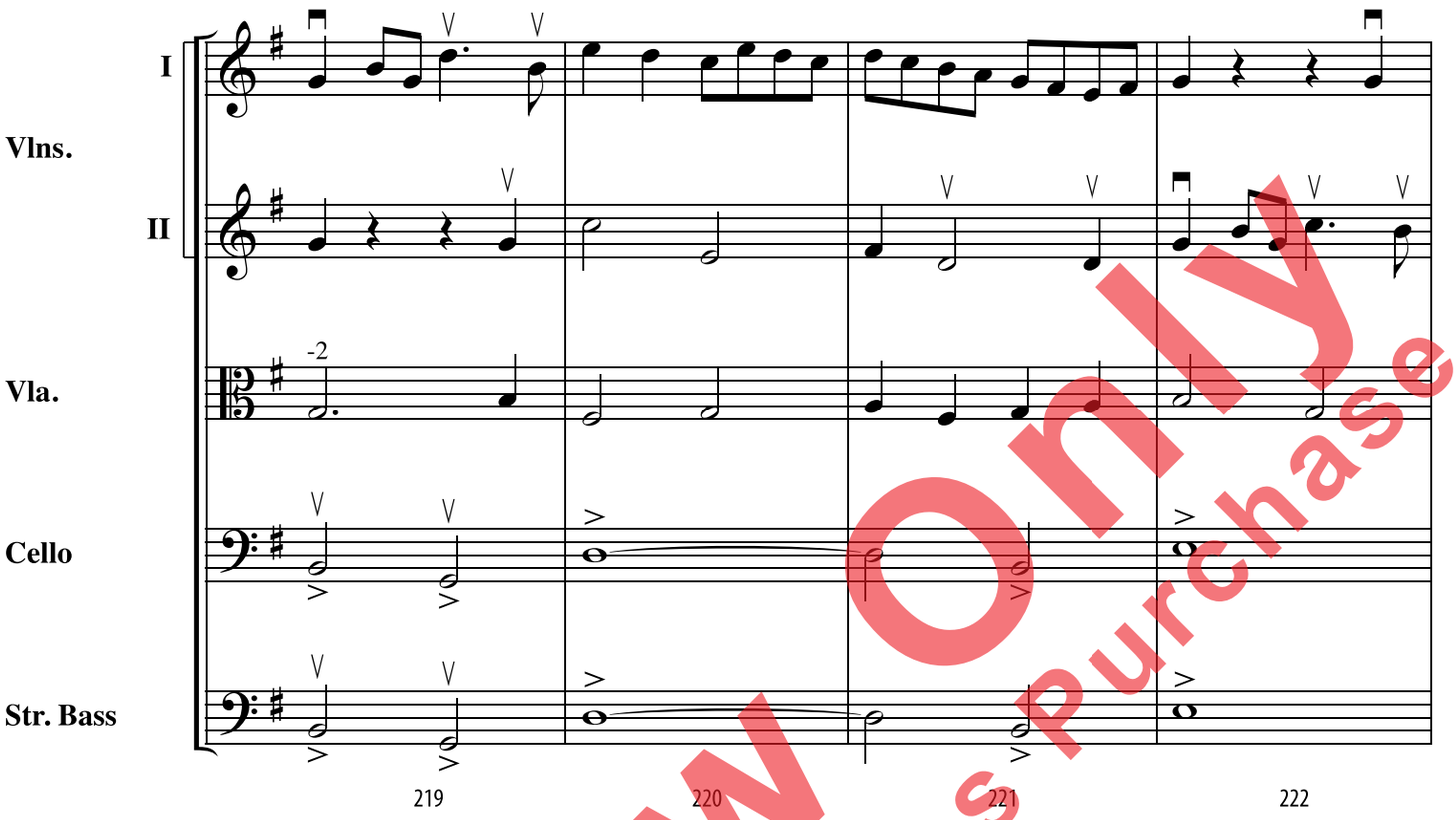

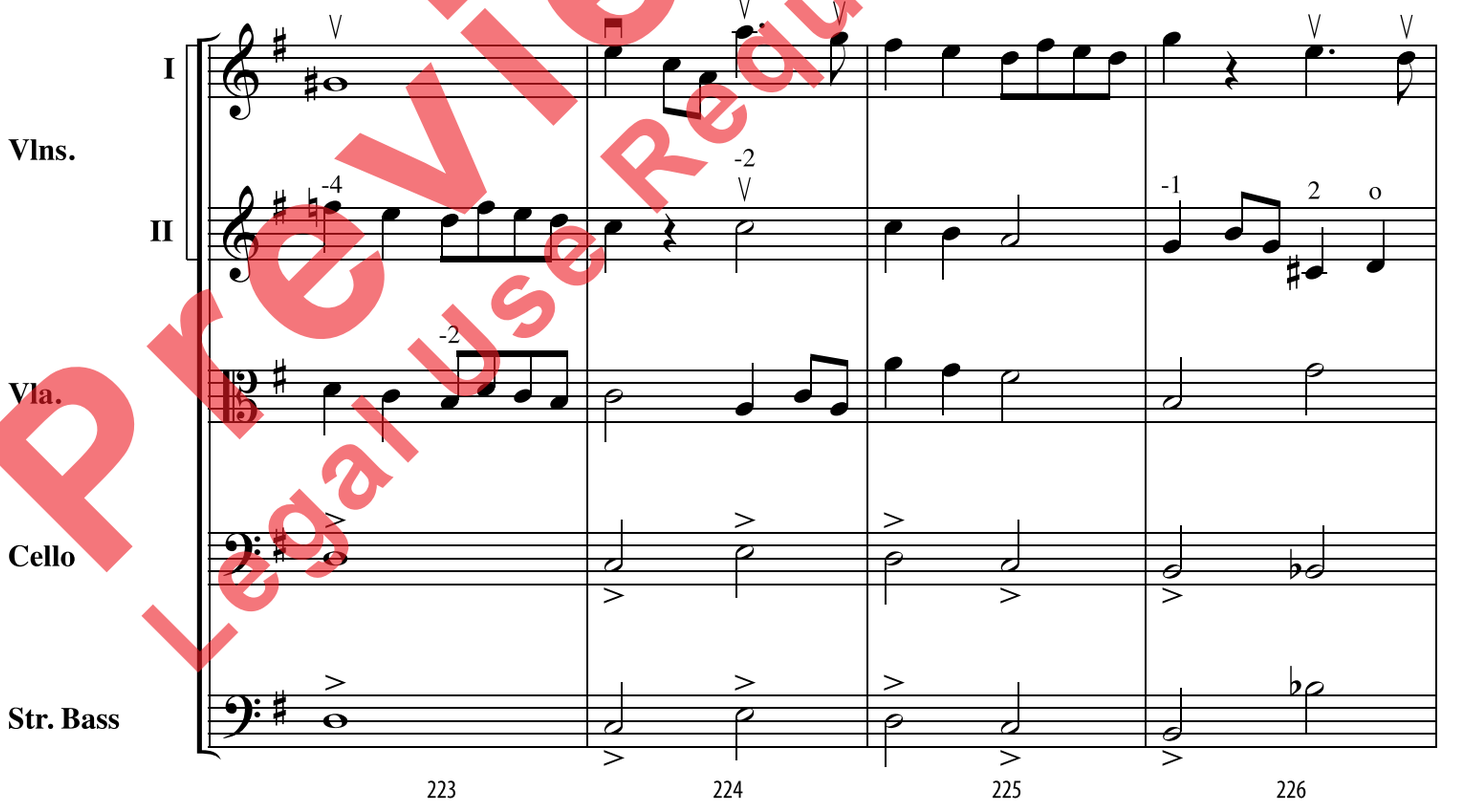

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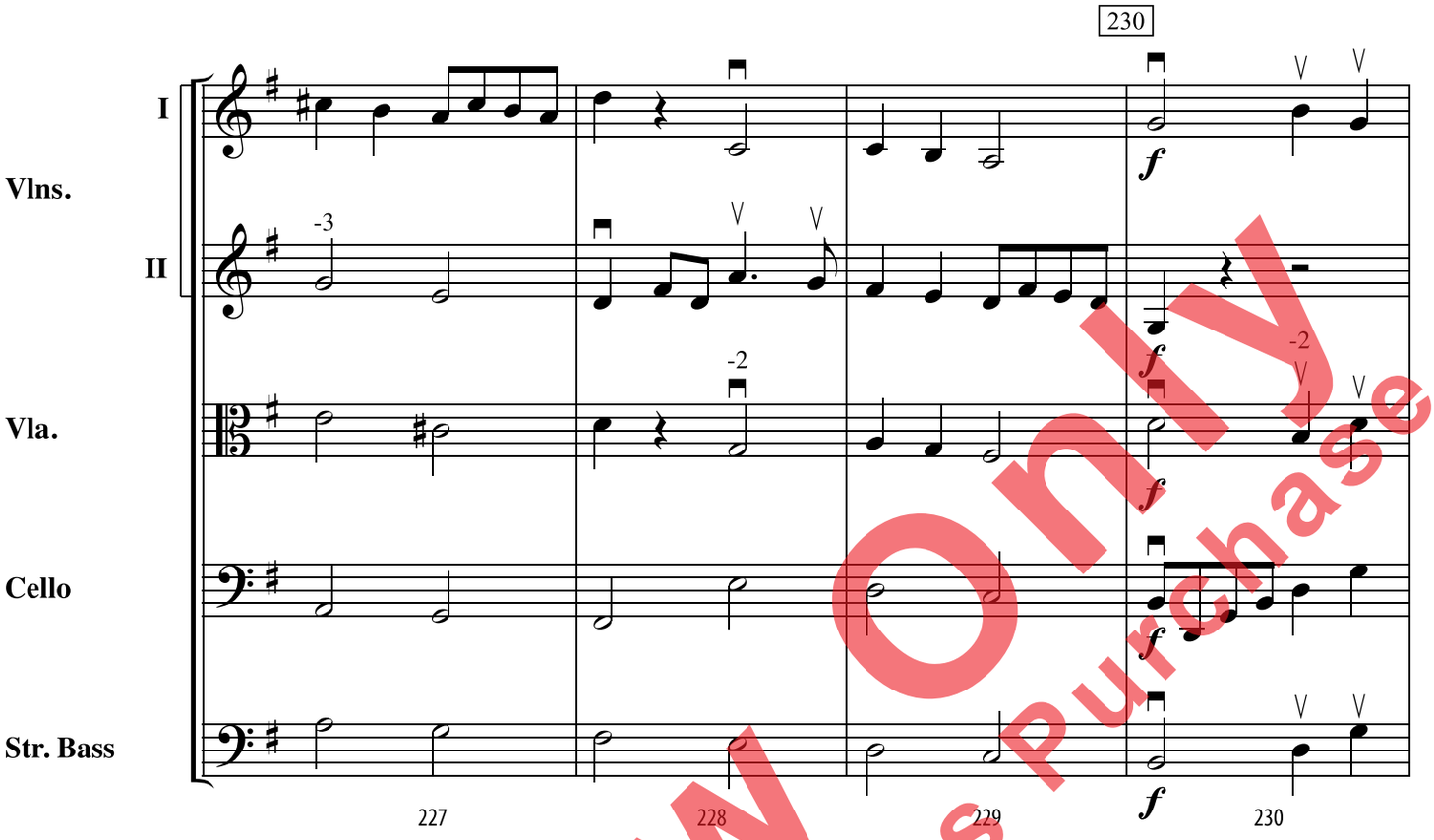

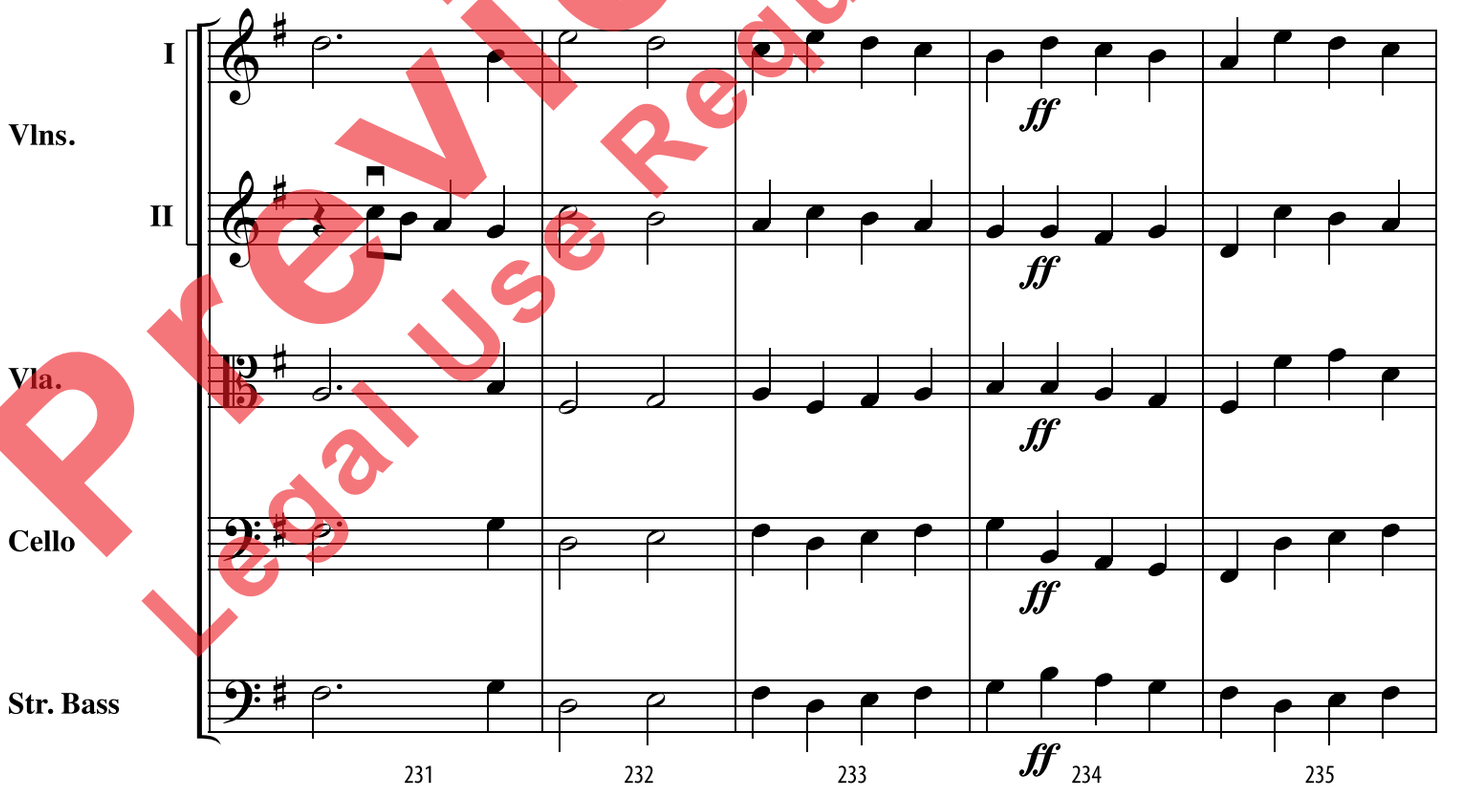

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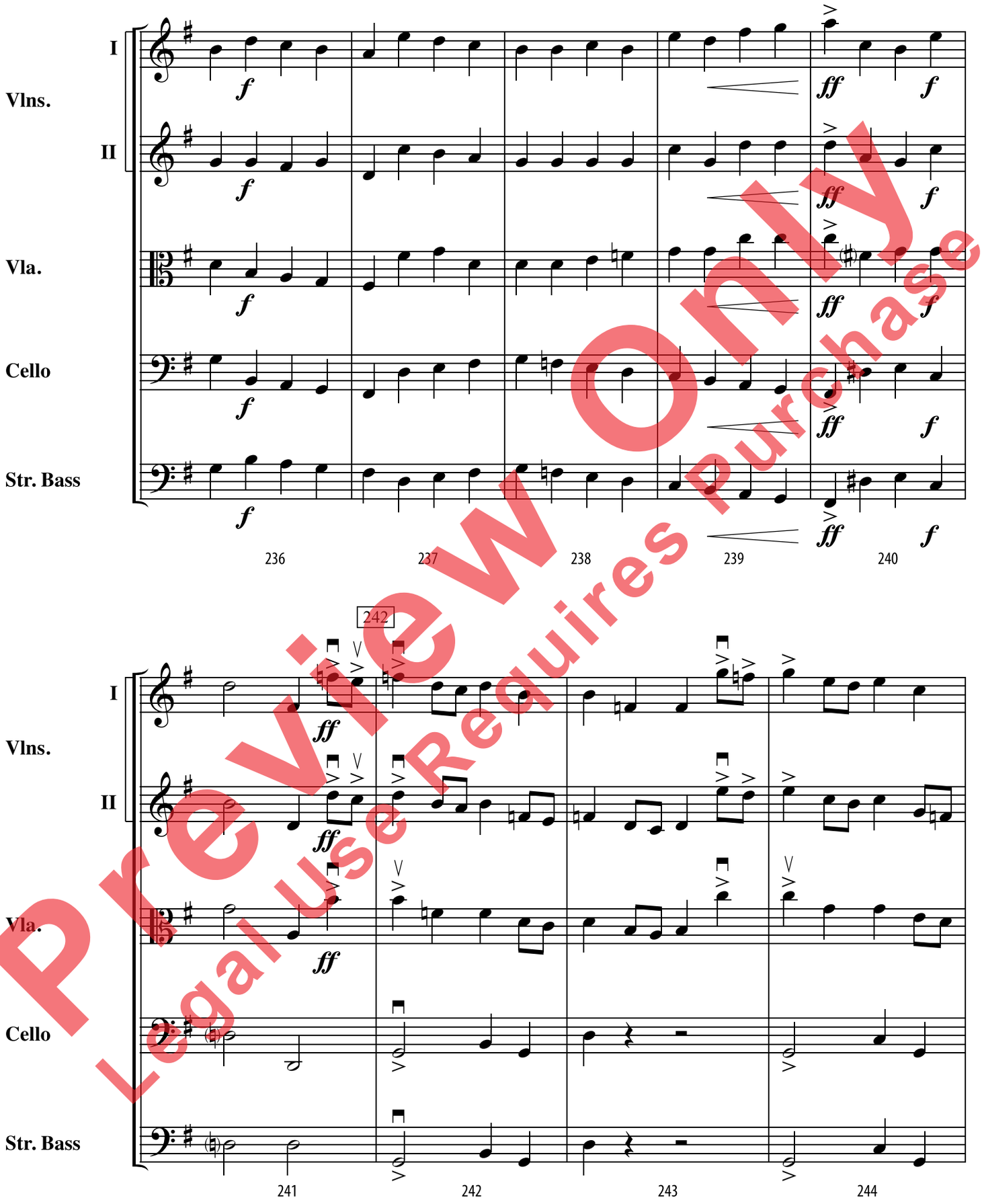

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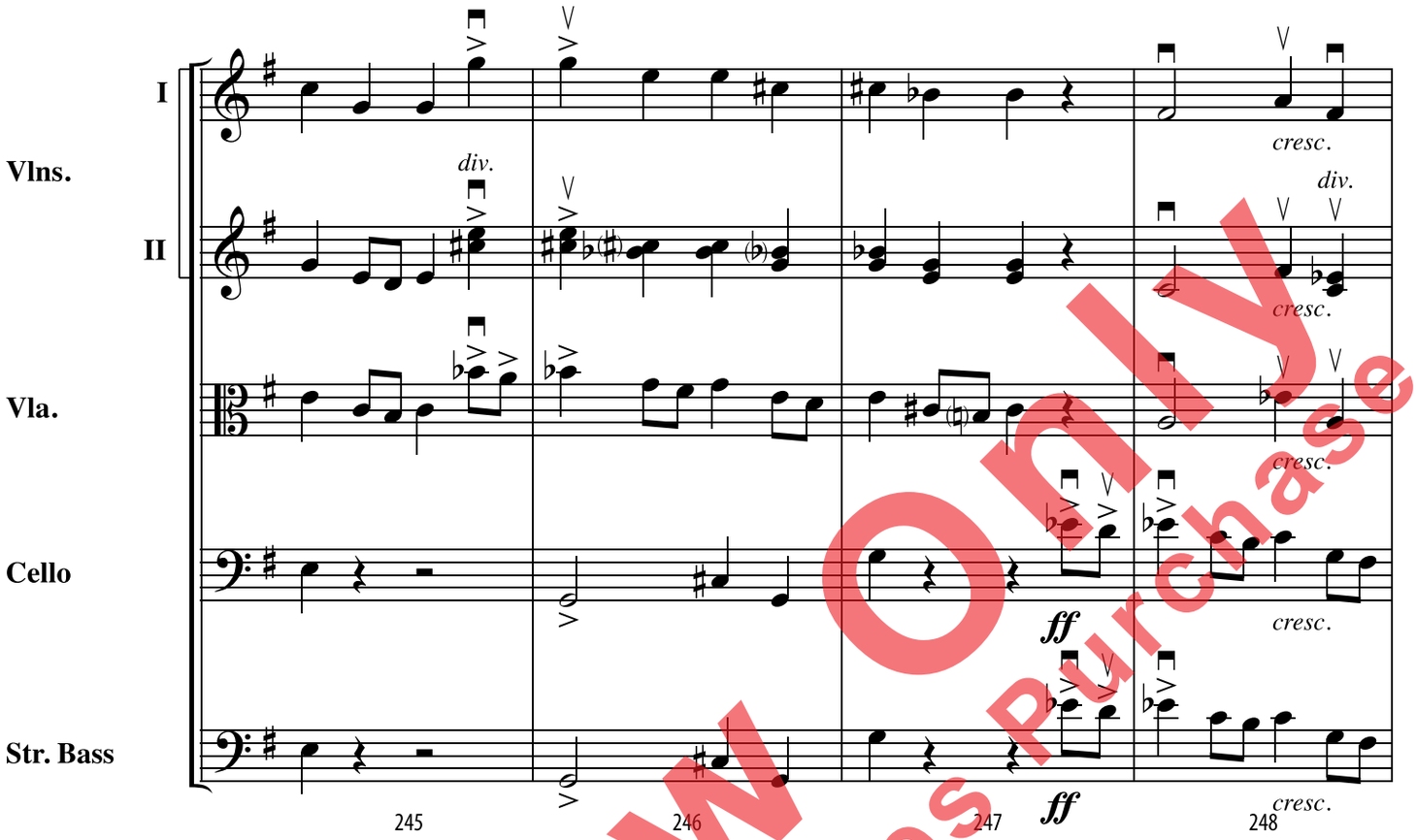

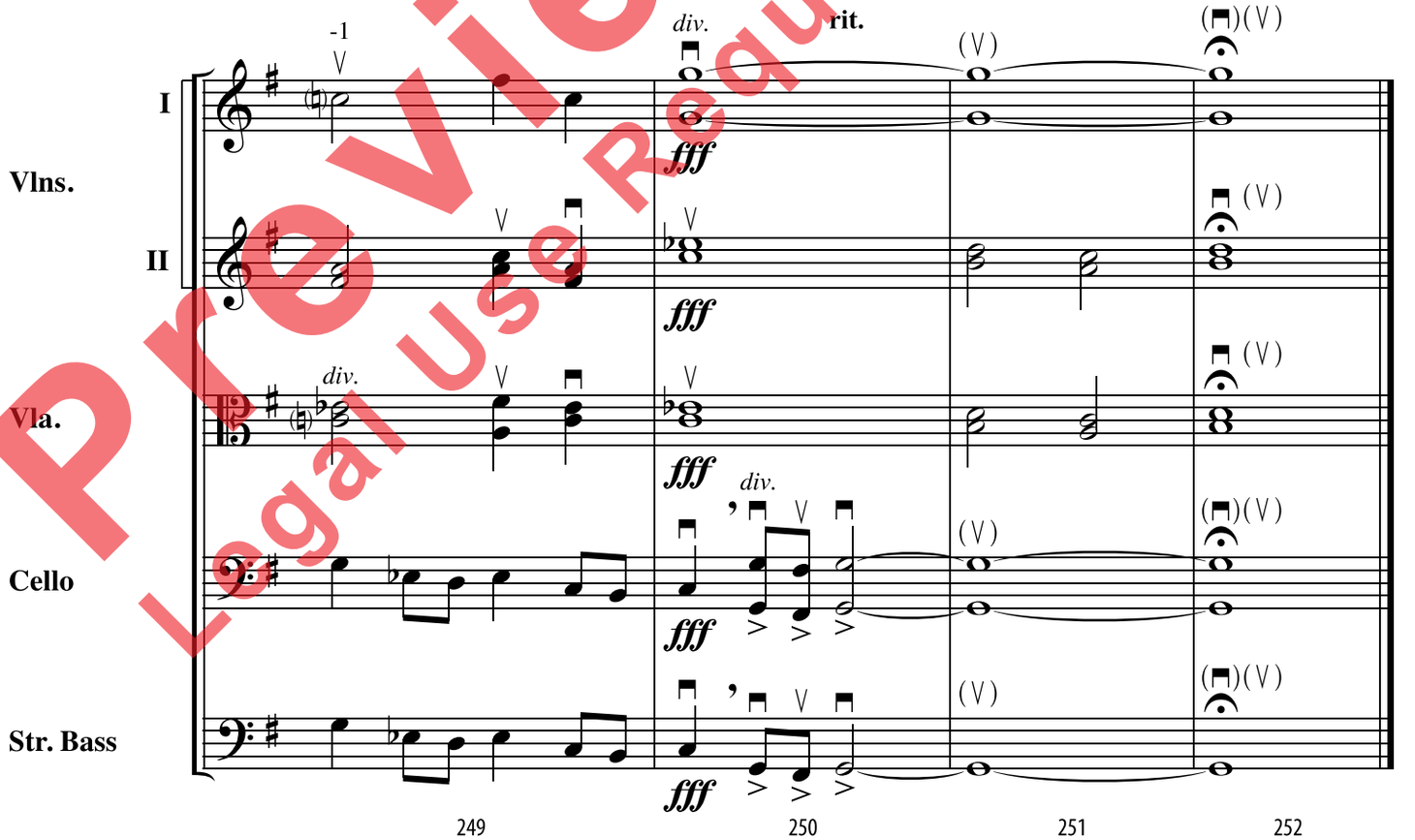

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