

MENDELSSOHN

Six Christmas Pieces

Opus 72

Willard A. Palmer, *Editor*
Based on the original edition.



Mendelssohn at the age of twenty-two, painted in Rome by Horace Vernet, 1831.

Contents

	PAGE
1. Allegro non troppo, G major	2
2. Andante sostenuto, E flat major . 4	
3. Allegretto, G major	6
4. Andante con moto, D major	8
5. Allegro assai, G minor	10
6. Vivace, F major	13

If the title "Six Christmas Pieces" for Mendelssohn's Opus 72 is a surprise to some, it must be explained that this is exactly the English title that Mendelssohn himself designated for this work. The title is an appropriate one, since it reflects the fresh, ebullient, happy and simple charm of these miniatures. Like Schumann's "Scenes from Childhood," they might well have been intended to reflect the joys associated with the experiences of the very young as seen through the eyes of older people. They are in no sense Kindergarten works. They are valuable material for young pianists and for older students. In form they may be regarded as "Songs Without Words." Their value as teaching material is unmistakable. They contain a wealth of musical challenge and their musical messages are invariably interesting and clear.

Opus 72 was completed during a visit to England in 1842, and is the next work Mendelssohn composed after completing his Scotch Symphony.



Second Edition
Copyright © MMIII by Alfred Publishing Co., Inc.
All rights reserved. Printed in USA.

Cover art: Golden Autumn, 1895
by Isaac Levitan (1860–1900)
Tretyakov Gallery, Moscow, Russia
Scala/Art Resource, New York

Six Christmas Pieces

Allegro non troppo $\text{♩} = 104$

I

Felix Mendelssohn, Op. 72

The first system of the musical score consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1 through 5. The system concludes with a piano (*p*) dynamic marking.

The second system continues the piece, starting at measure 6. It maintains the 3/4 time signature and key signature. The dynamics shift to piano (*p*). The right hand has a more active melodic line with many slurs and ornaments. The left hand continues with a steady accompaniment. Fingerings and articulation marks are clearly visible throughout the system.

The third system begins at measure 11. The dynamics are marked with *cresc.* (crescendo). The right hand features a complex melodic passage with many slurs and ornaments. The left hand provides a steady accompaniment. The system ends with a dynamic marking of *f* (forte).

The fourth system begins at measure 16. The dynamics are marked with *f* (forte) and *sf* (sforzando). The right hand features a complex melodic passage with many slurs and ornaments. The left hand provides a steady accompaniment. The system ends with a dynamic marking of *sf*.