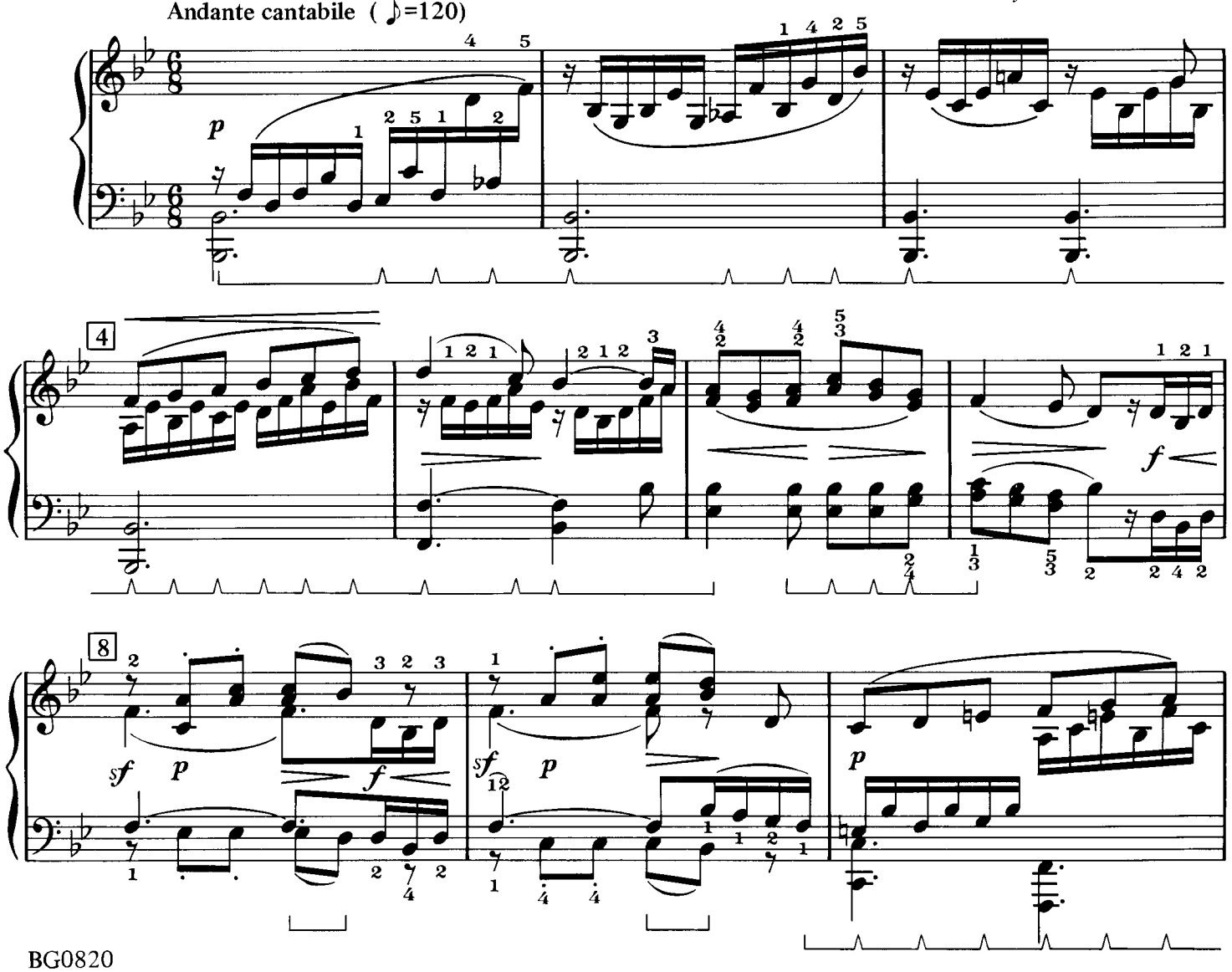
Sketch in B-flat Major

The effect of righteousness will be quietness and confidence forever. Isaiah 32:17

Written in the style of a *Song without Words* but with less apparent melody, the melodic line is still there. Be careful to show the different types of rising sixths: equality in all notes of ms. 1-2 and 20-22, top notes only in ms. 4, 10-11, 23, and 27-28. Project the chords with the melody in ms. 12-13, but bring out more top note in ms. 14 as that line emerges as a solo voice. Be aware of the rhythmic push in the four repeated chords of ms. 12-14 and in so many other places. This eventually becomes the closing feature of the piece. Frame it well, when possible, with an extra bit of time before each group and always stress the last of the four notes.

Felix Mendelssohn Bartholdy
Edited by William Phemister

Andante cantabile (♪=120)



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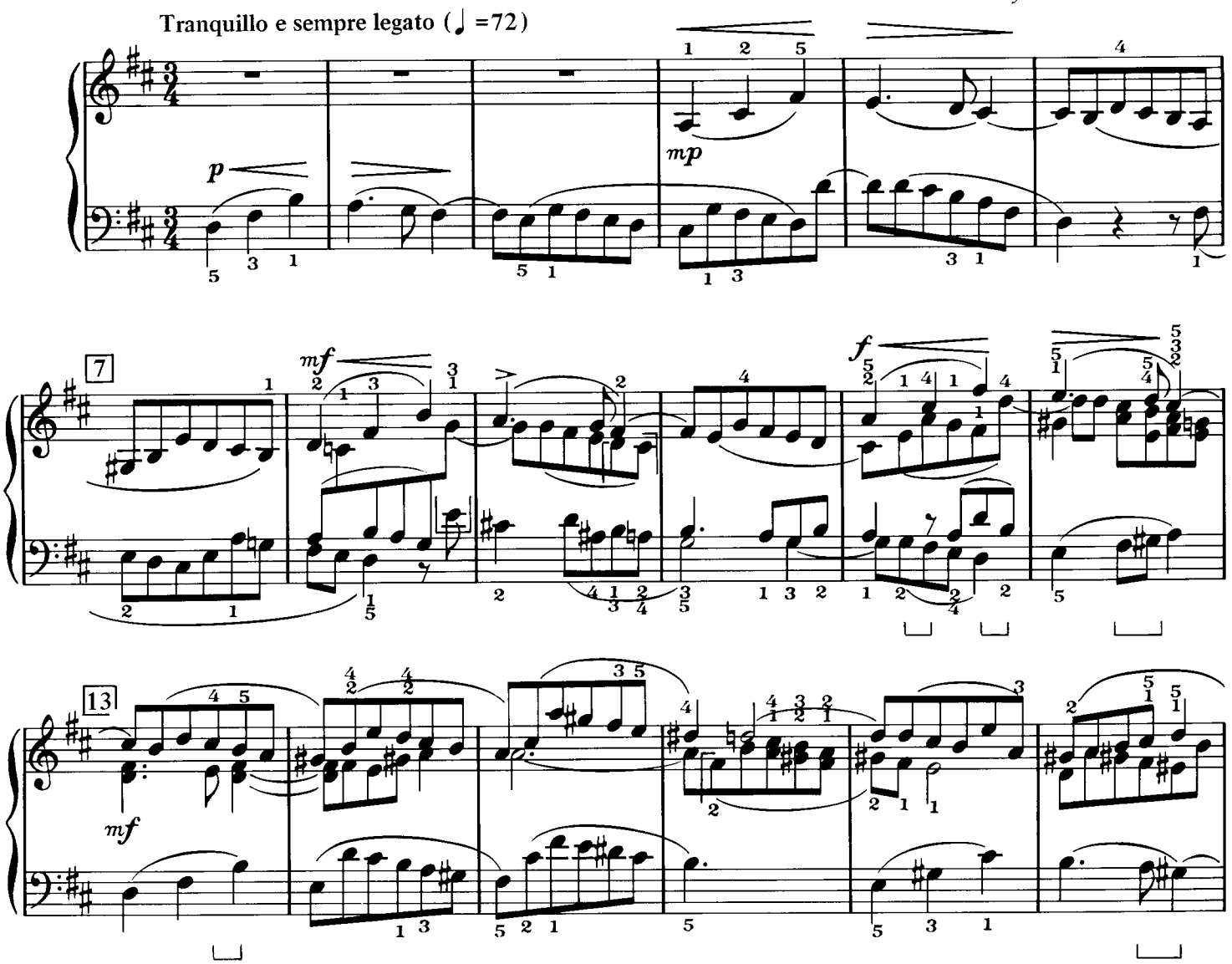
Fugue in D Major

He has made everything beautiful in its time. *Ecclesiastes 3:11*

Classically crafted in every way, this fugue moves with freedom from the hand of a master of counterpoint. Allow the subject to speak clearly and with the timbre appropriate to every register in which it appears. The counter-subject, flowing as it does out of ms. 3 of the subject, has many eloquent moments, such as at ms. 15 and in ms. 47-52 where it is pushed to the front. The C natural on the 3rd beat of ms. 63, that beautiful stroke, should be subtly underlined. The piece should dissolve into utmost quiet in the final measures.

Felix Mendelssohn Bartholdy
Op. 35 No. 2
Edited by William Phemister



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