

THE UNACCOMPANIED CHORAL MUSIC OF
FELIX MENDELSSOHN

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THE UNACCOMPANIED CHORAL MUSIC OF
FELIX MENDELSSOHN

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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Denton, Texas

January, 1967

PREFACE

A considerable amount of study has been given to the areas of music history, interpretation, and analysis; however, little study has been given to the integration of these three. Although this study is largely an analysis, it is intended to show how stylistically correct interpretations cannot be made unless they are coupled with a thorough knowledge of history and analysis. The absence of any one of these elements will not give the performer, be he conductor, singer, or instrumentalist, the proper perspective upon which to base his interpretation; therefore, the musical style of a composer, for which all music performers must be in search, is

the composite character which results from the composer's treatment of the constituent elements, a treatment which, in turn, derives at least in part from a combination of certain background influences, and certain technical determinants.¹

Music and the theater have in common one element that distinguishes them from the other arts: both require an interpreter to set before us the patterned ideas of the composer or playwright. Therefore, the goal of an analysis should be interpretation, and this should ultimately result in performance.

¹Lloyd Hibberd, "A Note on Musical Style," Music Quarterly, XIX, No. 3 (August, 1958), 201.

The musical system must be heard if it is to have significance, for though the written symbols can be understood visually, they are merely a highly stylized representation of the music and not the music itself. To think otherwise, to analyse the black dots as though they were music, to compose them into an intellectually or visually pleasing pattern without reference to their implied sound: activities of this kind are not concerned with music but with its symbols, and in music the ear, not the eye, is the only judge.²

The unaccompanied choral music of Felix Mendelssohn was selected for this study because of its unquestionable beauty and its unfamiliarity to American choral directors. These works are ideal for many types of choral organizations. Writing as a composer whose amiable character is always ubiquitous in his works, Mendelssohn fuses the textures of the sixteenth century, the lyricism of the eighteenth century, and the emotional qualities of the nineteenth century into a style of choral writing that is of the highest nature.

Mendelssohn's unaccompanied choral music has remained relatively unknown because it has not been made available to today's choruses in practical octavo editions.

²Thurston Dart, The Interpretation of Music (New York, 1963), p. 12.

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CHAPTER I

STATEMENT OF THE PROBLEM

The Purpose

The purpose of this study was to analyze for reasons of interpretation the unaccompanied choral music of Felix Mendelssohn.

Sub-Problems

What are the stylistic characteristics in each of the compositions selected for examination in this study?

What comparisons and conclusions based on the analyses can be made concerning the character of compositional style in Felix Mendelssohn's unaccompanied choral music?

What conclusions can be made concerning the interpretation of Felix Mendelssohn's unaccompanied choral music based on the compositional style of his music and an understanding of his musical attributes?

Definition of Terms

The term analyze refers to the process of study of the unaccompanied choral music with emphasis on medium, text, tonality, melody, elements of time, harmony, texture, and form.

The phrase unaccompanied choral music refers to works written specifically for chorus without instrumental accompaniment.

The name Felix Mendelssohn refers to Jacob Ludwig Felix Mendelssohn-Bartholdy, b. 1809, d. 1847, son of Abraham and Lea Mendelssohn.

The term interpretation is the result of the study one undertakes in the preparation of conducting a choral work based on a thorough understanding of the technical aspects, standards, and styles of the music.

The phrase stylistic characteristics refers to the most typical compositional traits which combined form Felix Mendelssohn's compositional style.

The term comparison refers to the similarities and differences of Felix Mendelssohn's compositions under study.

The term conclusions refers to how these similarities and differences are determined by the character of the text and the purpose for which the music was composed.

Delimitations

This study does not include all of Mendelssohn's unaccompanied choral music but is confined to a representative portion of his works which was selected by a committee of university instructors. The works do, however, include all of the unaccompanied sacred works for mixed and male voices. Only three secular works for mixed voices and three

secular works for male voices from Mendelssohn's part-songs have been selected.

Basic Hypothesis

The basic hypothesis of this study is that a deeper understanding of the composer, period of composition, and theoretical structure of the music will enable the director to conduct more effectively.

Basic Assumption

The basic assumption is that the twenty-three sacred compositions selected for study will be an adequate representation of Felix Mendelssohn's unaccompanied sacred choral music and that the six secular choruses chosen are representative of Mendelssohn's unaccompanied secular choral music. Only six secular compositions were chosen because Mendelssohn's compositional style is less diverse in his secular music than in his sacred compositions.

Plan for This Study

The following chapters are designed to present information concerning the life and the unaccompanied choral music of Felix Mendelssohn.

Chapter II presents the condition of choral music of the nineteenth century and the life, background, musical training, and conducting ability of Felix Mendelssohn.

Through a knowledge of these elements, much insight can be gained in the understanding of his music and his intentions as a composer.

An analysis of each of Mendelssohn's unaccompanied sacred choral compositions as well as six selected part-songs for mixed and male voices is presented in Chapter III. Each work is analyzed according to medium, text, tonality, melody, elements of time, harmony, texture, and form. The compositions are grouped into nine sections, and a summary is offered at the conclusion of each.

A comparison of the different usages of compositional elements is found in Chapter IV. These comparisons are drawn from the analyses in the preceding chapter and show the deviations, if any, in the usages of compositional elements and compositional style between Mendelssohn's sacred and secular works.

The final chapter, Chapter V, contains summations and conclusions of the preceding chapters with emphasis placed on the application of the history and analysis of the composer's works as they relate to interpretation. Recommendations are made to conductors for performances of these works, to student researchers for greatly needed future study, and to music publishers for the future publication of octavo editions of these compositions.

CHAPTER II

BACKGROUND FOR THE STUDY

The State of Choral Music in the Nineteenth Century

The cultural, economic, political, and social orders of the nineteenth century were greatly affected by the tremendous progress made in the fields of science and mechanics. The Industrial Revolution brought about new social and economic problems and produced a century of great contradictions: freedom and oppression, science and religion, capitalism and socialism.¹ Further, the world was witnessing a great population expansion. Between the years 1800-1880, both Paris and London quadrupled their populations. This placed the composer in a new and completely different environment than his predecessors. No longer was he the focal point of a small ethnic society but a member of a large complex of expansion.

With the ever-increasing social changes of the day, there was a rise in the interest in music among the middle-class public which fostered a more active role in the schools toward music education and the establishment of a greater number of conservatories and schools of music. One of the

¹David D. Boyden, An Introduction to Music (New York, 1956), p. 282.

most important social changes related to musical life was the gradual death of the old patronage system. This helped bring about commercial operas, commercial concerts, and the traveling virtuoso. Further, a greater number of music critics was needed to fill the widening gap between the composer and his audience.²

Toward the mid-nineteenth century, the process of music printing was greatly improved; and, with the advancements made in the manufacturing of paper, music became more plentiful and less expensive. With men such as Alfred Novello and Henry Littleton supplying well-printed, adequately edited, and low-priced music to the general public, even another stimulant was offered to the lay musicians who constituted the membership of the various singing societies, church choirs, and concert audiences.

The Viennese composers of the Classical Period were supremely oriented instrumentally and they looked upon choral music as the servant of the Church, and only in churches or private chapels could it be found. Public performances of choral music were rare except perhaps during the Lenten season when one might by chance hear a Mass at one of the local theaters. The performances in Vienna around 1800 of Haydn's The Creation and The Seasons seem to have sparked the public interest in performance of choral music.

²Ibid., pp. 285-286.

Another stimulant of public performances was the choral festivals organized in the eighteenth century. These festivals demanded large-scale works and provided a fruitful incentive for composers. The Three Choirs Festival, which combined the cathedral choirs of Gloucester, Worcester, and Hereford, had its beginning in 1724. Other festivals were instituted at Leeds (1767), Birmingham (1768), and Norwich (1770). There were many more festivals in other cities and these numbers increased until they were especially great in the early years of the nineteenth century.³

Choral music of the nineteenth century can be separated into three classes: (1) part-songs; (2) music on liturgical texts or intended for church services; (3) works for chorus and soloists and orchestra, usually of a secular nature.

The first of these groupings was the part-song or short choral piece written for choruses of male, female, and mixed voices. These songs, for the most part, were to be sung unaccompanied. They were usually of a homophonic nature with the top voice carrying the melody.⁴ The composition of part-songs, which got its start with the English glees of the eighteenth century,⁵ fell quite naturally into the sentiment of the Romantic Period. The rise of nationalism

³Willi Apel, "Festival," Harvard Dictionary of Music (Cambridge, 1964), p. 262.

⁴Apel, "Part-song," Harvard Dictionary, p. 556.

⁵Apel, "Glee," Harvard Dictionary, p. 298.

and folksongs along with the multiplication of singing societies and festivals throughout Germany and France supplied the need for these compositions. Weber, who in 1814 set a group of stanzas from Körner's Leier und Schwert, was among the first of thousands of composers who wrote such pieces.⁶ Weber was joined by Schumann, Mendelssohn, Perry, Stanford, Elgar, Schubert, Gounod, Liszt, and practically every other European composer in the writing of these part-songs.⁷

The second division of the nineteenth century choral music is music based on liturgical texts or that which was intended for use in the church. From the middle of the eighteenth century, great church music became more scarce and was furthered only by isolated masterworks rather than the continued development which it had experienced for so long. Even the oratorio, which could boast of an almost uninterrupted line of composers, eventually fell prey to the concert halls.⁸ Around the mid-nineteenth century a group of German musicians, who were influenced by a reform movement in the Roman Catholic church music that was initiated by K. Proske and named after St. Cecilia, the patron saint of music, organized themselves into a society known as the

⁶Donald J. Grout, A History of Western Music (New York, 1960), pp. 506-507.

⁷Ibid., p. 507.

⁸Apel, "Church music," Harvard Dictionary, p. 149.

Cäcilienverein (1867). Their primary task was to work toward reviving the supposed a cappella style of the sixteenth century and the restoration of the Gregorian Chant.⁹ The Cecilian movement, as it was later referred to, and which denotes the puristic and generally rather reactionary tendencies toward its contemporary society, brought about the publication of many editions of the music of Palestrina and other collections of similar composers. The Cecilians revived masses and motets of the old masters and also composed in the sixteenth century style.¹⁰ In addition to the Cecilians, France also had interest in sixteenth century music. In 1817, Alexandre Charon founded the Royal Institute of Classic and Religious Music, and in 1835, Louis Niedermeyer, who was interested in reviving sixteenth century music, founded the Niedermeyer School, which had an important influence on French composers such as Gabriel Faure.¹¹ The Schola Cantorum was founded in Paris in 1896 by Alexandre Guilmant and Vincent D'Indy for the express purpose of singing old music.¹² The antiquarian interest of these Romantics and the rejection of the florid eighteenth century style had its effect on nineteenth century choral music; however, these effects were of very little consequence.¹³ The

⁹Grout, p. 507. ¹⁰Boyden, p. 329. ¹¹Ibid.

¹²Apel, "Schola (cantorum)," Harvard Dictionary, p. 666.

¹³Grout, p. 507.

fostering and continuation of "true church music"¹⁴ was left in the hands of a few individual composers.¹⁵ In contrast to the ancient style, composers such as Mozart, Haydn, Beethoven, and Berlioz made full use of the resources of the chorus and orchestra, especially in their Masses, much to the disapproval of the Papacy.¹⁶ Some of the finest Catholic music came from Luigi Cherubini and Franz Schubert in the early part of the nineteenth century. The sacred choral works of Mendelssohn and the anthems of Samuel Sebastian Wesley best represent the Anglican and Protestant contributions. In Russia, Dimitri Bortniansky, who was director of the Imperial Chapel at St. Petersburg after 1796, was the first among many Russian Orthodox composers to establish new ideas in church music which continued throughout the nineteenth century.¹⁷ Many dazzling and dramatic religious works, which are not, however, suited to the church service, were written by composers such as Berlioz, Rossini, Verdi, and, with the exception of their smaller works, Liszt and Bruckner. Mendelssohn and Liszt both recognized the tremendous problem that the Romantic compositional elements presented in relationship to church music. Mendelssohn wished to resolve the problem by turning to the sixteenth-century Italian composers for guidance and by

¹⁴Alfred Einstein, Music in the Romantic Era (New York, 1947), p. 78.

¹⁵Grout, p. 507. ¹⁶Boyden, p. 329. ¹⁷Grout, p. 507.

conservatively applying the contemporary compositional elements. By doing this, Mendelssohn hoped to arrive at an acceptable style of church music composition.¹⁸ Liszt, on the other hand, wished to bring liturgical music closer to the contemporary style of composition. In 1834, Liszt expressed his feelings regarding church music:

For want of a better term we may call the new music Humanitarian. It must be devotional, strong, and drastic, uniting on a colossal scale the theatre and the church, at once dramatic and sacred, fiery and free, stormy and calm, translucent and emotional.¹⁹

In the musical style of the fourteenth century, there was a marked separation between church and non-church music, especially in the works of Machaut (1300-1377). If the music was destined for religious use, it was written in the traditional ars antiqua style; whereas that for entertainment and pleasure was cast in the style of the modern ars nova.²⁰

Unfortunately, the separation of the church and non-church styles was not as marked in the nineteenth century, especially in the Protestant-Anglican churches. In addition to these two styles, there were set up the significant pairs of opposites in church music: subjective-objective and

¹⁸Einstein, p. 78.

¹⁹Franz Listz, Gesammelte Schriften (Leipzig, 1881), pp. 55-57.

²⁰Elwyn A. Wienandt, Choral Music of the Church (New York, 1965), p. 25.

concertante-functional. These subjective-objective and concertante-functional classifications (functional, in this case, refers to the German Gebrachsmusik as it applies to the church), as problems or as criteria of judgment, have dominated liturgical music ever since.²¹

The third and final division of the nineteenth century choral music was of a dramatic or narrative-dramatic character for orchestra, chorus and soloists and intended for concert rather than stage performance. In such works, the chorus played two roles. First, the chorus was used as part of the orchestral complex by composers such as Berlioz and Liszt. It is interesting to note, in relation to this use, the instrumentation of Berlioz' "Dream Orchestra." This orchestra, totaling 465 instrumentalists, was to be supplemented by a chorus of lesser size (360) that would bring the total performers to 825.²² Second, composers such as Mendelssohn and Brahms used the chorus as the focus of interest.²³ This division of nineteenth century choral music deals with works written on a secular text and sometimes noted as a cantata either by the composer, the publisher, or the historian. With the exception of the text, these works cannot be distinguished from the later, more

²¹Eric Werner, Mendelssohn: A New Image of the Composer and His Age (New York, 1964), p. 412.

²²Frederick Dorian, The History of Music in Performance (New York, 1966), p. 245.

²³Grout, p. 506.

dramatic sacred works. This grandiose type of choral music comprises the bulk of choral literature of the nineteenth century.

Felix Mendelssohn

Biography

Felix Mendelssohn (full name Jacob Ludwig Felix Mendelssohn-Bartholdy) was born in Hamburg, Germany, February 3, 1809, to the well-known banker Abraham Mendelssohn. Felix was the second of four children: Fanny Caecilia (b. 1805), Jacob Ludwig Felix (b. 1809), Rebecca (b. 1811), Paul Hermann (b. 1813). In 1811 the Mendelssohn family left Hamburg and moved to Berlin due to the influx of the French troops and the uncomfortable living conditions which the French soldiers brought about.²⁴ Both Felix and his sister Fanny displayed exceptional musical talent and were first given piano lessons by their mother, Lea Salomon Bartholdy (herself an excellent pianist and adherent of the Bach school²⁵), at an early age. After being taught only a short while by their mother, Felix and Fanny began taking lessons from Ludwig Berger. Berger, a disciple of Clementi and Field, taught the two youngsters in the art of Clementi's articulate technique and Field's artistic post-classical cantabile style.²⁶ These two styles were of great significance

²⁴Werner, p. 13.

²⁵Ibid, p. 14.

²⁶Ibid., pp. 14-15.

to Felix as he cultivated them throughout his compositional career.

Felix studied violin with Carl Wilhelm Henning but decided later to take lessons from his close friend, Edward Rietz.²⁷ Later on, Felix studied the viola and the cello, thus becoming familiar with all the stringed instruments.

His vocal training was among the finest available at that time. At the age of ten, he was enrolled in the singing classes of the Singakademie, then under the direction of his composition and thorough-bass teacher, Karl Friedrich Zelter. Felix sang alto in the adult choir²⁸ until he was sixteen, at which time his voice changed and he began singing tenor. On September 18, 1819, only a matter of months after he became a member of the Akademie, one of his compositions, the Nineteenth Psalm,²⁹ was performed by the Akademie: This launched his choral music to the public. This composition was heartily received by all and remained in the Akademie's repertoire for many years.³⁰ He practiced for many years

²⁷Ibid., p. 15.

²⁸Nicolaus Slonimsky, editor, "Felix Mendelssohn-Bartholdy," Baker's Biographical Dictionary of Musicians (New York, 1958), p. 1065.

²⁹Unfortunately this Psalm seems at present to be non-extant. The earliest known composition which bears the composer's autograph and date is a Cantata entitled In rührend feierlichen Tönen, January 13, 1820. W. S. Rockstro, Felix Mendelssohn-Bartholdy (London, 1934?), p. 12. (For a complete list of Mendelssohn's choral compositions, see Appendix A, page 176.)

³⁰"Felix Mendelssohn-Bartholdy," Baker's Dictionary, p. 1065.

in the Akademie, enabling "the mature composer to write in a most enchanting and effective choral style. Only in this way, not in classrooms, does the vocal composer gather experience, as the cases of Handel, Haydn, Mozart, Schubert, Mendelssohn, and many others show."³¹ In his ninth year as a member of the Akademie, Felix became an assistant to Zelter; and, as such, he conducted the first performance of the St. Matthew Passion after Bach's death.

After 1750 performers were, for the most part, completely ignorant of the wealth of music which Bach had left behind.³² "While occasionally quotations from the Well-Tempered Clavier appeared as examples in treatises on counterpoint, not one of his works formed part of regular repertory anywhere in Europe."³³ Around the turn of the century, Bach's music began to come to life. Kollmann published some of Bach's works for the organ and the clavier; these works were greatly praised by Samuel Wesley, C. J. Horn, and Charles Burney.³⁴ Bach's name was kept alive from this time on by the efforts and interest of Johann Nicolaus Forkel (Bach's first biographer), Carl Maria von Weber, E. T. A. Hofmann, and many of his personal disciples. Karl Friedrich Christian Fasch, who founded the Singverein, later called the Singakademie, in 1791 (at that time it numbered twenty-seven

³¹Werner, p. 15. ³²Dorian, p. 228. ³³Werner, p. 95.

³⁴Ibid., p. 96.

singers), was a colleague of Philipp Emanuel Bach and Kirnberger, who were both personal disciples of Bach.³⁵ Zelter, who succeeded Fasch in 1800 at the Akademie, had been a student of Fasch and Kirnberger.³⁶ It was mainly through the efforts of Zelter that Bach's vocal music again came to life through his gradual introduction of these works to the Singakademie, which by 1802 had grown to over two hundred voices.³⁷ Zelter had acquired the manuscript of the St. Matthew Passion from the estate of a cheesemonger.³⁸ The reasons that Zelter did not take it upon himself to perform the Passion were several: the many vocal difficulties of the work, his personal distaste for the text, in which his close friend Goethe heartily agreed, and lack of interest for the listener.³⁹ Felix learned in 1828 that Zelter owned a complete manuscript of Bach's St. Matthew Passion. The score, although not a Bach autograph, was a faithful copy.⁴⁰ At various times Zelter shared the score with Mendelssohn, but when Felix asked to copy the work he refused.⁴¹ Later, on the Christmas of 1823, Mendelssohn's grandmother, Salomon, presented him with an exemplar of

³⁵Ibid.

³⁶"Felix Mendelssohn-Bartholdy," Baker's Dictionary, p. 1842.

³⁷Werner, p. 96. ³⁸Dorian, p. 229. ³⁹Werner, p. 97.

⁴⁰Philipp Spitta, Johann Sebastian Bach (New York, 1899), II, 504-505.

⁴¹Dorian, p. 229.

Zelter's score.⁴² And so it was that the memorial performance on March 11, 1829, came about; and, although this was the primary force which perpetuated Bach's music throughout Germany, it must be realized that Mendelssohn was by far not alone in his endeavors to bring the great Baroque composer to his proper place in the world of music.

The experience which Mendelssohn gained as a member of the Akademie enabled him to gather a wealth of information and understanding concerning choral music.⁴³ There are no areas of choral composition that Mendelssohn did not cultivate; "he was familiar with all types, forms, and styles of choral music."⁴⁴

Such composers as Mozart, Weber, and Beethoven had a profound effect on the compositional style of Mendelssohn;⁴⁵ however, their influence is most apparent in his instrumental music. Such composers as Bach, Handel, Lotti, and other sixteenth century masters served as models for Mendelssohn's earlier choral music; and the influence of these composers, coupled with Mendelssohn's own individual traits, constitute the choral style of Mendelssohn's middle and later compositions.⁴⁶

⁴²Werner, p. 98.

⁴³Eric Werner, "Mendelssohn's Choral Music," American Choral Review, VII, No. 2 (December, 1964), 1.

⁴⁴Ibid., p. 2.

⁴⁵Louise H. and Hans Tischler, "Mendelssohn's Style," Music Review, VIII (1947), 256-257.

⁴⁶Werner, "Mendelssohn's Choral Music," p. 4.

Mendelssohn, and with him many of his contemporaries, looked upon the Masses, Psalms, and motets of the sixteenth century as the only "true" church music.⁴⁷ He expressed his feelings on this matter in a letter to his close friend, Pastor Bauer, on January 12, 1835, in which Mendelssohn states, "As for actual church music, or if you like to call it so, music for public worship, I know none but the old Italian compositions for the Papal Chapel. . . ."⁴⁸

Mendelssohn's sacred music far outweighs his secular, and he avoids the traditional romantic elements in all his choral music with the exception of his part-songs and certain passages from Walpurgisnacht.⁴⁹

An Image of the Composer and the Man

Throughout his life, Mendelssohn enjoyed great success and a life of comparative ease and luxury. He was raised in a highly cultural climate, especially in his home. The physical lives of Mendelssohn and his grandfather were quite different; however, in other areas Felix Mendelssohn was much like his grandfather, Moses Mendelssohn (1729-1786), especially in his dedication and restlessness. Moses Mendelssohn was born in Germany at a time when the separation

⁴⁷Einstein, p. 78.

⁴⁸G. Selden-Goth, editor, Felix Mendelssohn: Letters (New York, 1945), p. 235.

⁴⁹Werner, "Mendelssohn's Choral Music," p. 4.

between the Jews and Gentiles was great and animosities were constantly high. He was himself a Jew and, throughout his life, resisted attempts from his friends to persuade him to become a Christian. He was a small and humpbacked person who was sustained by a burning idealism and a finely-balanced mind.⁵⁰ A voracious reader and student, he managed to learn French, English, Latin, and Greek all within a five-year period. As an author, he cultivated the fields of theology, philosophy, and literature. His most important contributions were in the field of religion, in general, and Judaism, in particular.⁵¹

Abraham Mendelssohn was born in Berlin in 1776 and was one of three sons born to Moses. Abraham was a most successful banker and, although not a practical musician, he had a strong musical feeling which his son Felix held in high regard. Felix' mother, Lea Salomon, generated the high cultural standards in which Felix was raised. An accomplished musician and an artist, she was able to read English, French, Italian, and Greek.⁵²

Although there were those who thought Felix' music cold and unexciting, nevertheless he received high acclaim from his colleagues and admirers. Those in contravention to Mendelssohn were, for the most part, the more progressive

⁵⁰Philip Radcliffe, Mendelssohn (New York, 1954), p. 14.

⁵¹Werner, Mendelssohn, pp. 2-4. ⁵²Radcliffe, p. 18.

romantics who were seeking extreme emotionalism in their contemporary music. These critics felt that his musical charm was "a symptom of superficiality and his cultured and luxurious environment to have led merely to sluggishness and complacency."⁵³ Mendelssohn's music suffered the same kind of condescending remarks in his lifetime that it does today. Stanley Bayliss points this out in his article "Mendelssohn: A Present-Day Appraisal" as he relates public opinion of the nineteenth century to that of the twentieth century.

Sir George Grove . . . gave as much space in his Dictionary to Mendelssohn as he did to Beethoven and Schubert, providing an almost day-to-day record of his life, and superficially that fact does not appear to be a critical aberration. . . . I [Bayliss] was surprised to find that his [Grove] summing-up was not so very different from that of general critical opinion today. He singles out the orchestral works that are still in the current repertory; he recognizes that Mendelssohn does not go very deep; and asks "Who can wish that bright, pure, aspiring spirit should have been dulled by distress or torn with agony? It might have lent a deeper undertone to his Song, or have enabled the Adagios to draw tears where now they only give a saddened pleasure."⁵⁴

During Mendelssohn's life the controversies were kept under control due largely to Mendelssohn's presence and his sincere and honest attempts to produce what he felt was art and to express it as he saw it and felt it. He

⁵³Ibid., p. 13.

⁵⁴Stanley Bayliss, "Mendelssohn: A Present-Day Appraisal," The Musical Times (February, 1959), p. 76.

could not let himself be caught up in the emotional frenzy of his contemporaries.

Shortly before and particularly after Mendelssohn's death, Wagner, who never could accept Mendelssohn's musical style of composition, began to attack the neo-classic composers and especially Mendelssohn and his musical efforts. In Wagner's pamphlet, Judaism in Music, published under the pseudonym K. Freigank, and in which he began his polemic writings, he condemns such composition and begins a rally of nationalism in music which started the devaluation of Mendelssohn's music in Germany.⁵⁵

Under such vicious attacks on Mendelssohn and his music by Wagner, and even more so by other German literary writers of the time, Sebastian Hensel, Felix' nephew, wrote the famous biographical "source work," Die Familie Mendelssohn. This work became the matrix for later memoirs and biographies; and with the exception of three collections of correspondence with Carl Klingemann, Felix' most intimate friend, Eduard Devrient, and A. B. Marx, later writings are nothing more than stereotypes of Hensel's original work.⁵⁶ These carefully edited biographies, letters, and memoirs have, in most cases, painted a very distorted picture of

⁵⁵Werner, Mendelssohn, p. 508.

⁵⁶Eric Werner, "Mendelssohn Sources," Notes, XII (March, 1955), 202.

Mendelssohn. A careful study of the original documents and letters has been made by Eric Werner:⁵⁷

Do all these papers and documents impart to us new aspects of the composer's work and personality, facets hitherto unknown? Such a question can be answered with an emphatic "Yes!" To be sure, the Felix Mendelssohn who emerges from these private and hitherto closely guarded letters is not the nice, merry, harmonious, debonair man depicted in most of the biographies. He appears rather as an autocratic, high-strung, irascible, extremely sensitive, proud, almost haughty personality; worst of all, he is possessed by an eternal restlessness. . . . Certainly Felix Mendelssohn was not a man with "peace of mind;" nor did he consider this a desirable goal in life.

At the same time, his selfless generosity, captivating charm, warm feeling, impeccable integrity, and great noblesse shine radiantly forth from those old pages. Moreover he was probably the least vain artist in history. Not the faintest trace of conceit, smugness, or even complacency can be found in these intimate letters. He appears as a human being of flesh and blood, not a Sunday-school-book figure with a halo of "niceness." Many layers of legend, Victorian priggishness, and false tradition will have to be chipped away in order to retrieve the true contours of his image.⁵⁸

An Image of the Conductor

Of all Felix' teachers, it was Karl Friedrich Zelter (1758-1832) whose influence proved to be most important. To best understand Mendelssohn's conducting and compositional training, let us first look at the background of Zelter.

⁵⁷A list of all of the known Mendelssohn sources is found in Appendix B, page 193.

⁵⁸Werner, "Mendelssohn Sources," p. 204.

Zelter, the son of a bricklayer, studied organ and, at the age of eighteen, had one of his cantatas performed in a church. Shortly thereafter, he became a pupil of K. F. C. Fasch (1736-1800) and J. P. Kirnberger (1721-1783).⁵⁹ Kirnberger, a pupil of J. S. Bach, was a noted theorist of the mid-eighteenth century and strove to establish a scientific approach to music writing.⁶⁰ Fasch, a student of Kirnberger, organized in 1790 a choral society which led to the foundation of the Singakademie.⁶¹ Both of these men, especially Fasch, were well versed in choral composition and conducting. In 1791 Zelter joined the Singverein (later Singakademie), then directed by Fasch, and often acted as his assistant. In 1800 Zelter succeeded Fasch as director of the Akademie. Zelter formed the Liedertafel in 1809, a pioneer men's choral society, which led to the formation of similar organizations throughout Germany and later in America.⁶² Felix' father was well aware of Zelter's shortcomings and of his strengths. "It is true that as a composer Zelter did not stand out above many of his fellowcraftsmen, but as a teacher, conductor, and man of strong character he was extraordinary for his time. It

⁵⁹"Karl Friedrich Zelter," Baker's Dictionary, p. 1842.

⁶⁰Ibid., "Johann Philipp Kirnberger," p. 832.

⁶¹Ibid., "Karl Friedrich Christian Fasch," p. 462.

⁶²Ibid., "Zelter," p. 1842.

was this strength and robustness that. . .to a great extent prevented Felix from becoming a pampered hothouse plant."⁶³

It was therefore under the guise of this pedantic personality that Mendelssohn learned, and learned well. Their relationship always remained close despite Zelter's occasional tactless comments,⁶⁴ as can be seen through their many personal letters.

The nineteenth century witnessed an important transition in conducting. By the eighteenth century, the first violinist had acquired enough authority that the responsibility of leading the orchestra shifted from the keyboard to the violin. By the mid-eighteenth century, due to the influence of the Mannheim School, which subjected the orchestra to refinements hitherto unknown, the conductor was forced out of the violin section and onto the podium. This process was slow and met its greatest opposition in England. It was not until around 1850 that the baton had gained universal appeal with the exception of a few choral societies in America, which were led by the strongest singer in the choir, who stood in front of the group and nodded his head in conjunction with the rhythm of the music.⁶⁵

German history traditionally dates the inception of the Romantic movement from the deaths of Beethoven and Goethe. But romanticism is an eternal factor in the

⁶³Werner, Mendelssohn, p. 16.

⁶⁴Ibid., p. 17.

⁶⁵Apel, "Conducting," p. 178.

performance of all ages. If romanticism, by its very definition, is a more humanistic involvement in the music with subjective emphasis on the emotional, fantastic, and the virtuostic elements, then it cannot be said to have its claim only on the music of the nineteenth century. However, in the mid-eighteenth century, a new musical style appeared which was partly based on the highly emotional nature of the seventeenth century, a tendency toward expressive music, and the eighteenth century interest in timbre. A new sensitive, cantabile style appeared first in the scores of Phillip Emanuel Bach and later in the works of Mozart. This new trend seemed to become dormant for a while and then began to emerge again to dominate the musical style of interpretation of the nineteenth century.⁶⁶

In 1835 Mendelssohn became director of the Gewandhaus in Leipzig, where, with the help of the concertmaster Ferdinand David, he developed one of Germany's most outstanding schools of interpretation. Mendelssohn's interpretive school was based on the premise "of conserving classical tradition and reforming the contemporary taste. . ."⁶⁷ Lampadius, a personal friend of Mendelssohn and an amateur musician, in his biography of Mendelssohn's musical career written shortly after Mendelssohn's death, relates Felix' tenure as director of the Gewandhaus orchestra as

. . . an epoch full of the richest, most varied, most untiring activity for himself [Mendelssohn],

⁶⁶Dorian, pp. 217-218.

⁶⁷Ibid., p. 230.

and one of such splendor in the musical life of Leipzig as can hardly be expected to come again. . . . He knew how to command the resources of the place perfectly in orchestra, dilettanti, and chorus singers; to bear with them with the greatest patience; to stimulate them all into activity; and thus to obtain effects almost unequalled until then.⁶⁸

Mendelssohn, a product of the new baton technique of conducting, based his interpretation "on classical principles, fluent, elastic, elegant; and the highly declamatory, so called 'neo-German' performance, of which Liszt was the inaugurator and Wagner the most important exponent."⁶⁹ The Liszt-Wagner doctrines of interpretation favored broad singing melodies and rhapsodic liberties of tempo which contrasted with the compact, formal "classic" treatment which Mendelssohn favored.⁷⁰

Mendelssohn's fondness for rapid tempi cannot be disputed. It is this single factor more than any other that brought him the greatest amount of criticism from his contemporaries.

"Mendelssohn won disapproval of Berlioz, Schumann, and Wagner for performing the works of Beethoven with a rapidly [rapidity] that was far too great."⁷¹ Further testimony of Mendelssohn's fondness for fast motions is best illustrated by an observation made by Tovey concerning

⁶⁸W. A. Lampadius, Life of Felix Mendelssohn-Bartholdy (Boston, 1865), p. 42.

⁶⁹Dorian, p. 230.

⁷⁰Ibid., p. 231.

⁷¹Robert Schumann, Memoirs of Felix Mendelssohn (Rochester, N. Y., 1951), p. 16.

Mendelssohn's annotated conducting score to Handel's Israel, in which Mendelssohn has marked out Handel's original tempo marking largo and written in allegro moderato.⁷²

Mendelssohn was deeply concerned with the exactness of the music and his rehearsals were many and lengthy. He could never be satisfied until all technical problems had been overcome and afterward he made certain that the musicians thoroughly understood both the style and interpretation of the work under study. The rehearsals in preparation for the monumental performance of Bach's St. Matthew Passion illustrates this fact graphically.

What endless patience and pains the first double chorus cost, with its strangely interspersed, but very effective questions! At the first two rehearsals, when this chorus was attempted, there was a truly comical falling-apart; and despite the very serious nature of the piece, Mendelssohn himself could not refrain from hearty laughter. But he did not cease his efforts till everyone of these questions was rightly thrown in, and till the whole chorus went exactly to his wish. . . . and when he was sure of the notes, he went on to show the character of each passage, and how each one must be sung.⁷³

The following quotation about Mendelssohn's conducting by Lampadius defends Mendelssohn against Wagner's severe criticisms.

⁷²Donald Francis Tovey, Essays in Musical Analysis, Vol. V, Vocal Music reviewed in Ernest Walker, "Reviews of Books," Music Quarterly, XIX, No. 2 (April, 1938), 216.

⁷³Lampadius, p. 99.

He was as great as a conductor, as he was a virtuoso and composer. . . . Mendelssohn conducted not only with his baton, but with his whole body. At the outset, when he took his place at the music-stand, his countenance was wrapped in deep and almost solemn earnestness. . . . As soon as he had given the first beat, his face lighted up, every feature was aflame, and the play of countenance was the best commentary on the piece. Often the spectator could anticipate from his face what was to come. The fortes and crescendos he accompanied with an energetic play of features and the most forcible action; while the decrescendos and pianos he used to modulate with a motion of both hands, till they slowly sank to almost perfect silence. . . . He had no patience with performers who did not keep good time. His wondrously accurate ear made him detect the least deviation from the correct tone, in the very largest number of singers and players. . . . To singers, his rehearsals were a constant enjoyment. His praise was always delightfully stimulating; his criticism, not chilling nor disheartening. By throwing all kinds of bright and merry words, he knew how to rouse the most indifferent and idle to the best performance they were capable of, and to keep the weary in good humor. Repeated and perverse carelessness would provoke him, but never to a coarse or harsh word. . . . All prolonging of the tones beyond the time designated by the written notes, he would not suffer, not even at the close of the chorus. . . . The pianos could not be sung too softly for him.⁷⁴

During Mendelssohn's life, he was as renowned a conductor as he was a composer. His conducting style and thoughts on interpretation became the matrix which many others strove to emulate. Mendelssohn's strict training, sensitivity, jovial and yet refined personality made it possible for him to bring out only the best in a performer. He was revered by many and scoffed by few and, by his contemporaries, considered one of the finest conductors of his day.

⁷⁴Ibid., pp. 172-174.

CHAPTER III

AN ANALYSIS OF THE UNACCOMPANIED CHORAL MUSIC OF FELIX MENDELSSOHN

Psalms for the Berlin Cathedral Choir

The three Psalms of Op. 78 were written for the Berlin Cathedral Choir at the request of the King of Prussia, who was extremely fond of Mendelssohn's music and thought highly of him as a musician.¹ These Psalms were composed in 1843 (Op. 78, No. 1) and 1844 (Op. 78, Nos. 2 and 3).

Frederick William IV, King of Prussia, from the day he mounted the throne, aimed and attempted to draw around him all the men of noblest genius in Germany. The King shortly acquired Mendelssohn as his kapellmeister and offered him a handsome salary.² Mendelssohn at the time was conductor of the Gewandhaus Orchestra in Leipzig and was very proud of the sensitivity and polish to which it had risen under his leadership. During this time he had also been responsible for several concerts which were given in an effort to raise money to erect a monument in honor of Bach. This was

¹W. A. Lampadius, Life of Felix Mendelssohn-Bartholdy (Boston, 1865), p. 101.

²Ibid.

eventually accomplished and the monument was placed on the Promenade just outside the window of Mendelssohn's study. So, it was with deep regret that he left Leipzig, to become kapellmeister to King William.³

"Warum toben die Heiden,"
Op. 78, No. 1

Medium.--The work calls for a mixed chorus of eight voices and soloists. The ranges of the voice parts are well within the capabilities of the average singers.

Text.--The text is taken from the second Psalm.

Tonality.--This work is divided into five sections with a "Gloria Patri" which is found in the last twenty measures. The tonalities of these five sections and the "Gloria" are as follows:

Section:	I	II			III		
Keys:	Gm	B ^b M	Gm	E ^b M	Cm	Fm	E ^b M
Measures:	1	17	30	40	63	76	81

Section:	(III)	IV	V				Gloria Patri
Keys:	Cm	Gm	GM	Em	Am	GM	CM
Measures:	103	104	119	123	127	132	144

Fig. 1--"Warum toben die Heiden": key changes

³Schima Kaufman, Mendelssohn, "A Second Elijah" (New York, 1934), pp. 271 and 277.

Elements of time.--Section One is marked Moderato and is in C time. The opening statement of the first chorus contains the important rhythmic pattern, a dotted eighth note followed by a sixteenth note, which is used periodically throughout the composition and becomes quite important in Section Five.

The image shows a musical score for the first four measures of the song "Warum toben die Heiden." The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo marking is "Moderato". The vocal line begins with a dotted eighth note followed by a sixteenth note, which is the rhythmic motif discussed in the text. The lyrics are "Wa-rum to-ben die Hei-den," and "und die Leute re-den so-ver-geb-lich?". The piano accompaniment provides a harmonic foundation, with the right hand playing chords and the left hand playing a bass line.

Fig. 2--"Warum toben die Heiden," measures 1-4

The above rhythmic motif is not distinctly heard again until the beginning of the fourth section; however, it is mentioned in measures 56-57 in Section Two.

Part Two of the Psalm remains in the same meter as Part One, but there is a tempo change from the Moderato of Part One to Andante, which is accompanied by a key change. Section

Three, which is much faster, is marked $\frac{3}{2}$, Con moto. Sections Four, Five, and the "Gloria Patri" are in common time and marked Andante. The rhythmic pattern mentioned in Section One returns quite obviously in Section Four. Here it is stated by the sopranos and altos of the first choir and then by the sopranos and altos in the second.

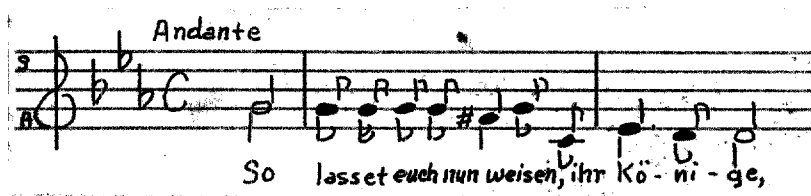


Fig. 3--"Warum toben die Heiden," measures 104-106

Section Five is sung by the solo voices with an occasional entrance by the chorus.

Melody.--The melodic interest of this work is relatively unimportant due to the fact that the texture does not lend itself to long melodic statements. The melodic fragments, when they do occur, are usually conjunct with relatively simple skips.

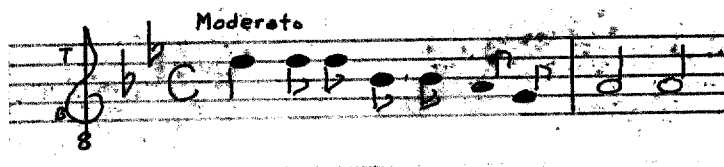


Fig. 4--"Warum toben die Heiden," measures 13-14

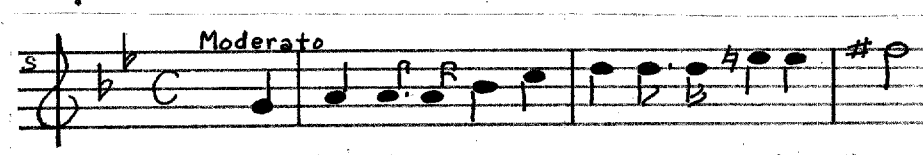


Fig. 5--"Warum toben die Heiden," measures 31-34

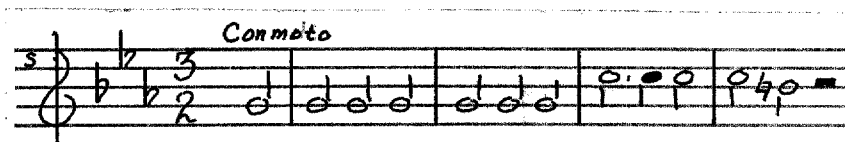


Fig. 6--"Warum toben die Heiden," measures 63-67

On occasion the melodies are written with large intervals in order to draw attention to themselves. The following melody enters at the end of a phrase while all the voices are singing and continues alone. The octave skip no doubt is intended to draw attention to the ascending and descending half-step which occurs several times throughout the composition.

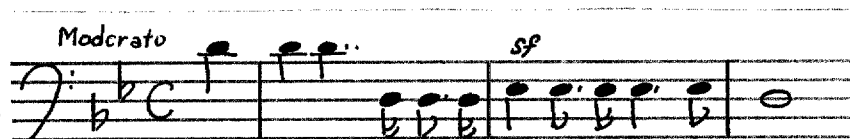


Fig. 7--"Warum toben die Heiden," measures 29-32

Harmony.--The harmony is in contrast to the simple melodic structure of this work. The composition contains

many diminished seventh chords, major and minor seventh chords, long sustained pedal-points, and various types of chromatic harmonies.

Con moto

The image shows a handwritten musical score for measures 71-78 of the piece "Warum toben die Heiden". The score is written on four staves, organized into two systems of two staves each. The top system consists of a treble clef staff and a bass clef staff, both in 3/2 time. The bottom system also consists of a treble clef staff and a bass clef staff, both in 3/2 time. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and accidentals. The tempo marking "Con moto" is written above the first staff. The score is characterized by complex harmonies, including diminished seventh chords and long sustained pedal-points, as mentioned in the text.

Fig. 8--"Warum toben die Heiden," measures 71-78



Fig. 9--"Warum toben die Heiden," measures 140-143

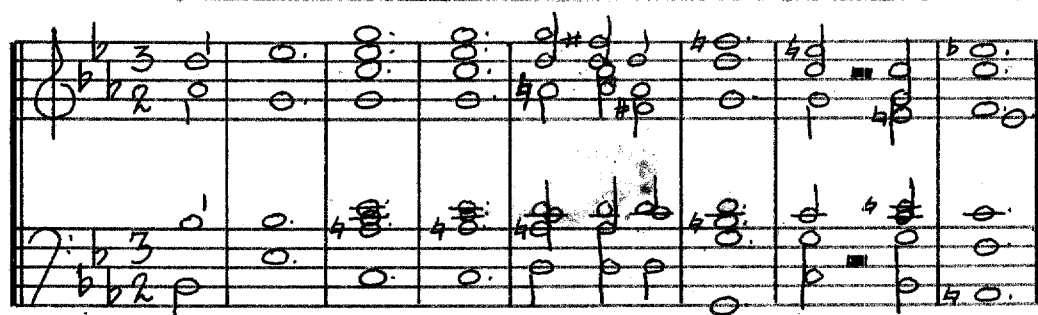


Fig. 10--"Warum toben die Heiden," measures 82-89⁴

⁴The rhythm in Fig. 10 has been simplified to conserve space and to make the chord progressions clearer.

Texture.--This work is exemplary of Mendelssohn's antiphonal writing. The first section contains responsory statements between the two choirs (see Fig. 2), which give way to a more vertical structure in eight parts. This quickly changes to a more linear texture at measure 22.

Section Two begins in much the same way as Section One, but the antiphonal responses occur between the solo voices rather than the chorus. Toward the middle of this section, the full chorus enters.

Section Three is again similar to the first part in its antiphonal writing which eventually becomes eight-part vertical structure; however, this piece differs greatly from Section One in tempo and harmony.

The last section is sung mainly by the solo voices with the chorus entering in unison on a short statement which occurs three different times.

After Section Five, the two choruses are combined for the "Gloria Patri," a simple and almost perfect four-voice canon. The work ends with a three-fold amen that overlaps the concluding voices of the canon.

Form.--The overall form of this work is through-composed. Although each section is different, there are similarities in texture, rhythm, and in the melodic fragments giving the composition a certain amount of balance and unity.

"Richte mich, Gott,"
Op. 78, No. 2

Medium.--"Richte mich, Gott" is composed for an eight-part chorus. The chorus is divided into the male and female voices which periodically alternate antiphonally. The female voices are divided into four parts in most of the antiphonal singing whereas the men's voices are found mostly in unison. When both sections are singing, there is usually a divisi within each section of the choir.

The vocal ranges present no problem with the exception of the bass part beginning at measure 73 to the end. The low D is obviously optional as indicated by the score, but the E is most important and cannot be transposed up an octave without causing an awkward crossing of voices when moving from the F#-A to the B-D in measure 78.



Fig. 11--"Richte mich, Gott," measures 76-79

From measure 92 to the end of the composition, the bass part lies low in the bass register. At times it is doubled

an octave higher by the baritone part, especially on the lowest tones.

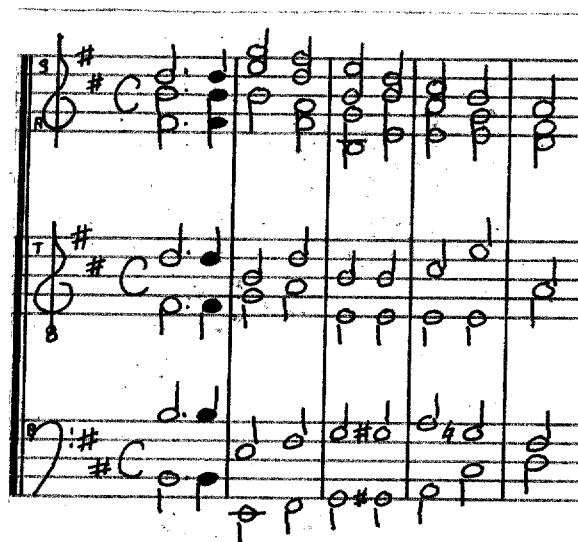


Fig. 12--"Richte mich, Gott," measures 92-96

Text.--This work is a psalmodization of the Forty-third Psalm.

Tonality.--D minor, which becomes D major in Section Three, is the prevailing key in the first two sections of this work. In the first portion of the work, there is a temporary modulation to C major and then to F major. This section returns to D minor which dominates all of Section Two. The final part maintains a D major tonality throughout.

Elements of time.--Parts One and Two are distinguished from each other by their rhythm and meter changes. This

work begins in C, Con moto and in Section Two changes to $\frac{3}{8}$, Andante. The last section, which is characterized by a key change from the minor to the parallel major, is marked C, Allegro moderato.

Melody.--The opening phrase, which is disjunct, is contrasted by the consequent phrase, which is conjunct. However, the melodic interest in the consequent phrase is not as important as the harmony and structure, as seen in the following example.



Fig. 13--"Richte mich, Gott," measures 1-10

Toward the end of this section, the melodic construction becomes even more disjunct and pulsating as the texture becomes more vertical.



Fig. 14--"Richte mich, Gott," measures 21-25

The melodic construction of the second section is similar to the beginning with the exception of the rhythmic change.



Fig. 15--"Richte mich, Gott," measures 34-45

The melody of the last section is borrowed from an earlier composition for orchestra and chorus, Op. 42, Psalm Forty-Two.

Allegro maestoso assai

Was be-trübst du dich, mei-ne See-le, und bist so un--ru-hig in mir?

Allegro maestoso assai

(orchestra)

Fig. 16--"Wie der Hirsch schreit nach freischem Wasser," Op. 42, No. 4, measures 1-7

Allegro moderato

Was be-trübst du dich mei-ne See-le, und bist so un--ru-hig in mir?

Gott, mein Gott, mein Gott, mein Gott

Gott, mein Gott, mein Gott, mein Gott

Fig. 17--"Richte mich, Gott," measures 73-79

Harmony.--The harmonic progressions in this work are relatively conventional. The pedal-point is used greatly, occurring five times in Sections One and Two at the end of the men's solo (see Fig. 13). Mendelssohn uses not only melodic range to build a climax but also expanding vocal registers. These expanding registers usually occur between the bass and the soprano. In the following example this expansion can be seen between the bass and first tenor parts. Even though there are no dynamic markings written, the music creates its own.



Fig. 18--"Richte mich, Gott," measures 84-87

Texture.--The first two sections of this work are basically homophonic with antiphonal alternations between the male and female voices. The last portion is in a vertical texture.

Form.--This work as a whole is through-composed; however, certain similarities can be found in the individual musical elements of the three sections.

	Section I	Section II	Section III
Melodies	A	a	B
Harmonies	A	a	B
Rhythms (patterns)	A	B	C
Textures	A	B	C
Tempi	A	B	A

Fig. 19--"Richte mich, Gott": comparison of musical elements

"Mein Gott, warum hast du mich verlassen?",
Op. 78, No. 3

Medium.--Written for an eight-voice choir, which is divided from time to time into two choirs, and soloists, this work contains a unity and purity of style which were rarely matched in the nineteenth century.⁵

Text.--This work is an example of Mendelssohn's strict concept of liturgical music. Psalm Twenty-Two (My God, my God, why hast thou forsaken me?) could, and so many times has, lent itself quite well to melodramatic effects, but there is no apparent overdramatization present in Mendelssohn's setting.

Tonality.--The two predominant keys are E minor and its parallel major (E major). The key change does not occur until midway through the second section of the work. Unlike

⁵Eric Werner, Mendelssohn: A New Image of the Composer and His Age (New York, 1964), p. 414.

most other works, the key change is not accompanied by a meter or tempo change.

Elements of time.--Although this piece as a whole has an extreme amount of rhythmic variety, it cannot be said to contain any regularly recurring rhythmic patterns. For the most part, the rhythmic perpetuation rests largely with the syllabic declamation of the words within the prevailing meter and tempo.

Of all the unaccompanied choral works by Mendelssohn, this is the only one which contains recitatives. No doubt Mendelssohn allowed a certain amount of liberty in declamation with his recitatives as, after each one, he has indicated either a tempo marking or a tempo. He clearly distinguishes between the solos and the recitatives by marking them as such. There are no tempo indications after a solo passage.

This work, marked $\frac{4}{4}$, contains no meter changes but does have four tempo alterations: Andante, a tempo Allegro, Andante con moto, Assai animato.

Melody.--The ascending and descending minor second plays an important role in the melodic structure of this work, especially in the recitatives and solos.

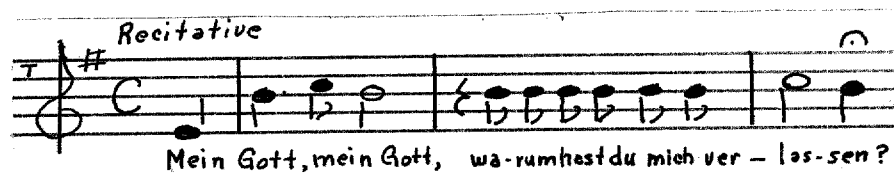


Fig. 20--"Mein Gott, warum hast du mich verlassen?",
measures 1-3

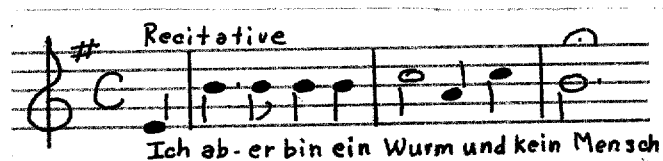


Fig. 21--"Mein Gott, warum hast du mich verlassen?",
measures 35-38

This minor second is changed to a major second after the key change.

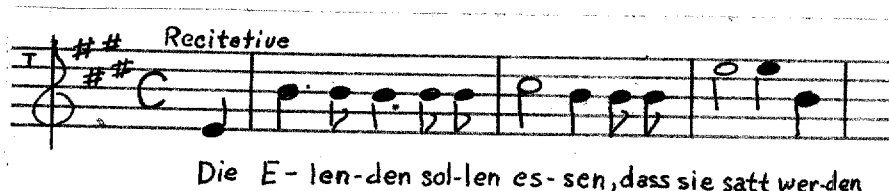


Fig. 22--"Mein Gott, warum hast du mich verlassen?",
measures 126-129

A second theme, which is disjunct in contrast to the first, is forecast by the chorus in the arpeggiated chords before the key change at measure 84. The soprano solo enters at measure 84 with the new theme which is heard several times before the conclusion of the work but never appears in the chorus.

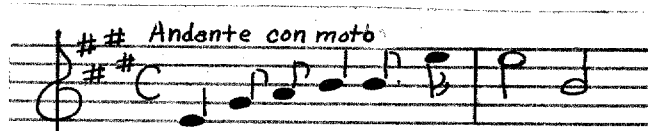




Fig. 25--"Mein Gott, warum hast du mich verlassen?",
measures 147-150

Texture.--Vertical sonorities dominate this work.

There are frequent antiphonal sections occurring between the chorus and the soloists. The most outstanding aspect of this composition is the use of and distinction between the solos and the recitatives as mentioned earlier.

Form.--This work is through-composed but is unified by melodic fragments as has been mentioned above.

Summary

The three Psalms for double chorus contained in Op. 78 represent Mendelssohn's most profound attempts in composition for the unaccompanied chorus. They are large in scope and impressive in sound, employing a full range of compositional elements; yet the technical difficulties are kept to a minimum.

General Psalms

"Singet dem Herrn ein neues Lied,"
Op. 91

Medium.--"Singet dem Herrn ein neues Lied" is written for double chorus, soloists, and orchestra. The two sections of this Psalm which will be analyzed are written for unaccompanied chorus. Because of the orchestration, this work met with opposition from the clergy due to the use of the harp which enters after the $\frac{3}{4}$ section.⁶

Text.--"Singet dem Herrn" is taken from Psalm Ninety-Eight.

Tonality.--The first section of this work is written in the key of D major and the second in B minor. Both parts adhere closely to their keys. There are a few transient modulations to closely related keys, but they do not remain for any length of time and, as far as the overall tonality is concerned, these modulations are relatively unimportant.

Elements of time.--The first and longest section of this work is in C time and is marked Allegro. Section Two is an Andante lento in $\frac{3}{4}$ time.

The predominating rhythm pattern of the first section is a quarter note followed by two eighth notes. This

⁶Werner, Mendelssohn, p. 417.

rhythmic pattern occurs after twelve bars of introduction which is slow in comparison to the faster, more rhythmic section. The following is an example of the first and second rhythmic patterns which are combined, beginning at measure 18. These two patterns are interspersed with one another throughout the first portion of the composition.

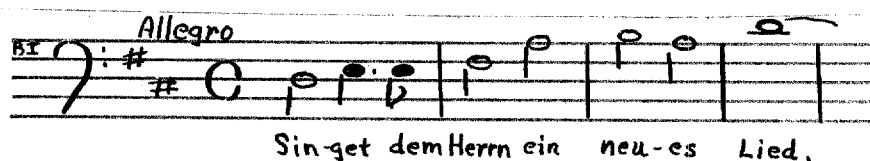


Fig. 26--"Singet dem Herrn," measures 1-4



Fig. 27--"Singet dem Herrn," measures 12-17

The rhythm of the second part of this Psalm contains no outstanding patterns. It is quite consistent and flows in a slow $\frac{3}{4}$ time.

Melody.--The two melodies of Part One are contrasting in both linear motion and rhythmic interest (see Fig. 26 and Fig. 27 for examples of these two melodies). The first melody ascends the interval of an octave whereas the second is dominated by its rhythm. The melody of the second section

is made up of three periods, the first two being parallel and the third contrasting, and is in the relative key of B minor.

Harmony.--Harmonically this Psalm is not at all complex. Most progressions are simple and traditional. Mendelssohn's fondness for chromatic motion is again seen at measures 34-37 which is followed by a six-measure pedal-point on the dominant (A). Another pedal-point occurs in the second section, again on the dominant tone (F#).

Texture.--The texture of the first portion of this work is an antiphonal alternation of the two choruses.

Fig. 28--"Singet dem Herrn," measures 12-17

At measure 43, the two choirs begin to alternate the two thematic elements.

The image displays a handwritten musical score for measures 43 through 51 of the hymn "Singet dem Herrn". The score is written on four systems of staves, each system consisting of a treble and a bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking "Allegro" is written above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano). The first system (measures 43-47) shows a more complex texture with many beamed notes and rests. The second system (measures 48-51) features a simpler, more homophonic texture with fewer notes per measure. The third system (measures 52-55) returns to a more complex texture with many beamed notes and rests. The fourth system (measures 56-59) shows a final section with a mix of note values and rests.

Fig. 29--"Singet dem Herrn," measures 43-51

In contrast to the first section, Part Two is homophonic with alternations occurring between the solo voices and the chorus.

Form.--The form of this work is through-composed.

"Jauchzet dem Herrn alle Welt,"
no opus

Medium.--"Jauchzet dem Herrn alle Welt" (Psalm 100) was written at the request of the Neue Tempelverein of Hamburg, a liberal synagogue, for the dedicatory service of their new temple, which took place during Pentecost of 1844. This Psalm was originally written for a four-voice choir, with divisi in the middle section, and small orchestra; however, the orchestral score seems to be lost at the present time and only the voice parts remain. Nevertheless, when performed unaccompanied, the piece is quite complete.⁷

Text.--The text is taken from Psalm 100.

Tonality.--This work is divided into three sections, each of which contains a key change. The first and last sections are in the key of C major with the center section in F major. There are few deviations from these keys and when they do appear they are in the form of transient modulations and quickly return to their original keys.

⁷Werner, Mendelssohn, p. 416.

Elements of time.--The entire composition is written in C time and contains only two tempo changes, at the start of each new section. The beginning is in an Andante con moto tempo, the second section is marked Poco lento, and the third is Andante.

The predominating rhythm pattern is the quarter note followed by two eighth notes; however, it does not appear extensively until the final section where it dominates the rhythmic interest.

Melody.--After a three-measure introduction, the first theme enters sung in unison by the sopranos and altos.

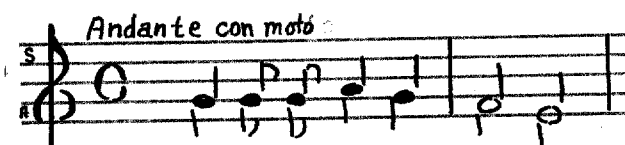


Fig. 30--"Jauchzet dem Herrn," measures 4-5

This melody does not enter again until measure 25 where it appears in imitation.



Fig. 31--"Jauchzet dem Herrn," measures 25-29

The second melody comes in Section Three; its beginning is similar to the first theme in the manner in which it descends a perfect fourth.

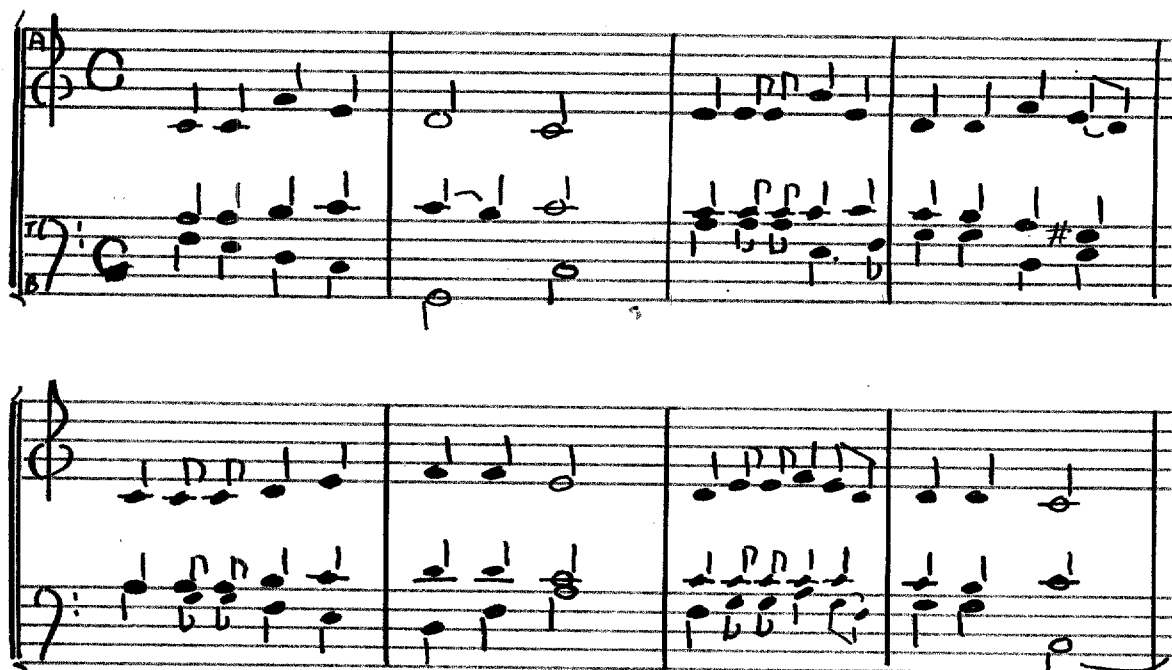


Fig. 32--"Jauchzet dem Herrn," measures 64-71

This melody, which first appears in the alto voices, is repeated an octave higher by the sopranos at measures 72-80. The final five bars is a simple coda which consists of the first two measures of the melody and is stated in simple imitation.

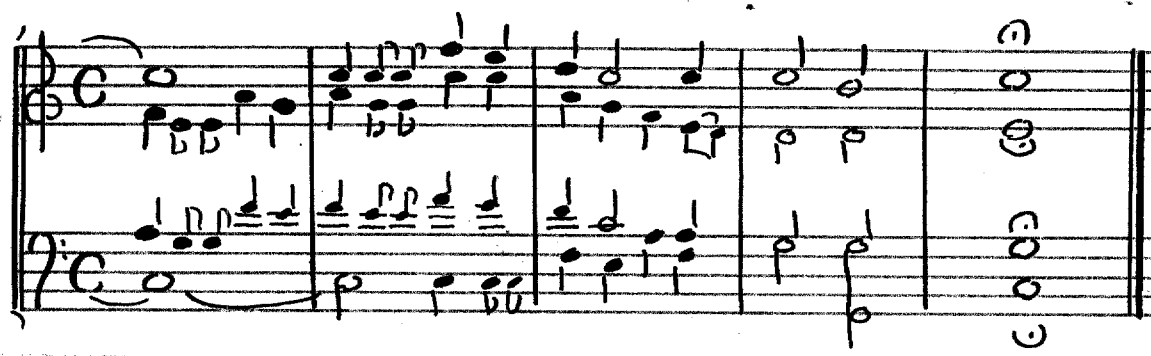


Fig. 33--"Jauchzet dem Herrn," measures 80-84

Harmony.--The harmonic progressions are quite simple, in keeping with the rest of the composition. Many chords appear in inversions as a result of Mendelssohn's allowing all voices to move in melodic motions. Many times the bass part will appear in parallel or contrary motion to the soprano voice, giving it a very smooth linear motion. (See Fig. 32, measures 68-71.) Section Two contains two examples of expanded harmony which helps to regulate the dynamic intensity.



Fig. 34--"Jauchzet dem Herrn," measures 32-33

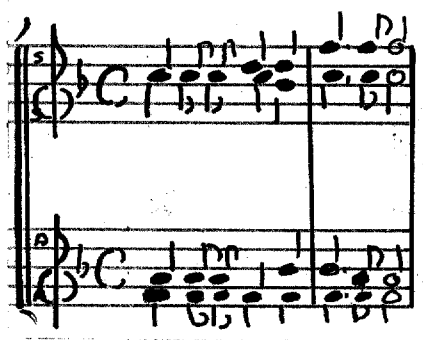


Fig. 35--"Jauchzet dem Herrn," measures 40-41

Texture.--There are two textures employed in this composition. These are vertical in the first and last sections and antiphonal in the middle section.

Form.--The form of this work is through-composed. Similarities can be found, however, in the texture of the three sections. As mentioned above, the first and last sections are chordal with vertical construction whereas the center section is antiphonal, calling for repeated responses from the male and female voices. Therefore, this work does have a strong tendency toward ABA form, with the similarities in the first and last sections being found in the melodies, keys, rhythms, and textures; however, none of these likenesses are literal enough to classify this work in a tripartite form.

Summary

The two Psalms contained in Mendelssohn's general Psalms are not as complex nor as brilliant as those in

Op. 78. "Singet dem Herrn" is a dramatic and percussive work demanding much from the chorus with respect to dynamics and intensity. As mentioned in the analysis, this Psalm was written for chorus and orchestra, but this section is for unaccompanied chorus and is complete in itself.

"Jauchzet dem Herrn" was written for chorus and orchestra. The orchestra parts are no longer extant, but the Psalm is complete and musically stable without the instrumental parts.

Music for the German Liturgy

The new Agende, or order of the liturgy, was introduced into Germany by King Frederick William III (1816-1821). This Agende was fixed by law and was met with a great deal of criticism. The Prussian Agende basically "preserved its connections with the usage of the Mass as they were at the time of the struggles of the Reformation."⁸

The puristic interpretations of the Agende were to Mendelssohn an opportunity "of setting an example in the controversial realm of Protestant church music. He kept the choral movement simple and easily singable, without any turn toward Gregorian psalmody, so that, perhaps, parts of them might 'eventually also be accessible to the congregation.'"⁹

⁸Werner, Mendelssohn, p. 450.

⁹Ibid., p. 452. Some of these works which were hopefully to be sung by the congregation are listed in the unpublished choral works in Appendix A, page 176.

Of the published writings for the German Protestant Church, two are presently published. Both are published without opus numbers and are composed for two four-voice mixed choruses. The works are harmonically and vocally quite simply constructed; "precisely by this means, the austere and lofty character of true liturgical music is stressed anew."¹⁰

Mendelssohn felt strongly about his liturgical style of composition and concerned himself with stimulating other Protestant church composers to create similar works. His efforts were supported by the Berlin church officials and were not in vain, as he made several personal contacts with other contemporary composers in an effort to influence them toward his style of church compositions.

"Heilig, heilig ist Gott,
der Zabaoth"

Medium.--"Heilig" is composed for two four-voice mixed choirs. The range of each voice part is not overdemanding with perhaps the exception of a low F# in the bass part. These low notes occur only three times in the first half of the composition but are most important to the linear and harmonic motion.

Text.--The text corresponds to the "Sanctus" of the Mass and is composed in German.

¹⁰Ibid.

Tonality.--The work is written in the key of D major with infrequent visitations to closely related keys achieved by chromatically altered chords.

Elements of time.--Written in C , Con moto, the piece has no other meter or tempo changes. The dotted quarter followed by an eighth note rhythmic pattern dominates two thirds of the composition, which is a contrast to the opening sustained chords in the first fifteen measures.

Melody.--The melodic interest is of little significance as the majority of the composition consists of sonorous textures. Several melodic fragments occur in the imitation of the antiphonal sections. Their similarities occur mainly in their rhythmic patterns rather than their intervallic relationships.



Fig. 36--"Heilig," measures 23-25



Fig. 37--"Heilig," measures 25-27



Fig. 38--"Heilig," measures 30-32



Fig. 39--"Heilig," measures 34-36

Harmony.--Mendelssohn's conservatism in harmony is evident in this work. There is a minimum of altered chords, few modulations, and what seventh chords do occur are the result of suspensions and passing tones with the exception of a few dominant seventh chords. The following example shows Mendelssohn's careful handling of suspensions. Notice how each additional voice beginning with the fourth through the seventh voices forms a dissonance with one of the other sustaining members.

[illegible]

Fig. 40--"Heilig," measures 1-8

Several chords appear in inversion as the result of giving each voice a linear quality. In this figure is an example of seventh chords occurring due to passing tones, chords in various inversions, and contrary motion between the two outer voices.

The image shows a musical score for measures 16-19 of the piece "Heilig". It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics "Al-le Lan-de sind sei-ner Eh-re voll," are written below the vocal staves. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Fig. 41--"Heilig," measures 16-19

Texture.--This piece consists of three contrasting textures: linear, vertical, antiphonal. The work ends with a somewhat similar character to the beginning, with the exception of the dynamics, which are forte rather than piano.

The image shows a musical score for four voices (Soprano, Alto, Tenor, and Bass) in G major (one sharp) and common time. The lyrics are "Ho-si-an-na, Ho-si-an-na in der Höh!". The score consists of four staves. The Soprano and Alto parts have long horizontal lines under the first two notes, indicating sustained notes. The Tenor and Bass parts also have long horizontal lines under the first two notes. The lyrics are written below the staves, with "Ho-si-an" on the first line, "na," on the second, "Ho-si-an-na" on the third, and "in der Höh!" on the fourth.

Fig. 42--"Heilig," measures 42-48

Form.--This work is through-composed.

"Kyrie eleison"

Medium.--"Kyrie eleison" is composed for two-four-voice choruses. The voice ranges are very limited with the exception of a low E and a low F# in the bass part of Choir Two.

Text.--The text contains the "Kyrie eleison" and the "Christe eleison."

Tonality.--Transient modulations in the form of secondary dominants occur periodically toward the middle of this

work where the tonic key of A major is temporarily interrupted but is firmly reestablished four measures before the end.

Elements of time.---This work is written in C time and marked Andante sostenuto. Due to its extreme linear quality there are no prevailing rhythmic patterns of any consequence. There is a great deal of emphasis placed on the third beat of the measure, especially on the word eleison.



Fig. 43--"Kyrie eleison," measures 8-10

Melody.---Even though Mendelssohn exercises much restraint in his music for the Agende, melodically this work is very lyrical.



Fig. 44--"Kyrie eleison," measures 1-8

After the above theme is spent, the melodic interest of the final twelve measures of the composition is made up of melodic fragments used imitatively (see Fig. 43, first three notes).

Harmony.--As mentioned earlier, the harmony of this work is relatively simple. There are a few altered chords and secondary dominant chords, but these do not force the overall tonality of the composition far from the original key.

Texture.--The overlying texture of this work is very linear and lyrical. The first six bars are composed of antiphonal statements between the choirs which in measure 7 become contrapuntal with the melodic statement being made by one voice while the others continue the counterpoint. The imitation finally gives way to a more linear quality in the final six measures of the work.

Form.--The form of this composition is through-composed.

Sechs Sprüche, Op. 79

The Sechs Sprüche, Op. 79, consist of six short anthems which are arranged in accordance with the church year, beginning with Christmas. The texts are verses from the Psalms or the Gospels and are set for eight-part chorus. All of these works with the exception of No. 3 are

through-composed. These pieces easily fit into the Agende and soon became popular among the German Protestant Churches.¹¹

"Weihnachten: Frohlocket, ihr Völker
auf Erden," Op. 79, No. 1

Medium.--"Frohlocket, ihr Völker auf Erden" is written for a chorus of eight voices and contains no problems in regard to vocal range. This composition was written in 1845.

Text.--The text is taken from the Gospels and is concerned with the exultation of the birth of Christ: "Frohlocket, ihr Völker auf Erden, und preiset Gott! Der Heiland ist erschienen, den der Herr verheissen." (Be joyful all people on earth and praise God! The Savior has appeared as the Lord has promised.)

Tonality.--The key is G major with brief visitations to the keys of C and F major. All transitions to keys foreign to G are approached smoothly and present no problems in returning to the primary key.

Elements of time.--The dominating rhythmic pattern of this work, which is in $\frac{4}{4}$ time and marked Allegro moderato, consists of a quarter note followed by two eighth notes. It first appears in the opening unison statement by the female voices.

¹¹Werner, Mendelssohn, p. 414.

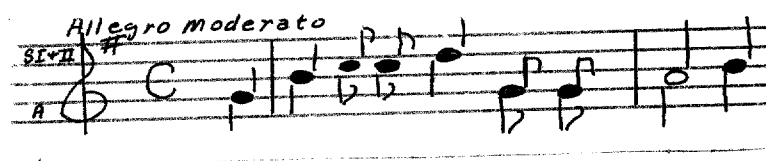


Fig. 45--"Weihnachten," measures 1-2

This rhythmic pattern occurs alternately with a more fluid rhythm consisting mostly of quarter notes (see Fig. 46).

Melody.--There are two major melodic elements that dominate this composition. The first is stated in the opening two measures of the work (Fig. 45) and the second is contained in the "Halleluja" section. This melody consists of a descending scale pattern which encompasses a major or minor third. The various entrances of the melodic fragment are overlaid and create a cascading effect.

Allegro moderato

Halle-lu-ja, Halle-lu-ja, Halle-lu-ja,

Halle-lu-ja, Halle-lu-ja, Halle-lu-ja!

Halle-lu-ja, Halle-lu-ja, Halle-lu-ja!

Halle-lu-ja, Halle-lu-ja, Halle-lu-ja!

Halle-lu-ja, Halle-lu-ja, Halle-lu-ja!

Fig. 46--"Weihnachten," measures 24-30

Harmony.--Mendelssohn's fondness for seventh chords is clearly seen in this work, where they occur as a result of the linear motion of the voice parts. Mendelssohn remains true to his post-Bach training and allows the seventh to resolve in its proper direction; however, his music occasionally contains retardations. In the following example, the G in the second alto voice of the first chord is unresolved.



Fig. 47--"Weihnachten," measures 13-15

Texture.--Two textures are prominent in this work, the predominating one being vertical, which is momentarily interrupted by passages of imitation in the two "Halleluja" sections.

Form.--The work is a rounded form consisting of alternating textures and is concluded with a statement of the opening melody (Fig. 45) that gives the composition a feeling of formal balance.

"Am Neujahrstage: Herr Gott, du bist unsre
Zuflucht für und für," Op. 79, No. 2

Medium.--The "Am Neujahrstage" (New Year's Day) was composed on Christmas Day, 1843. This work, composed for eight voices, contains no problems in regard to vocal range.

Text.--The text deals with the eternity of God: "Bist du Gott von Ewigkeit zu Ewigkeit" (Thou art God from everlasting to everlasting). The dynamics are very subdued,

thus allowing the text to be stated with a great deal of reserve. Even the portion of the text just mentioned is stated pianissimo the two times it appears.

Tonality.--This work is written in the key of D minor and contains brief sections in F major and G minor. The overall key scheme is shown below.

Key:	Dm	—	FM	—	Dm	—	Gm	—	Dm	—	
Measure:	1		15		19		25		30		40

Fig. 48--"Am Neujahrstage": key changes

Each of the transpositions is approached through a lengthy series of chord progressions, thus producing very smooth transitions both into and out of the secondary keys.

Elements of time.--Due to the slow steadiness of the rhythm, which is marked Andante, $\frac{4}{4}$, there are no outstanding rhythmic patterns. Mention should be made, however, of a measure of quarter notes followed by a measure of half notes. These two measures, first stated at bar 6 and at bar 10, become an important part of the antiphonal alternation between the male and female voices.



Fig. 49--"Am Neujahrstage," measures 10-13

Melody.--There are two contrasting melodic fragments from which this work unfolds. One of these fragments is simply a single repeated tone on the four quarter notes and two half notes figure, as mentioned in the above paragraph (see Fig. 49). This figure appears in imitation beginning at measure 6 in the male voices. When the female voices enter at measure 10, the texture changes to antiphonal (see Fig. 49).

In contrast to the above melodic fragment is the melody contained in the opening five measures of the composition.



Fig. 50--"Am Neujahrstage," measures 1-5

There are two other similar melodies derived from the last three measures of the above melody plus a slight extension of three tones.

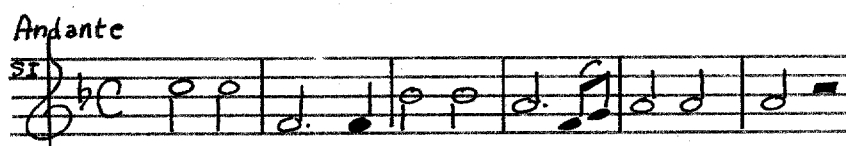


Fig. 51--"Am Neujahrstage," measures 18-23



Fig. 52--"Am Neujahrstage," measures 30-45

Harmony.--As in so many other similar compositions, Mendelssohn begins this work in unison which gives way to the harmony after two measures. He employs the same harmonic progressions in each of the modulatory sections. This type of modulation consists of three chords whose root movement is a descending fifth and an ascending fourth.

Andante

Gm: VI - - - #iv6⁷ ii⁷ V

Fig. 54--"Am Neujahrstage," measures 27-29

Texture.--The alternation of textures is among vertical, imitative, and antiphonal. The alternations occur as shown in the following example.

Texture:	V	—	I	—	A	—	V	—	A	—	V	—	
Measure:	1		6		10		18		23		29		40

Fig. 55--"Am Neujahrstage": texture changes¹²

Form.--The form of this composition is through-composed.

¹²The textures are indicated by V (vertical), I (imitative), and A (antiphonal).

"Am Himmelfahrtstage: Erhaben, O Herr,
Über alles Lob," Op. 79, No. 3

Medium.--"Am Himmelfahrtstage" (Ascension) is scored for an eight-voice chorus. The tessitura of the voice parts is within a comfortable range for the singers.

Text.--The text is concerned with the exultation of God who is above all glory and praise ("Erhaben, O Herr, Über alles Lob, Über alle Herrlichkeit").

Tonality.--This piece is written in the key of B^b major which prevails throughout with infrequent modulations to closely related keys.

Elements of time.--The tempo and meter of $\frac{4}{4}$, Allegro maestoso e moderato are maintained for the thirty-one measures of the composition.

The dotted rhythms of the quarter and eighth notes are the two most obvious rhythmic patterns; however, these rhythms, as in most of Mendelssohn's choral music, are a by-product of the words and of the textual articulation.

Melody.--There are two thematic elements which are used in the development of this work. Both are conjunct and encompass no more than the interval of a perfect fourth.

The first theme is stated solely by the first tenor section at the beginning of the composition.

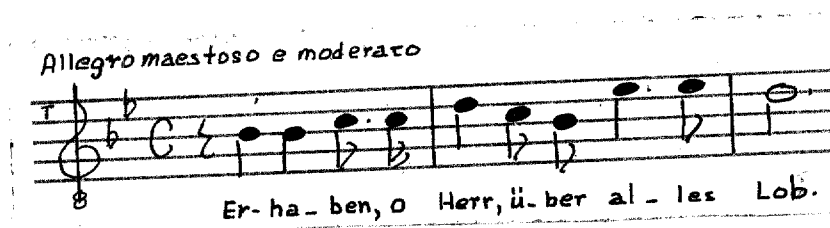


Fig. 56--"Am Himmelfahrtstage," measures 1-3

At measure 3, the full chorus enters and the melody is found in the bass part while the soprano has an entirely different and more disjunct melody.

Allegro maestoso e moderato

Er-ha-ben, o Herr, ü-ber al-les Lob.

Fig. 57--"Am Himmelfahrtstage," measures 3-5

This theme re-enters in the alto voices at measure 18 which begins the third section. The alto's entrance is similar to the way in which the first tenor began the composition. After the alto states the theme, the chorus enters as in

the beginning with the theme reappearing in the bass voice while the soprano voice sings a contrasting melody as shown in Fig. 57.

The middle section, which begins at measure 7, contains the second most important melodic element. This melody consists of a descending scale and is used for imitative purposes. On the fourth entrance of this melodic fragment, there appears an inversion in the bass voice which is similar to the opening theme.



Fig. 58--"Am Himmelfahrtstage," measures 10-12

Harmony.--The harmony of this piece consists of traditional chord progressions but with an overabundance of added sevenths. In almost every case the sevenths occur as the

result of the linear motion and appear as passing tones or suspensions. The dissonances rarely linger more than one beat.

Texture.--The textures are vertical and contrapuntal. The coda has a vertical texture and an "Halleluja" which is linear in movement.

Form.--"Am Himmelfahrtstage" is written in a simple two-part song form with a coda.

"In der Passionszeit: Herr,
gedenke nicht Übelthaten,"
Op. 79, No. 4

Medium.--"In der Passionszeit" (In the Time of the Passion) is composed for eight-part chorus and is the shortest of the six anthems (twenty-four measures) in Op. 79.

Text.--The text is taken from the Gospels.

Tonality.--The work is written in D minor and remains in that key throughout the composition with only one cadence in A minor.

Elements of time.--Rhythmically this work is slow (Adagio, $\frac{4}{4}$) and sustained and contains no outstanding pattern.

Melody.--The opening four measures contain the melody, which is heard only one other time at measures 9-12. This is an expressive melody containing a Phrygian quality.

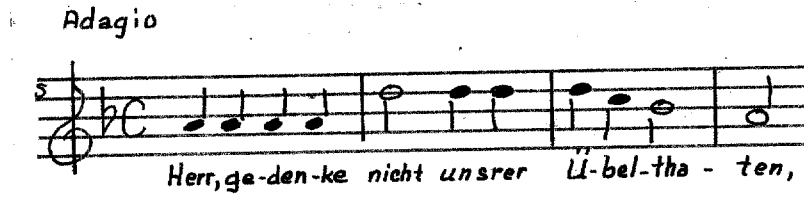


Fig. 59--"In der Passionszeit," measures 1-4

The melodic interest in the rest of the composition is lost in the vertical structure. It is important only to build intensity such as in the "Hallelujas" or as it is contained in the eight-measure crescendo at measures 12-20, where the soprano voice makes a slow ascent to the apex of the crescendo and then drops back down as it quickly decrescendos.

Harmony.--The harmonic progressions are fairly traditional, with the exception of the chord sequence which occurs at measures 13-17. The expanding harmony helps greatly not only to build the dynamic level of the chorus but also to produce an enriching quality as it reaches the height of the crescendo. The intensity of the crescendo is heightened by the division of the voice parts and by the crossing of the lower voices above the higher and lighter ones.



Fig. 60--"In der Passionszeit," measures 12-17

Texture.--A linear texture dominates this work with one section of vertical writing that was mentioned above.

Form.--The form of this composition is through-composed.

"Im Advent: Lasset uns frohlocken,"
Op. 79, No. 5

Medium.--"Im Advent" (Advent) was composed on October 5, 1846, for an eight-voice chorus. This work presents no apparent problems as far as range is concerned.

Text.--The text for this composition is taken from the Gospels.

Tonality.--The tonality is entirely in G major and has no modulations. There is an occasional secondary dominant, but these cannot be construed as modulations.

Elements of time.--The meter and tempo are $\frac{4}{4}$, Andante. The most dominating rhythm, a quarter note followed by two eighth notes, begins to appear at measure 17. This is most prominent throughout the last half of the composition as it is contained in the melody on which this section is based. The rhythm of the first half of the composition mainly consists of quarter, half, and whole notes with an occasional dotted rhythm, but these appear in no organized sequence.

Melody.--The first ten measures of the composition are in a canonic style based on a melody that consists of an ascending triad plus the note directly above the top member of the triad which resolves back to the top triad member.

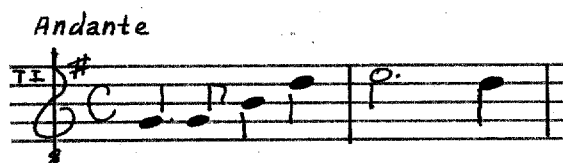


Fig. 61--"Im Advent," measures 1-2

This melodic fragment is stated nine times in ten measures and leads to the vertical section. This section has a six-measure crescendo from pianissimo to forte which is achieved by an ascending melodic line in the soprano and is intensified by expanding harmonies.

Figure 62 shows a musical score for measures 11-17 of "Im Advent". The score is written for four staves (Soprano, Alto, Tenor, and Bass) in G major (one sharp) and common time (C). The tempo is marked "Andante". The dynamics start at "pp" (pianissimo) and progress through "cresc." (crescendo) to "f" (forte). The melody is characterized by an ascending line in the soprano part, which is supported by expanding harmonies in the other voices. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 62--"Im Advent," measures 11-17

The final section consists of a lyrical melody which, when stated, is found in parallel thirds, sixths, or tenths.

Figure 63 shows a musical score for measures 17-19 of "Im Advent". The score is written for a single staff in G major (one sharp) and common time (C). The tempo is marked "Andante". The melody is a lyrical line, and the text "Der Name des Herrn sei gelobet in Ewigkeit," is written below the staff. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 63--"Im Advent," measures 17-19

Toward the end of the composition, as the linear complexities build, this melody is found being accompanied by its inversion. This inversion occurs between the first soprano and first tenor.



Fig. 64--"Im Advent," measures 26-29

Harmony.--Due to the highly contrapuntal and linear motion of this work, many of the chords are found in inversions. This piece is, typical of Mendelssohn's conservatism in harmonic progressions.

Mendelssohn was particularly fond of sustained cadences containing pedal-points. Many times in such closing cadences he employs either a minor subdominant chord or a tonic chord

with a flatted seventh. In this work the tonic chord with the lowered seventh is used.

The musical score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The lyrics are "Halle-lu-jah, Hal-le-lu-jah!". The music is written for an eight-voice chorus. The first staff has the lyrics "Halle-lu-jah — Hal — — le-lu — — ja!". The second staff has the lyrics "Hal-le-lu-jah!". The third staff has the lyrics "Hal-le-lu — — ja, Hal-le-lu — — ja!". The fourth staff has the lyrics "Hal-le-lu-jah, Hal — — le-lu — — ja!". The music features a combination of contrapuntal and linear sonorities, with various voice parts moving in parallel motion and some parts having longer notes.

Fig. 65--"Im Advent," measures 29-34

Texture.--The textures of this work are a combination of contrapuntal and linear sonorities.

Form.--This composition is through-composed.

"Am Charfreitage: Um unserer Sünden
willen hat sich Christus erniedriget,"
Op. 79, No. 6

Medium.--"Am Charfreitage" (Good Friday) is a twenty-measure composition that was written on February 18, 1844, for an eight-voice chorus. The voice ranges are limited and remain relatively low.

Text.--The text is taken from the Gospels.

Tonality.--This piece is written in E minor with a brief visitation to the dominant key, B major.

Melody.--This work is entirely a textural composition. There is little interest created in a melodic line; rather, Mendelssohn places all of the emphasis on the narration of the text. The first eight measures are marked pianissimo and, even as the soprano begins to ascend, the score is marked sempre piano to insure that the entire phrase will remain soft. In the ninth measure, there is a leap of an octave in the soprano voice and a dynamic marking of forte. At the change of dynamics, the female voices divide into four parts, having previously been in two parts. The tessitura remains high through the next ten measures, which contain no dynamic change. In the last two-and-one-half measures, the female voices go back to two parts and the soprano parts drop down a perfect fifth. This abrupt change is accompanied by the dynamic marking of piano.

Harmony.--The harmony helps to intensify the phrasing and declamation of the text. The following is an example of the harmonic progressions of the first eight measures.

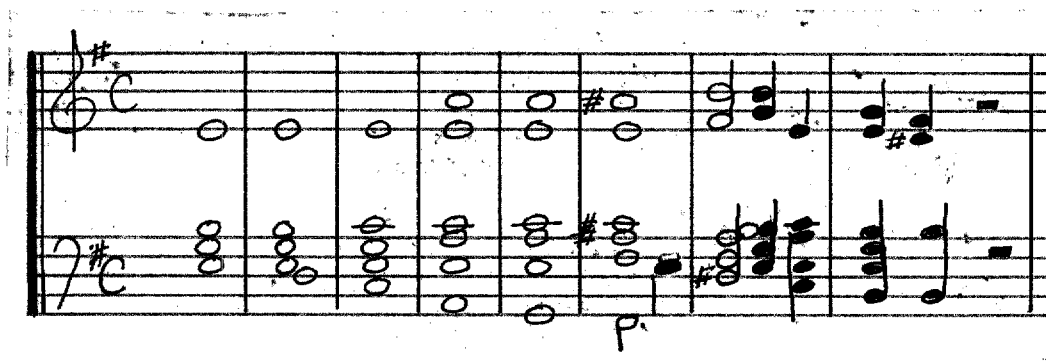


Fig. 66--"Am Charfreitage," measures 1-8¹³

Texture.--The texture is linear throughout the composition.

Form.--This work is through-composed.

Summary

Although Mendelssohn exemplifies restraint in these works, the quality of the music does not suffer. They represent a puristic quality which is colored and enlightened by varying textures, keys, tempi, and non-harmonic tones. Even though these works are written for eight-voice choruses, they are not difficult.

Music for the Anglican Service

At the request of Vincent Novello, music publisher, Mendelssohn wrote a set of canticles in German and English

¹³The rhythm has been modified to show only the harmonic progress and to conserve space.

for the Anglican Service. Mendelssohn did not feel at all confident in such an undertaking as he had never composed for the English church.¹⁴ The first of these canticles appeared in 1832 and was written in English and translated into German by the composer. The other works appeared in 1847 and are contained in Op. 69, No. 1, "Nunc dimittis," No. 2, "Jubilate," and No. 3, "Magnificat." At this time Mendelssohn thoroughly revised the earlier "Te Deum."¹⁵ The Op. 69 were composed in German and translated into English. These three later works are somewhat inferior to the "Te Deum." All of the compositions are written for unaccompanied chorus with the exception of the "Te Deum", which is scored for chorus and organ; however, the organ part is nothing more than a reduction of the voices, and the piece can easily be performed unaccompanied without loss of any musical content.

"Te Deum" in A

Medium.--This work is written for four-part chorus and soprano, alto, tenor, and bass soloists. The tessitura and ranges are quite accessible with the exception of one high A for the tenor at measure 188 and one low E, measure 210, for the bass.

¹⁴G. Selden-Goth, editor, Felix Mendelssohn: Letters (New York, 1945), pp. 204-205.

¹⁵Werner, Mendelssohn, p. 502.

Text.--The rhythmical accentuation adheres closely to the text; therefore, there are no characteristic rhythmic patterns set into play. The nuances of words and rhythms are most complementary with the exception of the opening statement, where, in the phrase "We praise thee, O God!", the word accents of praise and thee come on the weaker beats of the measure.



Fig. 67--"Te Deum," measures 1-4

The text is taken from the Book of Common Prayer and has been translated into German by the composer.

Tonality.--The entire work maintains a consistent tonality of A major throughout with frequent passages occurring in the relative minor (F#) and short but incessant visitations to the key of G major.

The modulations are accomplished by means of altered chords.

Elements of time.--There are five rhythmical variations within this composition.

C Andante con moto—|| $\frac{4}{4}$ Adagio e lento—||
 94 107

♩ Andante come I—|| $\frac{4}{4}$ Allegro moderato—||
 169 210

♩ Andante

Fig. 68--"Te Deum": rhythmical variations

Within each of the sections the work maintains a highly regular rhythmic pulse; it contains no ritards.

There are no outstanding rhythmic patterns in this composition.

Melody.--The melodies in the more vertical and homophonic sonorities have a much greater conjunct motion, whereas the contrapuntal themes tend to be more disjunct. The following illustration represents the variance of the two melodies, the first one taken from the opening vertical texture and the second taken from the contrapuntal portion of Section One.

Andante con moto

We praise thee O - God!

Fig. 69--"Te Deum," measures 1-4

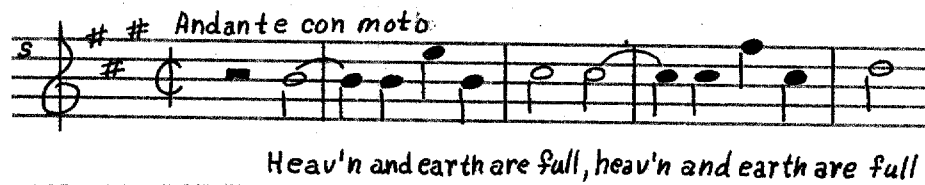


Fig. 70--"Te Deum," measures 49-53

Mendelssohn's affinity for melodies based on the chromatically ascending scale are evident in the following examples taken from Sections Two and Three of this work.

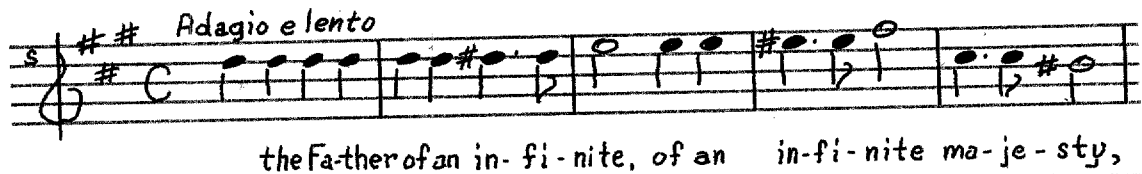


Fig. 71--"Te Deum," measures 94-98

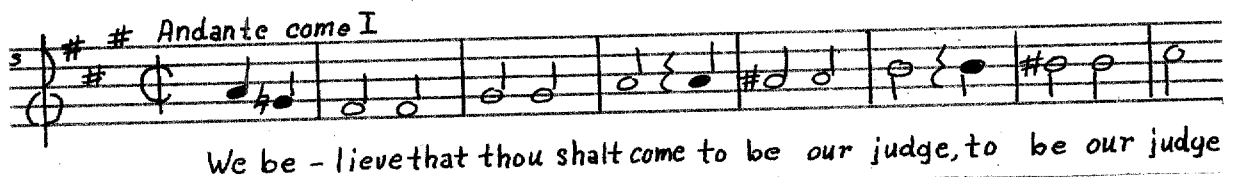


Fig. 72--"Te Deum," measures 142-149

Harmony.--The harmonic complexities of this work are kept to a minimum due to the rapidity of the tempi. When harmonic complexities do occur, they are, in most cases, a result of the linear motion of the various voice parts and sharp dissonances usually appear as a form of suspension as in the following example.

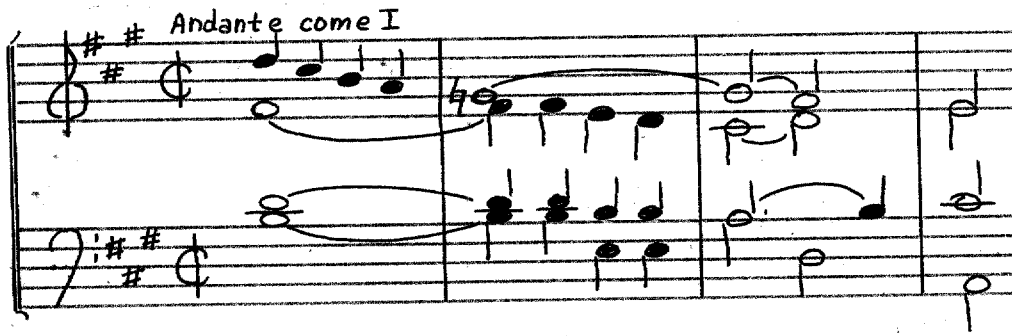


Fig. 73--"Te Deum," measures 139-141

Texture.--Keeping in mind that this is Mendelssohn's contribution to what he considered "true church music" or liturgical gebrauchsmusik, one can best understand the textures employed in compositions of this type. Regardless of the complexity of the texture, Mendelssohn always maintains the supremacy of the text. In his most complicated polyphonic sections, he will repeat one section of the text in all voices thus allowing the text not to become obscure and to lose its prominence.

There are four overlying textures in this work: vertical, contrapuntal, homophonic, and linear. The textures appear alternately and do not correspond to the rhythmical and metrical changes mentioned above.

Form.--The form of this work is through-composed, with each verse of the text being set in a different meter, tempo, key, and texture.

"Herr, sei gnädig" ("Lord, Have Mercy
upon Us")

Mendelssohn composed this work for the English Anglican Church on March 24, 1833. This work was dedicated to Sir Thomas Attwood (1765-1838), a life-long friend. It was Attwood who introduced the young Mendelssohn to English church music and, due to Attwood's concept of composition,¹⁶ greatly influenced Mendelssohn's attitudes toward English cathedral music.¹⁷ This work was first published in England in Ewer's¹⁸ Orpheus, Book XII.¹⁹

Medium.--"Herr, sei gnädig" is written for a four-voice chorus of mixed voices. It contains no solo singing and is very undemanding on the chorus in respect to range and technicalities.

Text.--The text was originally conceived in German and translated into English by the composer at the time of composition. The English text, however, adheres perfectly to the German syllabic accentuation.

¹⁶Thomas Attwood was a student of Mozart and patterned his church compositions after the earlier works of Mozart.

¹⁷Werner, Mendelssohn, p. 140.

¹⁸The Ewer was of the Ewer & Ewer Publishing Company who commissioned Mendelssohn to write two large pieces for the Anglican service. Later, Mendelssohn wrote several works for the Church of England (of which the above is one) which were published in England only.

¹⁹Werner, Mendelssohn, p. 191.

Tonality.--This piece is written in the key of A minor and, with the exception of an occasional transient modulation by means of altered chords, the work stays close to the original key.

Elements of time.--Rhythmically and metrically there is no alteration from the original signature of C, Andante. Due to the shortness of the work (forty-four measures) and its predominantly linear qualities, there are no outstanding rhythmic patterns. The rhythm is left entirely to the expressive intent of the text.

Melody.--This entire composition is based on one melodic and very lyrical melody.

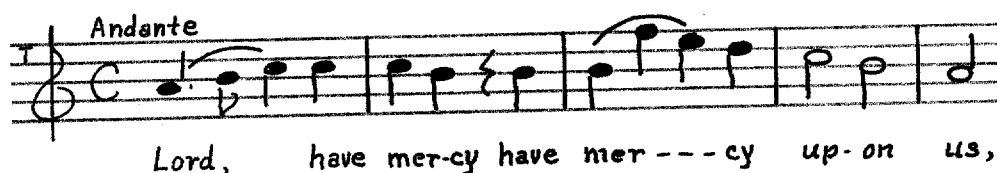


Fig. 74--"Herr, sei gnädig," measures 3-6

The presence of this melody is felt throughout the composition with frequent statements of fragmental portions or of slightly altered versions. When portions of the melody are favored, they are most frequently the first two bars.

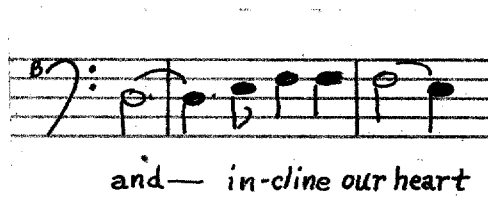


Fig. 75--"Herr, sei gnädig," measures 19-21

One interesting characteristic of this melody is the repeated note over the bar (see the fifth and sixth notes of Fig. 74). This sighing motif, or accented suspension, prepares a dissonance of a minor seventh each time it is stated which, when coupled with the text, closely resembles romanticized word painting but Mendelssohn never consciously committed himself to this technique.



Fig. 76--"Herr, sei gnädig," measures 10-11

Another important melodic invention of this work is the ascending melodic scale consisting of five semi-tones. This scale becomes associated with the principal melody at the mid-point of the composition.



Fig. 77--"Herr, sei gnädig," measures 24-30

Harmony.--The harmonic interest of this work is reasonably chromatic due to the nature of the melodic construction. Being imitative throughout, the harmonic progressions are by-products of the linear motion; however, there are certain harmonic sequences set into play and these again are due to melodic factors.

Texture.--As stated earlier, the texture of this work is entirely imitative, and the contrapuntal texture is conceived through previously discussed thematic material.

Form.--The form is continuous with the exception of the two-measure introduction. These measures consist of two A minor chords on the word Lord; the second measure appears in a slightly different position of the same chord.

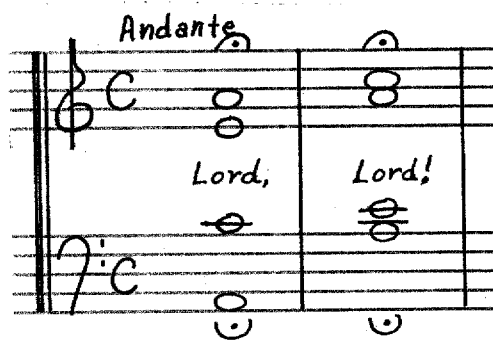


Fig. 78--"Herr, sei gnädig," measures 1-2

"Herr, nun lāssest" ("Lord, Now Lettest
Thy Servant Depart"),
Op. 69, No. 1

Medium.--"Herr, nun lāssest" was composed June 12, 1847, for four-part chorus and four soloists. The vocal ranges are very limited and, for the most part, do not exceed an interval of a tenth.

Text.--The text, which is taken from the Anglican Service, is presented in both English and German. The rhythmic accentuation of the text is closely adhered to in the rhythmic content of the composition.

Tonality.--Tonally, this work remains in the key of E^b major with a middle section (measures 47-85) whose tonality is somewhat unstable, moving through several keys by means of chromatic alterations of the linear motion in the melodic line. The relationship of the keys can be seen in the following example.

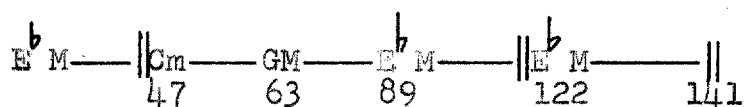


Fig. 79--"Herr, nun lässest": tonal plan

There are short sections that are frequented by sharp keys, but these only last for short periods and occur in the middle section of this work (measures 47-122).

Elements of time.--This composition remains in an Andante, alla breve meter throughout with the exception of the last part, the "Gloria Patri," which is marked Andante sostenuto, $\frac{4}{4}$. The flowing rhythmic motion of the first section, which consists mostly of quarter notes and half notes, is contrasted by the second section which emphasizes the dotted-quarter-followed-by-an-eighth-note pattern. The rhythmic interest of the third portion of this work comes from the fact that, although simple, it is very steady and rhythmically consistent. The following examples illustrate these rhythmic alterations; they appear in the order in which they were discussed.

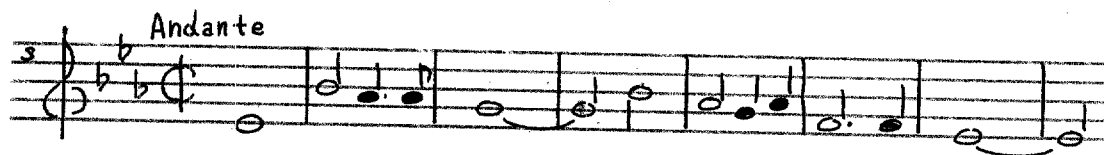


Fig. 80--"Herr, nun lässest," measures 1-7

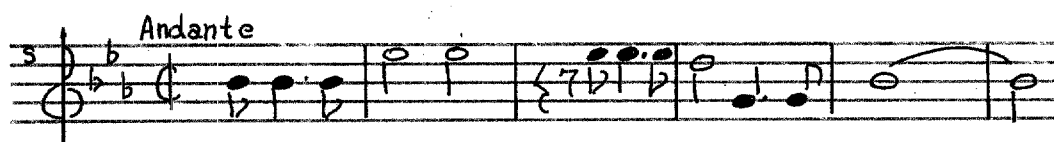


Fig. 81--"Herr, nun l ssest," measures 100-104



Fig. 82--"Herr, nun l ssest," measures 122-125

Melody.--The work opens with a melodic statement which is canonically imitated throughout the first part (see Fig. 80, measures 1-3) and is characterized by an ascending interval of a fifth which descends scalewise. The consequent phrase is contrasting and is an almost inverted retrograde of the antecedent phrase.

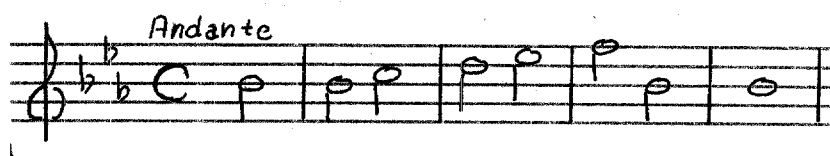


Fig. 83--"Herr, nun l ssest," measures 11-15

Harmony.--The harmony is derived from the contrapuntal and linear character of the composition. The root movements of the chordal sections contain a great deal of variety in

their inversions. The bass line, even in the most homophonic sections, is always moving in a melodic motion.



Fig. 84--"Herr, nun lässest," measures 128-132

Texture.--A linear texture is predominant in the middle section where simple imitation is interspersed. The following illustration shows this type of imitation.



Fig. 85--"Herr, nun lässest," measures 56-60

Although this type of imitative writing appears to be contrapuntal, it is not due to the fact that, immediately following such imitation, the melodic content, in most cases of this type of linear motion, ceases to be similar. Toward the end of Section Two, the contrapuntal texture which appeared at the beginning returns. The "Gloria Patri,"

which is comprised of vertical sonorities, has a melody which begins on the upper tonic note (E^b) and descends down the entire octave, corresponding to the words "Glory be to the Father, and to the Son and to the Holy Ghost"; at this point, the melodic structure begins its upward climb to the tonic note which is reached on the word world. The three-fold amen begins on the fifth scale degree, descends to the leading tone, and resolves at the end to the tonic.

Form.--"Herr, nun l ssest" is written in a three-part song form which is made clearly evident by the contrasting middle section and the return to the beginning contrapuntal material. The "Gloria Patri" consists of two periods with slightly extended phrases.

"Jauchzet dem Herrn" ("O Be Joyful
in the Lord"), Op. 69, No. 2

Medium.--"Jauchzet dem Herrn" was composed in 1847 for a mixed chorus of four parts with the exception of the "Gloria Patri," which is divisi in all parts near the end. Unlike the "Te Deum" and the "Herr, nun l ssest," there are no solo voices called for in this piece.

Text.--The text is handled quite well in both English and German. Although differences arise in rhythmical accents within the phrase, there is a most apparent effort on the part of the composer to do justice to both languages.

The following example shows how Mendelssohn handled the two languages.



Fig. 86--"Jauchzet dem Herrn," measures 4-7

One major exception to the above statement appears in the "Gloria Patri," where the metrical pulsation of the words does not complement the music. In this example, the English is by far inferior to the German text due to the loss of the rhythmic drive.

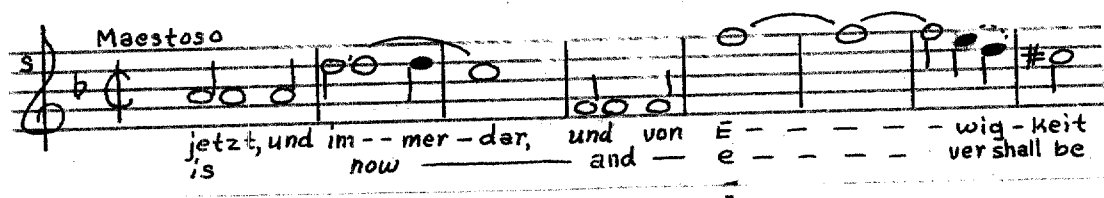


Fig. 87--"Jauchzet dem Herrn," measures 158-165

Both languages overall are very similar in their rhythmical accents; nevertheless, Mendelssohn does maintain a slight individual character in each language, as further seen in the following illustration.



Fig. 88--"Jauchzet dem Herrn," measures 78-81

Tonality.--This work begins in the key of A major and, by means of a common chord progression at measures 30-32, modulates to G major at measure 32.

AM:	ii ₆	V	I		IV
				GM:	V I V ₆

Fig. 89--"Jauchzet dem Herrn": modulations, Section One

The end of this section contains a modulation from G major to A minor. This modulation is achieved by means of a temporary modulation to E major, which becomes the dominant of the new key, A minor.

GM:	I	V ⁷	I	ii
			EM:	iv V I
				Am: V i

Fig. 90--"Jauchzet dem Herrn": secondary dominant modulations

Part Two of this work ends as it began, in A minor (measure 81). From here there is a direct modulation to the parallel major key of A major with the cadence of Section Two containing the tonic chord without the third. There appears.

between Section Three and the "Gloria Patri" another direct modulation; however, this time it is to the completely unrelated key of F major.

Elements of time.--The relationship of the keys of the three sections (A major, A minor, A major) corresponds to the changes in the tempo markings which are ♩ , $\frac{4}{4}$, ♩ . There is a slight deviation in the pulse rate of the first and third sections, the first being marked Allegro moderato and the third marked Andante con moto. The "Gloria Patri" is stated in ♩ time.

Melody.--The fact that Mendelssohn was a fine contrapuntalist can be seen in his ability to thematically germinate an entire composition from one melody. By analyzing them carefully, one can see how each of the melodies in this composition can be related to the first melodic statement. The following are the eight notes which comprise the opening theme.

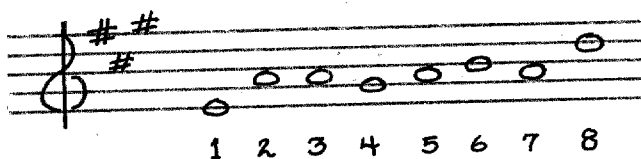


Fig. 91--"Jauchzet dem Herrn": tones of the opening theme

A melodic fragment used for imitative purposes from measures 12-30 is shown in Fig. 92. This melody corresponds to tones 5, 6, 7, and 8 of the original theme.

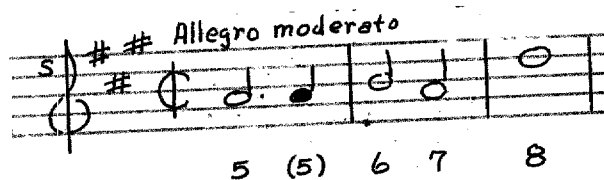


Fig. 92--"Jauchzet dem Herrn," measures 12-30

In Fig. 93 is the theme which is used for the contrapuntal section from measures 51-81. Notice how the last four notes of the theme correspond to the retrograde of tones 5, 6, 7, and 8 of the original. Also note the two intervals of the perfect fourth, which suggest a tonal imitation of the original tones 1-2 and 7-8.

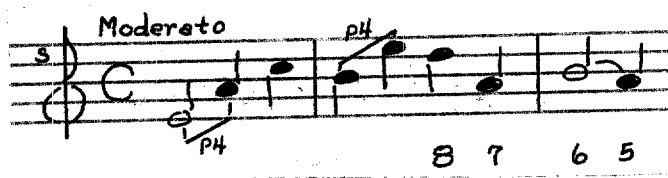


Fig. 93--"Jauchzet dem Herrn," measures 51-53

In the above comparisons, it is important to note that the melodic intervals which have been compared to the original theme are the ones from which each section of the composition develops its thematic contrapuntal character.

Many times the melodic character of the bass part will be moving in contrary motion to the soprano line and, in some cases, will be a retrograde inversion of the upper voice as illustrated in the following example.

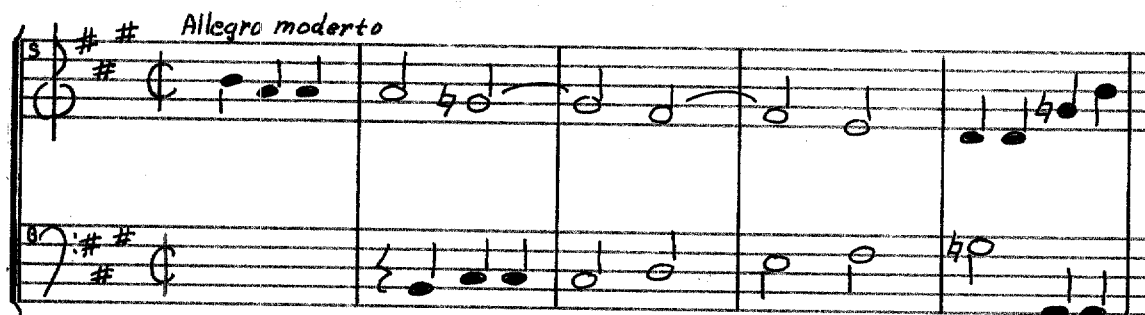


Fig. 94--"Jauchzet dem Herrn," measures 41-45

Harmony.--The harmony of this work is relatively simple. Many of the chord progressions appear in inversion due to the linear and contrapuntal characteristics of the piece.

Texture.--A contrapuntal texture prevails throughout this work but is interspersed with short linear sections. The second section is a good example of Mendelssohn's ability to build the texture of a work by slowly compressing the entrances of the canonic imitation. The theme used in this contrapuntal section consists of the following nine tones.

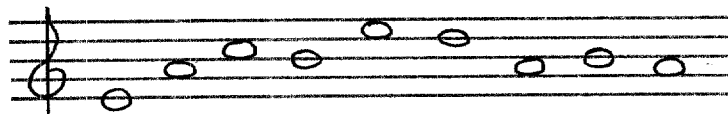


Fig. 95--"Jauchzet dem Herrn": intervallic relationships in contrapuntal theme

The theme, which is first stated with several beats occurring between the second, third, and fourth statements, begins to come at much closer intervals until at measures 70-76 it is stated six times as illustrated below.



Fig. 96--"Jauchzet dem Herrn," measures 70-77

Form.--The form of this work is through-composed.

"Mein Herz erhebet Gott, den Herrn"
 ("My Soul Doth Magnify the Lord"),
 Op. 69, No. 3

Medium.--"Mein Herz erhebet Gott, den Herrn" is written for a four-part mixed chorus and soprano, alto, tenor, and bass soloists. The text, in both German and English, is taken from the Anglican Magnificat.

Text.--The rhythmical accentuation of the text complements the melodic nuance of the words in both languages. There are many places where notes are tied together or divided to correspond to the syllabification of the text; however, there are examples of melodic nuance and words not complementing each other. One such case can be found in the English verse appearing at the end of the "Gloria Patri."

Grave

und von Ewigkeit zu Ewigkeit. Amen.
world without end, Amen.

und von Ewigkeit zu Ewigkeit. Amen.
world without end, Amen.

und von Ewigkeit zu Ewigkeit. Amen.
world without end, Amen.

und von Ewigkeit zu Ewigkeit. Amen.
world without end, Amen.

Fig. 97--"Mein Herz erhebet Gott," measures 282-288

At the end of the German text on the word Ewigkeit, it is melodically evident that the phrase ends and the Amen at that point needs to begin a new melodic statement. In the

Melody.--Due to the predominantly contrapuntal texture of this work, the melodies primarily consist of fragmentary melodic material. The opening theme, which appears first in the alto voice, consists of an ascending interval of a fourth followed by a descending scalewise motion.



Fig. 99--"Mein Herz erhebet Gott," measures 1-4

This melody is contrasted by the second theme which, melodically, is made up of an ascending scale in a dotted rhythm.



Fig. 100--"Mein Herz erhebet Gott," measures 9-11

The opening theme can be related to the contrapuntal theme at the beginning of Part Two of this composition. Note particularly the large ascending skip followed by the descending scale.

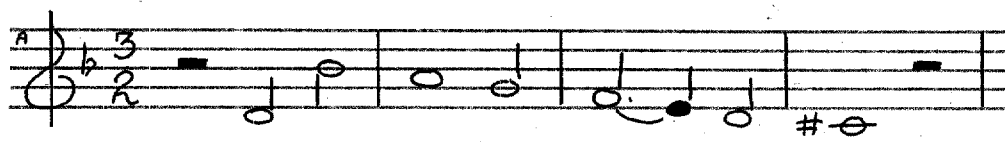


Fig. 101--"Mein Herz erhebet Gott," measures 94-97

Harmony.--The harmonic structure of this work is basically traditional and contains many inverted chords due to the linear and contrapuntal motion of the voice parts. There is an abundance of diminished, major-minor seventh, and borrowed chords. The following example shows Mendelssohn's handling of the diminished seventh chord and also the contrary motion in the bass to the soprano which he so frequently employs.



Fig. 102--"Mein Herz erhebet Gott," measures 83-89

In addition to the traditional dominant-to-tonic cadences, Mendelssohn was particularly fond of the expanded cadences, which would usually contain a pedal tone in the bass voice, and at times a Phrygian cadence. Two examples of cadences

are shown here; note the Phrygian cadence and the contrary motion between the bass and soprano voices in the first example and the omitted third in the F minor chord, measure 164, fourth beat, in the second example.



Fig. 103--"Mein Herz erhebet Gott," measures 90-93

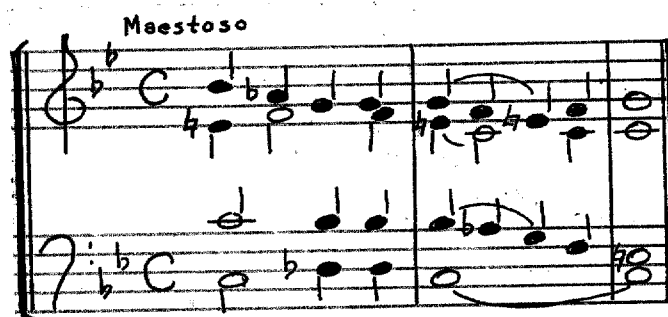


Fig. 104--"Mein Herz erhebet Gott," measures 163-165

Dissonances occur but are usually handled in such a way so as not to be obvious and most often occur in the form of a suspension.

Texture.--The predominant texture of this composition is contrapuntal, with secondary sections of linear motion.

Form.--The form of this work is through-composed.

Summary

Of all the works written for the Anglican Service, none are as outstanding as those contained in Op. 69. These compositions are prime examples of Mendelssohn's mastery of contrapuntal techniques. Careful attention on the part of the composer was given to the linear character of each voice part, giving the pieces a singable quality which is present in most of Mendelssohn's choral music but especially so in the works for the Anglican Service.

Minor problems arise in textural accentuations, but these present no great disturbance.

Chorale Motets

There are eight works that constitute Mendelssohn's chorale motets. These works are written for three-, four-, and eight-voice unaccompanied and accompanied choruses. "Aus tiefer Noth," Op. 23, No. 1, and "Mitten wir im Leben sind," Op. 23, No. 3, are for unaccompanied choruses of four and eight parts respectively. The following are for chorus and organ: "Ave Maria," Op. 23, No. 2, for eight-part chorus; "Veni Domine," Op. 39, No. 3, for four-part women's chorus. The three choruses for female voices were composed for the nuns of Trinitá dei Monti. "Hymne," Op. 96, is composed for a four-part chorus and orchestra.

Schumann, Mendelssohn's close admirer and friend, upon hearing the "Hymne" stated:

A uniquely beautiful composition, of whose effectiveness one can hardly form an idea after merely looking at the score. The little piece deserves to be world-famous, and will be in future; Madonnas of Raphael and Murillo cannot remain hidden for long.²⁰

Later Mendelssohn, feeling the orchestration was not suited for the piece, had the sacred verses of the "Hymne" sung unaccompanied.²¹

Mendelssohn always took the chorale melodies of these works seriously and was no doubt influenced by his father. In a letter to Felix in 1835, his father warned him not to take liberties with the chorale.²² Mendelssohn adhered to his father's advice for many years but in his later works did allow himself occasional liberties in the citation of the chorale.²³

"Aus tiefer Noth schrei' ich zu dir,"
Op. 23, No. 1

Medium.--"Aus tiefer Noth," composed in 1830, is a prime example of Mendelssohn's compositional training, which was steeped in Bach harmony and counterpoint. Radcliffe, in his biography entitled Mendelssohn, makes this observation:

²⁰Werner, Mendelssohn, p. 213. ²¹Ibid.

²²Selden-Goth, Letters, p. 240, March 10, 1835.

²³Werner, Mendelssohn, p. 209.

"Here Mendelssohn imitates the idiom of Bach with considerable success, especially in the second [strophe], which is a fugue."²⁴

Mendelssohn's setting of this chorale calls for an unaccompanied four-part chorus with soprano, alto, tenor, and bass soloists. The vocal range and tessitura lie in a comfortable range with the exception of the fugue, which is somewhat taxing for the sopranos and tenors.

Text.--This work contains a setting of all five strophes of the chorale melody.

Tonality.--The original chorale melody was written in the Phrygian mode but it appears in F minor in three of the four strophes under study.²⁵ The final verse is harmonized in the Phrygian mode.

Elements of time.--Only one of the four settings of the chorale melody contains a tempo marking; all the rest are marked as "Choral" or "Fuge." The following illustration shows the different tempo and meter markings of all five strophes.

²⁴Philip Radcliffe, Mendelssohn (New York, 1954), pp. 154-155.

²⁵The third strophe, which is in the key of A^b major, will not be contained in this analysis as it is for tenor solo with organ accompaniment. In the middle of this section, the chorus enters without accompaniment, but the score reads "Orgel mit den Bass."

Strophe I	C	Chorale— 1 15	(chorus, unaccompanied)
Strophe II	C	Fugue— 1 108	(chorus, unaccompanied)
Strophe III	$\frac{3}{8}$	Adagio— 1 104	(tenor aria with chorus, accompanied)
Strophe IV	C	Chorale, Andante— 1 60	(alto, tenor, and bass soloists, with soprano tutti, unaccompanied)
Strophe V	C	Chorale— 1 16	(chorus, unaccompanied)

Fig. 105--"Aus tiefer Noth": meter and tempo scheme

Melody.--The melodic interest of this composition is based purely on the chorale melody.

Harmony.--The harmony remains traditional throughout with occasional altered chords and secondary dominant chords occurring, especially in the fourth verse which contains the greatest amount of harmonic coloration. Chords containing the G^b (G^b major and E^b minor) frequently display the Phrygian character.

Texture.--Of the four strophes analyzed, three textures are apparent; these are shown in Fig. 106.

Strophe I	Homophonic
Strophe II	Fugue
Strophe IV	Linear
Strophe V	Homophonic

Fig. 106--"Aus tiefer Noth": textures

Form.--

(A) Strophe I is a simple homophonic setting of the chorale melody.

(B) Strophe II is a double fugue whose two subjects are shown in Fig. 107.

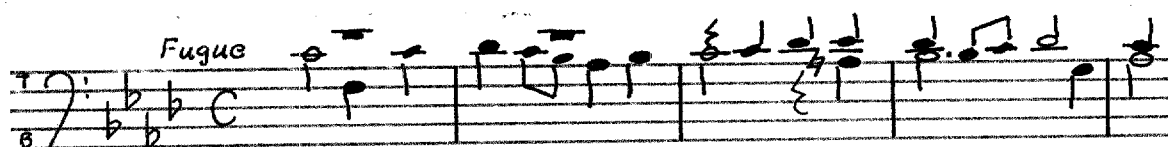


Fig. 107--"Aus tiefer Noth," measures 1-5

Measure 26, after the statement of both subjects has been made in each of the voices, is the conclusion of the exposition. Subjects I²⁶ and II enter respectively in coordinate voices (tenor and bass) followed by another statement of Subject II in the soprano at measure 29. From this point on, there are several false entrances combined with various types of stretto and counterpoint. At measure 87, two of the three closing statements of the chorale theme appear in parallel voices (bass and alto) at a time interval of two measures. Between the two statements, the tenor and soprano have counterpoint in the form of a descending chromatic scale. The final chorale subject is stated by

²⁶For analysis' sake, the first chorale subject will be referred to as I and the second subject as II.

the soprano (measure 94); after four more measures of counterpoint, there is a half cadence on a dominant seventh chord in the first inversion (measure 104) followed by the final four measures of the chorale stated in a homophonic texture.

(C) Strophe IV is a ritornelle and chorale with the three lower parts (all solo voices) supplying the linear counterpoint while the soprano (tutti) sings the chorale melody in its augmented form. After a six-measure pedal tone in the soprano voice, the work comes to its final cadence, which contains a Picardy third, but with the tonic note omitted leaving only the third and the fifth.



Fig. 108--"Aus tiefer Noth," measures 58-60

(D) Strophe V, as mentioned earlier, is a simple harmonization of the chorale melody in the Phrygian mode. This verse is quite linear containing many non-harmonic tones. The example given below contains the final phrase of the work and exemplifies the forward motion of the three lower parts.



Fig. 109--"Aus tiefer Noth," measures 13-16

"Mitten wir im Leben sind,"
Op. 23, No. 3

Medium.---"Mitten wir im Leben sind" is the third of three chorale motets by Mendelssohn and is written for an eight-part chorus. The chorus is divided between the male and female voices periodically, giving the work an antiphonal effect in certain places. The voice ranges and tessitura are not demanding, with the exception of the two "Kyrie eleison" passages. In these two sections, the first and second soprano tessitura is quite high, encompassing A^b's and sustained G's. The baritone has one entrance on F¹ which is not sustained and, other than this F, the range is quite comfortable throughout. The other voice parts lie well within the intended range of the singers.

Text.---This work contains a setting of three of the chorale verses plus an added "Kyrie eleison" section at the end of Strophes One and Two.

Tonality.--Due to the tonal structure of the chorale melody, each verse of the chorale is found in C minor for the first half and F minor for the last. At the end of each strophe, there is a half cadence which is on a G major chord in the first two strophes and becomes the dominant for the new key (C minor) of the next verse. The final verse ends on a half cadence in F minor (C major chord). The tonality of the first two verses is fairly stable, staying in the keys of F minor or C minor. However, the last verse has several temporary modulations appearing at the end of each phrase. The cadences of the last verse number ten. Of these ten cadences, three are perfect and seven are half cadences; of the seven half cadences, there are three i or I-V, two iv-V, and two Phrygian cadences (iv₆-V). The composition ends on a half cadence (i-V) with a pedal-tone being held by the soprano voice.

Fig. 110--"Mitten wir im Leben sind," measures 223-229

Elements of time.--Each of the three strophes, with the exception of the last, is divided into a slow and a fast section. The following example shows the varying tempo changes.

Strophe I	♢	Chorale—		♢	Vivace—	
		1	28		29	87
Strophe II	♢	Tempo I—		♢	Vivace—	
		88	115		116	163
Strophe III	♢	Tempo I—				
		164	229			

Fig. 111--"Mitten wir im Leben sind": tempo changes

The second halves of Strophes One and Two, marked Vivace, gain the greatest momentum in the "Kyrie eleison," which is quite melismatic, containing an abundance of fast-moving quarter notes.

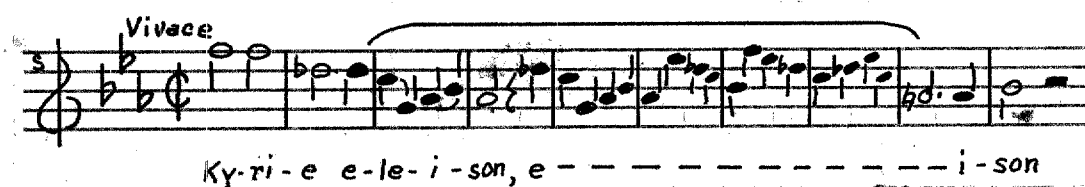


Fig. 112--"Mitten wir im Leben sind," measures 137-146

Melody.--Unlike the "Aus tiefer Noth," Mendelssohn does take considerable liberties with the chorale melody in this composition. Most of the alterations of the chorale appear toward the last few phrases and are generally expanded with the use of stretto to prepare for the contrapuntal "Kyrie eleison."

Harmony.--The harmonic interest is relatively simple. Inversions are frequent, especially in the "Kyrie eleison" sections of the first two strophes (see Tonality).

Texture.--The texture of the first two verses is homophonic with antiphonal alternations between the male and female voices in the first half of each strophe. The "Kyrie eleison" sections are contrapuntal, with the bass voice supplying the counterpoint.

The third verse is a statement of the chorale melody with no changes in tempo or register and no additional "Kyrie eleison."

Form.--There is a great deal of similarity in the first two verses. Their formal structures are in three parts, each of which is through-composed. The final verse, as stated above, is the chorale melody in its entirety.

Summary

Of the two chorale motets analyzed above, "Aus tiefer Noth" is more in keeping with those of J. S. Bach. "Aus tiefer Noth" is based entirely on the chorale melody, but "Mitten wir im Leben sind" uses the chorale only as a point of departure.

Sacred Choruses for
Mixed Voices

"Ehre sei Gott in der Höhe"

Medium.--"Ehre sei Gott" was composed in 1846 and is written for a double chorus of mixed voices and soloists. The vocal ranges are well within the capabilities of the average choir with the exception of the bass; however, where the bass range is particularly low, it is reinforced at the octave by the baritone. There are several F#'s and E's and one low D at the final cadence.

Text.--The text is divided into four verses. Each verse is handled with a different textural treatment to adhere to the connotation of the text.

Tonality.--This work opens with a short introduction in A minor and modulates to the key of D major in which the next section begins. This key is firmly held until measure 24; there begins a transition to F# minor, which is firmly established at measure 33. F# minor remains dominant until, at measure 72, there is a transposition to A major, in which the work is concluded.

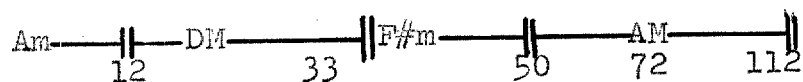


Fig. 113--"Ehre sei Gott": key scheme

Elements of time.--There is but one meter indication and that is C time. Within this meter, there are four tempo variants, which are Andante con moto, Allegro (measure 13), Adagio (measure 50), and Allegro (measure 72).

A quarter note followed by a half note is the most dominating rhythmic pattern of this work and becomes especially prominent in the Adagio section and is used antiphonally in the Allegro section, measures 34-37.



Fig. 114--"Ehre sei Gott," measures 34-38

In the Adagio section, it is used in the principal motif.



Fig. 115--"Ehre sei Gott," measures 50-52

In the final Allegro section, the figure becomes part of the theme of the concluding contrapuntal section.

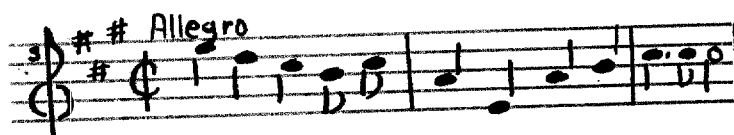


Fig. 116--"Ehre sei Gott," measures 88-90

Melody.--The melodic interest lies mainly in the contrapuntal sections which consist of short melodic fragments. The vertical structures do not merit any noteworthy comment. In such case, the soprano or highest voice will usually follow the curve of the demanding dynamic level. The following is an example of the interest lying mainly in the texture rather than the melody.



Fig. 117--"Ehre sei Gott," measures 1-6

In the antiphonal sections, the melodic interest consists of disjunct fragments (see Fig. 114).

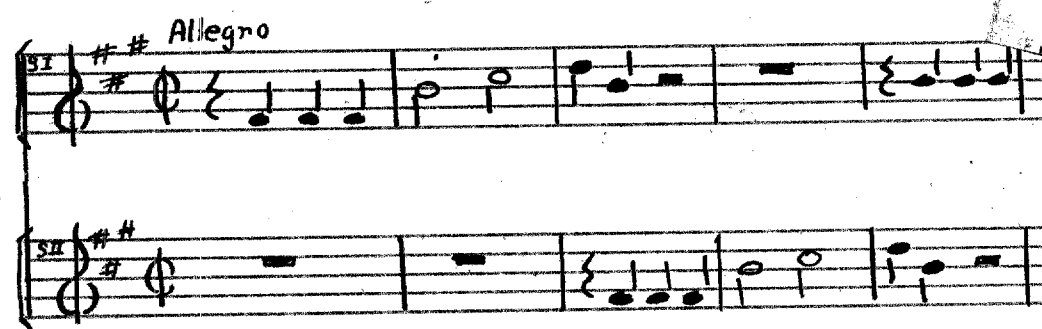


Fig. 118--"Ehre sei Gott," measures 72-76

Two of the three contrapuntal sections contain more conjunct melodies with a more lyrical quality, which in turn creates a pleasing contrast to the vertical and antiphonal sections (see Fig. 115 and Fig. 116).

Contrapuntally, there is one opposition to the above lyrical movement of the motives, and it occurs in the opening Allegro section.



Fig. 119--"Ehre sei Gott," measures 22-24

Harmony.--The harmonic structure of this work contains a great deal of both major and minor seventh chords with minor sevenths occurring most frequently. Many first and second inversions are used, especially in the linear sections. When this happens, the bass part usually moves in contrary motion to the upper voice.

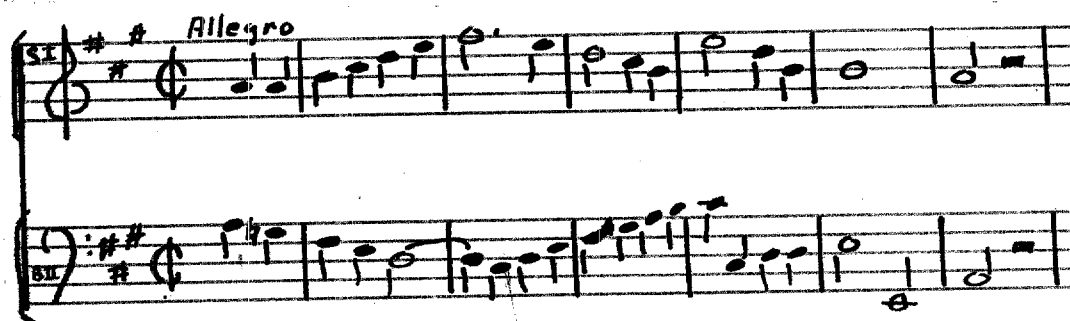


Fig. 120--"Ehre sei Gott," measures 102-108

Bass motion of a descending third is frequent. The following is an example of just such a motion.

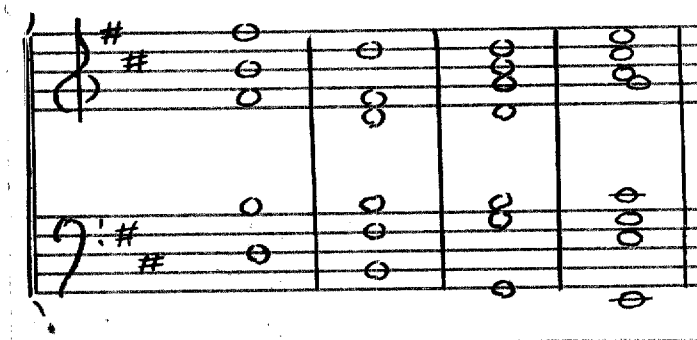


Fig. 121--"Ehre sei Gott," measures 37-40²⁷

Romantic influences are apparent in the harmony of this composition, especially in two of the three final cadences in which the pedal-point is used to increase the intensity of the dissonances and the completeness which it brings at the resolution. The phrase preceding the final Allegro section is shown here.

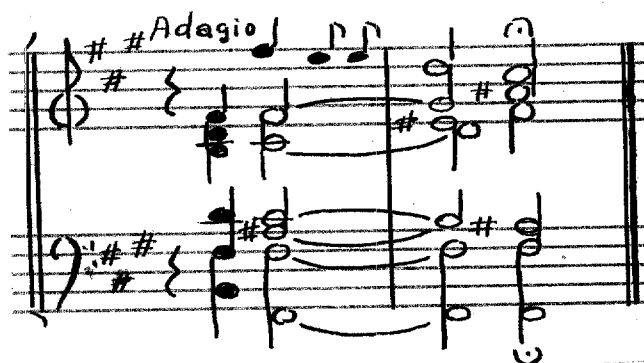


Fig. 122--"Ehre sei Gott," measures 70-71

²⁷The rhythm has been altered but the harmonic rhythm is unchanged.

Texture.--This work contains three basic sections with a short introduction. The texture is quite varied and changes frequently. The longest period any one texture is heard is in the Adagio section, but this has its contrasts in the alternation of the solo voices and chorus. The following gives the texture or textures within each section and their duration.

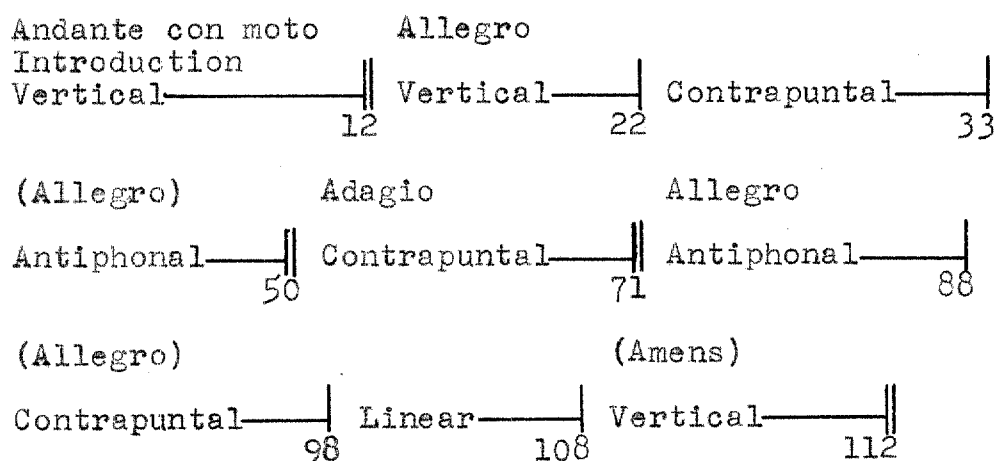


Fig. 123--"Ehre sei Gott": textural scheme

Form.--This work, as mentioned above, is divided into four sections with an additional "Amen" section. It is completely through-composed.

"Trauergesang," Op. 116

Medium.--The "Trauergesang" (Funeral Song) was composed July 8, 1845, in Soden, Germany. It is written for a mixed chorus of four voices and, in regard to range, places little burden on the singers.

Text.--The text, by Fraülein Aulenbach, is divided into two distinct sections. The first deals with the bereavement of the lover for the beloved: "Ach, ihr Liebling ist nicht mehr!" (Alas, her lover is no more!). The second section contrasts to the first by a change in the text from the loss to the eternal peace of the departed: "Lächelnd schlief er ein des Himmels Frieden" (He smiles locked in heaven's peace).

Tonality.--The changes in tonality occur at the point of the changes in the text. The first portion is in the key of G minor and the second in the parallel major (G major).

Elements of time.--The two meter and rhythm changes are illustrated in Fig. 124.

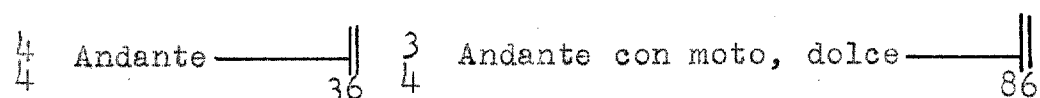


Fig. 124--"Trauergesang": meter and rhythm changes

Melody.--Melodic interest of the first part is of little importance as indicated by the vertical harmonic and rhythmic sonorities and the incoherent phrases. In direct contrast is the thematic material of the second section. Written in a purely homophonic style, the well-balanced symmetry of the phrases produces a purely classical effect as seen in Fig. 125.

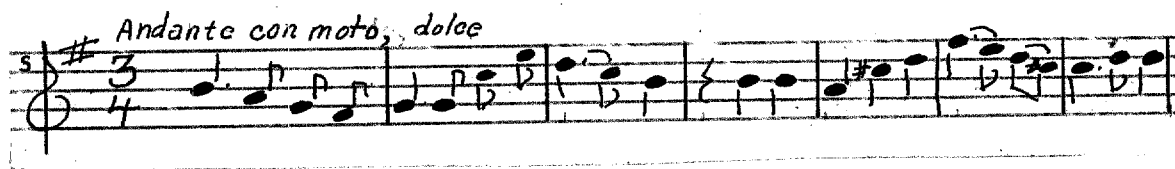


Fig. 125--"Trauergesang," measures 37-43

The vertical structure of the first part and the homophonic texture of the second part dominate throughout this work and allow complete attention to the text and melody. There is a complete absence of any kind of contrapuntal devices with the exception of a short passage of tonal imitation which occurs in the first part between the alto and soprano voices.

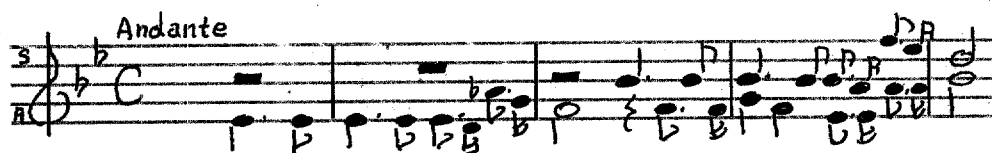


Fig. 126--"Trauergesang," measures 22-26

Harmony.--Harmonically, there is much difference in the two sections of this work. The harmonies in the beginning section are far more complex than the latter portion, and the harmonic rhythm changes far more rapidly at the beginning than at the end. The harmonic complexities and harmonic motion of the beginning can be illustrated by the following example.



Fig. 127--"Trauergesang," measures 7-9

Texture.--As mentioned earlier, this work is composed of two contrasting textures: vertical and homophonic. The following example includes the last three measures of the first section and the first three measures of the second, and illustrates the change in character of the work.

Andante

pp

Andante con moto, dolce

Fig. 128--"Trauergesang," measures 34-39

Form.--This work is through-composed in a simple binary form.

Summary

These compositions, which seem not to have been written with any specific liturgical purpose in mind, contain far more Romantic qualities than Mendelssohn's other sacred choruses.

Sacred Choruses for Male Voices

There are two sacred choruses for male voices contained in Op. 115, and these are the only published sacred works for unaccompanied men's voices.

"Beati Mortui," Op. 115, No. 1

Medium.--"Beati Mortui" is written for a four-voice male chorus and soli. The soli sections occur in alternation with the full choir. The ranges are moderate, especially in the two inner voices. The first tenor tessitura lies between C¹ and G¹ favoring the three upper notes.

Text.--The text appears in both Latin and German, the Latin being first, and is divided into three sections; the first and last sections are the same.

Tonality.--This work is written in the key of C major with frequent visitations to closely related keys.

Elements of time.--This work contains no tempi changes from the original tempo of Andante sostenuto. $\text{♩} = 84^{28}$ There

²⁸The two compositions contained in Op. 115 are the only sacred compositions that contain metronome markings.

are predominating rhythmic patterns; although the following rhythms appear several times, there are no sequential rhythmic occurrences.

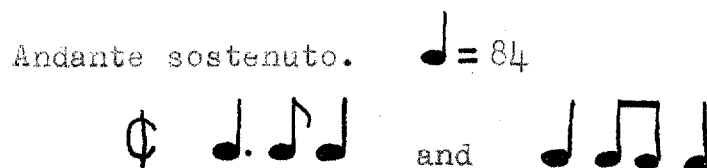


Fig. 129--"Beati Mortui": rhythmic patterns

Melody.--The melodic interest is subordinate to the vertical texture in the greater majority of this work. There are certain melodic treatments of the word mortui which occur regularly in the first section. The first syllable of the word mortui falls on a strong beat of the measure and usually creates a dissonance with another voice. The final two syllables come on the resolution of the seventh created by the first syllable as illustrated below.



Fig. 130--"Beati Mortui," measures 6-7

The ascending scale is used at measures 29-36 to build a crescendo. The intensity of the crescendo is strengthened by the repeated C in the baritone voice.



Fig. 131--"Beati Mortui," measures 29-36

There is a short conjunct melodic fragment, consisting of an ascending leap of a fourth and a descending scale, which is used imitatively in the final twelve measures.



Fig. 132--"Beati Mortui," measures 44-49

Harmony.--As mentioned earlier, there are frequent visitations to closely related keys which are accomplished

by secondary dominant chords and borrowed chords. Sevenths occur frequently and are, for the most part, products of passing tones. Most sevenths resolve naturally, although they may be prolonged over several measures as seen in Fig. 131.

Mendelssohn's harmonic progressions are traditional, in keeping with the practice of the seventeenth and eighteenth centuries; however, he does allow himself certain harmonic liberties as seen in the retrogression I-V-IV-I.

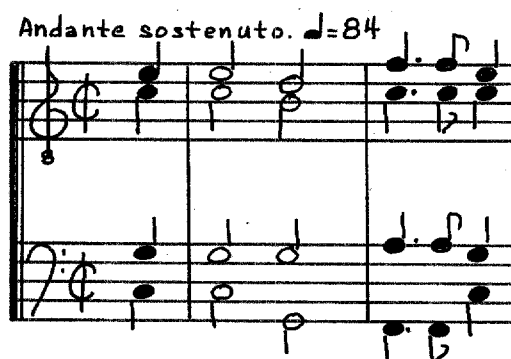


Fig. 133--"Beati Mortui," measures 1-3

Texture.--The most dominating texture of the composition is vertical, allowing a clear declamation of the text. There are two short sections of imitation which occur between measures 6-9 and 44-55.

Form.--An ABA form can be found in the text, but musically this work is through-composed.

"Periti autem," Op. 115, No. 2

Medium.--This work is written for a four-voice male chorus and, due to its forcefulness, contains a high tessitura, especially for the first tenor whose highest note is an A natural.

Text.--The text appears in Latin and German respectively.

Tonality.--"Periti autem" is written in the key of D major and contains frequent visitations to closely related keys.

Elements of time.--This work is a fast-moving and pulsating piece. It is marked ♩ , Allegro vivace. $\text{♩} = 96$. The last nine measures are marked marcato with an Adagio appearing at the final cadence.

There are many quarter notes which aid in the rapidity of motion. The following rhythmic pattern is used greatly throughout with particular attention given to the dotted eighth followed by the sixteenth note.



Fig. 134--"Periti autem," measures 4-6

Melody.--The opening melody consists of a period with contrasting antecedent and consequent phrases. The contrasting character of the phrases is used throughout the composition: the first phrase in the homophonic sections and the second in the imitative sections.

Harmony.--The harmonies are relatively simple. There are frequent uses of pedal-tones, quasi-modulations to closely related keys, and seventh chords occurring as a result of the melodic motion of the voice parts.

Texture.--This work, as mentioned earlier, is quite dynamic and forceful. The texture alternates between homophony and imitation.

Form.--The form is a strophic song with two verses. There is a coda which occurs in the last nine measures and is taken from the opening phrase.

Summary

The two choruses for male voices contained in Op. 115 are of contrasting character as seen in the analizations. "Beati Mortui" is slow and sustained, containing a very lyric and Romantic application of harmony and non-harmonic tones. "Periti autem" contains similar Romantic qualities but is faster and more dynamic.

Secular Choruses for
Mixed Voices

"Die Primel," Op. 48, No. 2

Medium.--"Die Primel" is composed for a four-voice mixed chorus and contains a limited range and low-to-medium tessitura in all voices.

Text.--The poem, written by N. Lenau, contains two verses.

Tonality.--This work is written in the key of A major and has very few altered chords and modulations.

Elements of time.--The signature and tempo marking of "Die Primel" are $\frac{2}{4}$ and Allegretto. The eighth note followed by two sixteenth notes occupies the position of rhythmic importance and is used extensively throughout the composition (see Fig. 135).

Melody.--Melodically this work is disjunct and lyrical.



Fig. 135--"Die Primel," measures 1-3

Beginning at measure 3, there is a short section of a musical dialogue between the tenor part and the other three voices. This dialogue is continued until, at measure 11, the three lower voices continue with a rhythmic and melodic figure while the soprano sings an arpeggiated descant.



Fig. 136--"Die Primel," measures 11-13

Harmony.--The harmonic progressions of "Die Primel" are relatively simple. The complexities occur as a result of the non-harmonic tones.

Texture.--The texture of this composition is homophonic.

Form.--This piece is a strophic song containing two verses.

"Im Grünen," Op. 59, No. 1

Medium.--"Im Grünen" is written for a four-voice mixed chorus. The voice ranges are quite limited: tenors' and

sopranos' highest tones are E^1 and E^2 respectively, and the lowest tone for the bass is A.

Text.--The text is by Helmine v. Chezy and consists of three stanzas.

Tonality.--This work is written in the key of A major and contains only three transient modulations to closely related keys.

Elements of time.--The meter and tempo marking are $\frac{9}{8}$, Andante con moto. This piece, like many of Mendelssohn's other secular songs and to some extent the sacred works, begins with a feminine anacrusis. There are no regularly occurring rhythmic patterns.

Melody.--The melodic interest of this composition consists of a period with two contrasting phrases, the last of which is extended three measures. The antecedent phrase is more lyrical and disjunct than the consequent phrase. The examples below contain the first few measures of each of these phrases.



Fig. 137--"Im Grünen," measures 1-2



Fig. 138--"Im Grünen," measures 4-6

Harmony.--The harmonic progressions of this composition are very simple. Pedal-points are used on two different occasions: the beginning and the end of the work. The following example shows the use of pedal-point at the beginning of the composition.



Fig. 139--"Im Grünen," measures 1-2

The three lower voices are used as a type of accompaniment throughout, sustaining a chord while the soprano continues the melodic interest.



Fig. 140--"Im Grünen," measures 4-8

Texture.--The texture of this composition is homophonic.

Form.--"Im Grünen" is a strophic song containing three verses.

"Neujahrslied," Op. 88, No. 1

Medium.--"Neujahrslied" is composed for a four-part mixed chorus. The voice parts are low and are quite feasible.

Text.--The text was written by J. P. Hebel and contains four verses.

Tonality.--This work is written in the key of E^b major and contains a moderate amount of transient modulations.

Elements of time.--C, Assai sostenuto are the signature and tempo marking. There are no predominant rhythmic patterns. There are several measures which contain a dotted

quarter followed by an eighth and two quarter notes, but these cannot be construed as an important rhythmic pattern.

Melody.--The first three strophes consist of three contrasting phrases, each containing certain lyrical qualities. The first three strophes are exact repeats of the music; however, a different musical treatment is used for the final verse with the exception of the final four measures. These measures are a duplication of the final four measures of the first three strophes.

Harmony.--This work contains several secondary dominants and temporary modulations to closely related keys. The harmonic progressions become quite complicated in the fourth verse, as illustrated in the following example.



Fig. 141--"Neujahrslied," measures 40-44

Texture.--The first three verses of "Neujahrslied" are homophonic; however, verse four is more concerned with the vertical structure and the sonorities created by the

harmonic progressions. The final five measures of verse four are again homophonic.

Form.--This work is a strophic song containing four verses with a slight musical deviation of the first nine measures of the last verse which suggests binary form.

Summary

Mendelssohn, no longer bound by self-imposed liturgical limitations, allows himself more of a compositional freedom in his secular works. There is, however, a concerted effort expressed on the part of the composer to maintain a simplicity which properly conveys the folk-song qualities of these compositions. As in most of Mendelssohn's choral works, the harmonic progressions are relatively simple; and when complexities do occur, they are usually a result of the texture.

Secular Choruses for Male Voices

"Liebe und Wein," Op. 50, No. 5

Medium.--"Liebe und Wein" is written for a four-voice male chorus and baritone solo. There are occasional soli passages, but these do not require special solo voices.

As in most of Mendelssohn's male chorus music, the ranges are moderate, but the first tenors' range is high with A¹'s and B¹'s. The bass part encompasses almost two octaves from E¹ to F#.

Text.--The source of the text is unknown, but the jovial character of Mendelssohn is apparent in this composition. A short note of instruction is given to the performers: Im betrukenen Ton zu singen (Sing in a drunken tone).

Tonality.--The first strophe of "Liebe und Wein" is in the key of G minor and the second is in the parallel major. There are very few modulations and those that do occur are usually of a transient quality.

Elements of time.--This work contains four tempo and meter changes. These changes are illustrated in the following example.

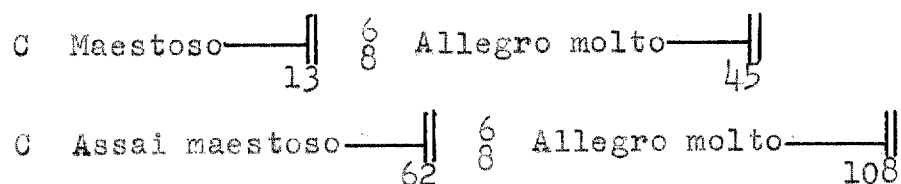


Fig. 142--"Liebe und Wein": tempo-meter changes

In the quadruple-simple sections the dotted rhythms are predominant; in the duple-compound sections the dotted quarter note followed by three eighth notes and the quarter note followed by an eighth note are the characteristic rhythmic patterns.

Melody.--The first and third sections are made up of the baritone solo with short responses from the chorus.

Maestoso

Was quäl-te dir dein ar-mes Herz? Lie-besschmerz! Lie-besschmerz!

Fig. 143--"Liebe und Wein," measures 1-3

Assai maestoso

Was heil-te dich von dei-ner Pein! Al-ter Wein! Al-ter Wein!

Fig. 144--"Liebe und Wein," measures 46-49

The duple-compound sections are composed of canonic imitation of the following melody.

Allegro molto

Ei, das hast du schlimm be-dacht, Ei, das hast du schlimm be-dacht, Ei, das hast du schlimm be-dacht, Ei, das hast du

Fig. 145--"Liebe und Wein," measures 14-17

Allegro molto

Ei, bringet uns schnell her-bei, ei, bringet uns schnell her-bei, Ei, bringet uns schnell her-bei, ei, bringet uns schnell her-bei

Fig. 146--"Liebe und Wein," measures 62-65

Harmony.--The harmonic progressions contain a great deal of sevenths. The ii_6^o is frequently used along with the $\#iv^{d7}$ which resolves to the i_6 . The following is an example of this progression.

Allegro molto

Ei, bringet uns schnell her-bei, ei, bringet uns schnell her-bei, Ei, bringet uns schnell her-bei, ei, bringet uns schnell her-bei

Fig. 147--"Liebe und Wein," measures 20-25

Romantic elements are apparent. The following are three examples of Mendelssohn's more progressive harmonic writing. The first is a double pedal-point with two voices moving in parallel descending thirds.

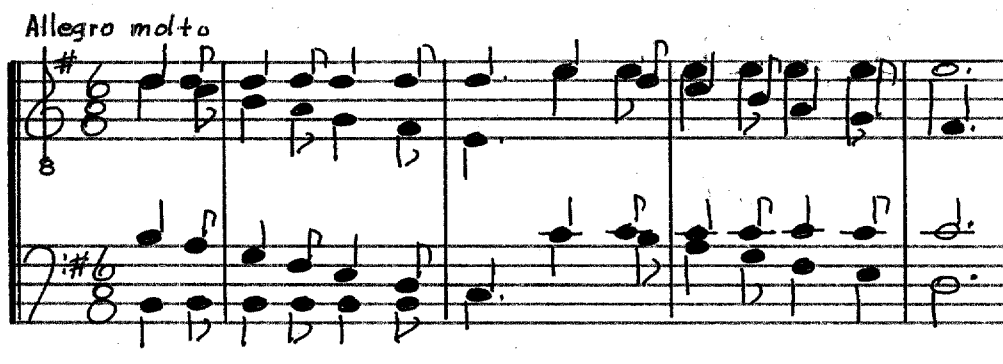


Fig. 148--"Liebe und Wein," measures 79-83

The second is a set of two parallel thirds moving in contrary motion.



Fig. 149--"Liebe und Wein," measures 87-89

The third is an example of expanding harmony.



Fig. 150--"Liebe und Wein," measures 102-105

Texture.--There are two strophes in this composition. Each strophe, although in different keys, is texturally the same. They are divided into two sections, the first part of which is for the baritone solo voice with the chorus offering intermittent responses. Part Two is a fast-moving imitative section.

Form.--"Liebe und Wein" is a strophic song, each verse containing two distinct sections (AB).

"Im Süden," Op. 120, No. 3

Medium.--"Im Süden" is composed for a four-voice male chorus. The voice ranges and tessitura are excessively high.

Text.--The poem, whose author is unknown, contains three stanzas.

Tonality.--This composition is written in the key of B^b major and contains a moderate amount of secondary dominant chords.

Elements of time.--The prevailing tempo and time signature are C, Andante. There are no outstanding rhythmic patterns but rather the rhythm follows the accentuation.

Melody.--This work is composed of one period consisting of two lyrical and contrasting phrases. The second phrase contains a two-measure extension. The following is the melody on which this work is based.



Fig. 151--"Im Süden," measures 1-11

Harmony.--The harmony is relatively simple in keeping with the simple folk-song character of the work. The following is an example of the internal direct modulations employed in this work.

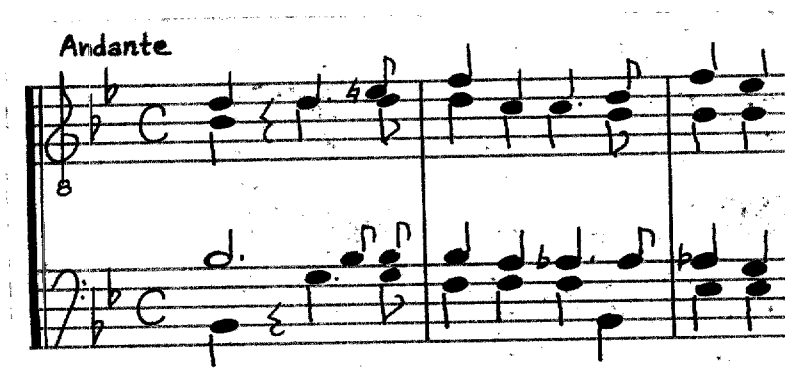


Fig. 152--"Im Süden," measures 4-6

Texture.--This piece is written in a simple homophonic texture.

Form.--"Im Süden" is a strophic song containing three verses.

"Abendständchen," Op. 75, No. 2

Medium.--"Abendständchen" is composed for a four-voice male chorus. The range and tessitura of the various voice parts are not too taxing vocally.

Text.--The text was written by Joseph Eichendorff (1788-1857), who was a German poet and one of the followers of the Heidelberg romantics. During his life, his works had a most popular appeal. His poems have been set to music by several German composers of the nineteenth century, among whom were Schumann, Wolf, Brahms, Pfitzner, and Strauss.²⁹ "Abendständchen" contains three verses.

²⁹Willibald Erhard Köhler, "Joseph Eichendorff," Encyclopaedia Britannica, VIII (Chicago, 1963), 92-93.

Tonality.--This composition is written in the key of B^b major and contains transient modulations through closely related keys, for the most part.

Elements of time.--The prevailing meter and tempo are $\frac{3}{4}$, Andante sostenuto. There are no other tempo or meter alterations in the score.

The dotted eighth note followed by a sixteenth note, which appears on the third beat of the measure, is the most outstanding rhythmic pattern and appears in six of the fourteen measures.

Melody.--This work consists of one period and a six-measure phrase extension. The period consists of two contrasting phrases which are conjunct and contain a certain amount of lyric quality.

Harmony.--The harmony becomes somewhat chromatic toward the last seven measures.



Fig. 153--"Abendständchen," measures 6-11

Texture.---The texture is a simple homophonic style.

Form.---This work is a strophic song containing three verses.

Summary

Of all of the unaccompanied music by Mendelssohn, the works for male voices exhibit the greatest amount of Romantic qualities. This is most apparent in the harmonies as they contain an abundance of sevenths and ninths which are always approached in a smooth linear motion so as not to cause any problems for the singers. In most cases, these part-songs are very demanding vocally and sound their best when performed by more mature voices.

CHAPTER IV

ANALYTICAL COMPARISONS

Introduction

From the analyses presented in Chapter III, several comparisons can be drawn regarding the compositional style of Mendelssohn's unaccompanied choral music. Although Mendelssohn was not an original genius like Schumann, Chopin, or Berlioz, his many innovations and idiosyncrasies are hidden under a conventional technique of presentation;¹ therefore, through a comparative analysis of the various musical elements in Mendelssohn's music, definite compositional and characteristic traits can be identified.

The comparative analysis will follow the same outline as the individual analyses of works in Chapter III; however, all of Mendelssohn's unaccompanied works will be considered rather than individual works.

Medium

Number and Type of Voices

Mendelssohn's unaccompanied choral music is written for either four- or eight-voice male or mixed choruses.

¹Louise H. and Hans Tischler, "Mendelssohn's Style," Music Review, VIII (1947), 273.

These choruses fall into six categories: four-voice choruses, eight-voice choruses, four-voice chorus and soli, eight-voice chorus and soli, eight-voice double chorus, and eight-voice double chorus with soli. The following chart is a listing of the number of choruses written in these different vocal combinations.

TABLE I
NUMBER OF COMPOSITIONS WRITTEN
FOR VARIOUS CHORAL TYPES

Type of Chorus	Sacred	Secular	
		Male	Mixed
Four-voice chorus	4	9	28
Eight-voice chorus	5	0	0
Four-voice chorus with soli	5	11	0
Eight-voice chorus with soli	2	0	0
Double chorus	1	0	0
Double chorus with soli	2	0	0



Fig. 156--Sacred choruses for mixed and male voices:
vocal range and tessitura.

Text

In contrast with Liszt and Wagner, Mendelssohn was no mood-composer and disdained the musical illustrations of words and phrases.²

Origin

Most of the texts for the sacred works are Biblical. Many of the words in the accompanied and unaccompanied works are from the Book of Psalms.

The secular texts are poetic and are taken from the romantic German works of Goethe, Eichendorff, Heine, Fallersleben, Scott, Rûchert, Platen, Hölty, Uhland, Lenau, Chezy, Hebel, and Schütz. A majority of the texts are taken from the first three poets listed above.

Character

Several of the poems contained in the part-songs are of unknown origin, but are of a similar character to those of known origin. A great majority of the poems are of a

²Eric Werner, Mendelssohn: A New Image of the Composer and His Age (New York, 1964), p. 414.

real or imitative folk quality dealing with subjects of nature and love.

Tonality

Keys

Mendelssohn uses no keys of any more than four sharps or flats in his unaccompanied choral music. He is by far

TABLE II
KEY RELATIONSHIPS

Type of Music	Major Keys						Minor Keys					
	Sharp		Natural		Flat		Sharp		Natural		Flat	
	N*	K*	N	K	N	K	N	K	N	K	N	K
Secular part-songs for male chorus	2 2 2	GM DM EM	2	CM	1	E ^b M	1	Bm	.	...	1	Gm
Secular part-songs for mixed chorus	3 4 4 4	GM DM AM EM	2	CM	1 3 1	FM E ^b M A ^b M	.	...	1	Am	.	...
Sacred mixed and male chorus	2 3 2	GM DM AM	1	CM	1 1 1	FM B ^b M E ^b M	1	Em	1	Am	1 1 1	Dm Cm Fm
Totals	28		5		9		2		2		4	
	42						8					

*N, Number of keys; K, Kind of key.

more partial to major keys than minor, especially in the secular part-songs; further, he preferred sharp keys to flat keys. In the above table, the relationship of keys is evident.

Eight of the unaccompanied choral works begin in a minor key and transpose to the parallel major key. Of the minor to major tonality changes, three occur in the sacred works, two in the secular part-songs for male chorus, and three in the secular part-songs for mixed voices.

Modulations and Key Relationships

With only rare exceptions the relationship of keys is close in Mendelssohn's choral music: to keys containing the same signature or to those containing an addition or subtraction of one accidental.

Modulations are of three types: common chord, internal direct, transient. Direct modulations to closely related keys are few and direct modulations to remote keys are quite rare.

In the writings employing a vertical or homophonic structure the common chord modulation is most used, whereas the more horizontal structures use the internal direct or chromatic modulation.

The sacred compositions contain an abundance of internal direct modulations. Modulations of this type will be expanded over several measures, sometimes dominating

the entire middle portion of a section or a short composition. Mendelssohn's affinity for melodies based on chromatic scales, especially ascending ones, accounts for many of his extended sequential modulations.

Andante con moto

Andante con moto

Fig. 157--"Der zweiundzwanzigste Psalm," Op. 78, No. 3, measures 62-67

Modulations in the secular part-songs are not as frequent as those of the sacred works. This infrequency of modulatory devices is due mainly to Mendelssohn's attention to the folkish simplicity of these works. Many of the part-songs, however, are exemplary of Mendelssohn's romantic tendencies; unlike the sacred songs, they are not restricted due to their intended musical usage.

Elements of Time

Time Signatures

In the unaccompanied choral music of Mendelssohn, there is a marked preference for simple rather than compound time signatures. In the unaccompanied sacred music, there are no compound meters, and in the secular pieces over 80 per cent are in a simple meter. The following table shows the number and types of meters used in Mendelssohn's unaccompanied choral music.

TABLE III
NUMBER AND TYPES OF METERS

Type of Music	Simple Meter			Compound Meter		
	D*	T*	Q*	D	T	Q
Secular part-songs for male chorus	4	4	5	3	0	0
Secular part-songs for mixed chorus	5	3	11	5	1	0
Sacred mixed and male choruses	4	0	10	0	0	0
Totals	13	7	26	8	1	0
	46			9		

*D, Duple; T, Triple; Q, Quadruple

There are some works which contain combined meters. These combined meters are listed below:

Secular: Part-songs for male chorus

1 - quadruple simple to duple compound

Secular: Part-songs for mixed chorus

1 - triple simple to duple simple

1 - triple simple to duple simple to triple simple

Sacred: Mixed and male choruses (all meters are simple)

3 - quadruple to triple to quadruple

1 - duple to quadruple

1 - duple to quadruple to duple

1 - duple to quadruple to duple to quadruple to
duple

1 - duple to triple to quadruple

2 - quadruple to triple

There are many more mixed meters among the sacred songs due to their length and to the character of the text. The part-songs are generally quite short in comparison with the sacred works and contain very few time changes.

Rhythmic Patterns

Compared with other romantics, Mendelssohn's rhythmic patterns are quite simple and classic. Syncopes and triplets are almost totally lacking in the melodies, as are fast dotted rhythms. Quiet, evenly flowing rhythms with some dactylic and trochaic dissolutions prevail.

Melody

Linear Character

The melodic structure of the sacred music consists of small melodic fragments, thus placing the emphasis on the declamation of the text rather than the lyric qualities of the melody.

The secular melodies are of a folksong character and contain a certain symmetry of form. The periods and double-periods are frequently used and are most often contrasting as well as the antecedent and consequent phrases contained within the periods.

Melodies are dominated by feminine beginnings and endings. This predilection "seems to originate in Italian folk and art music which Mendelssohn absorbed on his trip to Italy."³

Prominent Patterns

The use of diatonic progressions is apparent, especially in the beginning of the melodies. Opening phrases outlining the tonic triad, either in its unchanged form or by filling in the chord with passing tones, are often employed. When this is done, there will usually be an interval of a third between the first two tones, as illustrated by the following example.

³Tischler, pp. 261-262.

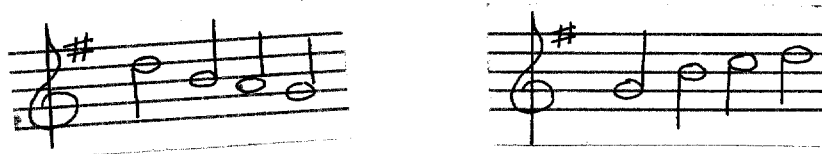


Fig. 158-- Melodic patterns

Emphasis on Scale Degrees

The intensification of the fifth of the chord is often achieved by temporarily raising it to the sixth and sentimentally resolving it down. This is most frequently found in minor keys.

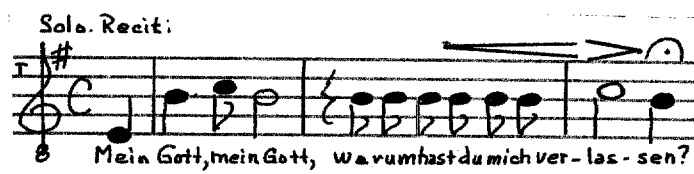


Fig. 159--"Der zweiundzwanzigste Psalm," Op. 78, No. 3, measures 1-3



Fig. 160--"Der zweite Psalm," Op. 78, No. 1, measures 110-112

There are occasions when Mendelssohn would favor the sixth degree of the scale by leaping upward from the tonic or mediant to the submediant and then resolving downward to the dominant.



Fig. 161--"Der dreiundvierzigste Psalm," Op. 78, No. 2, measures 1-6

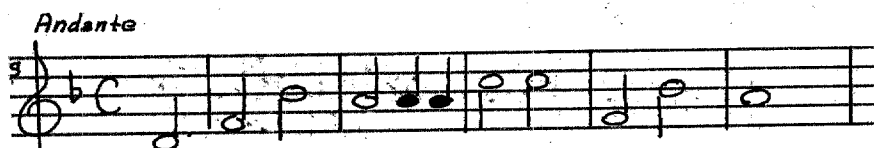


Fig. 162--"Sechs Sprüche: Am Neujahrstage," Op. 79, No. 2, measures 1-5

Harmony

In harmony, also, Mendelssohn was an individualist. Measured by Romantic standards, he remained a Classicist, but nevertheless he cultivated certain harmonic effects in a thoroughly personal way and thereby created his own characteristic style. Whereas other romantics explored the possibilities of chromatic and enharmonic modulations, he profusely employed the use of non-harmonic tones, namely the suspension and appoggiatura figure. Many secondary seventh and ninth chords are found, usually as a result of non-harmonic ornamented tones, among them especially the chord of the sixte ajoutée (a chord with an added sixth), resulting from pedal-points, anticipations, or passing tones.

Non-Harmonic Tones

Mendelssohn made great use of the suspension, especially those of the double and triple forms. Here he differed from the Viennese Classics. The Classics would almost always prepare their suspensions, especially the double and triple suspensions, but Mendelssohn's suspensions would more often appear as a result of the seventh and ninth chords and were usually accompanied by contrary motion in the bass.⁴

Cadences

Many of Mendelssohn's cadences are extended by means of a pedal-point and often contain transient modulations to the subdominant by means of the tonic chord with a flatted seventh. The minor subdominant chord is frequently employed in major keys.

Texture

Sacred Music

The textures employed in Mendelssohn's choral music are largely dependent upon the texts and their characters. This is especially true in the sacred works. Even in the most contrapuntal involvement, the text always remains clear and, usually to safeguard against misunderstanding of the words, Mendelssohn will use only a small portion

⁴Tischler, p. 264.

of the text, repeating it several times before continuing with new textual material.

Secular Music

The part-songs are written in a homophonic texture with a few notable exceptions. These exceptions are based on canonic imitation between the male and female voices. The female voices, or the male voices, sing the entire first phrase or period in parallel thirds and sustain the last note in the form of a pedal-point while the other voices repeat the previously sung melody. In some cases, the first voices will sing a counterpoint to the second entrance of the original melody.

In many of the sacred and a few of the secular works, Mendelssohn makes use of an antiphonal alternation between the chorus and soli voices. The soli passages, by all indications of the scores, are for small ensembles rather than one voice on each part and are designed to present a different sonority of sound.

Voice Crossing and Doubling

There are places in these choral works where Mendelssohn will cross voices for no harmonic or melodic reason. Such crossings can only be construed as an attempt on the part of the composer to enrich the quality of choral sound. Other examples of such enriching vocal arranging can be found in

the voice doubling. Many times in the male voice, the second tenor will be found underneath the baritone voice, thus thickening the sound of the texture.

Form

Sacred Music

Due to the narrative-dramatic character of the texts, most of the sacred music is through-composed. Many of the sacred works open with a short introduction from two to four measures in length. These introductions are usually for a solo voice or a section of the chorus.

Secular Music

The greatest majority of the secular music is in strophic song form; a few are bipartite, especially those with a more folksong quality.

Conclusion

The unaccompanied choral music of Mendelssohn varies greatly in quality and scope. Many critics of Mendelssohn's music, both his contemporaries and those of today, disapprove of his works, and especially his sacred music. His choral music always remained to him something of a functional rather than a strictly artistic expression, and he was constantly trying to find the proper balance between emotionalism and puristic restraint. Looking further at Mendelssohn's scores, it can be seen that an even greater refinement is

apparent in his later unaccompanied music. This simplification of his music was a quality which he had been striving to find for many years. Even in his secular part-songs, Mendelssohn restricts himself by maintaining a folksong simplicity. Despite all these self-imposed bonds, the mastery of Mendelssohn as a composer is clearly evident; and, although some of his compositions are of a more excellent quality than others, none can be said to be poor.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary and Conclusions

The purpose of this study was to analyze for reasons of interpretation the unaccompanied choral music of Felix Mendelssohn. In order to answer this problem, it was necessary to answer the following three questions: (1) What are the stylistic characteristics in each of the compositions selected for examination? (2) What comparisons and conclusions based on the analyses can be made concerning the character of compositional style in Felix Mendelssohn's unaccompanied choral music? (3) What conclusions can be made concerning the interpretation of Felix Mendelssohn's unaccompanied choral music based on the compositional style of his music and an understanding of his musical attributes?

The state of choral music of the nineteenth century was influenced greatly by the social and political orders of the day. The Industrial Revolution brought about changes in the economic and social status of the world which affected the complexion of the music world.

In the nineteenth century, there are found three distinct types of choral music. These types were (1) part-songs,

which were the favored music of the century, consisting of folksong harmonizations or pieces of a folksong quality; (2) music on liturgical texts or intended for church services; and (3) works for chorus, soloists, and orchestra, usually of a secular nature. The latter division of the nineteenth century choral music was the type which allowed composers more expressive freedom and, therefore, was the more popular.

Felix Mendelssohn was born in the early part of the century and cultivated all three areas of nineteenth century choral music. His family was of a high social and economic rank and, as a result, he was able to receive some of the best academic and musical training available. As a performer and composer, he blossomed at a very early age, and his success as a young musician parallels that of Mozart. Unlike Mozart's, however, Mendelssohn's later musical growth seems to have leveled off, and, by the time he was in his late twenties, he had reached the peak of his compositional style.

Mendelssohn's contemporaries considered him as fine a conductor as he was a composer. His conducting and interpretation were of Classical origin, and his meticulous attention to detail was heralded by many.

Mendelssohn was a noted church music composer and was preoccupied with the thought that church music should be a highly refined art composed of dignity and solemnity. He

constantly strove to maintain a purity of style and was overly conservative in his application of contemporary compositional elements. It is this factor which gives some of his unaccompanied sacred music a bland and almost placid quality. Despite these self-imposed bonds, the mastery of Mendelssohn as a composer is clearly evident; and, although some of his compositions are of a more excellent quality than others, none can be said to be poor.

Based on the analyses of Chapters III and IV, the following conclusions are drawn regarding Mendelssohn's treatment of compositional elements: (1) the music is written for four- or eight-voice male or mixed choruses; (2) the voice ranges and tessituras are moderate; (3) there is no evidence of "word painting"; (4) the origin of the texts of the sacred music is Biblical and the origin of the secular music is taken largely from nineteenth century German poets; (5) there are no key signatures of more than four accidentals; (6) the harmonic progressions are simple; (7) the modulations are more frequent in the sacred works; (8) the modulations are common chord, internal direct, and transient; (9) there is a preference for simple rather than compound meters; (10) the rhythmic patterns are quiet and even flowing with some dactylic and trochaic dissolutions; (11) the melodies of the sacred music are short and fragmental whereas the secular melodies are more lyrical; (12) the melodic intensification of the fifth of the chord is used; (13) the textures employed

in the secular music are quite varied, whereas the secular music is predominantly homophonic; and (14) the form of the sacred music is mostly through-composed, whereas the secular music is largely strophic.

Recommendations

Recommendations to Conductors

With the exception of a few of the part-songs, junior high choruses will find these works vocally too demanding. These choruses would be useful to high school choirs as a means of introduction to (1) modulations of various types; (2) counterpoint and other forms of imitation; and (3) the German language, especially in the part-songs. There are some compositions that are vocally too difficult for high school choirs, employing extended ranges and long, high, sustained passages. However, regardless of the work selected, it would be a salutary addition to the repertoire of any choir.

In regard to interpretation, the following recommendations are made based on the findings of this study:

(1) the score should be approached objectively; (2) extreme dramatization of ritards, dynamic inflections, word painting, and tempi should be treated with conservatism; (3) a clean well-articulated choral sound should prevail; and (4) the sacred music should lean heavily toward Classicism whereas the secular music can be somewhat Romanticized.

Recommendations to the Student Researcher

To the student researcher, the following needs and recommendations are made: (1) a complete collection of Mendelssohn's sources, (2) a study of his accompanied and unaccompanied choral music, and (3) a complete catalog of Mendelssohn's choral music.

Recommendations to the Publisher

Many of the choruses from Mendelssohn's oratorios are available from music publishers, but at present there is only a very small number of the unaccompanied choral works in modern, practical editions. No doubt these works would find a variety of appeal to the conductor and the chorus if octavo editions were to be made obtainable.

APPENDIX A

CATALOG OF CHORAL WORKS

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CATALOG OF CHORAL WORKS

Preface

The following is a catalog of Mendelssohn's choral music, which has been divided into three sections: (1) a chronological listing of published choral music with a portion listing those works without obtainable composition dates; (2) the unaccompanied published choral music, containing the part-songs for male chorus, part-songs for mixed chorus, mixed chorus numbers which are unaccompanied but are contained in larger works for some type of instrumental accompaniment; and (3) the sacred choral music -- as complete a list as possible of the unpublished choral works, both sacred and secular.

The acquisition of a list of all published works was taken on the authority of Breitkopf and Härtel's "Thematic Catalog," Leipzig, 1873, Grove's Dictionary of Music and Musicians, and other sources. The first account of Mendelssohn's "Collected Works" was by his intimate friend, Julius Rietz. But, as it is pointed out by Werner, "nowhere did Rietz render an account of the material he had at his disposal except in his list at the end of the Briefe (Vol. II, 1863, pp. 516-520) [in the translation by Lady

Wallace, Letters, 1863, pp. 397-421]."¹ It is further interesting to note that the title page to the above mentioned catalog states:

CATALOGUE
of
ALL THE MUSICAL COMPOSITIONS
of
FELIX MENDELSSOHN BARTHOLDY

I. THE PUBLISHED WORKS, IN CHRONOLOGICAL ORDER

II. THE UNPUBLISHED WORKS, CLASSIFIED UNDER
DIFFERENT HEADS

Collected principally from the author's original
manuscripts,

and accompanied by a preface,

by

JULIUS RIETZ²

Werner continues to point out that "the first edition of Grove already characterized [relating to the above mentioned catalog] as both vague and incomplete."³ Rietz's second

¹Eric Werner, "Mendelssohn Sources," Notes, XII (March, 1955), 201.

²Julius Rietz, Letters of Felix Mendelssohn-Bartholdy, from 1833 to 1847 (Boston, 1863), p. 395.

³Cyril Winn, Mendelssohn (London, 1927), p. 201.

edition (1874-77) of Mendelssohn's music was finished for Breitkopf and Härtel in the year of his death and, unlike the first, was as complete as any published since. By the end of the nineteenth century, a number of rather unimportant works had not been published but remained in the Berlin State Library.⁴

At present only two scholars have taken pains to look into these unpublished works: "Georg Schünemann, who published an extensive study on the early operatic compositions of Felix in the Zeitschrift für Musikwissenschaft (Vol. V, 1923, pp. 506-545); and Rudolf Werner, in his book Felix Mendelssohn-Bartholdy als Kirchenmusiker, Frankfurt, 1930."⁵

Works are continually coming to light partly through the efforts of the former Mendelssohn Society of Basel, Switzerland, which is now under the auspices of the Bibliothek der Stiftung Preussischer Kulturbesitz, Mendelssohn-Archiv, 1, Berlin 33, Archivstr. 11, Germany, Mr. Max F. Schneider, director. The society is at present working to edit the unpublished music of Mendelssohn. The first of their efforts appeared in 1961 and contains a concerto for two pianos and orchestra in E major. Two other volumes of keyboard music appeared in 1962 and 1965, but as of this date no choral works have been edited.⁶ No doubt choral music will be forthcoming.

⁴Werner, "Sources," p. 201. ⁵Winn, p. 201.

⁶Letter from Dr. Löhmann, business office, Staatsbibliothek der Stiftung Preussischer Kulturbesitz, Germany, June 23, 1966.

The dates of the works included in this catalog are those of the composer. Compositions which do not contain the composer's autographed dates are given dates according to publication or first performance, in that order. When obtainable, the location at which the music was composed is given.

The unpublished works of Mendelssohn number almost two hundred. Dr. Donald Mintz, formerly of Cornell University, was preparing a list of these compositions, but this list was never completed. A general summary of the contents of the Berlin Manuscripts can be found in his dissertation, Sketches and Drafts of Three of Felix Mendelssohn's Major Works, Cornell University, 1960.⁷

The unpublished choral music contained in this catalog is taken largely from Rietz's first efforts at compiling a catalog of Mendelssohn's complete works. Other compositions have been collected through various biographies and letters. Conjecturally speaking, this collection is somewhat inaccurate and can only be corrected through time and a concentrated research on the part of scholars. Unfortunately, of all Mendelssohn's choral music, "more than a third of these compositions have not been published, and the rest have fallen into oblivion."⁸

⁷Letter from Donald Mintz, music critic, The Evening Star-The Sunday Star, Washington, D. C., July 4, 1966.

⁸Eric Werner, Mendelssohn: A New Image of the Composer and His Age (New York, 1964), p. 65.

A truly complete catalog of Mendelssohn's choral music will indeed be a great task, as his sources are not easily accessible. Werner points out that

With two important exceptions⁹ they [sources] are all sheltered in private archives of members of the Mendelssohn family. The forty-four green volumes of his musical autographs were deposited by his heirs in the Berlin State Library in 1877. . . . It was never quite easy to examine these volumes; now they have become even more difficult of access, as the Library is in the Russian Sector of Berlin.⁹

All works marked "chorus" imply four-part mixed chorus, unless otherwise indicated. Works are unaccompanied if not specifically stated otherwise.

The Choral Music of Felix Mendelssohn:
Published

1830

1. "Psalm CXV. Nicht unserm Namen, Herr," for chorus, soloist, and orchestra, Op. 31, Rome.
2. Three motets for female voices and organ, Op. 39, Rome.
3. Three pieces of sacred music for soloists, chorus, and organ, Op. 23, Rome.

1831

1. "Die erste Walpurgis Nacht," a ballad for chorus, soloist, and orchestra, Op. 60, started in Milan (see 1832 and 1842).
2. "Verheih' uns Frieden," prayer for chorus and orchestra, no opus number, Rome.

⁹Werner, "Sources," pp. 202-203.

1832

1. "Te Deum," in A major, for chorus and organ (see 1847).
2. "Die erste Walpurgis Nacht," a ballad for chorus, soloist, and orchestra, Op. 60, finished in Paris (see 1831 and 1842).

1833

1. "Lord, have mercy," chorus in A minor, no opus number, Berlin.

1834

1. Three part-songs for soprano, alto, tenor, and bass, Op. 41, Nos. 1, 4, 5, and 6.
2. "Todeslied des Bojaren," chorus for men's voices in unison with wind instruments, in E minor, from Immermann's tragedy Alexis, Dusseldorf.

1835

1. Two folksongs for soprano, alto, tenor, and bass, Op. 41, Nos. 2 and 3.

1837

1. "Psalm XLII. Wie der Hirsch schreit," for chorus, soloist, and orchestra, Breisgau and Leipzig.
2. Part-songs for male voices, Op. 50, Nos. 3 and 4, Op. 75, No. 3, Op. 76, No. 1, Leipzig.
3. Part-songs for soprano, alto, tenor, and bass, Op. 59, No. 1, Leipzig.

1838

1. "Psalm XCV. Kommt, lasst uns anbeten," for chorus, soloist, and orchestra, Op. 46, Leipzig (see 1839).
2. Part-songs for male voices, Op. 50, No. 1, Leipzig.

1839

1. "Psalm CXIV. Da Israil aus Egyptin zog," for an eight-part chorus and orchestra, Op. 51, Horscheim.
2. Six part-songs for soprano, alto, tenor, and bass, Op. 48, Frankfort and Leipzig.
3. Three part-songs for soprano, alto, tenor, and bass, Op. 88, No. 3, Op. 100, Nos. 3 and 4, Frankfort.
4. Three part-songs for male voices, Op. 50, No. 5, Op. 75, No. 2, and "Ersatz für Unbestand," no opus number, Leipzig.
5. Final chorus of "Psalm XCV. Kommt, lasst uns anbeten," for chorus, soloists, and orchestra, Op. 46, Leipzig.

1840

1. "Hymn of Praise," a symphony cantata, Op. 52, Leipzig.
2. "Festgesang," for male voices and brass band, no opus number.
3. Two part-songs for male voices, Op. 50, Nos. 2 and 6.
4. Part-song for soprano, alto, tenor, and bass, Op. 88, No. 6.
5. "Hymne," for contralto, chorus, and orchestra, Op. 96, Leipzig. (This is the elaboration on a work formerly published by Simrock of Bonn, without an opus number, entitled "Three Sacred Songs for an Alto Voice, Chorus, and Orchestra.") (see 1843).

1841

1. Choruses for Racine's Athalie for female voices with piano accompaniment, Leipzig (see 1843).

1842

1. "Nachtgesang," chorus for men's voices, no opus number.
2. "Die Stiftungsfeier," for men's voices, no opus number.
3. "Die erste Walpurgis Nacht," a ballad for chorus, soloists, and orchestra, Op. 60, rewritten in Leipzig (see 1831 and 1832).

1843

1. "Psalm XCVIII. Singet dem Herrn ein neues Lied," for chorus and orchestra, Op. 91, Berlin.
2. One Psalm, for chorus, Op. 78, No. 1.
3. Eight part-songs for soprano, alto, tenor, and bass, Op. 59, Nos. 2, 3, 4, 5, and 6, Op. 88, Nos. 2 and 4, Op. 100, No. 2, Leipzig.
4. Final chorus of hymn for contralto, chorus, and orchestra, Op. 96, Leipzig (see 1840).
5. One anthem for eight-part chorus, Op. 79, No. 2, Berlin.
6. Choruses from Athalie by Racine instrumentated and arranged for chorus, Op. 74, Leipzig (see 1841).

1844

1. "Hor' mein Bitten," a hymn for a chorus of sopranos, and organ, no opus number, Berlin.
2. Two Psalms for eight-part chorus: "Psalm XLIII.," Op. 78, No. 2; "Psalm XLII.," Op. 78, No. 3; Berlin.
3. Three part-songs for male voices, Op. 75, Nos. 1 and 4, Op. 76, No. 2, Berlin.
4. Two part-songs for soprano, alto, tenor, and bass, Op. 88, No. 1, Op. 100, No. 1.
5. Two anthems for eight-part chorus, Op. 79, Nos. 4 and 6.

1845

1. One anthem for an eight-part chorus, Op. 79, No. 1.
2. "Trauergesang," for chorus, Op. 116, Soden.

1846

1. "Sons of Art," a cantata for male voices and brass band, Op. 68, Leipzig.
2. "Lauda Sion," for chorus, soloists, and orchestra, Op. 73, Leipzig.

3. "Elijah," an oratorio for chorus, soloists, and orchestra, Op. 70, Leipzig.
4. Part-song for male voices, Op. 76, No. 3, Leipzig.
5. Two anthems for eight-part chorus, Op. 79, Nos. 3 and 5, Leipzig.
6. "Ehre sei Gott in der Höhe," for double chorus of mixed voices, no opus number, Leipzig.
7. "Kyrie eleison," for double chorus of mixed voices, in A major, no opus number, Leipzig.

1847

1. Three motets for chorus and soloists, Op. 69, Nos. 1 and 3, Baden-Baden, No. 2, Leipzig.
2. Recitatives and choruses from the unfinished oratorio Christus, Op. 97.
3. Three choruses from the unfinished opera Lorelei: finale to Act I, "Ave Maria" for soloist and female voices, and Vintage Chorus for male voices and orchestra, Op. 98, Leipzig.
4. Part-song for male voices, Op. 76, No. 4, Frankfort.
5. Revision of "Te Deum" in A major, for chorus and organ (see 1832).
6. Part-song for male voices, Op. 120, No. 2, Leipzig.

Composition Dates Unknown

Part-songs for male voices.--

1. "Beati mortui - Wie selig sind die Toten," Op. 115, No. 1.
2. "Periti autem - Es strahlen hell die Gerechten," Op. 115, No. 2.
3. "Jagdlied: Auf ihr Herrn und Damen schön," Op. 120, No. 1.
4. "Im Süden: Süsse Düfte," Op. 120, No. 3.
5. "Zigeunerlied: Im Nebelgeriesel," Op. 120, No. 4.

Choruses for mixed voices.--

1. "Heilig, heilig is Gott, der Herr Zabaoth," no opus number.
2. "Deutschland," Op. 88, No. 5.
3. "Der Hundertest Psalm: Jauchzet dem Herrn, alle Welt," no opus number.

Unaccompanied Choral Works of
Felix Mendelssohn:
Published

Choruses for Male Voices:
Part-songs

1. Op. 50, No. 1, "Türkisches Schenkenlied: Setze mir nicht," 1838.
2. Op. 50, No. 2, "Der Jäger Abschied: Wer hat dich, du schöner Wald," 1840.
3. Op. 50, No. 3, "Sommerlied: Wie Feld and Au," 1837.
4. Op. 50, No. 4, "Wasserfahrt: Am fernen Horizonte," 1837.
5. Op. 50, No. 5, "Liebe und Wein: Was qualte dir dein armes Herz," 1839.
6. Op. 50, No. 6, "Wanderlied: Vom Grund bis zu den Gipfeln," 1840.
7. Op. 75, No. 1, "Der frohe Wandersmann: Wen Gott will rechte Gunst," 1844.
8. Op. 75, No. 2, "Abendständchen: Schlafe Liebchen," 1839.
9. Op. 75, No. 3, "Trinklied: So lang' man nüchtern ist," 1837.
10. Op. 75, No. 4, "Abschiedstafel: So rückt denn," 1844.
11. Op. 76, No. 1, "Das Lied vom braven Mann: Gaben mir Rat," 1837.
12. Op. 76, No. 2, "Rheinweinlied," 1844.

13. Op. 76, No. 3, "Lied für die Deutschen in Lyon," 1846.
14. Op. 76, No. 4, "Comitat: Nun zu guter Letzt," 1847.
15. Op. 120, No. 1, "Jagdlied: Auf, ihr Herrn und Damen schön."
16. Op. 120, No. 2, "Morgengruss des Thüringischen Sängerbundes," 1847.
17. Op. 120, No. 3, "Im Süden: Süsse Düfte."
18. Op. 120, No. 4, "Zigeunerlied: Im Nebelgeriesel."
19. No opus number, "Ersatz für Unbestand: Lieblich mundet," 1839.

Choruses for Four-Part Male Chorus:
Secular

1. No opus number, "Nachtgesang," 1842.
2. No opus number, "Die Stiftungsfeier," 1842.

Choruses for Four-Part Male Chorus:
Sacred

1. Op. 115, No. 1, "Beati mortui: Wie selig sind die Toten."
2. Op. 115, No. 2, "Periti autem: Es strahlen hell die Gerechten."

Choruses for Mixed Voices:
Part-Songs

1. Op. 41, No. 1, "Im Walde: Ihr Vögel in den Zweigen," 1834.
2. Op. 41, No. 2, "Entflieh mit mir" (folksong), 1835.
3. Op. 41, No. 3, "Es fiel ein Reif" (folksong), 1835.
4. Op. 41, No. 4, "Auf ihrem Grab" (folksong), 1834.
5. Op. 41, No. 5, "Mailied: Der Schnee zerrinnt," 1834.
6. Op. 41, No. 6, "Auf dem See: Und frische Nahrung," 1834.

7. Op. 48, No. 1, "Frühlingsahnung: O sanfter, süsser Hauch," 1839.
8. Op. 48, No. 2, "Die Primel: Liebliche Blume," 1839.
9. Op. 48, No. 3, "Frühlingsfeier: Süsser, goldner Frühlingstag," 1839.
10. Op. 48, No. 4, "Lerchengesang: Wie lieblicher Klan," 1839.
11. Op. 48, No. 5, "Morgengebet: O vunderbares tiefes Schweigen," 1839.
12. Op. 48, No. 6, "Herbstlied: Holder Lenz, du bist dahin," 1839.
13. Op. 59, No. 1, "Im Grünen: Im Grün erwacht," 1837.
14. Op. 59, No. 2, "Frühzeitiger Frühling: Tage der Wonne," 1843.
15. Op. 59, No. 3, "Abschied vom Walde: O Täler weit," 1843.
16. Op. 59, No. 4, "Die Nachtigall: Die Nachtigall, sie war entfernt," 1843.
17. Op. 59, No. 5, "Ruhetal: Wenn im letzten Abendstrahl," 1843.
18. Op. 59, No. 6, "Jagdlied: Durch schwankende Wipfel," 1843.
19. Op. 88, No. 1, "Neujahrslied: Mit der Freude sieht der Schmerz," 1844.
20. Op. 88, No. 2, "Der Glückliche: Ich hab ein Liebchen," 1843.
21. Op. 88, No. 3, "Hirtenlied: O Winter, schlimmer Winter," 1839.
22. Op. 88, No. 4, "Die Waldvögelein: Kommt, Lasst uns gehn spazieren," 1843.
23. Op. 88, No. 5, "Deutschland," between 1839 and 1843.
24. Op. 88, No. 6, "Der wandernde Musikant: Durch Feld und Buchenhallen," 1840.

25. Op. 100, No. 1, "Andenken: Die Bäume Grünen Überall," 1844.
26. Op. 100, No. 2, "Lob des Frühlings: Saatengrün," 1843.
27. Op. 100, No. 3, "Frühlingslied: Berg und Tal," 1839.
28. Op. 100, No. 4, "Im Wald: O Wald, du kühlender Brunn-
nen," 1839.

Choruses for Mixed Voices:
Sacred

1. Op. 69, No. 1, "Herr, nun lässest du deinen Diener in
Frieden fahren - Lord, now lettest Thou Thy servant
depart," motet, 1847.
2. Op. 69, No. 2, "Jauchzet dem Herrn, alle welt - O be
joyful in the Lord," motet, 1847.
3. Op. 69, No. 3, "Mein Herz erhebet Gott, den Herrn - My
soul doth magnify the Lord," motet, 1847.
4. Op. 78, No. 1, "Der zweite Psalm: Warum toben die
Heiden," 1843.
5. Op. 78, No. 2, "Der dreiundvierzigste Psalm: Richte
mich, Gott, und führe meine Sache," 1844.
6. Op. 78, No. 3, "Der zweiundzwanzigste Psalm: Mein
Gott, warum hast du mich verlassen?", 1844.
7. Op. 79, No. 1, "Weihnachten. Frohlocket, ihr Völker
auf Erden," 1845.
8. Op. 79, No. 2, "Am Neujahrstage. Herr Gott, du bist
unsre Zuflucht," 1843.
9. Op. 79, No. 3, "Am Himmelfahrtstage. Erhaben, o Herr,
über alles Lob," 1846.
10. Op. 79, No. 4, "In der Passionszeit. Herr, gedenke
nicht unsrer Übelthaten," 1844.
11. Op. 79, No. 5, "Im Advent. Lasset uns frohlocken,"
1846.
12. Op. 79, No. 6, "Am Charfreitage. Um unsrer Sünden
willen," 1844.
13. Op. 116, "Trauergesang. Sahst du ihn herniederschweben,"
1845.

14. No opus number, "Der Hundertest Psalm: Jauchzet dem Herrn, alle Welt."
15. No opus number, "Ehre sei Gott in der Höhe," 1846.
16. No opus number, "Heilig, heilig ist Gott, der Herr Zabaoth."
17. No opus number, "Kyrie eleison," 1846.
18. No opus number, "Herr, Herr, sei gnädig unserm Fleh'n - Lord, Lord, have mercy upon us," 1833.
19. Op. 23, No. 3, "Mitten wir ein Leben sind," 1830.¹
20. Op. 23, No. 1, "Aus tiefer Noth schrei' ich zu dir," chorale motet for chorus, 1830.¹
 "Choral. Aus tiefer Noth schrei' ich zu dir," 1830.
 "Fugue. Aus tiefer Noth schrei' ich zu dir," 1830.
 "Choral. Und ob es währt bis in die Nacht," 1830.
 "Choral. Ob bei uns ist der Sünden viel," 1830.
21. Op. 91, "Singet dem Herrn ein neues Lied," 1843.¹
22. No opus number, "Te Deum. We praise thee, o God - Prei sei dir, o Gott," 1832 (see 1847).¹

The Choral Music of Felix Mendelssohn:
Unpublished

Sacred Music

1. "Magnificat," for chorus and orchestra, in D major, 1822.
2. "Juba Domine," for chorus and soloists, 1822.
3. "Gloria in E flat," for chorus and orchestra.
4. "Kyrie in C minor," for double chorus and soloists, 1823.
5. "Ich bin durch der Hoffnung Band," chorale and fugue for four- and five-voice chorus.

¹There are some works that were, as a whole, written for some type of instrumental accompaniment but which contain choruses for unaccompanied voices.

6. "Kyrie," for chorus and orchestra, 1825.
7. "Und ob du mich Zuchtigest, Herr," canon for five voices.
8. "O Beata," chorus for female voices and organ.
9. "Te Deum Laudamus," for eight-voice chorus in eight movements, 1825.
10. "Tu es Petrus," for five-voice chorus and orchestra, 1827.
11. "Ach Gott vom Himmel sieh darein," chorale cantata for chorus and orchestra.
12. "Christe, du Lamm Gottes," chorale cantata for chorus and strings, between 1830 and 1833.
13. "Vom Himmel hoch, da komm' ich her," chorale cantata for chorus and orchestra, Rome, 1831.
14. "Hora est de sommo surgere," for chorus.
15. "Ad vespervas Dom. XXI. post Trinitates. Responsorium et Hymnus," for three- and four-part male chorus.
16. Two English Psalm-tunes for chorus, 1839.
17. Nine pieces in the oratorio of St. Paul, subsequently omitted: four choruses, three chorales, four recitatives, a soprano aria, and a duet for tenor and bass.
18. "Herr Gott, dich loben wir," chorale for double chorus, organ, four trombones, and strings, 1843.
19. The German Liturgy for two four-part choirs.
20. "Wir glauben all' an einen Gott," chorale cantata for chorus and orchestra.
21. "Psalm XXXI. Defend me, Lord, from shame," for chorus, 1839.
22. Psalm XCV., additional final choruses added, 1839.
23. A set of motets for chorus, 1821.
24. "O Haupt voll Blut," chorale cantata for chorus, soloists, and orchestra, between 1830 and 1833.
25. "Psalm XIX.," for chorus and organ(?), 1820.

26. "In rührend feierlichen Tönen," cantata, 1820.
27. A set of motets for chorus, 1820.

Secular Cantatas

1. Grand Festival music for the Dürer Festival, fourteen numbers, instrumental introduction, soloists, fugues, choruses, etc.
2. Festival music to be performed in the hall of the Royal Theatre at Berlin, for male voices, accompaniment of clarinets, horns, trumpets, kettle-drums, violoncello, and double bass; contains seven numbers for soloists and chorus, 1827.
3. "Festal Song," for two male choruses and brass band.

Music for the Stage

1. Music to Calderon's tragedy, The Steadfast Prince, contains two choruses for male voices.

Choruses for Male Voices

1. "A frischer Bua bin ich," 1833.
2. "Der weise Diogenes war der erste der griechischen Sieben," canon for twice two voices, 1833.
3. "Musikanten Prugelei," 1833.
4. "Im Nebelgeriesel, im tiefen Schnee," for two two-part choruses.
5. "Worauf kommt es überall an," 1837.
6. "Auf ihr Herrn und Damen schön," 1837.
7. "Seid gegrüßet, traute Bruder," Morning Song of the Thuringian Vocal Association, 1847.

APPENDIX B

MENDELSSOHN SOURCES

APPENDIX B

MENDELSSOHN SOURCES

The following information is given on the authority of two magazine articles: "An Oxford Collection of Mendelssohniana" by Ernest Walker, Music Quarterly, Vol. XIX, No. 2, July, 1938, pp. 426-428, and "Mendelssohn Sources" by Eric Werner, Notes, Vol. XII, March, 1955, pp. 201-204.

1. A list of the unpublished compositions of Mendelssohn consisting of almost two hundred works prepared by Dr. Donald Mintz, Washington, D. C.
2. A study of Mendelssohn's early operatic compositions published by Georg Schünemann in the Zeitschrift für Musikwissenschaft, Vol. V, 1923, pp. 506-545
3. Forty-four green volumes of Mendelssohn's musical autographs in the Berlin State Library
4. The Oxford collection, property of Miss Margaret Deneke, Honorary Fellow and Choirmaster of Lady Margaret Hall, Oxford, containing the following:
 - a. Autographed music, published and unpublished
 - b. Pocket-books containing drawings, fragments of music and miscellaneous memoranda
 - c. Boyish notebooks on mathematics and history and Swiss travel

- d. Reports on the pupils of the Leipzig Conservatorium and on proceedings of the Gewandhaus concerts
 - e. A great deal of printed and manuscript music from Mendelssohn's library
 - f. Autographed documents connected with his official life and drafts of oratorio libretti
 - g. Between seven and eight thousand private letters addressed to him
- 5. Locarno collection containing seven volumes of letters, about two thirds of which have never been published, property of Mme. Susie Heigl-Wach, Locarno
 - 6. More than three hundred letters in the Library of Congress containing the entire correspondence between Mendelssohn and Julius Rietz, many letters to his publishers, and a few letters from the circle around Zelter
 - 7. A collection of letters that was the property of Professor Georg Hensel, Fanny Mendelssohn's grandson, before 1939, now lost but felt to be located in the Eastern Zone of Berlin
 - 8. Three minor collections in the hands of descendants or relatives of the composer which consist of drawings or aquarelles by Mendelssohn

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