

TR 81-31
v

THE CHURCH MUSIC
OF
FELIX MENDELSSOHN-BARTHOLDY

An investigation into formal
and stylistic aspects of
his organ and sacred choral works

Thesis
Submitted in Fulfilment of the
Requirements for the Degree of
Master of Music
of Rhodes University

by
Bruce Richard Johnson
January, 1981

I N D E X

<u>CONTENTS</u>	<u>PAGE</u>
Introduction	1
Chapter I - The Organ Works	4
Chapter II - The Sacred Choral Works	56
Chapter III - An Evaluation of the Sacred Choral Works	135
Conclusion	153
Bibliography	155

I N T R O D U C T I O N

Jakob Ludwig Felix Mendelssohn was born in Hamburg on 3 February, 1809. He was the second of four ^{*1} children born to Abraham and Lea Mendelssohn. Being Jewish, they, with many other compatriots at that time, were much persecuted by the Germans and were faced with the decision of whether or not to become Christians. Lea's brother, Jakob, had been converted, and replaced his Jewish-sounding surname, Salomon, with the name Bartholdy after the previous owner of the family estates. It was through his persuasive reasoning that Abraham and his family were converted to the Christian faith: the four children being baptised into the Lutheran Church in 1816 while the parents followed suit in 1822, at the same time adopting the name Mendelssohn-Bartholdy. Felix was now exposed to the teachings, liturgy, chorales and other music of the church, which would later lead to his own compositions in this field.

In contrast to the dire poverty of his grandfather, Moses Mendelssohn on arriving in Berlin from Dessau as a 14 year-old youth, Felix was, indeed as his name implies the 'lucky one'. The family was by this time, well established and Felix started life with every advantage money could buy, including the wise guidance of his parents. He was therefore able to have the best of teachers, including Carl Zelter (1758 - 1832) for harmony and composition. Of all his teachers

"it was Zelter who played the most important part in Mendelssohn's career. As a teacher he was severe and thorough, and it was probably through his influence that Mendelssohn retained throughout his life a strong streak of conservatism in his approach to music." *2

Zelter was a great admirer of J.S. Bach : so too was Felix, so much so that, apart from using Bach's compositions as models for his own, he organised and conducted the first performance of the St. Matthew Passion in Berlin in 1829. This was the first performance of this work after Bach's death in 1750. This performance was an overwhelming success and inspired a new interest in Bach, whose music had fallen into obscurity and was only known to a very few.

-
- 1) The four children were : Fanny (b.1805), Felix (b.1809), Rebecka (b.1811) and Paul (b.1813).
 - 2) Radcliffe, P., 'Mendelssohn' (Master, Musicians Series) (Dent & Sons London, 1976. p.5.)

"In England in 1800, only the learned had heard of J.S. Bach, and only the travelled had encountered his music. This need surprise nobody, for what demand would there be in England at that time for his works? His organ music was unplayable on any but a very few English organs, his Church music was written in a Liturgical tradition entirely foreign to that of England, his secular music supplied a demand which was, to the musical ear of the time more attractively met by Telemann and his contemporaries, or by the minor English composers. The dissemination of the knowledge of Bach required a considerable raising of standards." *1

Mendelssohn was not alone in promoting interest in J.S. Bach. Three other important English church musicians who involved themselves in this venture were Samuel Wesley (1766 - 1837), his son Samuel Sebastian (1810 - 1876), and Thomas Attwood Walmisley (1814 - 1856).

Apart from being influenced by Baroque forms and styles, Mendelssohn's church compositions also show influence of the Venetian School, Mozart and Beethoven.*2 This must surely have been the outcome of his extensive travels to other countries, Italy in particular.

"Next to Wagner and Berlioz he was certainly the most travelled composer of his time. His linguistic talents rather encouraged his trans-continental trips; besides German, Latin and Greek he had mastered English, French and Italian." *3

During one of his extensive trips he met, in 1827, the famous Professor Thibaut in Heidelberg, who, in his treatise 'Purity in Musical Art' (Uber Reihheit der Tonkunst, Heidelberg, 1825).

"championed the revival of 'ethos doctrine' which had played so eminent a part in the musical thinking of antiquity." *4

Mendelssohn was very impressed by Thibaut a fervent admirer of Palestrina, and

"this introduction to the world of Renaissance music and especially to the so-called Palestrina style left a firm imprint on Felix's musical taste. Henceforth, he made himself ever more familiar with the works of these masters. In his capacity as a conductor he was able to perform their then almost forgotten music, sometimes against considerable opposition." *5

Mendelssohn reciprocated this introduction to Renaissance music by

-
- 1) Routley, E., 'The Musical Wesleys' (Greenwood Press, Connecticut, U.S.A., 1976) p.89.
 - 2) This will be discussed in greater detail in the ensuing chapters.
 - 3) Werner, E., 'Mendelssohn' (Collier-MacMillan Ltd., London 1963) p.82
 - 4) Ibid, p.82
 - 5) Ibid, p.83

introducing Thibaut to the works of J.S. Bach.

All these efforts by Mendelssohn and others to revive interest in the music of the Baroque and Renaissance Periods resulted in a positive response during their lifetimes.

"One of the most striking aspects of the Romantic movement is its affinity with Bach and Palestrina, its conscious preoccupation with the remote past, something previously unknown in the history of music, a general interest in Bach's music, which led in 1850 to the beginning of the publication of the first complete edition of his works. A similar edition of Palestrina's works was begun in 1862. The rapid rise of historical musicology in the nineteenth century was another outgrowth of the Romantic interest in the music of former ages, while the discoveries of musicologists further stimulated such interest." *1

Mendelssohn's compositions were therefore greatly influenced by the music of Bach and the Renaissance masters. This influence manifests itself in two categories which forms the content of this investigation, viz. the organ works and the sacred choral music.

1) Grout, D.J., A History of Western Music (Dent & Sons, London, 1962) p.498 - 499.

C H A P T E R I

THE ORGAN WORKS

3 Preludes and Fugues, Opus 37. (1833-39).

- 1) c minor
- 2) G major
- 3) d minor

6 Sonatas, Opus 65. (1839-45).

- 1) F minor-major
- 2) C minor-major
- 3) A major
- 4) B flat major
- 5) D major
- 6) D minor-major

Fugue in f minor (1839)

Prelude in c minor (1841)

Two pieces. (1844)

- 1) Andante and Variations - in D major
- 2) Allegro - in B flat major

Also numerous fugues still in manuscript.

The climax of organ composition in the late 17th century and early 18th century manifested itself in the works of J.S. Bach. Instrumental music in the late 18th century was directed at works for the orchestra. The organ therefore,

"had little effect on the art of music, and musicians looked elsewhere for their media of expression." *1

Mendelssohn is the first important composer of organ music after the time of Bach. It may be mentioned here that apart from being a brilliant pianist, Mendelssohn was also an organist of the highest calibre, although he held no organist's appointment. His 3 Preludes and Fugues, Op.37, and the 6 Sonatas, Op.64, have secured themselves in the organ repertory, both for pedagogic and recital purposes, with world wide appeal. He also wrote numerous other fugues and short pieces for the organ, some of which have been published, but these appear to be of minor importance.

An interesting aspect of Mendelssohn's organ works as far as English tradition is concerned, is his writing for the pedals. On the continent the pedal section of the organ was by this stage, highly developed, and was used from the 14th Century, an example being Halberstadt Cathedral in 1365 - although probably only a 'pull down' type of pedals, i.e., coupled to the manuals without any separate pipes of their own. On the other hand, there were only 2 Cathedrals in England (out of 33) which as late as 1810 had separate pedal pipes on their organs : these 2 being Hereford Cathedral and Westminster Abbey. The first pedalboard to be added to an organ in Britain was probably at St. Pauls Cathedral in 1720, but it seems as if these fell into disuse, and were removed. Even if an English organ in the late 19th Century had pedals, the organists of the day refused to use them. Mendelssohn on the other hand, loathed playing organs without pedals, and even went so far as to cancel a recital at the Hanover Square Rooms because the organ lacked 'German pedals' (i.e. a full pedalboard). *2

1) Sumner, W.L., 'The Organ' (MacDonald & Jane's, London, 1978) p.210

2) Routley, E., op cit. pp.178-179.

"The organ of the 19th century owes much to Mendelssohn, because of his interest in the half-forgotten works of Bach, his own compositions which show a spontaneity which is unfortunately lacking in most original works for the organ and for his own organ-playing at public concerts in Germany and England. In England, the organ was used as an accompaniment to the services in cathedrals and some of the larger churches..... Little money was devoted to the building and repair of organs. Many churches relied on other wind and stringed instruments to provide the modest accompaniment to their psalmody." *1

Fortunately interest in organs and organ building improved in the second half of the 19th century, following the endeavours of H.J. Gauntlett (1805-76) and S.S. Wesley (1810-76) in particular, and also as a result of the Great Organ Exhibition, held in the Crystal Palace, London in 1851. This latter event stimulated new interest and a number of larger instruments were built by builders such as Willis, Walker, Thyme, Hope-Jones and Harrison. This was a start, but it would still take a number of decades before the results would be seen - and heard - and for the standard of organ playing and building to be on a par with that as found on the Continent.

3 PRELUDES & FUGUES, OP.37

The Prelude and Fugue form is a direct descendant of the Baroque Period. This form was perfected in the works of J.S. Bach. Like the 6 Preludes & Fugues for pianoforte, Op.35, the 3 Preludes & Fugues for organ were composed around 1837, except for Fugue III which was composed as early as March, 1833. Mendelssohn dedicated them to Thomas Attwood (1765-1838), organist of St. Paul's Cathedral from 1796-1838.

A. The Preludes

Aspects of Form

In the 3 Preludes and Fugues Mendelssohn gives the Preludes prominence by their greater lengths in comparison with the fugues, their substantial thematic content, and highly organised fugal textures. They are therefore not merely introductory movements of secondary importance but are indicative of Mendelssohn's historical outlook as he returns to the early Baroque concept of an extended movement, an outgrowth of the Italian toccata,

1) Sumner, W.L., op. cit., P.219

where brilliant running passages, broken chords and other type of virtuosic figuration, alternate and intermingle with fugal sections.*¹

Despite these Baroque leanings, Mendelssohn's 3 Preludes are clearly products of a later period as they contain trends of both the Classical and Romantic eras. The traditional 'middle section' of the fugue (Preludes I & III being in fugue form) is not always dealt with along the lines of strict fugal principle, but contains elements found in 'Classical' development technique. In traditional 'middle sections' of a fugue the subject appears either complete or modified in keys other than the tonic, and is accompanied by the remaining voice parts. Mendelssohn fragments the subject, developing only parts thereof for harmonic purposes. Romantic tendencies in the form of chromaticism occur in both melody and harmony.

Each of the 3 Preludes is in ternary design, and has a fugal texture with an accompanied subject. The structure of each Prelude is shown in the following table :

Prelude I : (3 voice fugue for S.A.T.)

Bars :	1 - 19	:	Enunciation
	19 - 100	:	Middle Section
	100 - 136	:	Final Section

Prelude II :

Bars :	1 - 27	:	A
	27 - 56	:	B (in fugato style, using 4 voice parts S.A.T.B.)
	56 - 82	:	A'
	82 - 88	:	Coda

Prelude III: (4 voice fugue for S.A.T.B.)

Bars :	1 - 23	:	Introduction
	23 - 43	:	Enunciation
	43 - 121	:	Middle Section
	121 - 153	:	Final Section

1) See Prelude III. The organ works of Buxtehude offer further earlier examples, and also the toccatas of early Bach (e.g. Bach's "48" I, Prelude No. 7 in E flat major), and Toccata from Toccata & Fugue in d minor B.W.V. 565. Towards the early 18th Century these two styles (Prelude & Fugue) were separated into individual movements, a development which was perfected by Bach.

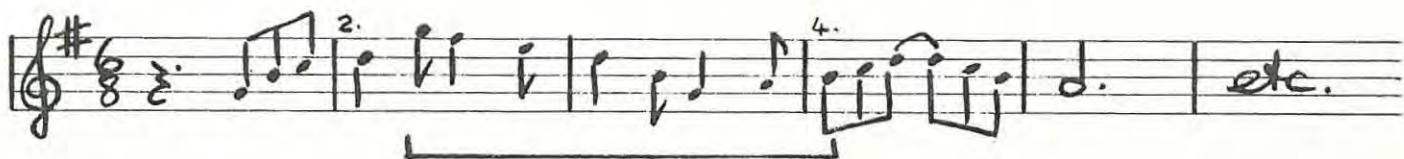
The character of a movement is determined to a greater or smaller degree by the subject. The long, flowing melody used as the subject in Prelude I is typically characteristic of Mendelssohn's writing, and this 'endless flow' of quavers prevails throughout the movement.

Ex. 1: Subject of Prelude I



Prelude II is pastorale in character, a character which even permeates the fugato section (bars 27 - 56) the rhythm of which is anticipated in the second limb of the opening phrase (bars 2 & 3).

Ex. 2: Subject of Prelude II



Its phrase structure tends to be more balanced than in the other two preludes : the melody line, song-like in character has definite fore - and after - phrases.

The subject of Prelude III is stronger in character than those of Preludes I & II, possessing a Bach-like quality of grandeur. This is particularly noticeable in the Introduction (bars 1 - 23) where chorale-like chords are interspersed with figurative quaver passages. ^{*1} Similarly, both the Introduction and fugue (bar 23 ff) suggests the loosely-knit succession of fugato and pseudo-improvisatory sections as often found in the mid-Baroque. These sections are however tied together by the fugal subject which acts as a unifying element.

1) cf. Chorale Prelude by J.S. Bach "In dulci Jubilo", S.608.

Ex. 3: Subject of Prelude III

In all three Preludes the subjects are accompanied, viz. in I & III by chords, and in II (from bar 27 ff) by a counter-line. In II and III the subjects remain unchanged throughout, but in Prelude I Mendelssohn fragments the subject into smaller components, and develops each of these in a somewhat Beethovenian manner. This classical development technique as found in the sonatas and other works of Mozart, Haydn and Beethoven may be seen in bars 76 - 86 where the opening octave leap of the subject is used on its own to build up harmonic tension by means of canonic imitation.

Ex. 4: Prelude I Bars 76 - 86

By altering this octave leap to a minor 7th, modulation is possible as dominant 7th harmonies are implied,

e.g. bar 42 $^2 + ^3$ (dominant 7th of A flat major)

bar 46 $^2 + ^3$ (dominant 7th of E flat major)

bar 50 $^2 + ^3$ (dominant 7th of f minor)

Ex. 5: Prelude I Bars 42 - 43; 46 - 47; 50 - 51

Such alterations of larger intervals within a subject are often used by Mendelssohn to achieve greater tonal flexibility in order to modulate to keys other than expected.^{*1} This harmonic freedom foreshadows later Romantic and Impressionistic composers who purposefully vacillate between tonalities to create an undecided and vague feeling in their works.

Aspects of Style

Although Mendelssohn strongly favoured organs with independent pedals, the parts, like those in the music of S.S. Wesley, tend to be relatively simple, lacking an individual character. Good examples are Prelude II, with the exception of bars 42 - 45 and 60 - 64; in Prelude III bars 1 - 39 there is almost a lack of pedals. Prelude III however, contains a Buxtehude-like quality of sweeping pedal parts across large sections of the pedalboard (bars 39 - 56).

1) for more details in this connection, see discussion on fugal subjects page 14ff.

Ex. 6: Prelude II Bars 1 - 5

Handwritten musical notation for Ex. 6: Prelude II Bars 1-5. The top system shows a grand staff with treble and bass clefs, key signature of one sharp (F#), and 6/8 time signature. The right hand has a melodic line with eighth notes and rests, while the left hand has a bass line with chords and eighth notes. The bottom system shows a single bass clef staff with a sequence of notes labeled 1., 3., and 5. etc.

Ex. 7: Prelude II Bars 42 - 45

Handwritten musical notation for Ex. 7: Prelude II Bars 42-45. The top system shows a grand staff with treble and bass clefs, key signature of one sharp (F#), and 6/8 time signature. The right hand has a complex melodic line with many accidentals, and the left hand has a bass line with eighth notes. The bottom system shows a single bass clef staff with a sequence of notes labeled 42 and 45 etc.

Ex. 8: Prelude III Bars 43 - 46

Handwritten musical notation for Ex. 8: Prelude III Bars 43-46. The top system shows a single bass clef staff with a sequence of notes labeled 43 and 45 etc.

At times however, there is a tendency towards a more pianistic rather than organistic style. Bars 50 - 65 of Prelude I for example, could have been written for the piano, owing to their texture, hand spacing, and the absence of a pedal part.

Ex. 9: Prelude I Bars 48 - 67

48. 50. 52. *(Full Sw.)*

54. 56. *(close Sw.)*
(legato)

58. 60. 62.

64. 66. *(cresc.)*

Prelude I and III display a virtuosic, toccata-like character abounding in fast-moving quavers,¹ and also semi-quavers in Prelude III. In Prelude I the quaver motion found in the subject is extended at times to form part of a figurative accompaniment. In Prelude III the semi-quaver runs in bars 102 - 121 also serve as figurative accompaniments to the middle entries of the subject.

For all their pianistic qualities, these works are designed to be performed on an organ, for, if played on a piano, the absence of the pedal part will be noticed since this supplies the needed 16 foot quality.

A strong sense of unity prevails within each movement. In Prelude I the unifying element is its fugal subject, and continuity is also achieved through use of the flowing quaver motion throughout. It is of interest to note at this point the solid block (chordal) harmonies used in bars 131 - 136 to end an otherwise flowing movement. Handelian influence may be seen here as he too used such chords to end many of his oratorio chorus numbers e.g. "His yoke is easy" ("Messiah") where the final cadence in block harmonies is preceded by a rest or break to give it full impact.

Ex. 10: Prelude I Bars 131 - 136

The musical score for Ex. 10: Prelude I Bars 131 - 136 is presented in two systems. The first system consists of a grand staff (treble and bass clefs) and a single bass clef staff below it. The grand staff shows a melodic line in the treble clef and a bass line in the bass clef. The bass line starts with a rest in bar 131, followed by a series of notes. The grand staff ends in bar 136 with a solid block chord. The second system shows the bass line for bars 131, 133, and 136, with a final cadence in bar 136.

For unity, Prelude II depends on the pastorale rhythm and a basic unity of its key schemes. The contrasting 'B' section merely changes to the tonic minor, moreover its fugato subject is based on the rhythm of bars 2 and 3. Prelude III has the fugal subject as a unifying element even although the movement tends to be sectional (1 - 23, 23 - 60, 60 - 102, 102 - 121, 121 - 153).

B. The Fugues

Aspects of form

The three Fugues which follow the Preludes are written in 4 voice parts, (soprano, alto, tenor and bass). The order of subject and answer entries is not always orthodox^{*} 1 : in Fugue I - T.A.B.S., Fugue II - B.T.A.S., and Fugue III - A.S.T.B. In each Fugue the opening statement of the subject is unaccompanied.

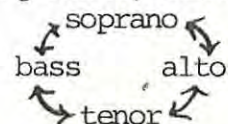
The following table shows the sectional structure of the Fugues.

	<u>Enunciation</u>	<u>Development Section</u>	<u>Final Section</u>
Fugue I : Bars	1 - 12 (12 bars)	12 - 51 (39 bars)	51 - 65 (14 bars)
Fugue II : Bars	1 - 11 (11 bars)	11 - 47 (36 bars)	48 - 63 (15 bars)
Fugue III : Bars	1 - 17 (17 bars)	17 - 80 (63 bars)	80 - 95 (15 bars)

The Enunciations :

The immediate model for Mendelssohn's fugue writing may be found in the mature contrapuntal works of J.S. Bach.

- 1) The voices of a fugue may enter in the following order, either in clockwise or anticlockwise direction :



W. Berry in his book "Form in Music" ^{*1} discusses Bach's writing as follows :

"The typical Bach fugue grows out of the subject-germ, finding variety in an endless resource of variation and development, consummately controlled in a perfect equilibrium of horizontality and verticality, of interdependence and independence of voices, of the ebbing and rising movement of line, and the infallible direction of tonal-harmonic progression."

In another discussion of J.S. Bach's 'Well-Tempered Clavier', Karl Geiringer states

"Even the material of the episodes is usually derived from the main theme or the counterpoints which escort it, thus producing uniformity of substance within the individual fugues. As a rule, full cadences or general rests are avoided; the different sections are carefully interlinked so that the feeling of unbroken solidity conveyed by this music is enhanced." ^{*2}

The same description may be given of Mendelssohn's fugues. Economy of material is the keyword as regards his development techniques : each subject is exploited and developed to the full. The subjects are broken down into intervals, or melodic or rhythmic units, and these in turn are used in almost every conceivable way. These 'broken-down' units, be they melodic, rhythmic, or prominent intervals permeate the components of the work, both in the counterlines and episodes. Mendelssohn is akin to J.S. Bach in this respect too as he achieves maximum results with minimum resources. This compositional technique also produces a great sense of conciseness and unity within the movement or greater work.

Along with these Baroque elements one finds certain Romantic trends, especially in the fields of harmony and musical idiom. A particular Romantic quality is the harmonic and melodic flexibility of the subjects which are constructed in such a way that they are able to be 'distorted' tonally, often creating harmonic ambiguity. A good example of this is provided by the subject of Fugue II which, though starting in G major, soon leans towards its sub-dominant C major.

-
- 1) Berry, W., "Form in Music", (Prentice-Hall Inc. Englewood Cliffs N. Jersey, 1966), P.374.
 - 2) Geiringer, K., 'J.S. Bach : the Culmination of an Era.' (Allen & Unwin Ltd., London, 1966.) p.279.

Ex. 11: Subject of Fugue II

Ambiguity also exists in the answers of Fugues I and II : both transpose their respective subjects in the manner of a real answer, except for their opening intervals which correspond to a tonal answer.

Ex. 12: Subject & Answer of Fugues I & II

Con moto

(Poco Lento)

mf

mf

mf

U *A* *U* *A*

U *A*

R.L. *(legato)*

As opposed to the fundamentally real answers of these two Fugue enunciations, that of Fugue III is not only essentially tonal but commences in somewhat irregular manner, answering the tonic note 'd' with the sub-dominant 'g' instead of the expected 'a'. A further adjustment occurs in bar 6 where a minor 10th takes the place of the minor 9th in bar 2.

Ex. 13: Subject & Answer of Fugue III

mf

U *A* *U* *A*

R.L. *(legato)*

As a consequence of the harmonic flexibility of the fugue subjects, none of the three Fugues needs a codetta in the Enunciation section: the subjects tend to merge smoothly into the new keys of the answers without any modulations.

Of the three fugues only No. I has a regular counter-subject. A strong thematic relationship exists between subjects and the counterlines: the latter complementing and strengthening the former.

The countersubject of Fugue I imitates the subject to some degree in bar 5.

Ex. 14: Fugue I Bar 5

The irregular Countersubject and further counterlines of Fugue II complement the subject by alluding to the quaver figure of bar 2 in an inverted form, thereby producing a strong contrary motion between the outer voices.

The irregular Countersubject of Fugue III continues the descending line found in bar 3 of the subject.

Ex. 15 Fugue II Bar 7

The 'Development' (Middle) Sections:


The 'Development' Section of Fugue I is not a mere succession of subject entries in different keys. Being 39 bars long, it contains only 3 entries of the subject : bar 15¹² in the Tenor in E flat major; 19¹² in the Bass in E flat major, and bar 38⁶ in the Tenor in f minor. One would, expect more entries, and since this is a 'Romantic' work, a greater variety of keys. In place of more entries, Mendelssohn develops the fugue subject according to 'Classical' Sonata principles. Striking examples of such motivic development may be seen in the following passages : in bars 24⁶ - 27¹ the opening limb of the subject is developed sequentially passing through the keys of b flat minor, f minor and c minor.

Ex. 16: Fugue I Bars 24 - 27

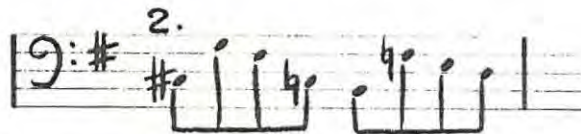
Handwritten musical notation for bars 24-27 of Fugue I. The system includes a grand staff with treble and bass clefs, and a separate bass clef staff below. The music is in B-flat major (two flats). The grand staff shows complex rhythmic patterns with many beamed notes and rests. The bass clef staff below has a few notes and rests, with a '24' written below the first measure.

Handwritten musical notation for bars 27 and beyond. The system includes a grand staff with treble and bass clefs, and a separate bass clef staff below. The music continues with 'etc.' written at the end of the first measure of the grand staff. The bass clef staff below has a few notes and rests, with a '27' written below the first measure.

The opening interval of the subject undergoes sequential development in bars 47 - 51. In the first two of these sequential strains the interval remains basically intact whereas in the third it is treated in a free manner. In bar 47 the Alto voice enters, followed by the Tenor a crotchet beat later, creating a syncopated effect. This syncopation is repeated in the Alto voice in bar 48¹¹ once the Soprano has entered in bar 48⁹. Sequential development is also given to the second limb of the Subject in bars 31 - 32, in the Bass, and in bars 41 - 43 in the Soprano line.

In Fugue II the 'Development' Section contains eight 'middle entries' in closely related keys (D major, D major, e minor, b minor, B major, c minor, d minor, G major.) Although Mendelssohn does not develop the subject material according to Classical principles here, the subject or fragments thereof permeate this section throughout. Examples may be seen in bars 11 - 13 where the last part of the subject, i.e., from the descending line which precedes the  figure in bar 2, is inverted, first in the Soprano voice (bar 11), then in the Tenor (bar 12), and lastly in the Alto (bar 13).

Ex. 17: Fugue II Bar 2



Ex. 18: Fugue II Bars 11 - 13

Bars 29 - 30 show a particularly interesting combination : the subject is distributed between the Alto and Tenor voices in such a way that its two limbs are superimposed.

Ex. 19: Fugue II Bars 29 - 30

Imitative part-writing in a Baroque idiom based on bar 2 takes place in bars 34 - 36.

Ex. 20: Fugue II Bars 34 - 36

A partial, incomplete stretto ^{*1} is found in bars 43 - 47. The voices taking part are: Soprano (bar 43³), Tenor (bar 45³), and Alto (bar 46¹). Its effect is enhanced by the pedal point (on D) in the Bass, thus preparing the way for the 'Final' Section.

-
- 1) A partial stretto is one in which only some of the 'voices' take part. An incomplete stretto is one where one or more of the participating voices does not state the subject in its entirety.

Owing to the rather extended 'Development' Section ^{*1}, Fugue III is the longest of the three Fugues. As in Fugue II, the 'Development' section of Fugue III contains 8 'middle entries', once more in closely related keys (a minor, a minor, g minor, B flat major, g minor, F major, d minor, d minor). Here too, little 'sonata-type' development is evident, save for the sequential treatment of the second limb of the subject (bar 3) in bars 20 - 24, 65 - 69 and 74 - 78, creating a stretto-like effect.

Ex. 21: Fugue III Bars 65 - 69

The image shows a handwritten musical score for Fugue III, bars 65-69. It is written on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has one flat (B-flat major/d minor). The notation is dense with notes, rests, and accidentals. The bars are numbered 65, 67, and 69 below the staff. The piece ends with 'etc.' in both staves.

The Final Sections

The Final Section of Fugue I commences with a subject entry in the Bass (bar 51) which, after a short link, leads into a rather unusual passage: commencing in bar 54 a syncopated rhythm appears, at first unobtrusively in the Tenor, becomes gradually more obvious in bar 54 (in the Soprano and Alto), and assumes total prominence in bars 56 & 57. In the next two bars this syncopation still underlies a Subject entry in the Soprano before being dissolved into more regular quaver patterns in bar 60. The effectiveness of this syncopated pattern is enhanced in bars 56 and 57 by a 'leaping' pedal point, possibly resembling the opening interval of the Prelude. A further allusion to the preceding movement appears in the ending of the Fugue where the voice parts 'come together', moving homophonically to a majestic close in full four-part harmonies.

1) cf. table on page 7.

The 'Final' Section of Fugue II is standard in structure, opening with a complete statement of the Subject in the tonic key (bar 48) and ending with a tonic pedal point and a partial, incomplete stretto in the closing bars (57 ff). A Bach-like feature is the superimposition of punctuating chords in the manual parts in bar 53 over the second limb of the subject in the pedals. *1

Similarly conventional is the Final Section of Fugue III which starts, at bar 80, in the tonic key, and moves to a dominant pedal point in bars 82 - 87. Of greater interest however, is the reappearance of part of the Prelude Subject in the Soprano voice in bars 88 - 90, used in combination with the final statement of the Fugue Subject in Bass. This obviously serves as a unifying element between the Prelude and Fugue.

Ex. 22: Fugue III Bars 88 - 91

Ex. 23: Prelude III Bars 24 - 27

1) An example of this may be seen in J.S. Bach's 'Prelude and Fugue' in D Major for organ B.W.V. 532: bars 48 & 49 of the Fugue.

Aspects of Style

The style of the three Fugues follows that of the canzona and ricercar ^{*1} of the Baroque Period. Fugue I follows the style of the canzona since it is strong both rhythmically and melodically, and displays a lively character. Fugues II and III on the other hand, lack this rhythmic and melodic vitality, and display, a rather serious, majestic quality, and the 'learned' character, so typical of the ricercar type. As a result, Fugue I tends to exhibit a more homophonic quality rather than contrapuntal; Fugues II & III on the other hand, the opposite.

Another important aspect of the Fugues is that, in comparison with the Preludes, they are definitely organistic in style. The pedal parts are highly individual in character and require a sound technique for execution.

The subject of Fugue I has a lilting, Mendelssohnian long-phrase structure. The opening limb rises from C to E flat over a static G note; the next limb consists of a Baroque-influenced, sequential pattern of falling 3rds forming 7th chords, closing in c minor.

Sequential treatment, a strong Baroque element is also found in the Subject of Fugue II. Like the subject of Fugues I & III, the subject of Fugue II consists of 2 limbs: the first made up of 4 crotchets, and the second of a sequential quaver pattern. This subject has a counterpart in the Kyrie of Bach's b minor Mass, the tenor entry of which is as follows (bar 30) :

1) Canzona: in the field of keyboard music it paved the way for the fugue. Characteristic features include:- clarity of texture, balance of form and sectionalism, free alternation of imitative and homophonic styles. In contrast to the contemporary ricercar, the canzona were lighter, less serious, and possessed a livelier rhythm.

Ricercar: more 'learned' in character than the canzona. Other features include :- slow tempo, one or more themes, lacking rhythmic & melodic individuality, contain passages in toccata style, abound in contrapuntal devices.

Ex. 24: Bach's Mass in B minor: Kyrie, Bars 30 - 31 (tenor)

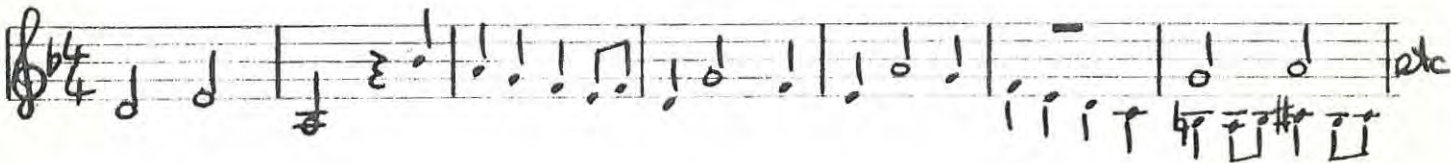


The subject of Fugue III feel sincomplete as the ending implies sub-dominant harmonies, without returning to the tonic. It is of interest to note that this subject had a longer original version.

"In its original form of the Fugue to which Mendelssohn gave the title 'Fugue for Full Organ', was written for and intended as an offering to Vincent Novello.From the (accompanying) letter we learn that the Prelude, though already begun, was not sufficiently advanced for the composer to have been able to include it with the Fugue.

Examination of the manuscript of the Fugue shows that in its original form the Subject was longer by two bars than we know it today." *1

Ex. 25: Fugue III Subject in its original form



1) See Ivor Atkins' Preface to Prelude and Fugue No. 3 of 3 Preludes & Fugues, Op.37 (music score) (Novello), p.21.

In its original form, the subject has a feeling of completeness, since it ends on the tonic harmonies. This subject has a parallel in the Fugue in b flat minor from J.S. Bach's '48' Book I, both consisting of a slow opening limb followed by quicker moving crotchets in the second limb.

By comparing the Fugues with the fugal sections in the respective preceding Preludes, the following may be observed : that,

- i) Fugue I is similar in character to the 'fugue' in Prelude I : both have long melodic lines following the canzona type.
- ii) Fugue II affords a contrast with its Prelude in that while the Prelude (including the Fugato Section - bars 27 - 56) is of a pastorale character, the Fugue is strongly Baroque - like in its contrapuntal texture.
- iii) While both Prelude and Fugue III portray a serious mood, contrast exists in the formal aspect as the Prelude is sectional, and thus reminiscent of the early Baroque ricercare, while the Fugue is non-sectional.

In conclusion one may consider the Preludes and Fugues, Op.37 as a combination of three different styles. While their basic concept is Baroque, they incorporate Classical features such as symmetry, balance and Classical development technique, dressing these aspects of form, harmony, and style in Romantic clothes.

The Six Sonatas for Organ, Op.65.

These pieces came about as a result of a commission by the publishers, Coventry & Hollier, for Mendelssohn to compose several 'voluntaries' as English organists were greatly impressed by his organ technique, treatment of the pedals (influenced by Bach's works) and his polyphonic improvisations.

"Seen as a whole, these pieces might most appropriately be categorised as organ suites." *1

1) Werner, E., op. cit., p.425

as each consists of a sequence of loosely-linked movements, an exception being Sonata No. 6.*¹

Mendelssohn used the term 'sonata' for works that consist of 2 to 4 movements. Contrary to Classical concepts, not one of these follow sonata (or 'first-movement') form. Instead, use is made of variation, little rondo and ternary form, some of which display the then fashionable style of song - without - words (e.g. Sonata I, ii movement; II i; III ii; IV ii, iii; VI iii.) and the barcarolle (V ii). In addition to these shorter-type movements which are common to sonatas of different Periods, Mendelssohn includes other forms with clear Baroque trends such as the fugue and chorale elaborations. Some movements vaguely resemble the pattern of the French Overture inasmuch as they start with an introduction which leads to a fugato section. In this free succession of movements, Mendelssohn approximates his organ sonatas to the outline of earlier types as exemplified in the multisectional toccatas and sonatas of Georg Muffat, Maichelbeck, Pasquini, Martini, J.S. Bach and others.

The following table summarises the number of movements and their design :

Sonata No. I.

<u>Movement:</u>	<u>Design:</u>
i :	Introduction and Double Fugue (using a chorale)
ii :	ABA ¹ Coda
iii :	Quasi Recitative
iv :	ABA ¹

Sonata No. II

i :	Introduction and Air (Duet) (ABA ¹ Coda)
ii :	Little Rondo (ABA ¹ B ¹ A ² Coda)
iii :	Fugue

Sonata No. III

i :	Introduction and Double Fugue (Chorale based)
ii :	ABA ¹ Coda ("Song Without Words" type)

1) Some unity does exist in this sonata which consists of a chorale with a set of variations, a related fugue and closing movement.

Sonata No. IV

<u>Movement</u>		<u>Design</u>
i	:	Introduction and Fugato
ii	:	ABA ¹
iii	:	ABA ¹ Coda
iv	:	Introduction and Fugue

Sonata V

Chorale Introduction

i	:	ABCA ¹ B ¹ C ¹ Coda (Barcarolle type)
ii	:	Introduction and Fugue

Sonata VI

i	:	Theme (Chorale) and Variations
ii	:	Fugue
iii	:	'Song without Words' type

Movements in Ternary (4ii; lii; 3ii; 2i; 4iii) and binary form (6iii)

Of the ternary forms used, the most regular occurs in Sonata 4, 2nd movement: the A section (1 - 10) is repeated almost literally after a moderately contrasting B section (10³-20), which still retains the rhythmic figure of the opening as well as the closing phrase of A. A short link (20³-24²) prepares for this 'A¹' section (24³-36) which is extended by means of a short interpolation - bars 32 and 33.

A more extended form of the ternary design appears in Sonata 1, 2nd movement, where the symmetrical plan (A, 16 bars; B, 24 bars; 16 bars) is followed by a 22 bar Coda, resulting in a pseudo-binary balance. This is enhanced by the affinity of the opening melody of the Coda to the similarly descending progressions in bars 17 - 24 of section B. This progression of chordal suspensions is conducive to modulation, and is used for that purpose in bars 32 - 40. As in bars 25 - 32 of the B section, there is also reference to the opening A section in the Coda (bars 65 - 72), only this time the complete fore-phrase (1 - 4) is used.

The 2nd movement of Sonata 3 produces unfortunately, an anticlimax to the work, which has an extremely strong and powerful 1st Movement.

This anticlimax would be overcome if there were more movements to follow. The form of this Finale follows Ternary design which concludes with an extended Coda, bars 26³-40. This Coda elaborates to some degree on the opening phrase of section A. The structural plan of the movement is as follows:

Bars :	1-8 ;	8 ³ -16 ;	16 ³ -26 ;	26 ³ -40
Section :	A	B	A ¹	Coda

An interesting compositional technique occurs in the Coda as from bar 30³ - 34 which is an inversion of bars 26³ - 30 - i.e., the pedal point on the note 'a' as found in bars 26³ - 30, is now in the uppermost part, while the quaver pattern (based on the opening of section A) is given to the L.H. and pedals, although all slightly varied at the end - bars 33 and 34.

Ex. 26: Sonata 3 ii Bars 26 - 40

Musical score for bars 24-26. The system consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. Bar numbers 24 and 26 are indicated below the bottom staff. The music features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Musical score for bars 28-30. The system consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. Bar numbers 28 and 30 are indicated below the bottom staff. The music continues with similar melodic and rhythmic patterns.

Musical score for bars 32-34. The system consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. Bar numbers 32 and 34 are indicated below the bottom staff. The music continues with similar melodic and rhythmic patterns.

Musical score for bars 36-40. The system consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. Bar numbers 36, 38, and 40 are indicated below the bottom staff. The music concludes with a final cadence.

All three above movements exhibit the character of a 'Song without Words.'

The same character is also prevalent in 6iii, the form of which however takes a pseudobinary design: A, 1-20; B20⁶-30; Coda 30⁶-36. Its position within the context of the sonata is far more satisfactory than the afore-mentioned 2nd movement of Sonata 3 : the movement grows out of the final cadence of the preceding fugue (2nd movement), thus achieving a sense of continuity. Moreover, the change to the tonic major affords a relief from the sombre mood of the preceding two movements in the tonic minor.

Affinity to the 'Song without Words' is particularly obvious in the 3rd movement of Sonata 4, which assumes the form of a duet for 'Soprano' and 'Tenor' *¹. The 'soprano' dominates throughout the A section (1 - 23), and the 'tenor' the B section (22 - 44). The two 'voices' appear in combination in the A¹ section (44 - 62). The entire movement is strongly unified by its consistent semi-quaver accompaniment, and by the close relationship between the different melody lines. The Coda (62 - 73) continues with the semi-quaver pattern of the accompaniment, being in bars 62 and 63 a re-statement of bars 1 and 2 (which form the introduction). Contrast therefore exists mainly in key, the B section moving indecisively between d minor and its dominant.

The 'Air' which forms the main part of Sonata 2, 1st movement has a more complex design. Not only is it preceded by a dignified introduction, but the main melody is also wedged into a pseudo-polyphonic texture. The continuity of this texture, combined with the free alternation of the two solo voice parts *² and their irregular phraseology helps to conceal the underlying ternary design (A 1-15; B 15³-29; A¹ 29³-43). In consequence this movement shows the most original handling of traditional ternary form.

-
- 1) Note the similarity between this movement and "Holsworthy Church Bells" by S.S. Wesley.
 - 2) The 2 solo voice parts are: for a higher voice (soprano range) and a lower voice (tenor range).

Little Rondo ^{*1} form: 2ii; 5i

The movements written in this form are Sonata 2, 2nd movement, and Sonata 5, 1st movement, the lay-outs of which are as follows:

Sonata 2, 2nd movement (C Major)

Bars : 1-16²; 16³-25¹; 25³-33²; 33³-43¹; 43³-51²; 51³-68.
 Section : A B A¹ B¹ A² Coda

Sonata 5, 1st movement (b minor).

Bars : 1-8⁴; 8⁵-16¹; 16⁴-24; 25-32; 32⁴-40; 40⁴-44; 44-55.
 Section : A B C A¹ B¹ C¹ Coda

Both movements are of contrasting character: the first has a processional quality, while the 2nd is in a lilting barcarolle-style. Although both movements are sectional, no contrast exists between the different sections: they are related by the same or similar rhythms which promote inner unity. The only slight contrast therefore exists in the key schemes. In 2 ii the 'B' section passes, by means of sequential treatment, through various tonal centres with dominant relationships, whereas in 5i, the 'B' and 'C' sections afford very mild harmonic contrast by being in the dominant minor (f^b minor), while sections B¹ and C¹ are once more in the tonic (b minor).

The Recitative form: liii

An unusual form which Mendelssohn used for the 3rd Movement of Sonata 1 is the recitative. Although the recitative character is not generally associated with sonata form, it has often been used in place, or as part of one of the more conventional-type movements in sonatas written before Mendelssohn ^{*2}. This may be seen as a musical manifestation of the Baroque concept of 'redende prinzip' (speaking principle). The opening theme (bars 1 - 8) is used as a basis for the quasi-improvisatory development during the course of the movement, punctuated by chordal cadences

-
- 1) From the German "Kleines Rondo." This form is an extension of the ternary idea : is a transition between ternary and rondo forms.
 - 2) Examples of recitative movements are:
 - a) Kuhnau : "Biblishe Historien" (1698)
 - b) J.S. Bach : Chromatic Fantasia & Fugue, BWV 542
 - c) Haydn : 'Noon' Symphony
 - d) Beethoven : Piano Sonatas Op.31, No. 2 (1st movement, recapitulation).
Op.110 (Slow Movement)
Symphony No. 9 (Finale).

progressing to different keys. It is interesting to note that the first two chordal fragments (bars 4 & 5, and 10 & 11) contain the 'Credo' motive as found in Mozart's *Missa Brevis* in F major, K.192, and also in the opening of his 'Jupiter' Symphony K.551.

This movement balances with the first in that Mendelssohn takes up the concertato element once more : the chordal fragments of the 3rd movement being a counterpart to the chorale interpolations of the 1st movement. It also foreshadows in bar 29ff the ascending arpeggiated chords used so prominently throughout the 4th movement ^{*1}.

Fragments of the opening of the recitative are used and developed, moving towards C major, c minor, and f minor. The individuality of the rhetoric elements creates at times a tendency towards a duet style, this being enhanced by imitation (e.g., bars 6-8) and canon (bars 41-44).

Ex. 27: Bars 6 - 8 & 41 - 45

Andante. Recit., quasi $\text{♩} = 80$

The musical score consists of two systems. The first system covers bars 6-8 and 41-45. It features two staves for the hands (II and I) and a Pedal staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is Andante, and the style is Recitativo, quasi. The first system shows bars 6-8, with dynamics *pp* (Sw.) and *ff* (G! Full). The second system shows bars 41-45, with dynamics *pp* and *ff* (G! Full). The score includes various musical notations such as slurs, accents, and dynamic markings.

1) Compare movement iii, bars 29, 30 and 33, 34 with movement iv bars 23, 24.

II *meno p* *pp (come I ma)* L.H. R.H.

I R.H. L.H. 41. 43. *ff* *ff*

Ped.

II *pp* *rit.*

I R.H. 45. *ff*

Ped.

The movement closes with a chordal passage in the manuals, leading, without a break, into the brilliant toccata-like Finale.

The Fugue Form: li & iv, 2ii, 3i, 4i & iv, 5ii, 6ii.

As the above list indicates, this form is common to all 6 Sonatas.

It appears in 2 different categories:

- a) fugues of standard form (2iii, 6ii), and
- b) fugues preceded by an introduction, viz. Introduction-fugue (li) or Introduction-fugue-return of introduction (liv, 3i, 4i & iv, 5ii).

A. Fugues of Standard form: (2iii, 6ii)

Both these fugues have quiet, serious, melodic subjects which build up to magnificent majestic climaxes in the closing bars. Both subjects consist of 2 limbs. Thematically, 2iii is not related to the other movements of that sonata, but in 6ii, the opening 4 bars of the subject are based on the opening of the Chorale of its 1st Movement ^{*1}.

1) The Chorale used here is 'Vater Unser', see p.51ff.

Ex. 28: Opening Line of "Vater Unser" and Fugue Subject of 6ii

VATER UNSER.

FUGUE SUBJECT.

The following table shows the structure of the 2 fugues:

	<u>Enunciation:</u>	<u>Middle Section:</u>	<u>Final Section:</u>
2iii : C major.	1-22 ³	22 ³ -66	67-102
6ii : d minor.	1-29	29-55	56-86

The Enunciation sections are conventional, consisting of entries of the subject in the following voice sequence: tenor, alto, soprano, bass. Use is made of regular counter-subjects, and answers are real and tonal respectively.

The Middle sections too, offer very little interest in the way of new development techniques. In 6ii there are only 2 middle entries of the subject, one in F major (bar 31) and the other in a minor (bar 41). In 2iii however, there are 7 middle entries ^{*1}, but even here compositional techniques are uninteresting. The only aspect of minor interest may be found in bars 43¹-48¹ and 48¹-53¹ where double middle entries occur a major 3rd apart between the soprano and tenor (43ff) and between the alto and bass (48ff).

1) Entries of Subject : bars 22, 28, 33, 39, 43, 48, 57.

Ex. 29: 2iii Bars 43 - 53

In the final sections the opening limbs of both subjects are developed along Classical lines. In 6ii the opening fragment is used as a structural component of the link (bars 71 - 78) which builds up tension, climaxing in the final statement of the fugue subject. In 2iii the Final section elaborates on a four-note quaver motive introduced for the first time in the accompanying quaver line in bar 39ff. This motive in turn is but a rhythmic diminution of the opening notes of the subject itself, and appears now in opposition and as a counterpoint to the original version, giving rise to fascinating combinations e.g., in bars 74 - 75 where it appears in augmentation, thereby simultaneously resembling an incomplete subject entry.

Ex. 30: 2iv Bars 74 - 75

Another feature of this Final Section is the use of prolonged chromatic progressions which delay the feeling for a tonal centre until bar 96 ^{*1}.

B. Fugues preceded by an introduction. (1i & iv; 3i; 4i & iv; 5ii).

The introductory sections of these fugues are given a majestic, processional, chordal character, except for 1iv and 4i which are written toccata style, based on brilliant arpeggiated chords and fast scalic runs in semi-quavers, and also 5ii which, in principal, is a chordal section with small figurations in quavers.

Normally, one could expect the fugue subjects to emerge from the introductory sections, but this is not the case here. The fugue subjects have no thematic relationships with the material of the introductions, except for the slight affinities as found in 3i and 5ii; in the former the rhythm of the opening of Fugue I subject (bar 24) is encountered earlier in bar 2 of the Introduction; in the latter the opening descending octave leap of the fugue subject (bar 32) corresponds with the ascending octave leap of the opening of the Introduction.

1) cf. the closing bars of the 'Amen' from Elijah for a similar effect.

Ex. 31: 3i Bar 2 & opening of Fugue I Subject (25 - 26)
 5ii Bar 1 & opening of Fugue Subject (31 - 33)

Each of the introductory sections is harmonically closed.

The most conventional fugue form appears in 4iv; the plan of which is as follows - Enunciation (bars 22 - 37¹), Middle Section (37 - 76) and Final Section (76 - 83³). After the rousing Introduction, the Fugue subject enters at bar 22, thus overlapping with the end of the Introduction by 1 bar. This subject is strongly Baroque in character and

"seems at once to suggest the sound of organ pedals" *¹.

Ex. 32: 4iv Bars 22 - 26

The entries are in the following sequence - bass, tenor, alto, soprano. The answers are real and countersubjects regular. The Middle Section consists of 8 entries of the subject in related keys without the use of

1) Radcliffe, P., op.cit. p.88

involved development techniques. The Final Section, consisting of one entry of the subject over a tonic pedal point, is followed by an abridged version of the Introduction, which uses only bars 1 - 4 and 14³-18¹.

Aurally, the Introduction of 5ii creates a chordal effect, but on closer examination, reveals a rather contrapuntal texture. This is particularly so from bar 13 - 21 where the chordal harmonic progression is the outcome of stretto technique.

Ex. 33: 5ii Bars 13 - 21

The Fugue which follows (starting at bar 30) almost has the texture of a trio for soprano, tenor and bass. The Romantic-type subject is introduced by the soprano over a tonic pedal point on D, the tenor supplying an obbligato accompaniment in quaver motion. The Enunciation ends at bar 43 after the tenor and bass have entered with a real answer and subject respectively. The next section, of limited compositional interest, consists of 4 statements of the subject in related keys, and ends in A major. Three of these statements are incomplete. The true Middle Section now begins at bar 63 and ends at bar 112¹. It is introduced by material taken from the opening of the Introduction: the chordal character thereof also being used for modulatory purposes e.g., bars 85 - 86 and 91 - 92.

The 9 Middle Entries undergo the standard fugal procedure of passing through related keys : stretto technique is also employed, e.g., 70 - 75 of the Introduction subject and 92 - 98 of the Fugue subject. Development along Classical lines may be seen in bars 75 - 78 where the octave leap and descending quaver pattern of the Introduction are superimposed.

In bars 83 - 84, 89 - 90, and 106 - 107 the fugue subject is extended.

Ex. 34: 5ii Bars 73 - 85

73. 75 77.

sempre legato

79. 81.

83 85.

L.H.

Ex. 35: 5ii Bars 106 - 107

The Final Section (bars 112 - 139) does not include a restatement of the fugue subject, but instead, consists of a modified repetition of the Introduction, incorporating triplet figures from the fugue counter-subject in bars 128 - 132. It closes with a Handelian chordal passage (133 - 139).

The form used in fugues *liv* and *4i* is the Italian toccata-fugue combination of the early Baroque ^{*1}.

Both fugues open with brilliant toccata-like introductions, 35 and 22 bars in length respectively. These introductions are repeated (varied) after the fugal sections. As these restatements also include fragments of, or the complete fugue subjects, they furthermore serve as Final Sections of the fugues as the following table shows:

<u>liv:</u>			
Introduction.	Enunciation.	Middle Section.	Restatement of Intro. (also Final Section)
1 - 35	: 36 - 44 ¹	: 44 - 62	: 63 - 74.
<u>4i:</u>			
1 - 22 ¹	: 22 ² - 30 ¹	: 30 - 62	: 62 - 84.

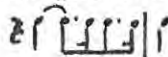
1) This form was also used in Prelude III of the 3 Preludes & Fugues op.37, see p.6.

The Introduction of *liv* is based on ascending arpeggiated chords and descending scalar passages, passing through various keys ^{*1}. From bar 29 there is a return of the opening 6 bars in the tonic key, coupled with a superimposed melody in the uppermost part, which prepares and leads into the fugue subject at bar 36.

The key sequence in the Enunciation departs from the standard tonic/dominant succession. Instead, the first answer (bar 38) is in the sub-dominant, the second statement of the subject (bar 40) is in the dominant and consequently the answer which follows returns to the tonic. The short Romantic subject has a redundant entry at the close of the Enunciation (bar 43).

Inner unity is achieved by basing the codettas of the Enunciation and episodes of the Middle Section on the same material, and by allowing the semiquaver pattern to prevail throughout the movement.

The Middle Section contains only three entries of the subject. An interesting feature is the rising chromatic progression in the manual parts (bars 53 - 56) and the pedal figuration (56 - 57) which heighten tension as the fugue draws to a close. Two partial strettos bring the fugue to an end. Then follows the varied restatement of the Introduction, incorporating the opening of the fugue subject in bars 67 and 68.

The Introduction 4i is also based on brilliant arpeggiated chords and scalar runs in semiquavers. Unlike its counterpart, in *liv* it does not flow into the fugue but concludes with a definite V - I cadence at bar 22. Contrast in character and key exists between the Introduction and the Fugue : the even semi-quaver flow gives way to a short subject which is based on the following rhythm  and is accompanied by chords on the strong beats of the bar. At the same time the harmonic foundation moves suddenly from B flat major to g minor. As in *liv*, the relationship between subject and answer departs slightly from the norm as the first answer, which is real, enters in the sub-dominant, whereas the second, which is tonal appears in the dominant.

1) The key plan is as follows : F major (1 - 4), C major (5 & 6), a minor (9 & 10), d minor (11 & 12), D major (13 & 14), D major (21 & 22).

The Enunciation Section ends at bar 30, the Middle Section follows, dominated almost entirely by the rhythm of the subject, up to bar 48. At this point material from the Introduction re-enters in combination with the subject, or fragments thereof. Classical development technique is strikingly obvious throughout this Middle Section, e.g., bars 41 - 43 and 57 - 58. A varied restatement of the Introduction, combined with the Fugue Subject, begins at bar 62. An unusual section follows from bar 66 to 74, producing a somewhat static 'lull'. A complete restatement of the Fugue subject in B flat major (tonic) appears from bar 72 - 74, after which there is a return to the Introduction material coupled with fragments of the Fugue subject.

The most important of all the sonata movements are 1i and 3i. Apart from consisting of an Introduction and Double Fugue, each movement furthermore ingeniously incorporates a chorale, another Baroque form.

The chorale used in 1i is "Was mein Gott will, das g'scheh 'allzeit" ("May what my God wills come to pass"), and in 3i is "Aus tiefer Noth" ("From deep in need I cry to Thee"). Both these chorales are of a serious, penitential nature.

In 1i only the first 4 verse-lines of the chorale are used, interpolated in the Middle Sections of the fugues. Statements of the chorale - sometimes one verse-line at a time, other times two, alternate with middle entries of the fugue subjects, creating a concertato effect. The chorale also passes through different keys, being treated like a third fugal subject, but not developed as such.

In 3i on the other hand, the treatment of the chorale is quite different. Here the complete chorale, also found in the fugal section (bars 24 - 112), is used unobtrusively as a 'cantus firmus' in the pedals (bar 40ff), much in the style of a chorale prelude, except that the fugue in the manual parts has no thematic relationship to the chorale. The chorale therefore is not regarded as a 3rd subject (as in 1i), and is also not developed as such. It only enters after the Enunciation Section. Furthermore, it does not undergo any modulation, and retains its Phrygian character throughout, which in turn dictates the harmonies. For this reason statements of the verse-lines of the chorale appear mainly ^{*1} in the 'episodes'

1) Exceptions to this are found in the chorale & middle entries in bars 68ff and 91ff.

where the harmonies are in a state of flux.


The following table shows the various sections of 1i and 3i, and also illustrates that the two subjects are dealt with independently in the manner of a successive Double Fugue. However, in both movements material from Fugue I is further developed in the Middle Section of Fugue II.

1i

	Fugue I	Fugue II	
Introduction :	Enun. Mid. Sect. Cl. Sect.	Enun. Mid. Sect. Cl. Sect.	
Bars 1-11 :	11 ² -19 ¹ 19-32 32-40 ²	60 ² -67 ¹ 67 ² -107 ¹ 107-129	
		40 ³ -62	
		1st appearance of Chorale	


3i

	Fugue I	Fugue II	
Introduction :	Enun. Mid. Sect.	Enun. Mid. Sect. Cl. Sect.	Rep of Intro
Bars 1-24 :	24-40 ³ 40-58 ¹	58-66 ¹ 66-101 99-113 ¹	113-135

Sonata 1i opens with a short, simple Introduction which is basically chordal, but includes a quasi contrapuntal texture in bars 5 - 9, based on the rhythm in bar 2 - . A perfect cadence concludes this section at bar 11. This Introduction does not contrive to any later subject growth, nor does it undergo any later development.

In Sonata 3i the Introduction is of greater significance because of its greater length and the fact it is repeated at the end of the movement, thus framing the 2 Fugues. This Introduction is homophonic throughout, and takes on a binary structure with closing section:

	A	B	Closing Section
Bars :	1-8 ⁴	8 ⁴ - 20 ⁴	20 ⁴ -24 ²

Two rhythmic units found in bars 1 and 2, viz. the quaver pattern in contrary motion and the rhythm , are used extensively throughout this Introduction, and also pave the way for the subject of Fugue I which incorporates both these rhythmic components.

Ex. 36: 3i Bars 1 - 2

Ex. 37: 3i Subject of Fugue I

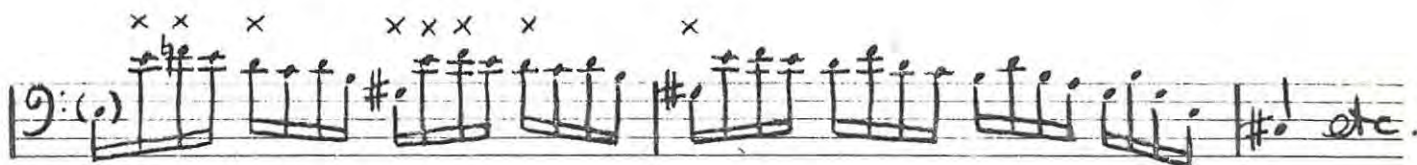
This Introduction ends with a perfect cadence.

A strong interrelationship exists between the two subjects of each of the Double Fugues. In 1i Subject II (bar 60) is the inversion of Subject I (bar 11)

Ex. 38: 1i Subjects

In 3i, the opening of Subject I (bars 24 - 26) is cleverly built into the semi-quaver figuration of Subject II (bars 58 - 60¹).

Ex. 39: 3i Subject II



The Enunciation Sections are standard except for the tonal irregularities which exist in the 2nd Subject statements. In li the 2nd Subject is stated in B flat minor (sub-dominant of the tonic f minor). This is followed by a statement of the answer, beginning in B flat minor but moving to c minor. The next voice then enters with the subject in c minor, followed by an answer in g minor! In 3i, also written for 4 voices, the 2nd subject and its answers are stated in a minor (tonic minor) and d minor respectively. This deviates from the standard tonic/dominant relationship of the subject and answer.

Compositionally, the Middle Sections I of the Double Fugues are of little interest : in li there are 6 middle entries in related keys. ^{*1} The Chorale only enters at bar 40, and two of its verse-lines alternate with the last two of the middle entries. A further complete middle entry ^{*2} is built into the accompaniment of the chorale statement in bar 52.

-
- 1) The key scheme is as follows:
in li : A flat major (bar 21), D flat major (23), f minor (25), c minor (28), A flat major (44) and f minor (50).
 - 2) Another inclusion of the 1st limb of the subject I occurs in the chorale accompaniment in bars 59-60¹.

Ex. 40: li Bar 52 ff

52. L.H.-R.H. 54

mp

p 52 54

56 L.H. 60 62.

ff

In 3i there are 3 middle entries (in Middle Section I) ^{*1} which alternate with the first 3 verse-lines of the Chorale. Along with the chorale statement in bar 45 there is an allusion to the opening limb of the Fugue Subject I in the bass part. ^{*2}

-
- 1) The key scheme is as follows:
in 3i : a minor (bar 41), d minor (46), a minor (52).
 - 2) Structurally, this fugue (I) is for 4 voices plus chorale, but range-wise it is seen as S.S.A.T.B.

Ex. 4i: 3i Bars 45 - 46

As part of the 'working-out' technique in both fugues, the 2 limbs of the subject are separated. These in turn permeate all counterlines throughout the respective fugues.

The Middle Sections II offer more interest in that they contain a development of both fugue-subjects in combination with statements of the Chorales.

The Middle Section II of li may be divided into 2 parts, viz. bars $67^2 - 91^1$ and $91^2 - 107^1$. In the first part Mendelssohn exploits the concertato effect (begun already in Middle Section I, bars 40 - 62) between the soft, ethereal quality of the chorale and the sudden fortissimo outbursts. Of further interest are:

- a) the rising sequential pattern in bars 71 ff, based on the opening of Subject II in the bass.
- b) the middle entry/chorale combinations in $77^3 - 81^1$ and $82^3 - 86^1$ in D flat major and b flat minor respectively,
- c) the modulatory links in bars 81 - 2 and 86 - 7 which re-introduce the opening limb of Subject I.

The 2nd part opens with imitatory entries of Subject I, which lead to a modified but full rhythmic statement of that subject in the bass at bar 93. Once this statement is completed in bar 95, the bass part continues with a pedal figuration in quavers based mainly on the rising 3rd interval, the opening limb of Subject I, and chromatic passing notes. This pedal figuration serves as the bass part to the chorale statements from bar 93 to 107.

This movement ends with a Closing Section based on both fugue subjects and the chorale. It starts at bar 107 with a stretto involving Subject I in Soprano (107), Subject II in Tenor (108), Subject I in Soprano (109) and the opening only of Subject II in Tenor (110), all over a tonic (F) pedal part. Bars 111 - 115 consist of a link using the opening of Subject I in the Soprano and Subject II in the bass. In bars 115 - 120 these two subjects are interchanged.

The contrapuntal texture ends at bar 121 and gives way to a homophonic statement of two verse-lines of the Chorale, reflecting once more Handelian influence.

The Middle Section II of 3i contains 7 Middle Entries. ^{*1} As the Chorale is used as a 'cantus-firmus', it naturally prescribes the harmonic progression to a large degree, e.g., in Middle Entry 2 where Subject II and Chorale are superimposed. In order to achieve this union, a complete harmonic modification of the subject is necessary .

Ex. 42:3i Bars 68 - 70 (Middle Entry 2)

- 1) The Middle Entries are: bar 66 - bass (d minor); 68 - Soprano (F major); 70 - Tenor (g minor); 75 - Soprano (g minor); 80 - Soprano and Tenor (f minor); 85 - Tenor and Soprano/Alto (e minor); 92 - Tenor/Soprano (d minor basis).

Middle entries 5 and 6 involve the subjects of both fugues. An interesting harmonic aspect of these 2 entries is that they both modulate: Middle Entry 5 (b.80) begins in f minor and ends in d minor while Middle Entry 6 (b.85) begins in e minor and ends in a minor. In Middle Entry 5 Subject I is in the Soprano and Subject II in the Tenor. In Middle Entry 6 Subject I is in the Tenor and Subject II begins in the soprano, but soon proceeds to the Alto.

The Middle Section II does not end with a perfect cadence, but rather merges smoothly into the Final Section of the Double Fugue at bar 97. Contributing factors to the smooth merger are the tonic pedal point which extends from bar 93 to 99¹, and the semi-quaver motion which prevails in the L.H.

The Final Section is marked by a statement of both fugue subjects, superimposed, in the tonic key (a minor). The opening limb of Subject I appears in the soprano and its closing limb in the pedals (99 ff). Subject II enters in the tenor. The closing bars (103 ff) of this section consists predominantly of pedal figurations. The opening of Subject I undergoes sequential treatment in a descending chromatic progression, from bar 103 - 107¹. Two further statements of this phrase follow in the pedals (bars 107 - 108), followed by two bars of pedal figuration based on the same rhythm. A descending scalic run in the pedals (111 - 112) prepares for the return of the Introduction in A major.


Bars 113 - 135 contain a varied restatement of the Introduction, including a Coda (127 ff) which consists mainly of double 3rds in contrary quaver motion and two allusions to Subject I in bars 127³ and 129³.

Theme and Variation Form: 6i

This movement opens with the Chorale 'Vater unser im Himmelreich' in 5 voice-parts. In the 4 variations which follow the melody and harmony remain mostly unaltered. Variation therefore depends predominantly on a change in texture.

Variation I resembles the style of a Trio-sonata with the chorale melody in the treble, accompanied by flowing semi-quavers in the L.H. and harmonic foundation notes in the pedals.

Variation II states the chorale in a chordal style in the manuals, accompanied by a pseudo-ostinato pattern in the pedals.

Variation III displays contrapuntal texture with the chorale appearing in the L.H. part. Counterlines appear in the upper part with its  rhythm and in the pedals which supply the bass part in quavers punctuated by rests.

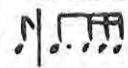
In Variation 4 the accompaniment consists mainly of arpeggiated chords. This coupled with a lively tempo produces a fiery toccata-like effect. The chorale is stated twice : bars 2 - 23 in the pedals, and bars 25 - 37 in the manuals. In this second statement the chorale is built into the arpeggiated chords, sometimes as the uppermost part, other times as the lowest note. The extension from bar 37 to 45 includes sequential treatment of the opening of the chorale.

Handelian influence is seen once more in the closing bars of this movement (i.e., bars 46 - 50) : first the dramatic silence for 2 crotchet counts, then in a final chordal outburst of the first and last lines of the chorale.

Fugue in F minor.

The title, "Fuga III for organ" is given in the autograph, but apparently has no known reference to other fugues.

The Enunciation ^{*1} is straightforward with statements of subject and tonal answer in tonic-dominant relationships. A redundant entry exists in bars 15 - 18⁴ (bass) in the tonic. The subject is relatively long and flowing. The ⁶/₈ time gives it a pastorale character.

The Middle Section contains 3 entries ^{*2}. The key sequence of the 2nd and 3rd entries, viz. c minor of the 2nd entry to D major for the 3rd entry is a pleasant departure from Mendelssohn's usual practice of having Middle entries in fairly closely related keys. A rising sequence in bars 46 - 49 based on the opening of the subject () - concludes this section, leading to the final full statement of the subject in the tonic

1) This fugue is written for 4 voices - S.A.T.B.

2) Bars 19 - 23 (Soprano) in A flat major; 30⁴ - 34 (bass) in c minor, and 43 - 46 (alto) in D flat major.

in bar 50 (bass).

Bar 62 marks the start of a Coda based on the subject; 1st limb (♩ | ♩ | ♩ | ♩) in bars 62 - 64, 64⁴ - 65¹ (soprano) and 62⁴ - 63¹; 64 - 66 (bass) and the 2nd limb (the even quaver movement) in bars 65⁴ - 68⁴ (soprano). An arpeggiated diminished 7th chord and perfect cadence concludes the work.

Prelude in C minor,

Although this is written on 2 staves, it is necessary for the pedals to play the bass part, owing to the contrapuntal texture of this piece. Structurally, the work is sectional ^{*1} in a 3-part plan:

	A	B	B ¹ + Coda
Bars :	1 - 12 ¹	12 - 27 ¹	27 - 34 ³ ; 34 ³ - 38

The A section is built up of imitative partwriting based mainly on the opening motive, and ends with a perfect cadence in E flat major (relative major).

Ex. 43: Opening motif



The B section opens with a rising sequence, ending at bar 18, when the opening motive is taken up once more. A further sequence (22 - 23) is based on this motive, ending with an interrupted cadence in c minor in bar 27¹.

Bars 27 - 34 contain a varied repetition of 'B', using only its opening 4 bars, this time in A flat major. The closing bars of 'B' are modified to

1) Sectional although each section is not harmonically closed in the tonic.

end with a perfect cadence.

The Coda (34 - 38) which follows is based mainly on the opening motive in imitative part-writing over a tonic pedalpoint.

Andante with Variations in D major

Compositionally, a very 'dry' work with a pleasingly tuneful drawing-room theme.

While shaped as a binary form, its content reveals a ternary structure.

Bars 1 - 8 = A - complete sentence, ending on V
 9 - 12 = B - single contrasting phrase ending on III
 12 - 16 = A¹ - single phrase, clearly the opening of A

In Variation 1 the unaltered theme is in the L.H. with a quaver counterline in the R.H.

In Variation 2 the theme is in the R.H. with triplet quaver accompaniment in the L.H. In each phrase the second limb is always varied.

A 'fuller' texture, which at times becomes contrapuntal, is evident in variations 3 and 4, where the main theme is not stated, but only alluded to often with extended phrase-lengths. The time changes from $\frac{4}{4}$ to $\frac{6}{8}$ for variation 4. Bars 24 - 29 (of this variation) serve as a Coda/Link, ending on V₇ harmonies, preparing for the abridged restatement of the theme.

Allegro in B flat major

This work is of the Song without Words type - a duet for 'soprano' and 'alto', written in ternary form. The plan is as follows:

	A	B	A ¹ + Coda
Bars :	1 - 29	30 - 72	73 - 103; 104 - 135

Phrases of the melody are evenly distributed between the alternating 'soprano' and 'alto' parts. The melody is charmingly lyrical.

Bars 49 - 72 contain a strange, chromatic modulatory section without the melody, offering no compositional interest.

A varied repetition of 'A' takes place in bars 73 - 103. Here the opening 'soprano' phrase is sounded in the pedals. Bars 89 - 103 reflect the beginning of 'B'.

The Coda has much chromatic writing, based on the melody over a tonic and dominant pedal point (103 - 113; 114 - 122). Bars 124 to the end, consist of an extended closing cadence based on a falling quaver figure. The Mendelssohn hall-mark ^{*1} is evident in bars 131 - 133.

1) The arpeggiated figure covering the notes of the tonic triad, usually extending over two octaves.

CHAPTER II

THE SACRED CHORAL WORKSOp. No.

- Kyrie (1823)
- 23 3 Pieces of Church Music
1. Aus tiefer Not
 2. Ave Maria
 3. Mitten wir im Leben sind
- 39 3 Motets (1830)
1. Veni Domine
 2. Laudate pueri
 3. Surrexit Pastor bonus
- 42 Psalm 42
- 46 Psalm 95 (1839)
- 69 3 English Church Pieces
1. Nunc Dimittis
 2. Jubilate (1847)
 3. Magnificat
- 78 3 Psalms (Nos. 2, 43 & 22) (1844)
- 'Hear My Prayer' (1944)
- 79 Sechs Sprüche
1. Frohlocket, ihr Völker auf Erden (Christmas)
 2. Herr Gott, du bist unsre Zuflucht für und für. (New Years Day)
 3. Erhaben, O Herr, über alles Lob. (Ascension)
 4. Herr, gedenke nicht unsrer Übeltaten (Passiontide)
 5. Lasset uns frohlocken (Advent)
 6. Um unsrer Sünden willen hat sich Christus erniedriget (Good Friday)
- 91 Psalm 98 (1843)
- 112 2 Geistliche Lieder
- 'Kyrie eleison' ('German Liturgy') (1846)
- 115 2 Sacred Choruses
- 121 'Responsorium et Hymnus'

The Sacred Choral Works cont.Op. No.

- 3 Sacred Pieces
 1. Ehre sei Gott
 2. Heilig
- Te Deum (for the Anglican Service)
- 'Jesu, meine Freude'
- 'O beata et benedicta'
- 'Grant us Thy Peace'
- 3 Geistliche Lieder
- 'Jube Domne'
- 'Te Deum' (Latin)
- 'Salve Regina'

Chorale Cantatas

1. Christe, du Lamm Gottes
2. O Haupt voll Blut und Wunden
3. Wir glauben all an einen Gott

*

This list is not complete : It only reflects works for which scores were available at the time of writing. (Many of the works have been published only since 1976, and more remain still in Manuscript).

In the sacred choral works Mendelssohn's formal heritage was mainly the motet and chorale cantata, products of the Renaissance and Baroque periods. The Lutheran chorale too had a strong influence on both his organ and choral compositions.

For discussion purposes, the available works have been divided into the following groups:

- A) Unaccompanied four-part motets
- B) Motets for unaccompanied double choir
- C) Three and four-part motets with instrumental accompaniment
- D) Motets for soli and choir with accompaniment or 'a capella'
- E) Chorale cantatas

The works are arranged alphabetically in each group.

A) Unaccompanied 4-part motets:

Psalm 100 (Jubilate Deo) and Doxology, Op. 69 No. 2.

Two Pieces for Male Chorus, Op. 115

- 1. Beati Mortui
- 2. Periti autem

Psalm 100 may be divided into 4 sections:

	A	B	C	Doxology
Bars :	1 - 50	51 - 81	82 - 138	139 - 176

Sections A and C are further subdivided into a number of smaller parts, each based on a separate head-motif, a few of which includes the interval of a 4th as a unifying element. The subdivisions in A are determined by the changing lines of the text. In contrast, section C is built around one line viz.

"For the Lord is gracious; his truth and loving kindness are forever."
 A succession of smaller subdivisions in this section therefore seems to stress the unending quality of the Lord's truth and loving kindness. Unlike sections A and C section B is based solely on one motive, which is treated in fugato style.

The contrapuntal texture of this work is particularly noticeable in section C where Mendelssohn, in a masterly fashion, employs invertible counterpoint. This is achieved by superimposing the two head-motives (in bars 97² ff), and then using them in different voice parts (in bars 113² ff).

Ex. 44: Bars 97 - 103 & 113 - 116

96 *p* 98 100 102

Denn der Herr ist freundlich, und
 For the Lord is gracious, his

e - - wig. Denn der Herr ist freund - - lich, und sei - ne
 ev - - er, for the Lord is gra - - cious; his truth and

e - - wig. Denn der Herr ist freund - - lich, und sei - ne
 ev - - er, for the Lord is gra - - cious; his truth and

e - - wig, Denn der Herr ist
 ev - - er, for the Lord is

103

sei - ne
 truth and

Gnad und
 lov - ing -

Gnad und
 lov - ing -

freund - -
 gra - -

114 *f* 116 5

für. Denn der Herr ist freund - -
more, for the Lord is gra - -

wig. er, Denn der Herr ist freund - -
er, for the Lord is gra - -

wig. er, Denn der Herr ist freund - -
er, for the Lord is gra - -

wig. er, Denn der Herr ist freund - -
er, for the Lord is gra - -

The Doxology departs from the contrapuntal texture and has the voices written in unison, breaking into a homophonic style for the main cadences (bars 147 - 152 and 161 - 166). The 'Amen' (bars 167 - 176) is a mixture between homophonic and contrapuntal texture, being based on a motive consisting of two minims, with each succeeding voice supplying the next note of a triadic build-up. The S.A.T.B. voices are divided into 1sts and 2nds in the 'amen' and also earlier in bars 147 - 152 and 161 - 166.

The key-structure too is interesting : section A is in A major, ending on the dominant; section B is in a minor, often with modal implications and ending on an 'open 5th' chord; section C is in A major, while the Doxology is in F major. Unexpected harmonic progressions occur in bars 48 - 50 and 76 - 77: in 48 - 50 one would expect a modulation to the subdominant rather than the dominant.

Ex. 45: Bars 48 - 50 & 76 - 77

dim. 49

sei - ner Wei - de.
his own pas - ture.

dim.

sei - ner Wei - de.
his own pas - ture.

dim.

sei - ner Wei - de.
his own pas - ture.

dim.

sei - ner Wei - de.
his own pas - ture.

76 78

ge - - het ein,
en - - ter in,

sei - nen To - ren ein,
ye in - to his gates,

dim.

ein, o geht zu sei -
gates, O en - - ter ye

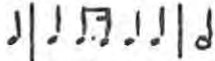
To - - - ren ein, -

The first piece from "2 Pieces for Male Chorus," "Beati mortui" is written predominantly in homophonic style and has a ternary structure: A (bars 1 - 16), B (16 - 36) and C(36 - 55).

The serious mood of the text is portrayed in the opening section by the chordal texture with repeated notes and limited melodic range. Bars 5 - 7 however, depart from chordal to imitative writing, but even here the serious mood is maintained as the head-motif consists of repeated notes covering a range of only a 2nd.

Section B opens with the phrase "Thus saith the Spirit of God", followed by a 4-part chordal texture, which gives way to imitative writing once more in bars 30 - 36. It is interesting to note that this imitation is given to the words "and all their works follow them".

Section C opens with an allusion to A, given to four soli and tutti. The text is the same as that of section A. The contrapuntal section which starts at bar 44 (to 51) is given to the soli once more. A more lyrical style prevails here than in earlier contrapuntal sections. The full chorus repeats the preceding soli phrase, but change the chordal ending slightly.

The 2nd piece, 'Periti autem' is written in free form i.e., though-composed, and is mainly contrapuntal, the motives based on the opening interval (a 4th) and on the rhythm , found in bar 5. These two elements permeate the whole work. A varied restatement of the opening is used as a conclusion in bars 64 - 71.

B. Motets for unaccompanied double choir

Gloria

Kyrie

Mitten wir im Leben sind

3 Penitential Psalms - Nos. 2, 43, & 22, Op.78

Sanctus

Sechs Sprüche

The Gloria ^{*1} (no opus number) is scored for two S.A.T.B. choirs, and alternates between polyphonic and chordal sections.

Mendelssohn adheres to the earlier practice of dividing the Gloria into sub-sections according to the text which in turn determines whether the setting thereof is to be polyphonic or chordal. If the text consists of long acclamations, these are usually treated polyphonically, whereas short acclamations are treated chordally. Although Mendelssohn does not use much 'word painting' in his sacred choral music, he nevertheless considers words and their meaning. The Gloria opens with a slow chordal section (bars 1 - 12), depicting the "peace and goodwill to all men". The male voices introduce the allegro section ("We praise thee Lord") with an ascending octave leap in unison, which is followed by both choirs in chordal style until the words "thy glorious majesty", treated polyphonically. The next few short acclamations, viz. "Lord God, heavenly King, almighty Father." (bars 32 - 41) are treated in Handelian fashion with short, punctuated hammerstrokes, written antiphonally. Bars 41 - 50 contain a decrease in tempo, built into the note-values. Tradition is maintained in "who bearest the sins" (bar 50 ff) which is always given to the soloists. The previously encountered ascending octave leap (in bar 13) plays a vital

1) In this work Mendelssohn also experimented with the use of different keys, starting in D major, moving to C sharp major, at bar 50 and ending in A major.

role in the expressive head-motif used in this section. The pleas for mercy (bars 61 - 71) are written in polyphonic style representing the communal cry to God, full choirs entering at bar 63.

"For thou alone art Holy" (bar 72 starts antiphonally and breaks into 8-part polyphony (bar 84), which builds up to an effective climax on the words "heavenly glory of the Father". A short (4 bars) three-fold 'Amen' in chordal style ends the work.

The Kyrie in A major (no opus number) is from the German Liturgy which Mendelssohn set to music in 1846. The text is used twice : on its first appearance it is set in a simple pseudo-canonic style in 2 parts, each choir to a part; on its second appearance it is set in an 8-part polyphonic texture.

Written for two 4-part choirs (S.A.T.B./S.A.T.B.), it begins in chordal style with the choirs treated antiphonally as far as bar 6; both are in canon at the unison and at a distance of 1 bar. In bar 6 the choirs depart from the canon and combine forces in an 8-part polyphonic texture with imitatory entries commencing in bar 8. This polyphonic style prevails to the end of the piece.

"Mitten wir im Leben sind" has the words of its 1st stanza taken from the antiphon "Media vita in morte sumus" and stanzas 2 and 3 from Martin Luther. An attractive feature of this work is its modal tonality. The chorale used is an altered version by Mendelssohn. Note the melodic quote from the chorale 'O Haupt voll Blut und Wunden' in bars 20 - 28 and then again in 107 - 115 and 184 - 192.

Musically, this is a Baroque-inspired work, using elements such as the chorale and the massive 8-part Venetian chordal style. Its sectional structure is dictated by the strophic nature of the text.

	A ¹	B	A ²	B ¹	A ³	B ²
Bars :	1 - 28	29 - 87	88 - 115	116 - 163	164 - 192	193 - 229
	Chorale	Full 8 part chordal	Chorale	varied repetition of B	Chorale	varied repetition of B
	1st stanza	texture with some polyphony	2nd stanza		3rd stanza	

In A¹ and A² the 8 voice parts are divided into 2 groups, viz. the dark quality of men's voices contrasted with the light quality of women's voices (i.e., S¹ S² A¹ A² and T¹ T² B¹ B²). These two groups are used antiphonally, although phrases are not evenly distributed - male sections dominate.

The openings of sections B and B¹ are given a rich 8-part chordal texture in powerful block harmonies. This gives way to some imitative part-writing in bars 41 and 127 respectively, after which follows a highly polyphonic texture for the "Kyries" (bars 65 - 87) and (137 - 163).

Sections A³ and B² are treated differently : all the voices combine in an 8 part homophonic texture. B² has the original opening (12 bars) transposed an octave lower and the former polyphony of the closing 'Kyries' is replaced by a simple, but effective chordal texture with antiphonal writing.

The 3 Psalms, Op.78 include psalms 2, 43 and 22. Because of their verse structure, the music is sectional and is through-composed. The sectionalism is underlined by key and/or time changes. Key changes are especially noticeable in Psalm 2, as may be seen from the following table :

<u>Ps.2</u>						Gloria
Bars :	1 - 38	40 - 62	63 - 103	104 - 111	112 - 142	143 - 162
Key &)	g ⁻ (4)	E ^{b+} (4)	C ⁻ (3)	C ⁻ (4)	G ⁺ (4)	C ⁺ (4)
Time)	(4)	(4)	(2)	(4)	(4)	(4)

Ps. 43

Bars :	1 - 33	34 - 72	73 - 103
	d ⁻ (4)	d ⁻ (3)	D ⁺ (4)
	(4)	(8)	(4)

Ps. 22

		Andante	Assai
		con moto	Animato
Bars :	1 - 57	58 - 83	84 - 102 ; 103 - 150
	e ⁻ (4)	e ⁻ (4)	E ⁺ (4)
	(4)	(4)	(4)

The expressively sombre character of the music matches the penitential nature of the texts. Mendelssohn avoided melodramatic effects however, and instead, used the style of the old psalm-tones, their reiterated notes emphasising free speech rhythm. This element underlies the austere melodic lines, set in a predominantly chordal texture which is tonic/dominant orientated. Unity between the 3 Psalms is further achieved by the prominent use of the interval of a 5th in all three openings, and also the great similarity in the openings of Psalms 43 and 22, which are based on the same intervals.

Ex. 46: Openings of the 3 Psalms

Op. 74. No. 1.

Der 2^{te} Psalm: Warum toben die Heiden. Composit 1843.

Moderato.

The musical score shows the vocal entries for Soprano, Alto, Tenore, and Basso. The lyrics are: 'Wa - rum to - ben die Hei - den, und die Leu - te re - den so ver - geb - lich?'. The piano accompaniment provides a harmonic foundation with a steady rhythm.

Further striking individual features of the work are :

- i) Psalm 2 ends with a "Gloria Patri", written as a 4-part canon.
- ii) an obvious unifying element is found in Ps. 43 where the opening 4 notes are used to introduce the 2nd section in bar 34. These 4 notes are also found in bars 63 & 63 (in the tenor).
- iii) the dramatic quality of Psalm 22 is conveyed in the use of recitative sections given to a solo tenor in the opening of the work. This seems to underline the lonely, forsaken feeling of the psalmist. To counterbalance the opening recitative, which is an important element up to bar 46, a re-appearance occurs towards the end of the work, this time shared with a solo soprano (bars 126 - 132 and 136 - 140).

An unusual form of overlapping the choir parts exists in bars 69 - 80 and 84 - 102. While the two choirs are treated antiphonally (in b. 69 - 80), each sustains the last notes of their phrases while the other continues with its next entry, producing thus a type of pedal point effect, but on a chord.

The Santus opens with an imitatory section based on a simple yet effective head motif : each successive voice enters a 3rd lower, viz. on d b g e c sharp a f sharp d.

Ex. 47: Opening of "Sanctus"

(see overleaf)

The "Sechs Sprüche" is a set of 6 motets written for the following seasons of the Church year : Christmas, New Year's Day, Ascension, Passiontide, Advent, and Good Friday. The texts are taken from the Psalms or the Gospels. An 8-part choral texture, consisting of a 4-part male and 4-part female choir, prevails in all six motets. With this arrangement of the voices one would expect one of the main characteristic features to be that of contrast in vocal timbre, manifesting itself in much antiphonal writing. This is not the case. Some antiphonal writing however does exist in motet No. 1 (bars 1 - 6) and No. 2 (bars 10ff and 23ff). A varied mixture of chordal and polyphonic styles are to be found in all six motets.

Formal structures used are of 3 types, viz. tripartite (nos. 1 & 2), pseudorondo (no 3), and binary (nos. 4, 5 & 6). (Plus "Alleluias").

No. 1	Bars :	A 1 - 10	B 11 - 18	B ¹ 19 ¹ - 29	Opening Phrase & Alleluia 29 ⁴ - 33 (May also be classed as an "inverted binary" form)	
No. 2	Bars :	A 1 - 5	B 6 - 17	C 18 - 23	B ¹ 23 - 29	C ¹ Alleluia 30 - 35 35 - 40
No. 3	Bars :	A 1 - 7	B 7 - 18	A ¹ 18 - 24	C 24 - 28	Alleluia 28 - 32
No. 4	Bars :	a 1 - 4 ; 4 - 8	b	a 9 - 12 ; 12 - 20	c	Alleluia 20 ² - 24
No. 5	Bars :	A 1 - 17		B 17 - 29		Alleluia 29 ³ - 34
No. 6	Bars :	A 1 - 8		B 9 - 16		Alleluia 16 ³ - 20

From the table it will be noted that each motet ends with an 'Alleluia'. Numbers 4 and 6, for Passiontide and Good Friday respectively, therefore deviate from the custom of not appending 'alleluias' to Lenten music.

The short ^{*1} settings of these 'alleluias' are either chordal or polyphonic.

Further noteworthy individual characteristics are :

- i) in No. 1 both B and B¹ sections end with "alleluias" : bars 30 - 33 therefore assume the character of a codetta, starting with a restatement of the opening phrase over a 'chordal pedal point', and ending with an "alleluia".
- ii) Although it is not customary for Mendelssohn to 'word-paint', this technique is evident in motet No. 3, bars 7 - 18. A prolonged effect is achieved on the words "Thou dost reign eternally" by overlapping the phrases in a highly polyphonic texture.

Another instance of where the text dictates the mood and texture of the music may be found in motet No. 6 for Good Friday. Here the sombre mood is portrayed in the chordal writing with reiterated notes, a psalm-tone rhythmic quality which emphasises the words.

- iii) the use of 'soli' in No. 4 to introduce the opening phrase of each section viz. an S.A.T. texture in bars 1 - 4² and S.A.T.B. in bars 9 - 12³. As this work is of a penitential character, the soli sections serve as invocations, answered, as in a litany, by the full body (of singers).
- iv) the opening head-motif of No. 5 (for Advent) is based on the 1st line of the Advent chorale "Wachet auf ruft uns die Stimme".

Ex. 48: Opening head-motif & first line of Chorale

Tenor 1

mf

Las - set uns froh - lok - ken,
Let us all be joy - ful,

-
- 1) the maximum length is 5½ bars

HYMN 55 Sleepers, wake — 8 9 8. 8 9 8. 6 6 4 4 4 8 P. Nicolai, 1556-1608

C) Three - and four part motets with instrumental accompaniment

"Grant us Thy peace."

"Jesu meine Freude"

Veni Domine, Op.39 No. 1

Landate pueri, Op.39 No. 2

O beata et benedicta

Psalm 98 : Singet dem Herrn ein neues Lied

Te Deum (English)

Vespergesang : 'Adspice Domine.'

The motet "Grant us Thy peace" is structured very simply. It consists of one stanza repeated three times: first by the bass (solo or full), then soprano (solo or full) while the bass sings a counterline, and lastly as a harmonised version for S.A.T.B. choir. The melody remains unaltered throughout, except for the extension at the end of its third statement (bars 86 - 98) when the writing takes on a polyphonic style. The accompaniment, originally for strings, consists of a simple flowing quaver pattern.

20 Violino I 22 24

de,
ure,

meines Herzens Wei
And my heart's own treas

de,
ure,

meines Herzens
And my heart's ow

Violoncello / Contrabbasso

Je - su, mei-ne Freu - de,
Je - su, thou my pleas - ure,

25 27 29

mei - nes Her -
And my heart's

de,
ure,

meines Herzens Wei -
and my heart's own treas -

Wei -
treas

de,
ure,

mei - nes Herzens Wei -
and my heart's own treas -

meines Herzens Wei -
And my heart's own treas -

de, mei - nes Her - zens Wei -
ure, and my heart's own treas -

The harmonic language too proves interesting: for the second half of the chorale (bars 102 - 147) the key changes from the tonic, e minor, to E major, although the two chorale-entries remain within an e minor tonality. Typical Baroque cadences are encountered in bars 125 - 128 and 141 - 145.

A striking similarity exists between the closing bars (178 - 184) and those of Bach's last composition, the chorale prelude "Wenn wir in höchsten Nöthen sein."

'Veni Domine' and 'Laudate pueri' are the first two of Three Motets ^{*1} for Womens' Chorus, Op.39. Dated Rome, 1830, these works with Latin texts were written for the nuns of the Trinity de Monti Convent. Both

1) The third "Surrexit pastor bonus" will be discussed later in the group Motets for Soli, Chorus, and Accompaniment, page 106

are scored for S.S.A., and are polyphonic in style, although the organ accompaniment is mainly chordal.

Formally, No. 1, Veni Domine follows a ternary design with introduction.

	Introduction	A	B	A ¹
Bars :	1 - 8	9 - 51	52 - 75	76 - 95
Time Signature	'common time'	6 8	3 4	6 8

The invocation-like Introduction ended, the next section (A) follows in a through-composed, but uneventful way, giving rise only to some mediocre 3-part imitative writing. Section B follows an 'a' (52 - 62), 'a¹' (62 - 72) plan, the 'a¹' section being a 3 part harmonised repetition of 'a', which is given to the Soprano I alone, except for bars 56³ - 58² where the other two voice parts join in on the words 'come now'. The mediocre writing of section A is also found in A¹.

The second motet, "Laudate pueri" however, proves more interesting, as Mendelssohn uses the Gregorian antiphon 'Assumpta est' as the basis of the composition, and works it into a delicate polyphonic fabric.*¹.

Ex. 50: "Assumpta est" & Opening of "Laudate pueri"

1. Ant.
7. a

A Ssúmpta est Ma-rí-a in caé-lum : * gáudent An-
ge-li, laudántes be-nedí-cunt Dóminum. E u o u a e.

The image shows two staves of musical notation. The first staff begins with a treble clef and a common time signature. It contains a melodic line with a large initial letter 'A' marking the start of the section. The second staff continues the melody. Below the staves, the Latin text is written in a Gothic-style font, with the first line starting with 'Ssúmpta est Ma-rí-a in caé-lum : * gáudent An-' and the second line with 'ge-li, laudántes be-nedí-cunt Dóminum. E u o u a e.' There are some small annotations above the first staff, including '1. Ant.' and '7. a'.

1) Werner, E., Op.cit. p.211

Sopran I
(es¹-as²)

Sopran II
(c¹-g²)

Alt
(as-c²)

Orgel
oder
Klavier

Allegro moderato assai

Tutti

Lau-da-te
O ye that

8 10 12

pu - e - ri Do - mi - num, lau - da - te no - men Do - mi - ni, no - men Do - mi -
serve the Lord, praise the Lord, O sing and praise his glo - rious name, praise his glo - rious

The text, taken from Psalms 113, verses 1 & 2, and 128 verse 1, dictates the two-part structure, although not a binary form.

A (E flat major)

B (A flat major)

1 - 109

100 - 178

The time and key too change for each section in order to suit the words : in 'A' (which deals with praise) the speed indication is 'Allegro moderato assai', ($\frac{4}{4}$ time) whereas in 'B' it is 'adagio' in $\frac{3}{8}$ time, producing a calm and peaceful effect for the words "How blessed are they that fear the Lord".

The A section is further divided into 3 parts, one part for each of the 2 verses, and the third for a combination of both verses.

A		
Verse 1	Verse 2	Verses 1 & 2
1 - 39	39 ⁴ - 63	66 - 109

The accompaniment too changes for each verse : for verse 1 it is chordal, and for verse 2 it consists of flowing arpeggiated chords in the R.H. These two respective types of accompaniment are repeated for the corresponding verses in the 3rd sub-section of A, i.e., bars 70ff and 86ff.

Section B (Terzetto) which does not contrast strongly with Section A, consists of alternating soli and tutti passages in ternary + Coda form :-

A	B	A ¹	Coda
110 - 124	124 ³ - 144	144 - 160	160 - 178

This section tends to be homophonic as most of the melodic interest is given to the Soprano I. A short statement of the opening vocal figure (bars 7 - 10) is to be found in bars 149 - 151¹ (Soprano I).

Another work also written in Rome in 1830, and also for the Trinity de Monti Convent, is "O beata et benedicta". Apart from the homophonic treatment of the voice parts (being written for S.A.A.), the organ accompaniment is chordal with some passing notes. The formal lay-out of the work is as follows :

Organ Introduction

	A	B	Coda
Bars 1 - 3	4 - 13	14 - 31	32 - 37

Being written for the festival of Trinity, it is not surprising that the entire work is worked out in threes. Phrases, which are grouped in threes, are clearly demarcated by the use of a pause at the end of each. Set in a bright key of A major (3 sharps), the work opens with a 3-bar introduction.

Section A consists of 3 phrases - bars 4 - 6¹, 6³ - 9¹ and 9³ - 13 : so too section B, which has the 'Gloria Patri' and 'Alleluias' for its text. 'Word-painting' is evident here as each phrase of the 'Gloria Patri' is written higher than the preceding one, thus creating an upward (heavenly) movement. The 'alleluias' in this section may also be divided into 3 parts, viz. bars 21³ - 25, 25³ - 31 and 32 - 37. As will be noted from this division, only two 'alleluia' phrases fall within section B, the third being reserved for the final 4 bars of the Coda. This delay, on the one hand, builds up a sense of expectation, and on the other, helps emphasise the third phrase of the alleluias.

The Coda is unified with the Introduction by having the same accompaniment, but in an augmented version.

The ten verses of Psalm 98 are set in 4 sections :

Verses	1 & 2	3 & 4	5 - 7 ; 8 & 9	10
Section	A	B	C	D
Bars	1 - 61	62 - 88	89 - 145	146 - 237

Sections A and D, both in D major, frame the two inner sections, in b minor and G major respectively. Contrast between the sections also exist in the tempi : A and D are both marked 'Allegro', while B and C are 'andante lento' and 'andante con moto'. Section B differs further from the other sections in that it is written in triple rather than quadruple time.

The singers are divided into two S.A.T.B. choirs, although a full 8-part texture does not prevail throughout, e.g., in section C the choirs sing in unison with bar 118, then break into a 4-part (S.A.T.B.) texture until the end of the work.

In section A the highly polyphonic writing is based on two head-motives, one for each of the two verses. The head-motif for verse 1 has a smooth strong, melodic character, whereas that of verse 2 stresses the rhythm of the words (bar 13ff). At this point the choirs are used antiphonally.

Once both verses with their respective head-motives have been stated (ending at bar 17²), Mendelssohn 'develops' both verses in a polyphonic texture, often superimposing both, e.g., bars 18ff and 49ff. Antiphonal writing too is strong in bars 24 - 28. Both choirs combine in a chordal texture from bar 53⁴, concluding this section with a huge choral sound, reminiscent of Handel.

Section B is a predominantly chordal setting of verse 3, with emphasis on melody. Contrast in sound is obtained by 'splitting Choir I into a soli- and tutti section.'^{*1} The pedal points, also encountered in No. 3 of "3 Psalms", Op.78, are used here in bars 64 - 68 in combination with a 3-part Soli phrase.

In section C the choirs sing in unison, although separated for antiphonal effects. An important feature is verse 7 which is set in canon (at the unison), starting in bar 100, and ending in bar 115³. The accompaniment^{*2} takes on an interesting turn from bar 118 (for verses 8 and 9), breaking into repetitive triplet figures depicting thus the powerful waves of the sea and then the rippling water brooks mentioned in the text. The 4-bar rising sequence (bars 118 - 127) further word-paints the upward 'progression' from sea - to earth - to water brooks and mountains.

Not only does section D balance section A in key and time, but also by starting in a similar way, although replacing the 8-part polyphonic texture with 4-parts. The same opening head-motif is used here and also throughout the section, in combination with a new one (bar 154ff) which is treated in fugato style.

Ex. 51: Opening head-motif; Bars 146 - 149 & 2nd motif - bar 154

BASS.

Sin - get dem Herrn ein neu - es Lied, — Sin - ge
Sing now to God new songs of praise, — Sing no

- 1) A solo bass from Choir II also makes its appearance in bars 81³ - 84¹.
- 2) According to E. Werner, this Psalm has a full orchestral accompaniment. See Mendelssohn, p.416. The available score gives only an organ arrangement of the accompaniment for sections C & D, sections A & B being therefore unaccompanied.

146 Allegro 148 150

S. Er
For

A. Er
For

T. *f* Er wird den Erd-kreis richten mit Ge - rech - tig - keit, —
For he will judge the

B. Er wird den Erd-kreis richten mit Ge - rech - tig - keit, —
For he will judge the na - tions with his right - eousness, —

ORGAN *f*

154 *f*

S. und die Völker mit
and the peo - ples with

A. *f* und die Völker mit Recht, die
and the peoples with truth, the

T.

B.

ORG. *f*

The Te Deum "is the first of four pieces for the Anglican service; later, there followed 'Nunc Dimittis', 'Jubilate', and 'Magnificat', all with English texts." *1

It was written in England for a 4-part (S.A.T.B.) choir and organ. The organ part is a mere doubling of the voice parts.

E. Werner describes this work as showing "Mendelssohn's art at its peak", but this may be doubtful as compositionally, it displays no individual elements in its form and style. Instead, it meanders on, progressing through conventional harmonic schemes and elementary contrapuntal writing hardly worthy of being labelled a great composition : melody too is not particularly interesting. - The only section which exhibits technical ingenuity is the double canon (bars 169 - 193). The male voices start the first canon (at the 6th), followed by the female voices with the second canon (at the 4th). Both canons are related : canon II has the same beginning as canon I, but changes as from its 3rd bar (i.e., bar 176).

The 29 verses are treated sectionally, and in a through-composed style. The sectionalism is emphasised by the alternation of clearly defined chordal and contrapuntal passages.

The alla breve time is interrupted twice with the insertion of passages in common time, viz. bars 93 - 106 and 169 - 210.

While being strongly sectional, certain elements serve as unifying factors :

- a) the harmonies remain within the A major tonalities
- b) the same small thematic components recur throughout the work, e.g., prominent intervals (the 4th) and certain melodic 'turns'.
- c) the use of the same material for different verses, e.g., the music for verses 14 & 15 (bars 107 - 115) is a varied repetition of that for verse 1 (bars 1 - 9) : the first phrase remains the same, but some melodic and harmonic alterations take place in the second phrase.

1) Werner, E., op. cit. p.417

Ex. 52: Bars 1 - 9 & 107 - 115

S.

Preis sei dir, o Gott! Wir be - ken - nen
We praise thee, O God; we ac - knowl - edge

A.

Preis sei dir, o Gott! Wir be - ken - nen dich
We praise thee, O God; we ac - knowl - edge thee

T.

Preis sei dir, o Gott! Wir be - ken -
We praise thee, O God; we ac - knowl -

B.

Preis sei dir, o Gott! Wir be - ken - nen
We praise thee, O God; we ac - knowl - edge

Andante con moto

ORGAN.

S.

dich als un - sern Herrn.
thee to be the Lord.

A.

als un - sern Herrn.
to be the Lord.

T.

nen dich als un - sern Herrn.
edge thee to be the Lord.

B.

dich als un - sern Herrn.
thee to be the Lord.

ORG.

Andante come I

V.14 107

V.15

Du bist der Fürst der Eh-ren, o Christ, von E-wig-keit zu E-wig-
 Thou art the King of Glo-ry, O Christ. Thou art the ev-er-last-ing

Du bist der Fürst der Eh-ren, o Christ, von E-wig-keit zu E-wig-
 Thou art the King of Glo-ry, O Christ. Thou art the ev-er-last-ing

Du bist der Fürst der Eh-ren, o Christ, von E-wig-keit zu E-wig-keit,
 Thou art the King of Glo-ry, O Christ. Thou art the ev-er-last-ing Son

Du bist der Fürst der Eh-ren, o Christ, von E-wig-keit zu E-wig-
 Thou art the King of Glo-ry, O Christ. Thou art the ev-er-last-ing

Andante come I

113

V.16

Soli

keit, der Sohn Got - tes.
 Son of the Fa - ther.

keit, der Sohn Got - tes. Zu er - lö - sen die Welt von der Sün - den Joel
 Son of the Fa - ther. When thou took'st up - on thee to de - liv - er me

der Sohn Got - tes. Zu er - lö - sen die Welt von der Sün - den Joel
 of the Fa - ther. When thou took'st up - on thee to de - liv - er me

keit, der Sohn Got - tes. Zu er - lö - sen von Sünd - uns
 Son of the Fa - ther. When thou took - est up - on thee

Likewise, similar material is used for verses 16 and 17.

Elements of contrast exist in :-

- a) the texture : chordal and contrapuntal sections often alternate: each contrapuntal passage is based on a different head-motif, although common elements are present.
- b) concertato effects - 'soli' passages alternate with 'tutti', e.g., in bars 149² - 168 (verse 20).
- c) vocal timbre : the dark quality of the A.T.B. is contrasted with the light quality of S.S.A. in bars 21² - 36.

The chordal sections possess at times a somewhat hymnic quality, especially noticeable in the final verses of this work (bars 221 - 258) where the music almost resembles the chorale which traditionally closes a Baroque Cantata.

The Latin Vesper hymn, 'Adspice Domine' (Op.121), scored for male chorus (TTBB) with cello and double bass accompaniment, was written in 1833.

It is a sectional work, in the style of a mini cantata.

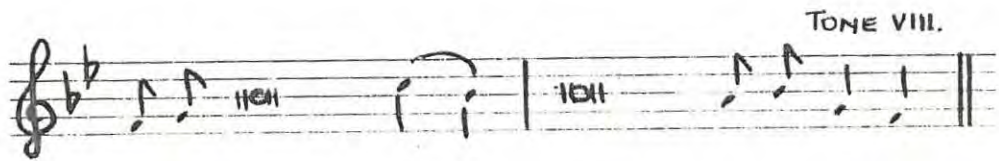
	A	B	C	D	E & Coda
Bars :	1 - 108	109 - 113	114 - 204	205 - 235	236 - 251 ; 252 - 259
Time :	4 4	2 4	3 4	2 4	4 4
Tempi :	Allegro moderato	Adagio	Con Moto	Adagio	Andante
Key :	a minor	d minor or A Phrygian	F major	d minor or A Phrygian	A major

The arrangement of the different time, tempi and keys displays Mendelssohn's keen sense for symmetry.

A 3-part ^{*1} polyphonic texture prevails in section A, based on three head-motives, the first of which (bar 8) resembles the curve of a psalm tone.

1) 3-part in this section as the Tenors I & II combine

Ex. 53: Psalm tone VIII & 1st head-motif (bar 8 ff)



6 *sf* 10

Ad - spi - ce Do mi - ne de se - de san - cta tu -
 Schau - e her - ab, o Herr, von dei - nem heil' - gen Thro -

11 13

a, de se - - - de san -
 ne, von dei - - - nem heil' - - - - -

f Ad - spi - ce
 Schau - e her -

f Ad - spi - ce Do - mi - ne de se - de san - cta tu - - a, de
 Schau - e her - ab, o Herr, von deinem heil' - gen Thro - - ne, von

The accompaniment consists of a Baroque-inspired obbligato line, mainly

in quaver motion. Mostly, it is independent of the vocal lines, with some repetition (cf. bars 3 - 7¹ and 43² - 47¹) but occasionally doubles the Bass II e.g., bars 38³ - 43¹ and 53³ - 61¹.

Section B is a short, unaccompanied recitative - like phrase for solo tenor, again in the manner of a short response.

Ex. 54: Section B (109 - 113)

109 2. Adagio
Tenore solo

A - pe - ri o - cu - los tu - os et vi - de tri - bu - la - ti - o - nem no - stram.
 Wen - de, o Herr, dei - ne Au - gen und sieh auf uns - re gro - Be Angst und Trüb - sal!

Basso

Section C falls into a tripartite structure,

	a	b	a ¹
Bars :	114 - 146	146 - 177	177 - 204

dictated by the text : the 'a' and 'a¹' sections deal with the pleas to God, while the 'b' section contains the 'Gloria Patri'. Although this whole section is treated polyphonically, the only part having definite head-motif is part 'b', i.e., bars 146 - 177.

occasion with different material in the accompanying voice parts. The final statement (bar 226ff) is extended by repeating the second phrase, i.e., bars 231 - 233. Another interesting aspect of this section is the fact that the Cantus Firmus recitative remains throughout on the same level (viz. A. Phrygian), whereas the "harmonisation" moves through a number of keys with cadences on D (bar 212), A (214) & F (219), and with turns to g minor (bb 220 - 225) and F major (bb 226 - 227) before finally returning to A Phrygian (bars 232 - 233).

Section E consists of a homophonic hymn ^{*1} to the Trinity, set for tutti (TTBB), and a Coda based on the first phrase of the recitative (from Section B), but augmented, appearing first in Bass I (bar 252), and then in Tenor I (b. 254).

D. Motets for Soli, Choir with accompaniment or 'a capella'

"Aus tiefer Not")
 Ave Maria) Op.23 Nos. 1 & 2
 "Drei Geistliche Lieder"
 "Drei Motetten", Op.69
 Hear my Prayer
 Jube Domne
 Kyrie in C minor (1823)
 Psalm 95 - Venite, Op.46
 Surrexit pastor bonus, Op.39 No. 3
 Te Deum (Latin)
 "Wie der Hirsch schreit"(Psalm 42), Op.42
 Salve Regina
 "Zwei Geistlicher Lieder"

'Aus tiefer Not' ^{*2} is an unaccompanied motet for S.A.T.B. choir using the chorale by the same name as the 'cantus firmus'.

"In contrast to Bach's motets which use the chorale more for 'interpretation' of the Biblical text, or dispense with the chorale altogether, here the chorale, note for note, forms the basis of the work. Also in its choral texture and structure, 'Aus tiefer Not' differs from Bach's type; the counterpoints of the chorale themes change in every strophe,

1) Note the similarity between the opening of this hymn and the hymn "Hail to the Lord's anointed", tune "Crüger" by J. Crüger, 1598 - 1662.

2) Words and melody by Martin Luther.

but the 'cantus' itself remains almost unchanged". ^{*1} Such treatment is reminiscent of the late Renaissance style, but Mendelssohn differs from these as his fluent polyphony is always harmony-bound.

The Phrygian character of the chorale is hinted at towards the end of verse 5 (bars 295 and 300 - 301) only, ^{*2} while verses 1 and 4 are in the pure minor, completely. Verses 2 and 3, based on new material, are in the relative major.

Immediately after the 4-part chordal setting of verse 1, there follows a strongly Baroque-inspired fugue, ^{*3} which has as its subject the first line of the chorale. In the Enunciation each statement of the subject and its tonal answer is followed immediately (in another voice) by an 'answering' phrase based on the opening of the second line.

The chromaticism used on the word 'hear', bars 23³ - 25¹, (bass), reappears from time to time throughout the Middle Section, e.g., bars 32³ - 34¹ (in bass), 81³ - 82³ (in soprano) and 97² - 98 (in alto).

1) Werner, E., op.cit. p.209

2) For a more detailed discussion of this and related examples, see p. 142

3) Unaccompanied

Ex. 56: Opening of Fugue

15 Fuge 17 19

TONAL ANSW.

Aus tie - fer Not schrei ich zu dir, er - hör mein Ru - fen, er - hör,
From depths of grief I call to thee, O hear my cry - ing, O hear,

SUBJ.

Aus tie - fer Not schrei ich zu dir, aus tie - fer Not schrei ich zu dir,
From depths of grief I call to thee, from depths of grief I call to thee;

21 23 25

dir, aus tie - fer Not schrei ich zu dir, er - hör mein Ru - fen,
thee, from depths of grief I call to thee; O hear my cry - ing,

Herr Gott, er - hör mein Ru - fen, er - hör
Lord God, O hear my cry - ing, O hear

Herr Gott, er - hör mein Ru - fen, er - hör
Lord God, O hear my cry - ing, O hear

Herr Gott, er - hör mein Ru - fen, er - hör
Lord God, O hear my cry - ing, O hear

The Middle Section, starting at bar 32, contains 10 'middle entries' ^{*1} each of which uses the words of line 1 of the chorale, except for number 6, which uses the words of line 3, and numbers 7 and 8 which both use the words of line 5. The middle entries are set in a contrapuntal texture much in the style of a Renaissance chorale motet where each line of the chorale (in this case, lines 2 - 5) is treated separately. Each word-line however, does not repeat the original melody given to it: line 2 being the exception, using the same melody given to it in bars 17 - 19.

1) The 10 Middle entries are as follows: Bars - 40 (tenor in A flat major); 59 (tenor, b flat minor) - 61 (alto, B flat major); 63 (tenor F major); 65 (bass b flat minor); 69 (soprano, b flat minor); 75 (alto b flat minor); 77 (soprano, f minor) 83 (bass c minor); and 87 (alto, c minor).

The Final Section, starting at bar 101, contains three statements of the subject : bars 101, 103 and 108. The counterlines used with it in bars 101 and 103 are an extension of the chromatic component (used for the first time in bars 23³ - 25¹). The text used here, in all parts including the subject statements, is that of line 7, followed by a contrapuntal passage based on new material and using the words of line 6. As with most of Mendelssohn's fugues, this one ends in typical Handelian fashion (i.e., the last phrase in chordal style preceded by a punctuating rest), using the original melody and words of line 7, written in minims.

Verses 2 and 3 replace the chorale tune with a new lyrical melody, sung first by a solo tenor (verse 2), with organ accompaniment, and then repeated in a 4-part arrangement for full choir (i.e., verse 3), with only the bass being played on the organ. Phrases are joined by smooth, overlapping part-writing in the lower voices. The melody, now in the soprano, varies slightly from the original (tenor solo).

The chorale melody, now augmented, returns for verse 4 : given to the tenor and soprano, accompanied by 3 soli (A.T.B.) in a polyphonic texture.

The treatment of this verse is similar in style to an organ chorale prelude where each line of the chorale is preceded by a contrapuntal introduction based on the opening of the line which it introduces. The introductory passages in verse 4 however, while containing imitatory part-writing, are not based on the lines of the chorale melody, but, instead, use new material.

The final verse (5) consists of a 4-part chordal arrangement of the chorale for full choir in the style of Bach. There is no organ accompaniment for these last two verses.

The second of a group of 3 Motets which constitute Op.23^{*1}, turns from the Protestant chorale to the Roman liturgy for its basis. Using a Latin text, the Ave Maria is scored for 8-part soli and double choir with organ accompaniment. The form takes on a ternary design :

1) Motets Nos. 1 & 3 are both chorale motets, based on "Aus tiefer Not" and "Mitten wir im Leben sind" respectively.

A
1 - 48

B
49 - 103

A¹
104 - 143

The A section has what E. Werner so aptly describes as a 'responsorial' ^{*1} character. It opens with a salutation-type introduction of 6 bars for tenor answered by the full choir. This technique is repeated in the tenor solo which follows : the solo melody being repeated, line for line in a harmonised version by the full choir. A slight deviation from the solo melody occurs towards the end, i.e., from bar 43.

In section B (in the relative minor key) male and female choruses are separated, and treated antiphonally. The style adopted is that of the litany, with the strong male section in unison being answered by the lighter, gentle female section in a chordal texture. From bar 63 the antiphonal writing gives way to a grand 8-part polyphonic texture with imitatory entries on the words 'sancta Maria', which sometimes starts on a down-beat and other times on an up-beat, thereby changing the word-emphasis. When the phrase starts on a down-beat, the emphasis is on 'San-cta', whereas when on an upbeat, then the stress is on the 'Ma-ri-a'. The animated stretto-like treatment of this phrase, coupled with the shifting word-emphasis contrives to a build-up, climaxing in bar 85 on the word 'ora'. The 'ora pro nobis', treated in responsorial style throughout this section is also used as a unifying element. Soli do not feature except for the tenor which overlaps the returning A section (varied) in bar 103.

Section A¹ contrasts the full 8-part soli with full 8-part choir. It differs from section A in that, while the tenor I repeats part of his original solo (bars 103 - 128 being a repetition of bars 1 - 26; the rest of that phrase being given to the tutti soprano I, ending at bar 133), the other soloists combine in a polyphonic texture, repeating the words 'ora pro nobis' over and over (once more litany influenced), although not with the same melody. When the full choir takes up the phrases in antiphonal manner, the words 'ora pro nobis' are given to the tenors while the other voices sing the normal text. This however, prevails only in

1) In 'responsorial' technique the main body of singers (tutti) alternates with one or two soloists.

bars 118 - 121. The 8-part choir closes the work in a chordal style, with the tenor soloist making his final appearance for a salutation in bars 138 - 143.

The accompaniment too changes for each section: in A the solo passages have a chordal accompaniment for manuals only, whereas the chorus has only its bass line doubled on the organ pedals. In Section B the pedals supply an obbligato accompaniment in quavers; from bar 68 this changes to a harmony-based polyphony in the manuals, i.e., doubling the vocal lines. The accompaniment for A¹ follows the same pattern as for section A, although the chorus also has a full chordal accompaniment from bar 133 to 139.

The '3 Geistliche Lieder' for solo alto, S.A.T.B. choir and organ has its first piece, 'Lass, O Herr, mich Hilfe finden', in ternary form:

A	B	A ¹
1 - 24	25 - 47	48 - 65

Section A opens with a 10 bar solo passage, followed by the choir with a harmonised version of the same melody, although varied for its second half.

In section B the mood is intensified by the use of modulation through related keys ^{*1} and contrapuntal writing in the choir part, which is based on the two head-motives taken from the preceding solo melody, i.e., bars 25 and 29.

In the A¹ section, the soloist repeats the first half of the original melody, answered by the choir with the second half in harmonised form. A short closing passage (bars 56 - 61) is given to the soloist with the choir entering only on the last two chords.

A simple accompaniment in chordal style supports the vocal part(s). The work is framed by a short organ introduction and postlude.

The second piece, 'Deines Kinds Gebet erhö're' is labelled 'Chorale', and consists of a simple original tune of 16 bars, sung first by the soloist and then repeated by the choir. An equally simple chordal accompaniment

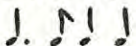
1) The tonic key being E flat major, the related keys are : g minor (bar 28), c minor (33), d minor/major (38ff), and g minor (bar 45ff).

prevails throughout for both soloist and choir.

Of greater compositional interest is the third piece, 'Herr, wir trau'n auf deine Güte', in ternary form, plus Coda.

A	B	A ¹	Coda
1 - 10 ; 11 - 26	27 - 41	42 - 84	84 - 95

The A section opens with a solo passage (bars 1 - 10) made up of 2 phrases, viz. bars 1 - 4 and 5 - 8 (9 & 10 being an extension of 7 & 8). This passage is then repeated by the choir (bars 11 - 26) in a relatively mild polyphonic setting. The dark quality of the solo alto voice is continued in the opening phrase of the choir which is given to the altos and basses. This same phrase is then taken over by the sopranos and tenors, with harmonies now moving to the dominant (i.e., fugal implications). Bars 19 - 23 follow a homophonic style while 23 - 26 contain imitative part-writing based on the last 2 bars of the original solo.

Not much contrast is afforded by section B, perhaps only in key (starting in f minor and ending in c minor). It is based mainly on the rhythmic unit , taken from bar 5.

Section A¹ is a fugato setting of the original solo melody with emphasis given to the opening phrase, bars 42 - 68. The soloist introduces the second phrase in bars 69 - 72, which is then taken up by the full choir in homophonic style. A short contrapuntal setting based on the last 2 bars of the original melody (bars 7 & 8) concludes this section.

The Coda is in responsorial style, i.e., soloist alternating with tutti. The final tutti phrase is written in the Handelian tradition.

The organ accompaniment of this piece also offers little in the way of contrast, continuing in the same vein throughout, consisting mainly of arpeggiated chords, although doubling the imitative vocal part-writing in places, e.g., bars 23 - 26, 50 - 60 and 77 - 84.

The '3 Motets', *¹ Op.69 composed in Baden-Baden, 1847, comprise:

-
- 1) Although these pieces lack instrumental accompaniment, they are included in this section of the analyses as they contain prominent soli parts.

- i) Nunc Dimittis
- ii) Jubilate Deo ^{*1}
- iii) Magnificat

Being a sectional work, dictated by the verses, the layout of the Nunc Dimittis is as follows:

	Verse 1	Verse 2	Verse 3	Combination of verses 1, 2 & 3	Gloria Patri
Bars:	1 - 47	48 - 64	64 - 85	85 - 122	123 - 142

The entire canticle is set contrapuntally. As each verse is divided into two clauses, each clause is given a different head-motif, followed by a contrapuntal section based on it. Verse 2 (bar 48) deviates from this procedure in the first clause: the contrapuntal section is omitted, the head-motif being stated only in the soprano and bass. A further irregularity is that verse 2 is written for soli only, while the rest of the work is for full choir.

The interval of a 4th serves as a unifying element as it is prominent in all sections, e.g., in verse 1, bars 3 & 6, verse 2, bars 53ff and verse 3, bars 64ff, a.o.

Once all the verses have been stated, a combination of all three, in abridged form, with their respective head-motives, appear in bars 85 - 122; the closing bars of this section, i.e., bars 112 - 122, reiterate the opening of verse 1. The concluding 'Gloria Patri' follows basically a homophonic style.

The sectionalism in the Magnificat, apart from being dictated by the verse structure, is emphasised further by the use of different keys and tempi indications :

Verses :	1	2	3	4	5	6	7	8	9	Gloria Patri
Bars	1-39	40-56	57-80 ¹	80 ² -93	94-141	142-153	153-164	165-191	192-268	269-287
Key	B ^b	E ^b	_____		d min.	B ^b maj.	_____	F maj.	B ^b maj.	B ^b maj.
	maj. maj.									
Tempi	Allegro			Andante Maestoso			Andante		Allegro Grave	
	mod.			con moto						

1) This work has been discussed earlier, see page 58 ff

A combination of contrapuntal and homophonic style is employed, although without any obvious incitation - so too the use of soli. Verses 2, 3 and 8 are given to soli alone, while verse 5 is set in 'responsorial' manner, with soli alternating with tutti passages.

While the various head-motives differ in character, a unifying element, as in the Nunc Dimittis, is the interval of the 4th, found in all verses, either as an obvious prominent leap or concealed in a scalic run covering a 4th.

An important feature of this work is the fugal setting of verse 9. The short introduction opens with the two-bar subject (harmonised), then itself diverges into a short contrapuntal passage. The subject and tonal answer is then stated in a conventional Enunciation (bars 200 - 208).

The Middle Section consists of 14 'middle entries',^{*1} the last 4 of which are written in stretto (the opening interval being inverted from the 8th entry in bar 242).

Ex. 57: Bars 249 - 252 (Stretto)

249.

Wer - le, er zu - geacht, wie er zu - geacht mit sel - arm
da He pro - miad, He pro - miad, da He pro - miad, He pro - miad, da He pro - miad, He pro - miad.

- 1) The entries are: bar 218 (B flat maj); 220 (F maj); 222 (F maj) 231 (d min) 232 (d min); 235 (g min); 236 (g min); 242 (A flat maj); 245 (E flat maj); 247 (c min); 249 (B flat maj); 250 (f min); 251 (B flat maj); 252 (f min).

(stretto)

Some effective imitatory writing, based on a descending scalic run (covering a 4th) is found in the closing bars of this section, i.e., in bars 265 - 268.

Unfortunately, the 'Gloria Patri', like those of the 'Nunc Dimittis' and 'Jubilate', displays no compositional ingenuity, being set in an anaemic chordal style. Its simplicity may be excused in the Nunc Dimittis, but as a conclusion to strongly joyful works such as the Jubilate or Magnificat, the 'Gloria Patri' settings produce a weak effect.

The motet 'Hear my Prayer' for soprano solo and S.A.T.B. choir with organ accompaniment is based on Psalm 55, verses 1 - 7. The formal structure is as follows:

	A	B	C	D
Verses :	1 & 2	3	4 & 5	6 & 7
Bars :	1 - 35	36 - 130	131 - 145	146 - 232
Subdivisions	*1			
	1-13;13-26;26-35	36-63;63-78;78-130		146-173;173-197;197-223;-232
	a b a ¹	a b a ¹		a b a ¹ Coda

The sections are not related thematically, although the same petitionary mood prevails throughout.

Word painting is evident in bars 13 - 26 : the passing chromaticism and single line in the accompaniment (20 - 23) depict the 'entreating cry' and loneliness in 'having no guide' of the Psalmist very suitably.

In Section Ba a responsorial style is adopted with choir repeating the solo passages line by line in bars 36 - 55 and 79 - 86.

Apart from Section Bb (i.e., bars 63 - 78) contrasting in contrapuntal style, it also affords an example of word-painting on the words "perplexed and bewildered" as the vocal lines 'go their separate ways' in the contrapuntal texture.

In Section Ba¹ (bars 79 - 130) there is a combination of both responsorial and contrapuntal writing.

1) The symbols for these sub-divisions, while implying related thematic material within a section, do not imply related material between the different sections i.e., between A, B, C or D.

Section C consists of a dramatic recitative for the soloist which further intensifies the troubled, disquieted situation, also by means of its chromaticism, followed by the final outbursts for help by the full choir.

The calm, resigned D section opens with a solo passage which, in itself is a two-part structure with a coda.

Section Da : Bars	146 - 155	155 - 167	168 - 173
	i	ii	Coda

The full choir enters in bar 173 for the next section (Db, ending bar 197) which, except for its closing bars, is set contrapuntally, based on a rhythmically-conceived head-motif.

Ex. 60: Bar 173 ff

The musical score for Ex. 60, Bar 173 ff, is presented in five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), and the bottom staff is for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts enter in bar 173 with the lyrics "O for the wings, for the wings of a dove, for". The piano accompaniment begins in bar 173 with a dynamic marking of *mf cres.* and features a rhythmic motif of eighth notes. The score is marked with bar numbers 173, 174, 175, and 176.

Bars 197 - 223 contain a repetition of bars 146 - 173 with the solo part supported now by chordal passages for the choir (some contrapuntal writing exists in bars 207 - 211). A short interpolation (bars 219 - 223) delays and return of the coda-like ending of the original solo melody until bar 224.

The accompaniment is typical of Mendelssohn, with smooth quaver patterns

and doubling of the voice parts. A recurring feature in the accompaniment is the use of a pedal point, sometimes combined with the voice(s), e.g., bars 1 - 5, 182 - 185 and 196 - 200.

"Both the evening prayer, Jube Domne,^{*1} and the Kyrie in c minor for 8-part double choir (with soli and unaccompanied) were dedicated to the Cäcilien Association, Frankfurt. They have their place in the liturgy : Jube Domne comes at the outset of Compline^{*2}, the last of the canonical hours of the day. The Kyrie is the first movement of the Ordinary of the Mass, and together with the Latin Gloria, formed the liturgical text of the Lutheran 'Missa Brevis' in use up to and including the time of J.S. Bach. Compared with the double choir motets of J.S. Bach, Mendelssohn's Jube Domne remains melodic and harmonic orientated.^{*3}"

Although sectional^{*4}, the work is through-composed. Both S.A.T.B. choirs are given declamatory homophonic passages, which are treated antiphonally, although not strongly so. The concertato effect derived from the antiphonal writing reveals itself when a group of soli from the first choir contrast with the full second choir, e.g., bars 88 - 98 and 106 - 114.

Contrapuntal writing prevails, although not on a very high level, except in bars 115 - 121. This strong passage is used to underline (word-paint) the need to 'resist him (the Devil) most strongly'. Further word-painting exists in the scalic runs in the bass parts (bars 75 - 84 and 99 - 103) for the angry lion, and in the dark harmonic quality given to the word "diabolus" (i.e., 'who hates the Lord'). An unexpected melodic and harmonic turn takes place in bars 30ff where the key moves suddenly though only in passing, from F major to D flat major.

-
- 1) Composed at the age of 13 years
 - 2) Being written for this service, the text is naturally in Latin
 - 3) Translated from the German Preface by Willi Schulze, (Stuttgart, Dec, 1979).
 - 4) The sections being:

	A	B	C	D
Bars	1 - 45	46 - 67	68 - 135	135 - 148

Ex. 61: Bars 29 - 33

29 31 33

fec - tum con - ce - dat no - bis Do - mi - nus om - ni - po -
 last hour and bless - ing at - ways, may th'Al - might - y grant to

fec - tum con - ce - dat no - bis Do - mi - nus om - ni - po -
 last hour and bless - ing at - ways may th'Al - might - y grant to

fec - tum con - ce - dat no - bis Do - mi - nus om - ni - po -
 last hour and bless - ing at - ways may th'Al - might - y grant to

fec - tum con - ce - dat no - bis Do - mi - nus om - ni - po -
 last hour and bless - ing at - ways may th'Al - might - y grant to

e - tam,
 night, Lord,

Being an early work, it strongly resembles the Classical style in melody and harmony, though including some passages which show individual approach, especially in the dramatic writing in the last section (bars 135 - 148).

The Kyrie in c minor, composed when Mendelssohn was but 14 years old, is certainly not intended for liturgical use. It may rather be regarded as an exercise, like the Kyrie ^{*1}, in F major, K. 33, by Mozart. As Werner ^{*2} points out similarity exists in bars 25 - 27 (and again in 31 - 33)

1) Written in Paris when Mozart was 10 years old

2) Werner, E., op.cit. p.66

and the closing bars of Mozart's 'Ave Verum'.

Ex. 62: Bars 25 - 27 & closing bars of "Ave Verum"

25 27

e e - lei - son,

e e - le - i - son,

e e - le - i - son,

e e - lei - son,

MOZART: AVE VERUM.

41. 42 43.

The sectionalism is dictated by the ternary form of the text, the second Kyrie section being further sub-divided:

	Kyrie eleison	Christe eleison	Kyrie eleison
Bars :	1-67	68-113	114-169; 170-223; 224-289

The first 'Kyrie' consists mainly of chordal writing with some antiphonal and contrapuntal passages (bars 27 - 35 and 35 - 41; 46 - 63 respectively).

Formally, the 'Christe eleison' may be divided into a two-part structure bars 91 - 113 being a varied repetition of bars 68 - 91. This section displays a more cantabile style and is in the relative major key.

Its melodic lines and clear texture in the part-writing echo the style of 18th Century mass settings.

Greater importance however is placed on the final 'Kyrie' section (bars 114 - 289) which opens with a short chordal passage involving both choirs. Choir II then proceeds with a fugal sub-section (bars 126 - 169), the subject of which opens with triadic intervals. Choir I joins in at bar 157 with two outcries of 'Kyrie' and then continues with Choir II to bar 169, thus producing an 8-part texture. Because of the feeling of finality at this point (cadencing in the tonic), the work could have ended here. *1 The length of this section would have also been in proportion to the opening section. Instead Choir I introduces the fugue subject, starting in f minor, combined with a chromatic second subject for the 'Christe eleison', used earlier as a chromatic unit in bars 75 and 98. This descending chromatic subject was also alluded to in bars 130 - 132 where it was used as a countersubject. Now in this double fugue both subjects are stated simultaneously. As in the first fugue, so too here does the 'other' choir group only enter towards the end of the sub-section, viz. at bar 211, and once more with two outcries of 'Kyrie', followed by a combined concluding passage in B flat major, ending at bar 223. The symmetry of this structure is enhanced by the fact that, in Fugue I Choir II presents the main part of the fugue with Choir I only joining in at the end. In Fugue II this procedure is reversed. The concluding sub-section of the final Kyrie, i.e., bars 224 - 289, embraces all elements found in the preceding sections: the chordal 'Kyrie' of the opening, the chromaticism of the middle section, and the fugal passages of the second Kyrie.

Although this is an early work, it displays an overall concept of a greater form, incorporating contrast between the different sections while, at the same time, achieving unity through thematic relationships.

The setting of Psalm 95 (The 'Venite'), Op.46, takes on the dimensions of a psalm cantata. Written for 3 soli (S.S.T.) and a 4-part (S.A.T.B.) choir, it includes an accompaniment for full orchestra and organ. The

1) See W. Schulze's preface to the music score.

following table shows its sectional structure :

Nos.	1	2	3	4	5
	A	B	C	D	E
Bars	1-134	135-261; 262-322	323-386	387-490	491-687
Stanzas	6 & 7	1, 2; 3,	4 (& 6 interpolated)	5 (& 6, 7 interpolated)	8, 9, 10, 11
Keys	E ^b maj	C maj.; c min.	A ^b maj	E ^b maj	g min.
Tempi	Moderato	Andante/Allegro Intro./ Assai Vivace	con moto	Allegro Moderato	Andante
Time	4 4	6 4	2 2	4 4	4 8

Unfortunately this work,

"ends with an almost threatening penitential sermon ('fast drohenden Busspredigt') and musically the mood changes from a bright beginning to a serious ending which excludes a traditional build-up. *1

This may account for the fact why this work is not so popular. E. Werner states that,

"probably there was some negative reaction to this elegiac mood; therefore contrary to the intentions of the composer - in England, a brilliant chorus 'The sea is His' was allowed to close the work. However, this chorus was not planned in the final version of the Psalm; it appears as an intrusion in the whole(this) chorus, which Mendelssohn may originally have planned for the Psalm but which was then dropped, does give the work a brilliant close, but spoils the liturgical simplicity, strictness and objectivity of the preceding sections." *2

The order of the stanzas is arranged rather strangely; section A opens with a setting of stanzas 6 and 7, followed by 1, 2 and 3 in section B. The words of stanza 6 recur in section C, although with different music. A further recurrence of stanza 6 also appears in section D, this time with its original music. Stanza 7 too makes a reappearance in this section (D), also using the original music of stanza 6.

-
- 1) Wolf, E., Mendelssohn - Bartholdy, (Harmonie, Berlin, 1906) translated from the German text, see pages 137 - 138.
 2) Werner, E., op.cit. pp. 347 - 348

Section A begins with a 16-bar introduction to the tenor solo which suggests a ternary form owing to a free return of 'A' in bar 53ff, and some contrasting ideas between 36 - 53. The choir then enters with a harmonised repetition of the solo passage, with some variation in the form of contrapuntal writing in bars 69 - 75; 88 - 113; and 125 - 130.

Section B, for choir, is introduced by an effective change from E flat major to C major. A 6-bar introduction given to the soprano soloist serves as an 'invitation'. The tempo change to 'Allegro assai vivace' in bar 141, and the use of dotted note rhythms contrive to making the music lively and exhilarating. Contrapuntal writing prevails, based on the following 4 head-motives of which the first makes its reappearance from time to time, e.g., bars 174 - 179, 219 ff, and almost dominates the final bars, i.e. 244 ff.

Ex. 63: Bars 142, 165, 186, 217

The image displays four musical excerpts from a score. The first excerpt, labeled '142.', shows a Soprano line with the lyrics 'Soprano Coro, Kommet her, ich' and a Chorus line. The second excerpt, labeled '165', shows a Soprano line with the lyrics 'chra, und juchset dem' and a Chorus line with the lyrics 'und chra,'. The third excerpt, labeled '186.', shows a Soprano line with the lyrics 'chra!' and a Chorus line with the lyrics 'chra! La-zi-um mit I'. The fourth excerpt, labeled '217', shows a Soprano line with the lyrics 'und mit P-almen ihm' and a Chorus line.

A chordal phrase in Handelian style ends the first part of this section (261). Bars 262 - 275 serve as an introduction to a Canon which starts in bar 276, introduced first by the separated female chorus (in unison) and followed by the male chorus (also in unison) 2 bars later.

Section C is a lyrical duet for 2 sopranos, written in a 3-unit structure with no contrast in character but with varying key centres. The first unit begins in A flat major. The orientation towards this key diminishes as from bar 336 onwards until the modulation ends at bar 353 with a perfect cadence confirming the dominant key, E flat major. The second unit soon reintroduces a leaning towards the tonic (A flat maj.), the key centre for the last unit which commences in bar 367 with a varied repetition of the opening from which point both sopranos sing together, mainly in thirds, for the remainder of this movement.

Section D, set in contrapuntal style ^{*1} for chorus, contains references to the theme of the opening movement, e.g., bar 390 (cf. bar 33) and 449 (cf. bar 16). 'Responsorial' technique is employed when the tenor soloist joins the chorus in bar 449.

Section E follows a quiet, lyrical mood until the sudden outburst of 'unto whom I swear in my wrath: that they should not enter into my rest', (verse 11) in bar 568. These words are set in recitative, producing a dramatic effect.

The rest of this movement returns to the style of its opening, interrupted by a further recitative passage in bars 604 - 614. A short imitatory entry of the opening occurs in bars 617 - 621, while bar 627ff sees the start of a contrapuntal section based on a new motif.

Originally the work ended with this movement, but, after its first performance in 1839 (perhaps as a result of public criticism), Mendelssohn added a closing chorus which takes up the original lyrical mood of the movement once more.

"This makes a more satisfactory end, but, on the other hand, it is similar in mood to some of the earlier movements, it deals with verses that have been already set and it results in excessive length." *2

Striking elements in the accompaniment are :

- i) the use of syncopation in section A
- ii) the organ, when used has not a separate part; it merely doubles the vocal lines,

1) Although the opening is in the style of a fugue, it is not continued as such, except for a last entry in the bass in bar 438ff.

2) Radcliffe, P., op.cit. pp. 141 - 142

- iii) concertato writing exists, e.g., in bars 153ff and 174ff,
- iv) soloists are accompanied mainly by strings alone; woodwind instruments are added merely for variety of tone colour, e.g., section A, bar 16ff, section C (duet) and section E.
- v) the choice of 'dark quality' instruments, viz. bassoon and viola, to match the serious words of section E.

'Surrexit pastor bonus' is the third ^{*1} of the 3 Latin Motets, Op.39, written for the 'Trinity de Monti' Convent. It is divided into the following sections:

	A	B	C	D
Bars :	1 - 91	92 - 150	151 - 161	162 - 259

In section A,

"a solo quartet (S.S.A.A.) is set off against the chorus and the text is performed antiphonally. Mendelssohn remained close to the meaning of the text, and turned the beginning into a pastorage of the 'good shepherd'." *2

A contrapuntal passage for soli and choir ends this section.

Section B, with its typically Mendelssohnian lyricism, is a through-composed setting for soprano duet.

Section C consists of a short interlude for alto solo. Being so short it is welded into the work by possessing a unifying thematic element in the form of repeated notes : an element also common to section B (e.g., bars 93, 101 & 110) and Section D (bars 171 - 173).

1) The other two motets are 'Veni Domine' and 'Laudate pueri', discussed on pages 74ff
 2) Werner, E., op.cit. p.211

Ex. 64: Section C

151 3. Solo (Alto) 153 155 157 159 161

Sur - re - xit Chri - stus, spes me - a, sur - re - xit Chri - stus, spes me - a!
 Christ now is ris - en, my com - fort, Christ now is ris - en, my com - fort.

The hymnic passage which opens the final section, for full choir, although expressive, is felt to remain,

"on the earthly plane and does not approach heavenly regions, as the text 'Surrexit spes mea' demands."^{*1}

This passage breaks into a freely treated fugue at bar 191. At this point the 2 alto parts combine, as do the 2 soprano parts, producing therefore a 2-part texture - soprano against alto. The fugue subject is introduced by the altos in bar 191 while the sopranos have a tonal answer in 195. These 2 groups subdivide once more into a 4-part (S.S.A.A.) texture as from bar 211. The contrapuntal writing gives way to a chordal style for the closing bars, once more, displaying influence of Handel.

The Latin Te Deum in D major for double choir, soli and continuo is written in 12 movements.

"The type of noisy and spectacular 'Te Deum' with trumpets and timpani is here deliberately avoided, possibly under the influence of Thibaud book 'Über die Reinheit der Tonkunst'."^{*2}

Not all 29 stanzas are used; their grouping is as follows:

-
- 1) Werner, E., op.cit.p. 211
 - 2) Ibid. pp. 66 - 67

Ex. 66: Subjects I & II of No. 12

the opening of No. 12 ('Fiat misericordia tua'). The key scheme too serves as a unifying element : keys used are closely related ^{*1} to the tonic, D major.

The setting of Psalm 42 ('Wie der Hirsch schreit nach frischem Wasser') was composed while Mendelssohn was on honeymoon in Freiburg in 1837.

"During the master's lifetime, it was the most popular of all his Psalms and also (probably for personal reasons) Mendelssohn's own favourite." ^{*2}

The work is divided into 7 movements:

Mov. No.	1	2	3	4	5	6	7
	Chorus	Soprano	Aria Soprano recitative solo and chorus	Chorus	Soprano recitative	Quintet S.T.T.B.B.	Chorus
Stanzas	1	2	3,4,5	6,7	8,9	10,11	14,15
Keys	F. maj	d. min	a. min	F. maj	g. min	g. min	F. maj

The first movement, in ternary form (A, 1 - 36; B, 36 - 65; A¹, 66 - 86), "opens in a rhythm that comes dangerously near to that of a slow waltz", ^{*3} although this feeling changes once the writing becomes more elaborate. The motif which dominates the middle part is prepared for by the alto in bars 20 - 22.

Contrapuntal and chordal passages alternate throughout this movement. Chordal writing is particularly effective from 54 - 66, for the words 'so crieth my soul unto Thee O God.' This produces the effect of a communal cry to God.

The soprano aria (No. 2),

"With oboe obbligato is far less pretentious but has a gentle and appealing pathos." ^{*4}

-
- 1) There is a preference for keys with a subdominant relationship
 - 2) Werner, E., op.cit. p. 346
 - 3) Radcliffe, P., op.cit. p. 141
 - 4) Ibid, p. 141

This movement is through-composed.

Movement No. 3 opens with a recitative for soprano. Note the affinity between bars 2 and 3, and the first recitative of 'Elijah', bars 4 and 5.

Ex. 67: Movement 3 Bars 2 - 3 & "Elijah", 1st Recitative, Bars 4 - 5

i)

3. Recitativo
Non troppo lento

Mei-ne Thränen sind meine Speise Tag und Nacht, weil man täglich zu mir saget, täglich zu mir sa-get:

ii)

L'istesso tempo.

The deeps af-ford no wa-ter;
The suckling's tongue now
And the riv-ers are ex-hausted!

L'istesso tempo.

1. 2. 3. 4.

cleav-eth for thirst to his mouth: *cres - cen - do.*
the in-fant chil-dren ask for
The in-fant chil-dren ask for bread,

5. 6. 7.

The soloist then continues with a through-composed aria, later joined by the full sopranos and altos in a chordal repetition of the aria. A short coda and instrumental postlude conclude this movement.

Number 4 starts with a unison passage for male voices only, followed by a full 4-part chordal section incorporating some antiphonal writing in bars 35 - 42 (male against female chorus). Most important in this section is the setting of the phrase 'Harre auf Gott', which is given the same music as the corresponding words in Psalm 43, Op. 78, No. 2 (bars 80 - 88).

Ex. 68: Psalm 42, Movement 4 & Psalm 43 Bars 80 ff

i)

The musical score is divided into two systems. The first system (bars 1-8) features a Tenore (Tenor) and Basso (Bass) part with piano accompaniment. The Tenore part has lyrics: "Was be-trübst du dich, mei-ne See-le, und bist so un-ru-hig in mir? Har-re auf". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The second system (bars 9-19) features Soprano and Alto parts with piano accompaniment. The Soprano part has lyrics: "Har-re auf Gott! har-re auf Gott!". The Alto part has lyrics: "Gott! har-re auf Gott! denn ich wer-de ihm noch dan-ken!". The piano accompaniment continues with chords and a bass line. The tempo marking "Più animato" appears above bar 15. The score includes bar numbers 1, 3, 5, 7, 9, 11, 13, 15, 18, and 19.

ii)

Allegro moderato. 80.

Gott. Was be-trübt du dich, mei-ne See-le, und bist so va-ra-hle in mir? Her-re auf Gott!

Gott, mein Gott, mein Gott, Her-re auf Gott!

Gott, mein Gott, Her-re auf Gott!

Gott, Her-re auf Gott!

Gott, Her-re auf Gott!

Gott, Her-re auf Gott!

Gott, Her-re auf Gott!

82.

Her-re auf Gott! Her-re auf Gott! Her-re auf Gott! denn ich

Her-re auf Gott! Her-re auf Gott! Her-re auf Gott! denn ich

Her-re auf Gott! denn ich wer-de ihm noch dan-ken. Her-re auf Gott! Her-re auf Gott! denn ich

Her-re auf Gott! Her-re auf Gott! Her-re auf Gott! denn ich

Her-re auf Gott! Her-re auf Gott! Her-re auf Gott! denn ich

The instrumental postlude also takes up the music of this phrase.

The accompanied recitative (No. 5) for soprano is followed by a Quintet for soli S.T.T.B.B. While there is a free return of the opening in bar 95, the form of this movement cannot be classified as ternary as no contrast of character exists, except in key which starts modulating from bar 44, cadencing in c minor in 73, and moving back to a g minor basis by 95.

The texture is mainly chordal with some contrapuntal writing, e.g. in bars 80 - 86. The main feature of this movement is that it makes use of sound timbre between the male quartet and the soprano. Later it resembles the concept of the accompanied aria. In the opening is a suggestion of a harmonised psalm tone. Contrast also exists in the text. The two voice parts combine two different texts : the soprano sings of the anguish of loneliness while the male chorus sings of consolation and trust in the Lord, producing an effect of dialogue.

Thematically, movements 7 and 4 are strongly related, both using the same text. Like movement 4, this final movement opens with a passage for male voices with the female chorus joining in bar 7. Then follows a section based on the words 'Harre auf Gott', using the same motif as in No. 4 bars 8 & 9. The remainder of this stanza, i.e., 'denn ich werde ihm noch danken' is given a new setting (bars 17ff), breaking into a contrapuntal style in bars 25 - 33, and closing with a chordal passage.

At this point, viz. bar 48,

"Mendelssohn takes a liberty which might make sense in a liturgical work, but is out of place in one intended for the concert hall. He adds to that text a 'Preis sei dem Herrn' (Praised be the Lord), obviously borrowing from the idea of the Catholic doxology of the 'Gloria Patri'." *1

This added section is written in a freely treated fugue form, ending at bar 197. While starting with a standard Enunciation, the Middle Section contains only 1 middle entry, (soprano, bar 80), while the Final Section (163ff) opens with a varied restatement of the subject (harmonised), repeated in 171 before breaking into a Handelian-like chordal passage for the concluding bars (177 - 197), the final cadence of which echoes that of the chorus 'Thanks be to God' (Elijah).

An interesting aspect of this fugue is the treatment of the subject which follows Classical development technique. The two limbs of the Subject are separated and developed individually throughout the Middle Section.

1) Werner, E., op.cit. p. 347

Ex. 69: Fugue Subject Bars 48 - 54

48. 50. 52.

PREIS SEI DEM HERRN, DEM GOTT I - SRA - ELS, VON NUN AN BIS IN

54. etc.

E - WIG - KEIT, IN E -

The first limb permeates all voice parts except for bars 118 - 126 which contain a sudden rhythmic change based on part of the second limb of the subject. This may be seen as a partial relief and its contrapuntal handling proves most effective. Thereafter, the two limbs are used in combination, e.g., bars 144 - 150.

Ex. 70: Bars 144 - 150

143 145 147 149

E - wig - keit, von nun an bis in E - wig - keit! Preis sei dem

- wig - keit! Preis sei dem Herrn, dem Gott I - sra - els, von nun an bis in

els. von nun an bis in E - wig - keit! Preis sei dem Herrn, dem

Preis sei dem Herrn, dem Gott I - sra - els, von nun an bis in E -

150 152

Herrn, dem Gott, dem Gott I - sra - els!

E - wig - keit!

Gott I - sra - els, dem Gott I - sra - els!

- wig - keit, dem Gott I - sra - els!

159

pizz

A sense of symmetry is seen in the arrangement of the movements and their respective keys : Movements 1, 4 and 7 for chorus are all in F major.

In this work Mendelssohn makes use of a recurring motif ^{*1}. This motif however, does not appear in all the movements, and is subject to slight variation when used.

Ex. 71: Movement 1 Bars 9 - 10

(see overleaf)

1) This motif is similar to the 'Credo' motif of Mozart's Missa Brevis in F major, K. 192

Psalm 42

Opus 42

Felix Mendelssohn Bartholdy
1809-1847

1. Coro
Lento e sostenuto

Pianoforte

7 Alto

Wie der Hirsch schreit nach frischem Was- ser, so schreit mei-ne See-le,

dim.

Ex. 72: Movement 3 Bars 9 - 10

9 Allegro assai

Denn ich woll - te gern hin - ge - hen

pp staccato

Ex. 73: Movement 4 Bars 1 - 2

4. Coro
Allegro maestoso assai

Tenore

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

Basso

Ex. 74: Movement 7 Bars 1 - 2

20

7. Coro
Maestoso assai

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

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

The accompaniment, ^{*1} when not chordal, tends to consist of counterlines in quavers and semi-quavers based on arpeggiated chords.

"The composition of 'Salve Regina' came about in the composer's early years, even before he had been in Venice and Rome and had admired the paintings and sculptures there in honour of the Blessed Virgin; it is thus all the more astonishing with what sensibility the 15 year old youth was able to interpret the medieval verses. ^{*2}

After 1600, settings of the 'Salve Regina' changed from being polyphonic (incorporating Gregorian melodies) to a freer

"treatment of musical material so that down into the nineteenth century we find compositions for chorus, or solo voices among the 'lesser church works' of the great masters..... A proximity to Mozart is unmistakable, not only in certain melodic strains, but also in the formal shaping of the composition like a song-type aria." ^{*3}

-
- 1) Only the 'closed score', i.e., with piano accompaniment, was available
 - 2) English translation by E.D. Echols of the German notes by W. Schulze-see music score (Stuttgart, 1979).
 - 3) Ibid

Written in ternary form, the sections are as follows:

Bars :	A	B	A ¹
	1 - 49	49 - 103	103 - 141

The two outer sections which are invocations to the Blessed Virgin Mary, contain simple, tuneful, almost folk-like melodies, while the middle section (B) contains austere writing with dark harmonies giving musical expression to the words 'with weeping and pleading, in this dark and sorrowful valley'.

"The instrumental writing not only takes tonal beauty into consideration but also employs great variation in accompanying the melodic development, altering strengthening, refining the whole." *1

The '2 Geistliche Lieder', Op. 112 are short, simple settings for high voice (soprano or tenor) of words taken from Psalms 25 and 90 respectively.

The first, 'Doch der Herr, er leitet die Irrenden recht' is in ternary form (A, 1 - 16; B, 16 - 36, A¹, 37 - 62). Not much contrast however is afforded by the B section which continues in the same style as the A section, varying only in key.

The second piece, 'Der du die Menschen Lässest sterben', was originally composed for the oratorio, 'St. Paul', and is written in a through-composed style. Unfortunately, due to the absence of dramatic quality, the music does not always match the serious mood of the words, especially noticeable on the words 'it quickly blossoms and must wither'.

The organ accompaniment follows mostly a chordal style based on the harmonies of the melody line; some individual treatment is encountered however in No. 2. The general style of the accompaniment is more suited to the piano.

1) Echols, E.D., op.cit.

E. The Cantatas:

'Christe, du Lamm Gottes'

'O Haupt voll Blut und Wunden'

'Wir glauben all an einen Gott'

"The 19th century used the term 'Cantata' to embrace the most diverse forms of mixed vocal and instrumental works to sacred texts. However the fact that 'Christe, du Lamm Gottes' is written in only one movement using the same resources throughout, warrants its description as a 'chorale fantasia', especially since that would indicate the free form of the work." *1

This work was dedicated to Mendelssohn's sister, Fanny, for Christmas Day, 1827. Written for 4-part chorus with small orchestra, it is based on the chorale which bears the same name. This chorale, by Martin Luther, is a German metrical version of the 'Agnus Dei', the 3-part structure of which dictates the ternary form of the work:

Section :	1	2	3
Bars :	1 - 59	60 - 106	107 - 164
Key plan :	F major	f minor	d minor - F major

The chorale, used as a 'cantus firmus'

"appears three times (once in each section), as a polarising element bedded in a polyphonic web with thematic material drawn from the chorale melody. The fact that Mendelssohn had been studying the choral works of Bach and Handel is unmistakable here in the contrapuntal writing, but they serve him only as a stimulus and a basis for his own personal mode of expression." *2

The orchestral introduction which opens section 1 uses an imitatory quaver pattern incorporating the opening notes of the chorale melody. This pattern then continues to form the basis of the strong contrapuntal writing of the accompaniment. Throughout the work the chorale melody is doubled by flutes, oboes and clarinets (ad lib). In this 1st section the vocal entries always overlap with phrase ends of the instrumental parts.

-
- 1) From the Translation by D.McCulloch of the German Preface by Oswald Bill. (see music score, Darmstadt, 1977).
 - 2) Bill, O., (translation by D.McCulloch), op.cit.

Ex. 75: Opening of "Christe, du Lamm Gottes"

(1.) Andante

Violino I

Violino II

Viola

Violoncello
Contrabbasso

Flauto, Oboe,
Clarinetto (ad lib.)

Soprano

Alto

Tenore

Basso

The Chorale is given to the soprano throughout the work while, in the first section, the remaining 3 voices supply a contrapuntal background. Each line of the chorale is furthermore introduced by a short contrapuntal passage, not necessarily based on the melody line which it precedes, except for the opening (bar 8) where the alto states the first line of the melody in its entirety, although rhythmically varied, before the 'proper' entry in the soprano 5 bars later. However line 3 (bar 43ff) has no introduction and the melody is stated in harmonised form. A short contrapuntal postlude follows the statement of this line containing two elements used prominently in section 2, viz. the ascending octave leap and a descending chromatic line that is almost identical to the fugato subject in bar 61ff.

Ex. 76: Bar 51 ff (Alto) & Subject of Middle Section (Bars 61 - 64)

The image shows a handwritten musical score for three staves. The top staff is labeled with bar numbers 51, 53, 55, and 57. The middle staff is labeled with bar numbers 61, 63, and 64. The bottom staff is labeled with bar numbers 51, 53, 55, and 57. Arrows indicate the relationship between the subject in the middle staff and its appearances in the alto part.

In section 2 the contrapuntal writing, in both the instrumental and vocal parts, which introduces and accompanies the chorale melody lines is in fugato style. A tonic/dominant relationship is given to the entries of the subject as quoted above. To intensify the word-meaning, Mendelssohn relies on 3 factors.

- a) the change in key to the tonic minor, i.e., f minor
- b) a strong Baroque rhythm and
- c) descending chromaticism traditionally used to denote passion and grief

As in the first section, the 3rd line of the melody, i.e., the prayer for mercy, is treated somewhat differently in-so-far as a new motif appears in the contrapuntal accompaniment derived from the fugato subject which makes its last appearances in the alto part, bar 100 and the short postlude which follows. (bars 102 - 106)

Section 3 returns to the tonic key of F major and opens with an orchestral introduction based on the same motif as used in section 1. Consequently the style of the accompaniment is similar. The chorale

is used in harmonised form, dispensing therefore its vocal contrapuntal web. A short vocal postlude based on new material is found in bars 151 - 156, followed by a closing passage for orchestra.

The harmonic style of this work shows some interesting features. A different harmonic scheme is used for each of the three appearances of the chorale although some chord progressions remain the same in the two outer sections, e.g., bars 16 - 17 and 119 - 120; and 43 - 45 and 141 - 143.

A particularly interesting pseudo-bitonality appears in section 2: while the tonic minor underlies this movement, the chromatic writing still allows the chorale to be stated in the tonic major. This co-existence leads at times to unexpected progressions as in bars 88 - 89 and 94 - 97.

Ex. 77: Bars 88 - 89 & 94 - 97

i)

87

trägst die Sün - de der Welt,
bear the the sins of the world,

tes, der du trägst die
ly, who dost bear the the

trägst die Sün - de der Welt,
bear the the sins of the world,

der du trägst die Sün - de der
who dost bear the the sins of the

ii)

93

93

er show us barm us

er show us, er show

96

96

barm us dich thy un mer ser cy

er thy

Similarly unexpected harmonic 'turns' often result in cadences with an interrupted effect, e.g., bars 33 - 34 with its parallel in 134 - 135, and bars 121 - 122. Another interesting feature of this work is the use of falling thirds, ^{*1} e.g., bars 30ff possibly an inversion of the ascending arpeggio pattern frequently found in the final bars of an instrumental work or in accompaniments : both are triadically orientated.

This is possibly an inversion of what was described earlier as his 'hallmark' ^{*2} as both are triadically orientated. A good example of falling thirds may be seen in the bass line of bars 30 and 31.

In the chorale cantatas, Mendelssohn does not use the large scale structure of the late Baroque cantata with its combination of choruses, recitatives and arias. Nevertheless the cantata 'O Haupt voll Blut und Wunden' for solo Bass, S.A.T.B. choir and orchestra, composed in Vienna in 1830 while en route to Italy, has as its middle movement an aria, the chorale being stated twice, once in each of the two outer movements.

In the first movement the chorale is treated as a chorale motet, as it consists of a series of fugal sections, each based on one of the successive lines of the chorale. However, this treatment is free as Mendelssohn often combines various lines and hence also the text, e.g., the introductory sections in bars 27² - 30 and 49² - 50 where both use the openings of the first and second lines of the chorale in combination.

-
- 1) Even though this pattern foreshadows a favourite progression of Brahms', its use here cannot be connected with programmatic connotations as is so typical of the later composer : "For Brahms, death suggests the sequence of falling thirds which roots the music harmonically, in the earth. Dust returns to dust." (Harman & Mellers, Man and his Music (Barrie & Rockliff, London 1968), p.701) .
 - 2) i.e., an ascending arpeggio pattern sometimes found in the final bars of an instrumental work or in accompaniments, e.g., the final bars of Allegro in B flat, for organ.

Ex. 78: Bars 27 - 30 & 49 - 50

i)

27 29 31

voll Schmerz und
With pain and

voll Schmerz und vol - ler Hohn,
With pain and bit - ter scorn,

O Haupt voll Blut und Wun - den, voll Schmerz und vol - ler
O Head, so bruised and wound - ed, With pain and bit - ter

voll Schmerz und vol - ler Hohn,
With pain and bit - ter scorn,

voll Schmerz, voll
with pain, with

|| $\text{III} \flat$ IV

ii)

47 49 51

mit ei - ner
With sting - ing

mit ei - ner Dor - -
With sting - ing crown

o Haupt, zum Spott ge - bun -
O Head, in spite sur - round

mit ei - ner Dor - nen - kron, mit ei - ner
With sting - ing crown of thorn, with sting - ing

At times contrapuntal introductions may be built on new material, e.g.,
bars 68⁴ - 75,

Ex. 80: Bars 60 - 63

56 58 60 62

Leid soll uns wi-der-fah-ren, uns wi-der-fah-
 sor-row have no do-min-ion, have no do-min-

kein Leid soll uns wi-der-fah-ren, soll
 That sor-row have no do-min-ion, sor-

will er weh-ren, kein Leid soll uns wi-der-fah-
 will de-fend us, That sor-row have no do-min-

kein Leid soll uns wi-der-fah-ren, uns wi-der-fah-ren;
 That sor-row have no do-min-ion, have no do-min-ion,

63 65 67 69

ren; sor-get
 ion, Keep us

uns wi-der-fah-do-min-ren; er sor-get für uns,
 row have no-min-ion, And keep us in his

ren;
 ion,

er sor-get für uns, für uns, hüt' und wacht,
 And keep us in his love, his love and care,

Throughout, the chorale melody is given to the soprano, with the remaining voices (A.T.B.) providing a contrapuntal accompaniment, except for the last line (bars 116³ - 119) which is set in chordal style. The harmony is very Baroque-sounding with good use being made of secondary dominants, e.g., bars 32, 52, 76 and 103⁴. Although the first 2 lines of the chorale are repeated, the accompanying contrapuntal passages and harmonies are slightly varied the second time.

The grave word-meaning is portrayed by a dark quality created by the accompaniment of the lower strings, bassoons and continuo. The upper woodwinds (flutes, oboes and clarinets), violins and organ double the chorale melody ^{*1} in order to make it stand out, except for line 5 (bars 63 - 68) which is doubled only by flutes, violins and organ. The polyphonic accompaniment uses throughout, material which is independent from the various strains of the chorale.

Movement 2 consists of a lyrical aria in ternary form for the bass soloist. It is written in the relative major key (E flat major).

A	B	A ¹
1 - 67	67 - 107	108 - 163

Although new material replaces the chorale melody, there is a short reference to the chorale in bars 36³ - 40.

The lyrical mood of section A changes to a dramatic one for section B. This is achieved by a shift back to the original key of c minor and the use of chromaticism. Further intensification of the grief and passion is afforded by the use of diminished 7th chords, written in such a way as to cause dissonances which do however resolve.

Instrumental accompaniment does much to complement the mood of the movement. In sections A and A¹ the strings supply the accompaniment for the soloist, with the woodwinds and horns adding some colour in places to avoid monotony. In the B section however, a fuller texture is obtained by combining all the instrumental parts in order to enhance the dramatic mood.

1) This technique was also encountered in the chorale cantata 'Christe, du Lamm Gottes'.

A simple harmonised version of the chorale dominates movement 3, supported by an instrumental accompaniment, based on repeated chords in quaver motion.

The chorale melody and opening alto parts are doubled by the oboes and clarinets. Sometimes these woodwind parts deviate from the chorale melody and take up the counterline based on ascending octave leaps, introduced first by the horns in b.5ff. Other times this doubling is abandoned altogether as in bars 27 - 31 and 47 - 53, and replaced by rests.

Unfortunately this movement like some other finales does not reach the power and contrapuntal interest prevailing throughout the opening movement, but produces an anticlimax. The repeated quaver motion in the strings are a weakening element and result in monotony.

The Lutheran chorales,

"interpret Luther's theology in a masterly language. This applies especially to the creed song ('Wir glauben all an einen Gott'). Originally a song of praise for the feast of Trinity, it was declared the German 'Credo' in the Erfurt Enchiridion as early as 1525 and, in the same year, by the Strassburg Kirchenamt. After Luther had authorised the function of this hymn for the German Mass, it was regularly sung in Lutheran services in place of the creed up to the time of J.S. Bach." *1

In the cantata based on this chorale,

"the patterns for the cantus firmus treatment were the corresponding motet and cantata settings by J.S. Bach, with which Mendelssohn had become acquainted in the choral exercises of the Berlin Singakademie. There he found all the various chorale arrangements from plain choral settings to motet-like structures with obligato instrumental parts, which were to serve as patterns for his own cantatas." *2

Structurally, the work falls into 3 movements, based respectively on the 3 stanzas of the chorale, of which only the first and second melody lines are used with some slight modifications. According to W. Schulze

-
- 1) From the translation by Stefan Schulze of the German foreword to the music score by Willi Schulze (Stuttgart, 1979).
 - 2) Ibid.

in his preface to the music score, it was Mendelssohn's original intention to have this work written in the form of '3 great fugues.' However, a fugato style resulted. In the first movement the 2 opening lines, along with new material in the same idiom for some of the remaining lines, are developed in fugato style. The voices open in the style of a fugue, using the first melody line as the subject; the 'answers' are in the sub-dominant rather than the dominant key. This 'Enunciation' (1 - 18) is accompanied only by the organ continuo which provides supporting harmonies and an ever-moving bass line. The bass line ends with a pedal point passage in bars 69 - 84. The strings (violins 1 & 2 and viola) enter with the first line of the chorale in bar 17³, overlapping thus with the commencement of the second line in the (vocal) bass part, bar 19. The fugato entries of this second line (21, 22, 23) also reveal sub-dominant leanings as each enters a 4th higher.

Ex. 81: Bars 19 ff

14 16 18 20

glaub - en all an ei - nen Gott, an ei - - - - -
all be - - lieve in one true God, in one - - - - -

wir glau - - - - -
we all - - - - -

- ben all an ei - - - - -
be - - lieve in one true Gott, God, Schöp - fer Him - mels
true God, Mak - er of the

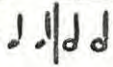
21 23 25 27

nen Gott, Schöp-fer Him-mels und der Er- den,
true God, Mak-er of the earth and heav-

Gott, Schöp-fer Him-mels und der Er- den,
God, Mak-er of the earth and heav-en,

Schöp-fer Him-mels und der Er- den, der sich zum
Mak-er of the earth and heav-en, Who is our

und der Er- den, der sich zum Va-ter ge-ben
earth and heav-en, Who is our Fa-ther and our

Thereafter the voices and violins combine in a contrapuntal texture, introducing a line consisting of new material (bar 26), but bearing resemblance to the opening line of the chorale 'O Haupt voll Blut und Wunden'. Once more, sub-dominant leanings are noticeable in the first three entries. From bar 34 the violins freely double the soprano and alto parts. Bars 54 - 60 contain imitative writing based on a rhythmic fragment -  - introduced for the first time in bars 50 - 51. (soprano).

Ex. 82: Bars 50 ff

49 51 53 55

wahr'n, al - lem Un - fall will er weh - - ren, kein
ian From all e - vil will de - fend us, That

Un - fall will er weh - - ren,
e - vil will de - fend us,

Un - fall will er weh - - ren, al - lem Un - fall
e - vil will de - fend us, from all e - vil

Un - fall will er weh - - ren;
e - vil will de - fend us,

In bars 67 - 74 melody lines 1 & 2 appear in alto and soprano respectively, the alto part however singing the text of the second line.

The first movement ends with an open cadence on the dominant.

The orchestral accompaniment for the 2nd movement is scored for woodwinds (oboes, clarinets, bassoons), brass (horns and clarino trumpets), strings (violins 1 & 2, viola) and organ continuo. The instrumental prelude

introduces in bar 5, an obbligato quaver line for violins which continues throughout. The voice parts which enter in fugato style in bar 10, are freely duplicated in the woodwinds, which therefore also follow a contrapuntal style. The free treatment of the woodwind parts however, sometimes produces a different character, e.g., bars 26 - 37, 59 - 65 and 74 - 81. Similar doubling of vocal parts occurs in the continuo. Like the preceding movement, this movement also ends with a pedal point passage in the final 16 bars, and cadences on the dominant. Such open cadences give a feeling of continuity, or progression to the whole work. Note also the similarity of the lines and harmonies in bars 40 - 43 of this movement and bars 45 - 48 of movement 1.

In the third movement the 'Full' orchestra (as in movement 2 with the addition of timpani and trombones) is put to use, opening with an 8-bar prelude, similar to that which opens movement 2. A triplet quaver fugue is introduced by the violins in bar 6 which continues to bar 134, at which point all instruments and voices combine for the closing chordal passage. Apart from the strings, the other instruments serve no other purpose than to double the chorale melody ^{*1} which is sung by the voices in unison with a few occasional sustained harmony notes between the entries of the chorale lines e.g., bars 101 - 103, 115 - 118 and 129 - 132.

"While following the closely connected verses, one gets the impression as if the intensity of the music increases from one verse to the other until in the third verse the climax is reached in the choral unison, though in this verse the original melody has been altered by Mendelssohn. This third verse probably depends on Bach's well-known arrangement of Luther's 'Und wenn die Welt voll Teufel Wår' in the cantata 'Ein feste Burg ist unser Gott', where Bach also uses a choral unison. In Mendelssohn's setting the share of the orchestra is less important than in Bach's cantata The listener is so much the more impressed by the choral unison, which is intensified by the wind instruments and which, towards the end after a few four-part bars, leads into the lapidary one-part 'Amen' of the whole ensemble". *2

-
- 1) In this movement too, only the first two lines of the chorale melody are used, new material being used for the remaining words.
 - 2) Schulze, W., (translation by S. Schulze) op.cit.

CHAPTER III

AN EVALUATION OF THE SACRED CHORAL WORKS

Aspects of form

The forms used range from simple, short strophic or through-composed motets to extended settings such as the cantatas. Whatever form is used, sectionalism plays a vital role, being conditioned either by verse structure or text-meaning. In the shorter works this sectionalism is built into the music, often as a result of a succession of either contrapuntal sections, e.g., Psalm 100, or of short chordal and polyphonic passages, e.g., the Gloria, where the texture is dictated to a certain degree by the word-meaning. Sometimes sectionalism is also brought about by the alternation of solo passages with those for tutti, e.g., the Nunc Dimittis. In the longer works it is obvious in the division of the work into a number of clear-cut movements, e.g., Adspice Domine, Psalm 42 and the chorale cantatas.

On the other hand, longer works often adopt a through-composed plan, e.g., Psalm 95 (Venite) and the Magnificat, whereas strophic treatment is used mostly in chorale settings as the chorale is repeated for each of the stanzas, e.g., 'Mitten wir im Leben sind' and 'Aus tiefer Not schrei ich zu dir', and 'Jesu meine Freude'.

Sometimes a work may be set either contrapuntally throughout (e.g., Ps. 100) or purely chordal (e.g., 'O beata et benedicta' or No. 6 of 'Sechs Sprüche'). Other times these two styles exist in combination, often alternating one with the other. Mendelssohn was not a composer who 'word-painted' in his music. Word-meaning therefore, was not a determining factor as to whether a contrapuntal or chordal texture was to be used. An exception to this possibly being 'Hear my Prayer', bar 63ff, where contrapuntal writing seems to underline the meaning of the words 'perplexed and bewildered' i.e., with each voice going its own way. Preference for chordal writing however, is given to short word phrases, e.g., in the Gloria, bar 32ff on the words 'Herr Gott' ! - Himmlische König! - Allmächtiger Gott!

which are written in the style of Handelian 'hammerstrokes'; or in the Latin *Te Deum*, No. 4 (*Tibi Cherubim*), where the word 'majestatis' is treated in similar fashion (bar 56ff), being superimposed with a longer phrase on the words 'pleni sunt coeli et terra.' From these examples it may be seen that polyphonic or contrapuntal treatment is usually given to the longer phrases. It may be deduced therefore that the alternation of chordal with contrapuntal passages does not depend on textural contrast as such, but is used to afford variety.

Coupled with the chordal setting of shorter phrases is antiphonal writing which is employed in works written for double chorus. (The *Gloria*, bar 32 ff, may once more be cited as an example). This technique of antiphonal writing was inspired by the Venetian masters.

Apart from the through-composed free forms, other forms used are the simple ternary, recitative, canon and fugue.

The 19th century saw the rise of miniature character pieces such as Mendelssohn's *Songs without Words*, Schumann's *Novellettes*, Chopin's *Nocturnes* and Brahms' *Intermezzi*. Practically all such pieces were written in ternary form. Quite naturally, Mendelssohn's lyrical sacred choral works or movements thereof also use this form. Frequently however, the B (middle) section does not afford great contrast to the outer A and A¹ sections, and continues in the same style, differing only in key. Examples of such are *Beati mortui*, *Veni Domine*, 'Herr, wir trau'n auf deine Güte' and Movement No. 1 of Psalm 42. There are instances where the B section is so similar in character to the A section that they tend to merge into one. One would therefore overlook the ternary design were it not for a definite (though varied) repetition of the A section later in the work, see Nos. 1 & 3 of Psalm 95. Greater contrast of character is exhibited by the B section of *Salve Regina* (bars 49 - 103) and movement 2 (bars 68 - 107) of the cantata 'O Haupt voll Blut und Wunden'. The ternary structure, is sometimes dictated by the text, e.g., in 'Ave Maria', 'Lass, O herr, mich Hilfe Finden' and the *Kyrie* in c minor.

The recitative does not have a big role, but is found in works divided

into several movements, e.g., movements 3 and 5 of Psalm 42 and in 'Hear my Prayer' (bars 131 - 133). In these works the recitative passages are not treated as separate entities, but are built into the works without any breaks (the traditional final instrumental V -I cadence is therefore not required). The recitative is used for dramatic effects in Psalm 22, being treated in responsorial manner - i.e., answered by the full choir.

Mendelssohn was a master at counterpoint. This is revealed not only in contrapuntal passages, but also in the form of canons and fugues. Five of the works analysed include canonic writing. They are : Kyrie in A major, where the first 2 phrases are treated in canon; The Gloria Patri of Psalm 2, written in 4-part canon; Psalm 95 (bars 276 - 322) and 98 (bars 100 - 115) both written as 2-part canons; and the English Te Deum in A major (bars 169 - 193), written in double canon with the openings of both related.

Of far greater interest and importance is his fugal writing. The fugue form is not used for an entire work, but rather for a movement or part thereof. Three of the choral works contain movements set in standard fugue form. They are : 'Aus tiefer Not schrei ich zu dir' (1st movement bars 15 - 122), the Magnificat (last movement bars 200 - 268) and Psalm 42 (last movement bars 48 - 197). In all three fugues the subsections, i.e., enunciations, middle sections and final sections, are all present and clearly demarcated.

The third section of the Kyrie in c minor contains a single and a double fugue, the subject of the former being combined in the latter with a chromatic unit previously encountered on the words 'Christe eleison' in bars 69 - 70, 75 - 76 and 98 - 99. It is interesting to note that the original text of this unit is retained throughout this double fugue, resembling the bi-textuality occasionally found in the sacred music ^{*1} of J.S. Bach.

1) e.g., Kyrie - Christe du Lamm Gottes, in c minor, B.W.V. 233a

Often choral and organ works written in cyclic form tend to exhibit a feeling of anticlimax, achieved in the following way : the opening movement tends to be powerful, frequently in the style of a choral fantasia, or a fugue. The tension, instead of building up to a climax which is reached only in the finale, attains its zenith in the opening movement and thereafter diminishes in intensity in the successive movements. A good example ^{*1} of this may be seen in the cantata, 'O Haupt voll Blut und Wunden'. Mendelssohn may have been influenced by Heinrich Heine (1799 - 1856) and others who incorporated this technique, known as 'German Romantic irony' in their works. This technique is based on the realization that the gap between the freedom of fantasia and the strictness of form cannot be bridged. In literature therefore, it leads to a tendency to over-intensify subjectivism. It can also lead to an ironic approach, i.e., a build up of tension, then a definite anticlimax. Heine often used it in a cynical, critical sense: Mendelssohn possibly used it to counter-balance a particularly imaginative work with formalism. ^{*2}

A strong sense of unity prevails throughout Mendelssohn's works. This is achieved through various factors such as

- i) use of related keys,
- ii) use of chorales (or antiphons as in a few of the Latin motets),
- iii) use of certain intervals, motives and musical phrases,
- iv) use of word and/or stanza repeats with the same or different music, often in the same style.

Ad i) The principle feature of the key structures is that Mendelssohn always keeps to closely related keys. Numerous examples of modulations to the relative major or minor may be cited from works written in ternary form which naturally lend themselves to such a key structure, e.g., 'Ave Maria' (A major, f sharp minor, A major), and 'Aus tiefer Not' (f minor,

-
- 1) In the organworks, Sonata No. 3 may be cited as an example of the above
 - 2) A similar combination of fantasia and strict form is often found in Bach's Preludes and Fugues from his W.T.C., e.g., Vol. I, No. 8 in E flat minor, and No. 22 in b flat minor. In these works however, the second movement, i.e., the fugue does not result in an anticlimax.

A flat major, f minor). Similarly, this key structure may also be used on a larger scale, e.g., in a work divided into 3 movements, with the middle movement written in the contrasting though related key. An example of this is 'Surrexit pastor bonus' where the first and third movements are in G major while the second movement is in e minor.

A modulation or shift to the mediant proves most effective. Examples may be found in Psalm 100, which is in A major and has its 'Gloria Patri' in F major, and in Psalm 95 where the E flat major tonality of the first movement suddenly shifts to C major for the second movement. (This movement then ends in c minor and changes to A flat major for the 3rd movement.)

Dominant relationships are more common, existing within movements as part of the harmonic progression, or between 2 movements, e.g., in 'Adspice Domine' movement 4 is in d minor while movement 5 is in A major. Sometimes a work may change its tonality from a minor key to its tonic major, e.g., Psalms 43 and 22, or just remain in the same key throughout, e.g., the English Te Deum and the Nunc Dimittis.

A further noticeable feature in Mendelssohn's key structures is his partiality for modulations to sub-dominant regions which tend to produce a somewhat 'dark' quality, e.g., 'Beati mortui' - is in C major with the middle section of its ternary form in F major, and Psalm 2 which is in g minor with its 'Gloria Patri' in C major.

In conclusion therefore, while modulation to other keys is necessary in order to afford a certain amount of contrast, Mendelssohn never modulates to distantly or remotely related keys, achieving therefore unity by means of his closely related key centres.

Ad ii) Chorale-based compositions are divided into a number of movements, each containing a setting of one (or more) stanzas of the chorale, resulting therefore in a pseudo-strophic design as the treatment of each movement is not always the same, e.g., in the cantata, 'Wir glauben all an einen Gott'.

In this work the first movement opens in fugal style, although this progresses into a freer fugato style. The second movement continues in a fugato style while the third movement has the chorale written in unison. Often as a form of digression, a movement may abandon the chorale melody and introduce new material. However, such new material may include quotes from the original chorale melody, e.g., the cantata, 'O Haupt voll Blut und Wunden' has new material introduced in movement 2, although a quote from the chorale melody appears in bars 36 - 40. An example of where new material is introduced without containing quotes from the chorale melody is found in the second movement of the motet 'Aus tiefer Not schrei ich zu dir'.

The motet, 'Jesu meine Freude', written in a single movement follows a through-composed style as only the first stanza of the chorale is used.

Strong Baroque influence prevails in works which, are based on a chorale. The motet, 'Jesu meine Freude', for example, is so strongly Baroque in texture and treatment that it may well be mistaken for one of Bach's compositions. In this work the complete chorale is used as a cantus firmus and is stated in its original form. Frequently however, the chorale receives free treatment and undergoes certain alterations as e.g., in the motet, 'Mitten wir im Leben sind' and the cantata, 'Wir glauben all an einen Gott'. In such works Mendelssohn used the chorale as a starting point and stimulus, fulfilling therefore his intentions to retain the "old melodies" without "strictly binding himself to them". *1 It is known that he was a brilliant extemporizer on the organ, and this gift surely helped him to compose variants on the original chorale melodies. Such examples occur in 'Mitten wir im Leben sind' and 'Wir glauben all an einen Gott'.

Furthermore in chorale-based compositions the melody is sometimes introduced and accompanied, line by line, by fugato passages based on the successive lines of the chorale as in a Baroque chorale motet. This practice is dispensed with in some instances, the chorale being stated in a simple chordal style, e.g., 'Deines Kinds Gebet erhö're' *2 and 'Mitten wir im Leben sind.' (In the Latin motets which use antiphons as their

1) Schulze, W., op.cit

2) This chorale-like tune is Mendelssohn's own

basis, e.g., 'Adspice Domine' and 'Laudate Pueri', the original antiphon melody serves only as a stimulus and statements thereof are greatly altered.

Since the chorale is associated with the Baroque Period, it seems appropriate that Mendelssohn set some movements in chorale-motet and fugue form, respective examples being 'Jesu, meine Freude' and the first movement of 'Aus tiefer Not'. An example of antiphonal writing too is found in the first two stanzas of 'Mitten wir im Leben sind.'

Ad iii) Unification by the use of certain intervals occurs in several works. Ascending octave leaps, for example, play a prominent part in sections of the 'Gloria' (bars 13 and 50ff). Similarly the interval of a 5th is a common element in the opening bars of the '3 Penitential Psalms', Op.78. In Psalms 43 and 22 the degree of unification is further enhanced by the addition of a minor 6th^{*1}.

Ex. 84: Openings of Psalms 43 & 22

Op. 78, No. 2

Der 43^{te} Psalm: Richte mich, Gott.

Composed 1844.

Con moto.

Soprano I. *and re -*

Soprano II. *and re -*

Alto I.

Alto II. *and re -*

Tenore I. *Rich - te mich, Gott, und füh - re mich zu den Hei - li - gen Volk,*

Tenore II. *Rich - te mich, Gott, und füh - re mich zu den Hei - li - gen Volk,*

Basso I. *Rich - te mich, Gott, und füh - re mich zu den Hei - li - gen Volk,*

Basso II. *Rich - te mich, Gott, und füh - re mich zu den Hei - li - gen Volk,*

1) Mendelssohn here used one of the oldest melodic formulas of Western music, reaching back to the times of the Gregorian chant.

Op. 78, No. 3.

Der 22^{te} Psalm: Mein Gott, warum?

Andante. Composit 1813.

The musical score is for a four-part vocal choir (Soprano I & II, Alto I & II, Tenor I & II, Bass I & II) with piano accompaniment. The title is 'Der 22^{te} Psalm: Mein Gott, warum?' and it is marked 'Andante'. The score is divided into sections for 'SOLO' and 'TUTTI'. The lyrics are in German and include: 'Ich heu-le, a-ber mel-ar Hel-le ist', 'Mein Gott, mein Gott, warum hast du mich ver-las-sen? Ich heu-le, a-ber mel-ar Hel-le ist', 'und den Nachtschweiger ich auch nicht', and 'A-ber da bist heilig,'.

Mendelssohn's favourite interval however, is the 4th, which appears either in the shape of an ascending leap or concealed in a scalic run covering a 4th, e.g. in the 3 Motets, Op. 69 (Nunc Dimittis, Psalm 100, Magnificat), the motet Periti Autem and in the English Te Deum. Repeated motives or phrases often unite sections of a work, especially if the work follows a through-composed plan. From numerous examples, the following may suffice to illustrate this method: Psalm 100 consists of a succession of contrapuntal sections based on different head-motives, but a repetition of the one found in bars 12 - 14 (soprano) occurs in bars 130 - 132 (alto). On a larger scale, various movements may be linked, e.g., in the Latin Te Deum. While being through-composed, the opening material of movement No. 1 is repeated in No. 12 (bars 22 - 26), and the opening of No. 4 is restated in varied form in the opening of No. 12. In Psalm 98 the outer sections (A & D) of a 4-movement structure are related by sharing the same opening (although varied slightly in section D to accommodate the different words, and set in a 4-part texture rather than 8), and, as in section A, so too in D is this opening head-motif used throughout the movement. In the latter section it is combined with a new motif introduced in bar 154. Here, a fugato style replaces the antiphonal writing found in Section A.

Although Mendelssohn does not consciously 'borrow' from other works - either his own or those of other composers - as was customary in the Baroque Period, there are instances where certain musical phrases are very similar, if not the same. The motet, 'Mitten wir im Leben sind' has a quote from the chorale 'O Haupt voll Blut und Wunden' in the following bars : 20 - 28, 107 - 115 and 184 - 192. In Psalm 42 movement 7, bar 14ff the music for the words 'Harre auf Gott' is the same as found in Psalm 43, bar 80ff. This motif then proceeds as the subject of the fugue which follows in Psalm 42 (movement 7, bar 48ff), although now with new words ('Preis sei dem Herrn'). One last example is found in 'Hear my Prayer' (bars 31 - 32) and in the Prelude from Prelude & Fugue in G major, Op.37, No. 2, (bars 81 - 82) where the same cadential 'turn' is used, but this may have been purely coincidental.

Ad iv) Unification of a work may be further achieved by text repetition. A unifying element in the otherwise six different motets which constitute the 'Sechs Sprüche' is the common ending on the word 'alleluia'. Text repetition also occurs in Psalm 95 : the words of stanza 6 are used in 3 of the 5 movements, viz. in Nos. 1, 3 and 4, while stanza 7 appears in both movements 1 and 4.

Aspects of style

Mendelssohn, "was no innovator, no epoch-maker, no man with a mission to regenerate the world; but an artist, to make music, and to make it on the lines of the great masters. He accepted their works as models, but he was no slavish imitator. Everything he produced was characterised by a beauty of form, a grace and finish that belonged to himself alone." *1

In the simple song-type movements, e.g., 'Grant us Thy peace', and harmonised settings of chorales, e.g., the opening of 'Aus tiefer Not', an obvious homophonic style prevails; also in chordal passages, which tend to have a hymnic quality. An example of this is the opening bars of movement No. 3 of the Latin Te Deum.

As previously discussed, chordal and contrapuntal passages may sometimes alternate within a work, or the entire work based solely on contrapuntal writing. Whichever style is adopted, contrapuntal texture may vary from mild, e.g., bars 8 - 14 of the Kyrie in A major, to intense, e.g., 'Jesu,

1) Stratton, S., Mendelssohn (J.M. Dent & Co., London, 1904), p.189

meine Freude' or the middle section of 'Christe, du Lamm Gottes'.

Mendelssohn was consciously aware of the effective differences in vocal timbre, often separating therefore the male and female voices to achieve tonal contrast, e.g., 'Mitten wir im Leben sind' and in the 'Sechs Sprüche'. In most of the 8-part motets however, the singers are grouped into two 4-part (S.A.T.B.) choirs. In such works he returned to the Renaissance style of antiphonal singing and concluded them with a massive-sounding 8-part chordal texture. The 'Ave Maria' may be cited as an example. Responsorial technique, i.e., a solo passage, answered by the full choir, is also used in some works, e.g., the 1st and 3rd sections of 'Ave Maria'.

In his choice of keys for the choral works in general, Mendelssohn confines himself to those with no more than 3 sharps or flats. Choice of keys for the individual movements of larger works and also modulatory routes are limited to those closely related such as the dominant and relative major or minor, e.g., Psalm 42 and the Latin Te Deum. Often preference is given to keys with mediant relationships, e.g., those of the different movements of Psalm 95.

Being strongly influenced by the Renaissance style, Mendelssohn sometimes incorporates modal implications in his harmonic language. In movements 2 and 4 of 'Adspice Domine' the tonality may be classified as being either d minor or A Phrygian, and in 'Aus tiefer Not' the Phrygian character of the chorale is hinted at towards the end of the 5th stanza (bars 295 and 300 - 301).

His harmonic language is diatonic although chromatically altered chords such as auxiliary dominants and especially diminished 7th are included. Chromaticism is used, not for soppy sentimental effects as with the minor Romantic composers, but rather to enhance the harmonic scheme or as a means to increase tension, e.g., the rising sequence in bars 118 - 134 of Psalm 98, or for modulatory purposes, e.g., 'Gloria' bars 32 - 45 and Psalm 98, bars 93 - 97. Chromatic passing notes also prevail, although strengthening rather than weakening the effects of passages as found in movements 2 and 3 of the Kyrie in c minor (the 'Christe' motif).

Although the harmonic language is basically rather conventional in an early Romantic style, it is never dull : unexpected harmonic turns, e.g., Psalm 100, bars 76 - 77, and harmonic shifts to unexpected keys, e.g., Jube Donne, bar 31 are encountered. Some advanced harmonic language is also found, e.g., in the Latin Te Deum, movement 10, bar 27ff. Although this is an early work (completed in about 1825) ^{*1} some of its harmonies point to those of Wagner. A further example would be his unpublished motet 'O Lux Beata'. ^{*2}

Writing about Mendelssohn's harmonic style, Louise and Hans Tischler state the following :

"Measured by Romantic standards he remained a Classic, but he nevertheless cultivated certain harmonic effects in a thoroughly personal way. While other romantics explored the possibilities of chromatic and enharmonic modulation, he delighted in the profuse employment of non-harmonic tones. He enriched the static chord, while others enhanced the potentialities of the sequence of chords. Typical of Mendelssohn are the many secondary seventh and ninth chords, usually resulting from non harmonic ornamental tones. This tendency led Mendelssohn to a number of attractive changing and passing tone combinations that enliven and colour his simple harmonic schemes" ^{*3}

Although this was written with reference to his 'Songs without Words' for piano, it may also be said of his sacred choral works.

Mendelssohn cultivated an individual lyrical style, using it in both instrumental and vocal works. His melodies keep within the range of the human voice and avoid chromaticism. An important feature is the symmetrical construction of phrases, which are usually well balanced: a fore-phrase will usually be balanced by an equally long after-phrase, e.g., in movement 2 of 'Aus tiefer Not' and the 1st section of Ave Maria, where a 4-bar phrase is answered by another 4-bar phrase.

The predilection for a 'female' ending to a phrase seems to have been influenced by Italian folk and art music. ^{*4} This type of ending is often achieved by the use of an accented passing note, the accented

1) See Werner, op.cit. p.66

2) Ibid., p.206

3) Louise & Hans Tischler, Mendelssohn's Style, (Music Review, VIII, 1947, p.256

4) Ibid., p.262

note being prepared as a consonant note in the preceding chord. Examples of such 'female' endings may be found in Psalm 95, movement 5, 'Lass, O Herr, mich Hilfe finden' and 'Herr, wir trau'n auf deine Güte'.

Awkward leaps are avoided in the melody lines, prominence being given to intervals of a 4th and 6th, the latter possibly influenced, once more, by folk music. Often melodies open with the rising notes of the triad, either unchanged or filled in with passing notes, e.g., the 4th movement of 'Surrexit pastor bonus', 'Doch der Herr, er leitet die Irrenden recht', 'Laudate pueri' and the 2nd movement of 'O Haupt voll Blut und Wunden'. In the 6th movement of the Latin Te Deum and in 'Salve Regina' this triadic opening is used in inversion.

Ex. 85: Opening of "Surrexit Christus"

4. Chorus
Allegro molto

162 *Tutti* 164

Soli + Chorus

Sur - re - xit Chri - stus, spes me - a,
Christ now is ris - en, my com - fort, C

Sur - re - xit Chri - stus, spes me - a,
Christ now is ris - en, my com - fort, C

Sur - re - xit Chri - stus, spes me - a,
Christ now is ris - en, my com - fort, C

Sur - re - xit Chri - stus, spes me - a,
Christ now is ris - en, my com - fort, C

Ped

The image shows a musical score for a chorus. It consists of five vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegro molto'. The score begins at measure 162 and ends at measure 164. The vocal parts are marked 'Tutti' and 'f' (forte). The lyrics are: 'Sur - re - xit Chri - stus, spes me - a, Christ now is ris - en, my com - fort, C'. The piano accompaniment features a simple harmonic structure with a bass line that has a 'Ped' (pedal) marking at the end.

Ex. 86: Opening of "Doch der Herr"

Allegretto

Tenor oder Sopran

Singstimme

3

Doch der Herr, er lei-tet die Ir - ren den recht,
 Now the Lord, he guides ev-'ry sin - ner a - right;

Klavier
oder
Orgel

p

(con Pedale ad libitum)

Ex. 87: Opening of "Laudate pueri"

1. Coro

Allegro moderato assai

3 5

Sopran I
(es¹-as²)

Sopran II
(c¹-g²)

Alt
(as-c²)

Tutti

Lau-da-te
O ye that

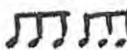
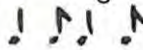
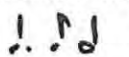

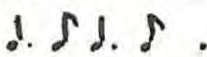
Orgel
oder
Klavier

p

8 10

pu - e - ri Do - mi - num,
 serve the Lord, praise the Lord,

Whether written in ternary or through-composed form, lyrical movements tend to retain a unified mood throughout, moving always at a comfortable 'andante' pace.

In his choice of time signatures, Mendelssohn preferred triple or $\frac{6}{8}$ time for his flowing melodies. In $\frac{6}{8}$ time the quavers are grouped not as  , but rather  . Syncopation is frequently found in triple, compound duple & quadruple times, achieved either by replacing the strong beats with rests, or by using tied notes, e.g., the Fugue of Prelude & Fugue No. 1. Three dotted rhythmic formulae recur from time to time in works written in common time, these are :  ,  and  .

Organ accompaniments show no individuality, but follow the style of the day, consisting of a chordal doubling of the voice parts or a harmonisation of the solo melody. Except for perhaps certain peculiarities such as pedal points, the idiom is such that it is possible to replace the organ with the piano.

As in the vocal parts, so too in the orchestral accompaniments the texture is always clean and transparent.

"The maintenance of a clear distinction between the colours of the three main groups of orchestral instruments is a sound feature of Mendelssohn's orchestration which keeps his contrasts of tone-colour clear and decided." *1

The strings usually have an independent accompaniment of their own, often even incorporating different rhythms. Mendelssohn sometimes exploits the thicker low-lying harmonic textures, achieved by dividing the violoncellos and omitting a part for the violins, e.g., in the 1st movement of 'O Haupt voll Blut und Wunden'. The violoncello is also no longer treated as a mere bass instrument, but is given melodic lines, e.g., the introduction to the 1st movement of Psalm 95. Note too how a dark texture produced by two bassoons, and two violas and bassi is introduced in movement No. 5 of this work - to match the serious mood of the text, while all the strings supply a tremolo accompaniment for the recitative passages.

1) Carse, A., The History of Orchestration (Dover Publications, New York, 1964) p.262

Unfortunately the woodwind and brass sections are not exploited in the accompaniments : the former instruments are used mostly to double the vocal lines - especially the chorale melodies in the cantatas - while the latter are reserved for tutti passages when they sustain harmony notes. Sometimes however the woodwinds are given independent parts, e.g., in Psalm 95.

Most of the texts used in the sacred choral works are taken from the Psalms. These works, "Regarded from a purely artistic viewpoint, certainly present his own style of religious music in its purest form." *1

Apart from Biblical texts, Mendelssohn also used liturgical movements, e.g., the Kyrie, Sanctus, Gloria and Jube Domne.

Being a linguist, Mendelssohn pays great attention to word and music accents, the music always reflecting the rhythm of the words. Unfortunately, in translated texts, these accents obviously do not always coincide. Often two stanzas of a work, after being treated separately, may be restated in combination, e.g., Laudate pueri (section A, bars 66 - 109), and Psalm 98 (1st movement, bar 17ff). This technique is used for musical rather than liturgical effect.

Mendelssohn was no word-painter. There are however few occasions when word-painting is encountered, its effect being most satisfactory, e.g., in Psalm 98, bar 118ff, the waves of the sea and the rippling water brooks are depicted by triplet figures in the accompaniment; and in 'Jube Domne', bars 75 - 84 and 99 - 103 where scalic runs in the bass part depict the roar of the angry lion.

1) Werner, E., op.cit., p.346

C O N C L U S I O N

Felix Mendelssohn-Bartholdy died in Leipzig on 3 November, 1847.

"All Leipzig mourned. 'An awful stillness prevails', wrote an English student at the Conservatoire; 'we feel as if the King were dead.' Indeed, half Europe mourned, and during the winter memorial concerts were given in Leipzig, Berlin, Vienna, Paris and London." *1

Even Queen Victoria and the Prince Consort, who were friends *2 and admirers of Mendelssohn, were deeply grieved by his death.

When one considers his considerable compositional output and vast achievements and successes throughout Europe, one realises his greatness; on studying his music, one acknowledges a genius.

Travelling so widely as he did, he came in contact with all the great musicians of his day, and was exposed to various styles of composition. Being strongly influenced by the music of the Renaissance, Baroque and Classical periods, he frequently turned to these styles for inspiration and stimulus, adopting certain of their elements in his own music. However he did not copy these older styles slavishly, but used them as a vehicle for his own personal style. Although he was no innovator, he handled form, especially the fugue, with the utmost skill. In this respect he was undoubtedly a Classicist. Various elements in his style foreshadow later romantic composers such as Brahms, Wagner and Rheinberger.

"Mendelssohn's motets occupy a place in the history of religious choral music as well as in his own creative development. Drawing on the past, they pointed the way towards a stylistic and formal reassessment of the motet in general - a way which was quickly to lead to Brahms and Reger, and has continued with Distler, Pepping and Schroeder right up to our own times." *3

-
- 1) Blunt, W., On Wings of Song (Hamilton, London, 1974), p.268
 - 2) Mendelssohn frequently made visits to Buckingham Palace, by royal command.
 - 3) From the translation by C. Skrine of the German notes by J. Alf. (See sleeve notes of choral works recording.)

Most of the motets were commissioned by the King of Prussia for the Berlin Cathedral and were therefore intended for liturgical use. Mendelssohn retained the contrapuntal style of Lutheran church music, but enriched it with antiphonal and responsorial writing taken from the repertoire of Italian Church Music.

Unfortunately, the liturgical use of his motets has never been universally widespread. E. Werner gives the following criticism :

"In spite of all his critical gifts Mendelssohn never understood or even recognised the difference between liturgical and sacred music. He generally lumps together all works of a sacred nature as 'church music', or 'Geistliche Musik', no matter whether they are to serve the real church or an ideal one. That is the principal reason, aside from lesser practical considerations, why his music was never accepted as truly liturgical". *1

In the organ works, on the other hand, Werner points out that the

"churchly spirit of the Sonatas comes most clearly to light when Mendelssohn uses chorales." *2

Both the Sonatas and Preludes & Fugues have enjoyed continuous performance and sound well whether appended to a divine service or included in a recital programme.

Many of Mendelssohn's compositions exist still in manuscript in various libraries in Germany. After his death, his widow, Cécile *3 was not in favour of having any of the unpublished works published as these had not undergone revision by her late husband. *4 In recent years many of these works have been published, perhaps unfortunately, as such unrevised works may exhibit some weakness for which the composer's name must suffer.

However let us hope and trust with Hermann Kretzschmar that,

"after a period of rest his compositions will rise again in their full freshness. They are certain to have a great and lasting future, like all works of art in which a real artist's individuality manifests itself in masterly fashion." *5

1) Werner, E., op.cit. p.208

2) Ibid., p.426

3) née Jeanrenaud to whom Felix was married on 28th March, 1837

4) Felix was severely critical of his works and would only publish a composition after careful revision

5) Werner, E., op.cit., p.128

B I B L I O G R A P H Y

- Abraham, G., The Tradition of Western Music, (O.U.P. London, 1974).
- Apel, W., The Harvard Dictionary of Music, (Heinemann, London, 1968).
- Blume, F.B., Protestant Church Music (Victor Gollancz Ltd., London, 1975).
- Blunt, W., On Wings of Song (Hamish Hamilton, London, 1974).
- Bukofzer, M.F., Music in the Baroque Era (Dent & Sons Ltd., London, 1948).
- Carse, A., The History of Orchestration (Dover Publications, New York, 1964).
- Cooper, M., Ideas and Music (Barrie and Rockliff, London, 1965).
- Einstein, A., Music in the Romantic Era (J.M. Dent & Sons Ltd. London, 1947).
- Fellows, E.H., English Cathedral Music (Methuen & Co., Ltd., London, 1969).
- Geiringer, K., J.S. Bach : the Culmination of an Era (Allen & Unwin Ltd. London, 1966.).
- Grout, D.J., A History of Western Music (Dent & Sons Ltd., London, 1962).
- Grove, G., Dictionary of Music & Musicians (MacMillan & Co., London, 5th edition, 1954).
- Harmon & Mellers, Man and His Music (Barrie & Rockliff, London, 1968).
- Long, K.R., The Music of the English Church, (Hodder & Stoughton, London, 1971).
- Radcliffe, P. Mendelssohn (Master Musician Series) (Dent & Sons, London, 1976).
- Rainbow, B., The Choral Revival in the Anglican Church (Barrie & Jenkins, London) 1970.)
- Routley, E., The Musical Wesleys (Greenwood Press, Connecticut, U.S.A. 1976)
- Scholes, P.A., The Oxford Companion to Music (O.U.P., London, 1965).
- Stratton, S.S., Mendelssohn (Master Musician Series), (Dent & Co., London, 1904).
- Sumner, W.L., The Organ (MacDonald & Janes, London, 1978).
- Tischler, Louise & Hans, Mendelssohn's Style (Music Review, VIII, 1947, p.256)
- Ulrich, H., A Survey of Choral Music (Harcourt Brace Javanovich, New York, 1963).
- Ulrich & Pisk, A History of Music and Musical Style (Harcourt Brace Javanovich New York, 1963).
- Werner, E., Mendelssohn (Collier-MacMillan, London, 1963)
- Von Westernman, G., Concert Guide (Sphere Books Ltd, London, 1973)