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I hereby recommend that the thesis prepared under my supervision by Carlton Richard Woods
entitled AN ANALYSIS OF THE SYMPHONIES NUMBER ONE THROUGH
NUMBER SEVEN OF FELIX MENDELSSOHN

be accepted as fulfilling this part of the requirements for the degree of Doctor of Musical Arts

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Degree Thesis
AN ANALYSIS OF THE SYMPHONIES
NUMBER ONE THROUGH NUMBER SEVEN
OF
FELIX MENDELSSOHN

Submitted to the Thesis Committee

by

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Doctor of Musical Arts
in
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I. INTRODUCTION

Previous to 1963, and the publishing of Eric Werner's Mendelssohn, A New Image of the Composer and His Age,¹ the little that was known of Mendelssohn was derived from the romanticized versions of his life. Since the printing of Werner's book, however, a vast resource of knowledge about the composer's life and works has become known and studied by musicians throughout the world. From this source the author first gained interest in the youthful symphonies of Felix Mendelssohn. Although they are mentioned along with other unpublished works, Werner does not enter into any lengthy discussion of the details of the symphonies.

Dr. Hellmuth Christian Wolff, well-known European musicologist, has become the editor of the symphonies for the Leipziger Ausgabe Der Werke Felix Mendelssohn Bartholdys² which is presently being completed. Of the twelve symphonies recognized as the youthful symphonies, publication has been made of the last four, eight through twelve. It is perhaps significant that this paper explore only those symphonies which have not yet been published.

¹Eric Werner, Mendelssohn, A New Image of the Composer and His Age, trans. Dika Newlin (London: The Free Press of Glencoe, 1963).

²Hellmuth Christian Wolff, ed., Leipziger Ausgabe Der Werke Felix Mendelssohn Bartholdys (Leipzig: Deutscher Verlag Fur Musik, 1967), Series I.

It is the purpose of this document hereinafter to investigate the seven symphonies and perhaps to shed some light on the composer's compositional development.

II. BIOGRAPHICAL BACKGROUND

Jacob Ludwig Felix Mendelssohn was born in 1809 in Hamburg of a Jewish family. Shortly following his birth his family moved to Berlin, in which city Abraham, Felix's father, founded a banking and import business that soon brought financial stability to the Mendelssohn family.

The environment provided by Mendelssohn's parents brought forth the foundation for the youngster's interest in music. His mother was a pianist of some capability; she introduced young Felix and his sister, Fanny, to the piano at an early age. Felix's father was a lover of opera, especially those of Gluck, Gretry, and Cherubini.¹ It is interesting that Mendelssohn's family encouraged the children's interest in music but were never entirely convinced that their son should make a career of music. The encouragement of music and the arts as well as the order and discipline of the youth's formal training are extremely important to the composer's development as a whole musician.

A feature which was very influential to the young Mendelssohn was the artists and musicians who frequented the Mendelssohn home. Horsley recalls frequent visits by such famous musicians as Moscheles, Hummel, Paganini, and

¹Werner, op. cit., p. 13.

Spohr.¹ The music teachers chosen by his parents for Mendelssohn were obviously influential to his development as a composer. An early teacher was Ludwig Berger, student of Clementi and Field, who taught piano to both Felix and Fanny; Berger used the works of Bach, Mozart, Beethoven, Weber, Scarlatti, and Frescobaldi as teaching materials.² Mendelssohn also studied violin with Carl Wilhelm Henning and Eduard Rietz, and he later became a competent violist and continued to play throughout his life. It is also known that he studied violoncello for a period of time; thus one can see how Mendelssohn developed a fine understanding of good string writing.

The teacher most influential to Felix was Karl Friedrich Zelter, with whom he studied harmony, counterpoint, and composition. Through Zelter, Felix was first introduced to Paganini and Spohr and his further association with Zelter brought acquaintance with Weber, Spontini, Cherubini, and the famous Goethe.

This man became the supervisor of the Mendelssohn children's musical education. He imparted all his knowledge, which was of considerable profundity, to Felix. His teaching was of a standard that towered above the general level of musical education in an era whose taste left much to be desired.³

Other men of influence to Mendelssohn in his youth include Eduard Devrient, the famous actor, Ignaz Moscheles,

¹Horsley, "Reminiscences of Mendelssohn," Dwight's Journal, XXXII, No. 18 (1872), 346.

²Werner, op. cit., p. 13.

³Ibid., p. 16.

friend of Beethoven, who was a pianist and composer, and Adolf Marx, a theorist and music historian. The compositional techniques of Moscheles and Marx were of no influence to Mendelssohn at the time of the composition of the youthful symphonies since they met Mendelssohn after the youthful symphonies were finished.

In a definitive article by Wolff, other composers are mentioned who were influential to Mendelssohn; thus it seems sufficient to mention only those composers whom Wolff has discussed. The unisons frequently used to open and close the symphonies of C. P. E. Bach and the polyphonic, imitative style of J. S. Bach can be seen in the early symphonies. Note repetitions are as those used by Beethoven; the forms of Pleyel and Dittersdorf are evident as well as the thematic usages of Mozart. The forms and compositional techniques of C. P. E. Bach, Beethoven, and especially Dittersdorf and Pleyel are the most significant influences to the young Mendelssohn in the early symphonies.

The foregoing brief biographical material may give us a better background for understanding the music which follows.

¹Hellmuth Christian Wolff, "Zur Erstausgabe von Mendelssohns Jugendsinfonien," Deutschen Jahrbuch der Musikwissenschaft für 1967 (Leipzig, 1968), pp. 96-115.

III. HISTORICAL BACKGROUND OF THE SYMPHONIES

The Wolff article previously referred to is the most detailed source available at the present time concerning the historical background of the youthful symphonies. The material which follows is freely taken from that source.¹

It is known that only a few close acquaintances of Mendelssohn were aware that he wrote more than the symphonies we know as numbers one through five. In 1878, fifty-seven volumes of Mendelssohn manuscripts were bound and carefully stored away. Of these, twenty were lost during World War II and thirty-seven remain. Since the documents were basically works of Mendelssohn's youth, few musicologists have ventured to study them. Within the thirty-seven volumes we find the twelve symphonies identified as the youthful symphonies. Early acknowledgment of the symphonies include few well-known sources. Sebastian Hensel, nephew of Felix, acknowledges at least six symphonies for strings dating from the year 1822.² Julius Reitz, Mendelssohn's successor as conductor at Leipzig's Gewandhaus, mentions ten symphonies for strings dating from 1820-1823.³ The Grove's Dictionary of Music and Musicians of 1879 speaks of eleven symphonies for strings and one for full orchestra.⁴

¹Ibid., p. 97.

²Ibid.

³Ibid.

⁴Ibid.

Only six youthful symphonies are mentioned by Ernst Wolf in 1906.¹ Some recent studies in the form of a dissertation have been done by Eberhard Rudolph of the University of Berlin; there was some confusion as to the numbering and dating of the early symphonies until they were clarified through the findings by Rudolph.²

The numbering and dating of these symphonies has now been established. The numbering of at least the first nine of the symphonies is by Mendelssohn himself; the original dating is as follows:

Symphony #1	--	1821
Symphony #2	--	1821
Symphony #3	--	1821
Symphony #4	--	1821
Symphony #5	--	1822
Symphony #6	--	1822
Symphony #7	--	1822
Symphony #8	--	1822
(both versions)		
Symphony #9	--	1823
Symphony #10	--	1823
Symphony #11	--	1823
Symphony #12	--	1823

By comparing the above dates to the year of his birth we see that Mendelssohn began composing the symphonies at age twelve and the final symphony was completed when he was just fourteen years of age.

The evolution of Mendelssohn's symphonic style is realized in the youthful works and the final four symphonies are a harbinger of the composer's truly mature works. Since Wolff's article has already discussed Symphonies Eight

¹Ibid., p. 97.

²Ibid.

through Twelve, the following analysis will be restricted to Symphonies One through Seven.

IV. ANALYSIS OF THE SYMPHONIES ONE THROUGH SEVEN

Of symphonies one through seven, the first six contain three movements and the last is written in four movements. The three movement forms follow the traditional fast-slow-fast arrangement of the early classical period. Symphony #4 is the only one which uses a slow introduction to a movement; symphony #7 includes four movements with the normal fast-slow-minuet-fast arrangement.

In form, it is easy to see the development from the simple to the more extended types, from essentially little or no development to longer and more involved developmental sections, and from almost monothematic design to a bi-thematic scheme.

In harmony, the development is from a rather simple tradition to a richer usage, and the increased use of counterpoint is naturally of great significance to the richer harmony. With the more extended forms and use of more sophisticated developmental processes, the increase in harmonic variety is an absolute necessity.

The instrumentation for all seven of the early symphonies is that of a string orchestra of five parts. Within the seven symphonies there is a gradual separation of violoncello from contrabass. In the first few symphonies, there

is little or no separation of these two instruments; in symphony #7 there are five staves used occasionally, to give a separate line each to the violoncello and contrabass. The development of more idiomatic string writing is also here apparent.

Symphony #1 - C Major

The first movement is an allegro movement in a very simple sonata/allegro form. The exposition extends from measure one to forty; it is monothematic in design. The theme, measures 1-14, is a signal-like theme which Wolff has related to a theme by C. P. E. Bach.¹ A short transition section, measures 15-26, consists of harmonic sequences of dominant seventh chords moving by the circle of fifths to arrive at G major and a closing section from measures 26-34, which uses the opening theme. The developmental section, measures 33-77, is simple and extremely repetitious. The passage begins with a IV to I harmonic movement in sequence moving from B^b to C minor. The IV to I harmonic element is the main aspect used for development and it is derived from the theme. Measures 44-47 are sequenced up a step in measures 48-51, from C minor to D minor, and faster harmonic rhythm is the only new aspect of the sequential passage which follows. Measures 69-72 are repetitions of measures 44-47, but on A^b, and lead to the German augmented sixth chord in measure 72, which unfolds the recapitulation.

¹Ibid., p. 107.

The recapitulation, measures 77-103, is different from the exposition in key arrangement. There is a sequence by half step in measures 90-93; an interesting feature is the cadence on A minor in the first ending, measures 98-103. A closing section, measures 104-116, uses the IV to I harmonic element as a final comment. Within this section Mendelssohn uses B^b and F[#] to strengthen the subdominant and dominant chords, respectively. A unison passage, found so frequently in the symphonies, ends the movement.

Devices found within the movement include the important IV to I harmonic progression, imitation and inversion as in measures 24 and 25, and occasional suspensions. The equality of all the parts and the polarity of the outer voices are important stylistic features.

The second movement, in A minor, is a slow movement which Wolff has described as a "ballad" type in a variation form. This is essentially true, as the theme for all sections is basically the same. However, the key arrangement and theme usage would indicate an extremely well balanced compound ternary form that might be diagrammed as A B A; the B section, in the parallel major, is a variation of the A. Since a compound ternary requires that at least one section is in itself a simple binary or ternary design, the andante more than fulfills this requisite as all three sections are so constructed.

The A section extends from measures 1 to 42 and is in three parts: a (1-15), b (16-28), and a' (29-42). The

b section of A is almost transitional in character, remaining basically in C major with a sequential pattern in measures 22 to 28. The A section cadences in A major as a preparation for the B section which begins in measure 43. The B theme is an ornamentation of the A theme and lasts from measure 43 to 86. It appears to the author that the B section breaks into five almost equal parts. The first, measure 43 to 51, begins in A major, touches on E major and cadences in F# minor. Part two, measures 51 to 58, begins on F# minor, sequences from E major to A major, and cadences in B minor. In measures 58 to 69, the harmonic movement is from B minor to D major, occasionally touching transiently on F# minor, E, A, and G major. The fourth section, measures 69 to 79, begins on D and centers around A major. The final section, measures 79-86, is very similar to measures 43-51 with the exception that the final cadence is in A minor rather than F# minor, a rather rare third relation.

If it were necessary to arrange the B section in a ternary design, it might be divided in the following manner: the first part, c, is contained in measures 43 through 57 and cadences on B minor; the digression, d, which is somewhat longer but very much related to the first section, is in measures 58 through 78 and cadences on E major as a dominant preparation for a return of the c section in measures 79-87; the final c' is condensed and includes only eight measures of the original c and a dissolution in the final two measures leads to the return of A minor and the opening A. It is

questionable as to which of the two analyses Mendelssohn used as a constructive principle.

The recapitulation of A in a somewhat altered form occurs in measures 87 to 116. The a passage, 87-100, is basically the same as measures 1-16 except that it moves harmonically to E minor rather than C major. Measures 100 to 105 are nearly the counterpart of measures 16 to 29, but are considerably shorter and are in E minor. A short transitional passage, measures 106-109, is similar to measures 29-42 and progresses to the final a' section, measures 108-113; it is condensed and cadences in A minor rather than in A major as in measure 42.

The theme of the movement is very lyrical and is presented as a solo with accompanimental figures in the other three voices. The violoncello is used as a solo instrument in measure 16 and a daring double suspension, 9-8 and 4-3, occurs in measure 9. Another feature is the chromaticism used in the accompanimental passages. Even though this movement seems to be generally homophonic, the linear movement of the individual parts is important.

The final movement, an allegro in common time, uses a theme which is very much like the theme of the first movement. A short introduction of two measures leads to the first theme; it is a "rocket" type in C major continuing through measure 12. A short transition section, measures 13-17, uses a sequence of secondary dominants to move to the second theme which is of little contrast to the first

and is in the anticipated dominant key. The closing section of the exposition presents the theme in the second violin in octaves with the violoncello and contrabass.

The developmental group, measures 41-79, makes use of both theme groups from the exposition. One can see perfectly the immaturity in Mendelssohn's stylistic usage at this point. In measures 41 and 42 he prepares for the key of E^b major by a B^b seventh chord while a transition section, measure 51-56, modulates to B^b major. The first theme is used again in measures 57-64 and modulates to G minor, whereas measures 65-79 show similarities to measures 17-24. The repetition of thematic material in an example such as this draws one's attention again to the youthfulness of the composer. The theme is motivic enough so that other types of developmental processes could possibly have been used.

The recapitulation is somewhat shorter than the exposition; the first theme, in C major, is presented from measures 81-88. There is no transition and the second theme area, measures 89-101, is in the tonic of C major. In measures 99 and 100, Mendelssohn uses a German augmented sixth chord much in the same way he used it in the first movement. The closing group, measures 101-114, is in the tonic and closely follows the closing of the exposition.

Interesting aspects include the appoggiatura E^b to D occurring in measures 18 and 20. The use of imitation, measures 21 to 25 as an example, is an aspect of counterpoint with which Mendelssohn becomes more involved as his style develops.

There are certain traits which appear in the first symphony that reoccur in almost all of the symphonies which follow. The analysis reveals that Mendelssohn has a predilection for unison and octave theme presentations which are similar to the "motto" beginnings of symphonies of the Classical period by the composers with whom Mendelssohn was familiar. The appoggiaturas and suspensions are frequently seen in all seven symphonies. And, finally, contrapuntal techniques are seen in their embryonic stage throughout the first symphony. Although it is immature in many ways, the symphony shows much craftsmanship in the handling of form and certain skills in treating rather fundamental harmonic elements.

Symphony #2 - D Major

The first movement, an allegro in common time, is in many ways a regression in form. The exposition, measures 1-33, is composed of two theme groups, one in D major and one in A major, with themes which are almost identical. This monothematic tendency was seen in the first symphony and will be seen in many of the symphonies which follow. Themes one and two are separated by a two measure extension, measures 11-13, and a brief extension, measures 27-33, concludes the exposition.

The next section, which is developmental in some ways but really is a transition, originates in measure 34 and extends to measure 44; the passage is almost entirely composed of an extension of the transitional passage, measures

11-13, which is presented in a contrapuntal fashion. The developmental/transitional area revolves around A major but touches on B minor, F# minor, A minor, and E minor in its progression.

The recapitulation begins on measure 45 and continues to measure 66; the entire section from measures 34 to 66 is here repeated. The chromaticism used in the inner parts at measures 65 and 66 is a very simple method of returning to the transitional passage. A closing passage, which includes an octave theme presentation of four and one half measures, completes the movement. The reference to G major, the subdominant, is similar to that seen in the symphonies of Classical period composers. The chromatic movement used in measures 66 and 67 implies the Neopolitan of the dominant.

Symphony No. II Movement I
Allegro Measures 65-67

The musical score consists of five staves. The top staff is Violin I, the second is Violin II, the third is Viola, the fourth is Cello, and the fifth is Bass. The key signature is A major (one sharp) and the time signature is common time (C). The score shows a chromatic progression in the inner parts (Violin II, Viola, Cello, Bass) that returns to the transitional passage. The key signature is A major (one sharp), and the time signature is common time (C). The score shows a chromatic progression in the inner parts (Violin II, Viola, Cello, Bass) that returns to the transitional passage.

Musical example 1

The first movement is obviously not a full-blown sonata type. A rather new term, "sciolto," makes its appearance here; the word means "in a free and easy manner." It is one of the few terms used by Mendelssohn within the seven symphonies although twice he uses "Bis," which means to repeat the measure.

The form of the second movement, a short andante in B minor, is a simple ternary form which can be diagrammed as A B A'. The A section, measures 1-19, presents a theme in canon at a one measure time interval between the first and second violins. In only two places is the exact canon altered: the use of a different series of notes in measure 3 is shown in the second violin on the first beat; in measure 9 it is seen in the second violin on the third beat where a C^b appears rather than the expected C#. The B section, measures 20-45, presents the main theme in imitation in the viola and violoncello parts while a new theme, also in imitation, is stated in the violins. The final passage, A' measures 46-64, is very similar to A, however, the theme material is not presented in canon. There is much use of imitation and inversion within the closing section; its preparation includes a dominant pedal point in measure 44. It is interesting to note the increasing involvement for each individual part from the beginning to the close of the movement. It begins as a duet, in canon, accompanied by the other parts. As the movement develops, it enables all of the parts to become involved in melodic activity rather than

being simply confined to accompanimental figures. Mendelssohn here attempts to create equality among the parts.

The final movement, marked allegro, is similar in form and thematic usage to that of the first movement. The first theme, measures 1-8, is in D major; a transitional passage, measures 9-18, moves into A major. Theme two, which is almost identical to theme one, is in A major from measures 19-29. A closing passage, measures 29-45, repeats the violin I theme from measure 19. The next section is a transition/development passage which is quite like the transition/development passage in the first movement. It is sequential and moves toward the dominant of D major as a preparation for the recapitulation, which extends from measure 61 to the end. There is a suggestion of the subdominant in measure 69 as there was in measure 9. A sequential extension in measures 76-86 serves to lengthen the recapitulation and the movement ends in octaves, typical of the fast movements composed by Mendelssohn at this time. An interesting harmonic aspect is the G# diminished seventh chord which occurs as a result of passing tones in measure 101. The G# diminished triad appears in the violin I while the violoncello and bass have F^b, E and D in passing.

The second symphony shows a gradual improvement in Mendelssohn's string writing; otherwise, the form of the symphony remains quite simple.

Symphony #3 - E Minor

The formal outline of the entire symphony is similar

to that of the second symphony. The first movement, marked *allegro di molto*, is monothematic and the main theme is presented in measures 1-15 in E minor. The passage from measure 16 to measure 30 is extremely unstable tonally and contains many developmental aspects. The main theme and its derivations are dispersed in several different key areas, then finally cadence in G major. Measures 30-54, in G major, make use of the main theme in various combinations. An interesting diminished seventh sequence occurs in measures 47 and 48.

Symphony No. 3 Movement I
Allegro di molto Measures 47-48

The musical score consists of four staves: Violin I, Violin II, Viola, and Cello. The key signature is G major (one sharp, F#) and the time signature is common time (C). The score shows a diminished seventh sequence in G major. The notation includes various rhythmic values and accidentals, with some notes marked with 'p' for piano.

Musical example 2

The developmental area, measures 55-77, is somewhat longer than the similar area in the fast movements of Symphony #2. There is continued use of contrapuntal elements and the thematic ideas, which are so closely related, operate

again simultaneously. The key areas touched upon are C major, D major and minor, G major, A major, and E major and minor. A scale passage in the contrabass and violoncello leads to E minor and the recapitulation which is repeated, as is the development. The recapitulation is altered from the exposition and considerable use is made of repetition.

The second movement is in the form of a compound ternary in which two of the three sections have simple binary outlines; thus, the form can be diagrammed as A (ab), B (cd), A'. A is 32 measures long and consists of the two following sections: the first section, a, is from measures 1-22, the second, b, is from 23-32. The second large section, B, is basically composed of two sections similar to the two sections of A. The c of B is in measures 33-45 and d is in measures 47-70. The key area of B is fundamentally D major with some instability which gives us a feeling of development. The A' returns in the original key of G major at measure 71 and then proceeds to modulate toward E minor with the dominant ostinato from measures 85-93. The movement must be an "attacca" movement to the next movement as the ending is an outline of the dominant chord of E minor, the key of the final movement. The use of dominant and tonic pedal points and ostinatos present throughout the movement; we cite measures 16 and 67 (see musical example 3). The texture of the movement is monodic but occasionally the non-melodic parts enter into a contrapuntal commentary with the other instruments. The violoncello comments on the melodic line

Symphony No. 3 Movement II
Andante Measures 16-19

Violin I

Violin II

Viola

Cello

Bass

Andante Symphony No. 3 Movement II Measures 67-70

Violin I

Violin II

Viola

Cello

Musical example 3

in measures 2 and 3 as well as in measure 16 (see musical example 4).

The finale must have given Mendelssohn some difficult moments at first as two attempts were made and rejected before he decided to use his original idea. The theme he

Symphony No. 3 Movement II
Andante Measures 2-3

Symphony No. 3 Movement II
Andante Measure 1b

Musical example 4

did not use is in $\frac{12}{8}$ and is similar to the melodic turns of the first movement theme. The form of the allegro is very much the same as that of the first movement. The main thematic idea is presented in measures 1-15 in E minor and the remainder of the exposition is rather unstable as there are references to several different keys before the section cadences in G major. The area from measures 26-42, which would normally be the second theme area, is transitional and makes use of counterpoint; within the passage, measures 31-42 are repeats of measures 26-31. The development/transition area is from measures 43-64 and the first section, through measure 57, revolves around B minor. There is a step-wise sequence from measures 57-63 moving from C major, D minor, to E minor. The recapitulation occurs in measure 64

and the condensed theme one group, measures 64-70, is presented in octaves. A stress on the subdominant, A major, in measures 71 and 72 leads chromatically to B minor and finally to E minor in measure 77. An interesting quodlibet of themes occurs in the key of E minor in measures 78-82. The closing section, measure 82 to measure 92, is similar to measures 35-42 but now in the tonic E minor. Although the form is simple and uneventful, the harmonic aspects of the final movement are outstanding.

The outstanding features of the symphony include the following: development areas which are transitional in character and rely on simple repetition of themes rather than real development, more use of contrapuntal devices than any of the previous works, and the "attacca" movement as an attempt to bring more unity to the symphony.

Symphony #4 - C Minor

The fourth symphony presents problems in notation which do not occur in any of the symphonies analyzed thus far. It seems profitable at this point to include a few comments pertaining to Mendelssohn's manuscript which is generally quite neat and extremely easy to read; in it the composer uses symbols of shorthand similar to that used by other composers, i.e., indicating doublings with *col bassi* or *col principale*. It is rare to find mistakes which have not been corrected by Mendelssohn; however, in the symphony which is presently being discussed there are two major problems. Two Grave sections follow the first movement;

since each ends on the dominant chord, it would be logical to assume that one of them is an introduction to a movement. It was also a custom to begin an allegro first movement with a slow introduction and since the key arrangement is proper, this would seem to be the logical answer. The question is, which of the two did the young composer prefer to have used? Since the Grave on the separate page is longer, it is probable that this is the section which Mendelssohn intended as an introduction.

The other problem presented is the page of manuscript marked 155. The Andante on the left page has been scratched and the passage which remains unaltered on the right page is actually the ending of the symphony. Somehow the pages have been mismarked and are catalogued in the wrong order; page 155 should actually be attached to page 165. The themes and key all lead to this decisive conclusion.

The Grave is in the style of the first section of a French overture; the rhythms are dotted with much ornamentation which is really quite Baroque in style. The key is C minor with a half cadence leading to the Allegro of the first movement.

The use of the $\frac{3}{4}$ meter marking for the allegro is typical of the meter for the second allegro section of a French overture. Since Mendelssohn was familiar with the works of Bach and Handel as well as those of many French composers, it is easy to trace the influence. The form of the allegro section is much like the form of the fast movements

of Symphony #3. The first theme, really the only theme, is stated in measures 1-14 and it is composed of two sections; one is the opening unison and the other the secondary fragment in measure 4. The measures which follow in the exposition, measures 15-50, are unstable in key and are almost developmental in treatment of themes. With the modulation to A^b , we see the first usage of third relation modulation within the symphonies.

The development section, measures 51-87, is composed of many sequences of seventh chords with passing ninths and the occasional use of an ostinato. Key areas include A^b , F, B^b , C, and D which finally cadence on G as a dominant to C minor, a preparation for the recapitulation.

The recapitulation is a little condensed with an ornamental extension added from measures 112 to the end. An interesting chromatic movement, which makes considerable use of suspensions, occurs in the second violin in measures 116-120. This may be associated with the use of the Baroque type of sequential harmony. We find that the main element of development is sequence, a rather over-used device.

The slow movement, in $\frac{3}{8}$ and C major, is marked "attacca" to the finale. The form is a one part form which could be diagrammed as A A'. A is from measure 1 to measure 42 and within this area are the following key divisions: measures 1-20 in C major, measures 21-28 in G major, a mutation from G major to G minor, C minor in measures 34 and 35, and A^b from measure 35 to measure 41. In measure 43 the A^b

becomes the basis of a German augmented sixth chord in C to prepare for the return of A'. The entire area from measure 1-42 is rather repetitive with various key areas suggested. A', measures 43-82, is in C major and C minor and is much like A except that a mutation occurs in measure 77, making C minor the tonic, and the movement ends with a suggestion of a G ninth chord (G B D F A^b). The movement,

Symphony No. III
Andante Measures 76-82

Violin I
Violin II
Viola
Cello

Violin I
Violin II
Viola
Cello

Pizz
Pizz
Pizz

Musical example 5

which is filled with pedal points on the dominant and the tonic, ends with F and A^b occurring as a trill.

The finale is again an abbreviated sonata-allegro form with a development section which acts more as a transition. The first theme area is from measure 1 to measure 10 in C minor and a short transition from measures 10-22 moves toward E^b major, the key of the second theme area, measures 23-43. The theme here is essentially the same as the first theme except that it is in the new key. The development area is extremely short, measures 44-59, and concerns itself mainly with sequences revolving through transient key areas. The tritone root movement occurring in measures 46 to 47 is an astonishing effect.

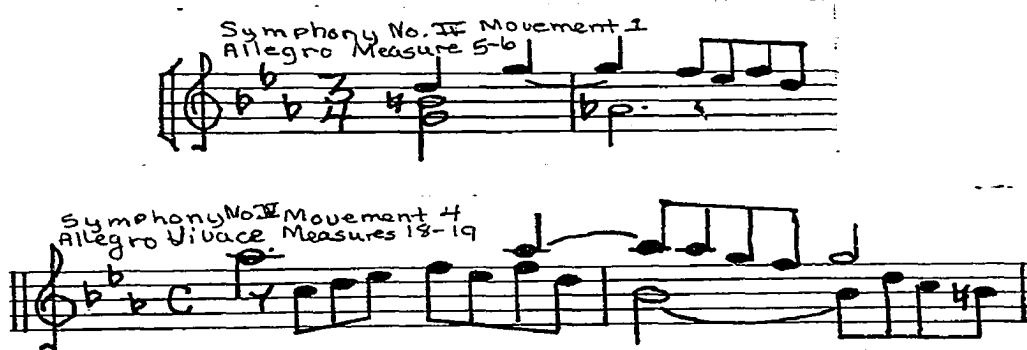
Symphony No. II Movement 4
Allegro Vivace Measures 46-47

The image shows a handwritten musical score for four instruments: Violin I, Violin II, Viola, and Cello. The title is 'Symphony No. II Movement 4 Allegro Vivace Measures 46-47'. The key signature is C minor (three flats). The time signature is 2/4. The score is divided into two measures. In measure 46, Violin I plays a melodic line starting on G4, moving up to B4, then down to A4, G4, F4, E4, D4, C4. Violin II has a whole rest. Viola has a whole rest. Cello has a whole rest. In measure 47, Violin I continues the melodic line from G4 to F4, E4, D4, C4, B3, A3, G3. Violin II has a trill on G4. Viola has a whole rest. Cello has a whole rest. The trill in Violin II is marked with a wavy line and the word 'trill' written above it.

Musical example 6

The recapitulation, in the tonic C minor, is shortened by deleting the transitional material. The use of suspensions

in the theme is closely related to the theme of the first movement. The use of trills, suspensions and imitation add



Musical example 7

to the archaic feeling that results from the first movement.

In this symphony we see a change in form with the use of the French overture type for the first movement, which includes its slow introduction and triple meter allegro.

Symphony #5 - B^b Major

The first movement of the fifth symphony leads one to believe that no change in development of style is occurring since it is almost identical in form to the fast movements of Symphonies #2, #3, and #4. The real excitement in this symphony is delayed until the final movement.

The exposition section of the first movement extends to measure 48 and is repeated. The first theme, the only theme, is stated in B^b from measures 1-18 and a transition from measures 19-28 leads from G minor to C major and finally to F major. The second theme area, which is identical to the first theme but now appears in F major, is from

measures 28-45. An octave presentation of the theme leads to the development section which is somewhat longer than the development section in the symphonies previous to symphony #5. Mendelssohn also seems to be more mature in his use of developmental processes within the key areas of C minor, E^b major, and a reference to F minor. A type of false recapitulation occurs in measures 73-78 in G minor; measures 79-85 present the theme in C minor and a cadence on E^b, the subdominant of the tonic B^b, closes the development. The recapitulation is shorter than the exposition; the transition has been entirely omitted. The closing is similar to the close of the exposition; however, an interesting chromatic accompaniment occurs in measures 59-66 (see musical example 8). The use of imitation and a chain of suspensions continue to be important features of style.

Symphony No. IV Movement I
Allegro Vivace Measures 59-66

The musical score consists of five staves. The top staff is Violin I, followed by Violin II, Viola, Cello, and Bass. The key signature is C minor (one flat). The time signature is 4/4. The score shows a chromatic accompaniment in the lower strings (Viola, Cello, Bass) and a melodic line in the violins. The Viola part has a '4' above it, indicating a fourth interval. The Bass part has 'pp' (pianissimo) written below it. The score is divided into three measures by vertical bar lines.

The image displays two systems of musical notation for a string ensemble. The first system includes staves for Violin I, Violin II, Viola, Cello, and Bass. The second system includes staves for Violin I, Violin II, Viola, Cello, and Bass. The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system shows a more active melodic line in Violin I, while the second system shows a more active melodic line in Violin II. The Viola, Cello, and Bass parts provide harmonic support with sustained notes and rhythmic patterns.

Musical example 8

The second movement, the normal slow movement, is very much like the slow movements in the symphonies which precede it; however, its key arrangement is unusual. The

form is a one part form, A A', with a large transition section dividing the two parts. The A extends from measure 1 to measure 24 in E^b major; the large transition section is from measure 25 to measure 54. This area is extremely unstable even though a pedal point on B^b makes one feel stability on occasion. A return to A' occurs at measure 55 and continues through the close of the movement. The area we have labeled a transition which surrounds E^b major seems to act simply as a large passage in the dominant of E^b as a preparation for the return of A. The movement is filled with tonic and dominant pedal points as may be seen frequently in other slow movements. Also included here are the usual steady accompanimental figures and the connection of two movements with the use of "attacca" which are both becoming an important part of Mendelssohn's youthful style. The use of C^b in measures 76, 78, and 80 can be explained as ornamental notes such as chromatic passing tones and ornamental retardations. In measure 76, however, it is also noticeable that it forms a ninth on E^b .

Symphony No. I Movement 2
Andante Measure 76

Violin I

Violin II

Viola

Cello

Musical example 9

The final movement necessitated several attempts until Mendelssohn was confident of the approach he was finally to use; evidence of this are the four pages which he scratched before the finale actually begins. The movement, in which Mendelssohn uses the term "presto" for the first time, includes two contrasting themes and is a good example of development in style. The exposition begins with a triadic "rocket" theme which ends the same as it begins in measure 17 and a short transition, measures 17-24, leads to the second theme area, measures 24-36. Theme area two is in fugato style and remains basically in F major, closing with hints of the first theme.

The development section makes use of both themes from the exposition and frequently uses them at the same time; variety in key areas and thematic usage highlight the development. The recapitulation begins in measure 120 with a condensed first theme and a second theme which is no longer in the fugato style of the exposition. The reference to E^b in measure 152 prepares for the closing which ends much as the exposition except that it has been transposed.

It is important that we comment on several aspects of this movement. Because the two themes are contrasting, Mendelssohn is able to join them. Note how he uses an accompanimental figure from measures 5-10 in the fugato passage at measure 30; this makes for a unity otherwise non-existent (see musical example 10). There is a cross-relation in measure 7 between the A^b and the A[♭] (see musical example 11).

Symphony No. V Movement 3
Presto Measures 5-6

Violin II

Measures 30-31

Musical example 10

Symphony No. V Movement 3
Presto Measure 7

Violin I

Violin II

Viola

Musical example 11

The sequences from measure 100-120 are extremely well conceived and help in creating one of the finest climactic movements thus far. Mendelssohn has succeeded in composing a much larger sonata-allegro form with a development section which shows more mature skill.

Symphony #6 - E^b Major

The first movement of symphony #6 basically follows the pattern of almost all of the fast movements to this point. The first theme area, which opens in octaves and extends from measure 1 to measure 13, is in E^b, and a transition section from measures 14-19 makes use of elements from the first theme. In measures 20-35, the second theme, which is filled

with imitative counterpoint and many suspensions, is a contrasting theme with a rather unstable key area. However, there is obviously a close relationship between the first and second themes.

The development, measures 46-67, is very well constructed but rather short in length. The contrapuntal interweaving uses the two themes of the exposition and even includes a four measure octave presentation in measures 49-53. The key areas include A^b and B^b surrounding a long sequential passage which touches on several key areas.

The recapitulation of theme one, measures 68-76, is shortened and is slightly varied. Measures 76-80 are transitional and act as a dominant for the second theme area which begins in E^b and ends in E^b but is rather unstable in between. The closing section, measures 99-113, is much like the close of the exposition; however, it is now in the tonic E^b and extended somewhat. The movement ends with the almost traditional octave section.

One comment should be made to show the continuity of the formal construction Mendelssohn has followed to this point. The fast movements, as a general rule, have been abbreviated sonata-allegro forms with short development sections. It can be noted that a clearer thematic separation has evolved between theme areas one and two; however, the element of contrast is narrow in scope. The second theme areas have been extremely unstable and are only completely convincing as to key in each closing portion. The second

theme, which usually closes with a presentation of the first theme in the new key, is an area of the sonata-allegro form Mendelssohn will strengthen as his style matures.

The second movement is not the usual slow movement but rather a minuet with two trios.¹ The minuet is composed of the following two repeated sections: the first section, measures 1-10, is in E^b and ends on the dominant; the second section, 11-25, is somewhat unstable as it touches on C major, F minor, B^b , and cadences on E^b ; the use of pedal points is the main feature of the minuet.

The key of the first trio is a surprise since the cadence of the minuet in E^b leads enharmonically to the third relation B major. The trio is in two short sections with a transitional section attached to the end. Measures 1-9, which repeat, are in B major ending with a dominant cadence. The use of a solo instrument is here employed by Mendelssohn for the first time. The second phrase, measures 10-25, is a duet between the solo violin and the solo viola in the key of B major with a suggestion in measures 10-16 of $C\#$ minor and $F\#$ major. Again the use of pedal points is prevalent and the solo instrument melodic line is unusual in its wide skips.

Symphony No. III Movement 2
Trio I Measures 1-5 Solo

Viola

Musical example 12

¹The measures of the minuet and both trios are numbered separately.

The following example shows the modulation from B major to B^b major:

Symphony No. II Movement 2
Trio I Measures 26-30

Violin I

Violin II

Viola

Cello

Musical example 13

Mendelssohn begins the second trio with two measures of rest, using the silence as a pause between thoughts. The trio, in B^b major, includes several rhythmic ideas which are closely related to the rhythms found in the minuet and first

trio; since the themes used are also related, one must conclude that the second trio acts as a developmental area to the minuet and trio. The entire second trio is divided into two sections, subdivided into smaller sections, which are based on the ideas presented in the first twelve measures of the trio. The large first section, measures 1-50, is comprised of two ideas, the sustained chordal passage which opens the section and the moving figure of measures 11 and 12 which is later used imitatively. The two ideas alternate throughout the entire section in the key of B^b with some reference to G minor in measures 19-25. Measures 19-24 are examples of the consistent separation Mendelssohn has made in the passage between the violoncello and the contrabass. The ritardando in measure 50 leads to the second part, measures 50-95, which is basically in B^b but includes a hint of E^b in measures 71 and 82. In measures 51-63, the dynamics cause a change in the character of the two thematic elements and the passage from measures 64-95 is entirely composed of an extension of the contrapuntal ideas first presented in measures 19-24. The "attacca subito" undoubtedly means to return to the minuet to close one of the most original movements thus far.

The final movement, marked prestissimo, is unusual in that it is the longest movement thus far and the form deviates from the customary structure. It is a large binary form with a coda in which the thematic relationship between the sections is extremely close. The first large section, A,

is constructed with two ideas of which the first, a, is from measures 1-28 in E^b and cadences on the dominant. A large transition passage, measures 32-57, uses the a theme material in sequence and imitation with occasional repetitions; the key alternates between the tonic and the dominant but closes in the dominant as it leads to the second theme area. The second theme, b, which begins with a fugato passage, extends from measure 57 to measure 111 and is in B^b for the larger part of the time; the fugato theme is based on a B^b triad and makes four entrances each separated by a four measure time interval. Measures 73-94, which are transitional and

Symphony No. VI Movement 3
Prestissimo Measures 57-62

Violin II

Musical example 14

use developmental processes, include an interesting use of chromaticism in measures 78-84. The closing area, measures 94-112, mixes the first theme with the fugato theme in an unstable key area which finally moves to B^b .

The second section, A', extends from measure 112 to measure 226. Presentation of the a section is in E^b in a somewhat extended form in measures 112-142 which terminates in B^b as does its counterpart in measures 1-28; new in this passage is the reference to C minor in measures 132-135. The transition, measures 146-172, is shorter than in A and does not make as much use of the first theme as in the first presentation. Considerable use of chromaticism is made

contrasting ideas in the D minor opening theme area, measures 1-17, are presented in octaves and in harmony. A transition passage, measures 17-31, moves from D minor to F major with a transient reference to A major. A sequence in third relation occurring at measures 26 and 27 is the preparation for the second theme area, measures 30-56, which presents two ideas used in double counterpoint. The first idea is the

Symphony VII Movement 1
Allegro Measures 32-35

Violin I

Violin II

Viola

Cello

Symphony VII Movement 1
Allegro Measures 45-48

Violin I

Violin II

Viola

Cello

Bass p: 33

Tr. *tr*

Musical example 16

sustained chain of suspensions which is first presented in measures 30-41 in the violins and is then transferred to the violoncello and viola in measures 45-56. The other is the imitative fragment which begins in the violoncello, contra-bass, and viola in measures 32-45 and transfers to the violins in measures 45-56. Presentation of the first theme in F major, measures 57-74, provides a closing section to the exposition. D^b is used in measure 59 and in measure 62 the D^b acts as a ninth of the dominant chord in the key of F.

Symphony No. VII Movement I
Allegro Measure 62

The musical score for Measure 62 consists of four staves. The top staff is Violin I, the second is Violin II, the third is Viola, and the bottom is Cello Bass. The key signature has one flat (Bb). The music shows a chain of suspensions in the upper voices and chord roots in the lower voices.

Musical example 17

The development section, measures 75-136, is divided into two sections using the two theme groups presented in the exposition. The first section, measures 75-102, utilizes the second theme area; the chain of suspensions theme is used in three voices in measures 83-94 while the violoncello and contrabass provide chord roots. The viola refers to the first theme in measures 95-101 as a preparation for its

development. Key areas follow the circle of fifths beginning on F and a step movement takes place in measures 88 and 89. A major, the key center around measure 90, leads to the E cadence in measure 102. Fragmentary usage of the first theme as the second section of the development is seen in measures 102-135. Much imitation and key instability are prevalent and a reference to G minor, the subdominant of the tonic D minor, occurs near measure 130.

The recapitulation begins in measure 136 with theme area one, measures 136-154, modified only slightly from the exposition. The transition passage, measures 155-160, outlines D major and the second theme, measures 160-187, presents the same two ideas as in the exposition except in a new key. The closing section from measure 188 to measure 215 is basically the same as that of measures 57-74. In the recapitulation the key center alternates frequently between D major and D minor and the ninth chord of measure 62 reappears in the new tonal center in measure 193. A new accompanimental figure, which is highly syncopated and first appears in measure 155, is used in measures 210-212 to add rhythmic interest and to aid in building the climactic ending. The movement culminates in D major with a very strong harmonic ending.

An unusual feature of the movement is the use of fragments of themes for development; it has occurred rarely before this movement and the fragmentary development, along with the syncopation and chain of suspensions, makes the movement extremely inventive. Closing a minor movement in

the parallel major appears to be a new device to Mendelssohn and the separation of violoncello and contrabass is frequent throughout the movement as well as the entire symphony.

The second movement is unique in the form it employs. It is basically a second rondo type, ABABA, in which the A section is made of two parts. Extending from measures 1-22, the a of A is in the tonic D major and measures 23-41 introduce a slightly varied a' which cadences in A major. The B section, measures 42-80, begins with a third relation modulation reminiscent of the third relation seen in the first movement. Ostinatos on C, F, and B^b surround the key of F major before the modulation back to D major takes place in measure 81. A' returns in measures 80-96, similar to measures 23-41, and cadences in A in measure 98. Measures 99-120 are a condensed version of measures 42-80 and again, ostinatos are prevalent. The section from measure 121 to measure 144 is a repetition of the material first produced in measures 1-22 but the minor subdominant chord now appears in measure 140. The sections are not equal in length as the first presentations of A and B are approximately forty measures in length while their repetitions are all cut nearly in half. Contrasts in dynamics and the unusual key relationships between the A and B sections add to the uniqueness of the movement.

The third movement is a minuet and trio.¹ The minuet is somewhat uncommon in that it follows the formal outline

¹The measures of the minuet and trio are numbered separately.

of the fast movements of the earlier symphonies, i.e., a miniature sonata-allegro form. Introduction of the first theme is from measure 1 to measure 14 in D minor and a short transition passage leads to the second theme, measures 19-32, which is in F major. A transition/development area from measure 32 to measure 44 uses the main theme in imitation. References to the keys of F major, C major, and G major lead to a return, or recapitulation, of the exposition. The first theme, measures 45-53, is an abbreviation of measures 1-14; it is in D minor but cadences in G minor, the subdominant. A transition section precedes the second theme area, measures 61-73, in the tonic D minor.

The trio divides into three closely related sections. The section in measures 1-22 introduces the dotted half note figure which outlines a major seventh chord on B^b in measures 1-5 and the quarter note fragment, from measures 6-8 in the second violin, which is a step-wise fill in of the first concept. Measures 23-29 begin a transition which strongly outlines D^b major and continues into the next section. The transition, which concludes in measure 48, uses elements from both thematic ideas; the theme is shortened in the second violin in measures 39-41 and a rhythmic alteration of the theme occurs in the violoncello in measures 47 and 48. Measures 49-72 present the main theme in B^b with an inversion of the dotted half note theme taking place in measures 57-68. The final section begins by presenting the rhythmic alteration of measures 16-19 in various instruments accompanied by

a variation of the first accompanimental idea. The area is in B^b with some reference to E^b in measures 88-91 and a hint of F in measure 93. The dotted half note theme returns in the tonic B^b in measure 106; it is seen in measures 113-118 as an inversion of the rhythm of measures 16-19 and also in diminution in the final measures. Although a "da capo"

Symphony No. VII Movement 3
Trio Measures 113-118

Measures 119-124
Trio

Musical example 18

marking does not appear, it is probable that the youthful composer intended to include it.

The finale is the movement which Wolff has compared thematically with Beethoven's String Quartet Op. 59 #3.¹

The image shows two musical staves. The top staff is in bass clef, 3/8 time, and is labeled 'Beethoven Allegro Vivace'. It contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, 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the subject in stretto. The change of time signature opens a section, measures 65-80, which includes four entrances of the fugato subject presented at a three measure time interval; all of the answers are of the adjusted type. Measures 81-97 produce an additional statement of the fugato passage with entrances appearing at different time intervals. Closing the section, measures 98-103 present the subject of the fugato at one measure time intervals. The example below shows the subject and the countersubject.

Symphony No. VII Movement 4
Allegro Molto Measures 65-74

Viola

The image shows two staves of musical notation. The top staff is for Viola, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a sequence of notes and rests, representing the subject and countersubject. The bottom staff continues the musical notation with similar notes and rests.

Musical example 20

The A section returns in measures 104-123 and although the common time signature remains, the use of triplets gives the feeling of the original $\frac{6}{8}$ meter. The two segments, a and b, are seen in condensed form; the a is found in A major from measure 109 to measure 114 and the b material can be seen in the sequence of measures 115-122. A repeat sign appearing in measure 123 closes the exposition.

The development section, measures 126-181, begins with a passage, measures 126-148, which develops the fugato B theme. It opens in E minor and moves through several keys before returning to E minor. Considerable use is made of

the countersubject in measures 127 and 139. The next long segment, measures 148-163, includes the A theme in a fragmentary discussion and a fugato presentation. A and B elements are used simultaneously in the harmonically unstable closing section; several tonal melodic inversions of the themes are included.

Symphony VII Movement 4 Measures 164 - 166
Allegro Molto
Viola

Symphony VII Movement 4 Measures 168 - 169
Allegro Molto
Cello, Bass

Symphony No. VII Movement 4 Measures 173 - 174
Allegro Molto
Cello, Bass

Musical example 21

The recapitulation begins in measure 182 and the A section extends to measure 205 while the B theme is prematurely, as a "false start," presented in measure 192 in the viola. B begins in measure 205 with a presentation of the fugato subject in thirds; three strong entrances are made at the usual four measure time interval. The section extends itself through sequences and more repetitions of the subject. In measures 229-250 the instruments systematically disappear one after the other leaving the violin I section alone at

the end and after a measure rest, the return of A at a loud dynamic level in measure 250 is quite a surprise.

The brilliance of the movement is displayed in its growth of interest. Mendelssohn is careful in ascertaining the difference in character which is felt within the two large sections. He slowly builds a union of the two ideas in the last section of the development by cleverly combining the compositional elements of each individual section.

The craftsmanship of the movement cannot be exaggerated. A wide variety of compositional devices combined with the two opposing elements of A and B produces a fine ending to the seven symphonies.

V. CONCLUSION

The compositional growth of symphonies one through seven has been so explicitly analyzed that additional statements concerning their investigation would merely be a review of the previous theories. The real significance of the symphonies lies not in the fact that they are accomplished works of the mature composer, but that they display the gradual development of Mendelssohn's style.

The cultivation of this development is most readily visible through the following elements: the evolution of the full-blown sonata-allegro form with contrasting themes and a variety of compositional devices, an enlargement of the string orchestra from four parts to five independent parts when the contrabass is given a separate line, an elaboration of the style of string technique, the use of more lengthy forms for the second movements, the insertion of the minuet and trio as the third movement of a four movement composition, and, lastly, the growth of a sophisticated contrapuntal technique.

It is regretful that the "Jugendsinfonien" have remained relatively unknown while their composer has been held in such high esteem throughout the years. The objective of this study is to encourage additional research into Mendelssohn's unknown works. The author anticipated that through

the thesis others may be inspired to accomplish that objective.

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