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FANNY MENDELSSOHN HENSEL'S *FESTSPIEL, MA Ms. 37:*

A MODERN EDITION AND CONDUCTOR'S

ANALYSIS FOR PERFORMANCE

by

Marilee A. Vana

A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
1996

Approved by

[Signature]

Dissertation Advisor
© by Marilee A. Vana
APPROVAL PAGE

This dissertation has been approved by the following committee of the
Faculty of the Graduate School at the University of North Carolina at
Greensboro.

Dissertation Advisor  

Committee Members

Date of Acceptance by Committee

Date of Final Oral Examination
Fanny Mendelssohn Hensel (1805-1847), gifted pianist and prolific composer, wrote over thirty choral works including part-songs, cantatas, an oratorio, and the chamber work with orchestra, Festspiel. Since the bulk of Hensel's compositions are lieder and piano music, no scholarly study of Hensel's choral works has been conducted. This document addresses the need for her choral works to be researched, published, and performed and represents the first step in obtaining a published edition of one of the few remaining chamber works by Hensel which are only available in manuscript.

Determining the historical significance of Festspiel involved investigating the available biographical sources concerning Fanny Hensel and the circumstances leading to the premiere of Festspiel. This document presents three areas of study: an historical perspective of the work, a modern edition of Festspiel including the translation to present for publication, and the first complete analysis of one of Hensel's choral works with editorial comments and performance suggestions.

Completion of the modern edition constitutes the bulk of this dissertation and was prepared on Finale (Eden Prairie, MN: Coda Music Technology, 1995), the note-writing computer program. The thirty-six pages of original manuscript
were transcribed into the *Finale* format, and the text written in old German script was transcribed into modern German before being translated into English.

This document includes a detailed formal analysis of the overall structure and of the individual sections, the use of the instrumentation, the treatment of the text, and the use and effect of the choral elements found in the final section. Together with the analysis, performance suggestions are discussed in light of *Festspiel*'s historical setting and current accessibility.

The principles of editing used for this edition include: 1. an editorial note describing in detail what the editor has done; 2. footnotes in the score referenced in a chart explaining any changes to the score; 3. transcribed German text including a diplomatic and poetic transcription of the original text; 4. vocal ranges of parts; 5. measure numbers and rehearsal letters added to assist the performers, and 6. estimated length of performance.

The final chapter of this document addresses the question concerning the appropriateness of using a full chorus for the final section instead of a solo sextet as in the original performance. If the production of *Festspiel* occurs with costumes and staging as in its premier performance, then only the solo voices used for the first two sections of the work should sing in the final choral section. Nevertheless, if *Festspiel* is produced in a concert setting, the addition of voices for the chorus would not be inappropriate and would enhance the festive quality of the work creating a memorable conclusion.
CHAPTER I
INTRODUCTION

Historical Background

_Festspiel MA Ms. 37_1 is a chamber piece written by Fanny Mendelssohn Hensel (1805-1847) in 1829 as a part of the December 25th celebration of her parent's silver wedding anniversary, an event attended by family, friends, and _ausgewähltesten Publikum_2 (selected public). Concerts were quite common in the salon of Fanny's mother, Lea Mendelssohn (1778-1842), instituted primarily to give her children a means of having their music performed. Fanny and her brother Felix Mendelssohn (1809-1847) were encouraged to participate in these adult functions by premiering many of their works.3

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1The _Festspiel_ manuscript is currently held by the Mendelssohn Archives at the _Staatsbibliothek_ of Berlin for perusal only.

2Therese Devrient, _Jugenderinnerungen_, (Stuttgart: Carl Krabbe Verlag, 1908), 313.

Festspiel, Fanny's first extended work with orchestra, composed in only eight days, is scored for tenor, two basses, two sopranos and alto soloists and four-part mixed chorus and orchestra. Previously, Fanny had mainly written lieder, piano works, a few part-songs, and one double chorus, Nachtreigen, which was a birthday surprise for her fiancé, Wilhelm Hensel (1794-1861).

Since Festspiel was Fanny's first orchestrated work, Felix offered to assist Fanny with a number of adjustments. After Festspiel, Fanny wrote at least thirty-five more choral or incidental pieces, some with orchestra, of which only six were published in her lifetime. [For a complete list of Fanny's choral works, see Appendix C, p. 135]

In October, 1829, Fanny married Wilhelm Hensel, the court painter and settled in the garden-house on one side of the grounds of the Mendelssohn estate; Eduard (1801-1877) and Therese Devrient (1803-1882), close friends


Therese Devrient, 315.

and fellow musicians, had moved into the garden-house on the other side of the estate. The Hensels, the Devrients, and Rebekka, Fanny’s sister, were all involved with the plans for the anniversary celebration. Felix was living in London at the time and was due to arrive home in time for Fanny’s wedding in October. However, his return from England was delayed by a coach accident. During his recuperation, Felix wrote a Liederspiel (song-play), *Heimkehr aus der Fremde* (The Son and the Stranger) based on a text by his friend Karl Klingemann to be performed at the anniversary party. He arrived shortly before the anniversary in order to supervise the final rehearsals. After his return to Berlin in mid-December, Felix suggested that Fanny write an orchestral work for the anniversary; she was able to accomplish this in time for the celebration.

**Description of the Silver Wedding Anniversary**

Plans for this celebration probably began during the late summer or early autumn of 1829. Felix hinted of the silver anniversary event as early as August 10. A month later in his letter of September 10, Felix was able to more clearly articulate his plans for the celebration appointing Rebekka as president of the committee for “silver solemnities” since Fanny seemed to be preoccupied in her

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7 Ibid., 312.
8 Citron, 85.
9 Sebastian Hensel, 243.
new role as wife to Wilhelm. The plans included “three operettas, each in one act, with costumes, scenery, etc., a regular presentation and complete orchestra.”

Felix thought that an early work by him titled, Die Soldatenliebschaft (A Soldier’s Love Affair), would be a nice presentation for the evening’s festivities since it was one of his parents’ favorite pieces; however there is no evidence that this operetta was performed. The next presentation was to be an operetta by Fanny based on a text by Wilhelm which celebrates three weddings: the first, the silver, and the golden. Although Felix intended her piece to be a Liederspiel, Fanny created an orchestral work for soloists and chorus. The final presentation would be the new operetta by Felix, Heimkehr aus der Fremde, which was presented for the party.

For both Festspiel and Heimkehr Fanny, Rebekka, and Therese Devrient sang the women’s roles. J. E. Busolt, a bass at the Berlin royal opera and Ludwig Landsberg (1807-1858), a violinist at the Berlin Königstadt theater sang the bass solos in Festspiel and Fanny's youngest brother Paul (1812-1874) sang the bass solos in the operettas for the anniversary celebration. It does appear that Felix heeded his sister's warning, since there is no record of Die Soldatenliebschaft in the evening's festivities.
sang the tenor solos. In *Heimkehr* Fanny sang the part of the old mother while her husband played the part of the old mayor. Rebekka sang the part of Lisbeth, and Therese sang in the peasant chorus. Eduard Devrient not only sang the role of Kauz, but, as the producer, he also coordinated the staging and the building of the sets for the elevated stage. Devrient was also entrusted with the task of selecting a suitable tenor for the role of Hermann. About this same time, a visiting student, Eduard Mantius (1806-1874), approached Devrient for advice concerning his voice and its potential. Devrient was most enthusiastic and encouraged the youth to pursue a career in singing offering him the part of Hermann in Felix's operetta. Aside from the orchestra, which Felix said he would procure himself, the performers and cast were complete upon the Mantius appointment.

By the time Felix arrived from England, Fanny and Rebekka had begun to have serious doubts concerning the feasibility of performing *Festspiel* because

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16 Ibid.

17 Citron, 658. Eduard Mantius debuted in Berlin in 1830 as Tamino in *Zauberflöte*. "He was celebrated not only for his vocal artistry, but for his acting also." Nicolas Slonimsky, *The International Cyclopedia of Music and Musicians*, (London: Dodd, Mead and Co., 1975), 1326.

18 Therese Devrient, 313.

19 Sebastian Hensel, 244.
of a conflict between Fanny and Therese. When Therese realized that she would be required to sing a high B-flat with minimal help from the orchestra while moving about on an elevated stage in front of an audience of her peers, she was terrified and insisted that she could not participate. By assuring her of his assistance, Felix was able to change Therese's mind and convince her that no one else was more suited to the part than she.20 Once that crisis was settled, another one appeared. The Crown Prince summoned Eduard Devrient to perform some German songs for him on the same evening as the anniversary. Much to everyone's relief, Devrient was able to shorten his duties at court and so arrived at the Mendelssohn home in time for the operetta.21

According to Lea, over 120 people attended the celebration and most of the people were able to sit down.22 Lea also recounted that members of the orchestra included several of their close friends: Eduard Rietz (1802-1832) and Leopold Ganz (1810-1869) played first violin and Moritz Ganz (1806-1868) and

20Françoise Tillard, *Fanny Mendelssohn*, (Paris: Pierre Belfond, 1992), 172. According to Lea Mendelssohn, Therese Devrient was supposedly very "feminine and from our point of view a little stupid," which may account for some of her reticence to appear on an elevated stage in front of the public.

21Eduard Devrient, 92.

Paul played the cello. In her memoirs Therese Devrient described the day of the celebration in this way:

Der Tag der silbernen Hochzeit, der 22. Dezember [1829], kam. Wir gingen morgens hinüber zu gratulieren und taten sehr unbefangen, als Fanny die Eltern in Namen aller Kinder hat sich abends 8 Uhr in den blauen Saal zu versagen, um einer kleinen Festlichkeit beizuwohnen. . . .


(The day of the silver wedding, the 22nd of December [1829] dawned. We went over in the morning to congratulate and acted very impartial when Fanny asked her parents on behalf of all the children to be in the blue hall at 8 o'clock in the evening for a little celebration. . . .

Finally it was 6; I went over to Fanny to the parent's bedroom which was used as a wardrobe for us. Fanny who was dressed in white silk with golden embroidery, a long veil shot with gold held by a golden wreath, looked splendid. Rebekka, who also wore white silk with silver embroidery and many diamonds, looked entirely charming. I wore my wedding dress that was decorated overall with roses, a full rosary in my hair; all the flowers from my in-law's shop had been plundered for me.)

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23Ibid.

24Therese Devrient, 317. There is some discrepancy concerning the dates in Therese's journal and in Lea's letter to Klingemann. Given the earlier description of Therese, Lea's dates of December 25 are probably the more accurate. Mendelssohn Bartholdy, 70.
After the ritornello, the heralds processed onto the elevated stage. At the appropriate musical cue, the three sisters entered: first, Therese, as the rosen Hochzeit or the first wedding; next, Rebekka, as the silberne Hochzeit or the present wedding; and finally, Fanny, as the goldenen Hochzeit or the wedding in the future. The heralds rejoined the sisters on the stage to sing the final chorus.

Then everyone made a quick change for Heimkehr aus der Fremde. Felix successfully conducted both numbers. According to Therese, her fears concerning the high B-flat dissolved as she looked to Felix for support. Writing in her journal, Therese said,

> In order to gain courage, I looked over to Felix...his eyes fixed on me. Now the B-flat major ascent began, I felt as if I was walking a tightrope. Felix's conductor's baton, which he held in the elevated hand, was my balancing pole, onto which I held and felt supported by it. Therefore I arrived happily at the top.\(^{25}\)

All things considered, the celebration was a great success to the delight of Lea and Abraham Mendelssohn. The works so pleased them that many times in the coming years, the parents asked their children and the Devrients to perform the works for them. Felix would play the piano while everyone else sang the parts so that Festspiel and Heimkehr aus der Fremde became quite familiar to everyone in the household.\(^{26}\)

\(^{25}\)Ibid.

\(^{26}\)Ibid., 320.
Description of the Work

According to Peter Branscombe, *Liederspiel*, is "a kind of dramatic entertainment developed in Germany in the early nineteenth-century in which songs are introduced into a play."²⁷ The *Liederspiel* incorporated new melodies with a lyrical character into a short dramatic work. Written for domestic occasions, the song-play was created to encourage simple, lyrical songs which would be more accessible to the public than difficult, operatic music. While containing some characteristic elements of *Liederspiel*, *Festspiel* is more accurately described as a chamber work for soloists, chorus, and orchestra. Eduard Devrient described *Festspiel* as a *pièce de circonstance*²⁸ (occasional piece) not as a *Liederspiel*. Lacking a true plot consisting of action and dialogue, *Festspiel* does not contain an adequate number of dramatic elements to be called a *Liederspiel*. The only part with any true dialogue occurs in the discussion among the heralds, since the section with the sisters is more descriptive and lacking staging or action. Beginning with the sisters' trio and subsequent ariosi, the piece becomes more like a cantata than a *Liederspiel*.

Since Hensel wrote *Festspiel* while rehearsing *Heimkehr aus der Fremde*, it is only natural for some similarities to exist between the two works. Knowing the orchestral forces available for the evening concert, Fanny used the

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²⁸Ibid.
same orchestration as *Heimkehr*. Felix wrote his operetta for three men and two women who are joined by a peasant chorus for the finale; Fanny scored *Festspiel* for three men and three women who are joined by a chorus for the final section. Both works contain humorous elements: the silly argument between the three heralds in *Festspiel* and the tone-deaf mayor whose entire part is sung on a single pitch in *Heimkehr*. While *Festspiel* does not contain much staging when compared to *Heimkehr*, both works used the elevated stage for a more dramatic effect. Despite the similarities, the principal difference between the two works remains that *Heimkehr* is a true Liederspiel while *Festspiel* is more like a cantata.

Fourteen years later, Fanny wrote another choral work, *Faust*, which is similar to *Festspiel* in several respects. For *Faust* Fanny used the eloquent poetry of Goethe to depict a scene which may have incorporated minimal staging for its premiere performance in October 1843. The setting of *Festspiel* also required minimal staging at the premiere in 1829. *Faust* and *Festspiel* are approximately the same length: each lasts about twelve minutes. Both works

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29 Therese Devrient, 317.


also provide contrasting sections between solo and choral textures. *Faust* is scored for soprano solo and piano with SSAA soli and chorus while *Festspiel* is scored for SSATBB soloists, SATB chorus and orchestra. *Faust* and *Festspiel* also contain excellent examples of Fanny’s talent for writing beautiful melodic material as evidenced in her more than 450 lieder and piano compositions.³²

*Festspiel*³³ is scored for two flutes, two oboes, two clarinets in C, two bassoons, three trumpets in D, two horns, strings, and timpani. The orchestra begins this piece with a fanfare led by the three trumpets and then joined by the three heralds who announce that the wedding has come. Before the three sisters who represent the weddings arrive, the heralds begin to argue about who is actually making this announcement. The second bass demands to know who is repeating his words like a rude echo. Then the tenor wonders how the bass’s words could so clearly echo his own thoughts, while the first bass declares that he was thinking the same thing as well. Finally each of them demands quiet. Then the tenor tries to declare himself the true announcer only to be interrupted by the other two heralds as they almost shout that the wedding has come. The trumpeter hears the announcement and proceeds to try again to sound the fanfare only to have the second bass herald try to prove to the others that he


³³For the following discussion and analysis, refer to the complete modern edition found in Chapter V, page 49.
should be the announcer because he is dressed for the occasion in a golden costume. The other heralds try to show off their outfits, the tenor in a rose covered outfit, and the first bass in a silver outfit as proof that they are the true announcers. This declaration begins a long, imitative dialogue with each telling the other that he can be dismissed as he is no longer needed. This furious argument is interrupted when the strings begin to play a soft legato melody signifying the approach of the weddings. Upon hearing the orchestra, the heralds abandon their discourse and implore the audience to listen because the arrival of the three weddings is imminent. Their argument abandoned, the heralds instruct the orchestra three times to rejoice which it does by repeating the previous melody signifying the coming weddings.

The three weddings appear one at a time each calling, "Sister," "Sister," "Sister," and together they sing praise for the blessed celebration and to the wonder of their appearance, "What time and space separated are happily united." Then the third or golden Hochzeit Schwester asks the first sister, Doch sage mir Kunde nun Schwester woher? (Tell us the news from where you live.)

Following the trio, three ariosi are performed each devoted to one wedding event in which the sister describes her existence using ornate poetry and allegorical illusions. Employing ornate allusions, the rosen Hochzeit explains that she lived deep in a Lotus blossom as the breath of joy, as the soul
of memory which breathes again now that she has been awakened in peace.

She then inquires of the silver wedding.

Using a bucolic allegory, the silver wedding describes how she had been sleeping for twenty-five years when the moon-shepherd led his silver sheep by her as if to inform her it was time for her to appear. Joined by the rosen *Hochzeit*, together they inquire of the golden wedding.

The *goldenes Hochzeit* describes how she rests covered by the clouds of the future, and how seldom she is allowed to awaken. She rejoices that she will appear after twenty-five summers to crown them again with the bridal garland.

Following the solo sections, a trio by the three sisters introduces the final choral section. The trio exhorts all to celebrate the couple who are joined three times: by memory, by the present and by future hours.

Consisting of the three heralds and the sisters, the sextet sings the final chorus comparing the couple to this sturdy home: “O joyful house so firmly grounded, how lovely stand this pair of pillars.” The chorus concludes by wishing them good fortune, “Heil.”
CHAPTER II
OUTLINE/ANALYSIS

In its entirety Festspiel is unified by the number three: three trumpets, three heralds, three sisters, three weddings, three ariosi, two trios, the use of keys whose relationship is in thirds, and three main sections. Fanny Hensel divided Festspiel into these unnamed parts delineated by a double bar line. The following is an outline of the sections including a diagram of each section utilizing the numbers and letters of its corresponding outline. Each section begins a new numbering and lettering system to delineate the sections which are each divided into an A and a B part either according to themes or keys. The numbers in the diagrams describe the content of the measures and coincide with its preceding outline. The only musical form within an A or B part occurs in Section III, Part A where the melodic themes of the chorus follow the pattern ABBCa'. (The final theme is referred to as a' because the repetition is not exact nor complete.)

Section I. (mm. 1-114)

A. Introduction: Allegro
D major; 3/4 meter
1. Trumpet fanfare
2. Orchestra
3. Three Heralds enter
4. Trumpet fanfare repeat
5. Orchestra repeat
6. Three Heralds repeat

mm. 1-39
1-6
6-19
19-22
22-26
26-33
33-36
7. Concludes with trumpet fanfare 36-40

B. Three Heralds' Argument: Allegro come prima 40-114
D major; 4/4 meter
1. First argument 40-65
   with strings and woodwinds
   a. D major 40-51
   b. B major 51-55
   c. D major 56-65
2. Announcement reprised; tutti; 3/4 meter 66-69
3. Trumpet fanfare reprised 69-73
4. Three Heralds' Proof; 4/4 meter 73-114
   with strings and woodwinds
   a. G minor 73-85
   b. D major 84-97
   c. B minor 97-101
   d. D major 101-114

Section I

Section II  mm. 115-284

A. Allegretto in G major; 4/4 meter 115-145
1. Heralds and Orchestra 115-122
   a. Strings only 115-122
   b. Three Heralds echo string theme 123-134
      with strings, fl. cl. and hrm.
   c. Orchestra tutti in D major 135-146
2. Three Sisters and Orchestra 146-173
   a. Three Sisters enter individually 146-173
      alto-sop. Il-sop. I 146-148
   b. Three Sisters homophonic proclamation 149-169
      in G major with strings and winds
   c. Alto inquires of sop. I ending question 170-173
      on dominant
B. Three Sisters-First, solos; Second, trio 174-284
1. *Rosen Hochzeit*-1st wedding
   Allegro 174-192
   a. G minor; 4/4 meter
   b. Soprano I with winds, cello/bass, hrn, vla.
   c. Modulates to B-flat major 183-192
   d. Final question on V6/5/IV introduces new key 191-192
2. *Silberne Hochzeit*-Silver wedding
   Allegretto con moto 193-217
   a. E-flat major; 9/8 meter; dance-like rhythms
   b. Soprano II with strings alone
   c. Final question posed by sop. I and II ending on the V7/V to introduce new key 216-217
3. *Goldenes Hochzeit*-Golden Wedding
   Andante 218-262
   a. B-flat major; 4/4 meter
   b. Alto with fl, cl, ob, and vla
   c. Melodic material based on suspensions
   d. Modulates to G minor 235-238
       B-flat major 238-242
       E-flat major 242-262
4. Sisters’ Trio-Piu Lento 262-284
   a. E-flat major
      (despite the B-flat key signature); 4/4 meter
   b. Sop. I, II, and alto in homophony with strings and bassoon 262-278
   c. Orchestra alone, tutti 279-284
      modulates abruptly to D major 283

Section II

\[
\begin{align*}
\text{A} & \quad \text{B} \\
\text{m. 115} & \quad 146 & \quad 173, 174 & \quad 193 & \quad 218 & \quad 262 & \quad 284 \\
1. & \quad 2. & \quad 1. & \quad 2. & \quad 3. & \quad 4. \\
G: & \quad D: & \quad G: & \quad g: & \quad B_b: & \quad E_b: & \quad B_b: & \quad g: & \quad B_b: & \quad E_b: & \quad (B_b \text{ sig.}) & \quad D: \\
4/4 & \quad 9/8 \text{ pedal pt.} & \quad 4/4 \text{ sus.}
\end{align*}
\]
Section III

A. Chorus; SATB; Allegro di molto
   1. Choral adulation of wedding couple
      a. D major; 3/4 meter
      b. Orchestra tutti, including timpani
   2. Four thematic phrases in chorus:
      A, B, B, C, a'

B. Coda-Chorus and Orchestra salute couple
   1. Trumpet fanfare reprised; D major
   2. Tutti orchestra fanfare
   3. Homophonic statement of tonic by tutti orchestra

Section III returns to the key and meter of Section I, Part A creating a rounded binary (ABA') as the overall form of Festspiel. Both A sections (I and III) are considerably shorter than the B section II and when combined are only four measures longer than the entire B section (II). This distribution of shorter sections on the outer perimeter of the piece while the inner section contains the
bulk of the music creates a very balanced symmetry as shown in the diagram below:

\[ \text{FESTSPIEL} \]

\[ \begin{array}{cccc}
    & A & B & A' \\
1 & 115 & 285 & coda 342 \\
\end{array} \]

D: g: D: G: b6: e5, b5 e5 D:

This diagram also illustrates the key relationships used by Hensel to organize this piece. While *Festspiel* is centered around D major, the modulations of Section II occur in thirds around G: up to B-flat and down to E-flat creating a seventh-chord from E-flat to D. Hensel avoids the usual tonic-dominant modulations throughout the entire piece choosing either to modulate from tonic to sub-dominant or to the third-related keys around the sub-dominant. Hensel's use of keys whose relationship is in thirds helps to unify *Festspiel* around the theme of the number three.

**Analysis Discussion**

Section I is divided into two parts: the introduction and the drama. As illustrated in the outline, Hensel set the introduction entirely in D major using 3/4 meter. Hensel used the introduction to establish the festive nature of the piece.
and to announce the purpose for the festivities—Die Hochzeit kommt! (The wedding anniversary comes!) This proclamation is preceded by the trumpet fanfare (See Example 1) which occurs five times in the piece: three times in the introduction; once in Section I, Part B (mm. 69-73), and finally, throughout the coda in Section III in both the trumpet and the orchestra:

Example 1.

After the initial five bars of fanfare, the first violins and clarinets state the opening theme supported in homophonic movement by the rest of the orchestra while the violas and celli/bass accompany with a continuous, eighth-note rhythmic pattern. With the exception of the fanfare, all the themes in Festspiel occur only within the same movement and do not reappear anywhere else in the piece.

Section I, Part B presents the humorous side of Fanny. She and her brother Felix had quite a reputation for their sense of humor and wit. Fanny especially loved surprises as evidenced by her setting of the poem Nachtreigen by her husband Wilhelm when they were engaged. After the stately

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Marcia Citron, *The Letters of Fanny Hensel to Felix Mendelssohn: Collected, Edited and Translated with Introductory Essays and Notes by Marcia*
introduction, the humor in this section was probably a welcome surprise for the
listeners. The three heralds, who so regally announced the proclamation, begin
to argue in Part B as though surprised that there was more than one herald
scheduled to announce the wedding anniversary. The bass II herald sings his
text set to an ascending, melodic line with speech-like rhythm (m. 40). The
stretto entrance of the tenor on the climactic pitch of the bass II melody
continues this ascending melody using his own text (m. 41). As the tenor part
resolves, the bass I begins a stretto entrance on the final pitch of the tenor line
displaced by an octave, mirroring the bass II melody a whole-step higher
(m. 42). The overlapping entrances continue until m. 46 when all three voices
arrive on octave D's singing their own texts. In m. 50, the celli/bass and violin II
begin the next series of melodic statements much like the first series except that
the instruments interrupt the voice statements and the voices are led to their first
pitches not by each other but by the strings (mm. 50-54). With each statement
the bass part modulates up a whole step beginning with the cello line on
A major. The bass II statement modulates to B major as the cello restates its
initial melody in B major culminating with the bass I statement in C-sharp major.
In m. 56, the bass part descends to B creating a V4/2/V chord in B major which

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J. Citron. (Pendragon Press, 1987), "Recently Hensel gave me a poem that he
thought could be sung in the garden, although it's actually too lengthy for that
purpose. I convinced him that it can't be set to music and am now composing it
for his birthday. I hope it will be finished by then." quoted from source by Fanny
Hensel, 57.
resolves to a 16/4 chord in D major as the cello part moves back to A. Mm. 56-59 remain in D major; however, in m. 59, the V/V chord resolving to the dominant in m. 60 begins a pattern of ascending keys creating a sense of hysteria in the tenor part as he tries to win this argument by singing each melodic phrase one step higher. (See Example 2)

Example 2.

<table>
<thead>
<tr>
<th>Tenor</th>
<th>Bass I</th>
<th>Bass II</th>
<th>Strings reduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schall Still Ich will ver-kön-den</td>
<td>Ich will ver-kön-den</td>
<td>Fall, Still still, still, Ich euch dell</td>
<td>Ich euch dell</td>
</tr>
</tbody>
</table>

Three beats of silence precede the next attempt by the heralds to announce the wedding anniversary (m. 66). The silence creates the effect that each herald is waiting to be the first one to announce only to find that the other two were waiting for the same thing causing all three to proclaim the announcement again in unison. Following the repeated proclamation by the heralds, the trumpets state the fanfare again (mm. 69-73).

Ignoring the fanfare, the bass II, accompanied by the strings and bassoon, begins a fresh approach to the argument in a new meter, 4/4; a new
key, G minor, and in a new rhythmic pattern, detached eighth notes followed by eighth rests (m. 73). Each singer attempts to prove that he is the true herald because of his bold costume. Exhibiting their bold costumes and singing successive, melodic statements, their voices become only a whisper of sound culminating on a V/VI chord (m. 84) leading the piece back to D major. As if the heralds realize the futility of this argument, two beats of silence follow their hushed statements on a V/V chord in D major (m. 85). After the silence, the singers, accompanied by the strings and winds, explode into sound on a unison A singing that the other heralds can now leave since each has proved that he is the true messenger and must be allowed to proceed.

Thus begins a lengthy conclusion to Section I using only the text, "Ich, ich muss der Bote sein, ihr trollt euch fort." (I, I must be the messenger, you can go away.) The voice and instrument parts move primarily in imitative patterns with only occasional homophonic motion. This homophonic motion is stated at the beginning and at the end of these final twenty-eight measures creating an emphatic beginning and strong conclusion to Section I. The imitative section is primarily in D major; however, the parts modulate to B minor to create interesting tonality which shifts from V/iv chord to a iv chord five times in four measures (mm. 96-100). After the B minor measures, the piece remains in D major from this measure to the end of Section I. This section concludes with the voices and
winds in homophonic statements outlining the chord progression I-ii7-V-I three times (mm. 108-112) culminating in the progression I-vi-I6-V-I (mm. 112-114).

Section II begins with the violins playing two, four-measure, legato phrases in G major accompanied by soft pizzicato in the viola during the first phrase (mm. 115-118) and staccato in the cello during the second phrase (mm. 119-122). This melodic phrase alerts the heralds that something new is about to happen. The heralds abandon their argument to exhort either each other or the celebrants to "Listen" for the weddings come unseen bringing the round dance (an allusion to the circle of maidens who represent the dance of the heavens because of the joy of this blessed event). While the heralds sing (m. 123), the orchestra, with the addition of the woodwinds, repeats the opening theme of the instrumental period. Three measures into this repetition, the piece modulates to D major (m. 126). The melodic period, sung by the heralds, mirrors the instrumental period, but adds its own melodic material as well. The horns, bassoons, and violas begin a new fanfare in D major (mm. 131-124) adding the higher winds and strings with each successive statement while the heralds join the fanfare instructing the orchestra to rejoice. The trumpets and timpani join the rest of the orchestra for an eleven bar ritornello (mm. 136-145) restating the opening period in a marcato style ending with four measures of fanfare on a C-sharp-minor chord. This vii chord of D major does not immediately resolve but leads to a V7/IV chord to begin Part B of Section II and the entrance of the three
sisters. The V7/IV chord (mm. 146-148) becomes the pivotal chord for a modulation to G major.

The three sisters process onto the stage during the ritornello and step to the front individually as each sings, “Schwester!” The fermata after each statement probably serves not only as a dramatic pause to give each sister a separate entrance but also serves as a staging device to allow time for each sister to move to center stage. Once the final statement of “Schwester” occurs in m. 148, the tonality resolves to tonic in G major as the opening melodic material begins in m. 149. The three sisters conclude this opening part of Section II with a trio in G major modulating briefly to D major in mm. 160-164. The trio sings a beautiful, legato melody initially accompanied by the strings and flutes, later joined by the oboes and clarinets in m. 164. The accompaniment consists of strings playing soft, detached eighth notes separated by eighth rests while the flutes play long, sustained, melodic lines occasionally mirrored in the soprano I part. The trio sings of the wonder that all three events, the first, the silver, and the golden anniversaries, who in reality are separated by time and space, can be united for this blessed occasion. When the sisters compare the new union, the twenty-fifth wedding anniversary, to the first wedding, the key modulates to

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35 Therese Devrient, 318.
D major (mm. 160-164) which is the overall key of *Festspiel*. Upon the repetition of this phrase in m. 165-168, the key returns to G major and remains in this key to the end of the trio.

In m. 170-173, the alto soloist concludes this segment by posing a question to the first soprano asking for any news from where she lives. Set apart from the trio by its rhythm and harmonic direction, this melodic statement, consists of a series of three triplets extending over six beats accompanied by sustained strings. This melody begins on tonic G and progresses toward the dominant.

**Example 3.**

This question and its harmonic sequence introduces the next part of Section II consisting of a series of three ariosi sung by the sisters in succession. With the exception of the final one, each of these arioso ends with a similar question
directed to the next sister creating a unifying feature of this part. The other two questions, though greatly abbreviated, follow the same harmonic sequence of the first question: beginning on tonic and progressing to the dominant of the new key.

The first arioso, sung by the soprano I, represents the first wedding (mm. 174-192). The Rosen Hochzeit sings of her restful existence as the breath of joy, as the soul of memory. When she awakens and breathes again the wonderful moment of her birth, the aria modulates to B-flat major which is sustained by a pedal tone in the horn and celli/bass from m. 185-192. Although the arioso begins in G minor, the tempo is allegro creating a contented rather than a sad mood. The final question “Und du?” begins on tonic and moves to a V6/5/IV chord introducing the new key of the next aria, E-flat major.

“Habe geschlummert in Mondenschein,” (I've been sleeping under the moonlight) begins the text of the second arioso sung by the soprano II who represents the silver wedding anniversary. Hensel set this arioso using the 9/8 meter and gave it a merry melody with a lilting, dance-like rhythm. Since the silver wedding is the focus of this festive occasion, it is only fitting that this arioso should be the most joyous. The string section alone accompanies the second soprano and creates a rather bucolic mood with its light, accompanying bass line of the viola and cello/bass. During the first eleven bars (mm. 193-203), the continuous eighth notes in the violin part often mirror the soprano melody.
Beginning in mm. 207-214, the celli/bass and viola parts exchange the previous eighth-note pattern of the violins while the latter rest. Before the final question appears, Hensel wrote a lovely effect in the strings to illustrate the text, "\textit{wußte und war das Glück und liebe Zeit.}" (I was happiness and sweet time.) While the bass sustains a pedal tone on E-flat, the violin II begins a descending, melodic sequence on the final note of the soloist’s line which then passes to the viola, then to the cello until the melody resolves on the tonic just before the final question (mm. 210-216).

\textbf{Example 4.}

The soprano I joins the soprano II to ask the question of the alto again beginning on tonic concluding on a V/V chord to introduce the next key, B-flat major (mm. 216-217).

This final arioso is the only piece marked andante in the entire work which is appropriate since the arioso is sung by the alto who represents the golden
wedding anniversary when the couple are well-advanced in years. The lilting, dance melody of the silver wedding has been replaced by a sedate, yet beautiful, melody in 4/4 meter. As a unifying compositional device, Hensel used suspensions throughout this arioso perhaps depicting the joy mingled with sorrow that is often indicative of a long life. One suspension chain follows another as illustrated in the eight bars of introduction scored for flutes and clarinets in the key of B-flat major.

Example 5.

The flutes and clarinets repeat this phrase while the alto continues to sing its gentle melody (m. 226). In m. 224 the instrumental parts begin the phrase a third time, still in B-flat major, but discontinue the theme after one measure, modulate to G minor, and begin an accompanying figure similar to the introduction but lacking the suspensions and continuous quarter-note movement of the introductory theme.

The third phrase modulates to E-flat major in m. 244 and, unlike the rest of the piece, does not return to B-flat major, its beginning key, for the conclusion.
of this arioso. The final chord of the golden anniversary arioso occurs at the beginning of the final segment of Section II on a B-flat major chord (m. 261) which delays the resolution of the V7/V chord of the aria until this new segment, the trio, begins.

Although Hensel scored this trio using the B-flat key signature and despite the first two measures outlining tonic in B-flat major, this trio is clearly in E-flat major as evidenced by an A-flat throughout the trio. The first A-flat occurs in the third measure of the trio (m. 264) which changes the dominant to a dominant-seventh resolving to tonic in m. 265. Hensel wrote A-flat in the score at almost every occurrence with one exception, such as the one in the first beat of m. 269 where an A-natural is used as a leading tone to the dominant to begin this progression: V/V-V-V/iii-iii. This V/V to V occurs one other time in m. 271-272 and is the only other instance of an A-natural in the entire trio. By m. 270, the key of E-flat major has been firmly established since all cadential momentum leads to E-flat as tonic; all doubts about B-flat have been erased by m. 277-278 since E-flat major is outlined in all parts to bring the trio to a strong conclusion.

In this trio, marked Piu lento in 4/4 meter, the three sisters urge everyone to celebrate the happy couple who are joined three times by memory, by present, and by future hours. The three vocal parts move in homophonic motion with only one instance of imitation occurring in m. 268-270 as each voice sings her representative characteristic beginning with the soprano I singing, "durch
Erinnerung," followed by the soprano II singing, "Gegenwort," and then the alto singing, "künftige Stunden."

For the most part the accompaniment by the strings and bassoons mirrors the voice parts: violins I duplicate the soprano I melody; violins II, the soprano II part, and the viola occasionally duplicates the alto part. When not in unison with the voices, the upper strings play a continuous, eighth-note rhythmic pattern while the celli/bass support the trio with long, legato lines outlining the harmonic structure.

At the end of the trio (m. 277), the instruments rest as the voices command the song of praise to begin by singing in ascending triads which outline E-flat major. The triadic motion and dotted rhythm are echoed in the instruments including the addition of the clarinets. Their final exhortation to let the song resound triggers a tremolo ascending passage outlining a transitional harmonic structure away from E-flat ending with the brass and rolling timpani leading right into the final tutti section (mm. 262-284). The entire orchestra including timpani enters as the tonality abruptly shifts to an A-major-seventh chord (mm. 283-284) which serves as the dominant to the final key of the piece, D major. This climactic A-major-seventh chord is sustained for two full measures as the strings continue the tremolo, and the timpani and remaining instruments hold the forte chord until the V7 chord is finally resolved to the tonic at the beginning of the final section.
Section III begins on this D major chord utilizing all the voices and instruments of the piece. The heralds and sisters join together to form a mixed, SATB chorus to sing the final section. As in Section I, Part A, the final chorus returns to 3/4 meter and begins and ends in the key of D major with no modulations. The strings provide accompaniment throughout this section, often mirroring the individual parts of their respective ranges, while the woodwinds appear in the ninth bar (m. 293). After beat one, the horn, trumpet, and timpani reappear together in m. 301.

The chorus is organized by two periods of two phrases each with the second period repeated and altered only slightly by raising the pitch one whole-step at the climax of the phrase (m.305) to intensify the repetition. The cadence of the second period repetition is extended from one beat to two measures in the voices and to four measures in the instruments (mm. 308-311). The next period in the chorus begins with a new first phrase followed by an altered repetition of period 1, phrase 2. This altered repetition (mm. 316-324) begins like period 1, phrase 2, but adds one measure between its second and third measures and then extends the cadence by five measures in order to heighten the climax into the coda in the next bar (m. 324).

The coda begins with the trumpet fanfare from Section I played three times with the addition of the chorus and orchestra on every final note of the fanfare (mm. 324-330). Following three sets of fanfare, the final chorus phrase
contains the last statement of the dominant and a proclamation of good fortune for the couple (mm. 331-334). The trumpets lead the orchestra with a final statement of the fanfare which is first augmented to one measure per triad instead of the former one beat per triad, and then extended by repetition to create nine bars of fanfare instead of the former six bars. *Festspiel* ends as it began with the festive trumpets and orchestra resounding in a fanfare of praise.
CHAPTER III
EDITORIAL COMMENTS

The edition of *Festspiel* included in this document is a practical edition following the guidelines described by Walter S. Collins, professor of music at the University of Colorado, in his article, "The Choral Conductor and the Musicologist." According to Collins, the practical edition must include "everything that survives directly from the composer or from as close to the composer as possible" and must also clearly distinguish from the composer anything supplied by the editor, "taking into account the special needs of the scholar and the performer." Several of his methods were applied to the editing of *Festspiel*, including: 1. detailed description indicating what the editor has done; 2. editorial additions made using footnotes in the score with explanations following in a chart; 3. indications of the various vocal ranges of parts,

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37Ibid., 109, 111.
estimated length of performance, and number of measures; 4. addition of rehearsal letters and measure numbers and 5. modernization of clefs.\textsuperscript{38}

The first editorial technique used in this practical edition was the modernization of the clefs. Hensel indicated the clarinet in C and the trumpets in D using a double treble clef; these were changed to a single treble clef since a study of the range of these instruments clearly would not indicate a transposition of their parts up an octave. Hensel scored the tenor and women's solo parts using the historical clefs of her time: tenor clef and soprano clef. Since most soloists and choral singers are unaccustomed to reading these alternate clefs, the tenor part was changed to the treble clef with the octave transposition added and the soprano and alto parts were changed to the treble clef.

Many of the following omissions or commissions may be explained by the fact that this was the first piece that Hensel had ever orchestrated. Occasionally, the key signature appeared only at the beginning of a section rather than on every page even though the continuation of that key is clearly indicated. On page one of the manuscript, the key signature for D major is marked but does not appear at the beginning of pages 2 or 3. Also, Hensel included the key signature for most of the instruments but occasionally failed to write the accidentals in the clarinet part (mm. 38-51). Since a study of the

\textsuperscript{38}\textit{Ibid.}, 111.
clarinet part revealed the notes to be accurate, this edition includes the key
signature on every page and consistent with each instrument.

Although Festspiel is in the key of G major at mm. 126 and 135, Hensel
mistakenly wrote F sharp and C sharp in the key signature for the winds but
wrote the correct signature, F sharp, in the voices and strings. This edition
corrects the error.

In order to make the conductor's score more legible, the choral section
has been altered to include a separate staff for each part since the soprano and
alto parts were scored on one staff. All other parts retain the scoring used by
Hensel even if more than one voice for that instrument is indicated: flutes I and
II share the topmost staff, etc.

The scoring of the timpani is one of the most difficult aspects of this
practical edition. Hensel used an out-dated scoring technique for the timpani
which was popular before Beethoven's time. Since she studied theory mainly
with Karl Frederich Zelter (1758-1832) who had been a student himself of Carl
Friedrich Christian Fasch (1736-1800) and J. P. Kirnberger (1721-1783) both
contemporaries of Carl Philipp Emanuel Bach (1736-1800), it is not unusual that
Hensel's first attempt at orchestration should include some Baroque scoring
techniques. According to Cecil Forsyth, musicologist on orchestration, "Before

\[39\] R. Larry Todd, Mendelssohn's Musical Education: A Study and Edition
of His Exercises in Composition. (Princeton, New Jersey: Princeton University
Beethoven's day it was the general but not invariable custom to mark the correct tuning of the drums at the beginning of the piece and then to write only C's and G's in the part itself. In other words, the drums were treated as "transposing-instruments." At the beginning of the score, Hensel noted the timpani for pitches G and D and then scored these pitches at C and G, respectively. However, since this scoring practice has been abandoned, the practical edition in this document notates the timpani at its actual pitches. The transposed timpani part works very well until two measures before the final section (mm. 283-285). At this point, the timpani is scored on G of the bass clef which in its transposition indicated that a D was to be played. Unfortunately, this D appears under an A-major-seventh chord in the rest of the orchestra which resolves to a D major chord to begin the final section. (See Example 6)

Example 6.

Since this kind of dissonance is not common in her compositions, a dilemma for the editor has been created. Should the editor simply notate the score as written

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leaving the dissonance in place or should the editor assume that Hensel erred in her notation by writing in the wrong note? The editor could assume that she forgot this section was no longer in G minor as the piece was when the timpani first entered. If we assume that Hensel erred, then we must also assume that she forgot to indicate in the score that the timpani had to be retuned to new pitches. This assumption makes it possible to notate an A on the rolled note in mm. 283-284. The problem with this assumption is that Hensel wrote the same note for all three measures; this would mean that the pitch notated on G should be played in this final section as an A since A is the dominant of the key of D major, except that from mm. 301 to the end, every notated G occurs on tonic. One would assume that the timpani should be on the tonic for the finale of the piece to create a strong finish. Therefore, this editor has two recommendations: 1. Instruct the timpani to play a D for mm. 283-285 despite the dissonance or 2. Change the rolled timpani note in mm. 283-284 to an A and resolve to a D on the tonic chord of m. 285 continuing to play D's where notated. This edition will appear with the second recommendation notated but with a footnote, so that another conductor may decide otherwise.

This practical edition appears with only minor articulation modifications: slurs and/or phrase markings. Hensel included most of the slurs and phrase markings on the initial statement, but when imitated in another voice, the articulation is only assumed. Perhaps she relied on the conductor, her brother,
Felix, to remember the articulation since this manuscript would have been his conductor's score. Any slurs or phrases which have been added by the editor appear as dotted articulations.

While Hensel did include page numbers on her score, the editor has added measure, rehearsal, and section numbers in order to further assist the performer. The editor has also modernized the German text to make it more accessible for performers. In addition to using modern type-face, certain practices, such as, writing a line over a double letter has been replaced by the two letters: $\text{komt} = \text{kommt}$. Also included in this document are two appendices concerning the text. Appendix A (pg. 126) is a diplomatic transcription which is a literary tool used by linguists to analyze poetic texts in antiquated script. In a diplomatic transcription the text appears exactly as it does in the original manuscript in order for the linguist to study the effect that the position of the text may have on its meaning or translation. Appendix B (pg. 132) is a presentation of the text and its translation in poetic form and will be useful for program notes.

When the editor made specific note or expression changes, a footnote was used in the score to identify which note had been altered. The following chart (on page 39) indicates the specific note changes and, if needed, the reasons for the change:
## Editorial Chart

<table>
<thead>
<tr>
<th>Section</th>
<th>#</th>
<th>Ms.</th>
<th>Voice</th>
<th>Scored</th>
<th>Adjustment</th>
</tr>
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<tbody>
<tr>
<td>I</td>
<td>1</td>
<td>12</td>
<td>2 Cl.</td>
<td>g</td>
<td>g#</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>20</td>
<td>Fl., Cl., Vin.</td>
<td>j</td>
<td>j to match strings and repetition of phrase in mm. 34-35.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>36</td>
<td>1 Fl.</td>
<td>c#</td>
<td>d to sound with d-major chord</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>59</td>
<td>Fg</td>
<td>e untied</td>
<td>e tied</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>81</td>
<td>Fl.</td>
<td>b</td>
<td>b-flat</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>81-83</td>
<td>Winds</td>
<td>no accents</td>
<td>accents added to mirror previous statements</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>107</td>
<td>Fg.</td>
<td>c#</td>
<td>c natural</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>123</td>
<td>Fl., Cl.</td>
<td>no marking</td>
<td>legato phrase marking added to match the strings</td>
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<tr>
<td>II</td>
<td>9</td>
<td>146</td>
<td>Alto/ No Fermata</td>
<td>No marking</td>
<td>Fermata added to match instruments</td>
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<td></td>
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<td>192</td>
<td>Sop. I No Fermata</td>
<td>No marking</td>
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<td>197</td>
<td>Vln. Div. No marking</td>
<td>No marking</td>
<td>marked divisi for clarification</td>
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<tr>
<td></td>
<td>12</td>
<td>205-206</td>
<td>2 Vln.</td>
<td>b-flat, b-flat-d, a-flat</td>
<td>c, c-e-flat, b-flat</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>209</td>
<td>Sop. II g-flat</td>
<td>g-flat</td>
<td>g-natural</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>217</td>
<td>Cello no marking</td>
<td>no marking</td>
<td>tutti + bass note to complete cadence</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>218</td>
<td>1 Fl. c</td>
<td>c</td>
<td>d to mirror repetition of same phrase in m. 226 and to better fit the chord.</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>248</td>
<td>Alto d</td>
<td>d</td>
<td>e-flat</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>265-273</td>
<td>Tutti some a's not flatted</td>
<td>some a's not flatted</td>
<td>flatted all a's, since this section is clearly in e-flat major</td>
</tr>
<tr>
<td>III</td>
<td>18</td>
<td>271-274</td>
<td>Voices ffeirn</td>
<td>See note below</td>
<td>modernized spelling to ffeirn</td>
</tr>
<tr>
<td></td>
<td>19</td>
<td>283-285</td>
<td>Timp.</td>
<td>See note below</td>
<td>marked divisi for clarification</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>326</td>
<td>VI. no marking</td>
<td>no marking</td>
<td>modernized spelling to sei</td>
</tr>
<tr>
<td></td>
<td>21</td>
<td>331</td>
<td>Voices sey</td>
<td>e-g</td>
<td>f#-a</td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>342</td>
<td>Fg.</td>
<td>e-g</td>
<td></td>
</tr>
</tbody>
</table>
Vocal Range

Soprano I       d'-b-flat" 
Soprano II      d'-g" 
Alto            a-flat-e-flat" 
Tenor           f-sharp-a' 
Bass I          c-sharp-d' 
Bass II         A-sharp-d'

Estimated Length of Performance

12-15 minutes.

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CHAPTER IV

PERFORMANCE SUGGESTIONS

_Festspiel_ is an intriguing, delightful composition deserving resurrection from the Mendelssohn Archives in Berlin. Although its first and only performance occurred on an elevated stage in the Mendelssohn home, _Festspiel_ is more than adequate for the concert stage. Neither the charm and beauty of its music nor the wit and humor of its text will be diminished in the concert setting. While costumes may add to the spectacle, they are not essential for this piece to be appreciated. Nevertheless, limited staging, especially among the three heralds, would help to convey the humor. The ritornello should still be used to create a suitable entrance for the three sisters having each soloist proceed to center stage during the fermata separating each statement of “Schwester!” The heralds should rejoin the sisters for the final chorus.

The question of whether to use a full chorus for Section III instead of a soli sextet can be answered using several criteria. First, Fanny wrote the solo sections using six singers, but she wrote the ensemble in four parts. If she had intended for only six soloists to sing the final section, then why did she not write this ensemble in six parts—for SSATBB? Since she wrote this ensemble for SATB, Fanny probably envisioned a chorus joining the soli sextet for the final
section. Second, the reasons why Fanny chose to use only the solo voices is not known. Since she wrote Festspiel in only eight days finishing less than one week before the performance, Fanny may not have had time to copy the parts or to rehearse a full chorus although a chorus for Heimkehr was present at the celebration. Third, the size of the orchestra in the final ensemble requires the amount of sound that only a chorus can provide to achieve a proper balance between the voices and the orchestra unless one is working with powerful voices. Fourth, the addition of a chorus for Section III would fit in with the flow of the drama and would suit the previous lyrics. In the preceding trio, the sisters sing, “Laßt sie uns feiern im jubelnden Klang! Töne Gesang!” (Let us celebrate them in the jubilant sound! Let the song resound!) inviting all to rejoice with the blessed couple. A chorus added to the sextet would represent all who accepted the invitation to rejoice and would enhance the festive conclusion of the work. Fifth, during Hensel’s time, the addition of a chorus for the final movement of Liederspiel or occasional vocal pieces was a common technique used to generate a more exciting conclusion to the work, e. g. the chorus in the final movement of Heimkehr aus der Fremde.\textsuperscript{42} In summary, the final section should be performed by the soli sextet and a mixed chorus in order to create a proper

balance between the instrumental and vocal forces, to realize Hensel's performance intentions, and to enhance the festive conclusion of the work.

Hensel used many compositional practices indicative of her training and of her day. *Festspiel* includes no written tempi rubato such as *ritard* or *rallentando*. When a slower tempo was needed to conclude a section or solo, Hensel doubled the note values as in the alto solo mm. 256-261. This lack of cadential rubato markings, however, should not discourage the conductor from making some cadential rubato, especially at the end of the final trio when the orchestra builds toward the final climax with the entrance of the chorus in m. 285. A fermata on the final note of m. 284, followed by a slight pause before m. 285 will enhance the climax and allow for a clean entrance for the chorus. A slight break is also recommended between the first trio and the first soprano solo at m. 173 and 174. All other transitions should be conducted as a continuous flow of music observing the rests and fermatas included at strategic tempo changes.
The following chart is a listing of suggested tempi within a reasonable range:

**Suggested Tempi**

**Section I:**
- (m. 1) Allegro mm. \( \text{J}=120-132 \)
- (m. 40) Allegro come prima mm. \( \text{J}=120-132 \)

**Section II:**
- (m. 115) Allegretto mm. \( \text{J}=104-108 \)
- (m. 174) Allegro mm. \( \text{J}=112-120 \)
- (m. 193) Allegretto con moto mm. \( \text{J}=66-72 \)
- (m. 218) Andante mm. \( \text{J}=112 \text{ or } \text{J}=60 \)
- (m. 262) Piu lento mm. \( \text{J}=80-84 \)

**Section III:**
- (m. 285) Allegro di molto mm. \( \text{J}=120-132 \)

The treatment of grace notes should follow the guidelines of the Classical grace note\(^{43}\) beginning the ornament on the beat. Hensel illustrated her own treatment of grace notes by writing out one example in a repetition of the phrase in Section III. In the first phrase the ornament appears as a grace note in m. 298 (See Example 7 a.), but in the repetition of this phrase, the ornament is written as two sixteenth-notes (See Example 7 b.).

---

This example confirms Hensel’s treatment of grace notes in the Classical style.

Example 7.

\[\text{Example 7.}\]

\[\text{a.}\]

\[\text{b.}\]

Although Festspiel was Hensel’s first orchestrated work, her knowledge of orchestration, balance, and use of instrumentation for color and dramatic effect are readily apparent. The conductor preparing this work will appreciate Hensel’s skill using these various techniques. Whenever the orchestra is present in full strength, the voices are either absent or are scored for chorus or soloists singing forte, sustained pitches, as is mm. 1-39, 135-145, 285-342. When the soloists have a great deal of text to convey and are scored in imitative texture, as in mm. 40-44 and 76-85, the orchestra is reduced to the strings only or winds only. Then, in mm. 45-50, the winds are added to the strings since the voices repeat the same text of the preceding measures but this time forte and in homophonic texture. The following chart (on page 46) illustrates the use of instrumentation to create a successful balance between the voices and the orchestra.
Instrumentation Chart

<table>
<thead>
<tr>
<th>Mm.</th>
<th>Voices</th>
<th>Texture</th>
<th>Dyn</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-39</td>
<td>Soli-TBB</td>
<td>homophonic</td>
<td>f-ff</td>
<td>Full</td>
</tr>
<tr>
<td>40-44</td>
<td></td>
<td>imitative</td>
<td>p</td>
<td>Strings</td>
</tr>
<tr>
<td>45-50</td>
<td></td>
<td>homophonic</td>
<td>f</td>
<td>Strings; winds</td>
</tr>
<tr>
<td>50-53</td>
<td></td>
<td>imitative</td>
<td>p</td>
<td>Strings</td>
</tr>
<tr>
<td>54-60</td>
<td></td>
<td>homophonic</td>
<td>f</td>
<td>Strings; winds; trumpet</td>
</tr>
<tr>
<td>60-66</td>
<td></td>
<td>imitative</td>
<td>p</td>
<td>Strings</td>
</tr>
<tr>
<td>66-72</td>
<td></td>
<td>homophonic</td>
<td>ff</td>
<td>Strings; winds; trumpet</td>
</tr>
<tr>
<td>73-76</td>
<td></td>
<td>homophonic</td>
<td>f/p</td>
<td>Strings; bassoon</td>
</tr>
<tr>
<td>76-85</td>
<td></td>
<td>imitative</td>
<td>p</td>
<td>Winds; cello</td>
</tr>
<tr>
<td>86-90</td>
<td></td>
<td>homophonic</td>
<td>f/f</td>
<td>Strings; winds</td>
</tr>
<tr>
<td>90-105</td>
<td></td>
<td>imitative</td>
<td>p-f</td>
<td>Strings</td>
</tr>
<tr>
<td>105-114</td>
<td></td>
<td>homophonic</td>
<td>f-ff</td>
<td>Strings; winds; trumpet</td>
</tr>
<tr>
<td>115-134</td>
<td></td>
<td>homophonic</td>
<td>p-f</td>
<td>Strings; winds; horn</td>
</tr>
<tr>
<td>135-145</td>
<td>None</td>
<td>homophonic</td>
<td>ff</td>
<td>Full</td>
</tr>
<tr>
<td>146-163</td>
<td>Soli-SSA</td>
<td>homophonic</td>
<td>p</td>
<td>Strings; flute</td>
</tr>
<tr>
<td>164-167</td>
<td></td>
<td>homophonic</td>
<td>f/p</td>
<td>Strings; winds</td>
</tr>
<tr>
<td>168-173</td>
<td>Solo-A</td>
<td>homophonic</td>
<td>p</td>
<td>Strings</td>
</tr>
<tr>
<td>174-192</td>
<td>Solo-S1</td>
<td>homophonic</td>
<td>p-f</td>
<td>Winds; cello/bass; horn</td>
</tr>
<tr>
<td>193-217</td>
<td>Solo-S2</td>
<td>homophonic</td>
<td>p-f</td>
<td>Strings</td>
</tr>
<tr>
<td>218-261</td>
<td>Solo-A</td>
<td>homophonic</td>
<td>p</td>
<td>Winds; viola</td>
</tr>
<tr>
<td>262-276</td>
<td>Soli-SSA</td>
<td>homophonic</td>
<td>f</td>
<td>Strings; bassoon</td>
</tr>
<tr>
<td>277-278</td>
<td></td>
<td>antiphonal</td>
<td>f</td>
<td>Strings; Bassoon; clar.</td>
</tr>
<tr>
<td>279-284</td>
<td>None</td>
<td>homophonic</td>
<td>f</td>
<td>Full</td>
</tr>
<tr>
<td>285-342</td>
<td>Chorus</td>
<td>homophonic</td>
<td>f</td>
<td>Full</td>
</tr>
</tbody>
</table>

Section I and the beginning of Section II build toward the first or lesser climax utilizing the Heralds' text which anticipates the arrival of the wedding sisters. The first climax culminates with a jubilant orchestral ritornello followed by the entrance of the three sisters. In Section II a new anticipation of a greater climax to the drama and in the music begins to develop. The drama culminates as the three sisters reveal the true purpose of their visit: to proclaim a blessing on the anniversary couple. The music reaches its climax at the beginning of Section III with the return to the key of D major and the entrance of the chorus.
accompanied by the entire orchestra. The culmination of the final climax occurs with the three statements of "Heil" by the chorus alternating with the return of the opening trumpet fanfare now played by the entire orchestra.

With the publication of this modern edition of Festspiel, all of Hensel's major works will be available to the public. The purpose of this document was to prepare Festspiel for publication and to present the first scholarly analysis of one of her choral works. This document is intended to lead to discussion and investigation manifesting in more performances of this and other gratifying choral works by Fanny Mendelssohn Hensel.
CHAPTER V

THE MODERN EDITION OF FESTSPIEL
Section I

Allegro

Flute

Oboe

Clarinet in C

Bassoon

Trumpet in D

Violin I

Violin II

Viola

Herald I

Herald II

Herald III

Cello/Bass

Festspiel, MA Ms. 37

Fanny Mendelssohn Hensel
Edited by Marilee A. Vana
Die Hochzeit kommt.

Die Hochzeit kommt.

Die Hochzeit kommt.
J (3)
Ob.
Cl. in C
Bsn.
Tpt. in D
Via.
zeit
Herald I zeit kommt
Herald II zeit kommt
Herald III zeit kommt.
Vc./Bsn.
Allegro come prima

Flute
Oboe
Clarinet in C
Bassoon
Trumpet in D
Violin I
Violin II
Viola
Herald I
Herald II
Herald III
Cello/Bass

Was will dein Wort als meines Denkens Schall

Mit zweien forst ich in dem

Wer dfitt mein Wort als frecher Wie derhall?
Was will Dein Wort als mein- es Denk - ens Schall?

Mit zwei - en ford' ich in dem sei - ben

Wer alt mein Wort als frech- cher Wie - der-hall
Was will dein Wort als mein
Fall in dem selben Fall.
wer äfft mein Wort als fre
nöses Denkens Schaff?

dem selben Fall.

cher Wieder halb? Wer äfft mein Wort als frecher
Was will dein
Mit Zwei-en ford'-ich in dem sel-ben Fall mit
Wie-den-halt?
Wer alt mein
Ich will ver-

Herald I
Wort als mei-
nes den-
kens
Schall? Stil-
Ich will ver-

Herald II
Zwei-
en in dem sel-
ben Fall,
Stil-

Herald III
Wort als frech-
er Wie-
der-
hal, las-

Vc./Bc.
fff
p
Ich will ver-

still, still.

läßt, euch daß

können ich will ver-

daß Die Hoch

zun--den Ich euch daß

Die Hoch

still, still.

Die Hoch
Herald I

zeit kommt.

Herald II

zeit kommt.

Herald III

zeit kommt

Das ist zu
Das ist zu dreist, mein rosen

Das ist zu dreist, das ist zu dreist, sil - bern

dreist, das ist zu dreist, das ist zu dreist, Gol-denKleid be-

cello soli
Ich, ich muss der Bote sein, ihr trollt euch
Ich, ich muss der Bote sein, ihr trollt euch
Ich, ich muss der Bote sein, ihr trollt euch

**Herald I**

**Herald II**

**Herald III**

**Vc./Bs.**
tutti bassi
trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort
euch
trollt euch fort

fort

fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort
Ob.
Cl. in C
Bsn.
Tpt. in D
Vln. I
Vln. II
Vla.
Herald I
Herald II
Herald III
Vc./Ba.

ihr trollt euch fort

ihr trollt euch fort

ihr trollt euch fort

ihr trollt euch fort

ihr trollt euch fort

ihr trollt euch fort
trollt euch, trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort"
fort, ihr trommet fort, ihr trommet fort, ihr trommet fort, ihr trommet fort,
trollt, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort.
Section II

Allegretto

Flute

Oboe

Clarinet in C

Bassoon

Horn in G

Trumpet in D

Timpani g/d

Violin I

Violin II

Viola

Herald I

Herald II

Herald III

Cello/Bass

_u Allegretto,

ll " T

P

pizz.

m

to

f

tti

m

He

a J J

115 Allegretto

* ft..

staccato

_u cello soli

cello soli
Horch, Horch, Horch, Sie kommen unsichtbar er...
Drei - fach der - sel · be Klang, der sel · be Strahl.
Im neuen Bund wie in der ersten Wahl.

Im neuen Bund wie in der ersten Wahl.

Im neuen Bund wie in der ersten Wahl.

Im neuen Bund wie in der ersten Wahl.
Fl.
Ob.
Cl. in C
Ban.
Hrn. in G
Tpl. in D
Timp. g/d
Vin i
Vin. ii
Vla.
1st Wedding
Bund wie in der ersten Wahl.
Silver Wedding
Bund wie in der ersten Wahl.
Golden Wedding
Bund wie in der ersten Wahl.
Vc./Bsb.
Doch, se - ge mir Kün - de nun Schwe - ster wo - her?
Allegro

Flute

Oboe

Clarinet in C

Bassoon

Horn in B Flat

Trumpet in D

Timpani g/d

Violin I

Violin II

Viola

1st Wedding

Silver Wedding

Golden Wedding

Cello/Bass

Tief in ei- nem Lo- tos... Kei-cbe wohrt ich als... Hauch der Lust der Er...
Fl.

Ob.

Cl. in C

Bsn.

Hrn. in B Flat

Tpt. in D

Timp. g/d

Vln I

Vln. II

Vla.

1st Wedding

Silver Wedding

Golden Wedding

Vc/Bs
Fl. 184
Ob.
Cl. in C
Bsn.
Hrn. in B Flat
Tpt. in D
Timp. g/d
Vln I
Vln. II
Vla.
1st Wedding
Silver Wedding
Golden Wedding
Vc/Bs

hold ge-wuelt

süß Er-wa-

chen in Ruh,

süß Er-

wa-

chen in

bassi
Fl.
Ob.
Cl. in C
Bsn.
Hrn. in B Flat
Tpt. in D
Timp. g/d
Vln I
Vln. II
Vla.
1st Wedding
Silver Wedding
Golden Wedding
Vc/Bs

Ruh...
Und du?

(10)
als der letzte nun singend eingeschlafen und der Mondschäfer mit flügeln
Schaffen sich überzog hob ich den Rück, hoch die Zeit be...
Ob.  CI. in  C  Bsa  Hrn. in B Flats  Tpt. in D  Timp. g/d  Vln I  Glflck.  und  Lie  reit  wehr  und  war  das  Glück,  Glück  und  Lie - be

Vln II  Vla.  1st Wedding  Silver Wedding  Golden Wedding  Vc./Bc.  cello solo
Von den Wolken der Zukunft umhüllt nahrt mich und überragt
hat mir verkündet was hold sich erfüllt
Menschen vereinbar liebend zu spenden den goldenen Glanz.
Aber nach fünfmal fünf Sommern erscheinen die Lenin ich wieder in
1. Hochzeit

2. Silberhochzeit

3. Diamantene Hochzeit
Laßt sie uns fei-
em im ju - beln - den Klang —
laßt sie uns

Laßt sie uns fei-
em im ju - beln - den Klang —
laßt sie uns

Laßt sie uns fei-
em im ju - beln - den Klang —
laßt sie uns

Laßt sie uns fei-
em im ju - beln - den Klang —
laßt sie uns
1st Wedding

Silver Wedding

Golden Wedding
Section III

Allegro di molto

Oboe

Clarinet in C

Bassoon

Horn in G

Trumpet in D

Timpani a/d

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Cello/Bass

O fest - lich Haus das al - so fest ge - grün - det wie lieb - lich -
was der Stern des Hei-

les über dir ent-

zündet
det so wer-
de
ei-

nig

was der Stern des Hei-

les über dir ent-

zündet
det so wer-
de
ei-

nig
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APPENDIX A

FESTSPIEL: A Diplomatic Transcription
APPENDIX A

FESTSPIEL: A Diplomatic Transcription

Page 2
Die Hochzeit kommt
The wedding is coming

Page 3
Die Hochzeit kommt
The wedding is coming

Page 4
1) Was will dein Wort als meines Denkens Schall? Was will dein Wort als meines
How can your word be the sound of my thoughts? How can your word
2) Mit Zweien fordr'ich in dem selben Fall
I demand to be heard in the same way as
you two.
3) Wer äfft mein Wort als frecher Wiederhall?
Who apes my word like a rude echo?

Page 5
1) Denkens Schall?
Was will dein Wort als meines Denkens Schall?
2) Mit zweien fordr'ich in dem selben Fall
I demand to be heard in the same way as
in dem selben Fall, still
3) Wer äfft mein Wort als frecher Wiederhall?
Who apes my word like a rude echo?

Page 6
1) Ich will verkünden
I want to
2) Mit Zweien fordr'ich in dem selben Fall, still
I demand to be heard in the same way as
still
3) Ich will verkünden
I want to

Page 7
1) künden
announce
Ich will verkünden
dass
that
Die Hochzeit kommt
the wedding is coming
2) still
quiet
still
quiet
Euch
to you that
3) laß
laß
Euch
dass

Page 8
1) daß ist zu dreist
this is too bold
mein rosen-
my pink (rose)
Wie rosenhauch
As rose breath
2) daß ist zu dreist, daß ist zu dreist 
   silbern | 
   this is too bold, this is too bold 

3) daß ist zu dreist, daß ist zu dreist, daß ist zu dreist 
   golden Kleid beweist | 
   This is too bold, this is too bold, this is too bold 
   golden garment proves 

Page 9 
1) 
   Rosenhauch Ich ich muss der Bote sein ihr trollt euch trollt euch fort | 
   rose breath | I I must be the messenger. You may leave it to me 

2) Silbernknall Ich ich muss der Bote seyn ihr trollt euch trollt euch fort - | 
   Silver sound | Silver sound | I I must be the messenger. You may leave it to me. . . . 

3) goldenes Wort goldenes Wort Ich ich muss der Bote seyn ihr trollt euch trollt euch fort ihr trollt euch fort 
   golden word golden word | I I must be the messenger. You may leave it to me. . . . 
   ihr trollt euch | 

Page 10 
1) 
   ihr trollt euch fort ihr trollt euch fort 
   fort ihr trollt euch fort - | 

2) fort ihr trollt euch fort ihr trollt euch fort fort ihr trollt euch fort fort ihr trollt euch fort - 
   - - - fort ihr trollt euch | 

3) fort 
   ihr trollt euch - - fort 
   fort | 

Page 11 
1) 
   ihr trollt euch fort ihr trollt euch fort ihr trollt euch fort ihr trollt euch tr. euch fort 
   - - - | 

2) fort 
   ihr tr. - fort - fort ihr - - - 
   - - ihr trollt euch | 

3) ihr trollt euch fort ihr trollt euch fort - 
   fort ihr - fort - - 

Page 12 
1) 
   fort - 
   fort ihr trollt ihr trollt euch fort ihr tr. euch - fort ihr trollt euch fort | 

2) fort ihr trollt euch fort ihr - 
   fort | 

3) - 
   - fort ihr trollt ihr trollt euch - - fort. | 

Page 13 
1) horch, horch, horch. sie kommen unsichtbar er- 
   Listen, listen, listen they come unseen sounding 

2) horch horch 
   Rejoice 

Page 14 
1) tont der Reigen den der Himmelhangt voll Geigen u. die Weste spielen auch Jubale Orchester! - jubale jubal 
   the round dance for the heavens hang full of violins and the members of the orchestra play also. 

Rejoice
Orchester! | orchestral!

2) (While this line is devoid of words or markings, it is obvious from the score that this part is performing simultaneously with the other two voices.)

3) tönt der Reigen den der Himmel hängt voll Geigen und die Weste spielen auch Jubel Orchester - jubel jubel Orchester!

Page 15
Orchestra alone

Page 16
Erste Hochzeit: (1a) Schwester! O selig Fest das Allen heiterscheint was Zeit und Raum
Sister! O blessed celebration that is happy to all what
time and space

geschieden froh verein | separated are happily united
Silbern Hochzeit: (2a) Schwester! Schwester! O selig Fest das - - - ---
Sister! Sister!

Goldenes Hochzeit: (3a) Schwester! Schwester! Schwester! O selig Fest das - - - ---
Sister! Sister! Sister!

Page 17
1a, 2a, 3a) dreifach derselbe Klang, der selbe Strahl, im neuen Bund wie in der ersten Wahl im neuen | three times the same sound, the same ray, in the new union as in the first choice, in the new

Page 18
1a, 2a, 3a) Bund wie in der ersten Wahl. union as in the first choice.

1a) Tief in einem Lotos Kelche | Deep in a Lotus goblet

3a) doch sage mir Kunde nun Schwester woher?
Tell us from where the news is now, Sister?

Page 19
1a) wohnt' ich als ein Hauch der Lust der Erinnerung Seele welche wieder strömt was hold gewußt süß Erwachen in |
I lived as the breath of joy, as the soul of memory, which again exhalts that which was wonderful before, sweetly awakens in

Page 20
1a) Ruh süß Erwachen in Ruh. Und du? | peace, sweetly awakens in peace. And you?

2a) Habe geschlumert im Modenschein, fünfmal fünf | I've been sleeping under the moonlight, five times five

Page 21
2a) Sternlein die wiegten mich ein als der letzte nun singend entschlafen u. der Mondschäfer mit feinen Schafen | little stars rocked me to sleep as the last one, singing, fell asleep and the moonshepherd with fine silver sheep
Page 22
2a) überzog hob ich den Blick, hoch die Zeit bereit wüßte u. war das Glück Gluck u. Liebe |
by I looked up. I knew it was time and I was happiness and sweet

Page 23
2a) Zeit Glück und liebe Zeit. |
1a, 2a) Und du. |
And you?

Page 24
3a) Von den Wolken der Zukunft umhüllt ruhte ich und |
Veiled by the clouds of the future I rested and

Page 25
3a) über mir wachte der Stern, hat mir verkündet was hold sich erfüllt, und ich verkünde des Günstige |
over me the star stood guard, proclaimed to me what will be tenderly fulfilled and I happily proclaim the blessed event.

Page 26
3a) gern. Seltan ja wird mir im Menschen vereine liebend zu spenden den goldenen Glanz aber nach fünfmal fünf |
Seldom it happens to me in human unions that I can lovingly give away the golden ray after twenty-five
Som—ern er- |
summers

Page 27
3a) scheine diesen Ich wieder im bräut-lichen Kranz. |
I will appear to them again wearing the bridal garland.

Page 28
1a) Laßt sie uns feiern die dreifach verbunden laßt sie uns feiern die dreifach verbunden durch |
by memory
2a) Laßt sie uns — — |
by the present
3a) Laßt sie uns feiern die dreifach verbunden laßt sie uns feiern die dreifach verbunden |
by future
künftige Stunden |
hours.

Page 29
1a) Laßt sie uns feiern im jubelnden Klang laßt sie uns feiern im jubelnden Klang! |
Let us celebrate them in the jubilant sound |

2a) (While this line is devoid of words or markings, it is obvious from the score that this part is performing simultaneously with the other two voices.)
3a) Laßt sie uns feyern im jubelnden Klang laßt sie uns feyern im jubelnden Klang! 

Page 30
1a, 2a, 3a) töne Gesang töne Gesang 
Let the song resound! Let the song resound!

Page 31
Chorus: O festlich Haus das also Fest gegründet wie lieblich- 
O joyful house so firmly grounded how lovely

Page 32
Chorus: steht der Säulen doppelpaar der Stern des Heiles über dir entzündet so werde einig dir erneut was war 
stand this pair of pillars. The star of fortune is lit over you; so unite. You are renewed by that which was.

Page 33
Repetition of page 32

Page 34
Chorus: fest und klar dein Glück zum Ring der ewigkeit gegründ- 
Firm and clear your happiness is grounded in eternity

Page 35
Chorus: det Heil Heil Heil 
Good fortune, good fortune, good fortune

Page 36
Chorus: sey verkündet. 
Let good fortune be proclaimed.
APPENDIX B

*FESTSPIEL TEXT: Poetic Form*
APPENDIX B

FESTSPIEL TEXT: Poetic Form

Herold (1st, 2nd, 3rd.):

Die Hochzeit kommt
Die Hochzeit kommt

3) Wer äfft mein Wort als frecher Wiederhall?
1) Was will dein Wort als meines Denkens schall?
2) Mit zweien fordr’ich in dem selben Fall.
Ich will verkünden euch daß die Hochzeit kommt.
Still, Still.

Das ist zu Dreist
1) mein rosen,
2) sibern,
3) golden Kleid beweist
1) Wie Rosenhauch,
2) Silberklang,
3) goldenes Wort.
Ich, Ich muss der Bote sein,
Ihr trollt euch fort.
Horch, horch, sie kommen unsichtbar
eränt der Reigen
denn der Himmel hängt voll Geigen
und die Weste spielen auch
Jubel Orchester!

Erste Hochzeit
Silbern Hochzeit
Goldenenes Hochzeit:

Schwester, Schwester, Schwester!
O selig Fest das Allen heiterscheint
was Zeit und Raum geschieden froh vereint
dreifach derselbe Klang, derselbe Strahl,
im neuen Bund wie in der ersten Wahl
3) Doch, sage mir Künde nun Schwester woher?

Erste Hochzeit Schwester
Tief in einem Lotos Kelche
wohnte ich als ein Hauch der Lust
der Erinnerung Seele welche
wieder strömmt was holz gewußt
süß Erwachen in Ruh, süß Erwachen in Ruh.
Und du?

Silbern Hochzeit Schwester
Habe geschlummert im Mondenschein
fünfmal fünf Sterlein die wiegten mich ein

Heralds:

The wedding is coming!
The wedding is coming!

3) Who apes my word like a rude echo?
1) How can your word be the sound of my thoughts?
2) I demand to be heard in the same way as you two.
I want to announce to you that the wedding is coming!
Quiet, quiet!

This is too bold
1) my rose
2) silver
3) golden garment proves
1) as rose breath
2) silver sound
3) golden word

that I, I must be the messenger.
1, 2, 3) You may leave it to me.
Listen, listen they come unseen
sounding the round dance
for the heavens hang full of violins
and the members of the orchestra also play.
Rejoice orchestra!

First Wedding
Silver Wedding
Golden Wedding:

Sister, Sister, Sister!
O blessed celebration that is happy to all
What time and space separated are happily united
Three times the same sound, the same ray,
in the new union as in the first choice.
3) Tell us what the news is from where you live, Sister.

First Wedding
Silver Wedding
Golden Wedding:

Deep in a Lotus blossom
I lived as the breath of joy
as the soul of memory,
which again exhales that which was wonderful before.
sweetly awakens in peace, sweetly awakens in peace.
And you?

I’ve been sleeping under the moonlight,
twenty-five little stars rocked my to sleep
als der letzte nun singend entschlafen
und der Mondschafer mit feinen
Schaafen silbern vorüberzog
hob ich den Blick hoch die Zeit bereit wuerte
und war das Gluck, Gluck und liebe Zeit.
1, 2) Und du?

Goldenes Hochzeit Schwester
Von den Wolken der Zukunft umhuellet ruhte ich
und uber mit wachte der Stern,
hat mir verkundet was hold sich erfuelle,
und ich verkunde des Gunstige gern.
Selten ja wird mir in Menschen vereine
liebend zu spenden den goldenen Glanz.
Aber noch fuenfmal fuenf Sommern erscheine
diesen ich wieder im braelichen Kranz.

Drei Schwester
Laass sie uns feiern die dreifach verbunden
Laass sie uns feiern die dreifach verbunden
1) durch Erinnerung
2) Gegenwort
3) Künftige Stunden
Laass sie uns feiern im jubelnden Klang!
Töne Gesang.
Töne Gesang.

Chorus
O festlich Haus das also Fest gegründet
wie lieblichsteht der Stäulen doppelpeer
der Stern des Heiles über dir entzündet
so werde einig dir erneut was war
Fest und Klar,
dein Glück zum Ring der Ewigkeit gegründet
Heil, Heil, Heil,
Sei verkündet.

as the last one, singing, fell asleep
and the Moonshepherd with fine,
silver sheep passes by,
I looked up. I knew it was time,
and I was happiness and sweet time.
1, 2) And you?

Golden Wedding Sister
Veiled by the clouds of the future I rested
and over me the star stood guard,
proclaimed to me what will be tenderly fulfilled,
and I happily proclaim the blessed event.
Seldom it happens to me in human unions
that I can lovingly give away the golden ray.
After twenty-five summers, I will appear
to them again wearing the bridal garland.

Three Sisters
Let us celebrate them joined three times
Let us celebrate them joined three times
by memory
by the present
by future hours.
Let us celebrate them in the jubilant sound.
Let the song resound!
Let the song resound!

Chorus
O joyful house so firmly grounded
how lovely stand this pair of pillars.
The star of fortune is lit over your, so unite.
You are renewed by that which was.
Firm and clear,
your happiness is grounded in eternity.
Good fortune, Good fortune, Good fortune,
Let good fortune be proclaimed.
APPENDIX C

THE CHORAL WORKS OF FANNY MENDELSSOHN HENSEL
**APPENDIX C**

**THE CHORAL WORKS OF FANNY MENDELSSOHN HENSEL**

**Unaccompanied Part-Songs: Published**


(Including the Gartenlieder Op. 3, No. 1-5)

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<tr>
<td><em>Morgendämmerung</em> (1846), v. 2</td>
<td>Geibel</td>
</tr>
<tr>
<td><em>Waldeinsam</em> (1846), v. 2</td>
<td>W. Hensel</td>
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<tr>
<td><em>Ariel</em> (1846), v. 3</td>
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<td><em>Komm</em> (1846), v. 3</td>
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<td><em>Schweigt der Menschen laute Lust</em>, v. 3</td>
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<td><em>Lustige Vögel</em> (1846), v. 4</td>
<td>Eichendorff</td>
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<tr>
<td><em>Schweigend sinkt die Nacht</em> (1846), v. 4</td>
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<td><em>O Herbst</em> (1846), v. 5</td>
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<td><em>Schilfied</em> (1846), v. 5</td>
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<td><em>Schon kehren die Vögel</em> (1846), v. 5</td>
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<td><em>Wer will mir wehren zu singen</em>, v. 5</td>
<td>Goethe</td>
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*Gartenlieder Op. 3, No. 1-5. (1846) Vol. 6*  
(First published in 1846)

<table>
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<tr>
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<tr>
<td><em>Hörst du nicht die Bäume rauschen</em>, v. 6</td>
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<td><em>Schöne Fremde</em>, v. 4 and 6</td>
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<td><em>Im Herbst</em> (Seyd gegrüßst), v. 2 and 6</td>
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<td><em>Morgengruß</em>, v. 3 and 6</td>
<td>W. Hensel</td>
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<tr>
<td><em>Abendlich schon rauscht der Wald</em>, v. 1 and 6</td>
<td>Eichendorff</td>
</tr>
<tr>
<td><em>Im Wald</em>, v. 1 and 6</td>
<td>Geibel</td>
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</table>
Unaccompanied Part-Songs: Unpublished

Abend (1846) Eichendorff
Auf (1846) Unknown
Ein Chor (1820-21) Unknown
Feldlied (1826) Voss
Lass dich nur nichts nicht dauern (1824) Unknown
Lied: Unter des Laubdachs Hut (1841) Shakespeare
Nacht ruht auf den fremden Wegen (1846) Unknown
Pilgerspruch (1823) Paul Flemming
Um Grabe Voss

Marschtempo for male chorus Unknown
Nachtreigen for double chorus (1829) W. Hensel.

Accompanied Works: Published

Faust: Part II of the Tragedy; Act I, Goethe
A Pleasant Landscape for Soprano and Piano with SSAA Soli and Chorus (1843), Suzanne Summerville, ed., 1994
Arts Venture, pub.

Accompanied Works: Unpublished

Einleitung zu lebenden Bildern for Speaker, Chorus, and Piano (fragment) (1840-41) F. Hensel

Männerchor mit Klavier (1826-32) Unknown

Zum Fest der heiligen Cäcilie (1833) F. Hensel
(To be published in 1996, Suzanne Summerville, ed.)

Extended Works with Orchestra: Published


Lobgesang: Meine Seele ist so stille. F. Hensel
Cantata for Soprano, Alto, Mixed Chorus, and Orchestra (1831),
Conrad Misch, ed.

*Oratorium auf Worte aus der Bibel,*
for Soprano, Alto, Tenor, Bass, Double Chorus, and Orchestra (1831),
Compiled by F. Hensel
Elke Mascha Blankenburg, ed
Kassel: Furore-Edition 533

Extended Works with Orchestra: Unpublished

*Cholera Music,* for Soprano, Mixed Chorus, [and Orchestra], (unavailable)
Unknown

*Festspiel,* for Tenor, 2 Basses, 2 Sopranos, Alto, Mixed Chorus, and Orchestra (1829)
W. Hensel