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

A MODERN EDITION AND CONDUCTOR'S  
ANALYSIS FOR PERFORMANCE

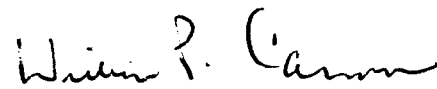
by

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



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Dissertation Advisor

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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.

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April 1, 1996  
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VANA, MARILEE A., D.M.A. Fanny Mendelssohn Hensel's *Festspiel*, MA Ms. 37: A Modern Edition and Conductor's Analysis For Performance. (1996) Directed by Dr. William Carroll. 138 pp.

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.



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## CHAPTER I

### INTRODUCTION

#### Historical Background

*Festspiel MA Ms. 37*<sup>1</sup> 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*<sup>2</sup> (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.<sup>3</sup>

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<sup>1</sup>The *Festspiel* manuscript is currently held by the Mendelssohn Archives at the *Staatsbibliothek* of Berlin for perusal only.

<sup>2</sup>Therese Devrient, *Jugenderinnerungen*, (Stuttgart: Carl Krabbe Verlag, 1908), 313.

<sup>3</sup> Sebastian Hensel, *The Mendelssohn Family: From Letters and Journals, 1729-1847*. Vol. 1 and 2, trans. by Karl Klingemann. (New York: Harper and Brother, 1882), 118. Much research concerning the Mendelssohn salon and Fanny's Sunday Musicales which began in 1829 has already been done and can be referred to in the following sources: Christoph-Hellmut Mahling, "Berlin: Music in the Air," in *The Early Romantic Era: Between Revolutions: 1789 and 1848*. ed. Alexander Ringer, (New Jersey: Prentice Hall, 1990); Margaret E. Freeman, "Fanny Mendelssohn Hensel's Sunday Musicales," Paper presented at the annual College Music Society Meeting, Minneapolis, Minnesota, 14

*Festspiel*, Fanny's first extended work with orchestra, composed in only eight days,<sup>4</sup> 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.<sup>5</sup> 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.<sup>6</sup> [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

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October 1993; Carol Lynelle Quin, "Fanny Mendelssohn Hensel: Her Contributions to Nineteenth-Century Musical Life," Ph.D. Diss., University of Kentucky, 1981.

<sup>4</sup>Marcia J. Citron, *The Letters of Fanny Hensel to Felix Mendelssohn: Collected, Edited and Translated with Introductory Essays and Notes by Marcia J. Citron*, (Pendragon Press, 1987), 85.

<sup>5</sup>Therese Devrient, 315.

<sup>6</sup>Rudolph Elvers, "Verzeichnis der Musik-Autographen von Fanny Hensel in dem Mendelssohn-Archiv zu Berlin," *Mendelssohn Studien* 1(1972): 169-74 and Victoria Ressmeyer Sirota, "The Life and Works of Fanny Mendelssohn Hensel." Mus.A.D. Diss., Boston University School for the Arts, 1981.

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<sup>7</sup> 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.<sup>8</sup>

### **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.<sup>9</sup> 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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<sup>7</sup>Ibid., 312.

<sup>8</sup>Citron, 85.

<sup>9</sup>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.”<sup>10</sup> 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.<sup>11</sup> 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.<sup>12</sup> 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<sup>13</sup> and Ludwig Landsberg (1807-1858), a violinist at the Berlin Königstadt theater<sup>14</sup> sang the bass solos in *Festspiel* and Fanny’s youngest brother Paul (1812-1874)

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<sup>10</sup>Ibid., 244.

<sup>11</sup>Citron, 83. Fanny suggested to Felix that perhaps he was being too ambitious in his plans for three 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.

<sup>12</sup>Ibid.

<sup>13</sup>Ibid., 639.

<sup>14</sup>Ibid., 655.

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.<sup>15</sup> Devrient was also entrusted with the task of selecting a suitable tenor for the role of Hermann.<sup>16</sup> About this same time, a visiting student, Eduard Mantius (1806-1874)<sup>17</sup>, 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.<sup>18</sup> Aside from the orchestra, which Felix said he would procure himself<sup>19</sup>, 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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<sup>15</sup>Eduard Devrient, *My Recollections of Felix Mendelssohn-Bartholdy, and His Letters to Me*. Natalia MacFarren, trans. (New York: Vienna House, 1972), Originally pub. by Richard Bentley, London, 1869, 89.

<sup>16</sup>Ibid.

<sup>17</sup>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.

<sup>18</sup>Therese Devrient, 313.

<sup>19</sup>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.<sup>20</sup> 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.<sup>21</sup>

According to Lea, over 120 people attended the celebration and most of the people were able to sit down.<sup>22</sup> 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

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<sup>20</sup>Françoise 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.

<sup>21</sup>Eduard Devrient, 92.

<sup>22</sup>Felix Mendelssohn Bartholdy, *Briefwechsel mit Legationsrat Karl Klingemann*. ed. Karl Klingemann, (Essen: Baedeker, 1909), 70.

Paul played the cello.<sup>23</sup> 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 versügen, um einer kleinen Festlichkeit beizuwohnen. . . .*

*Endlich schlug es 6; ich ging zu Fanny hinüber in das Schlafzimmer der Eltern, das zur Garderobe für uns hergerichtet war. Fanny in weiß Seide mit Gold gestickt, einem langen, golddurchwirkten Schleier, von einem goldenen Kranz gehalten, nahm sich sehr stattlich aus. Rebekka auch in weißer Seide mit Silberstickerei und vielen Diamanten sah ganz reizend aus. Ich in meinem Brautkleide, das überall mit Rosen geschmückt war, einem vollen Rosenkranz in den Locken; der ganze Blumenschaß aus meines Schwiegervaters Laden war für mich geplündert worden.*

(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.)<sup>24</sup>

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<sup>23</sup>Ibid.

<sup>24</sup>Therese 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.<sup>25</sup>

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.<sup>26</sup>

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<sup>25</sup>Ibid.

<sup>26</sup>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.”<sup>27</sup> 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*<sup>28</sup> (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 arioso, 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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<sup>27</sup>Peter Branscombe, “Liederspiel,” in *The New Grove*, vol. 10, 1980, 848.

<sup>28</sup>*Ibid.*

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*.<sup>29</sup> 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*<sup>30</sup>, 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.<sup>31</sup> 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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<sup>29</sup>Therese Devrient, 317.

<sup>30</sup>Victoria Ressimeyer Sirota, "The Life and Works of Fanny Mendelssohn Hensel," (Mus. A. D. Diss., Boston University School for the Arts, 1981), 114.

<sup>31</sup>Suzanne Summerville, Program Notes in *Faust: Part II of the Tragedy, Act I, A Pleasant Landscape*, by Fanny Hensel, (Fairbanks, Alaska: Arts Venture Pub., Hildegard Publishing Co., distributor, 1994), 50.

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.<sup>32</sup>

*Festspiel*<sup>33</sup> 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

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<sup>32</sup>Camilla Cai, "Fanny Mendelssohn Hensel as Composer and Pianist," *The Piano Quarterly* 36 (1987): 49.

<sup>33</sup>For 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

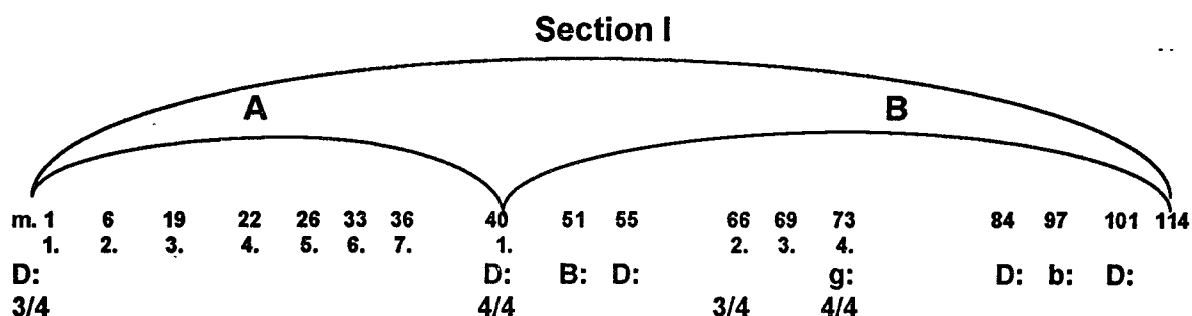
### OUTLINE/ANALYSIS

In its entirety *Festspiel* is unified by the number three: three trumpets, three heralds, three sisters, three weddings, three arioso, 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        | mm. 1-39 |
| 1. Trumpet fanfare        | 1-6      |
| 2. Orchestra              | 6-19     |
| 3. Three Heralds enter    | 19-22    |
| 4. Trumpet fanfare repeat | 22-26    |
| 5. Orchestra repeat       | 26-33    |
| 6. Three Heralds repeat   | 33-36    |

7. Concludes with trumpet fanfare	36-40
<b>B. Three Heralds' Argument: Allegro come prima</b>	
D major; 4/4 meter	40-114
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

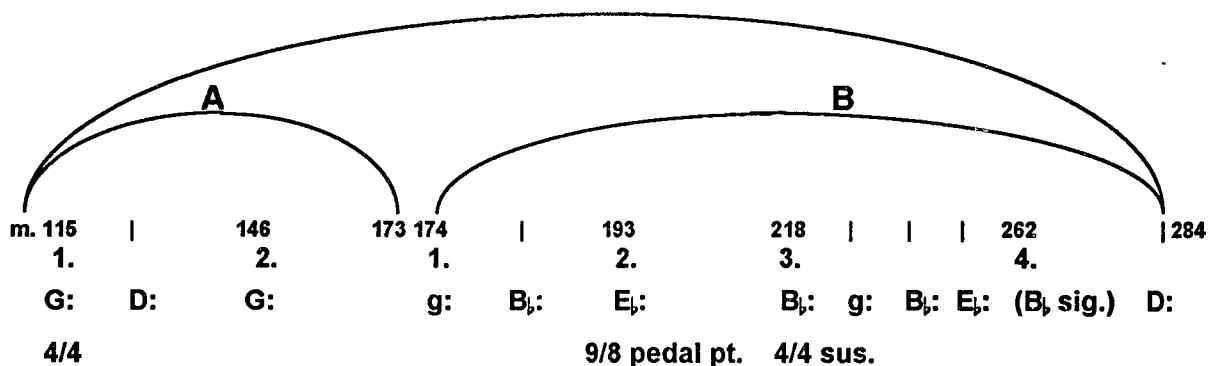


<b>Section II</b>	<b>mm. 115-284</b>
A. Allegretto in G major; 4/4 meter	115-145
1. Heralds and Orchestra	
a. Strings only	115-122
b. Three Heralds echo string theme	
with strings, fl. cl. and hrn.	123-134
c. Orchestra tutti in D major	135-146
2. Three Sisters and Orchestra	146-173
a. Three Sisters enter individually	
alto-sop. II-sop. I	146-148
b. Three Sisters homophonic proclamation	
in G major with strings and winds	149-169
c. Alto inquires of sop. I ending question	
on dominant	170-173



B. Three Sisters-First, solos; Second, trio	174-284
1. <i>Rosen Hochzeit</i> -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. <i>Silberne Hochzeit</i> -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/IV to introduce new key	216-217
3. <i>Goldenes Hochzeit</i> -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 modulates abruptly to D major	279-284 283

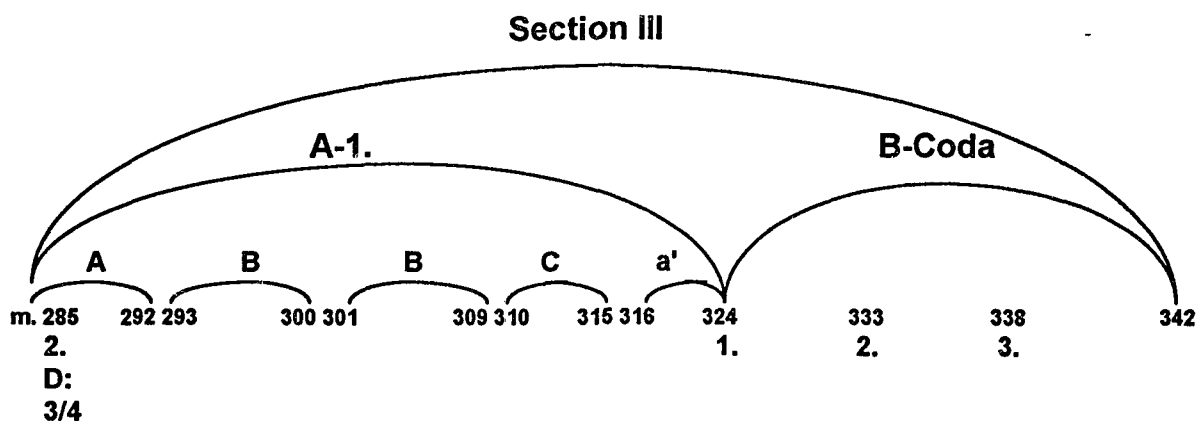
## Section II



**Section III****mm. 285-342**

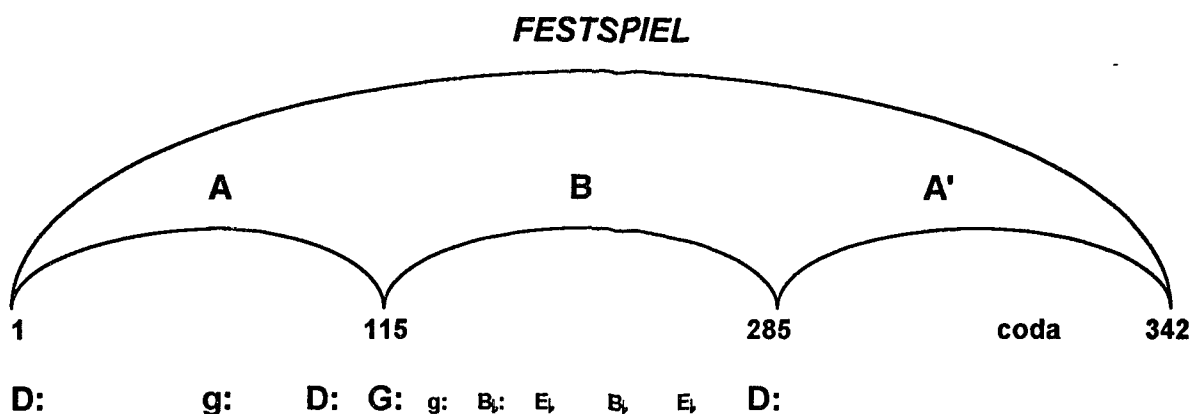
- A. Chorus; SATB; Allegro di molto
1. Choral adulation of wedding couple 285-324
    - a. D major; 3/4 meter
    - b. Orchestra tutti, including timpani
  2. Four thematic phrases in chorus:  
A, B, B, C, a'
 

A	285-292
B	293-300
B	301-309
C	310-315
a'	316-324
- B. Coda-Chorus and Orchestra salute couple 324-342
1. Trumpet fanfare reprised; D major 324-331  
Chorus sings, *Heil*, three times with remainder of orchestra within fanfare
  2. Tutti orchestra fanfare 334-337  
antiphonally with trumpets
  3. Homophonic statement of tonic by tutti orchestra 338-342  
playing augmented arpeggiation



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:



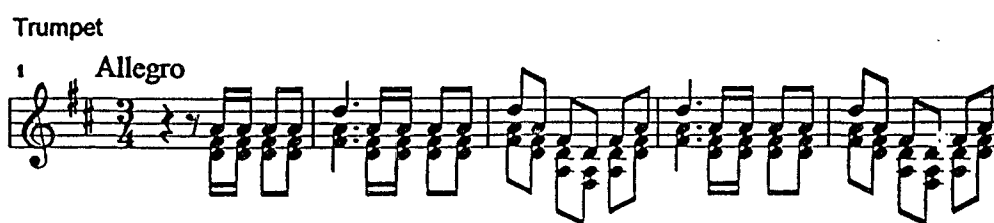
This diagram also illustrates the key relationships used by Hensel to organize this piece. While *Festspiel* is centered around D major, the modulations of Section II occur in thirds around G: up to B-flat and down to E-flat creating a seventh-chord from E-flat to D. Hensel avoids the usual tonic-dominant 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.<sup>34</sup> After the stately

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<sup>34</sup>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 cello/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  $V_{4/2}/V$  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  $I_6/4$  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.

The musical score for Example 2 consists of four staves. The Tenor part is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics for the Tenor are: "Schall? Still! Ich will ver-kün-den Ich will ver-kün-den daß". The Bass I part is in bass clef with the same key signature and time signature, with lyrics: "Fall, Still! still, still. Ich euch daß". The Bass II part is also in bass clef with the same key signature and time signature, with lyrics: "hall, laß laß, euch daß". The Strings reduction part is in bass clef with the same key signature and time signature, showing a series of chords. Measure numbers 60 and 65 are indicated at the beginning and end of the first and second systems respectively.

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-l6-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!*"<sup>35</sup> 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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<sup>35</sup> 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.

170

Violin I

170

Violin II

170

Viola

170

Alto

170

Celli/Bass

*bassi p* Doch, sa-ge mir Kün-de nun Schwe-ster wo-her?

*celli p*

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 cello/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  $V_6/5/IV$  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 cello/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, "*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).

#### Example 4.

The image shows a musical score for four parts: Violin II, Viola, Soprano II, and Cello/Bass. The score is in 8/8 time and begins at measure 200. The Soprano II part has the lyrics "Glück und lie-beZeit" written below it. The Cello/Bass part features a prominent eighth-note pattern in the left hand and a melodic line in the right hand. The Viola part has a similar eighth-note pattern in the left hand and a melodic line in the right hand. The Violin II part has a melodic line in the right hand. The score ends at measure 216.

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 musical score for Example 5 consists of two staves: Flute (top) and Clarinet in C (bottom). Both staves are marked 'Andante' and 'p' (piano). The Flute staff starts at measure 218 with a series of eighth notes, followed by a suspension (sus.) and a fermata. The Clarinet in C staff starts at measure 218 with a series of eighth notes, followed by a suspension (sus.) and a fermata. The score is marked with a 'K' in a box at the beginning of the Flute staff.

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 cello/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."<sup>36</sup> 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."<sup>37</sup> 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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<sup>36</sup>Walter S. Collins, "The Choral Conductor and the Musicologist," in *Choral Conducting: A Symposium*, eds. Harold A. Decker and Julius Herford, (New Jersey: Prentice-Hall, Inc., 1973), 108-113.

<sup>37</sup>*Ibid.*, 109, 111.

estimated length of performance, and number of measures; 4. addition of rehearsal letters and measure numbers and 5. modernization of clefs.<sup>38</sup>

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

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<sup>38</sup>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.<sup>39</sup> According to Cecil Forsyth, musicologist on orchestration, "Before

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<sup>39</sup>R. Larry Todd, *Mendelssohn's Musical Education: A Study and Edition of His Exercises in Composition*. (Princeton, New Jersey: Princeton University Press, 1991), 2.

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."<sup>40</sup> 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.

The musical score for Example 6 consists of five staves. The top staff is for the Timpani, marked with a trill (tr) and the tempo 'Allegro di molto'. The other staves are for Violin I, Violin II, Viola, and Cello/Bass. The score shows a sequence of chords and notes that resolve to a D major chord. The Timpani part shows a G note in the bass clef, which is transposed to a D note in the treble clef.

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

<sup>40</sup>Cecil Forsyth, *Orchestration*, 2nd ed., (New York: MacMillan Co., 1936), 45.

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 returned 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: *ko $\bar{m}$ t=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

Section	#	Ms.	Voice	Scored	Adjustment
I	1	12	2 Cl.	g	g#
	2	20	Fl., Cl., Vln.	♪	♪ to match strings and repetition of phrase in mm. 34-35.
	3	36	1 Fl.	c#	d to sound with d-major chord
	4	59	Fg	e untied	e tied
	5	81	Fl.	b	b-flat
	6	81-83	Winds	no accents	accents added to mirror previous statements
	7	107	Fg.	c#	c natural
	8	123	Fl., Cl.	no marking	legato phrase marking added to match the strings
II	9	146	Alto/ Sop. II	No Fermata	Fermata added to match instruments
	10	192	Sop. I	No Fermata	Fermata added to match instruments
	11	197	Vla. Div.	No marking	marked divisi for clarification
	12	205-206	2 Vi.	b-flat, b-flat-d, a-flat	c, c-e-flat, b-flat
	13	209	Sop. II	g-flat	g-natural
	14	217	Cello	no marking	tutti + bass note to complete cadence
	15	218	1 Fl.	c	d to mirror repetition of same phrase in m. 226 and to better fit the chord.
III	16	248	Alto	d	e-flat
	17	265-273	Tutti	some a's not flatted	flatted all a's, since this section is clearly in e-flat major
	18	271-274	Voices	<i>fejern</i>	modernized spelling to <i>feiern</i>
	19	283-285	Timp.	See note below	
	20	326	Vi.	no marking	marked divisi for clarification
	21	331	Voices	sey	modernized spelling to <i>sei</i>
	22	342	Fg.	e-g	f#-a



**Vocal Range<sup>41</sup>**

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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<sup>41</sup>Don Michael Randel, ed., *The New Harvard Dictionary of Music*, (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 1986), 640. The system of pitch classification used in this document is the first method recommended by this source.

## 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*.<sup>42</sup> In summary, the final section should be performed by the soli sextet and a mixed chorus in order to create a proper

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<sup>42</sup>Felix Mendelssohn Bartholdy, *Heimkehr aus der Fremde*, in *Felix Mendelssohn Bartholdy's Werke*, Series 15, No. 122, Von Julius Reitz, ed. (Leipzig: Breitkopf and Härtel Pub., 1967), 124-140.

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. ♩=120-132

(m. 40) Allegro come prima mm. ♩=120-132

#### Section II:

(m. 115) Allegretto mm. ♩=104-108

(m. 174) Allegro mm. ♩=112-120

(m. 193) Allegretto con moto mm. ♩= 66-72

(m. 218) Andante mm. ♩= 112 or ♩= 60

(m. 262) Piu lento mm. ♩= 80-84

#### Section III:

(m. 285) Allegro di molto mm. ♩=120-132

The treatment of grace notes should follow the guidelines of the Classical grace note<sup>43</sup> 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.).

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<sup>43</sup>David Fuller, "Ornamentation," in *The New Harvard Dictionary of Music*, Don Michael Randel, ed., (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 1986), 594.

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

**Example 7.**

a. 

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

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

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***

Festspiel, MA Ms. 37

Fanny Mendelssohn Hensel

Edited by Marilee A. Vana

Section I

Allegro

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Flute:** Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest for the entire duration.
- Oboe:** Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest for the entire duration.
- Clarinet in C:** Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest for the entire duration.
- Bassoon:** Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest for the entire duration.
- Trumpet in D:** Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a rhythmic pattern of eighth notes and quarter notes, starting with a quarter rest in the first measure.
- Violin I:** Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest for the entire duration.
- Violin II:** Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest for the entire duration.
- Viola:** Alto clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest for the entire duration.
- Herald I:** Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest for the entire duration.
- Herald II:** Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest for the entire duration.
- Herald III:** Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest for the entire duration.
- Cello/Bass:** Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest for the entire duration.

This musical score page, numbered 50, features a variety of instruments. The Flute (Fl.) part begins with a dynamic marking of *ff* and includes a first ending marked "a2". The Oboe (Ob.) and Clarinet in C (Cl. in C) parts also start with *ff*. The Bassoon (Bsn.) part has a *ff* marking. The Trumpet in D (Tpt. in D) part is marked *ff*. The Violin I (Vn. I) and Violin II (Vn. II) parts are marked *ff*, with the Violin II part including a "Div." (divisi) instruction. The Viola (Vla.) part is marked *ff* and includes a "Col Basso" instruction. The three Herald parts (Herald I, II, and III) are all marked *ff*. The Violoncello/Bass (Vc./Bs.) part is marked *ff*. The score is written in a key signature of one sharp (F#) and a common time signature (C).

This page of a musical score, numbered 51, features the following instruments and parts:

- Fl.:** Flute part, starting at measure 12 with a melodic line.
- Ob.:** Oboe part, starting at measure 12 with a melodic line, marked *p* and *crescendo*.
- Cl. in C:** Clarinet in C part, starting at measure 12 with a melodic line.
- Bsn.:** Bassoon part, starting at measure 12 with a melodic line.
- Tpt. in D:** Trumpet in D part, starting at measure 12 with a melodic line.
- Vln. I & II:** Violin I and II parts, starting at measure 12 with a melodic line. Both parts include a *Div.* (divisi) instruction.
- Via.:** Viola part, starting at measure 12 with a melodic line. Includes a *Div.* instruction.
- Herald I, II, III:** Three Herald parts, all of which are silent throughout the page.
- Vc./Bs.:** Violoncello/Double Bass part, starting at measure 12 with a rhythmic accompaniment.

18

Fl.

Ob.

Cl. in C

Bsn.

Tpt. in D

Vln. I

Vln. II

Vla.

Herald I

Herald II

Herald III

Vc./Bs.

A

(2)

A

(2)

A

Die Hochzeit kommt.

Die Hochzeit kommt.

Die Hochzeit kommt.

24

Fl.

Ob.

Cl. in C

Bsn.

Tpt. in D

Vln. I

Vln. II

Via.

Herald I

Herald II

Herald III

Vc./Bs.

a2

*ff*

*ff*

Div.

*ff*

*ff*

Detailed description: This is a page of a musical score, page 53, starting at measure 24. The score is for a large ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. in C), Bassoon (Bsn.), Trumpet in D (Tpt. in D), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), three Herald trumpets (Herald I, II, III), and Cello/Double Bass (Vc./Bs.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute part has a dynamic marking of *ff* and a breath mark 'a2'. The Oboe, Clarinet, and Bassoon parts also have *ff* markings. The Violin I and II parts have *ff* markings. The Viola part has a *ff* marking and a 'Div.' (divisi) instruction. The Cello/Double Bass part has a *ff* marking. The Herald trumpets are silent throughout the page. The score is written in a standard musical notation with stems and beams connecting notes across measures.

30

Fl.

Ob.

Cl. in C

Bsn.

Tpt. in D

Vln. I

Vln. II

Via.

Herald I

Herald II

Herald III

Vc./Bs.

Die Hoch

Die Hoch

Die Hoch

Die Hoch

Detailed description: This is a page of a musical score, page 54, starting at measure 30. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. in C), Bassoon (Bsn.), Trumpet in D (Tpt. in D), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), three Herald parts (Herald I, II, III), and Violoncello/Double Bass (Vc./Bs.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute, Oboe, Clarinet, and Bassoon parts feature intricate rhythmic patterns, often in eighth or sixteenth notes. The Violin and Viola parts also have complex rhythmic figures. The Herald parts are mostly silent, with a few notes in the later measures. The Vc./Bs. part has a steady eighth-note accompaniment. The lyrics 'Die Hoch' are written below the Herald parts, indicating a vocal or choral entry.



Musical score for page 55, featuring various instruments and vocal parts. The score is written in G major (one sharp) and 4/4 time. The instruments and parts are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. in C (Clarinet in C)
- Bsn. (Bassoon)
- Tpt. in D (Trumpet in D)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Herald I (Horn I)
- Herald II (Horn II)
- Herald III (Horn III)
- Vc./Bs. (Violoncello/Bass)

The lyrics for the vocal parts are:

zeit kommt.  
zeit kommt.  
zeit kommt.

Rehearsal mark 35 is indicated at the beginning of the Flute, Violin I, and Horn I staves. A dynamic marking of  $mf$  is present at the start of the Horn I part. A performance instruction  $(3)$  is written above the first measure of the Flute part.



**B**  
Allegro come prima

Flute

Oboe

Clarinet in C

Bassoon

Trumpet in D

**B** Allegro come prima

Violin I

Violin II

Viola

**B** Allegro come prima

Herald I

Herald II

Herald III

Cello/Bass

Was will dein Wort als mei-nes Denk-ens Schall

Mit zwei-en ford' ich in dem

Wer äfft mein Wort als frech-er Wie-derhall?

*f* *p* *p*

Fl.   
 Ob.   
 Cl. in C   
 Bsn.   
 Tpt. in D   
 Vin I   
 Vin II   
 Vla.   
 Herald I   
 Herald II   
 Herald III   
 Vc./Bs.

43   
 43   
 43   
*p*   
*cresc.*   
*cresc.*   
 Was will Dein Wort als mein-es Denk - ens Schall?   
 sel - ben Fall. Mit zwei - en fordr' ich in dem sel - ben.   
 Wer äfft mein Wort als frech-cher Wie - der-hall   
*cresc.*

46

Fl.

Ob.

Cl. in C

Bsn.

Tpt. in D

Vln I

Vln. II

Via.

Herald I

Herald II

Herald III

Vc./Bs.

Was will dein Wort als mei

Fall in dem sel - ben Fall

wer äfft mein Wort als fre

Detailed description: This page of a musical score, numbered 58, contains measures 46 through 48. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. in C), Bassoon (Bsn.), and Trumpet in D (Tpt. in D). The string section consists of Violin I (Vln I), Violin II (Vln. II), and Viola (Via.). The vocal soloists are Herald I, Herald II, and Herald III. The Viola and Herald III parts have a key signature change from one sharp (F#) to two sharps (F# and C#) at the beginning of measure 48. The vocal parts have German lyrics: Herald I: "Was will dein Wort als mei"; Herald II: "Fall in dem sel - ben Fall"; Herald III: "wer äfft mein Wort als fre". The Viola part has a dynamic marking of *f* at the start of measure 48. The woodwinds and strings provide accompaniment throughout the measures.

40

Fl.

Ob.

Cl. in C

Bsn.

Tpt. in D

Vln. I

Vln. II

Vla.

Herald I

Herald II

Herald III

Vc./Bs.

nes Den - kens Schall?

dem sel - ben Fall.

cher Wie - der hall?      Wer äfft mein Wort als fre - cher

*f* *p*

*f* *p*

*f* *p*

Detailed description: This page of a musical score, numbered 59, contains 13 staves. The top six staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. in C), Bassoon (Bsn.), Trumpet in D (Tpt. in D), and Violins I & II (Vln. I and Vln. II). The next staff is for Viola (Vla.). Below are three Herald parts (Herald I, Herald II, Herald III) with German lyrics. The bottom staff is for Violoncello/Double Bass (Vc./Bs.). The score begins at measure 40. The woodwinds and strings play chords and rhythmic patterns. The three heralds have melodic lines with lyrics. Dynamics markings of *f* (forte) and *p* (piano) are present. The key signature has two sharps (F# and C#) and the time signature is 4/4.

Fl. <sup>52</sup> *p* *cresc.*  
 Ob. *p* *cresc.*  
 Cl. in C *p* *cresc.*  
 Bsn. *p* *cresc.*  
 Tpt. in D  
 Vin. I *f* *p* *f* *cresc.*  
 Vin. II *f* *p* *f* *cresc.*  
 Via. *f* *p* *f* *cresc.*  
 Herald I <sup>52</sup> Was will dein  
 Herald II Mit Zwei-en fordr'-ich in dem sel-ben Fall mit  
 Herald III Wie-der-hall? Wer äfft mein  
 Vc./Bs. *f* *p* *f* *cresc.*

The score is for page 60 of a musical work. It features a woodwind section (Flute, Oboe, Clarinet in C, Bassoon, Trumpet in D), a string section (Violin I, Violin II, Viola), and three Herald parts. The vocal lines are written in German. The music is in a key with one sharp (F#) and a 2/4 time signature. The woodwinds and strings play sustained notes with dynamic markings of *p* and *f*, and a *cresc.* (crescendo) marking. The Herald parts have lyrics: Herald I: "Was will dein"; Herald II: "Mit Zwei-en fordr'-ich in dem sel-ben Fall mit"; Herald III: "Wie-der-hall? Wer äfft mein". The string parts have lyrics: "Wie-der-hall? Wer äfft mein".

50

Fl.

Ob.

Cl. in C

Bsn.

Tpt. in D

Vln I

Vln. II

Vla.

Herald I

Herald II

Herald III

Vc./Bs.

*f*

*f*

*f*

*f*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

(4)

Wort als mei - nes den - kens Schall? Still Ich will ver-

Zwei - en in dem sel - ben Fall, Still

Wort als frech - cher Wie - der - hall, laß

*ff*

*p*

Detailed description: This is a page of a musical score, page 61. It features a full orchestral arrangement with woodwinds, strings, and three heralds. The woodwinds (Flute, Oboe, Clarinet in C, Bassoon, Trumpet in D) play melodic lines, some with dynamics like *f* and *ff*. The strings (Violin I, Violin II, Viola, Violoncello/Double Bass) provide harmonic support with dynamics ranging from *ff* to *p*. The three heralds (Herald I, II, III) have vocal parts with German lyrics. The score is in 3/4 time and D major. A rehearsal mark '50' is placed at the beginning of the woodwind and string staves. A circled number '(4)' appears in the Bassoon part.

62

Fl. *ff*

Ob. *ff*

Cl. in C *ff*

Bsn. *ff*

Tpt. in D *ff*

Vin. I *cresc.* *ff*

Vin. II *cresc.* *ff*

Vla. *cresc.* *ff*

Herald I *ff* Die Hoch -  
 kün-den Ich will ver - kün-den daß

Herald II *ff* Die Hoch -  
 still, still. Ich euch daß

Herald III *ff* Die Hoch -  
 laß, euch daß

Vc./Bs. *cresc.* *ff*

Detailed description: This is a page of a musical score, page 62, featuring a woodwind section, string section, and three Herald parts. The woodwinds (Flute, Oboe, Clarinet in C, Bassoon, Trumpet in D) are mostly silent, with a final chord marked *ff* at the end of the page. The strings (Violin I, Violin II, Viola, Violoncello/Double Bass) play a rhythmic pattern that begins at measure 62 and crescendos to a fortissimo (*ff*) conclusion. The three Herald parts (I, II, III) have vocal lines with German lyrics. Herald I: "kün-den Ich will ver - kün-den daß Die Hoch -". Herald II: "still, still. Ich euch daß Die Hoch -". Herald III: "laß, euch daß Die Hoch -". The score includes dynamic markings such as *cresc.* and *ff*, and a rehearsal mark [C] at the beginning of the final measure.

Fl. <sup>88</sup>  
 Ob.  
 Cl. in C  
 Bsn.  
 Tpt. in D  
 Vin I <sup>88</sup>  
 Vin. II  
 Vla.  
 Herald I  
 zeit kommt.  
 Herald II  
 zeit kommt.  
 Herald III  
 zeit kommt. Das ist zu  
 Vc./Bs.

*pp*  
*p*  
*p*  
*f*  
*p*

Musical score for page 63, featuring various instruments and vocal parts. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. in C), Bassoon (Bsn.), Trumpet in D (Tpt. in D), Violin I (Vin I), Violin II (Vin. II), Viola (Vla.), Herald I, Herald II, Herald III, and Violoncello/Double Bass (Vc./Bs.). The lyrics for the Herald parts are: "zeit kommt." for Herald I and II, and "zeit kommt. Das ist zu" for Herald III. The score includes dynamic markings such as *pp*, *p*, and *f*.



74

*Solo p*

Fl.

Ob.

Cl. in C

*Solo p*

Bsn.

*Solo*

Tpt. in D

Vin. I

*p*

Vin. II

Vla.

*p*

Herald I

*f* *p*

Das ist zu dreist, mein ro - sen

Herald II

*f* *p*

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

Herald III

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

Vc/Bs.

*cello soli* *p*

Fl. *p* (7) *p*

Ob. (7) *pp* *Solo* *p*

Cl. in C *p* (7) *p*

Ben. *p*

Tpt. in D

Vin. I

Vin. II

Via.

Herald I *p* *pp*  
Wie Ro - sen - hauch Ro - sen - hauch

Herald II *pp*  
Sil - ber - klang Sil - ber - klang

Herald III  
weist gold - nes Wort gold - nes Wort

Vc./Bs. *p*

Detailed description: This page of a musical score, numbered 65, features a variety of instruments and vocal soloists. The woodwind section includes Flute I (Fl.), Oboe (Ob.), Clarinet in C (Cl. in C), and Bassoon (Ben.). The brass section consists of Trumpet in D (Tpt. in D). The string section includes Violin I (Vin. I), Violin II (Vin. II), and Viola (Via.). Three Herald soloists (Herald I, II, III) and a Violoncello/Double Bass (Vc./Bs.) are also present. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by dynamic markings such as *p* (piano), *pp* (pianissimo), and *Solo*. The vocal soloists sing in German, with lyrics like "Wie Ro - sen - hauch", "Sil - ber - klang", and "gold - nes Wort". The score includes various musical notations such as slurs, ties, and breath marks.

Fl. D <sup>as</sup>

Ob.

Cl. in C

Bsn.

Tpt. in D

Vln. I D <sup>as</sup>

Vln. II

Via.

Herald I D <sup>as</sup>

Ich, ich muss der Bo - te sein, ihr trollt euch

Herald II

Ich, ich muss der Bo - te sein, ihr trollt euch

Herald III

Ich, ich muss der Bo - te sein, ihr trollt euch

Vc./Bs.

*tutti bassi*

Fl. <sup>80</sup>

Ob.

Cl. in C

Bsn.

Tpt. in D

Vln. I <sup>80</sup>

Vln. II

Vla. *p*

Herald I <sup>80</sup>  
trollt euch fort ihr trollt euch fort, ihr trollt euch

Herald II  
trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch

Herald III  
trollt euch fort, ihr trollt euch fort, ihr trollt euch fort

Vc./Bs.

Detailed description: This is a page of a musical score, page 67. It features a variety of instruments and vocal parts. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. in C), Bassoon (Bsn.), Trumpet in D (Tpt. in D), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc./Bs.). There are also three Herald parts (Herald I, II, III) which appear to be vocal or spoken parts. The score is in a key with two sharps (D major or F# minor) and a common time signature. The music is divided into measures by vertical bar lines. The Herald parts have lyrics written below them. The Viola part has a dynamic marking of *p* (piano). The Flute part has a measure number of 80 at the beginning. The Violin I part also has a measure number of 80 at the beginning.

92

Fl.

Ob.

Cl. in C

Bsn.

Tpt. in D

92

Vln. I

Vln. II

Vla.

92

Herald I

fort ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch

Herald II

fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch

Herald III

ihr trollt euch fort, ihr trollt euch fort

Vc./Bs.

Detailed description: This is a page of a musical score, page 68, numbered 92 at the top. It features a full orchestral arrangement with woodwinds (Flute, Oboe, Clarinet in C, Bassoon), brass (Trumpet in D), strings (Violin I, Violin II, Viola), and three Herald parts. The vocal soloists (Herald I, II, III) have German lyrics: "fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch". The music is in a key with one sharp (F#) and a 2/4 time signature. The score is divided into three measures. The woodwinds and strings play mostly rests in the first two measures, with some activity in the third. The Herald parts have a rhythmic pattern of eighth notes and quarter notes.

95 *cresc.*  
Fl.

Ob.

Cl. in C *cresc.*

Bsn.

Tpt. in D

Vin I *cresc.* *f* *cresc.*

Vin. II *cresc.* *f* *cresc.*

Via. *cresc.* *f* *cresc.*

Herald I *cresc.*  
fort, ihr trollt euch fort, ihr trollt—euch fort. ihr trollt euch

Herald II  
fort, ihr trollt euch fort ihr trollt euch fort ihr

Herald III  
fort, ihr trollt euch fort, ihr trollt euch fort. ihr trollt euch fort ihr

Vc./Bs. *cresc.* *f* *cresc.*

Fl.

Ob.

Cl. in C

Bsn.

Tpt. in D

Vin I

Vin. II

Vla.

Herald I  
fort      ihr trollt euch      fort      ihr trollt euch      fort      ihr

Herald II  
trollt — euch — fort      trollt — euch — fort      fort — ihr

Herald III  
trollt — euch — fort      trollt — euch — fort      fort — ihr

Vc./Bs.

Detailed description: This page of a musical score contains ten staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. in C), Bassoon (Bsn.), and Trumpet in D (Tpt. in D). The next three staves are for strings: Violin I (Vin I), Violin II (Vin. II), and Viola (Vla.). The bottom four staves are for three Herald trumpets (Herald I, Herald II, Herald III) and a Violoncello/Double Bass (Vc./Bs.). The woodwinds and strings play melodic and harmonic parts. The Herald trumpets play a rhythmic pattern with the lyrics 'fort', 'ihr trollt euch', and 'fort' repeated. The Vc./Bs. provides a bass line.

101

Fl.

Ob.

Cl. in C

Bsn.

Tpt. in D

Vln I

Vln. II

Vla.

Herald I

Herald II

Herald III

Vc./Bs.

*p* *cresc.*

trollt euch, trollt euch fort. ihr trollt euch fort, ihr trollt euch

trollt euch, trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch

trollt euch, trollt euch fort, ihr trollt euch fort, ihr trollt euch fort

*p* *cresc.*



104

Fl.

Ob.

Cl. in C

Bsn.

Tpt. in D

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vla.

Herald I  
fort, ihr trollt euch fort, ihr trollt euch fort, ihr

Herald II  
fort, ihr trollt euch fort, ihr trollt euch fort, ihr

Herald III  
ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr

Vc./Bs.

Detailed description: This page of a musical score, numbered 72, contains measures 104 through 107. The instrumentation includes Flute, Oboe, Clarinet in C, Bassoon, Trumpet in D, Violin I, Violin II, Viola, three Herald trumpets, and Violoncello/Double Bass. The woodwinds (Flute, Clarinet, Bassoon) and Trumpet in D have rests in measures 104 and 105. The strings (Violins and Viola) play a rhythmic pattern starting in measure 104, marked with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin. The three Herald trumpets have vocal lines with the lyrics: "fort, ihr trollt euch fort, ihr trollt euch fort, ihr". The Violoncello/Double Bass part has a vocal line with the lyrics: "ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr". The score includes various musical notations such as rests, notes, stems, and dynamic markings.

103

Fl.

Ob.

Cl. in C

Bsn.

Tpt. in D

Vin. I

Vin. II

Vla.

Herald I

Herald II

Herald III

Vc./Bs.

trollt, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort.

trollt, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort.

trollt, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort, ihr trollt euch fort.

Section II

**E** 115 Allegretto

Flute

Oboe

Clarinet in C

Bassoon

Horn in G

Trumpet in D

Timpani g/d

**E** 115 Allegretto

Violin I

Violin II

Viola

*pizz* *con arco*

**E** 115 Allegretto

Herald I

Herald II

Herald III

Cello/Bass

*staccato* *tr*

*cello soli*

121

Fl. *p<sub>2</sub>* *tr*  
(8) *legato*

Ob.

Cl. in C *p*  
(8) *legato*

Bsn.

Hrn. in G *pp*

Tpt. in D

Timp. g/d

Vin I *tr* *p<sub>2</sub>* *legato*

Vin. II *legato*

Vla. *legato*

Herald I  
Horch, Horch, Horch, Sie kom-men un-sicht-bar er -

Herald II  
Horch, Horch, Horch, Sie kom-men un-sicht-bar er -

Herald III  
Horch, Horch, Horch, Sie kom-men un-sicht-bar er -

Vc./Bs. *tutti*  
*bassi*

126

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. g/d

Vln. I

Vln. II

Vla.

Herald I

Herald II

Herald III

Vc./Bs.

tönt der Rei- gen denn der Him- mel hängt voll Gei- gen und die West- e spie- len auch

tönt der Rei- gen denn der Him- mel hängt voll Gei- gen und die West- e spie- len auch

tönt der Rei- gen denn der Him- mel hängt voll Gei- gen und die West- e spie- len auch

Fl. <sup>F</sup><sub>131</sub>

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. g/d

Vin I <sup>F</sup><sub>131</sub>

Vin. II

Via.

Herald I <sup>F</sup><sub>131</sub>  
Ju - ble Or - che - ster! Ju - ble Or - che - ster ju - ble, ju - ble Or - che - ster!

Herald II <sup>F</sup><sub>131</sub>  
Ju - ble Or - che - ster! Ju - ble Or - che - ster ju - ble, ju - ble Or - che - ster!

Herald III <sup>F</sup><sub>131</sub>  
Ju - ble Or - che - ster! Ju - ble Or - che - ster ju - ble, ju - ble Or - che - ster!

Vc./Bs. <sup>F</sup><sub>131</sub>  
*con arco*

130

Fl. *tr*

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. g/d *tr*

Vin I *tr*

Vin. II *tr*

Vla. *tr*

Herald I

Herald II

Herald III

Vc./Bs.

Detailed description: This page of a musical score contains measures 130 through 134. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a standard orchestral format. The Flute (Fl.) part begins with a trill (tr) in measure 130. The Oboe (Ob.), Clarinet in C (Cl. in C), Bassoon (Bsn.), and Violin I (Vin I) parts also feature trills. The Violin II (Vin. II) and Viola (Vla.) parts have trills in measures 131 and 132. The Timpani/gong (Timp. g/d) part has a trill (tr) in measure 133. The Herald parts (Herald I, II, III) are silent throughout. The Violoncello/Bass (Vc./Bs.) part provides a steady bass line. Dynamics include piano (p) and fortissimo (ff) markings.

This page of a musical score, page 79, covers measures 141 through 145. The score is for a symphony orchestra and includes the following parts:

- Fl.** (Flute): Measures 141-145, starting with a dynamic marking of *sf*.
- Ob.** (Oboe): Measures 141-145.
- Cl. in C** (Clarinet in C): Measures 141-145.
- Bsn.** (Bassoon): Measures 141-145.
- Hrn. in G** (Horn in G): Measures 141-145.
- Tpt. in D** (Trumpet in D): Measures 141-145.
- Timp. g/d** (Timpani): Measures 141-145.
- Vin I** (Violin I): Measures 141-145, with a *tr* (trill) marking above the first measure.
- Vin. II** (Violin II): Measures 141-145, with a *tr* (trill) marking above the first measure.
- Vla.** (Viola): Measures 141-145, with a *tr* (trill) marking above the first measure.
- Herald I**: Measures 141-145, with a *141* marking above the first measure.
- Herald II**: Measures 141-145.
- Herald III**: Measures 141-145.
- Vc./Bs.** (Violoncello/Double Bass): Measures 141-145.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play active parts, while the brass instruments (Heralds and Trumpets) are mostly silent during these measures.



148

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. g/d

Vln. I

Vln. II

Vla.

Erste Hochzeit  
(First Wedding)

Silberne Hochzeit  
(Silver Wedding)

Golden Hochzeit  
(Golden Wedding)

Vc./Bs.

*cello soli* *p*

Schwe - ster! O se - lig Fest das

Schwe - ster! Schwe - ster! O se - lig Fest das

Schwe - ster! Schwe - ster! Schwe - ster! O se - lig Fest das

151

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. g/d

Vln. I

Vln. II

Vla.

1st Wedding

Silver Wedding

Golden Wedding

Vc./Bs.

Al - len hei - ter - scheint — Was Zeit und Raum ge - schie - den froh ver -

Al - len hei - ter - scheint. Was Zeit und Raum ge - schie - den froh ver -

Al - len hei - ter - scheint — Was Zeit und Raum ge - schie - den froh ver -

156

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. g/d

Vin. I

Vin. II

Vla.

156

1st Wedding

eint. Drei - fach der - sel - be Klang, der sel - be Strahl.

Silver Wedding

eint. Drei - fach der - sel - be Klang, der sel - be Strahl.

Golden Wedding

eint. Drei - fach der - sel - be Klang, der sel - be Strahl.

Vc./Bs.

161

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. g/d

Vln. I

Vln. II

Vla.

1st Wedding

Silver Wedding

Golden Wedding

Vc./Bs.

im neu - en Bund wie in der er - sten Wahl, im neu - en

im neu - en Bund wie in der er - sten Wahl. im neu - en

im neu - en Bund wie in der er - sten Wahl im neu - en

**H**

*pp*

*pp*

*pp*

**H**

**H**

105

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. g/d

Vin. I

Vin. II

Vla.

1st Wedding

Bund wie in der er - sten Wahl.

Silver Wedding

Bund wie in der er - sten Wahl.

Golden Wedding

Bund wie in der er - sten Wahl.

Vc./Bs.

170

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. g/d

Vin I

Vin. II

Vla.

1st Wedding

Silver Wedding

Golden Wedding

Vc./Bs.

*bassi p*

*celli*

Doch, sa - ge mir Kün - de nun Schwe - ster wo - her?

3 6

Detailed description: This is a page of a musical score, page 85, starting at measure 170. The score is arranged in a standard orchestral format with staves for woodwinds, brass, strings, and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. in C), Bassoon (Bsn.), Horn in G (Hrn. in G), and Trumpet in D (Tpt. in D). The percussion section includes Timpani and Gong/Drum (Timp. g/d). The string section includes Violin I (Vin I), Violin II (Vin. II), and Viola (Vla.). There are three vocal parts: 1st Wedding, Silver Wedding, and Golden Wedding. The vocal soloist part (Golden Wedding) has lyrics: "Doch, sa - ge mir Kün - de nun Schwe - ster wo - her?". The score includes various musical notations such as rests, notes, and slurs. A triplet of eighth notes is marked with a '3' and a sextuplet of eighth notes is marked with a '6'. The string section (Vc./Bs.) is marked with *bassi p* and *celli*. The page number '85' is in the top right corner.

## Allegro

174 **I**

Flute

Oboe

Clarinet in C

Bassoon

Horn in B Flat

Trumpet in D

Timpani g/d

Violin I

Violin II

Viola

174 **I** Allegro

1st Wedding

Silver Wedding

Golden Wedding

Cello/Bass

*p* *d.*

*2 celli soli*

Tief in ei - nem Lo - tos - Kel - che wohnt ich als ein - Hauch der Lust der Er -

179

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in B Flat

Tpt. in D

Timp. g/d

Vln. I

Vln. II

Vla.

179

1st Wedding

Silver Wedding

Golden Wedding

Vc/Bs

rin - er - rung See - le - wel - che wie - der strömt was



184

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in B Flat

Tpt. in D

Timp. g/d

Vin I

Vln. II

Vla.

184

1st Wedding

hold ge - wußt süß Er - wa - chen in Ruh, süß — Er - wa - chen in

Silver Wedding

Golden Wedding

Va/Bs

bassi

189 *pp*

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in B Flat

Tpt. in D

Timp. g/d

Vln I

Vln II

Vla.

189

1st Wedding

Ruh \_\_\_\_\_ Und du? (10)

Silver Wedding

Golden Wedding

Vc/Bs

Detailed description: This is a page of a musical score, page 89, numbered 189. It features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. in C), Bassoon (Bsn.), Horn in B Flat (Hrn. in B Flat), and Trumpet in D (Tpt. in D). The percussion section includes Timpani and Gong/Drum (Timp. g/d). The string section includes Violin I (Vln I), Violin II (Vln II), and Viola (Vla.). The vocal parts are for the 1st Wedding, Silver Wedding, and Golden Wedding. The 1st Wedding part has lyrics: "Ruh \_\_\_\_\_ Und du? (10)". The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The flute part begins with a *pp* dynamic marking. The woodwinds and strings have rests for most of the page, with some notes in the flute, clarinet, and horn parts. The vocal parts have rests for most of the page, with the 1st Wedding part having a few notes and lyrics.

**Allegretto con moto**

193 1

Flute

Oboe

Clarinet in C

Bassoon

Horn in B Flat

Trumpet in D

Timpani g/d

Violin I *pp* **Allegro con moto**

Violin II *pp*

Viola *pp*

193 1 **Allegro con moto**

1st Wedding

Silver Wedding

Golden Wedding

Cello/Bass

Ha - be ge schlum - mert im Mond - en - schein — fünf - mal fünf Stern — lein — die wieg - ten mich

187

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in B Flat

Tpt. in D

Timp. g/d

Vln I

Vln. II (11) Div.

Vla.

1st Wedding

Silver Wedding

Golden Wedding

Vc./Bs.

ein als der letz - te nun sing - end ent - schla - fen und der Mond - schä - fer mit fei - nen

Detailed description: This is a page of a musical score, page 91, starting at measure 187. The score is arranged in a grand staff format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. in C), Bassoon (Bsn.), Horn in B Flat (Hrn. in B Flat), Trumpet in D (Tpt. in D), Timpani and Gong (Timp. g/d), Violin I (Vln I), Violin II (Vln. II), Viola (Vla.), 1st Wedding (likely a vocal part), Silver Wedding (likely a vocal part), Golden Wedding (likely a vocal part), and Violoncello/Bass (Vc./Bs.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts (1st, Silver, and Golden Wedding) have lyrics in German. The Silver Wedding part has the lyrics: "ein als der letz - te nun sing - end ent - schla - fen und der Mond - schä - fer mit fei - nen". The Viola part has a double bar line and the number (11) above it, indicating a division of the part. The Violin II part also has a double bar line and the number (11) above it, indicating a division of the part. The score is written in a standard musical notation with various notes, rests, and articulation marks.

201

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.

Schaa - fen sil - bern vor - ü - ber - zog hob ich den Blick, hoch die Zeit be -

205

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.

reit wuß - te und war das Glück, Glück — und Lie - be

*f* *p* *f* *p* *f* *p*

(12)

*cello solo*

200

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.

(13)

Zeit, Glück und lie - be Zeit

213

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in B Flat

Tpt. in D

Timp. g/d

Vln I

Vln. II

Vla.

213

1st Wedding

Und du?

Silver Wedding

Und du?

Golden Wedding

Vc./Bs.

(14) *tutti*



Andante

218 K (15) *p* 223

Flute

Oboe

Clarinet in C *p*

Bassoon

Horn in B Flat

Trumpet in D

Timpani g/d

218 K Andante 223

Violin I

Violin II

Viola

218 K Andante 223

1st Wedding

Silver Wedding

Golden Wedding

Cello/Bass

228 *pp*

Fl.

Ob.

Cl. *pp*

Bsn.

Hrn. B Flat

Tpt. in D

Timp. g/d

Vln I 228

Vln. II

Vla.

1st Wedding 228

Silver Wedding

Golden Wedding

Vc./Bs.

Von den Wol - ken der Zu - kunft um - hül - let ruh' ich und ü - ber mit

Detailed description: This is a page of a musical score, page 97, starting at measure 228. The score is written for a large ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn in B-flat (Hrn. B Flat), Trumpet in D (Tpt. in D), Timpani and Gong (Timp. g/d), Violin I (Vln I), Violin II (Vln. II), Viola (Vla.), 1st Wedding, Silver Wedding, Golden Wedding, and Violoncello/Bass (Vc./Bs.). The Flute part begins with a melodic line marked *pp* (pianissimo). The Clarinet part also begins with a melodic line marked *pp*. The vocal parts (1st Wedding, Silver Wedding, Golden Wedding) have lyrics written below them. The lyrics are: "Von den Wol - ken der Zu - kunft um - hül - let ruh' ich und ü - ber mit". The score is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The page number 97 is in the top right corner.

232

Fl.

Ob.

Cl.

Bsn.

Hrn. B Flat

Tpt. in D

Timp. g/d

Vln I

Vln. II

Vla.

1st Wedding

Silver Wedding

Golden Wedding

wach - te der Stern hat mir ver - kün - det was hold sich er - fül - let

Vc./Bs.

Detailed description: This is a page of a musical score, page 98, starting at measure 232. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn in B Flat (Hrn. B Flat), Trumpet in D (Tpt. in D), Timpani and Gong (Timp. g/d), Violin I (Vln I), Violin II (Vln. II), Viola (Vla.), 1st Wedding (likely a vocal soloist), Silver Wedding (likely a vocal soloist), Golden Wedding (likely a vocal soloist), and Violoncello/Double Bass (Vc./Bs.). The Flute part has a melodic line starting with a grace note. The Golden Wedding part has lyrics: "wach - te der Stern hat mir ver - kün - det was hold sich er - fül - let". The score is in a key with two flats and a common time signature.

238 L

Fl.

Ob.

Cl.

Bsn.

Hrn. B Flat

Tpt. in D

Timp. g/d

Vln I

Vln II

Vla.

1st Wedding

Silver Wedding

Golden Wedding

Vc./Bs.

und — ich ver - kan - de des Gün - sti - ge gem. Sel - ten ja wird mir im

Detailed description: This is a page of a musical score, page 99, starting at measure 238. The score is for a large ensemble including woodwinds, brass, strings, and vocal parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello/Double Bass) are mostly silent in this section. The Flute part has a melodic line starting in measure 238. The vocal parts (1st, Silver, and Golden Wedding) are also present. The Golden Wedding part has lyrics: "und — ich ver - kan - de des Gün - sti - ge gem. Sel - ten ja wird mir im". There are two boxed 'L' markings above the Flute and Violin I staves, indicating a first ending or a specific performance instruction. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Fl. <sup>244</sup>  
 Ob.  
 Cl.  
 Bsn.  
 Hrn. B Flat  
 Tpt. in D  
 Timp. g/d  
 Vln I <sup>244</sup>  
 Vln. II  
 Vla.  
 1st Wedding <sup>244</sup>  
 Silver Wedding  
 Golden Wedding  
 Vc./Bs.

Men - schen ver - ei - ne lie - bend zu spen - den den gol - de - nen Glanz. (16)

250

Fl.

Ob.

Cl.

Bsn.

Hrn. B Flat

Tpt. in D

Timp. g/d

Vln I

Vln. II

Vla.

1st Wedding

Silver Wedding

Golden Wedding

Vc./Bs.

A - ber nach fünf - mal fünf Som - mem er - schei - ne die - sen ich wie - der im

Detailed description: This is a page of a musical score, page 101, starting at measure 250. The score is arranged in a standard orchestral layout. The top section includes woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn in B-flat (Hrn. B Flat), Trumpet in D (Tpt. in D), and Timpani (Timp. g/d). Below these are the string section: Violin I (Vln I), Violin II (Vln. II), and Viola (Vla.). The bottom section features three vocal parts: 1st Wedding, Silver Wedding, and Golden Wedding, and a Violoncello/Double Bass (Vc./Bs.) part. The Golden Wedding line includes German lyrics: "A - ber nach fünf - mal fünf Som - mem er - schei - ne die - sen ich wie - der im". The Flute part has a melodic line with some slurs and accents. The Clarinet part has a similar melodic line. The vocal parts are mostly rests, with the Golden Wedding part having a few notes and lyrics. The Vc./Bs. part is mostly rests.

256

Fl.

Ob.

Cl.

Bsn.

Hrn. B Flat

Tpt. in D

Timp. g/d

Vln I

Vln. II

Vla.

1st Wedding

Silver Wedding

Golden Wedding

Vc./Bs.

bräut li - chen -

Detailed description: This page of a musical score, numbered 102, contains measures 256 through 260. The score is arranged in a standard orchestral layout. At the top, the Flute (Fl.) part has a melodic line starting with a fermata over the first measure. The Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn in B Flat, Trumpet in D (Tpt. in D), and Timpani/Gong (Timp. g/d) parts are mostly silent, indicated by rests. The Violin I (Vln I) and Violin II (Vln. II) parts also have rests. The Viola (Vla.) part has a few notes in the later measures. The vocal parts are: 1st Wedding (rest), Silver Wedding (rest), Golden Wedding (melodic line with lyrics 'bräut li - chen -'), and Vc./Bs. (rest). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The page number '102' is in the top right corner, and the measure number '256' is written above the Flute staff.

**Piu lento**

262

Flute

Oboe

Clarinet in C

Bassoon

Horn in G

Trumpet in D

Timpani a/d

Violin I **Piu lento**

Violin II

Viola *v 2*

1st Wedding **Piu lento**

Silver Wedding

Golden Wedding

Cello/Bass

Kranz

Laßt sie uns fei - ern die drei - fach ver -

Laßt sie uns fei - ern die drei - fach ver -

Laßt sie uns fei - ern die drei - fach ver -

Detailed description: This is a page of a musical score for a wedding ceremony. The tempo is marked 'Piu lento' and the time signature is common time (C). The score includes parts for Flute, Oboe, Clarinet in C, Bassoon, Horn in G, Trumpet in D, and Timpani a/d. The string section consists of Violin I, Violin II, and Viola. There are three vocal parts: 1st Wedding, Silver Wedding, and Golden Wedding. The 1st and Silver Wedding parts have the lyrics 'Laßt sie uns fei - ern die drei - fach ver -'. The Golden Wedding part has the word 'Kranz' written below the first measure. The Cello/Bass part has a rhythmic accompaniment of eighth notes. The score is numbered 262 at the beginning of the first system.



266

Fl.

Ob.

Cl.

Bsn.

Hrn. in G

Tpt. in D

Timp. a/d

Vln I

Vln II

Vla.

266 (17)

1st Wedding

266 (17)

Silver Wedding

266 (17)

Golden Wedding

Vc./Bs.

bun - den, laßt sie uns fei - ern die drei - fach ver - bun - den durch E - rin - ne - rung.

bun - den, laßt sie uns fei - ern die drei - fach ver - bun - den Ge - gen - wort,

bun - den, laßt sie fei - ern die drei - fach ver - bun - den

270

Fl.

Ob.

Cl.

Bsn.

Hrn. in G

Tpt. in D

Timp. a/d

Vln. I

Vln. II

Vla.

1st Wedding

Silver Wedding

Golden Wedding

Vc./Bs.

Laßt sie uns fei - em im ju - beln - den Klang — laßt sie uns  
(18)

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

künf - ti - ge Stun - den Laßt sie uns fei em im ju - bren - den Klang — laßt sie uns

(17)

274

Fl.

Ob.

Cl.

Bsn.

Hrn. in G

Tpt. in D

Timp. a/d

Vln I

Vln. II

Vla.

1st Wedding

(18) fei ern im ju-bein-den Klang! Tö-ne Ge-sang Tö-ne Ge-sang.

Silver Wedding

fei ern im ju-bein-den Klang! Tö-ne Ge-sang Tö-ne Ge-sang.

Golden Wedding

fei ern im ju-bein-den Klang! Tö-ne Ge-sang Tö-ne Ge-sang.

Vc./Bs. (17)

[N]

[N]

[N]

279 *sempre piu*

Fl.

Ob. *sempre piu* *f*

Cl. *sempre piu*

Bsn. *sempre piu*

Hrn. in G

Tpt. in D

Timp. a/d (19) *tr*

Vln I *sempre piu* *f* 3 T 3 T 3 T 3

Vln II *sempre piu* *f*

Vla. *pp* *sempre piu*

1st Wedding

Silver Wedding

Golden Wedding

Vc./Bs. *pp* *sempre piu* *f*

Detailed description: This page of a musical score, numbered 107, contains measures 279 through 283. The score is for a full orchestra and includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon), strings (Violin I and II, Viola, Violoncello/Double Bass), and wedding bells (1st, Silver, and Golden). The woodwinds and strings are marked with dynamics such as *pp*, *p*, *f*, and *sempre piu*. The Flute part features a rapid sixteenth-note passage in measure 283. The Timp. a/d part has a trill marked (19) *tr*. The Violin I part includes a triplet of eighth notes marked 3 T 3 T 3 T 3. The Viola part begins with a *pp* dynamic. The wedding bell parts are silent throughout this section. The Violoncello/Double Bass part starts with a *pp* dynamic and features a melodic line with a *f* dynamic in measure 283.

## Section III

285 **Allegro di molto**

Flute

Oboe

Clarinet in C

Bassoon

Horn in G

Trumpet in D

Timpani a/d

Violin I

Violin II

Viola

286 **Allegro di molto**

Soprano

O fest - lich Haus das al - so fest ge - grün - det wie lieb - lich -

Alto

O fest - lich Haus das al - so fest ge - grün - det wie lieb - lich -

Tenor

O fest - lich Haus das al - so fest ge - grün - det wie lieb - lich -

Bass

O fest - lich Haus das al - so fest ge - grün - det wie lieb - lich -

Cello/Bass

283

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. a/d

Vln I

Vln II

Vla.

290

Sop.

Alto

Ten

Bs.

Vc./Bs.

steht der Sü - len dop - pel - peer der Stern des Hei - les

steht der Sü - len dop - pel - peer der Stern

steht der Sü - len dop - pel - peer der Stern des Hei - les

steht der Sü - len dop - pel - peer der Stern

285

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. a/d

Vln. I

Vln. II

Vla.

285

Sop.

Alto

Ten.

Bs.

Vc./Bs.

ü - ber dir ent - zün - det so wer - de ei - nig dir er - neut was  
des Hei - les ü - ber dir ent - zün -  
ü - ber dir ent - zün - det so wer - de ei - nig dir er - neut was  
des Hei - les ü - ber dir ent - zün -

300 [P]

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. a/d

Vln. I

Vln. II

Vla.

Sop.

Alto

Ten.

Bs.

Vc./Bs.

300 [P]

300 [P]

300 [P]

war. der Stern des Hei - les ü - ber dir ent - zün - det

det so wer - de ei - nig

war. der Stern des Hei - les ü - ber dir ent - zün - det

det so wer - de ei - nig



306

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. s/d

Vln I

Vln II

Vla.

305

Sop.

Alto

Ten.

Bs.

Vc./Bs.

so wer - de ei - nig dir er - neut was war.

so wer - de ei - nig dir er - neut was war.

so wer - de ei - nig dir er - neut was war.

so wer - de ei - nig dir er - neut was war.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in C, Bassoon, Horn in G, Trumpet in D, and Timpani) is at the top. The string section (Violin I, Violin II, and Viola) is in the middle. The vocal section (Soprano, Alto, Tenor, and Bass) is at the bottom, with lyrics written below their staves. The Viola and Bassoon parts are marked with measure numbers 305 and 306. The vocal parts have lyrics in German: "so wer - de ei - nig dir er - neut was war." The score includes various musical notations such as clefs, time signatures, and dynamic markings like *p*.

310

Fl. *cresc. al*

Ob. *cresc. al*

Cl. in C *cresc. al*

Bsn. *cresc. al*

Hrn. in G *cresc. al*

Tpt. in D *cresc.*

Timp. a/d

Vln I *cresc. al*

Vln. II *cresc. al*

Vla. *cresc.*

Sop. *cresc. al*

Alto *cresc. al*

Ten *cresc. al*

Bs. *cresc. al*

Vc./Bs. *cresc. al*

Fest und Klar

Fest und Klar

Fest und Klar

Fest und Klar

*cresc.*

Detailed description: This page of a musical score, numbered 113, contains measures 310 through 313. The score is for a full orchestra and a vocal quartet. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. in C), Bassoon (Bsn.), Horn in G (Hrn. in G), Trumpet in D (Tpt. in D), Timpani (Timp. a/d), Violin I (Vln I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc./Bs.). The vocal parts are Soprano (Sop.), Alto, Tenor (Ten), and Bass (Bs.). The music is in a major key with a 4/4 time signature. Measures 310-312 feature sustained notes in the woodwinds and strings, with a gradual crescendo leading to a fortissimo (f) dynamic in measure 313. The vocalists enter in measure 313 with the lyrics 'Fest und Klar'. The Vc./Bs. part has a melodic line with a crescendo leading to a fortissimo dynamic.

315 Q

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. a/d

Vln I

Vln II

Vla.

Sop.

Alto

Ten.

Bs.

Vc./Bs.

315 Q

dein Glück zum Ring der E - wig - keit ge -

dein Glück zum Ring der E - wig - keit ge -

dein Glück zum Ring der E - wig - keit ge -

dein Glück zum Ring der E - wig - keit ge -



325

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. s/d

Vln I (20) Div.

Vln. II

Vla.

325

Sop.

Alto

Ten.

Bs.

Vc./Bs.

Heil

Heil

Heil

Heil

Heil

Heil

330 **S**

Fl.

Ob.

Cl. in C

Bsn.

Hrn. in G

Tpt. in D

Timp. s/d

Vln. I

Vln. II

Vla.

330 **S**

Sop.

Alto

Ten.

Bs.

Vc./Bs.

Heil (21) sei ver - kün - det.

Heil sei ver - kün - det.

Heil sei ver - kün - det.

Heil sei ver - kün - det.

tr

(13)

*Fine*

Vc/Bs.  
Bs.  
Ten.  
Alto.  
Sop.  
Vla.  
Vln. II  
Vln. I  
Timp. s/d  
Trp. in D  
Hrn. in G  
Bsn.  
Cl. in C  
Ob.  
Tr.

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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 in dem selben Fall dem selben Fall. |*  
3) *Wer äfft mein Wort als frecher Wiederhall wer äfft mein Wort als frecher Wiederhall? wer äfft mein Wort  
als frecher|*

Page 6

1) *Was will dein Wort als meines Denkens Schall still!*  
*Ich will ver. |*  
I want to  
2) *Mit Zweien fordr'ich in dem selben Fall, mit Zweien in dem selben Fall, still |*  
3) *Wiederhall? Wer äfft mein Wort als frecher Wiederhall, |*

Page 7

1) <i>künden</i>		<i>Ich will verkünden</i>	<i>dass</i>	<i>Die Hochzeit köm̄t  </i>
announce		I want to announce	that	the wedding is coming
2) <i>still</i>	<i>still</i>		<i>Euch dass</i>	<i>Die Hochzeit köm̄t  </i>
quiet	quiet		to you that	the wedding is coming
3) <i>laß</i>		<i>laß Euch</i>	<i>dass</i>	<i>Die Hochzeit köm̄t  </i>

Page 8

1) *daß ist zu dreist* *mein rosen-* *Wie rosenhauch |*  
this is too bold my pink (rose) As rose breath



- 2) *daß ist zu dreist, daß ist zu dreist* | *silbern* |  
 this is too bold, this is too bold | silver
- 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 | | must be the messenger. You may leave it to me
- 2) *Silbernklang* | *Silberklang* | *Ich Ich muss der Bote seyn ihr trollt euch trollt euch fort -* |  
 Silver sound | Silver sound | | must be the messenger. You may leave it to me. . . .
- 3) *goldenés Wort goldenes Wort* | *Ich Ich muss der Bote seyn ihr trollt euch trollt euch fort ihr trollt*  
*euch fort* |  
 golden word golden word | | must be the messenger. You may leave it to me. . . .  
*ihr trollt euch* |

Page 10

- 1) *ihr trollt euch fort ihr trollt euch fort* | *ihr trollt -* -  
*fort ihr trollt euch fort -* | *fort ihr trollt euch fort* |
- 2) *fort ihr trollt euch fort ihr trollt euch fort ihr trollt euch fort ihr trollt euch fort ihr trollt euch fort -*  
 - - - fort *ihr trollt euch* |
- 3) *fort* | *ihr -* - *fort*  
*ihr trollt euch -* - *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.* |

age 13

- 1) *horch, horch, horch. sie kómen unsichtbar er-* |  
 Listen, listen, listen they come unseen sounding
- 2) *horch horch* \_\_\_\_\_ |
- 3) *horch horch* \_\_\_\_\_ |

Page 14

- 1) *tónt der Reigen déñ der Himél hángt voll Geigen u. die Weste spielen auch Juble Orchester! - juble juble*  
 the round dance for the heavens hang full of violins and the members of the orchestra play also.  
 Rejoice

*Orchester!* |

orchestra!

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 Juble Orchester - juble juble Orchester!* |

Page 15

Orchestra alone

Page 16

Erste Hochzeit: (1a)  
*und Raum*

*Schwester! O selig Fest das Allen heiterscheint was Zeit*

time and space

*geschieden froh vereint* |  
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 strömmt was hold gewußt süß*  
*Erwachen in* |

I lived as the breath of joy, as the soul of memory, which again exhales 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 geschlummert 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 Mondschafer mit feinen*  
*Schaafen*

little stars rocked me to sleep as the last one, singing, fell asleep and the moonshepherd with fine  
silver sheep

*Silbern vor-* |  
passes

Page 22

2a) *überzog hob ich den Blick, hoch die Zeit bereit wüßte u. war das Glück Glück 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 umhüllet 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 erfüllet, und ich verkunde 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. Selten 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 verbundnen laßt sie uns feiern die dreifach verbundnen durch  
Erinnerung* |

Let us celebrate them joined three times. . . by  
memory

2a) *Laßt sie uns - -* - *Gegenwort*

| by the present

3a) *Laßt sie uns feiern die dreifach verbundnen laßt sie uns feiern die dreifach verbundnen  
künftige*

by future

*Stunden* |  
hours.

Page 29

1a) *Laßt sie uns feyern im jubelnden Klang laßt sie uns feyern 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 doppelpeer 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 gegrün-* |  
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 beweißt**  
**1) Wie Rosenhauch,**  
**2) Silberklang,**  
**3) goldenes Wort.**

*Ich, Ich muss der Bote sein,  
Ihr trollt euch fort.*

*Horch, horch, sie kommen unsichtbar  
ertönt der Reigen  
denn der Himmel hängt voll Geigen  
und die Weste spielen auch  
Juble Orchester!*

**Erste Hochzeit  
Silbern Hochzeit  
Goldenes 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 Kunde 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 hold 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**

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?

**Silver Wedding**  
 I've been sleeping under the moonlight,  
 twenty-five little stars rocked my to sleep

*als der letzte nun singend entschlafen  
und der Mondschäfer mit feinen  
Schaafen silbern vorüberzog  
hob ich den Blick hoch die Zeit bereit wußte  
und war das Glück, Glück und liebe Zeit.  
1, 2) Und du?*

**Goldenes Hochzeit Schwester**

*Von den Wolken der Zukunft umhüllet ruhte ich  
und über mit wachte der Stern,  
hat mir verkündet was hold sich erfüllet,  
und ich verkunde des Günstige gern.  
Selten ja wird mir im Menschen vereine  
liebend zu spenden den goldenen Glanz.  
Aber noch fünfmal fünf Sommern erscheine  
diesen ich wieder im bräutlichen Kranz.*

**Drei Schwester**

*Laßt sie uns feiern die dreifach verbundnen  
Laßt sie uns feiern die dreifach verbundnen  
1) durch Erinnerung  
2) Gegenwart  
3) künftige Stunden  
Laßt sie uns feiern im jubelnden Klang!  
Töne Gesang.  
Töne Gesang.*

**Chorus**

*O festlich Haus das also Fest gegründet  
wie lieblich steht der Säulen 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

*Weltliche A-Cappella-Chöre von 1846*. 6 vols. Kassel: Furore- Edition 514, 1988.  
(Including the *Gartenlieder Op. 3, No. 1-5*)

<u>Title</u>	<u>Text</u>
<i>Lockung</i> , v. 1	Eichendorff
<i>Morgendämmerung</i> (1846), v. 2	Geibel
<i>Waldeinsam</i> (1846), v. 2	W. Hensel
<i>Ariel</i> (1846), v. 3	Goethe
<i>Komm</i> (1846), v. 3	W. Hensel
<i>Schweigt der Menschen laute Lust</i> , v. 3	Eichendorff
<i>Lustige Vögel</i> (1846), v. 4	Eichendorff
<i>Schweigend sinkt die Nacht</i> (1846), v. 4	W. Hensel
<i>O Herbst</i> (1846), v. 5	Eichendorff
<i>Schilflied</i> (1846), v. 5	Lenau
<i>Schon kehren die Vögel</i> (1846), v. 5	Eichendorff
<i>Wer will mir wehren zu singen</i> , v. 5	Goethe
<i>Gartenlieder Op. 3, No. 1-5</i> (1846) Vol. 6 (First published in 1846)	
<i>Hörst du nicht die Bäume rauschen</i> , v. 6	Eichendorff
<i>Schöne Fremde</i> , v. 4 and 6	Eichendorff
<i>Im Herbste (Seyd gegrüsst)</i> , v. 2 and 6	Uhland
<i>Morgengruss</i> , v. 3 and 6	W. Hensel
<i>Abendlich schon rauscht der Wald</i> , v. 1 and 6	Eichendorff
<i>Im Wald</i> , v. 1 and 6	Geibel

Unaccompanied Part-Songs: Unpublished

<i>Abend</i> (1846)	Eichendorff
<i>Auf</i> (1846)	Unknown
<i>Ein Chor</i> (1820-21)	Unknown
<i>Feldlied</i> (1826)	Voss
<i>Lass dich nur nichts nicht dauern</i> (1824)	Unknown
<i>Lied: Unter des Laubdachs Hut</i> (1841)	Shakespeare
<i>Nacht ruht auf den fremden Wegen</i> (1846)	Unknown
<i>Pilgerspruch</i> (1823)	Paul Flemming
<i>Um Grabe</i>	Voss
<i>Marschtempo</i> for male chorus	Unknown
<i>Nachtreigen</i> for double chorus (1829)	W. Hensel.

Accompanied Works: Published

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

<i>Einleitung zu lebenden Bildern</i> for Speaker, Chorus, and Piano (fragment) (1840-41)	F. Hensel
<i>Männerchor mit Klavier</i> (1826-32)	Unknown
<i>Zum Fest der heiligen Cäcilie</i> (1833) (To be published in 1996, Suzanne Summerville, ed.)	F. Hensel

Extended Works with Orchestra: Published

<i>Hiob.</i> Cantata for Alto, Mixed Chorus and Orchestra (1831), Conrad Misch, ed. Kassel: Furore-Edition 526, 1992.	W. Hensel
<i>Lobgesang: Meine Seele ist so stille.</i> Cantata for Soprano, Alto, Mixed Chorus, and Orchestra (1831),	F. Hensel

Conrad Misch, ed.  
Kassel: Furore-Edition 525, 1992.

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

Compiled by F. Hensel

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