THE SKETCHES OF TWO
OF FELIX MENDELSSOHN'S UNPUBLISHED
WORKS.

A THESIS

Presented to the School of Music
of the University of Canterbury
for the Degree of
Master of Arts

by

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CHAPTER 1.

THE MANUSCRIPTS
"TRIO FOR VIOLIN, VIOLA AND PIANO IN C MINOR"

This is a photographed copy of an original score of Mendelssohn's, and was produced by microfilm - xerography in 1970, by the University of Canterbury, Christchurch, New Zealand.

The negative microfilm (mic ) was received from the Deutsche Staatsbibliothek, East Berlin, where the fifty-seven volumes of the Mendelssohn Nachlass are held. These volumes constitute the largest single collection of the composer's musical manuscripts in the world. They contain the majority of his published works and a substantial number of unpublished works, including this trio, from all periods of his life.

Mendelssohn corrected his own drafts, and sometimes proof copies intended for publication. These facts are often mentioned in his letters. For this reason, as well as the similarity of handwriting in altered parts of the work, revisions undertaken on the manuscript of the trio, have been accepted as the composer's own. Where such revisions give the appearance of being final, such passages (e.g. twelfth bar, p.20 of M.S.) have been deleted from the thesis score.

Each page of the xerographed version of the manuscript consists of an open folio from the original, so that the first page of the trio is page 20 of Volume I. Thus the copy contains two pages of the original. The entire manuscript of the "Trio in C Minor" occupies pages 20 to 27; 32 to 38 of Volume I of the Mendelssohn Nachlass. For this work, there is no title page. In the upper left hand corner of the first page, the work is labelled "Trio", 
without the set of initials "H.d.m." (-Hilf du mir) which usually appear in the upper right hand corner of the first page of most later manuscripts. (eg. Trio in d minor, op. 49, and the Quartets, op. 44.)

The manuscript bears the following autograph dates: at the end of the first movement (page 25) "d. ( ) 5 den April; 1820; and at the end of the last movement (page 38) d. 9 den Mai, 1820.

Pages 28 to 31 (inclusive) have been omitted from the microfilm, but this does not necessarily mean that any music of the Trio is missing, since on page 33 at the beginning of the Adagio, the following words "zum Trio mit C moll." in the upper right hand corner indicate that the music on this and following pages is part of the Trio.

But it is reasonable to suppose that whatever music occupies pages 28 to 31 was composed before the final version of the Adagio (pp. 32-34) and the last movement of the Trio was completed. The reason is that on page 27 of the original manuscript is an 8 bar attempt at the beginning of an Adagio movement in F major. These 8 bars, which immediately follow the "Scherzo and Trio" movement of the work which was finished soon after the completion of the first movement have been deleted in favour of the Adagio in F minor on page 32 of the manuscript. This indicates that the first attempt at the slow movement was either given up for the composition of other music that occupies pages 28 to 31 of the manuscript, or it seems to indicate youthful enthusiasm in being easily tired after a false start and turning to the composition of something else.
The first movement then, with the second movement and the 8-bar attempt at the Adagio were composed some weeks before the final two movements were added and completed by the 9th May, 1820.

It is interesting to compare the change in the composer's creative process when the first attempt at the Adagio is compared to the final one.

In the former (p.27 of the M.S.) the main theme is announced by the ensemble after the upbeat in the violin.

The piano in Ex. a. accompanies the announcement of the theme by the strings. The procedure in the final Adagio has been changed considerably: The piano alone announces the main theme, which bears little resemblance to Ex. a.

Unlike Ex. a, Ex. b. begins on the strong beat without an anacrusis. The instrumental procedure is different. The piano in Ex. b. has the major role of announcing the main theme, while in Ex. a. it is reduced to an accompaniment to the strings. There is only a superficial relationship between figures Ex. a. (i) and Ex. b. (ii), and these rather than indicating a similarity between the themes, only display a point of Mendelssohn's style, common to both.

The upbeat to the beginning of Ex.a. can be said to appear in Ex.b. (in the final version) with the entrance of the strings
Ex. c. (of the deleted F minor movement) as the beginning of the
second melodic phrase, (the strings in Ex. b.) (bars 6 - 11)
slightly resembles the figure beginning the second phrase after
Ex. a. (bar 5) / \ ~ \ ~ \ Ex. d.

But, again, Ex. c. and Ex. d., do not show any direct connection
between the two versions.

A closer relationship exists in the way the / p q / figure
is used in both movements.

In Ex. a., figure / p q / and its altered form / p q /
(bar 2 - violin) form a major part of the rhythmic pattern of the
first phrase. This / p q / figure first appears in the
completed Adagio at bar 7 - violin as a melodic decoration to bar 1
Ex. b. in the viola. Later (from bar 13) when the piano has Ex. b.
for the second time, figure / p q / plays a prominent part in the
continuation of the theme.

Unfortunately, only 8 bars exist of the first attempt, so
that the / p q / figure is barely exploited. But it does
have an important place in the main theme of Ex. a.

"Sonata in F major" for Violin and Piano.

It has already been mentioned that Mendelssohn corrected his
own proofs. In addition, he often took the receipt of proof
sheets as an invitation to undertake revisions unrelated to the
work of the engraver. As a result, revised portions of the

1 See letter to Simrock of 10 July, 1838, Felix Mendelssohn Bartholdy.
Briefe aus den Jahren 1833 bis 1847, hrsg. von Paul Mendelssohn
Bartholdy (Vierte Auflage, Leipsig, Hermann Mendelssohn, 1864), vol. 2,
p. 169.

On Mendelssohn's "revision tactics" see the letter to Klingemann of
12 June, 1843 in Felix Mendelssohn Bartholdy Briefwechsel mit
"Sonata in F major" in no way represent a final copy, as the revisions already marked would probably differ further from a printed version of the same piece, had it ever been published. Thus the manuscripts of both the Trio and the Sonata are considered no more than sketches, or early versions of compositions that the composer perhaps had no intention of revising further for consequent publication. A closer look later in this chapter at the manuscript of the Sonata's revisions, and letters concerning its composition, will reveal this.

The F major sonata is a large scale chamber work, perhaps the least known and most incomplete of his later chamber music. More important from the historical point of view is the fact that the work was never subjected to a major revision, as the result of which one revised portion is incomplete; it was necessary to fill in this section in the composer's fundamental style, and therefore not an attempt at improvement in detail. This passage occurs in bars 101-104 (inclusive) of the final movement of the Sonata "Assai Vivace".

The revised violin part which is barely legible in the manuscript (P 212) appears as follows:-

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Violin, bar 101
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The piano part, which the composer misses out but obviously intended to follow the original pattern of the revised four bars, is added as follows:

A further study of the draft of the work can lead to more conclusions over the obscurity of certain passages revised by the composer. Before doing this, it is necessary to see why the sonata was suppressed during Mendelssohn's lifetime and thereafter. The answer comes from some of the composer's letters to friends in which he gives reasons for composing the work.

The first mention of the work appears in a letter to Ferdinand Hiller, dated 15 July, 1838 in Berlin. In it Mendelssohn mentions what music he had been writing at the time:

"....two sonatas, one with violin, the other with cello;"

The "one with violin" refers to this Sonata in F while the cello Sonata refers to that in B flat major, No.1 op 45. (1838.) In a later letter to Hiller dated 17 August, 1838, (Berlin),

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3 Ibid., p. 279.
Mendelssohn gives his reasons for composing the Sonata:

"...I sometimes need a new piece to play, and if now and then something really suitable for the piano comes into my head, why should I be afraid of writing it down? Moreover, a very important branch of piano music, and one of which I am particularly fond - trios, quartets and other pieces with accompaniment, genuine chamber music - is quite forgotten now and I feel a great urge to do something new of this kind. It was with this idea that I recently wrote the sonata for violin...."

From this statement it can be said that Mendelssohn had no intentions of publishing the violin sonata, probably because he composed it for his own enjoyment even at the risk of being unpopular writing and playing chamber music, which in 1838 was "neglected" in place of more popular forms of music being published at the time.

More is revealed however, by a letter to Ignaz Moscheles, 4
10 Dec., 1838, (Leipzig).

Mendelssohn has

"composed a new sonata for the piano and cello and three violin quartets which are shortly to appear. As soon as these four works appear, give me your candid opinion; but mind you criticize and tell me what should have been done differently and what I ought to have done better....."

These four works sent to Moscheles for his criticism exclude the violin Sonata, probably because Mendelssohn regarded it

4 Ibid., p.281.

5 Sonata in B flat major, op. 45, No.1.
as inferior to the other works submitted for Moscheles' approval. This helps to explain the incompleteness of some of the revisions on the autograph version of the score.

I do not undertake to correct all revisions, but merely point them out in the course of my discussion of the length and formal procedure in the First Movement, which as it stands, I feel would diverge extensively from a probable final published version of the work. Through the examination of the autograph, one may observe the beginnings of Mendelssohn's creativity, the autograph of which is by no means final.

The manuscript carries two sets of page numbers. One set refers to the volume as a whole; the second set begins from the beginning with each work within a volume. Reference is always made to the first set. The manuscript of the Sonata in F major, occupies pages 193 through to 217 of volume 2 of the Mendelssohn Nachlass volumes. There is no title page; in the upper left hand corner of the first page the work is labelled "Sonata", besides H.d.m. - "Hilf du mir", in its usual place in the upper right hand corner of the first page. The first page is 195 of the volume. Pages 193 and 194 of the original manuscript consist of the first draft of the score, deleted in favour of the music which begins on page 195.

The manuscript bears only one autograph date: at the end of the last movement (P. 217), "Berlin, d. 15 Juni, 38." The letters mentioned lead one to suppose that this date is correct.

The first page (193) bears a library stamp "Ex Bibl Regla Berolin" which reappears at random through the work.
In the manuscript, where clear deletions have been made by Mendelssohn such as those on pages 193 and 194 of volume these pages have been deleted in the revised thesis edition of the sonata. For example the 77 bars of music contained on pages 193 and 194 are clearly replaced by corresponding bars allowed to remain on pages (195) and (196) of the manuscript. Points to be discussed then will centre around those of structural importance where deletions obviously are misleading or hinder clarification of formal analysis. It is again pointed out that it is not intended to correct the ambiguities, but to offer some solution as to Mendelssohn's intentions for performance, regardless of any further editing that a future publisher might or would make.

The first revisions causing structural difficulties occur on page 199 of the original manuscript. The eleven bars which follow the first three on the page are clearly crossed out, and this deletion has been accepted as final. The second revision at the bottom right hand corner of the page, (the last three bars of that page) consisting of a revised violin part and its piano accompaniment have to stand as they clearly lead on to the next bar on page 200. The problem then arises with the diagonal line from the bottom left hand corner to the top right hand corner of the page. The function of this addition to the score may be described as follows:

(a) the diagonal line cancels the whole of page 199, so that page 198 proceeds immediately to page 200. There are two reasons why this is not likely. The first is that
when the last bar of page 198 is compared to the first bar of page 200, they are obviously alien to each other.

The musical hiatus occurs not so much in the harmony, but in a sudden textural change with the unusual leap at (x) for the pianist and the unnecessary F natural sign before the third note (R.H. piano) of the second bar. The aural effect is such that it produces what might be called a musical "gulp" when proceeding from (A) to (B), a connection which is so untypical of Mendelssohn.

The second reason why the line is probably not intended to cancel the entire page is that more often than not, the composer, when permanently deleting a passage of music, uses not one diagonal line, but several, to show clearly his intentions. With the above two reasons then, it has been accepted that the line was not intended to cancel the whole page.

(b) The next and a more logical alternative is to accept the diagonal line as crossing out all the music on page 199, except the first three bars and the final (revised) three bars of the page. The link between the two sets of three bars
would then appear as follows:

Third Bar, p. 199. | First bar of last three revised bars on page 199.

There is a satisfactory harmonic progression V to I in C major across the bar-line. The F sharp in the violin line is not part of chord V in C major, but could be regarded as a suspension to the third of the C tonic chord at the beginning of bar (D). There is however a clumsy connection for the piano between the two bars at (y). It would be more logical for the piano right hand part to have middle C as the first note of bar (D) instead of the awkward and unnecessary leap to the C an octave above middle C. In addition, bar (D) is the beginning of the three revised bars, the preceding bar (the 4th to last on page 199) of which provides the best link.
It is for this reason that the third alternative (c) is to regard the diagonal line as a tick which includes all music to be retained except the obvious and earlier deletion of the already mentioned eleven bars. It is very difficult to explain why Mendelssohn should have used a tick to include some music, since it is not used consistently anywhere else, in either manuscripts. As the manuscript is by no means a fair copy let alone a draft of his final intentions, there is equally no reason why he should not have used it. Hints to the validity of the tick indicating that the music is to be included must then be justified from the manuscript itself. For example disregarding the already deleted eleven bars, the third bar of page 199 proceeds to the last bar of the second line, on the page. Examination of the violin line makes this clear.

\[ \text{\textbf{Vn.}} \]

\[ \text{\textbf{Third bar \quad Last bar of second line.}} \]

p. 199. (ie. first bar after 11 deleted bars)

At (i) the F natural minima is a revision. (Previously there was a rest.) Likewise at (ii) the F sharp was previously F natural which has been altered to remain an F sharp.

Furthermore the smooth link between the third and fourth to last bars of the page (E) (D) – (E) to (D) support the diagonal line's function as including not excluding the music.

One can only wonder at what music might have remained if the sonata had ever been published.

With the inclusion of p. 199 of the manuscript in the
thesis score, it is interesting to note its place in the formal structure of the first movement. With reference to the graphical outline of the Formal Analysis of the Sonata form, it falls into the latter half of Part A of the Development Section. As it stands in the thesis score, the Development is considerably longer than either the Exposition or the Recapitulation Sections. This results from the Development being in two parts separated by a double bar at bar 177.

The second part B with some alterations is virtually a repeat of part A as is shown clearly on the graph. Had Mendelssohn intended to publish the work, one wonders whether Part A was used as a draft for Part B or vice versa. Whatever the case, it is not the purpose of this thesis to solve the problem, but to point out the similarities of the two sections to be unravelled by some future publisher.

The Exposition spans 115 bars; the Development (Part A and B) 147 bars and the Recapitulation 118 bars. With reference to the graph, the Development Section, by nature of its repetitiveness and consequent length, is too expansive in relation to the other two sections. Revisions then would probably be concerned with rewriting and improving those parts that are repetitive, without fundamentally altering the nature of the movement. Part A (bars 115-151) with minor modifications represents Part B (bars 177-215). The whole of Part A of the Development could in fact be deleted, since all forms of subject treatment are merely repeated and slightly expanded in Section B, as the graph shows. Furthermore, the development of Subject material normally resolved in its
appropriate Section, is carried on into the Recapitulation. Had Mendelssohn fully revised the movement it would be certain that the Development would be reduced in scope to allow for less repetition and more intensified treatment of principal themes and motives in the three major sections of the Sonata Form design. These problems are dealt with in more detail in the Formal Analysis Section of this work.
CHAPTER 2.

FORMAL ANALYSIS
"TRIO in C minor".

**FIRST MOVEMENT**

The first movement, in Sonata Form, opens with a unison statement of the FIRST SUBJECT by the ensemble in the tonic key. The theme consists of four phrases, with a caesura between each phrase.

The first phrase is played in unison, by the whole ensemble.

![Figure 1a](image1)

Figure I (a) is followed by an answering phrase (last beat of bar 2 to the first half of bar 4) in the piano.

![Figure 1b](image2)

The caesura between (b) and the third phrase is made less obvious by the appearance of the following figure (i) in the strings (bar 4) which is imitated at (ii) in the fourth phrase (d)

![Figure 1ii](image3)

The third phrase (c) is rhythmically identical to (a).

![Figure 1c](image4)
In the bridge passage (from bar 8) to the announcement of the second subject (bar 22), the melody opens out by reducing the importance of the caesuras within the first subject which is of classical traditional length (to the eighth bar). In the traditional type of melody, illustrated here by the trio subject, the main motive (a) retains its rhythmic integrity against new accompanying figures.

For example, figure (a) at bar 8, although melodically altered has the same rhythm as its initial statement.

\[ \text{Figure 2(a) is accompanied by a contrasting figure in the viola, not previously heard.} \]

In the ninth bar, figure (a) appears in the bass of the piano part to form counterpoint between the violin and piano to bar 12.

The contrapuntal texture thickens from bar 17. This is achieved by condensing motive (a) to \( \text{\textbar} \) and introducing accompanimental figures in the piano (bass, bar 17)
and in the violin (bar 18)

\[ \text{(g)} \]

both of which are treated contrapuntally in bars 18 to 20, by all instruments.

Despite the introduction of figures (e), (f), and (g), the melody retains one important traditional trait: primary motive (a). This limits the degree of complexity that can be attained, so that motives (e), (f), and (g) have less structural importance than the main motive.

The entry of the Second Subject in E flat, is prepared by the Dominant chord of this key in bar 21. Up to this point, the main motive retained its rhythmic pattern, but with the announcement of the second subject, primary motive (a) is absorbed into a new melody, announced by the violin with an accompanimental figure to it in the viola. The piano is silent until bar 29, where it restates the second subject.

\[ \text{Fig. 3} \]

Motive (a) loses its former rhythmic character as it becomes part of the new melody of the second subject.

At this point, as in Mendelssohn's three piano quartets op. 1, 2, and 3 there is a tendency to produce the second theme (Fig. 3) by reshaping the first theme (Fig. I (a)). This probably has little connection with the early classical
technique of beginning the second thematic group with the first theme transposed to the dominant, but Mendelssohn is probably avoiding at this point, the technique used by Beethoven whose first movement of the Fifth Symphony is an example in which melodic motives retain their integrity. It is interesting to note that the second subject (Ex. 3) of this movement, is in the relative major key, the same key in which the second subject of the Violin Concerto in E minor, op. 64 appears. This breaks away from the traditional method of using the dominant for the announcement of a second theme, as used by Beethoven in the Waldstein Sonata, music with which Mendelssohn was familiar even at this early stage of development.

The piano takes over the second subject from bar 30, and an isolated appearance of Figure I (a) appears in the viola part bar 31, as an accompaniment to the second subject.

Melodic expansion in bars 25 to 36 is achieved through the employment of the following patterns:

(i) Violin Bar 25

\[
\text{Fig. 4} \quad \begin{array}{c}
\text{\texttt{\textbackslash f r o m \t e x t}}
\end{array}
\] - an anacrusic figure to the second part of Figure 3 (at bar (violin));

(ii) the second part of figure 3,
which appears in a plainer outline in the piano bars 34 - 35.

(iii) the viola quaver figure accompanying Fig. 3 which is taken over by the violin in bars 30 to 36.
The main function of the pattern first heard in the viola part which is not given a full statement of Figure 3, is the rhythmic contrast it provides for the violin (bars 26 - 27) and its bass as a harmonic accompaniment from bars 22 to 28.

In the Codetta (from bar 37), continuity is maintained harmonically and rhythmically by the semiquaver movement derived from figure 4. As a result of the persistence of semiquaver movement in this section with all the instruments, the harmony is relatively static and centres on chords V and I in E flat major.

A sudden contrast to pianissimo in bar 47 with a pedal point in E flat prepares the final cadence to end the exposition at bar 49.

DEVELOPMENT:

Interest is centred around harmonic exploration in this short section of only 13 bars. Codential changes
are achieved by a piano part which is characterized by semiquaver broken octaves and scalar passages. These modulate from E flat major (bar 50) through F minor (bar 52), G minor (bar 54), C minor (57), F minor (59) to G major (the dominant of the tonic - C minor, in bar 61) the frequent key transitions allow for limited contrapuntal development between the strings. Melodic treatment is confined to the following features:-

(a) Figure I (a) from the first subject is treated similarly to the way it was absorbed into the second subject in the exposition in Ex. 3. After a unison statement of it by the ensemble in bars 50 and 51, the violin announces the new theme in bars 51 - 53.

(b) With the addition of these notes in bar 54

the viola takes up figure 5 and imitates the violin.

(c) From bar 57 to 60, two unison statements of Figure I (a) occur in both the stringed instruments, and its consequent is derived from the second phrase of the first subject.
The drama which traditionally lies in development sections is almost non-existent here. Melodic, contrapuntal and rhythmic interest is emphasized more in the exposition and recapitulation and coda sections of this movement. Tension is relaxed, as thematic fragments and accompanimental passages (piano in the development) are used primarily for transitional purposes. The harmonic exploration is never allowed to generate as much excitement or interest as that which occurs in the RECAPITULATION which is more a developmental section of thematic material than the outmoded "free fantasia" section of the previous 13 bars. The RECAPITULATION of subject material begins from bar 63, with a repeat of the opening four phrases of the exposition. An interesting contrast is provided by the second phrase (Fig. I (b) ) of the first subject being divided between the strings. This figure first appeared in the piano part in the exposition.

Similar variations occur as follows:-

(i) Figure 2 (e) (vida from bar 8) now appears in the violin part from bar 70.

(ii) Imitation of Figure I (a) between the left and right hand parts of the piano (bars 70 and 72) previously was divided between violin and piano (bars 8 - 10);

(iii) The following accompanimental figure of the violin in bar 71

\[ \text{[image of musical notation]} \]

first appeared in the right hand piano (bar 9) of the exposition.
At bar 80, the second subject appears in the tonic key; once more announced by the violin and accompanied by the same arpeggio figure (viola) that occurred in the exposition. Now the first bar of the second subject is melodically altered, made clear when bar 80 is compared with bar 22 (transposed to C minor).

A final reference to material of the first subject appears in bars 89 - 90, where a rhythmic imitation of Figure I (a) in the tonic key is given to the violin.

From this point, the semiquaver movement which first appeared in bar 29, as an introduction to the piano statement of the second subject, is developed and extended to bar 104.

In the second part of the recapitulation which deals with material of the second subject, Mendelssohn juxtaposes the instrumentation in the same fashion as the recapitulation of the first subject material.

Figure I (a) now is given to the violin (bars 89 - 90). Previously the viola had it in bars 31-32. The piano has an interesting variation of its own part (bars 30-33) in triplets (right hand) in bars 88 - 90.

The dominant chord of the tonic key is reached (bar 108) and a short reference to the primary motive announces
the Coda; from this point, the Trio in a descending unison line leads into the final perfect cadence.

It has already been stated that the Recapitulation acts as a development section as well as performing its nominal function although it is the same length as the exposition, monotony is avoided by varying the instrumentation. Often Mendelssohn reduces the exposition to serve as a recapitulation as the op. 44 quartets show, but in this case the recapitulation is of similar length since it carries the interest normally reserved for the Development Section.

**SCHERZO**

The concise formal outline of this movement is as follows:

```
<table>
<thead>
<tr>
<th>Introduction</th>
<th>Section A</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Bars</td>
<td>9 Bars</td>
<td>4 Bars in D minor</td>
<td></td>
</tr>
<tr>
<td>Cadence G minor</td>
<td>modulating</td>
<td>modulate back to Tonic</td>
<td></td>
</tr>
<tr>
<td></td>
<td>to A dominant</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

**TRIO**

```
<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
<th>A Scherzo</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Bars G major</td>
<td>6 Bars begins in D major and modulates back to G major</td>
<td></td>
</tr>
<tr>
<td>modulates to D major</td>
<td></td>
<td>D.C. a Fine</td>
</tr>
</tbody>
</table>
```
As the Scherzo and Trio, are in simple Binary Form as used in the movements of Bach's Keyboard Suites, they have no strong contrast of material.

Section A begins with a violin figure imitated in turn by the viola (bar 4) and piano (bars 5 and 6) the process is repeated culminating in a modulation to the dominant key with which Section B begins. The order of entry of each instrument remains the same, but the violin begins with a descending form of its figure from Section A. The tonic key is reached in bar 16, four bars before the second half of the Scherzo ends. In the final four bars, further contrast is provided by the reversed instrumental order in which the opening theme (violin bar 3) is announced. Overall, two distinct main cadence points appear - the first in the dominant (bar 11), and the second in the tonic (bar 19).

Although following a similar harmonic pattern and also in Binary Form, the Trio is strongly contrasted by a change in articulation from the staccato of the Scherzo to legato, and a change to the tonic major key. The thematic shape of the Scherzo is retained here, but its treatment is now harmonic rather than contrapuntal. There is a perfect cadence in D major at bar 27, a full close in the dominant before the tonic key of the Trio, G major, is returned to in bar 30. A final close in this key ends this section in bars 32-3.
The Scherzo is repeated after the Trio has been played, so that the total effect, illustrated by the following example is a ternary one.

\[
\begin{array}{ccc}
\text{I} & \text{II} & \text{III} \\
\text{Scherzo} & \text{Trio} & \text{Scherzo} \\
\text{(Binary Form)} & \text{(Binary Form)} & \text{Scherzo} \\
\text{Harmony - Tonic} & \text{(Same harmonic procedure as the Scherzo)} & \\
\text{Dominant} & \text{Dominant} & \\
\text{Tonic} & \\
\end{array}
\]

\textit{ADAGIO}

Mendelssohn opens this movement with a Bach-like passacaglia theme in F minor introduced by the piano.

\[\text{Ex. 1}\]

The anacrustic figure of the strings in bar 6 indicates that the theme is to be treated harmonically from this point, as it is divided rhythmically between the violin and the viola, without piano until bar 12; from bar 13 the left hand piano part plays the theme within a chorale-like texture, accompanied by syncopated chordal variations of Figure (a) in the strings.
Bars 18-22, feature contrapuntal imitation in four parts of figure (i). The counterpoint is an attempt at canon at the fourth, but this procedure is not strictly adhered to in these bars.

A transition to the key of A flat, the relative major, (bar 26 piano) via the Dominant chord announces an interlude for the piano in the new key, at bar 27. It has a hymn-like tune, the second half of which, from bar 33, is accompanied by imitation of the first bar of the first theme in the strings. At bar 39, the roles are reversed.

Figure (b) which the piano had in bars 31-32, now appears (bars 39-40) in the violin, and music based on bar 1 of (i) above in the piano. This second thematic section ends in A flat at bar 46, after a five bar Coda, then these 46 bars are repeated. The device used in bars 39-40, is similar to the juxtaposition of parts that occurred in the recapitulation section of the subject material in the first movement.

The overall form of this movement is binary, but instead of ending the first section (bar 46) in the Dominant, Mendelssohn ends it in the relative major, in which the second section begins, with the viola figure based
on the first bar of (i) from the theme. This part of
the figure and its extension
\[
\begin{align*}
\text{Ex. 3.}
\end{align*}
\]
is imitated by the piano right hand bars 50-52. The piano
announces Ex. I (i) from the theme in bars 53-55 left hand,
with rhythmic imitation in the strings in unison, after
which a four-bar cadence leads back to the tonic key in bar
60.

Bars 56-59 also feature tremolando double-stopping in
the strings, imitated by the piano in bars 60-65. In this
passage the strings create an antiphonal effect with figures
based on (c) / \[ \text{c}\] / \[\text{c}\] / \[\text{c}\] / \[\text{c}\]
A Coda from bar 68 is announced by the piano using figure
(c) for four bars, followed by five bars of the tonic pedal
(F minor) with a simple chordal accompaniment from the
strings and right hand piano. The movement ends with a
perfect cadence in the tonic key at bar 80.

Example 3 and its condensed forms
\[
\begin{align*}
\text{Ex. 3.}
\end{align*}
\]
from bar 47 are the means by which the climax to the
movement is reached. The build-up to the peak of the climax
(bars 59-67) is brought about by an effective use of the
contrast of the timbres of the strings and the piano.
The four bars in which Example 3 is featured (violin and
viola - bars 47-50) are answered by four bars of the piano, the right hand part of which plays Example 3, the condensed versions of which appear in the right hand part. From bar 54, Example 3 is employed by the whole ensemble for two bars. Combined with the tremolando double stopping of the strings, a further condensed form of Example 3 (piano - bars 56-59) provides added tension building up to fortissimo in this passage. Still fortissimo, the piano is given the tremolando passage while the motive from the theme is extended by the strings. Throughout this section (bars 47-66), the announcement of one particular figure in the strings is answered by that figure in the piano and vice versa. The dramatic effect is maintained by the silence provided by two crotchet rests on the second and third beats of bars 66 and 67, before the final statement of the theme (piano bars 68-71) and the last section of nine bars that brings the Adagio to a quiet close.

The formal outline to the movement follows the following Binary pattern.

\[ A \quad - \quad 26 \text{ bars} \quad B \quad - \quad \text{to bar } 46 \quad B \quad \text{bar } 53 \quad A \quad - \quad \text{end} \]

\[ F \text{ minor } \quad \text{A flat major } \quad \text{A flat -C minor} \]

**Allegro**

The Allegro of the Trio in C minor, like the Scherzi of the Quintet op.18; Octet op. 20; Quartet op.44; No.2.
Trio op. 49; Symphony op. 56 and "Midsummer Night's Dream Music, op. 61; is a movement that is essentially in Sonata Form. However, unlike the mentioned works, the exposition of this final movement is influenced by the minuet and trio structure, certain details of which create a certain formal ambiguity.

A plan of the structure of the Minuet and Trio compared to the Sonata Form pattern of the Allegro serves to clarify the discussion.

**MINUET**

A1.          A2          B(Trio)
Tonic → Dominant; Dominant → Tonic, New Key → Tonic

**ALLEGRO**

1st Subject  8—15, 16—19 2nd Subject
Bridge  Bars 20—36  to End and 2nd Subject

For example, traces of the old minuet and trio structure are apparent as bars (complete bars) 1 to 8 are the equivalent of the first part, the A section ending in the Dominant. Bars 8 to 12 set out to be the repetition of this part of the structure but change direction, despite a return to the tonic key in bar 16, with the modulation to E flat major in bar 20.
Despite the return to the tonic, the section beginning with bar 8 (strings) must be the equivalent of the second part of the A section. Up to this point there is no indication that the movement is in sonata form, but bars 16 to 19, that might ordinarily prepare the return of the beginning of the movement as the conclusion to the second part of the A section in the minuet and trio structure, move on to the dominant chord of E flat (bar 19) and hint at a new theme (viola - bars 20 to 25). This new theme is never asserted, as at bar 37, it is replaced by what is a closing subject in the new key i.e. Codetta to the exposition of a sonata - form movement.

The absence of a return to the tonic key at bar 45 is a clear indication that the following section is the development section in a sonata movement despite earlier influences of the minuet and trio structure. That the movement is in Sonata form is reinforced by the repeat sign at the end of bar 44, to have the exposition repeated, corresponding to a return to the minuet after the trio has been played.

The first 44 bars then, as a movement in Sonata Form follows this pattern:–

(1) The first subject announced by the piano in 8 bars corresponds to the first half of the A section in
the minuet and trio.

Figure I is taken up by the strings for the next 8 bars, accompanied by the piano, all ending in the tonic in bar 16. The rhythmic nature of the ensemble in this section provides the basis for the strings when the second subject is announced from bar 20.

For example:— Bar 12

\[
\begin{align*}
\text{Strings} & : \frac{3}{4} \quad \underbrace{\underline{i} \quad i \quad i \quad i} \\
\text{Piano} & : \frac{3}{4} \quad \frac{1}{4} \overbrace{\underline{i} \quad i \quad i} \quad \underline{i} \\
\end{align*}
\]

and Bar 21

\[
\begin{align*}
\text{Violin} & : \frac{3}{4} \quad \overbrace{\underline{i} \quad i} \quad \underline{i} \quad i \\
\end{align*}
\]

Bars 16 to 17, instead of preparing for a return to the beginning of the A section of the minuet, becomes now a bridge passage from the first subject to the second in the relative major key. The Trio of the former structure now becomes the second subject in Sonata Form. Tonally, the relationship of the second subject to the first subject in this movement is the same as in the first movement.
At this point too, Mendelssohn reverts back to a practice of Haydn's, since the second subject is, an arrangement of the first, so that the tonal contrast of the two subjects and not the subjects themselves, is emphasized. This may be justified in that key relationships rather than a difference in thematic material, are the essence of Sonata Form. The viola, for the first time in the work, has an important role, as it is given the first entry of the second subject while the piano has an independent florid accompaniment.

For two bars the violin adopts the rhythmic role that the piano had in bars 9 to 14.

In bars 28 to 36, the violin takes over the "trio" semiquaver movement accompanied by the viola in chords, while the piano from bar 29 has music based on the second subject material.

When the Coda begins at bar 37, a new closing theme derived from previous semiquaver figures appears.
This figure is imitated by the viola (bar 38), violin and piano (bar 39) again, and similarly to the end of the exposition at bar 44.

Even more so than the first movement, the Development Section of this movement adopts the "Free Fantasia" method of a transition passage of purely harmonic interest.

Bars 44 to 46 use fragments of Example I, not with the intention of constructing anything new, but rather as an effective means of getting from E flat major to A flat major (bar 48). Once there, the resulting new tune, divided in thirds between the strings, is subjected to very little thematic development. Again, its purpose is primarily modulatory, shifting from A flat to B flat minor (bar 52); C minor (bar 56), B flat minor (bar 56); C minor (bar 60) and finally back to the dominant (C major – bar 67) of the tonic key C minor as a preparation for the recapitulation. The piano provides the harmonic basis to affect the modulations, and its line remains rhythmically static in the following pattern:

![Musical staff with notes]
In this very early stage of composition, it is only natural that Mendelssohn would follow the classical examples of his predecessors in using an outmoded form for his development. Its connection with the first and second subjects is more poetic than developmental and by this achieves a little independence from traditional sonata form. However, the key relationship between the first and second subjects still satisfies the sonata principle as tonal duality is met.

The RECAPITULATION of the subject material follows the same pattern of different instruments playing thematic fragments from those which played them in the exposition. For example bar 68 is a re-arrangement of Example 2, with strings and piano in opposite rhythmic roles to those previously heard.

Bar 68. Piano / \ , \ \ \ / 
Strings / 4 \ \ \ \ | /

Other variations include:-
(a) Bars 71 and 72 - all instruments follow the pattern of the "Development" section. (bars 46-47 piano).
(b) Bars 75-82 the violin takes over the chordal pattern of the viola in bars 29-36. Similarly the viola adopts the semiquaver pattern which the piano had as
an accompaniment to the second subject. The piano has the static quaver pattern which was given to the strings in the development section.

(c) The Codetta figure (from bar 37 - figure 4) in the piano, is recapitulated by the violin (bar 83); viola (bar 84) and piano again (bars 85-86) preceding a half-close in the tonic by the piano.

Before the final cadence the work ends with a lively CODA of five bars which recall the last four bars of the first subject, in a unison statement similar to that which opens the work.
SONATA IN F MAJOR

EXPOSITION: The first subject of this movement in Sonata Form is first announced by the piano in the tonic key:

\[ \text{(Musical notation)} \]

Ex. 1

a is the motive from the subject and with b which is rhythmically identical form the first phrase of the subject theme.

\[ a' \text{ and } b' \text{ are condensed versions of } a \text{ & } b \text{ respectively, and together they form the second phrase of the theme. These two phrases are followed by an extension or free section not melodically or rhythmically derived from the motives.} \]

Ex. 2

These two bars are followed by the third melodic phrase of 2 bars forming variations of primary motive a.

\[ \text{(Musical notation)} \]

Ex. 3

c and d correspond to a and b in the same way as do a' and b'.

\[ \text{(Musical notation)} \]
The first part of the subject (motives a to d) ends on chord V of the tonic key. From this point, the texture of the second part of the subject (bars 10–20) opens out with semiquaver arpeggio runs in the piano accompanying the first and second phrases from Part I (motives a, b, a' and b') by the violin, now making its first appearance, although there are clear cadence points at bars 9/10 (V⁷ to I in tonic) and at bars 19/20 ("" ) and the constituents of the subject in the first twenty bars are clearly defined, the entire melody of the first subject spans 34 bars before the entry of the second subject. This spreading of the melody over a long time span differs from the customary classical tradition of 8 to 12, or occasionally 16 bars in which to announce the first subject.

Another notable example of this procedure in which the second subject is not reached until the sixty-third bar, and one in which an instrument takes up the subject after it has been announced already by others is the Trio, op. 66. In this piece, after an introduction of eight bars, the violin and 'cello announce the first subject together, before the piano states it for the first time from bar 42.

Mendelssohn carries the music of the Sonatà forward in the section after the second cadence point by combining motive a' with other elements that remain melodically
independent of it. For example, after the second caesura in bars 19/20, the piano, with a chordal accompaniment, provides a harmonic basis for extension of motive a' in the violin.

\[\text{Ex. 4}\]

\[\text{Ex. 5}\]

It is motive a, while retaining its rhythmical character in the first 34 bars, that links the first subject to the second subject, from bar 30 until it is poetically absorbed into the second subject after bar 34.

Thus motive a becomes an integral part of the lyrical, smooth melodic line of the second subject announced by the violin. This is accompanied by broken chords in the piano in C minor for three bars, until C major is established with the second statement of motive e (Ex. 5)
(bars 38 to 42). This contrast of major and minor modes of the same tonality is another feature of Mendelssohn's use of extending melodic material.

Like the formation of the first subject, the first phrase "e" of the second subject has a second phrase derived from it. In this case, the second phrase, is in contrary motion and diminution of e, played by the violin from bar 42.

![Ex. 6](image)

From bar 51, the violin's quaver figure

![Ex. 7](image)

which the piano first used to accompany motive e Ex. 5 is used as a melodic extension of that motive until bar 59 where motive e Ex. 6 appears in the piano, and finally both instruments from bar 62 to 65. In Section bars 55-58, the composer skilfully avoids a monotonous repetition of the Figure in Ex. 7, with the complete contrast of mood brought about by the change to the more subdued minor mode of C tonality. Consequently, the change back to the major with an increase in dynamics (bar 62) on figure e², Ex. 6, is equally effective. It leads to a climax, from bars 68-71 with restatements of motive a of the first subject in
imitation, providing added tension. This effect is heightened further by cleverly employing the subject in augmentation and stretto in a single melodic line in bars 72-74.

Also, the juxtaposition of material in bars 43-47, and that in bars 59-62 between the instruments and change of keys is another example of melodic extension.

The next eighteen bars to bar 91 feature motivic work of "a" by the piano and violin (to bar 79); plus repeated quaver chords with which the piano accompanied motive a' in the bridge passage to the announcement of the second subject (bars 20-28). The writing in bars 80 to 91 is much more forceful than in bars 20 to 28, and here seems reminiscent of the opening of the Piano Concerto in G minor.
in which the piano has the same musical texture. This is made clearer when bars 83 and 84 of the Sonata are compared to the opening piano solo part of the concerto.

In this "concerto - style" texture the music reaches the first major climax in this section at bar 91. The texture of Ex. 9 then gives way to arpeggio figures with the beginning of the Codetta at bar 92, in the same way that Ex. 10 of the Concerto is followed by a similar broken chordal texture in semiquavers.
It is above the concerto style of writing in Example 11 that the violin restates the first subject. Use of melodic fragments based on the principle motives of the first subject in the violin at bars 102 and 103 in example 13.

Ex. 12

are accompanied by double arpeggios in both hands for the piano. This is an example of another device from Mendelssohn's concerto style which reaches a climax in bars 106-108.

Ex. 14

The passage corresponding to Ex. 14 of the Sonata occurs from the ninth to last bar of the final movement of the Concerto, where the piano has its final flourish before the 'tutti' ends the work. It can be seen that florid arpeggio passages and scalar octave passages are two standard compositional devices that Mendelssohn uses freely to establish climaxes, even in two very different types of works - the intimate chamber sonata and the brilliant concerto.
A sudden diminuendo in bar 109 reduces the climactic succession of arpeggios to decorative semiquaver passage work in the violin above a final reference to motive a in the piano. The exposition is brought to a quiet close at bar 115 with the double bar.

Performance practice has changed considerably since Mendelssohn's day, so that the repeat sign at bar 115 would be disregarded, its place probably being taken by a pause over the crotchet rest on the second crotchet beat of the bar.

In this Sonata, Mendelssohn avoids using the standard developmental devices of the classical period, such as fragmentation of a theme or motive and various contrapuntal combinations of such. Instead, the Development is based primarily on three procedures:-

(1) Repetition in various keys and contexts of essentially unaltered or lightly altered themes and thematic fragments.

(2) Use of motives as a means for key transitions and modulations.

(3) Use of fragments of the themes in otherwise different melodies from those in the exposition.

The Development begins with the second procedure.
Motive "a" (from bar 115) in which is given a new character from bar 117 with syncopation in both piano parts.

modulates to D minor at bar 118.

This element is combined with (3) above, when an altered and condensed version of the second subject appears in the violin (bars 117-120)

simplified further in the next four bars to form a different melody from that of the second subject.

The combination of the syncopated figure with motive "a" (violin bars 125-6, 127-8) provides a useful link for the move from D minor (bars 117-127) to G minor (at bar 129). Motive "a" is treated antiphonally between the solo instrument and the piano (bars 126-129) during the transition to G minor at bar 129. The difference from the corresponding
passages in the exposition (bars 69-71); (76-79) lies in the syncopated nature of the piano accompaniment (Ex.15) to (Ex. 16 - violin).

From bar 130, Ex. 16 follows both the first two developmental procedures, when it is repeated, (bars 130-133) while modulating to E flat major at bar 134. From this key, the combination of the syncopated figure with motive "a" in both instruments, reaches the dominant of D minor in bar 142.

Music in the forceful Concerto style used to build up a climax (Ex.9) immediately before the Codetta in the Exposition, is repeated in the Development. The position in which it is repeated, remains similar to that in which it was first heard in the exposition. It follows on from the above mentioned development of motive "a" (from bar 142) and leads to a climax (bar 154) after which the first subject immediately returns. However, the context of keys in which Ex. 9 appears in the Development differs from the corresponding part of the Exposition. In the latter, C tonality prevails, while in the Development, Ex. 9 is centred on D minor (bars 142-4), then G minor (145-148). In both sections (Exposition at bar 92; Development - bar 155) the first subject is heard in C major.

Bars 150-154 of the Development have no corresponding passage in the Exposition except in bars 72-74, Ex. 8.
The inclusion of them here prior to the restatement of the first subject is interesting for a number of reasons. Firstly, they lead towards the height of the climax at bar 154. Secondly, the piano recalls the syncopated figure (bars 152-154), as an accompaniment to a skilful combination in the violin of an augmented version of motive "a" with the altered shape of the descending line of the second subject, which has now become chromatic.

![Ex. 18](image-url)

With the changing harmonic chords accompanying Ex. 18 to chord V in C major (bar 154), combined with the varied treatment of the subject material in Ex. 18, the three main procedures of the development are satisfied simultaneously.

Bars 155-156 of the Development repeat Bars 92-93 of the Exposition, but from bar 157, the Dominant side of C major is exploited as a tonality (bars 157-159), rather than as chord V in the key of C. However C major is never stable so that bars 157 to 159, having added colour to their counterparts in the exposition, resolve back to C major.

From bar 160, the semiquaver work (violin) is decoration to motive a' (piano) which establishes the harmonic and
rhythmic drive.

This section of the Development ends with the effective formula for a climax: left hand octaves (bars 169-171), with semiquaver passages in broken fourths for the right hand piano. Everything is not merely reduced to this "formula" for excitement's sake, as the violin, from bar 169-170; 173-177 retains motive a' which forms a dialogue with the following piano figure in bars 173-176.

There is a repeat sign at bar 177 which marks the end of the first half of the development. The modern practice of disregarding the purpose of such a sign at this point, has already been dealt with. (cf. End of the Exposition — bar 115).

The similarities of the two halves A and B of the Development are clearly shown in the graphical outline of the Formal Structure of the first movement (Appendix A). Explanations concerning the overall length of the Development in comparison to the other Formal Sections of the movement, have been dealt with in the chapter on the original manuscripts.
It is necessary now only to point out differences that occur between Part A and Part B.

The opening of Part B (bars 177-180), differs from the opening of Part A (bars 115-116), when Ex. 20 (Part B) is compared to Ex. 21 (Part A).

Part B (bars 181-215) is so similar to Part A (bars 115-152), that any minor melodic or structural differences that do occur, do not in any way alter the fundamental style common to both sections. It is after bar 215 (Part B), that the subject material is treated in new ways.

The descending quaver passages (violin bars 216-222) are retained from the music in the concerto-style (Ex. 9) used earlier to build up climaxes. They form a melodic decoration to F minor chords in the piano (bars 216-218),
reaching G minor (bar 221) and the Dominant of D major (bar 222). Their resolution occurs in the piano (bar 223/4)

Ex. 22

which precedes the climactic entrance of the first phrase (motives A and b) of the first subject in D major. The difference between entries of the subject at similar points in Part A and Part B of the development is one of key. Part A (bar 92) has the subject in C major, while Part B (bar 224) has it in D major.

The Development of the first subject motive a in bars 224-253 follows an antiphonal pattern which is at first (bars 224-230) broad, then gradually intensifies through a stretto of motive a'. (bars 238-247)

The last note of the first phrase of the subject (violin) is tied over bars 226-228, while the piano answers with motive a' and hints at what is to come.

Ex. 23.
The basic pattern Ex. 23 ends in bar 230, in which the long tied note (violin bars 226–8) is replaced by rests. The piano substitutes its semiquaver passages for motive a by which it reaches G major (bar 231) and C minor (bar 235). While motive a is being exploited by the piano, the violin retains only the long-tied note from the extension of the first phrase of the first subject. The pattern of Ex. 23, has been reduced to

\[
\begin{align*}
\text{Ex. 24:} & \\
\text{Violin:} & \quad 0 \\
\text{Piano:} & \quad \begin{array}{c}
\frac{\text{c}\text{c}}{\text{c}} \\
\frac{\text{c}\text{c}}{\text{c}} \\
\text{c} \\
\text{c} \\
\text{c} \\
\text{c} \\
\text{c} \\
\text{c} \\
\end{array}
\end{align*}
\]

in bars (232–234); (236–238).

The pattern of Ex. 24 is itself then varied in bars 238–247 to a close stretto on motive a between the two instruments.

\[
\begin{align*}
\text{Ex. 25:} & \\
\text{Violin:} & \quad \begin{array}{c}
\frac{\text{c}\text{c}}{\text{c}} \\
\frac{\text{c}\text{c}}{\text{c}} \\
\text{c} \\
\text{c} \\
\text{c} \\
\text{c} \\
\text{c} \\
\text{c} \\
\end{array} \\
\text{Piano:} & \quad \begin{array}{c}
\frac{\text{c}\text{c}}{\text{c}} \\
\frac{\text{c}\text{c}}{\text{c}} \\
\text{c} \\
\text{c} \\
\text{c} \\
\text{c} \\
\text{c} \\
\text{c} \\
\end{array}
\end{align*}
\]

The close stretto of Ex. 25 is relaxed in bars 248–251, where the pattern becomes

\[
\begin{align*}
\text{Ex. 26:} & \\
\text{Violin:} & \quad \begin{array}{c}
\frac{\text{c}\text{c}}{\text{c}} \\
\frac{\text{c}\text{c}}{\text{c}} \\
\text{c} \\
\text{c} \\
\text{c} \\
\text{c} \\
\text{c} \\
\text{c} \\
\end{array} \\
\text{Piano:} & \quad \begin{array}{c}
\frac{\text{c}\text{c}}{\text{c}} \\
\frac{\text{c}\text{c}}{\text{c}} \\
\text{c} \\
\text{c} \\
\text{c} \\
\text{c} \\
\text{c} \\
\text{c} \\
\end{array}
\end{align*}
\]
The last appearance of motive a (violin - bar 250) before the recapitulation, becomes a triplet figuration (bar 252-violin) and with its variation in semiquavers is combined with motive a in octaves in the piano from bar 254. Both elements prepare for a major climax (bar 262, associated with the return of the first subject (piano) which announces the Recapitulation.

The way in which Mendelssohn combines the melodic outline of motive "c" (second subject) with the rhythmic pattern of motive a (first subject) from bar 273 (violin) is a technique normally reserved for the Development. The pattern is an example which is connected to Exs. 8, 16 and 17.

\[ \text{Ev. 27.} \]

The recapitulation of the first subject differs considerably from its announcement in the Exposition, where first the piano, then the violin (with piano accompaniment) alternately stated it. After the first phrase (motive a plus motive b) has been played (piano - bars 261-2), the violin with the piano, announce the remainder (motives a' and b' and free segment) to bar 268. Likewise, motives c and c' are recapitulated by both instruments in bars 269-275.
Bars 269-275 are an extension of their counterparts in the exposition (bars 6-8) by the rhythmic variation in bar 272.

The fifteen bar link to the second subject in the exposition (bars 20-34) is reduced to two bars (276-277) in the recapitulation. Ex. 27 then appears, in the tonic key. Its reappearance in a new form satisfies the first criterion of the development section: - repetition in a new key and context of an altered theme, (or themes as Ex. 27 is a combination of motive a from the first subject, and motive e of the second.

After the repeat of Ex. 27, (the final two bars of which are altered to end in the tonic key), its associated second phrase (Ex. 6) is recapitulated in bars 286-300. These bars correspond to bars 43-50 of the exposition. Motive Ex. 7 which is followed Ex. 6 in the exposition is excluded at the same point of the recapitulation. It's place is taken up by the recall of the syncopated figure of Ex. 15 which formed the piano accompaniment to the Ex. 16 (violin). With the appearance of motive a again at bar 302 (violin), the three motives (Ex.'s 15, 16 and 1a) of the recapitulation (bars 301-313) correspond to that part of the
development section in bars 115-140, Part A, and bars 177-205 of Part B.

Following the section (bars 301-313), the recapitulation does not go immediately to a recall of Ex. 9 as does the development. Instead, it starts again with a fresh attack on the first subject at bar 317 (violin). The change cannot be ascribed to a desire to shorten the movement, because a glance at the graph will show the similar lengths of the exposition and the recapitulation. The sudden change to the first subject at bar 317, seems to represent a change in Mendelssohn's perception of a climax. In all previous preparations for a climax, (eg. based on extension of Ex. 9 which leads to the emphatic entry of the first subject) the build-up has been over several bars, but here (bars 314-16), a diminuendo (piano) is suddenly replaced by a fortissimo associated with each entry of the principal subject.

It is a common practice with Mendelssohn to reduce the exposition in order to make it serve as a recapitulation, as the Op. 44 Quartets, for example, show. This does not happen in this Sonata. At this point it is necessary to repeat that the manuscript does not represent a final proof copy of Mendelssohn's intentions. The "reduction of the exposition to serve as a recapitulation" method, is here replaced by the recall of some already - mentioned aspects
of the Development Section, in the Recapitulation. In fact the process of the Development of subject material continues for, at bars 319–323 (violin), appears another variation of the combination of the first and second subjects.

Moreover, bars 323–341 of the Recapitulation are little more than a repeat of bars 161–177 of the latter part of the Development, Part A. As one would expect then, the beginning of Part B of the Development is to follow at bar 342. It is repeated to bar 358, after which the aspect of the close of Ex. 5 (motive e) is extended to bar 365. The triplet figuration which first appeared in bar 252 (violin) as the beginning of a build-up to a climax in Part B of the Development, has a similar function from bar 365. The rhetorical nature of the unison triplets (violin and piano) (bars 365–6) prepare for the final outburst of the principal theme, first subject (piano from bar 369). The violin joins in with the last reference to the free segment of the theme (bars 372–374). Ex. 2, has a natural rhythmic relationship to Ex. 9 used in climactic passages,
so that the final flourish is not purely ornamental or rhetorical, as it is derived from a motive of the first subject to provide a fitting ending to the whole movement.
ADAGIO

This movement is in the style of Mendelssohn's "Songs without Words", three-quarters of which preserve the customary instrumental introduction of songs. This procedure is adhered to in this movement, as the piano states the theme in A major for the first nine bars before the entry of the violin, at bar 10. As well as this connection with the composer's use of a poetic song-form in the introduction, it follows the pattern established in the first movement.

As in the "Songs without Words", Mendelssohn intends in this movement to present pure lyricism without verbal associations.

The melody of this movement could well have been vocally conceived, as it keeps within the range of the human voice and avoids chromaticism.

Piano.

Ex 1
Characteristic of the "Songs without Words", is the way in which Mendelssohn used the harmonic or melodic interval of a 6th of German Folk music of the early nineteenth century. This is stressed in this movement, as well as in the sentimental nature of the melody with the intensification of the 5th and 3rd of a chord, produced by raising it to the 6th and 4th respectively in suspensions, in the following marked by asterisks.

The overall form of the movement which has no strong contrast of material, follows a BINARY Pattern:-

SECTION A begins with the piano introducing the theme from bar 1 to bar 9 in the tonic key A major. From the tenth
bar, the violin joins the piano in a duet on Ex. 1 to bar 20. This section is followed by a transitory passage of eleven bars ending in a modulation to the Dominant key E major.

SECTION B (bars 32 to 48) opens in the Dominant key modulating in bars 49 to 56 back to A major.

SECTION A^1 appears in the tonic key (bars 57 to 65), and the resulting transitory passage this time leads back to SECTION B^1 in the tonic key - A major (bars 71 to 86).

This allows for an extended modulatory section in bars 87 to 98 leading directly to the Coda from bar 99 in which a statement of the principal theme in the tonic key concludes the movement.

SECTION A begins with the piano stating the song-like theme in A major (Ex. 2) until bar 10, from where there is a duet between the violin and piano both stating the theme to the end of bar 20.

The eleven-bar transitory passage is characterized by the extension of Ex. 2 by the violin, from bar 21 to 26.

Ex 3

\[ \text{[Musical notation]} \]
further fragmented in bars 27 to 31

Ex. 4

up to bar 31, the piano has a decorated version of the extension of Ex. 2 in triplet semiquaver arpeggios, a similar device to the "concerto Style" used in climactic passages of the first movement, but here it is merely a light accompanimental figure which aids the setting off of the melody.

Ex. 5

The music of Ex. 5 reaches the dominant of E major in bar 27, preparing for the entry of the violin's thematic extension of Ex.'s 3 and 4 in that key, from bar 32. This is the beginning of SECTION B in the overall Binary structure.

Ex. 6
The style of the piano accompaniment to Ex. 6 retains the texture of Ex. 5.

From bar 39, the piano and violin parts are interchanged, so that the pattern of Ex. 6 is given to the piano and the pattern of Ex. 5 given to the violin.

The first major climax built up on ascending dominant chords from bar 44 occurs in Section B in the middle of bar 47 on a diminished chord in E flat, after which a cadenza-like figure in the violin Ex. 7

Ex. 7

an extension of the triplet figuration in Ex. 5 that accompanied Ex. 6, leads into the transitory passage in bars 49 to 56. In this section, two attempts by the piano in bars 49-51 and 53-55 to reintroduce the main theme of Section A are interrupted by violent outbursts of Ex. 7 from Section B, bars 52 and 56 by the violin forcing the piano to follow suit.

The principal theme is firmly asserted by the piano at bar 57 with the beginning of Section A'. The song-like theme of Ex. 2 is played in the right hand piano part, while the left hand incorporates the style of accompaniment derived from that in bars 52 and 56.
The piano's accompanimental figure in repeated triplet semiquaver chords (bars 47, 52, 56) resolve into even semiquaver patterns in accompanying the melody Section A'. The violin, bars 57-60 has a condensed version of the main theme in the tonic key.

The second transitory passage ending Section A' leading to Section B' follows the same pattern as the first in Ex.'s 3 and 4. The violin varies the first theme accompanied by the semiquaver figure in triplets. Section B' in the same form as at bar 32, appears in bar 71, but this time in A major instead of E major. No new material is introduced until bar 87, where the transition to the Coda begins with the cadenza-like figure (derived from Section B) of the violin (bar 88) extended here to bar 92.
From bar 90, the piano comments on the solo line of Ex. 9 (violin) and derives its solo passage (bars 93-95) from Ex. 9.

The Coda begins from bar 99. The chordal texture of Ex. 2 is recalled by the piano, to bar 105. At this point, the cadenza-like figure of the violin which reached a climax in bar 91, persists in the soloist's line.

From bar 106 to the end, a motive from the first bar of Ex. 2 violin, accompanied by the triplet figure, Ex. 5, piano, closes the movement before the tonic chord is repeated three times.
ASSAI VIVACE

This lively movement in Sonata Form, unlike the previous two movements in which the piano first announces the principle theme later taken up by the violin, opens with both violin and piano announcing the first subject from bars 1 to 13. Rippling semiquaver runs are a feature of the violin part, supported by a rhythmic quaver pattern in the piano.

Bars 5 to 7 on chord V in F major form an interlude within the first subject - a caesura provided by imitation, centred on a Ex I, between the violin and piano. From bar 8, the contrast of textures between the two instruments in bars 1 to 4
remains static, but (i) Ex 2 appears in the right hand piano part, while (ii) Ex 2, and (iii) Ex 2, are divided between the violin and the left hand piano part. This is a common method of Mendelssohn's varying and extending the subject material. The second caesura, on tonic-dominant harmony is, like the first, based on Ex I (a), but is extended from 3 bars to 9 bars in bars 13 - 21.

The climax to the two-part counterpoint based on Ex I (a) is brought about by the piano through which extension of Ex I (a) is resolved in driving sequential semiquaver runs (bars 22 to 25) in unison and octaves. In direct contrast, the violin emphatically adds to the rhythmic pulse with repeated notes in crotchets and minims forming the bridge to the second subject. The following pattern of the bridge passage

Ex 3:  

Violin:  

Piano:  

has its fullest expression in bars 24 and 25. The announcement of the second subject (at bar 26) comes as a direct contrast to the music which preceded it
as a result of a sudden "Fp" indication (bar 25/26); and an associated change of texture. The piano provides a quiet accompaniment to the violin announcing the second theme in the unusual, but related key of A minor.

When the piano adopts the second subject from bar 36, its accompanying style of the previous ten bars in repeated quavers ( ) is adopted by the violin. A further rhythmic variation of this subject occurs in the piano part, bar 37 ad (c)

where the static quaver movement becomes ( ). The extension of these structural elements of the second subject occurs in the climactic passage (bars 43 to 45) where the violin quaver pattern ( ) is divided into repeated semiquavers, and the rhythmic pattern of the subject itself (piano) resolves into octaves (bass) and broken octaves (treble). The music
leads to the piano's chordal refrain (bars 46-47)

Ex. 6.

followed by two bars (48 & 49) corresponding to bars 44 & 45. From bar 40, the music is tonally centred on C to enable an easy transition to the tonic key with the return of the first subject.

The principal tune of the second subject Ex 4, compared with the first subject Ex. I and its extension, is more relaxed and brings about a change to a quieter mood. In the extension of this theme (bars 36 - 49); (bars 50 - 53) the rhythm of Ex. 5 C and Ex. 6 becomes prominent. This extension contains a further development of harmonic interest in bars 50 to 57. The rhythmic pattern of Ex. 5 C becomes important in effecting the harmonic transitions in this passage. For the first time, from bar 58, the dominant minor key, C minor, is established as a tonality, and as if to emphasise this, the second subject is heard in this key (violin and left hand piano part.) As a result of the widening of the harmonic range, A minor has gradually become less stable.

The half-close in C minor (bar 63) prepares
the Coda of the Exposition from bar 64.

Ex. I a is featured in the violin, accompanied by the quaver chordal accompaniment related to Ex. 5. The relationship of the two principal subjects is further intensified when Ex. I a figure (piano RH bar 66 - 68; violin 68 - 70) is combined with a rhythmical extension of the second subject (violin bars 66 - 67; piano RH 68 - 69). The three patterns used simultaneously appear as follows:

Bar 69.

Ex. 7.

Bars 71 - 79, combining figures Ex. 4 (b) (violin 71 - 75, piano 76 - 79) and Ex. I (a) piano (71 - 75) and violin (76 - 79) is in C major, but C major functions strongly as V in F major from bar 76.

The climax to this transitory passage is the return of the first subject in the tonic key at bar 80, the point at which the Development begins.

The beginning of the Development at first seems like a recapitulatory passage with a return to the first subject. However, from the eighty-fourth
bar, the extensions of Figure Ex. I (a) are treated in close counterpoint to bar 98, verging on stretto in bar 95, as used in fugal technique. The first motive used for this effect is derived from Figure Ex. I (a)

This technique is used to bar 88, in bars 91 - 92, and 95 to 98. Another stretto effect adopted from the third bar of the first subject (violin) is used in bars 89 - 90; 93 and 94.

Its effect, (as follows in Ex. 9), with Ex. 8

achieve modulations towards B flat major - bars 89 - 90; with a change to D in the following bar, which acts in turn as the dominant of G major, reached at bar 95. Constant key transitions, accompanied by the intensive imitation patterns based on Ex's 8 and 9, culminate in a 2-bar climax (bars 99 & 100) with a fortissimo descending semi-
quaver passage mainly in unison, sweeping into another quiet (piano) entry of the second subject in B flat major at bar 101. The transition to B flat earlier (Ex. 9) was arrested by the interjection of music based on Ex. 8 on the dominant of G minor. The B flat major context is not exploited for long, since a return to C major, via the material of the second subject is reached at bar 105.

In the next 24 bars, motivic development of the second subject occurs in a similar fashion to the fragmentation of the first subject. The "stretto" style is used in bars 109 - 118, as a means of getting from G minor, through B flat major (b. 114) to D minor (b. 118). The imitation is based on the following rhythmic pattern from Ex. 4 second subject.

Ex. 10

A further extension of the second subject by way of imitation, leads from D minor back to B flat major
in bar 120.

The intensified and more fragmented version of the stretto effect in Ex. 11, that occurs in bars 126 - 128

is the means by which the composer announces the recapitulation section, with the return of the first subject (violin) over a dominant pedal in the bass piano part.

In this movement Mendelssohn adheres to the standard devices of the classical period, fragmentation and various contrapuntal combinations of both subjects in a background of frequent tonal shifts. These developmental techniques are continued in the recapitulation section but without a complete reference to the second subject; section bars 128 to the end, function more as an extended Coda,
rather than a full recapitulation. The overall structure of the movement is summarized as follows:

Exposition - beginning to bar 79 - 79 bars
First Subj - beginning to " 13
Bridge - bar 13 to " 25
Second Subj - bar 26 to " 53
Closing - bar 54 to " 63
Codetta - bar 64 to " 79
Development - bar 80 to " 128 - 48 bars
Coda - bar 128 to END - 70 "

I have said that the Coda is a quasi-recapitulation in that it begins with a statement of the first subject, but this statement is not as literal as its announcement in the Exposition (Ex. I), as the piano now includes a pedal point in the bass (bars 129 - 131). The Coda necessarily undertakes some of the tonal functions of the missing recapitulation, by restating the first subject in the tonic key. Bars 133 - 140 correspond to the "stretto" contrapuntal figures (Ex. 8) that formed the bridge between the first and second statements of Ex. I in the Exposition at bars 5 to 7. In the later section, the former three bars have been expanded to 8 bars (between bars 133 - 140). The motive from Ex. I a in these bars is developed primarily for tonal transitions from
the tonic key to the dominant-seventh of B flat major (bar 136); the dominants of G minor and C major (bar 137) F major (bar 138) and B flat major again in the same bar are explored. Figure Ex. 1 a is further intensified and shortened from

\[
\begin{align*}
&\text{in bars 139/140 as a preparation for a return of the climactic passage (bars 43 to 45 of the Exposition), which previously preceded the refrain figure (Ex. 6), both passages of which formed the closing part of the second subject. This part of the Coda is the only reference to second subject material, and is the reason why the music in bars 123 to the end cannot be regarded as a proper recapitulation.}
\end{align*}
\]

After another two bars (145 - 146) of the octaves (piano) and repeated semiquavers (violin), the refrain figure of Ex. 6 is tonally exploited in bars (147 to 150), with transitions to C major (147), B flat major (b. 148) reaching the tonic once more at bar 151. The violin's repeated semiquavers from bar 145 become a natural melodic embellishment of the piano's refrain motive Ex. 6
from bar 147. In these sections in which the composer uses motives from the main subject as a means for tonal transitions, very often the transitions are achieved by flattening the sevenths of chord V of a particular key. The length of such sections depends then on the distance from the tonic key in which the "flattening sevenths" process begins.

If the reference to the material (Ex. 6) of the second subject in bars 141 to 150 is all that Mendelssohn intended, then the point reached (bar 150) could serve as the end of what normally would have been the recapitulation. From bar 151, tonal divergence from the tonic key is restrained, since thematic material of the subjects is now aimed at the main feature of Coda sections - the build-up to the final climax.

This begins with alternate references to the first subject (piano tone) by both instruments (bars 151 - 157), and is followed by the introductory passage of bars 76 - 79 that led into the emphatic return of the first subject at bar 80, that marked the beginning of the Development Section. The semiquaver movement which was previously given to the violin, now appears in the piano, the quaver pattern of which is transferred to the violin. This textural change is a device
which the composer uses frequently (see the Trio) to vary music of the Exposition from its appearance later in a movement.

The climax is held back at bar 167 on the dominants of G minor and C major. The "flattening" process, to provide for variation of subject material, continues to bar 182, where a cadence in the tonic key is the final resting point before the flourish at the end. From bar 182, the key remains in the tonic to allow for imitation by both violin and piano of Ex. I (a). The use of the motive is no longer developmental, in any new sense, except that from bar 189, a close stretto imitation intensified from bar 192 reinforces the precipitant scalar passages which bring the climax and the movement to a close.
CHAPTER 3.

THE PLACE OF THE WORKS IN MENDELSSOHN'S DEVELOPMENT AS A COMPOSER, IN RELATION TO OTHER COMPOSITIONS THAT ARE CONTEMPORARY.
In 1878, forty-four volumes of the autographs of Mendelssohn's compositions were deposited at the State Library in Berlin. The first date entered in the collection is March 20, 1820, so that the Trio in C minor, dated April 5, and May 9, 1820, is one of the earliest examples of various small compositions of the boy composer.

Of all the teachers of the composer (Ludwig Berger - piano; Edward Rietz - violin and Berlin "Singakademie" - voice training) it was his teacher of harmony, counterpoint and composition, Karl Friedrich Zelter, whose influence proved to be most important. This was due partly to the subjects he taught, and partly to Zelter's strong personality as a teacher, and as a supervisor of Mendelssohn's musical education.

The little evidence of Zelter's method of teaching can be seen from the correspondence between teacher and pupil.

In 1821, when he was twelve years old, Mendelssohn submitted a study to Zelter intended for Rietz who had ridiculed the Theme of Mozart's "Jupiter Symphony". Mendelssohn wanted to demonstrate to him "what could be done with such a Theme".  

Ex. I, shows that Mendelssohn has passed the stage of the elementary study of harmony, although figures (a), (b), and (c) indicate that Zelter required a "text-book" working of the Theme, in the manner of a "Ground-bass".

Zelter was a student of Kinnberger and Fasch, the two last living representatives of the Bach era. When Zelter succeeded Fasch as the director of the Berlin "Singakademie" in 1800, he established high artistic standards and was dedicated to the performance of the smaller works of Bach, Handel and Graun. The contrapuntal influence of Bach can be found, not only in Mendelssohn's composition but also in his performance, as Lea Mendelssohn, the composer's mother was his first piano teacher and an adherent of the Bach School. A further example of this influence in composition is illustrated by the letter of July 30, 1824. In it, Mendelssohn solves a difficult riddle of Zelter's, based on two counterpoints to a theme by Bach, disguised through key transpositions and rhythmic alterations. This was Zelter's way of familiarizing Mendelssohn with fugue themes of Bach.
Zelter made sure that Mendelssohn, even as a boy, met the outstanding musicians of the day, such as Weber, Cherubini, Paganini, Spohr, Spontini, and scores of professional musicians. Most of the meetings with current celebrities occurred after the meeting with Goethe in 1821, and after the composition of the Trio, (1820). The chief stylistic influences on the composition of the Trio then, derive from Bach, through the "school-room" supervision of Zelter, the teacher.

In the same way that Mendelssohn experimented with the theme of Mozart's "Jupiter Symphony", the "Scherzo" and "Adagio" movements of the Trio display his pleasure in experimenting, with contrapuntal devices, as shown by the following examples.

Ex. 2. From the "Scherzo" Movement of the Trio.

Ex. 3. "Adagio" of the Trio, from Opus 18.
The contrapuntal tones of Ex. 2, are highlighted by a light, precise articulation ("sempre staccata e pianissimo), a characteristic feature of texture that finds its best expression in the overture to "A Midsummer Night's Dream".

In the Adagio, Mendelssohn traces Bach's contours (Ex. 3), often without realising their full potentialities. Thus he opens the movement with a Bach-like fugal theme, but sets it out quite homophonically in the first 17 bars. This is clear when the strings take over the theme from bar 6, after the initial statement by the piano in bars 1 to 6.

Further attempts at counterpoint occur in bars 35 - 37 (strings); and bars 39 - 41 (piano right-hand, left-hand and violin (bar 41)). These passages (Ex's 2, 3 and 4) together with many early fuggas which are little more than student-like exercises in counterpoint, were, according to Henry Chorley², considered by Mendelssohn to be

"rebellious" (i.e. precocious). Chorley adds:

"But they are knotted up, as it were, with close care and pains, not dashed off with insolence. They were the works of a boy anxious to prove himself a man among the double-refined intelligences of those by whom he was surrounded; and parading his science, his knowledge of the ancients, his mastery over all the learning of his Art."

The contrapuntal "Scherzo" can hardly be classed as "rebellious", or as "dashed off with insolence". Its texture is highly suited to such a movement and, formally, it follows a simple Binary pattern, used extensively by Bach in his keyboard suites. Likewise, the attempts at contrapuntal development of the theme of the Adagio, which perhaps lends itself most naturally to polyphonic treatment, do not clash with the prevailing homophonic texture. The motive

\[\text{antiphonally between the viola (bar 18) violin (bar 19) piano (bar 20).} \]

At the beginning of the last movement "Allegro", the familiar rhythm of Beethoven's Fifth Symphony is clearly heard.
Later on, it is even stressed in the Bridge passage to the second subject (bars 16 - 18) (strings); at the beginning of the Development Section (bars 44 - 46), and finally in the Coda (bars 88/89).

Mendelssohn loved Beethoven's music and knew much of it by heart, and it was he, after meeting Goethe in 1821, who finally convinced the latter of Beethoven's greatness. Previous to 1821, Goethe had been strongly critical of Beethoven the man and his works. Zelter did not esteem Weber highly and ridiculed some of his music. Mendelssohn however admired it, and it is natural then for the young composer to have been influenced by a major figure of his immediate environment. Weber's lyric outbursts therefore have left their mark in the younger composer's music. One clear example is as follows:

(i) Weber's style is adopted when the piano announces the second subject of the first movement accompanied by the violin from bar 30:

(Ex. 6)
(ii) A second aspect of Weber's style occurs in the last movement with the entry of the second subject bar 20 (piano), with Beethoven's "Fifth Symphony" rhythm in the viola.

Texturally, the figure of Beethoven's loses impact by the dominance of the precipitant semiquaver movement (piano) characteristic of the "perpetuum mobile" style of Weber, later incorporated into Mendelssohn's own style in the Piano Concertos and Sonatas for Strings and Piano.

Stylistic traits of both Beethoven and Weber are again found in Mendelssohn's two double concertos - Beethoven in the "Double Concerto in A flat major, op. 2", first movement, and Weber in the "Double Concerto, No. 1 E major", first movement, especially
in the initial theme, first solo, and many "tutti" passages. It is significant that both works were composed not long after the Trio, Opus 2 in 1824 and the first in A flat major in 1823.

With regard to the unconscious assimilation of the above characteristics of both Weber's and Beethoven's styles into his own, Mendelssohn was more cautious with respect to formal procedures, around the time of writing the Trio. Although he wrote many fugues and exercises in counterpoint most of which remain unpublished, the formal outline of the movements in the Trio are relatively traditional and conservative. The first movement is in Sonata Form, and contains neither harmonic nor textural surprises. The "Scherzo" and "Trio" are both in Binary form, the structure of which follows a traditional pattern. It is not until the last movement that an experiment occurs with regard to the overall form of the movement. Analytically it follows the "Sonata-Form" pattern, but at the same time incorporates the familiar outline of the minuet and trio pattern in the Exposition.

I do not intend to enter into a full discussion of the combination of the two forms here, as it is dealt with more fully in the "Formal Analysis" section of this work. It is appropriate however to point out that Mendelssohn is experimenting by

varying strict formal procedures. But as Chorley said, the two structures are "well knotted up" and integrated into a sonata-form pattern.

The period of composition in which the Sonata appears, begins from 1837. For the next four years, Mendelssohn composed fourteen major compositions as well as many smaller ones. As the composer was the resident conductor of the "Gewandhaus" Orchestra in Leipzig, and visiting conductor to musical festivals in Germany, this is a considerable achievement for a very busy conductor. Mendelssohn said in a letter to Ferdinand Hiller dated "Leipzig, 10 December, 1837":

"Two months of such constant conducting takes more out of me than two years of composing all day long;"

......

......"I often think I should like to retire completely and never conduct any more, but only write".

As a result, some of the works often display more breadth than depth. Of all the instrumental works composed in this period of development it is the E flat major Quartet, op. 44, No. 5, which in relation to the Sonata for Piano and Violin, has

lasting significance in the "breadth and depth" argument. This evaluation is based on the following judgments (1) Thematic integration (unity and contrast)

(ii) Economy of means

(iii) Rational relationship between substance and size of form.

Of the two contemporary works (the Quartet was composed in the same year as the Sonata - 1838), the E flat major Quartet contains the stronger contrasts, and is also the more carefully worked out.

The first movement is built on a single theme, the four motives of which are worked out separately, A link with the Sonata is the way in which Mendelssohn builds the secondary theme of the Quartet from a variation of one of the motives, from the first subject. The second subject of the Sonata is derived from motive "a" of the first subject in exactly the same way, as set out in the Formal Analysis section of this work.

It is in the Development and Recapitulation sections of Sonata Form that the Quartet and Sonata differ considerably.

The development section of the Quartet is characterized by especially clear thematic work in that thematic motives retain the integrity given to them in the Exposition. Consequently climaxes are
prepared and reached artistically through extended use of thematic motives. One passage that illustrates this comprises the ten bars before rehearsal letter E. (Eulenburg miniature score). This passage is in direct contrast to the rather drawn-out climactic preparations in the Sonata, which rely heavily on reversions to standard formulas as shown in Examples 9 and 10 of the Formal Analysis (First Movement). The "concerto-style" texture of these passages in the Sonata, does not appear in the Quartet, as its subject material and its consequent climaxes are conceived according to the spirit of the string quartet and created out of the nature of the stringed instruments.

A glance at the graphical outline of the form of the first movement of the Sonata reveals immediately that the development section is far too long. However, it must be kept in mind that the Sonata was never published, and had Mendelssohn done so, it would have been likely that the first sixty-two bars (Part A) would have disappeared, as there is nothing from this section which is not repeated in Part B. Similarly, the Recapitulation section would have been shortened to balance the rest of the movement, if merely to save the listener from "going through all that again". There is nothing as superfluous in the Quartet, where the development of
the subject material is rational in relation to the size of the Exposition and Recapitulation.

The artistic difference between the two compositions is emphasized by Mendelssohn's own dissatisfaction with the Sonata. He expresses his feelings in a letter to Ferdinand Hiller, (Berlin, 17 August, 1838), about piano compositions in general.

"Piano pieces are not the most enjoyable form of composition to me right now; I cannot even write them with real success".

The thematic unity and contrast in the first movement of the published Quartet serves to expose the lack of thematic integration in the unpublished Sonata score. In addition, the economical use of and a logical relationship between substance and the size of the formal structure in the former are in contrast to the breadth rather than depth of the first movement of the Sonata. There is no doubt that the composer would have revised the draft of the whole work if it had been due for publication. But he preferred to leave it, perhaps to play at leisure with friends for as he said,

"I sometimes need a new piece to play, and if now and then something really suitable for the piano comes into my head, why should I be afraid of writing it down?"
Moreover the tone towards the end of the same letter of 17 August, 1838, is a wish for more time to himself in order to write properly this kind of chamber music which he said was "quite forgotten" then.

From this letter, one can suppose that the Sonata for 'cello, op. 45, 1838, was superior in its original form to the Sonata for violin, so that any revisions before its publication, were able to be carried out without interrupting the time-consuming conducting engagements. In addition, the 'cello Sonata is closely related to the Quartets, op. 44 in style and structure, an indication that those discrepancies of the first draft of the Violin Sonata were too vast to warrant time for their revision. It is in the "Adagio" of the Violin Sonata that Mendelssohn approaches what may have been a complete and final draft. There are no repetitive sections there which lengthen the movement beyond the bounds of its form, and a rational relationship between thematic material and its evolution. Related to the E flat major Quartet, it opens with a deeply felt theme characteristic of a hymn. In both works, the changing interplay of the two principal themes unfolds by building to logical and emotional climaxes.
The E flat major Quartet was the last instrumental composition in which Mendelssohn relates thematic ideas from one movement to another in a cyclic process of integration. Thus a motive from the Adagio is used as a contrast to the principal theme of the final movement of this work. There are no similar connections in the Violin Sonata, nor in the D minor Trio of 1839. The last movement of the D minor Trio has little development of its theme, so that towards the end personal rhetorical devices similar to Ex. (9) (Violin Sonata - first movement) would benefit by some cuts. If these rhetorical devices assume structural importance, as for example, they do in the Piano Concertos, it becomes extremely difficult to distinguish style from form. The essential difference of the connection of themes between all movements of the Trio, from those of the Sonata lies in a descending scale pattern of the last movement of the Trio which can be traced to the first theme group of the first movement.

The second theme of the last movement of the Violin Sonata has less obvious connections with themes from the first movement. Its importance in the whole piece seems to be to provide a quiet contrast to the spirited opening theme of the finale, which is extended in the final 70 bars. The
emphasis on this material here, already fully exploited earlier in the movement, suggests deletions in order to clarify the form. (See Formal Analysis - Assai Vivace). Thus the extended Coda based on the first theme of this movement has to function as a recapitulation. Had revisions been undertaken, they would have been concerned with tightening, improvement and a more successful realization of an already fixed ideal, not with any fundamental alterations in the nature of the movement. The finale of the Sonata is a lively one, the primary impulse of which comes from the first theme in the same way that the impetus of the Trio op.49 is provided by the first three notes. In both works, considerations of traditional formal structure are of secondary importance.

PERFORMANCE OF THE WORKS.

It was about the year 1822 that meetings were held at the Mendelssohns' house on alternate Sunday mornings for the practice of concerted music. It was for these meetings that Felix wrote his early symphonies (unpublished ones) and other pieces probably including the Trio in C minor. Up to 1820, it is computed that Mendelssohn had written from fifty to sixty complete movements so that at these concerts, he became accustomed to playing before an
audience and had the advantage of hearing outside opinions upon his compositions.

Already, Mendelssohn had had experience playing in public at his first concert on 28th October, 1818, by Joseph Gugel, a virtuoso on the horn. Mendelssohn was the pianist in a trio by Joseph Wölfle for piano and two horns.

Musicians of distinction, passing through Berlin, requested permission to attend these matinées. Edward Devrient said that, despite the wealth attributed to Abraham Mendelssohn, the house gave an impression of plainness.

"The singers sat round the large dining-table, and close to the grand piano, raised on a high cushion, sat Felix, grave and unembarrassed, directing us with an ardour as if it had been a game he was playing with his comrades".

Among the visitors in 1823 (three years after the composition of the Trio) was Kalkbrenner, about whom Fanny Mendelssohn wrote:

"He heard a good many of Felix's compositions, praised with taste, and blamed candidly and amiably".

It is likely that the Mendelssohns' matinées, provided Felix with the opportunity to have most, if not all, of his chamber works performed by the visit-

5. Recollections of Felix Mendelssohn, p.3.
ing distinguished musicians of his day. Many of these compositions that were performed here in private, would probably not have been performed in public. The less likely of these to have been performed would have been the unpublished works, most of which would not have escaped the criticism of older, more mature artists such as Rietz, Moscheles, Kalkbrenner and others whose candid opinions Mendelssohn valued highly.

It is for the same reason that the Sonata for violin and piano of 1838 was not likely to have been performed in public. The composer was also extremely busy conducting in Leipzig and at other musical festivals, and as the letter of 15 July, 1838, to Hiller shows, Mendelssohn wanted something to play in a time when chamber music was neglected. Thus the Sonata was most likely to have been performed with Ferdinand David in private, as David was in Leipzig at the time, and was one of the most prominent violinists who was also a close friend of Mendelssohn's.
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Stratton, Stephen S. *Mendelssohn*, (London, Dent 1934.)

FOOTNOTES TO ORIGINAL MSS.

1. All dynamic indications intended by the composer have been bracketed thus .

2. All phrasing and bowing marks in the separate violin and viola scores have been added and have no brackets.

3. All phrasing in the full score which has not been bracketed is that of the composer. Added phrasing has been bracketed, thus [ ] except in (4).

4. All phrasing in the piano part of the last movement of the Sonata has been added, is only bracketed ( ) in the early part of the movement. This procedure applied to the movements of the Trio in which the composer has no phrasing marks. All added phrasing carries no brackets.

SONATA IN F MAJOR

First Movement: "Allegro".

Bar 20: This figure and all subsequent passages have been written out in full.

Bar 41: Violin - the pitch of the last crotchet beat is obscure on the original manuscript. "d" has been substituted, as it forms part of the chord (the root) of V in G major.
Bar 60-61: The piano pedal note G is tied between the two bars. This indication is faintly shown on the original score.

Bar 82: The piano G minum has been tied to the G in the previous bar.

Bar 106: Left hand unison piano arpeggios have been written out in full.

Bar 111: The last two crotchet beats of semiquavers in the violin part are completely obscure here.

The following, which melodically and harmonically suits the piano part, has been substituted:

Bars 112-113: Violin part is obscure due to deletions.

The following has been written:

Bar 115: In the original score, two and a half bars have been deleted. Bar 115 in the revised score comprises the first two beats of bar 115 and the last two beats of (bar 118) of the original. A repeat sign is included in the deletions.
Bar 151: If the left hand octave pattern of the piano part were kept, the notes would run into the right hand part. Since the manuscript is obscure, the following has been used:

Page 199 - Original Score: The line through this page has been interpreted as a tick, i.e. the music written, except for 11 bars at the top of the page from bar 154, remains. The 11 bars mentioned were deleted in the same way as previous bars which were to be left out.

Bar 154: An Fl sign has been added to the violin notes on the last half of the bar. This note becomes part (seventh) of dominant chord of C major, reached in the middle of bar 155, third beat.

Bar 172: A violin part has been added, which appears in the revised edition as:

In the original score the part was faint.
Bar 316: This bar has been added, so that the music melodically and harmonically moves with ease to the following bar which changes texturally. Originally Mendelssohn had 12 bars of music before preceding to bar 317 of the revised edition. This change of texture is similar to that at bars 154-155 - the added bar. It completes the cadence and modulation.

Bar 370: Notation for the violin is obscure at this point. The arpeggio figure in the revised edition forms part of the chord intended - V in F.

Second Movement: "Adagio"

Bar 86:

\[ \text{Chords.} \]

Written out in full.

Bar 87-88: The revised violin part, indicated in the original score has been included at this point. The intention of the composer is clear here.

Bars 104-105: The first two crotchet beats in the bass part of the left hand piano score have a crotchet rest added on the third beat to show that the second crotchet beat does not carry
on to the end of each bar. This is not clearly indicated in the original M.S.

Third Movement: "Assai Vivace".

Bar 68: Violin part obscure on second beat. The following has been written:

Bars 101-104: Piano part has been written for the revised violin part. (See chapter on manuscripts.)

Bar 151: M.S. obscure seems to be the most logical solution for the first beat of the bar in the violin part.

Trio in C Minor

First Movement: "Allegro"

Bar 35: M.S. obscure in bass piano part F minor has been retained where there was a crotchet in the original.

Third Movement: "Adagio"

Bar 26: Faint D flat of M.⁵ (third crotchet beat - piano right hand) retained.

Bar 38: Viola figure - first beat obscure in M.S. altered to match the violin's pattern.

Bar 62: Viola line in M.S. very obscure.

Figure seems to fit best.