Mendelssohn Bartholdy

The complete sacred vocal music
Sheet music & CDs

Carus

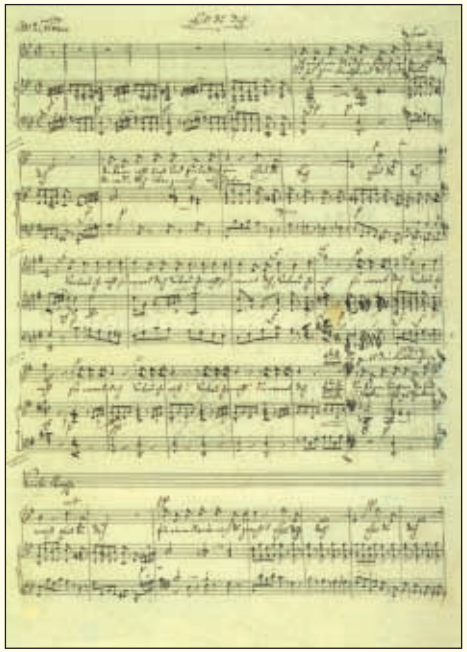
Urtext

Content

The sacred choral works 4
The Stuttgart Mendelssohn Editions 5
Study scores 6
Works with orchestra
- The three oratorios 8
- Handel / Mendelssohn 11
- The five psalms 12
- The eight chorale cantatas 13
- Latin and German church music 14

Sacred works a cappella and works with a keyboard instrument
- Women's choir 18
- Men's choir 18
- Mixed choir 19

Works for solo voice 24
Secular choral music a cappella 26
Collections 27
Facsimile editions, posters, postcards 28
Compact Discs 30



Ich weiß ein Mädchen hübsch und fein
Carus 40.334/30 · postcard

For German speaking readers
R. Larry Todd
Felix Mendelssohn Bartholdy
Sein Leben · Seine Musik (His life · his music)
German translation by Helga Beste and Thomas Schmidt-Beste with ca. 80 pictures and more than 300 examples as well as an work list
Hardcover – ca. 750 p.
ISBN 978-3-89948-098-6
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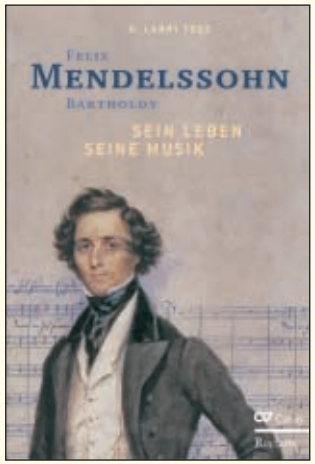


Abendsegen. Herr, sei gnädig 19
Abschied vom Walde op. 59,3 26
Ach Gott, vom Himmel sieh darein 13
Acis und Galatea 11
Adspice Domine. Vespergesang op. 121 18
Allein Gott in der Höh sei Ehr ✦ 19
Alleluja (from Deutsche Liturgie) ✦ 19
Amen (from Deutsche Liturgie) ✦ 19
Auf Gott allein will hoffen ich 19
Aus tiefer Not schrei ich zu dir op. 23,1 19, 21
Ave Maria op. 23,2 19
Ave maris stella ✦ 24
Beati mortui / Selig sind op. 115,1 18
Cantique pour l'Eglise Wallonne ✦ 19
Choral collection Brahms · Mendelssohn · Schubert 27
Christe, du Lamm Gottes ✦ 13
Christus op. 97 (fragment) 9
Das Gesetz des Herrn ist ohne Wandel ✦ 21
Das Leiden Christi (Christus, II) op. 97,2 9
Deine Rede präg' ich meinem Herzen ein 21
Deines Kinds Gebet erhöre op. 96,2 15, 19
Denn er hat seinen Engeln befohlen 19
Der 42. Psalm op. 42. Wie der Hirsch schreit 12
Der 95. Psalm op. 46. Kommt, laßt uns anbeten 12
Der 98. Psalm op. 91. Singet dem Herrn 12
Der 114. Psalm op. 51. Da Israel 12
Der 115. Psalm op. 31. Non nobis 12
Der du die Menschen lässest sterben op. 112,2 24
Die Deutsche Liturgie✦ 19
Die Frauen und die Sänger 26
Die Geburt Christi (Christus, I) op. 97,1 9
Die Himmel erzählen ✦ 21
Die Primel op. 48,2 26
Doch der Herr, er leitet op. 112,1 24
Drei geistliche Lieder und Fuge op. 96 15, 19
Drei Kirchenmusiken op. 23 19
Drei Motetten op. 39 for women's choir 18
Drei Motetten op. 69 21
Drei Psalmen op. 78 21
Dreizehn Psalmmotetten ✦ 21
Ein Tag sagt es dem andern ✦ 21
Ehre sei dem Vater (from Dt. Liturgie) ✦ 19
Ehre sei Gott (Gloria / from Dt. Liturgie) 19
Elias · Elijah op. 70 9
Er hat der Sonne eine Hütte gemacht ✦ 21
Erhaben, o Herr, über alles Lob op. 79,6 23
Frohlocket, ihr Völker op. 79,2 23
Frühlingsfeier op. 48,3 26
Gelobet sei Gott ✦ 21
Gloria in Es 15
Gott, du bist unsre Zuversicht 21
Hark, the herald angels sing 21, 24
Hebe deine Augen auf (Terzett from Elijah) 18
Heilig ist Gott (Sanctus / from Dt. Liturgie) 19
Herr Gott, dich loben wir ✦ 15
Herr Gott, du bist unsre Zuflucht op. 79,3 23
Herr, gedenke nicht op. 79,4 23
Herr, nun lässest du deinen Diener op. 69,1 21, 22
Herr, sei gnädig. Abendsegen 19
Herr, wir traun auf deine Güte op. 96,3 15
Hör mein Bitten. Hymne 15, 22
Hora est ✦ 22
Hymne op. 96 15
Ich harrete des Herrn 22
Ich weiche nicht von deinen Rechten 21
Ich will den Herrn preisen ✦ 21
Jauchzet dem Herrn in A op. 69,2 21, 22
Jauchzet dem Herrn in C 22
Jauchzet Gott, alle Lande ✦ 21
Jesu, meine Freude 13
Jesus, meine Zuversicht ✦ 22
Jube Domne ✦ 22
Kyrie in A (from Deutsche Liturgie) 19
Kyrie in c ✦ 22
Kyrie in d ✦ 15
Lasset uns frohlocken op. 79,1 23
Laß, o Herr, mich Hilfe finden op. 96,1 15, 19
Laßt sein heilig Lob uns singen op. 96,4 15, 19
Lauda Sion op. 73 15
Laudate pueri op. 39,2 18
Lieder im Freien zu singen (Vol. I–V) 26
Lobgesang. Sinfonie-Kantate op. 52 15
Magnificat in D ✦ 15
Mein Gott, warum hast du op. 78,3 21, 22
Mein Herz erhebet Gott. Dt. Magnificat 21, 22
Mitten wir im Leben sind op. 23,3 19, 22
Music for choir and organ 27
Neun Psalmen nach Lobwasser und Tate ✦ 22
O beata et benedicta ✦ 18
O Haupt voll Blut und Wunden 13
Paulus · St. Paul op. 36 9
Periti autem / Es strahlen hell op. 115,2 18
Richte mich, Gott op. 78,2 ✦ 21, 22
Sahst du ihn herniederschweben 23
Salve Regina ✦ 24
Sechs Sprüche op. 79 23
St. Paul · Paulus op. 36 9
Surrexit pastor bonus op. 39,3 18
Tag für Tag sei Gott gepriesen ✦ 21
Te Deum à 4 23
Te Deum à 8 23
Tu es Petrus op. 111 15
Trauergesang. Sahst du ihn op. 116 ✦ 24
Um unsrer Sünden willen op. 79,5 23
Und dieselbige gehet heraus ✦ 21
Und mit deinem Geiste (aus Dt. Liturgie) ✦ 19
Veni Domine op. 39,1 18
Verleih uns Frieden gnädiglich 13, 24
Vom Himmel hoch. Chorale cantata ✦ 13
Vom Himmel hoch ✦ 19
Warum toben die Heiden op. 78,1✦ 21, 24
Weihnachtschorsätze 19
Weihnachtshymne. Hark, the herald 24
Wer bis an das Ende beharrt 24
Wer nur den lieben Gott läßt walten 13
Wie schön leuchtet der Morgenstern 19
Wir glauben all an einen Gott ✦ 13
Zwei geistliche Chöre op. 115 18
Zwei geistliche Lieder op. 112 24

✦ = first edition

The sacred vocal music

The sacred choral works of Felix Mendelssohn Bartholdy span nearly the composer's entire career, and encompass an especially rich cross section of his music, beginning with the precocious student works of the 1820s and culminating in the magisterial oratorio *Elijah*, premiered in 1846 and published in full score only weeks before his death in November 1847.

All told, Mendelssohn completed well over 50 sacred compositions, among them a cappella motets, cantatas, psalm settings, occasional liturgical pieces, and oratorios. The oeuvre comprises settings of German texts for the Protestant church, Latin settings for the Catholic church, a few works for the Anglican service, and a setting of Psalm 100 for the Temple in Hamburg. Much of Mendelssohn's sacred music was first heard not in the church but in the concert hall, and at the large, popular music festivals he conducted in Germany and England during the 1830s and 1840s.

Felix Mendelssohn Bartholdy
painting by Theodor Hildebrandt, 1842
Stadtgeschichtliches Museum Leipzig
Carus 40.373/20

The completion of the Carus edition culminates more than two decades of effort to make available to the public critical performing editions of the complete sacred music, including 38 works published for the first time.

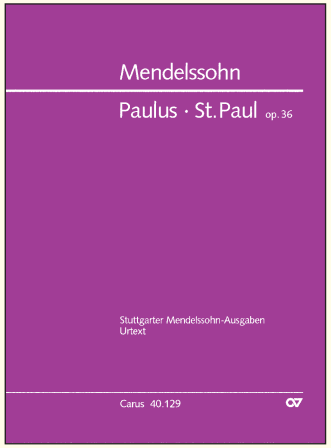
Mendelssohn's sacred music is generally thought to reflect the dominant influence of J. S. Bach and Handel, and Mendelssohn's efforts to preserve the heritage of their music through a stylistic assimilation into his music. In the case of Bach, of course, Mendelssohn's performance of the St. *Matthew Passion* in 1829 counts as the watershed event that launched the nineteenth-century Bach revival, a movement that found expression in a series of student cantatas Mendelssohn composed (still relatively unknown) and later, in the oratorios *St. Paul* and *Elijah*. In the case of Handel, Mendelssohn was a tireless advocate for performances of Handel's oratorios, and indeed was active as an editor of Handel's music. The Handelian choral style found a new resonance in Mendelssohn's psalm settings for the concert hall and in his own oratorios as well. But if Bach and Handel loom as the two major influences on Mendelssohn's mature style, his choral music reveals a variety of other models, and testifies to the full extent of the composer's historical interests. Thus, the posthumously published *Tu es Petrus* (1827) betrays its origins in the polyphony of Palestrina; the sixteen-voice motet *Hora est* (1828) draws on the polychoral tradition of the Baroque; and the lush setting of the sequence *Lauda Sion* (1846) is indebted to Cherubini and other Italian masters.

The Carus editions in the Mendelssohn series are provided with probing historical and analytical prefaces, critical reports, and selected facsimiles of primary sources. Each edition is based on manuscript and printed sources from Mendelssohn's time, and opens a window into the work of one of the most renowned German composers.

R. Larry Todd

The Stuttgart Mendelssohn Editions · Urtext

The Stuttgart Mendelssohn Editions, now numbering some 130 works, occupy a paramount position among Carus's Urtext series. When work on our Mendelssohn edition began in the 1970s, large parts of the composer's early oeuvre were still terra incognita. As a result, the Stuttgart Mendelssohn Editions contain a surprisingly large number of first publications for a composer of Mendelssohn's stature.



Mendlssohn was a highly self-critical composer who constantly polished his music. Once a work had been premiered, he almost always altered it again for publication, as can be seen in the two great oratorios. Many of his pieces were revised for publication only to be left unpublished (e. g. the psalm *Richte mich, Gott*) or were never intended for publication in the first place. In such cases, decisions have to be made regarding conflicting versions and ambiguous readings. The fact that there is still no complete catalog of Mendelssohn's music and its sources makes it difficult to complete the editorial work. However, thanks to the scholarly assistance of R. Larry Todd, who has edited a great many of the works himself, we were able to enlist the editorial services of authoritative Mendelssohn scholars from Europe and the United States.

Unlike many earlier prints, the Stuttgart Mendelssohn Editions do not make use of the old Gesamtausgabe volumes published in the 1870s without any indication of the sources consulted. Nor do we make use of original prints issued posthumously in the 19th century, preferring instead only those that the composer himself saw into print. Thus, our editions of *St. Paul*, *Lobgesang,* and the five great psalm settings, among others, are the first scholarly, critical editions of these famous works altogether. In all other cases, our editions proceed directly from the composer's autograph scores. Our edition of *Lauda Sion*, for example, is the first to reproduce the version heard at the première, whereas until now the work has invariably been performed from the original print, which only appeared after Mendelssohn's death. Another posthumous work, the popular *Three Psalms* (op. 78), likewise appears for the first time in a print based on the autograph scores, so that all versions of this piece are now available. As might be expected, our first publications from the juvenilia in particular brought many new things to light, including the chorale cantatas, the *Magnificat*, and *Hora est*.

Apart from a few minor pieces published solely as choral sheets, each volume in the Stuttgart Mendelssohn Edition contains a foreword and a critical report. The volumes are accompanied by performance material and an internationally recognized CD is available with Frieder Bernius and the Kammerchor Stuttgart.

Study scores · The Mendelssohn anniversary

The complete sacred music for choir and orchestra
in the Stuttgart Mendelssohn Editions

22 study scores in an attractive case
Carus 40.900

Subscriptions price
valid through 31.1. 2009: 219.00 €
eff. 1.2.2009: 299.00 €

The special edition of the study scores of all Mendelssohn's sacred works for choir and orchestra which is being published for the commemorative year 2009 opens a door to the work of one of the most renowned German composers

3 Oratorios
- Paulus / St. Paul op. 36
- Elias / Elijah op. 70
- Christus (fragment) op. 97

5 Psalm settings with orchestra
- Der 42. Psalm „Wie der Hirsch schreit" op. 42
- Der 95. Psalm „Kommt, laßt uns anbeten" op. 46
- Der 98. Psalm „Singet dem Herrn" op. 91
- Der 114. Psalm „Da Israel aus Ägypten" op. 51
- Der 115. Psalm „Non nobis Domine / Nicht unserm Namen, Herr" op. 31

8 Chorale cantatas
- Ach Gott, vom Himmel sieh darein
- Christe, du Lamm Gottes
- Jesu, meine Freude
- O Haupt voll Blut und Wunden
- Verleih uns Frieden gnädiglich
- Vom Himmel hoch, da komm ich her
- Wer nur den lieben Gott läßt walten
- Wir glauben all an einen Gott

Latin and German sacred music with orchestra
- Gloria in Es
- Herr Gott, dich loben wir. Chorale
- Hymne. Drei geistliche Lieder und Fuge op. 96
- Hymne „Hör mein Bitten"
- Kyrie in d
- Lauda Sion op. 73
- Lobgesang. Sinfonie-Kantate op. 52
- Magnificat in D
- Tu es Petrus op. 111

Works with orchestra

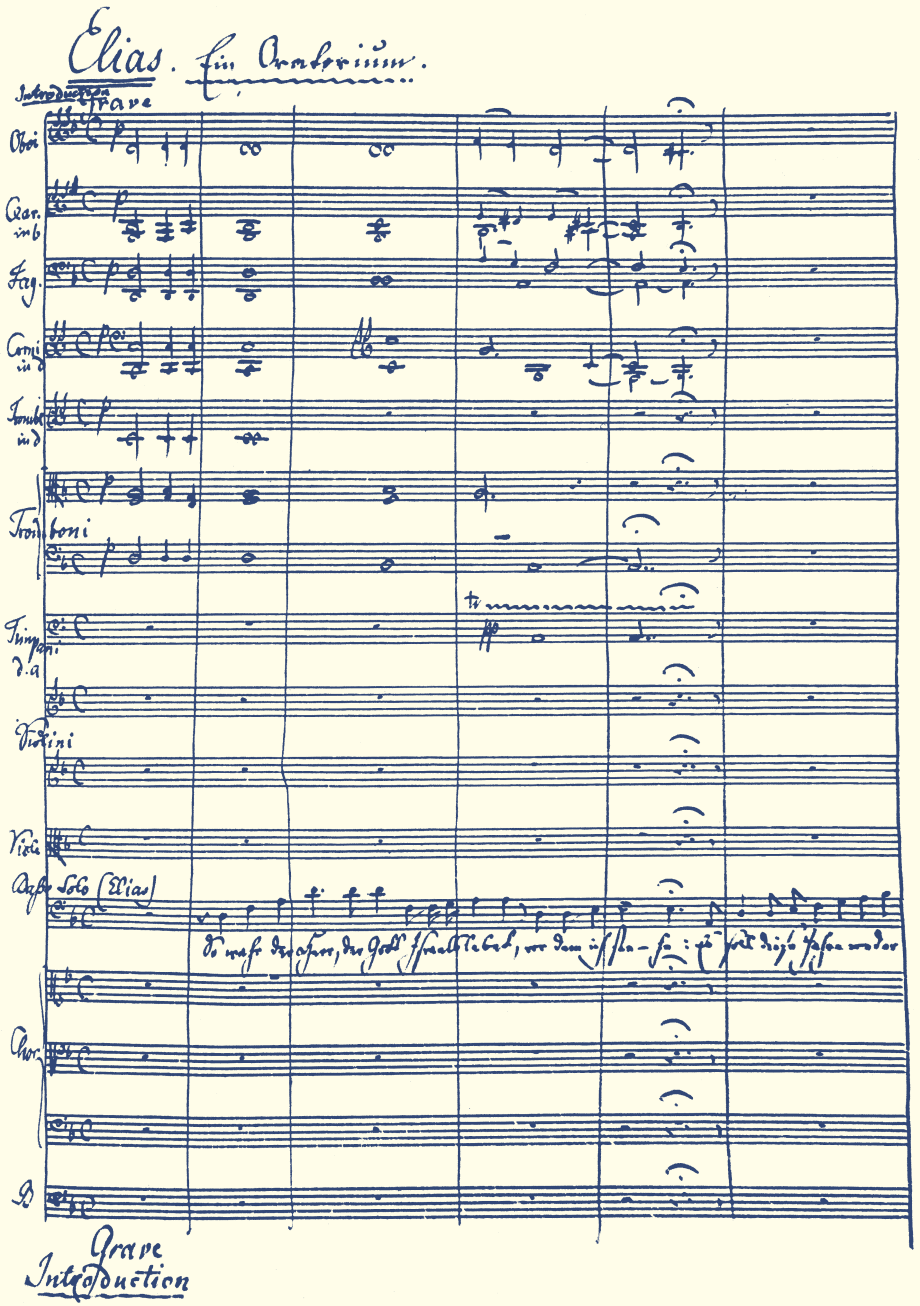
The three oratorios

Handel / Mendelssohn

The five psalms

The eight chorale cantatas

Latin and German sacred music



Felix Mendelssohn Bartholdy: Elias op. 70
First side of the autograph – Biblioteca Jagiellońska Kraków (Polen)
Carus 40.130

The three Oratorios

Few nineteenth-century oratorios have attained such a firm place in the musical life of our times as those of Mendelssohn. With their timeless biblical settings, they combine elements of romanticism with the mighty choral style of Handel and the meditative chorales of Bach.

Paulus / St. Paul op. 36 (1834 – 1836) (G/E)
Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Serpente/Contrafagotto, Timp, 2 Vl, Va, Vc, Cb, Org / 145 min (ed. Todd) / ● 40.129
CD 83.214

Mendelssohn composed his first oratorio *Paulus* under the impression of his own revival of J. S. Bach's *St. Matthew Passion* in 1829.
Robert Schuman praised the "inextinguishable color of the instrumentation" and the "brilliant play with all the forms of composition." He described it as a "jewel of the present."

Elias / Elijah op. 70 (1844–1846) (G/E)
Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Oficleide, Timp, 2 Vl, Va, Vc/Cb, Org
130 min (ed. Todd) / ●
Deutscher Musikeditionspreis 1995 40.130
CD 83.215

"For a subject like Elijah ... the drama must reign supreme ... the characters must be introduced speaking and acting like living people ... a quite vivid world of the sort we find in every chapter of the Old Testament."
Mendelssohn to his librettist

Christus (fragment) op. 97 (1847) (G/E)
Soli STBB, Coro SATTBB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr (only part 2), 3 Trb, Timp, 2 Vl, Va, Vc, Cb 21 min (ed. Todd) / ● 40.131
CD 83.105

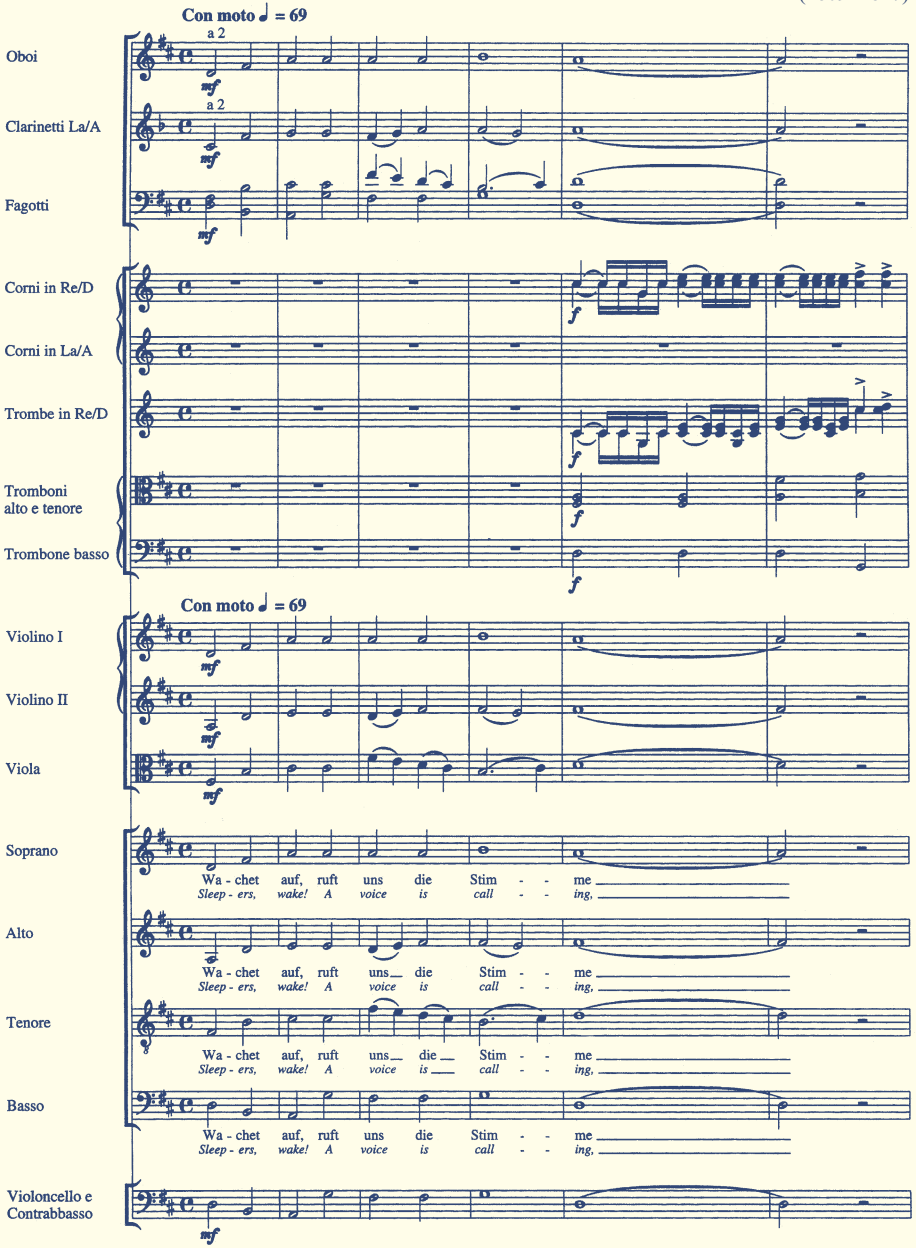
Mendelssohn left his third oratorio incomplete at the time of his early death in 1847. A fragment of some twenty minutes' duration survives with two fully orchestrated sections: "The Birth of Christ" and "The Suffering of Christ." Not only do they represent a valuable addition to any Christmas or Passion concert, they can also be used in church services.

Die Geburt Christi
(Christus, part 1) (G/E)
Soli STBB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 3 Trb, Timp, 2 Vl, Va, Vc, Cb / 8 min / ●
performance material = 40.169
CD 83.105

Das Leiden Christi
(Christus, part 2) (G/E)
Solo T, Coro SATTBB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb / 13 min / ●
performance material = 40.170
CD 83.105

St. Paul

Felix Mendelssohn Bartholdy
(1809–1847)



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Handel / Mendelssohn

George Frideric Handel: Acis und Galatea in the arrangement by Felix Mendelssohn Bartholdy (1828/29) by order of the Göttinger Händel-Gesellschaft, edited by Annegret Rosenmüller with a foreword by Benedikt Poensgen and Wolfgang Sandberger.
Soli: Soprano (Galatea), 2 Tenori (Acis, Damon), Basso (Polyphem), Coro SATTB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, Corno inglese di basso [Cfag, Tb], 2 Tr, Timp, 2 Vl, Va, Vc, Cb / first edition / ●

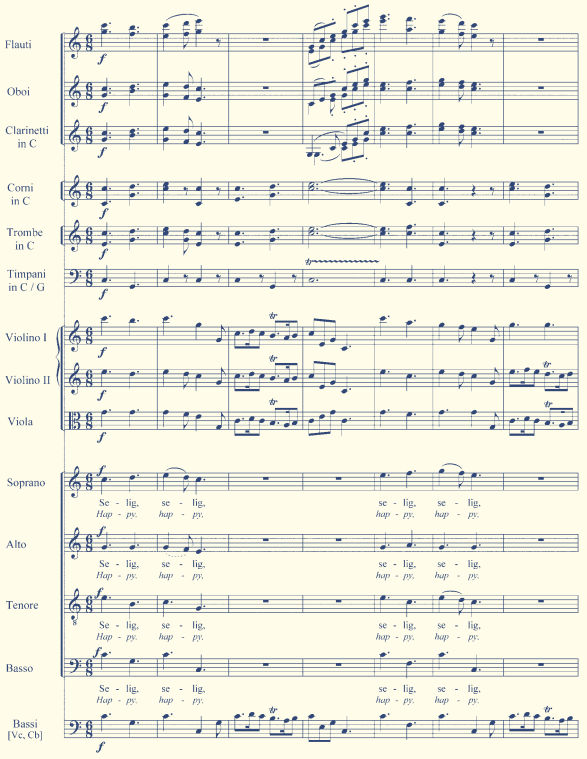
55.049
Performance material for rental
CD 83.420

In honor of the joint commemorative years of Handel and Mendelssohn 2009, Mendelssohn's arrangement of Handel's *Acis and Galatea* is published for the first time. This setting of the love story from Greek mythology was among Handel's most frequently performed works during the lifetime of the master.

Through the addition of various wind instruments Mendelssohn achieved an enormously colorful orchestral sound which effectively illustrated the dramatic plot, and even dramatized it in some cases. The entirely special interpretation by the barely twenty-year-old composer is based on the text of a hitherto unknown German translation of the original text.

Acis und Galatea

in the arrangement by Felix Mendelssohn Bartholdy — Georg Friedrich Händel
(1685–1759)



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The five psalms

Mendelssohn was inspired by psalm texts throughout his entire career. Besides pieces for a cappella chorus, he left behind five large-scale orchestral psalm settings. Schumann, writing in 1837, regarded *Psalm 42* as "the highest pinnacle ever reached by Mendelssohn the church composer or, indeed, by more recent church music altogether." One of the most impressive of these pieces is surely the monumental *Psalm 114*, written throughout for eight-part chorus without solo voices.

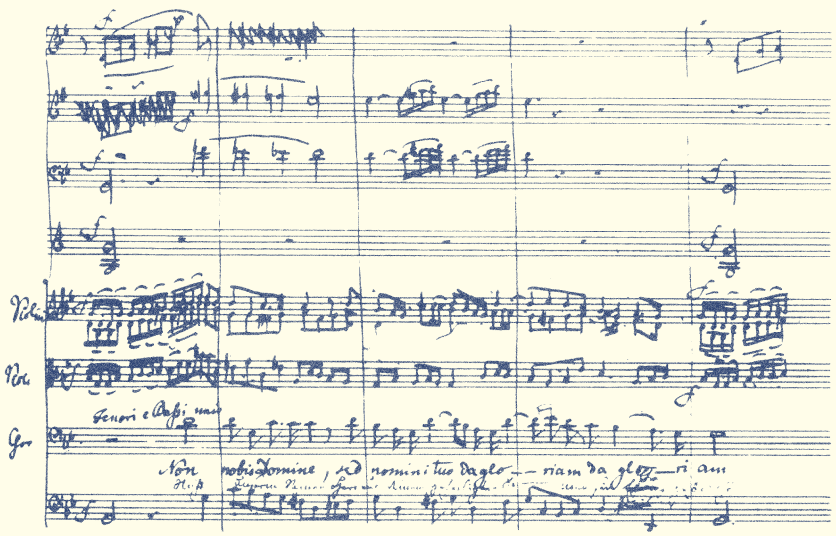
Psalm 42. Wie der Hirsch schreit
op. 42 (1837) (G/E)
Soli STTBB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb, Org
24 min (ed. Graulich) / ● 40.072
CD 83.202

Psalm 95. Kommt, laßt uns anbeten
op. 46 (1838) (G/E)
Soli SST, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb, Org
28 min (ed. Todd) / ● 40.073
CD 83.217

Psalm 98. Singet dem Herrn ein neues Lied
op. 91 (1843) (G/E)
Soli SATB, Coro SATB/SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc/Cb, Org, Arpa / 8 min (ed. Todd) / ● 40.075
CD 83.217

Psalm 114. Da Israel aus Ägypten zog
op. 51 (1839) (G/E)
Coro SSAATTBB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc/Cb 12 min
(ed. Bill) / ● 40.074
CD 83.202

Psalm 115. Non nobis Domine op. 31 (1830) G/L)
Soli STBar, Coro SSAATTBB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Vl, Va, Vc/Cb / 16 min (ed. Todd) / ●
40.071
CD 83.204



Der 115. Psalm. First entrance of the choir in the second version (1835)
Autograph score, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz
Carus 40.075

The eight chorale cantatas

As early as his apprentice years with Zelter, Mendelssohn was often occupied with chorale settings, and his interest in the Lutheran hymn even remained unabated throughout his symphonies and oratorios. His intensive study of the works of Bach, occasioned by his revival of the *St. Matthew Passion*, led him to compose a series of cantatas on well-known hymn tunes for chorus, instruments and sometimes solo voices. These are a welcome addition, not only for church services.

Ach Gott, vom Himmel sieh darein (1832) (G/E)
Solo Bar, Coro SATB, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, Timp, 2 Vl, Va, Vc/Cb / 14 min (ed. Graulich) / ●
40.185
CD 83.216

Christe, du Lamm Gottes (1827) (G/E)
Coro SATB, 2 Vl, Va, Vc/Cb [Fl o Ob o Clt] / 7 min
(ed. Bill) / First edition / ● 40.184
CD 83.204

Jesu, meine Freude (1828) (G/E)
Coro SATB, 2 Vl, Va, Vc/Cb, [Fag, Org] / 9 min
(ed. Graulich) / ● 40.188
CD 83.216

O Haupt voll Blut und Wunden (1830) (G/E)
Solo B, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Vl, 2 Va, 2 Vc, Cb / 12 min (ed. Bill) / ● 40.186
CD 83.204

Verleih uns Frieden gnädiglich · Dona nobis pacem (1831) (G/L)
Coro SATB2 Fl, 2 Clt, 2 Fg, 2 Vl, Va, 2 Vc, Cb
6 min (ed. Graulich) / ● 40.481
CD 83.204

Schumann's verdict of 1840: "This little piece deserves to be world-famous, and will become so in the future; Madonnas by Raphael and Murillo cannot remain hidden for long."

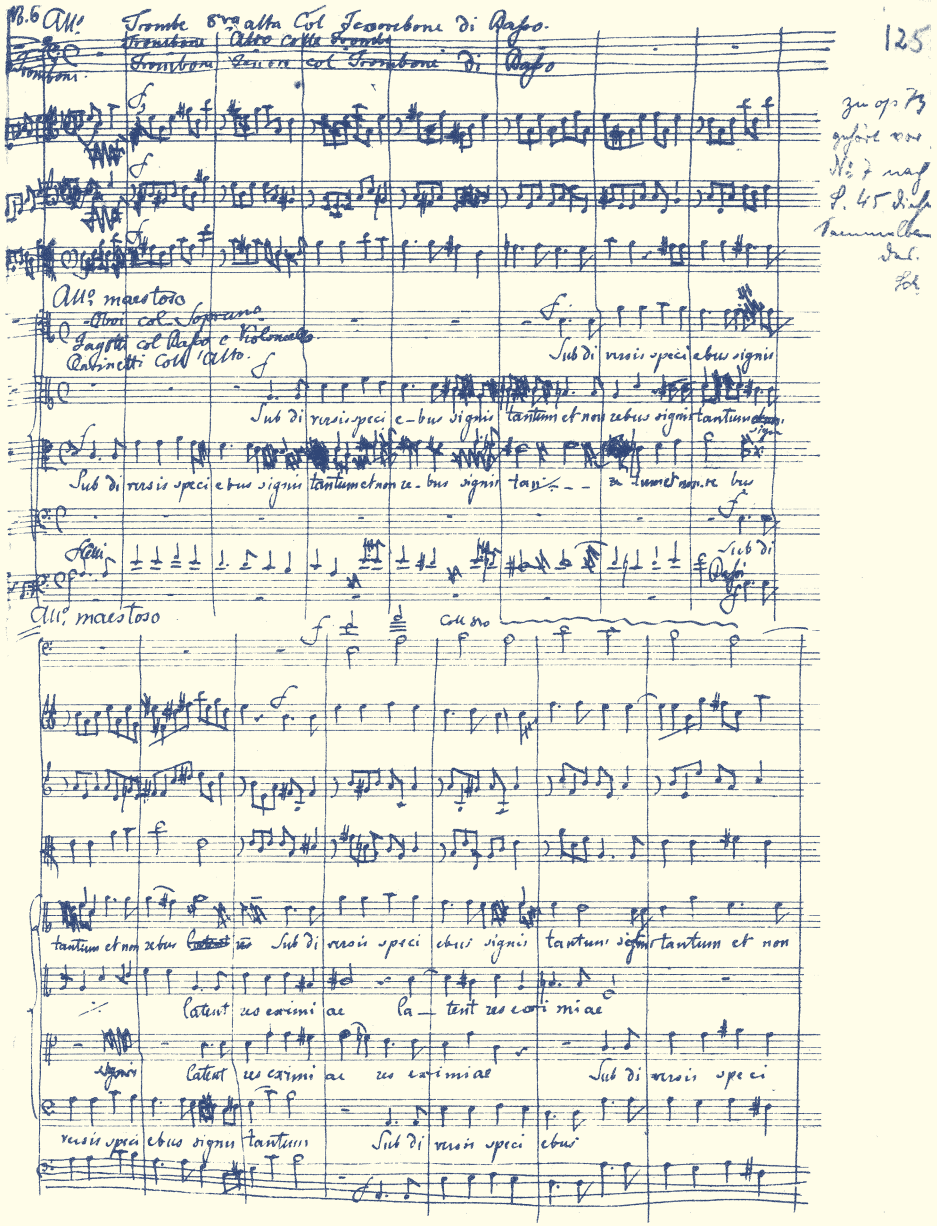
Vom Himmel hoch (1831) (G/E)
Soli SBar, Coro SSATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, Timp, 2 Vl, 2 Va, 2 Vc, Cb / 16 min (ed. Lehmann)
First edition / ● 40.189
CD 83.104

Felix Mendelssohn Bartholdy:
painting by Eduard Magnus
Stadtgeschichtliches Museum Leipzig
Carus 40.388/10 – postcard

Wer nur den lieben Gott läßt walten (1829) (G/E)
Solo S, Coro SATB, 2 Vl, Va, Vc/Cb / 12 min
(ed. Schmidt-Beste) / ● 40.132
CD 83.204

Wir glauben all an einen Gott (1831) (G/E)
Coro SATB, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc/Cb, [Org] / 8 min (ed. Graulich)
First edition / ● 40.187
CD 83.216

Latin and German church music with orchestra



Lauda Sion: Beginning of No 6 (T. 1–17), autograph score
Carus 40.077

Drei geistliche Lieder und Fuge · Three choruses and a fuga
see Hymne op. 96

Gloria in E flat major (1822) (L)
Soli SSATB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, Timp, 2 Vl, Va, Vc/Cb / 21 min
(ed. Zappalà) / ● 40.483
CD 83.216

The first larger church composition, composed by the thirteen-year-old Mendelssohn under the influence of his teacher Carl Zelter, who was also director of the Berliner Singakademie.

Herr Gott, dich loben wir. Choral (1843) (G/E)
Soli SATB, Coro SATB/SATB, 4 Trb, 2 Vl, Va, Vc/Cb, Org / 8 min (ed. Kok) / First edition/ ● 40.124
CD 83.217

Hör mein Bitten. Hymne (G/E)
orchestral version (1847)
Solo S, Coro SATB, Coro SATB, 2 Ob, 2 Clt, 2 Fg, 2 Cor, Timp, 2 Vl, Va, Vc/Cb / 10 min
(ed. Todd) / ● 40.165
CD 83.101

Hymne op. 96 (1843) (G/E) orchestral version
Solo A, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, Timp, 2 Vl, Va, Vc/Cb (ed. Brodbeck) / ●
– Laß, o Herr, mich Hilfe finden / 5 min
– Choral. Deines Kinds Gebet erhöre / 2 min
– Herr, wir traun auf deine Güte / 4 min
– Fuga. Laßt sein heilig Lob uns singen / 5 min
40.166
CD 83.217

Composed for England in 1840, in his *Three Sacred Songs* for alto, chorus and organ, op. 96 (see p. 27), Mendelssohn sought to match the inflection of the English anthem. Three years later he gave the work what he called an "orchestral garb" and added a fugue. This version has been published posthumously as "Anthem op. 96."

Kyrie in d (1825) (L)
Coro SSATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc/Cb / 11 min (ed. Todd)
First edition / ● 40.482
CD 83.105

Lauda Sion op. 73 (1845/46) (L/G)
Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc/Cb / 31 min
(ed. Todd) / ● 40.077
CD 83.202

All preceding editions of *Lauda Sion* lack a choral fugue that is not only found in Mendelssohn's autograph score, but was also performed at the premiere in his presence. Carus's new edition of this mellifluous work in italianate style is the first to contain the autograph fugue.

Lobgesang · Hymn of Praise**.** Symphony cantata. op. 52 (1840) (G/E)
Soli SST, Coro SSAATB , 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb, Org
65 min (ed. Seaton) / ● 40.076
CD 83.213

Mendelssohn described this work of 1840 to his friend Klingemann as "a 'symphony for chorus and orchestra' ... first three symphonic movements followed by twelve numbers for chorus and solo voices; the words are taken from the Psalms, and actually all the pieces, whether vocal or instrumental, are composed to the words 'All that hath life and breath, praise ye the Lord'; you will note that the instruments first praise the Lord in their way, then the chorus and the solo voices."

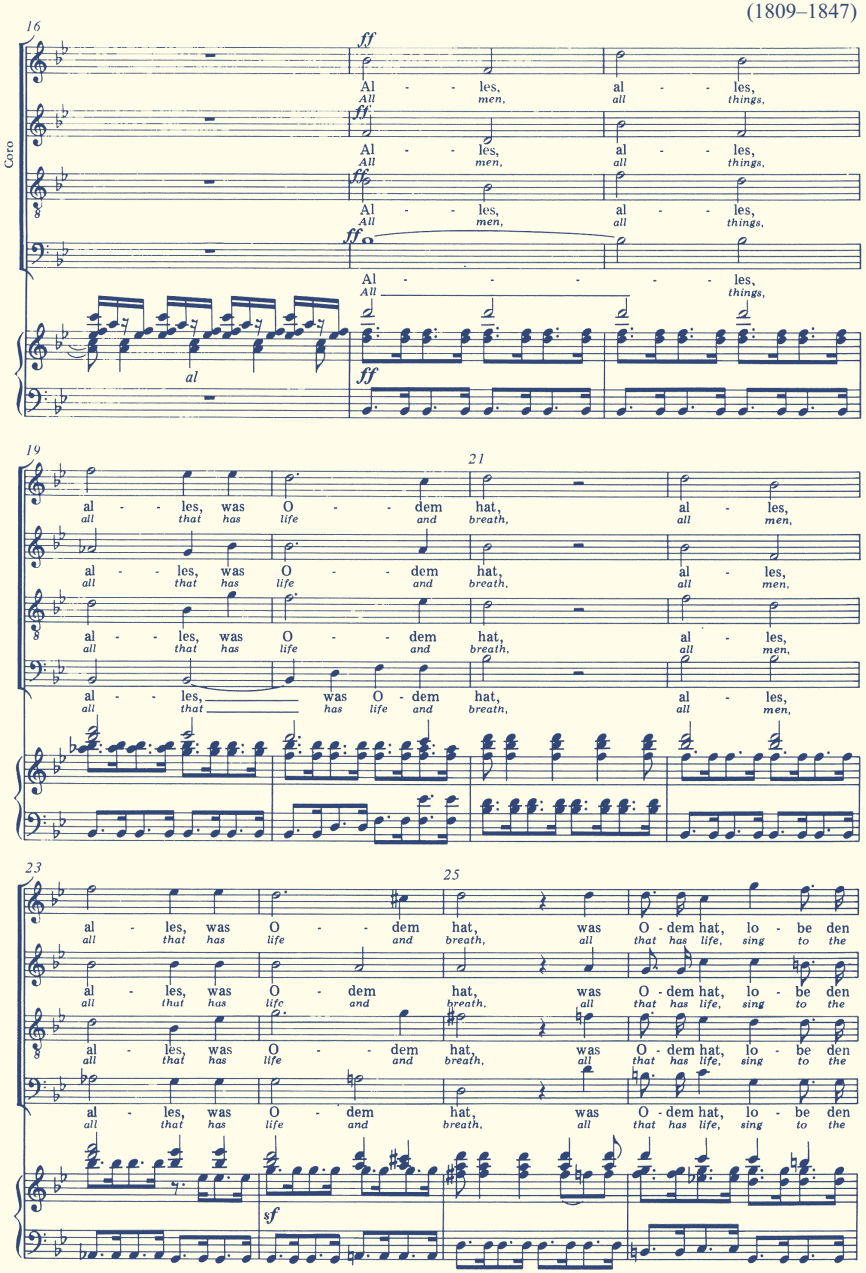
Magnificat in D (1822) (L)
Soli SATB, Coro S(S)ATB, 2 Fl, 2 Ob, 2 Fg, 2 Cor, 2 Tr, Timp, 2 Vl, Va, Vc/Cb / 27 min (ed. Zappalà)
First edition / ● 40.484
CD 83.216

This lively piece of 1822 by the young Mendelssohn already reveals his personal style, while pointing toward the like-named work by his lifelong model, J. S. Bach.

Tu es Petrus op. 111 (1827) (L)
Coro SSATB, 2 Fl, 2 Ob, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc/Cb / 8 min (ed. Cooper) / ● 40.480
CD 83.217

Lobgesang

Felix Mendelssohn Bartholdy
(1809–1847)



© 1990 by Carus-Verlag, Stuttgart – Carus 40.076/03 vocal score

Smaller sacred works

Women's choir

Men's choir

Mixed choir partly with soli

Works for solo voice

Women's choir

Drei Motetten · Three motets op. 39 (1830) (L/E) / ●
as single editions CD 83.206
– **Veni Domine**
Coro SSA, Org / 4 min 40.703/10

– **Laudate pueri**
Soli SSA, Coro SSA, Org / 6 min 40.703/20

– **Surrexit pastor bonus**
Soli SSAA, Coro SSAA, Org / 9 min 40.703/30

The *Three Motets*, op. 39, were composed in response to a visit to the Church of Trinità dei Monti in Rome. Mendelssohn wrote to his parents on 20 December 1830: "The French nuns sing there, and it is lovely beyond compare. … Now, knowing that one is not allowed to see the singers, I made a strange resolution to compose something for their voices, of which I took quite ample notice."

Hebe deine Augen auf
Trio from Elias op. 70 (1846) (G/E)
Soli SSA (Coro SSA) / 2 min / ● in 40.701/20
CD 83.206

O beata et benedicta (1830) (L/E)
Coro SSA, Org / 2 min / First edition / ●
in 40.701/20
CD 83.206

Men's choir

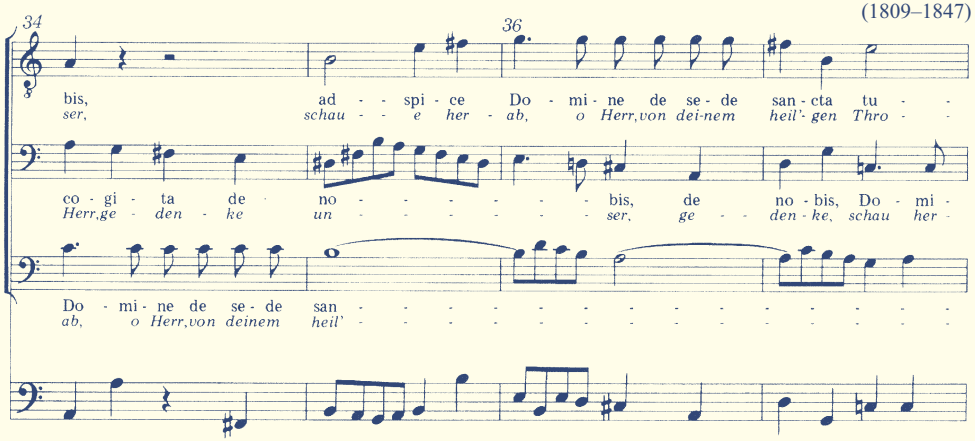
Adspice Domine. Vespergesang op. 121
(L/G) (1833) / 8 min / ●
Original: Soli TTBB, Coro TTBB, Vc, Cb, [Org]
40.190/10
CD 83.203

A welcome and challenging addition to the sacred repertoire for men's choir, this responsory and hymn *O lux beata* blends psalmody and a motet-like treatment of motifs from early Italian music with modern harmonies.

Zwei geistliche Chöre · Two sacred choirs
op. 115 (1845) (L/G) / ●
– Beati mortui / Selig sind die Toten
Soli TTBB, Coro TTBB / 3 min
– Periti autem / Es strahlen hell
Coro TTBB / 3 min 40.190/20
CD 83.206

Adspice Domine

Felix Mendelssohn Bartholdy
(1809–1847)



© 1979 by Carus-Verlag, Stuttgart – Carus 40.190/10

Mixed choir partly with soli

Abendsegen. Herr, sei gnädig (1833) (G)
Coro SATB / ● in 40.479/60
CD 83.206

Auf Gott allein will hoffen ich (G)
from: Aus tiefer Not schrei ich zu dir op. 23,1
Coro SATB in 70.202

Aus tiefer Not schrei ich zu dir op. 23,1
see Drei Kirchenmusiken op. 23

Ave Maria op. 23,2
see Drei Kirchenmusiken op. 23

Cantique pour l'Eglise Wallonne de Francfort
Laßt euren Lobgesang erklingen (1846) (F/G)
Coro SATB / First edition (ed. Mohn)
in 40.479/90

Choral harmonisations (1843) (G)
Chorale settings for christmas
Coro SATB, 4 Blasinstrumente colla parte
– Allein Gott in der Höh sei Ehr / First edition
– Vom Himmel hoch, da komm ich her (+ Timp)
First edition
– Wie schön leuchtet der Morgenstern
40.414/70

Denn er hat seinen Engeln befohlen (1844) (G)
Coro SSAATTBB / 4 min / ●
full score 40.479/50
facsimile 24.407
CD 83.203

Die Deutsche Liturgie · The German Liturgy
(1846) (G/E) / Coro SATB/SATB (ed. Ballan)
– Alleluja / First edition
– 4 Amen-Vertonungen / First edition
– Ehre sei dem Vater und dem Sohn / First edition
– Ehre sei Gott in der Höhe (Gloria) ●
– Heilig ist Gott (Sanctus) ●
– Kyrie in A ●
– Und mit deinem Geiste / First edition 40.128
CD 83.203

The edition includes a facsimile of the sequence of worship services in accordance with the Agende of the Prussian protestant church.

single editions
– **Ehre sei Gott in der Höhe (Gloria)** (G/E)
Soli SATB, Coro SATB/SATB / 4 min / ●
40.128/20
CD 83.203
– **Heilig ist Gott (Sanctus)** (G/E)
Coro SATB/SATB / 2 min / ● 40.128/30
CD 83.203
– **Kyrie in A** (G/E) / Coro SATB/SATB / 1 min / ●
40.128/10
CD 83.203
– **Ehre sei dem Vater, 4 Amen settings, Und mit deinem Geist, Alleluja** (G/E)
Coro SATB/SATB / First edition 40.128/40

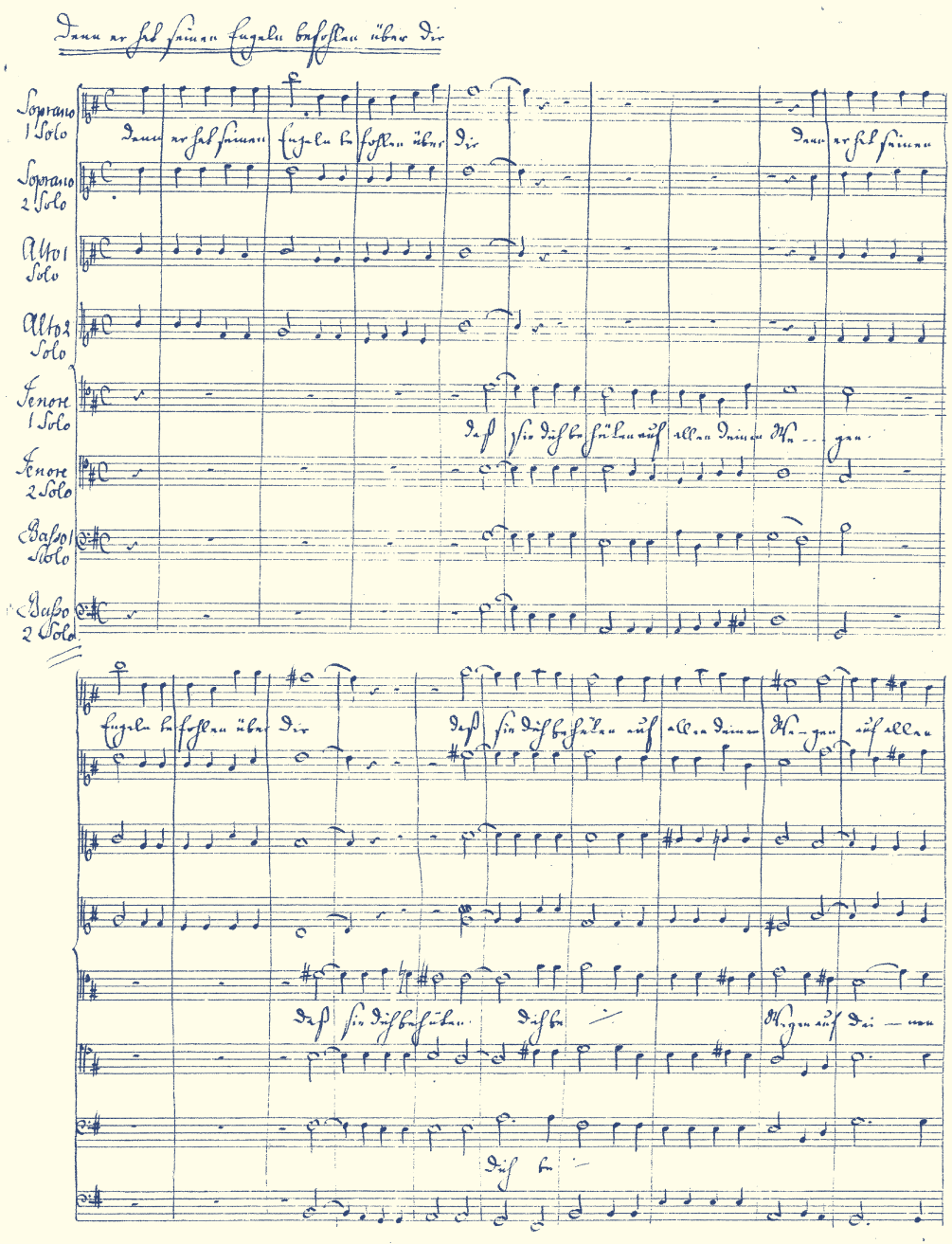
Drei geistliche Lieder · Three sacres songs op. 96
(G/E) (1840)
organ version: Solo A, Coro SATB, Org
– Laß, o Herr, mich Hilfe finden / 5 min
– Choral. Deines Kinds Gebet erhöre / 2 min
– Herr, wir traun auf deine Güte / 4 min
KA (Nr. 1–3) 40.166/03

The orchestral version (Hymn op. 96, see p. 15) contains a fugue which Mendelssohn added to the work shortly before his death. This fugue is also available in an organ reduction.

– Fuga. Laßt sein heilig Lob uns singen
vocal score (Fuga) 40.166/04

Drei Kirchenmusiken · Three pieces of church music
op. 23 (1830) / ● CD 83.203
– **Aus tiefer Not schrei ich zu dir** (G/E)
Soli ATB, Coro SATB, Org / 12 min / ●
40.162
– **Ave Maria** (L/E)
Soli SSAATTBB, Coro SSAATTBB, Org / 7 min / ●
40.163
– **Mitten wir im Leben sind** (G/E)
Coro SSAATTBB / 7 min / ● 40.164

Writing to his sister Fanny on 22 November 1830, Mendelssohn called the chorale *Mitten wir im Leben sind* "perhaps one of the best church pieces I've ever done; it either growls maliciously or whistles in dark blue."



Denn er hat seinen Engeln befohlen (First page of the facsimile editions) – Carus 24.407

Drei Motetten · Three motets op. 69 (1847) (G/E)

– **Herr, nun lässest du deinen Diener**
Soli SATB, Coro SATB / 7 min / ● 40.126/10
CD 83.101

– **Jauchzet dem Herrn, alle Welt** (Psalm 100) in A
Coro SATB / 6 min / ● 40.126/20
CD 83.206

– **Mein Herz erhebet Gott.** Deutsches Magnificat
Soli SATB, Coro SATB / 11 min / ● 40.126/30
CD 83.101

The *Three Motets*, op. 69, were originally intended for services of the Anglican church, whose rich choral tradition had become second nature to Mendelssohn on his many visits to England.

Drei Psalmen · Three psalm seetings op. 78 (1843/44) (G/E) / ●
Critical new edition which for the first time contains all authentic versions (1998) (ed. Brodbeck)
– Psalm 2. Warum toben die Heiden
Soli SATB/SATB, Coro SATB/SATB
– Psalm 43. Richte mich, Gott / Coro SSAATTBB
– Psalm 22. Mein Gott, warum hast du mich verlassen? / Soli SATB, Coro SATB/SATB
40.125
CD 83.105

These three expressive psalm settings that Mendelssohn wrote in 1843–44 for the Berlin Cathedral Choir appear in this collective volume with an appendix containing the first version of *Psalms 2* and the revised version of *Psalm 43*, both of which are published here for the first time. The latter is an interesting discovery. Mendelssohn had prepared it for publication, but it was not printed before his death. For unexplained reasons only the first versions were later published.

single editions
– **Psalm 2. Warum toben die Heiden** op. 78,1
1. Vers. + Org (G/E) / First edition 40.125/50
Rev. Vers. (G/E) / ● 40.125/10
– **Psalm 43. Richte mich, Gott** op. 78,2
1. Vers. (G) / ● 40.125/20
Rev. Vers. (G/E) /First edition 40.125/40
– **Psalm 22. Mein Gott, warum hast du mich verlassen?** op. 78,3
Part (G/E) / ● 40.125/30

Dreizehn Psalmmotetten · Thirteen psalm motets (1821/22) (G) (ed. Zappalà)
– Ich will den Herrn preisen / Coro SATB
– Tag für Tag sei Gott gepriesen / Coro SSATB
– Psalm 19:
- Die Himmel erzählen (2 Vers.)
Coro SSATB / First edition
- Ein Tag sagt es dem andern
Coro SA, Cemb / First edition
- Er hat der Sonne eine Hütte gemacht
Coro SATB
- Und dieselbige gehet heraus
Coro SATB / First edition
- Das Gesetz des Herrn ist ohne Wandel
Coro SATB /First edition
– Psalm 46:
- Gott, du bist unsre Zuversicht / Coro SSATB
– Psalm 66:
- Jauchzet Gott, alle Lande / Coro SSA, Bc
First edition
- Gelobet sei Gott / Coro SSA/SSA / First edition
– Psalm 119:
- Deine Rede präg' ich meinem Herzen ein
Coro SATB
- Ich weiche nicht von deinen Rechten
Coro SATB
40.133

During his studies with Zelter, Mendelssohn wrote a number of vocal fugues on psalm texts that already point to the contrapuntal skills and melodious themes of the mature composer.

single editions
– Psalm 19 40.133/10
– Psalm 46 40.133/20
– Psalm 66 40.133/30
– Psalm 119 40.133/40
– Ich will den Herrn preisen 40.133/50
– Tag für Tag sei Gott gepriesen 40.133/60

Hark, the herald angels sing
see Weihnachtshymne

Herr, nun lässest du deinen Diener op. 69,1
see Drei Motetten op. 69

Hör mein Bitten. Hymne (G/E) (1844)
organ version
Solo S, Coro SATB, Org / 10 min (ed. Graulich)
40.165/03
orchestral version (1847) see page 15

Hora est (1828) (L)
Coro SATB/SATB/SATB/SATB [Org]
10 min (ed. Hutzel) / First edition / ● 40.478
CD 83.101

Mendelssohn was 19 when he composed the mellifluous *Hora est* for four-voice choirs, drawing on the spirit of early Italian church music and adding an optional organ accompaniment as a basso seguente.

Ich harrete des Herrn
Duetto e Coro (G/E)
organ reduction from the Lobgesang op. 52,5
Soli SS, Coro SATB, Org (arr) 40.076/10

Jauchzet dem Herrn (Psalm 100) in A op. 69,2
see Drei Motetten op. 69

Jauchzet dem Herrn (Psalm 100) in C (1844) (G)
Coro SSAATTBB / 5 min / ● 40.479/30
CD 83.203

This short Psalm of 1844 is easy to sing and at the same time so sonorous that it is very popular with church choirs

Jesus, meine Zuversicht (1824) (G)
Soli SSATB, Coro SSATB, Org / 11 min
First edition / ● 40.479/40
CD 83.105

Jube Domne (1822) (L/E)
Soli SATB, Coro SATB/SATB / 6 min
First edition / ● 40.479/20
CD 83.105

In 1822 the young composer was inspired by the rich imagery of Evensong to write this highly successful and euphonious essay in the polychoral style.

Kyrie in c (1823) (L)
Soli SATB, Coro SATB/SATB / 10 min
First edition 40.479/10

Mein Gott, warum hast du mich verlassen op. 78,3
see Drei Psalmen op. 78

Mein Herz erhebet Gott. Dt. Magnificat op. 69,3
see Drei Motetten op. 69

Mitten wir im Leben sind op. 23,3
see Drei Kirchenmusiken op. 23

Neun Psalmen nach Lobwasser und Tate und Cantique pour l'Eglise Wallonne de Francfort
Nine psalms following Lobwasser and Tate and Cantique pour l'Eglise Wallonne de Francfort (1846) Coro SATB / First edition (ed. Zappalà)
– Cantique. Laßt euren Lobgesang erklingen (F/G)
– Psalm 2. Worauf ist doch der Heiden Tun gestellt (G)
– Psalm 5. Lord hear the voice (E/G)
– Psalm 24. Dem Herrn der Erdkreis zusteht (G)
– Psalm 31. Auf dich setz ich, Herr, mein Vertrauen (G)
– Psalm 31. Defend me Lord from shame (E/G)
– Psalm 91. Wer in des Allerhöchsten Hut (G)
– Psalm 93. Gott als ein König gwaltiglich regiert (G)
– Psalm98. Nun singt ein neues Lied dem Herrn (G)
– Psalm 100. Ihr Völker auf der Erde all' (G)
40.479/90

This edition contains seven German and two English psalms: straightforward simple, short melodies in four-part homophonic settings in the manner of chorales. The *Cantique* was composed for the French Reformed Church in Frankfurt. The works are scarcely known today, but they are suitable for performance in more modest musical circumstances due to their minimal musical and technical difficulties.

Richte mich, Gott op. 78,2
see Drei Psalmen op. 78

Sechs Sprüche · Six Anthems op. 79
(G/E) (1843–46)
Coro SSAATTBB / 11 min (ed. Graulich) / ●
– Advent. Lasset uns frohlocken
– Weihnachten. Frohlocket, ihr Völker auf Erden
– Neujahr. Herr Gott, du bist unsre Zuflucht
– Passionszeit. Herr, gedenke nicht unsrer Übeltaten
– Karfreitag. Um unsrer Sünden willen
– Himmelfahrt. Erhaben, o Herr, über alles Lob
40.127
CD 83.203

Using an eight-voice homophonic texture, Mendelssohn wrote his Six Proverbs for Advent, Christmas, New Year's Day, Holy Week, Good Friday and Ascension for the "New Prussian Agenda" of 1829.

single editions
– Advent und Weihnachten (G/E) / ● 40.127/10
– Neujahr und Himmelfahrt (G/E) / ● 40.127/20
– Passionszeit und Karfreitag (G/E) / ● 40.127/30

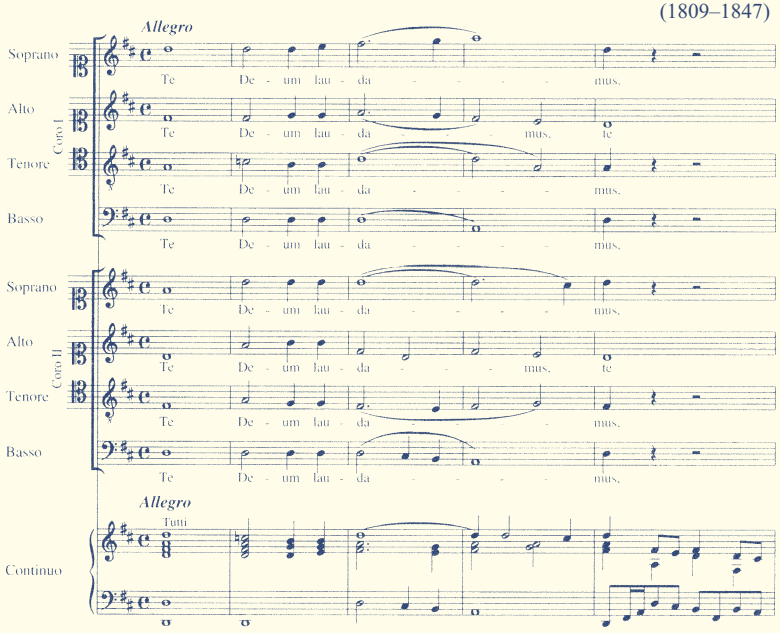
Te Deum à 4 (G/E) (1832)
(Chor-)Soli SATB, Coro SATB, [Org] / 7 min / ●
40.167
CD 83.206

Te Deum à 8 (L) (1826)
Soli (or small choir) SATB/SATB, Coro SATB/SATB, Vc/Cb, Org / 35 min (ed. Mohn) / ●
40.137
CD 83.102

Written in the same year as the incidental music to *A Midsummer Night's Dream*, this is one of Mendelssohn's loveliest early sacred works. It was surely inspired by Handel's *Te Deum* settings and was heard several times at the Berlin Singakademie.

Te Deum

Felix Mendelssohn Bartholdy
(1809–1847)



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Trauergesang · Funeral song op. 116
Sahst du ihn herniederschweben (1845) (G/E)
Coro SATB / 7 min (ed. Little) / 2 Versions / ●
40.161
CD 83.206

single editions
– based on the autograph (1845) / First edition
40.161/10
– based on the first edition (1869) 40.161/20

Verleih uns Frieden gnädiglich (1831) (G)
from the chorale cantata of the same name
Coro SATB (arr) in 1.622

Verleih uns Frieden gnädiglich (G)
Coro SATB, [Org] in 70.202

Warum toben die Heiden op. 78,1
see Drei Psalmen op. 78

Weihnachtshymne · Hymn for christmas
Hark, the herald angels sing (E/G)
Coro SATB, Org o Pfte / 2 min in 40.414/60

Wer bis an das Ende beharrt (G)
Choir No. 32 from *Elijah* op. 70
Coro SATB (arr) in 40.479/70

Works for solo voice

Ave maris stella (1828) (L)
Solo S, Fl, 2 Cor, 2 Vl, Va, Vc/Cb, Org (Solo S, Org)
8 min (ed. Ryschawy) / First edition / ● 40.797
CD 83.104

In the present edition an organ part was added in the full score – which reflects how it was performed when it was premiered. This enables the work to be performed solely with organ accompaniment.

Salve Regina (1824) (L/E)
Solo S, 2 Vl, Va, Vc, Cb (Solo S, Org) / 8 min
(ed. Graulich) / ● 40.798
CD 83.101

As in *Ave maris stella,* here, an independent organ reduction was added.

Zwei geistliche Lieder · Two sacred songs
op.112 (1835/36) (G/E)
Solo T (S), Org / 7 min / ●
– Doch der Herr, er leitet die Irrenden recht
– Der du die Menschen lässest sterben
40.168
CD 83.206

Secular choral music a cappella

Choral collections

Posters, postcards, facsimile editions

Secular choral music a cappella

Lieder im Freien zu singen I op. 41 (1838) (G)
Coro SATB
1. Im Walde (Platen)
2. Entflieh mit mir (Heine)
3. Es fiel ein Reif (Heine)
4. Auf ihrem Grab (Heine)
5. Mailied (Hölty)
6. Auf dem See (von Goethe) 40.221

Lieder im Freien zu singen II op. 48 (1840) (G)
Coro SATB
1. Frühlingsahnung (Uhland)
2. Die Primel (Lenau)
3. Frühlingsfeier (Uhland)
4. Lerchengesang (Uhland)
5. Morgengebet (von Eichendorff)
6. Herbstlied (Lenau) 40.222

Lieder im Freien zu singen III op. 59 (1844) (G)
Coro SATB
1. Im Grünen (von Chezey)
2. Frühzeitiger Frühling (von Goethe)
3. Abschied vom Wald (von Eichendorff)
4. Die Nachtigall (von Goethe)
5. Ruhetal (Uhland)
6. Jagdlied (von Eichendorff) 40.223

Lieder im Freien zu singen IV op. 88 (1851) (G)
Coro SATB
1. Neujahrslied (Hebel)
2. Der Glückliche (von Eichendorff)
3. Hirtenlied (Uhland) 2 versions
4. Die Waldvöglein (Schütz)
5. Deutschland (Geibel)
6. Der wandernde Musikant (von Eichendorff) 40.224

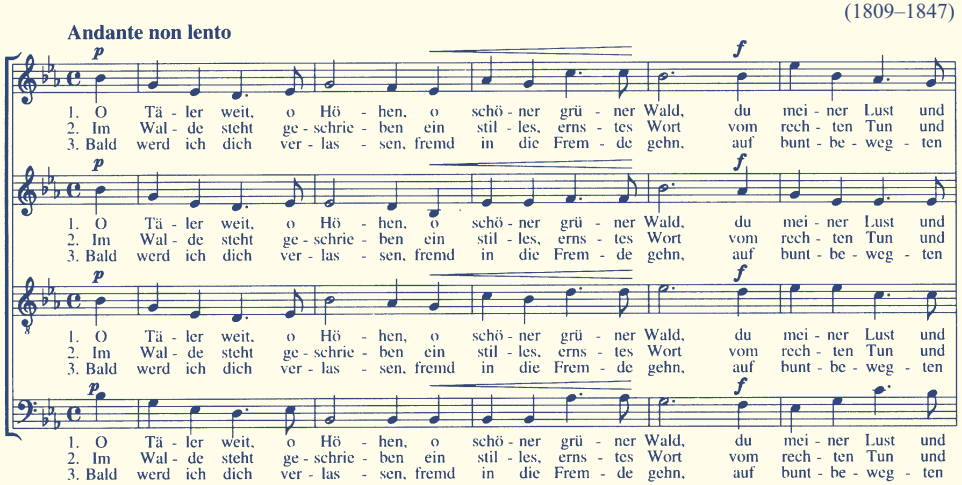
Lieder im Freien zu singen V op. 100 (1852) (G)
Coro SATB
1. Andenken (Anonymus)
2. Lob des Frühlings (Uhland)
3. Frühlingslied (Anonymus)
4. Im Wald (Weißmann) 2 Fassungen 40.225

Die Frauen und die Sänger (1845) (G)
Coro SATB 40.226

Drei Chorlieder (choral sheet) (1839/1843) (G)
Coro SATB
– Abschied vom Walde op. 59,3
– Die Primel op. 48,2
– Frühlingsfeier op. 48,3 40.220/10

Abschied vom Wald

Felix Mendelssohn Bartholdy
(1809–1847)



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Felix Mendelssohn Bartholdy Music for choir and organ

Movements from oratorios, cantatas and other work with orchestral accompaniment in arrangements for choir and organ. 2.030

The three oratorios, the chorale cantatas, the large psalm settings, *Lobgesang* and other sacred works of Mendelssohn with orchestra are prized, not least, for the variety and beauty of their choral writing. Already in the 19th century it was standard practice to arrange suitable movements from larger works for choir and organ.
The new choral collection opens this possibility to choirs of today with a rich variety of movements for use in services and concert. The choruses selected for this edition employ biblical texts; it contains works based on chorales and free compositions in many styles, mostly for four-part mixed choir.

Felix Mendelssohn Bartholdy, age 11
pencil drawing by Wilhelm Hensel
ca. 1820, Mendelssohn-Archiv, Deutsche Staatsbibliothek zu Berlin, Preußischer Kulturbesitz

Chorall collection Brahms Mendelssohn · Schubert

Smaller sacred works for service and concert for mixed choir 2.081

In the 18th century a collection with such a wide range and so richly endowed would have been called "A little musical chest of treasures," a "cabinet," or something similar […] It would be best to form your own picture of the wealth of this choral collection, which is made more accessible through informative registers. This "little musical chest of treasures" is highly recommended.
Württembergische Blätter für Kirchenmusik

Including the following works by Mendelssohn
– Ach Gott, vom Himmel sieh darein
– Allein Gott in der Höh sei Ehr
– Aus tiefer Not schrei ich zu dir
– Cantique pour l'Eglise Wallonne de Francfort
– Christe, du Lamm Gottes
– Deines Kinds Gebet erhöre op. 96,2
– Denn er hat seinen Engeln befohlen op. 70,7
– Die Toten werden dich nicht loben op. 31,4
– Ehre sei dem Vater, aus op. 69,3
– Heilig, heilig, heilig op. 70,35
– Herr, nun lässest du deinen Diener op. 69,1
– Herr, sei gnädig (Zum Abendsegen)
– Herr, unser Herrscher, aus op. 70,42
– Jesus, meine Zuversicht
– Laßt euren Lobgesang erklingen
– Nun danket alle Gott op. 52,8
– O Herr, erbarm dich über uns, aus dem *Te Deum*
– O Jesu Christe, wahres Licht op. 36,29
– Psalm 2. Worauf ist doch der Heiden Tun gestellt
– Psalm 5. O Herr, vernimm mein innig Flehn
– Psalm 31. Dir, Herr, vertraue ich
– Psalm 91. Wer in des Allerhöchsten Hut
– Psalm 98. Nun singt ein neues Lied dem Herrn
– Psalm 100. Jauchzet dem Herrn, alle Welt op. 69,2
– Verleih uns Frieden
– Vom Himmel hoch (I und II)
– Wachet auf, ruft uns die Stimme op. 36, 15
– Was betrübst du dich, meine Seele op. 42, 4
– Weihnachtshymne. Hark! The herald angels sing
– Wer bis an das Ende beharrt op. 70, 32
– Wer nur den lieben Gott läßt walten (I und II)
– Wie schön leuchtet der Morgenstern, aus op. 97
– Wirf dein Anliegen auf den Herrn op. 70, 15

Facsimile editions, posters and postcards

Autographs in facsimile

Denn er hat seinen Engeln befohlen (1844) (G)
Deutscher Musikeditionspreis 1997
Facsimile 24.407

Denn er hat seinen Engeln befohlen
Postcard 40.330/10

Ich weiß ein Mädchen hübsch und fein, 1834
Postcard 40.334/30

Portraits

Oil painting by Eduard Magnus, 1845
Felix Mendelssohn Bartholdy, 36 years old
Poster 40.388

Oil painting by Theodor Hildebrandt, 1847
Felix Mendelssohn Bartholdy, 38 years old
Postcard 40.373/20

Aquarell by James Warren Childe, 1839
Felix Mendelssohn Bartholdy, 30 years old
Postcard 40.373/10

Abbreviations

( )	Instruments in parentheses indicate alternative scoring
[ ]	Instruments in brackets indicate ad libitum scoring
*	discount > 20 Ex. 10% > 50 Ex. 15% > 100 Ex. 20%
●	available on Carus CD
✦	First edition
Arpa	harp
Bc	basso continuo
Cb	contrabbasso
Cemb	harpsichord
Chp	Choral score without keyboard reduction
Clt	clarinetto
Cor	corno
Ctr	clarino
E	English
F	French
Fg	fagotto
Fl	flute
G	German
Harm	set of harmony parts (except strings)
KA	Vocal score
L	Latin
Ln	clothbund editions
OA	reduction for organ
Ob	oboe
Org	organ
p.	page
Part	Full score
Pfte	piano
Set	set of parts
Slg	collection
Str	string instruments (strings)
Timp	timpan
Tr	trumpet
Trb	trombone
Va	viola
Vc	violoncello
Vl	violin

Compact Discs

The sacred vocal music · Complete recording

It has set high standards and in the meantime the comprehensive, award winning series of CDs featuring the sacred choral music of Felix Mendelssohn Bartholdy in interpretations by the Kammerchor Stuttgart under Frieder Bernius have made the entire breadth and depth of Mendelssohn's church music known, beginning with the well-known, beloved works and venturing beyond these with several world premiere recordings – ranging from youthful works to *Christus*, his unfinished oratorio.

"Through choral technique as well as through interpretatively convincing renditions, Bernius has contributed considerably to correcting the one-sided picture of Mendelssohn." nmz

Frieder Bernius is one of the most versatile among German conductors. His aim is to concentrate on rendering performances in original, historical style. In addition to conducting the Kammerchor Stuttgart, the Barockorchester Stuttgart and the Klassische Philharmonie Stuttgart, all of which he has founded, Bernius appears as a guest conductor of numerous important national and international orchestras, and concert tours have taken him to all of the major international music festivals. He has made some 80 recordings to date, 25 of which have been awarded prestigious prizes. Since 1987 he has been the artistic director of the Internationale Festtage Alter Musik in Stuttgart. The name of this festival was changed to Stuttgart Barock in 2004.

The **Kammerchor Stuttgart**, internationally one of the best and most well known vocal ensembles, has participated in all the important European choral festivals and has often been invited to appear in concerts in the USA, Canada, Israel, Australia and Southeast Asia. The secret to their artistic success lies in the uniformity of sound – the "famous sound" so often praised by the international press.

I. Hör mein Bitten
Hör mein Bitten · Kyrie in c-Moll · Geistliches Lied op. 96,1 · Hora est
Magnificat op. 69,3 · Salve Regina · Canticum Simeonis op. 69,1
Julia Hamari, Mezzosopran
Kammerchor Stuttgart / Ensemble '76 / Frieder Bernius 83.101

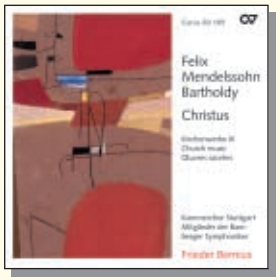
II. Vom Himmel hoch
Vom Himmel hoch · Ave maris stella · Te Deum a 8
Laki / Possemeyer
Kammerchor Stuttgart / Württembergisches Kammerorchester Heilbronn
Frieder Bernius 83.104

PREIS DER DEUTSCHEN SCHALLPLATTEN KRITIK

" … exemplary interpretation. The clearly delineated musical characters, the sensitivity of the phrasing as well as the warm and transparent choral sound allow the composition to shine with exciting contrasts and finely shaded colors."
Fono Forum

III. Christus
Kyrie in d · Christus op. 97 · Jube Domne · Drei Psalmen op. 78
Jesus, meine Zuversicht
Meier-Schmid / Rieger / Assenheimer / Seitz / Dörr / Prégardien / Scheffel
Happel / Hauptmann / Seidel
Kammerchor Stuttgart / Members of the Bamberger Symphoniker
Frieder Bernius 83.105

In addition to works for a cappella choir, this recording also presents the *Kyrie in D minor* for choir and large orchestra, as well as *Christus*, the unfinished oratorio.



IV. Wie der Hirsch schreit
Der 42. Psalm op. 42 · Der 114. Psalm op. 51 · Lauda Sion op. 73
Ziesak / Schneiderman / Prégardien
Schwarz / Kammerchor Stuttgart Deutsche Kammerphilharmonie Bremen
Frieder Bernius 83.202

This CD includes the *42nd psalm*, Mendelssohn's most well-known psalm setting; psalm 114, which contains a remarkable melody that mirrors the symbolic meaning of the texts and the Corpus Christi sequence *Lauda Sion*, which includes the first ever recording of a fugue which was performed when this piece was premiered.

V. Denn er hat seinen Engeln befohlen
Kyrie, Gloria und Sanctus from the "Deutschen Liturgie" · Drei Kirchenstücke op. 23 · Adspice Domine op. 121 · Sechs Sprüche zum Kirchenjahr op. 79 · Jauchzet dem Herrn, alle Welt · Denn er hat seinen Engeln befohlen
Kammerchor Stuttgart
Frieder Bernius 83.203

PREIS DER DEUTSCHEN SCHALLPLATTEN KRITIK

In addition to the famous motet *Denn er hat seinen Engeln befohlen*, this CD includes seldom performed church works by Mendelssohn.

VI. Verleih uns Frieden
Der 115. Psalm · Verleih uns Frieden · O Haupt voll Blut und Wunden
Christe, du Lamm Gottes · Wer nur den lieben Gott läßt walten
Ziesak / Ritterbusch / Prégardien / Schwarz / Volle
Kammerchor Stuttgart / Deutsche Kammerphilharmonie Bremen / Stuttgarter Kammerorchester / Frieder Bernius 83.204

VII. Hebe deine Augen auf
Herr, sei gnädig · Trauergesang op. 116 · Zwei geistliche Männerchöre op. 115
O beata et benedicta · Te Deum · Drei Motetten op. 39 · Zwei geistliche Lieder op. 112 · Jauchzet dem Herrn op. 69,2 · Hebe deine Augen auf (from Elijah)
Ruth Ziesak, Sopran
Sonntraud Engels-Benz, Orgel / Kammerchor Stuttgart / Frieder Bernius 83.206

PREIS DER DEUTSCHEN SCHALLPLATTEN KRITIK

"… superior sense for the music, feeling for the right balance: slender, flowing, naturally beautiful and at no time bombastic. So, only so must Mendelssohn's choral music be presented." NDR Kultur

VIII. Magnificat
Gloria in Es · Magnificat in D · Choralkantaten: „Wir glauben all an einen Gott" · „Jesu, meine Freude" · „Ach Gott, vom Himmel sieh darein"
Kammerchor Stuttgart / Deutsche Kammerphilharmonie Bremen
Frieder Bernius 83.216 (in preparation)

IX. Herr Gott, dich loben wir
Tu es Petrus op. 111 · Hymne op. 96 · Herr Gott, dich loben wir · Der 98. Psalm „Singet dem Herrn" op. 91 · Der 95. Psalm „Kommt, laßt uns anbeten" op. 46
Kammerchor Stuttgart / Deutsche Kammerphilharmonie Bremen
Frieder Bernius 83.217 (in preparation)

This recording once again documents the diversity of Mendelssohn's church music. Above all, his setting of *Tu es Petrus* and the chorale arrangement of *Herr Gott, dich loben wir* demonstrate Mendelssohn's orientation towards earlier principles of compositional techniques

X. Lobgesang · Symphonie-Kantate op. 52
Kammerchor Stuttgart / Deutsche Kammerphilharmonie Bremen
Frieder Bernius 83.213 (in preparation)

XI. Paulus / St. Paul op. 36
Maria Cristina Kiehr / Werner Güra Michael Volle
Kammerchor Stuttgart / Deutsche Kammerphilharmonie Bremen
Frieder Bernius 83.214 (2 SACDs)

Mendelssohn composed his first oratorio, *St. Paul*, under the impression of his own revival of Bach's *St. Matthew Passion* (1829). During Mendelssohn's lifetime *St. Paul* was one of his most popular works, which received numerous performances throughout Europe. Robert Schumann praised it as a "jewel of the present."

XII. Elias / Elijah op . 70
Letizia Scherrer / Reneé Morloc / Werner Güra / Michael Volle
Kammerchor Stuttgart / Klassische Philharmonie Stuttgart
Frieder Bernius 83.215 (2 SACDs, in preparation)

Elijah, Mendelssohn's second great oratorio, was composed just a year before his premature death. This excitingly dramatic work also expresses a fervent belief in God, a belief which in the 19th century was no longer self-evident. Justifiedly, *Elijah* is regarded as a milestone in Mendelssohn's compositional output and as a high point in the oratorio literature of the 19th century.

Ein Sommernachtstraum · Midsummer Night's Dream
The complete incidental music op. 21/61 with spoken texts
Anne Bennent, Sprecherin / Joachim Kuntzsch, Sprecher
Women voices of the Kammerchor Stuttgart / Barockorchester Stuttgart
Frieder Bernius 83.205

"Instead of the usual concert suite, the incidental music was recorded, as the composer surely would have wished. Two excellent narrators make the stage characters come alive. Fono Forum

Organ sonatas op. 65
Kay Johannsen, organ 83.167

"Johannsen's technichal mastery and formidable accomplishment on the organ ... is evident throughout this recital, and his imaginative registrations, which never obscure the principal thematic interest, keep you listening."
Classics Today 2/05

CD in preparation
Auf Flügeln des Gesangs
Songs by Felix Mendelssohn Bartholdy
Hans Jörg Mammel / Arthur Schoonderwoerd 83.430

Prices (eff. 1.3.2008)

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40.072/07	StP	15.00 €	40.125/20	Part	*1.40 €	40.137	Part	15.00 €
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40.185/03	OA	6.50 €	40.388	Post	8.00 €	40.484/09	Harm	27.60 €
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