



PART I



Sources and Source Problems

I



‘It seems to have been lost’: On Missing and Recovered Mendelssohn Sources

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THE British Library holds an important source of Mendelssohn’s *Melusine* Overture. This copyist’s manuscript, containing some entries in Mendelssohn’s hand, is extremely valuable for our understanding of the work.¹ In a letter from Mendelssohn to Karl Klingemann the composer requests that his friend, who lived in London, ‘retrieve in my name the score the Philharmonic has of it, and burn it’. And he emphasizes: ‘but it is very important to me that the old score be destroyed. I would also be happy if you could burn Horsley’s piano score of it, but if you think that they would not like that, then let it be. Attwood has an old score of it, a sort of sketch; you can allow that one to live.’² This letter raises three important issues:

1. A score for *Melusine* was supposed to be destroyed. Fortunately for scholars and posterity, Mendelssohn’s wish was not fulfilled.
2. There were additional sources that can no longer be traced. We have to ask: What sort of piano score was it that Horsley had? What became of it? (Evidently it was not burned, since it can still be traced in 1872.³)

¹ Score, headed ‘Ouvverture zu Melusina’, copied by Mendelssohn’s principal Düsseldorf copyist, Johann Gottlieb Schauseil, with autograph corrections (GB-Lbm, shelf mark Loan 4.779, deposit of the Royal Philharmonic Society).

² Letter to Karl Klingemann, 14 Dec. 1835: ‘[D]ie Partitur, welche das Philharmonic davon hat in meinem Namen geben zu lassen und sie zu verbrennen. . . . dass aber das alte vernichtet werde, daran liegt mir viel. Mir wäre es auch lieber, wenn Du Horsleys Klavierauszug verbrennen könntest; wenn Du glaubst, dass sie es nicht gern sehen, so lass es aber lieber. Attwood hat eine alte Partitur davon, eine Art Skizze dazu, die kannst Du leben lassen’; printed in Klingemann, *Briefwechsel*, 195–6.

³ See Charles Edward Horsley, ‘Reminiscences of Mendelssohn by his English Pupil’, *Dwight’s Journal of Music*, 32 (1872), 345–7, 353–5, 361–3; repr. in *MHW*, 237–49.

3. What was Mendelssohn referring to when he mentioned the score in Attwood's possession that was 'a kind of sketch'? Concerning this source Peter Ward Jones recently stated, 'no trace remains'.⁴ This is unfortunate, for it would be interesting to discover why the early version was actually able to survive. This example typifies the difficulties and problems that confront the researcher who undertakes to follow the tracks of Mendelssohn's autographs.

Let us recall another work that for decades was considered lost, the Kyrie in D Minor. Mendelssohn composed this work during his stay in Paris in 1825 and showed it to Luigi Cherubini; after that, he rarely mentioned it. Since it is included in the composer's *Musikalien* inventory of 1844,⁵ but not in Schleinitz's 1848 catalogue of the Mendelssohn estate,⁶ George Grove had to note in the Mendelssohn article of his *Dictionary of Music and Musicians* in 1880: 'It seems to have been lost'.⁷ By this time it had probably made its way into the possession of the publisher C. F. Peters or the Musikbibliothek Peters, where it remained throughout the Second World War. But by 1945 it had again disappeared. As it turned out, Walter Hinrichsen had taken the autograph with him to the United States.⁸ Twenty years later, the Kyrie was in Margaret Deneke's possession. In the 1960s a version for chorus and organ was published, and the full score was finally published in 1986.⁹ But such mazes do not always turn out so well. In reviewing the scholarly research one continually encounters references to sources that certainly existed at one time but have subsequently disappeared.

⁴ Peter Ward Jones, 'Mendelssohn Scores in the Library of the Royal Philharmonic Society', in Schmidt, *Kongreß-Bericht*, 74.

⁵ GB-Ob, MDM c. 49, fos. 29–30; see also App. A ('Mendelssohn's 1844 List of Music') in Peter Ward Jones, *Catalogue of the Mendelssohn Papers in the Bodleian Library*, Oxford, iii: *Printed Music and Books* (Tutzing: Hans Schneider, 1989), 283–302.

⁶ Manuscript catalogue prepared by Conrad Schleinitz and later revised by George Grove, bearing the title 'Thematischer Catalog von Felix Mendelssohn B. Compositionen u. music. Studien, zunächst von denen welche in den grünen Büchern — die er selbst zusammen gestellt hat, enthalten sind; dann aber auch von solchen die nach seinem Tode Ms. vorgefunden wurden bei Schleinitz.' Several copies of this catalogue have survived (D-B, GB-Ob, US-Wc).

⁷ George Grove, 'Mendelssohn', in *Grove's Dictionary of Music and Musicians*, ii (London: Macmillan, 1880), 257.

⁸ *Autographen, Erstausgaben und Frühdrucke der Werke von Felix Mendelssohn Bartholdy in Leipziger Bibliotheken und Archiven*, ed. Peter Krause (Leipzig: Musikbibliothek der Stadt Leipzig, 1972), 23.

⁹ The piano-vocal score was edited by Ralph Leavis (Oxford: Oxford University Press, 1964), and the full score has been edited by R. Larry Todd (Stuttgart: Carus-Verlag, 1986).

I

This chapter deals with lost sources of Mendelssohn's musical compositions; I shall exclude from my discussion other losses such as the composer's letters, drawings, and watercolours, as well as biographical material from his immediate circle.

It seems that the time is ripe for such an investigation. In 1997 one hundred and fifty years had passed since Mendelssohn's death. The memorial year provided the occasion to assess the results of Mendelssohn research of the past several decades, to summarize the findings, and to forge paths for future research. In recent years a number of important sources have reappeared, giving new momentum to Mendelssohn scholarship. Additional impetus for this undertaking is that it is now possible to proceed with the new Leipzig *Gesamtausgabe* of Mendelssohn's compositions and letters.¹⁰

In principle, one must distinguish between lost works and works whose sources are lost. The latter group is more diverse. In addition, it is necessary to distinguish between lost works—an expression that indicates a certain finality—and missing works, those that have disappeared or cannot be traced at present. Fortunately, the latter are more numerous, for the word 'disappeared' means only not known to scholars. There is always someone—a collector, a family heir, or a staff member of a public archive—who knows the whereabouts of one source or another. Or it may happen, for example, that the owner of a manuscript does not know it is an autograph; such a person might consider it to be simply a random sheet of music. And how is a person untrained in musicology supposed to know the significance of a dusty score that turns up in the attic? Thus it happens that many pieces are lost to scholars but in fact still exist.

In the strict sense of the word, the term 'lost' can be applied only to those works whose destruction can be documented (as, for example, through the burning of a library).¹¹ The number of these demonstrably lost sources is extremely small. This chapter, therefore, concentrates on missing works and sources; in a number of cases I shall present evidence for their reappearance. Sources that may be traced but currently are 'inaccessible' will not be considered.

¹⁰ Concerning the *Gesamtausgabe*, see Christian Martin Schmidt, 'Konzeption und Stand der Mendelssohn-Gesamtausgabe', in *Felix Mendelssohn — Mitwelt und Nachwelt. 1. Leipziger Mendelssohn-Kolloquium am 8. und 9. Juni 1993* (Wiesbaden: Breitkopf & Härtel, 1996), 131–4.

¹¹ For example, a piano-vocal score of the first chorus from *Antigone*, Op. 55 that Mendelssohn sent to the music director August Ferdinand Geller in Niesky near Görlitz was lost in a fire that destroyed the 'Pädagogium' Library in that city.

II

It is typical of the transmission of Mendelssohn's music that at any given time certain works have been available while others have disappeared, only to resurface decades later. From early on, the main reason for this problem has been the extensive dissemination of Mendelssohn's manuscripts; this situation has worsened in the twentieth century because of wars, emigration, and a flourishing market for composers' autographs.

There are several ways in which manuscripts might be lost. Some works were lost even during the composer's lifetime because the manuscripts were stolen from him,¹² because he left them behind somewhere, or because he gave them away and later could not remember to whom.¹³ Mendelssohn himself did not consider the loss of such pieces to be very tragic. We may recall, for example, the following lovely anecdote reported by George Grove: after the first performance in England of the *Midsummer Night's Dream Overture* 'the score of the overture was left in the hackney coach by Attwood, and lost. On Mendelssohn hearing of it, he said: "Never mind, I will make another".'¹⁴ And on many occasions Mendelssohn knowingly gave away works of which he possessed no other copy, or he composed pieces for albums of which he did not keep a record. These compositions were lost to him; sometimes he thought of them later on and arranged to obtain a copy.¹⁵

Far more numerous are manuscripts that were lost after the composer's death. Here the issue is not the loss of works *per se*, but frequently the loss of individual sources for works that are otherwise known. For instance, although many of his manuscripts remained in the family in the years immediately following his death,¹⁶ these years also witnessed a substantial number of instances in which the composer's manuscripts were given as gifts to friends

¹² See Mendelssohn's letter of 11 Apr. 1830 to his Swedish friend Lindblad: 'In meinem letzten Briefe an Dich glaube ich schon von der Meeresstille gesprochen zu haben; . . . Ich hatte es abschreiben lassen um es Dir zu schicken und die Abschrift sammt meinem Manuscript sind mir gestohlen worden.' Quoted from *Bref till Adolf Fredrik Lindblad från Mendelssohn, Dohrn, Almqvist, Atterbom, Geijer, Fredrika Bremer, C. W. Böttiger och andra* (Stockholm: Bonnier, 1913), 30.

¹³ This case obtains, for example, with the *Harmoniemusik*, Op. 24; see Mendelssohn's letter to Simrock dated 15 Feb. 1839, in Elvers, *Verleger*, 225.

¹⁴ Grove, 'Mendelssohn', 264.
¹⁵ See his letter to Breitkopf & Härtel of 17 Apr. 1837, quoted in Elvers, *Verleger*, 60–1: 'Fräulein Grabau hat ein Lied ohne Worte und eines mit Worten von mir, von denen ich keine Abschrift habe und eine solche gern haben möchte; wären Sie vielleicht so gütig mir diese zwei Stücke (natürlich für meine Rechnung) copiren zu lassen und sobald als möglich nach Frankfurt unter obiger Adresse zu schicken?'

¹⁶ See Rudolf Elvers, 'Felix Mendelssohn Bartholdys Nachlaß', in *Problem Mendelssohn*, 35–46.

and acquaintances. Cécile Mendelssohn and other members of the family passed along manuscripts from their supply that they did not consider to be very important, and Mendelssohn's friends also gave their manuscripts away.¹⁷ A crass example of this is found in the case of Louis Plaidy, a piano teacher and colleague of Mendelssohn at the Leipzig Conservatory who owned the autograph of the *Lied ohne Worte* in A Major, Op. 38 No. 4. Plaidy had many students, and he cut his Mendelssohn autograph into pieces and gave one to each of them as a favour. These fragments were widely dispersed, and only a few have survived.¹⁸ Still, even these are valuable to scholars, since they give some idea of the differences that must have existed between the original version and the published one.

The donation of the bound volumes of the *Mendelssohn Nachlaß* to the Royal Library in Berlin beginning in 1878 guaranteed the scholarly world access to most of the sources. Two problems resulted from this donation: some of the volumes contained materials that were not autograph and there were many autographs that were not included in this collection. And those were precisely the autographs that Mendelssohn had not kept in his home.

A further stage occurred during the second half of the nineteenth and the first decades of the twentieth centuries: the estates of Mendelssohn's friends and contemporaries who outlived him were auctioned, and publishers' archives and other large collections were dispersed. The hyperinflation in Europe in the 1920s necessitated many auctions, and this led to an increased scattering of

¹⁷ See GB-Ob, MDM b. 5, section 'Zum Verschenken geeignet'. Later, too, members of the family continued to give away autographs, as is demonstrated by the remark on a page from *St Paul* today preserved in Brussels: 'Dieses Blatt ist einem handschriftlichen musikalischen Skizzenbuch meines Bruders Felix entnommen, Berlin, 13. Februar 1854. Paul Mendelssohn-Bartholdy' (This page was taken from a manuscript volume of musical sketches by my brother Felix, Berlin, 13 February 1854. Paul Mendelssohn-Bartholdy). See *Catalogue de la Bibliothèque du Conservatoire Royal de Musique*, ed. Alfred Wotquenne (Brussels: J.-J. Coosemans, 1898), i, no. 1092, p. 209. Since as a rule sketches and drafts are not registered or are only briefly summarized in the Schleinitz catalogue, we cannot reconstruct a survey of previously extant manuscripts of this kind. Further examples of autographs that were given away include those for the String Quartet in D Major, Op. 44 No. 1, the first movement of which was given by Cécile Mendelssohn Bartholdy to Ludwig Spohr (the manuscript is currently in D-B, N.Mus.ms. 108), and the 'Duett' for piano four hands (now F-Pc, MS 208), which was given to 'Dem Herrn Kapellmeister Taubert zur Erinnerung an den geliebten Componisten, am Heilig Abend 1859 von Paul Mendelssohn'; and part of Sinfonia VIII, which Paul gave to Henry Smith Huntington as a gift. (Paul gave away separate pages of manuscripts on more than one occasion, thereby effectively turning the pieces into fragments.) Fortunately, these pages were preserved; once bars 476–522 on pp. 213–16 of vol. 6 of the former *Mendelssohn Nachlaß*, they are now preserved as D-B, N.Mus.ms. 25.

¹⁸ For instance, four measures which are held in the Watkinson Library of Trinity College in Hartford, Connecticut (shelf mark Quarto / M/ 22/ M 523/ L5/ 1800), and the last four bars, which were sold at Sotheby's 17–18 Nov. 1988, lot 403, with facsimile on p. 167.

Mendelssohn autographs. But this was also the great hour of American libraries, which were able during these years to lay the foundations for the important collections they own today.

Finally, the so-called 'Third Reich' had a major impact on the dissemination of Mendelssohn sources. First, many individuals who owned sources were forced to emigrate and in some cases were able to preserve their collections, thus scattering the material further around the world. Secondly, the war resulted in the destruction of many locations where sources were stored. And finally, many sources that may have survived were removed from libraries during the war and have not been located since.

This all has led to an enduring uncertainty about the fate of a number of collections. After the war a systematic account of surviving sources was needed, but so far only preliminary steps have been taken in that direction.

When we turn to the question of where to find information about pieces that have disappeared, a vast array of sources provide clues. These may be briefly classified in the following categories: (1) work-lists, notebooks, and calendars; (2) Mendelssohn's letters; (3) letters to Mendelssohn in which the sender thanks the composer for a specific piece; (4) records such as letters, diary entries, memoirs, or inventories left by third parties; and (5) catalogues prepared by auction houses and antiquarians. Additional sources of information include catalogues of private collections and exhibitions; where available, sketches and drafts that answer questions about the fully formed work to which they pertain; and early biographical and scholarly writings.

All this creates an immense and virtually impenetrable labyrinth in which the scholar can easily get lost.

III

Which works must we consider lost today? As stated above, it is not realistic to attempt to trace all autographs and other sources. Here we can present only a preliminary overview, for there are still too many open questions to permit an exhaustive assessment. Many archives, libraries, and collections still have to be consulted; above all, the many letters to Mendelssohn preserved in the 'Green Books' in the Bodleian Library must be completely examined. In other words: sources will continue to turn up in the future, as will references to works and sources.

All in all, knowledge of more than fifty works or smaller pieces is transmitted only through secondary references, and these compositions must be considered lost. These works are listed in Appendix 1 to this chapter.

The largest part of this corpus comprises *lieder*. For example, in 1862 a completely unknown song turned up at the auction of a Leipzig firm.¹⁹ Entitled ‘Das Menschenherz ist ein Schacht’, the lied is reportedly set for alto and piano and based on a text by Friedrich Rückert. From another auction catalogue we learn that it was ‘written down for Herr Privy Councillor Teichmann at his specific request’;²⁰ the lied seems to be mentioned nowhere else. The ‘request’ probably was issued orally. In a letter of 30 April 1842, however, Teichmann thanks the composer and enquires whether he may make a copy for an acquaintance to give to his sister-in-law;²¹ presumably, the letter refers to the Rückert lied in question. Neither the autograph nor a copy of this lied has ever turned up.

Another lost song is mentioned in an important letter of 1867 that has thus far received little attention. In this letter, Mendelssohn’s son Karl turns to an unnamed music director,²² suggesting some songs without words for the collection that would eventually be published in 1868 as Op. 102. In the same context Karl mentions a collection of six songs with words—an undertaking that never came to fruition. Of the songs proposed for this collection, the sixth to this day has never surfaced: a setting of ‘Es war ein König in Thule’, reportedly composed for bass and piano in December 1824.²³

Also considerable is the number of compositions that cannot be precisely identified because of sparse information. When Mendelssohn mentions a ‘lied’ in a letter, he may refer either to a song or to a song without words—that is, to a vocal or an instrumental piece. Ambiguous references may therefore easily yield false conclusions. We must also consider that Mendelssohn often provided different titles when he wrote out a new copy of his songs. Thus, a familiar song may hide behind an unfamiliar title.²⁴

¹⁹ T. O. Weigel, *Catalogue d’une belle collection de lettres autographes dont la vente publique aura lieu à Leipzig, 2 June 1862*, lot 490.

²⁰ Catalogue of List & Franke, 23 Jan. 1872 (Coll. G. M. Clauss, Leipzig), 139, no. 2569: ‘Musique et paroles a.s. Berlin, 1842. 1 p. fol. ungedruckt. “Das Menschen Herz ist ein Schacht”; avec dédicace et titre a.s. “Lied von Rückert für eine AltStimme mit Begleit. des Pianoforte; componirt von . . .” Herrn Hofrath Teichmann auf ausdrückl. Bestellung niedergeschrieben von . . . nebst L.a.s. Leipzig, 1842. 1 p. 8. mit nochmaliger Zueignung des Liedes.’

²¹ Letter to Mendelssohn, 30 Apr. 1842 (GB-Ob, GB XV/207).

²² Letter from Karl Mendelssohn Bartholdy, 1 May 1867, to ‘Verehrter Herr Musikdirektor’, D-B, Handschriftenabteilung, shelf mark: 2 f 1870 (10).

²³ An indication as to the date is provided by a copy of the song ‘Rausche leise grünes Dach’, GB-Ob, MDM c. 50, 2/20, fo. 97, which bears the notice: ‘Ohne Datum. Neben: König in Thule, Dez. 1824’.

²⁴ For instance, the song ‘Auf dem Meere’; see *International Autographs, N. Y., Catalogue No. 25* (1976), lot 46. This is the same as the song ‘Im Süden’, Op. 120 No. 3; see *J. A. Stargardt, Berlin, Catalogue 659* (16–17 Mar. 1995), lot 771.

Later in his life Mendelssohn often made gifts of printed scores, which he spoke of in the accompanying letter only as 'the lieder' or volumes of lieder. Since there is also documentation of some autograph volumes of lieder (such as the missing volume for Jenny Lind with autograph drawings),²⁵ the question of what Mendelssohn refers to in these cases must be left open unless the letter and the music are preserved together.

We could give many other examples of such problems. Pieces mentioned with only vague identifications may be works that are already published, and which therefore are not unknown. For example, we cannot know for certain which specific works were contained in an envelope labelled 'Neue Liederchen' and bearing the jocular inscription 'published by the widow Felix'.²⁶ Indications found in notebooks that a piece is 'complete' do not necessarily relate to one of Mendelssohn's own works; they might just as well refer to a copy he was making of someone else's composition. Thus, references such as 'lied for Catharine' remain ambiguous.²⁷ In addition, when compositions are attributed to Mendelssohn but are transmitted only through copies, their authenticity remains questionable. This problem pertains especially to the lieder listed at the end of Appendix 2.²⁸

Finally, auction catalogues may contain simple typographical errors, faulty transcriptions, and erroneous datings; these can result in a single autograph being mentioned in different catalogues with different dates, suggesting two different sources where only one exists. Or the catalogue may provide so little information that no precise identification is possible.²⁹

As a result, in most cases it is impossible to answer questions concerning a work on the basis of a single source; a wide variety of sources must be considered.

²⁵ Mendelssohn sent the Album to Jenny Lind at Christmas 1845. For a facsimile of the decoration on the cover of this album, made by Mendelssohn himself, see *The Life of Jenny Lind Briefly Told by her Daughter Mrs. Raymond Maude* (London: Cassell, 1926), 57; see also the collection of songs for Madame Ida Lessing: '... Beifolgend übersende ich Ihnen ein Heft Lieder ohne Worte das ich für Ihre Frau zusammengeschrieben habe ...' (letter to C. F. Lessing, 19 Dec. 1844, held in US-Wc). Similar songbooks have survived, such as those for Frau von Lüttichau (US-STu), Klingemann (D-B), and Queen Victoria and Prince Albert (GB-Lbl).

²⁶ 'Neue Liederchen gedruckt in diesem Jahr, im Verlag bei Wittwe Felix et comp.' (GB-Ob, MDM c. 24, No. 3, fos. 17–18).

²⁷ A reference to Catharine Pereira, as is evidenced by Mendelssohn's diary entries in GB-Ob, MDM g. 2, fo. 18^v. The name Catharine occurs a number of times in Mendelssohn's diaries during his stay in Vienna.

²⁸ Based on Thomas Stoner, 'Mendelssohn's Lieder not Included in the *Werke*', *Fontes artis musicae*, 26 (1979), 258–66.

²⁹ Typical of these items are brief references such as 'Manuscript Music, 18 bars, with words. Mounted' (*The Anderson Galleries No. 1624* [9 Jan. 1923], No. 178), or: 'Morceau de musique aut., 2 p. in 40 obl. Jolie pièce. Fragment d'un de ses ouvrages' (see *Charavay, Revue des Autographes*, 107 [Sept. 1887], No. 263).

Let us now turn away from the works destined to remain unknown for the foreseeable future, and consider instead the sources for familiar works. In these cases the compositions themselves are known. In recent years, however, a new critical perspective concerning the traditional versions of Mendelssohn's compositions has emerged in scholarship and in practice. Today we ask whether the scores that have traditionally been used in performance are true to the intentions of the composer—for example, does the 'Italian' Symphony as we know and love it, as it has traditionally been published and performed, really represent the composer's final version?³⁰ This new perspective produces the desire to know more about the sources for the work in question, for both listeners and scholars. Therefore we ask which sources existed, which source was chosen as the basis for the published version, and how the work's compositional history produced one version or another. We must also ask what accounts for the differences between the composer's autographs and the editions that were published under his own supervision. These questions in turn necessitate an investigation of the existing and lost sources.

The original autographs still exist for all but a few of the works published during Mendelssohn's lifetime, although most of the engraver's exemplars are missing. A rather different situation obtains for the works (especially smaller works) that Mendelssohn left unpublished. For example, the engraver's proofs (*Stichvorlagen*) for almost all the posthumously published compositions have survived. (In most cases, these are autographs from the *Mendelssohn Nachlaß*.) In addition, for several works that Mendelssohn left unpublished, copies in another hand or printed scores have survived, although the autographs on which these sources were based are missing.

The source situation is generally favourable for Mendelssohn's larger works—the symphonies, concertos, oratorios, and psalm settings—as well as the organ music.³¹ The transmission of the chorale cantatas and incidental music is less positive because the autographs for those works are only partly available. Luckily, a number of authorized manuscript copies compensate for this; however, there are still no reliable sources for *Antigone*, Op. 55 and *Oedipus at Colonus*, Op. 93. The situation presented by the smaller works, on

³⁰ On this particular matter see John Michael Cooper, *Mendelssohn's 'Italian' Symphony* (Oxford: Oxford University Press, 2002). The complete surviving autograph sources for the A major Symphony have recently been published in facsimile; see *Felix Mendelssohn Bartholdy, Symphony Nr. 4 A-dur Op. 90, mit Kommentaren von Hans-Günter Klein und John Michael Cooper* (Wiesbaden: Ludwig-Reichert Verlag, 1997), and the 1834 revision of the last three movements has been published by the same press (2001).

³¹ For a case study in how this problem relates to the organ works, see Pietro Zappalà's essay in this volume, Ch. 2.

the other hand, is problematic, as new sources are continually turning up for Mendelssohn's songs and his piano and chamber works.

IV

Let us now turn to some problem areas and rediscoveries.

A number of works appear to be lost. The fate of the Mendelssohn portion of the collection of the Berlin Sing-Akademie, lost since the Second World War, still remains unclear.³² Another substantial problem concerns the publishing process and the various source materials generated in this context that were lost through the dispersion of publishers' archives. Only a few galley proofs have survived,³³ and the plates were already melted down during Mendelssohn's lifetime.³⁴ The fate of the *Stichvorlagen* for contemporary English and French editions remains largely unexplored, and hardly any of the manuscripts that were removed from the volumes of the *Nachlaß* have been recovered.

Moreover, most contemporary performance materials probably are lost. Owing to their intended purpose, they continued to be reused until they were worn out, whereupon they were replaced and destroyed. This is unfortunate since they might have provided information about many details of the musical text as well as phrasings, dynamics, and other indications that Mendelssohn gave during rehearsals but failed to enter into his scores.

Many questions are posed by the state of works when portions of them are not documented by surviving autographs—that is, works transmitted fragmentarily³⁵ (see examples in App. 3). For instance, if a full-page paste-over

³² Even for the bicentennial celebrations of the Sing-Akademie in 1991 this matter could not be clarified. See Gottfried Eberle, *200 Jahre Sing-Akademie zu Berlin: 'Ein Kunstverein für die heilige Musik'* (Berlin: Nicolai, 1991). In 2001 these sources returned to D-B.

³³ For example, the proof sheets for the *Meeresstille und glückliche Fahrt* Overture, Op. 27 (D-LEsm), the 'Scottish' Symphony (US-Wc), the vocal score of *Elijah* (US-NYpm, US-Cu), and some engraver's proofs from Breitkopf & Härtel (D-DS).

³⁴ See e.g. the letter from the publisher Hofmeister to Robert Schumann, 28 Sept. 1839: 'I still have just a couple of exemplars of Mendelssohn's opera *Gamacho* [*sic*]. The plates have been melted down; therefore, if you wish to have it I can lend it to you, but not give it to you.' ('Von Mendelssohns Oper "Gamacho" [*sic*] habe ich nur noch ein paar Exemplare. Die Platten sind eingeschmolzen. Daher kann ich, wenn Sie es wünschen, nur verleihen, nicht schenken') (PL-Kj, Schumann Corr. vol. 9, No. 1358). My thanks to Dr Matthias Wendt of the Schumann *Gesamtausgabe*, Düsseldorf, for this information.

³⁵ Circumstances are not always as fortunate as in the case of the 'Mailed', Op. 41 No. 5: bars 1–23 are preserved as D-B, N.Mus.ms. 116, and the remainder of piece can be found on fo. 2 of GB-Ob, MDM c. 16. Nor can a piece always be reconstructed from two facsimile editions, as in

has come loose and been lost, the original reading of the passage is visible, but not the final version sanctioned by the composer.³⁶ These cases pose daunting problems for editorial methods and issues of performance practice, and unless the lost papers re-emerge, we must seek a compromise solution.

Next, in order to demonstrate the significance and diversity of the volumes of the *Mendelssohn Nachlaß*, I should like to return to one of the points and problems mentioned above and examine it more closely. As is well known, the *Nachlaß* did not arrive in Berlin in complete form. Individual volumes were missing, and individual parts were missing from those volumes that were delivered. Schleinitz's catalog of 1848 provides information concerning the original state of the first forty-four volumes.³⁷ There, for example, we find references to a *Nachspiel* for organ and a manuscript of the chorale cantata *Wir glauben all an einen Gott*; both pieces are reported as being part of Volume 23. Yet they are not to be found in that volume, and from the pagination of Volume 23 we learn that these autographs must already have been missing when the volumes arrived in Berlin. They are still missing today.

Other works are preserved in the *Nachlaß* only through printed scores or copies. In some cases we have information concerning the fate of the autograph—as, for example, in the case of the F minor Violin Sonata, Op. 4, the autograph of which was given to Joseph Joachim by Cécile. For others there is no indication at all; this is the case with 'The Evening Bell', the chorale cantatas, and the cello sonatas.

But there is also a positive story directly tied to the fate of the *Nachlaß* volumes: the legendary seventeen volumes removed for storage during the Second World War, for decades considered lost, are today preserved in the Biblioteka Jagiellońska in Kraków. The reappearance of these volumes has

the case of the song 'Wie kann ich froh und lustig sein'. The first page of this song is reproduced in Maggs Bros. Catalogue 500 (1928), no. 119 on p. 195, and the second page in Catalogue 469 of the same company (autumn 1925), no. 2095 (pl. XI). This manuscript is now preserved in US-NYp, JOB 82–10.

³⁶ This is true, for example, of the original version of *Die erste Walpurgisnacht*, which was eventually published as Mendelssohn's Op. 60. Because two collettes are missing in the autograph, the original Berlin version of 1833 (PL-Kj, *Mendelssohn Nachlaß* vol. 37) cannot be reconstructed completely. See Christoph Hellmundt, 'Mendelssohns Arbeit an seiner Kantate *Die erste Walpurgisnacht*: Zu einer bisher wenig beachteten Quelle', in Schmidt, *Kongreß-Bericht*, 76–112, esp. 94 and 98. Similar instances obtain concerning the early versions of *St Paul* and other works.

³⁷ To date little attention has been paid to the circumstance that not all of the forty-four volumes were bound at that time. In Schleinitz's inventory some of the autographs and copies that belonged in the volumes now numbered 43 and 44 were still unbound, and described as 'Manuscripte in einer Mappe'.

given a powerful momentum to Mendelssohn scholarship, and hopefully it will continue to propel us forward.³⁸

The fate of the Sonatina in B flat minor of 1823, mentioned by Julius Rietz in his catalogue,³⁹ is also interesting. For years, only the first few bars of this work copied by Schleinitz in his catalogue were known, and when Volume 4 of the *Nachlaß* was brought to Berlin the work was already in the possession of Benjamin Fillon, whose collection was auctioned in 1879.⁴⁰ The last public reference to the work was an auction of Noel Conway of Birmingham in the 1890s.⁴¹ This auction was one of the most important sales of Mendelssohn autographs,⁴² greater in scope even than those of the Klingemann collection⁴³ and those from the Moscheles estate.⁴⁴ Nearly a century passed before anyone but insiders learned that parts of the Conway estate were contained in the Brotherton Collection in Leeds.

Scholars were long puzzled by a work that Mendelssohn composed together with Moscheles and premièred in London on 1 May 1833: a fantasy on themes from Weber's *Preziosa*. In an unpublished letter we read: 'Tomorrow I will play together with Moscheles a new Fantasia for two pianos and orchestra that I wrote after I arrived here—so you can well imagine how hard I have had to work.'⁴⁵ The work was published later in a version for two pianos among

³⁸ Over the course of the years this whole complex has attracted a great deal of attention. A basic summary is provided by Nigel Lewis, *Paperchase: Mozart, Beethoven, Bach—The Search for their Lost Music* (London: Hamish Hamilton, 1981). Although we have known at least since the 1970s that the musical sources are in Kraków, the story of the lost Mendelssohn manuscripts runs through Mendelssohn research into the 1990s like a red thread; and so the point still needs to be made here. Information concerning the Kraków manuscripts may be found in John Michael Cooper, 'Mendelssohn's Works: Prolegomenon to a Comprehensive Inventory', in *Companion*, 701–3.

³⁹ Julius Rietz, 'Verzeichniß der sämtlichen musikalischen Compositionen von Felix Mendelssohn Bartholdy', in *Briefe 1833–1847* (1863), 520.

⁴⁰ *Inventaire des autographes et documents historiques réunis par M. Benjamin Fillon décrits par Étienne Charavay* (Paris: Librairie Charavay Frères, 1879), vol. ii, no. 2410.

⁴¹ Via the Freemantle and Brotherton collections it finally ended up in Leeds (GB-LEbc). Other parts of the Freemantle collection are found in US-Wc.

⁴² *Rare and Interesting Autograph Letters, Original Manuscripts, and Historical Documents, including . . . the Most Complete and Unique Collection of Original Music Manuscripts, Autograph Letters, Rare Books, Pamphlets, Articles, Programmes, Portraits, etc., of Felix Mendelssohn Bartholdy, sold at Noel Conway & Co., New Street, Birmingham* (Birmingham: n.d. [1890s]). The catalogue contains a 'Chronological List of 201 original autographs'.

⁴³ Around 170 letters, sold at J. A. Stargardt 560 (28 Nov. 1962), no. 1157.

⁴⁴ Sold at Leo Liepmannssohn 39 (17–18 Nov. 1911). For more than sixty-five letters from Mendelssohn to Moscheles see also the catalogues of Maggs Bros., London (Christmas 1924, lot 2777, and spring 1927, lot 389).

⁴⁵ Letter from Mendelssohn to his family, 26–30 Apr. 1833: 'Morgen spiele ich mit Moscheles eine neue Fantasie für 2 Claviere ud. Orchester, die ich seit meiner Ankunft hier componirt habe, also könnt Ihr denken wie ich habe arbeiten müssen' (US-Nyp, Family letters, no. 159).

Moscheles's compositions as his Op. 87b—but what became of the version for two pianos and orchestra? The autograph materials, titled 'Fantasie und Variationen über Preziosa', remained in the possession of the Moscheles family for more than fifty years. But when Moscheles's estate was auctioned in 1911, the work was not mentioned in the catalogue, for in 1889 Moscheles's son, Felix, had already given it as a present to Anton Rubinstein, who in turn donated it to the library of the St Petersburg Conservatory. The seventy-page folder has remained there, unharmed by the passage of time, for more than a century.⁴⁶

Other collections should also be mentioned briefly. The collection of Varnhagen von Ense fortunately remained intact and is today preserved in Kraków; the same applies to the private collection of François Lang, which today is in Paris. Other collections, such as those of Louis Koch and Hugo von Mendelssohn Bartholdy, were dispersed or formed the beginning of larger collections. Even today large private collections are auctioned or otherwise scattered. The most recent example is the splendid collection of Rudolf Kallir—but this would take us into a field of research that cannot be presented here.

Sources and works may be lost, but the courage to look for such lost documents should never be lost. Naturally this search cannot be completed by one person alone; the list of lost sources remains quite large, and Mendelssohn scholarship still has much to do before all paths that may provide new information have been followed. Nevertheless, the fruits of recent research show that there is reason to hope that the number of truly lost sources can be contained. It is the responsibility of all of us to bring the situation closer to this goal.

—translated by John Michael Cooper

⁴⁶ My colleague Christoph Hellmundt learned of this source while in St Petersburg, during his preparatory work for the new *Gesamtausgabe*.

APPENDIX I

A Preliminary List of Lost or Missing Mendelssohn Works

This list includes only works that are documented through secondary sources; it does not identify sources for those works. Compositions that are available in facsimile are not named. Some works listed here may correspond to other works that are known and survive under different titles.

ORCHESTRAL MUSIC

Kindersinfonie (1827)

Reference: Letter from Fanny Mendelssohn Bartholdy to Klingemann, 25 Dec. 1827, Hensel, *Familie* (1879), i. 180

Kindersinfonie (1828)

Reference: Letter from Lea Mendelssohn Bartholdy to Klingemann, 30 Dec. 1829, Klingemann, *Briefwechsel*, 70

Kindersinfonie (1829/1830)

Reference: Letter to the family, 20 December 1831, Sutermeister, *Briefe*, 93–8 (GB-Ob, MDM d. 13)

Three Marches for *Harmonie-Musik* (Düsseldorf, 1833/34)

Reference: Letter to sister Rebecka, 26 Oct. 1833, US-NYp, Family letters, no. 171

Comment: These may be the same as the marches in GB-Ob, MDM c. 50, fos. 67–75

ORGAN MUSIC

Organ piece in A major for Fanny Mendelssohn Bartholdy's Wedding (Sept. 1829)

References: Various letters to Fanny Hensel, 1829

Some organ pieces (Engelberg, 1831)

Reference: Letter to his father, 23 Aug. 1831, Sutermeister, *Briefe*, 223–9 (GB-Ob, MDM d. 13)

Some organ pieces (Berlin, 1832)

Reference: Letter to Klingemann, 5 Dec. 1832, Klingemann, *Briefe*, 103

PIANO MUSIC

Piece for Begas (1821)

Reference: Letter to the family, 10 Nov. 1821, US-NYp, Family letters, no. 5

Piece (Lied ohne Worte?) for Fanny on her approaching marriage (Sept. 1829)

Reference: Recollections of Sarah Austin (née Taylor), MS copy in D-B, quoted in Thomas Christian Schmidt, *Die ästhetischen Grundlagen der Instrumentalmusik Felix Mendelssohn Bartholdys* (Stuttgart: M & P Verlag für Wissenschaft und Forschung, 1996), 185

Englische Ballade for Miss M. C. (1829)

Reference: *Aus Moscheles' Leben: Nach Briefen und Tagebüchern*, ed. Charlotte Moscheles (Leipzig: Duncker & Humboldt, 1872), i. 207

Three Waltzes (Switzerland 1831)

Reference: Letter to the family, 11 Aug. 1831, Sutermeister, *Briefe*, 205–8 (GB-Ob, MDM d. 13)

2 Capriccios (1834), [the first one using the piece in C minor for Mary Alexander]

Reference: Letter to Klingemann, 14 May 1834, Klingemann, *Briefe*, 131

Lied ohne Worte (1830s) to Johann Peter Lyser

Reference: Johann Peter Lyser, *Zur Biographie Mendelssohn Bartholdys*, repr. in: *Ein unbekanntes Mendelssohn-Bildnis von Johann Peter Lyser* (Basle: Internationale Felix Mendelssohn Gesellschaft, 1958), 53

Impromptu (1838)

Reference: Letter to Auguste Harkort, 1 Apr. 1838, Albert Cohn (Berlin), catalogue 194 (1889), no. 292

SONGS AND CONCERT ARIAS (ALL FOR VOICE AND PIANO)

Oh me infelice, oh troppo verace ellitri (8 Jan. 1823)

Reference: Leo Liepmannssohn, auction of 12 Oct. 1882, lot 29

Es war ein König in Thule (Dec. 1824)

Reference: Letter from Karl Mendelssohn Bartholdy to an anonymous Music Director, 1 May 1867, D-B, Mss. Dept.

Povero cor

Reference: Letter from Fanny to Mendelssohn, 11 Apr. [1825], GB-Ob, MDM b. 4, Green Books I/9

English song 'Hush thee' for the album of 'Miss Marian' Cramer (May 1829)

Reference: Letter to the family, 8 May 1829, US-NYp, Family letters, no. 58

Galoppade airs for Johnston (summer 1829)

Reference: Sotheby, Wilkinson & Hodge 16–19 June 1930, in lot 321; Diary 30 June 1829, GB-Ob, MDM g. 1, fo. 6^r

Lied for Devrient, Scotland (summer 1829)

Reference: Letter to Eduard Devrient, 29 Oct. 1829, Devrient, *Erinnerungen*, 87–90, US-Wc

Von schlechtem Lebenswandel for Devrient, Venice (Oct. 1830)

Reference: Letter to the family, 30 Nov. 1830, Felix Mendelssohn, *Letters from Italy and Switzerland*, trans. Lady Wallace (London: O. Ditson, 1862), 67–6

I love the talking of the giddy breeze (before 1836). Text: Charles Cowden Clarke

Reference: *Musical World*, 1 (18 Mar. 1836), 11

Lied for Josephine Lang (Apr. 1841)

Reference: Letter to J. Lang, 26 Apr. 1841, S-Smf

Lied for Hofrath Teichmann 'Das Menschenherz ist ein Schacht' (Apr. 1842). Text: Rückert

Reference: T. O. Weigel, auction 2 June 1862, lot 490; List & Franke, auction 23 Jan. 1872, lot 2569

Lied for Heinrich Beer 'Alles schwelgt in süßen Träumen' (20 Apr. 1842)

Reference: Album leaf; Collection Meyer-Cohn, cf. J. A. Stargardt, auction of 23–8 Oct. 1905, lot 3368; Collection Wilhelm Heyer, see catalogue by Georg Kinsky (Cologne: J. P. Bachem, 1916), no. 637

CHORAL SONGS

Schwimmlieder (summer 1826). Text: Karl Klingemann

Reference: Devrient, *Erinnerungen*, 26

Folksong 'Ich geh mit Lust in diesen grünen Wald'

Reference: Leo Liepmannsohn, catalogue 39 (17–18 Nov. 1911), in lot 70

Three Lieder for the Leipzig *Liedertafel* (22 Jan. 1837)

Reference: Notice in Mendelssohn's calendar for 1837, GB-Ob, MDM f. 4

'Jagdmorgen' for male chorus (2 Feb. 1841). Text: Heinrich Laube

Reference: Karl Ernst Henrici, catalogue LXXXV (28–9 Jan. 1924), lot 55

CANONS

Canon a 4 'Gesegnete Mahlzeit, prost Mahlzeit, wohl bekomms!' (not before 1825)

Reference: Julius Schubring, 'Erinnerungen an Felix Mendelssohn-Bartholdy', *Daheim*, 2 (1865/6), Mar. 1866, No. 26, 373, trans. in *MHW*, 223

Canon 'Kurzgefasste Übersicht des canonischen Rechts' (3 Violins), for Heinrich Romberg (6 Feb. 1827)

Reference: Leo Liepmannsohn, catalogue 48 (20–2 Oct. 1926), lot 1147 and catalogue 50 (10–11 June 1927), lot 697

Canon a 4 'Wohl ihm' (30 May 1832) [on themes from Moscheles, C Major Piano Concerto]

Reference: Leo Liepmannssohn, catalogue 39 (17–18 Nov. 1911), in lot 70

Canon for Alfred Julius Becher (before Feb. 1834)

Reference: Letter from Becher to Mendelssohn, 6 Feb. 1834, GB-Ob, MDM d. 29, Green Books III/31

Canone a 4 for H. C. Schleinitz, n.d. (not before 1835) 'Mit Vergnügen werd' ich kommen'

Reference: Richard Bertling, *Lagerkatalog* 11 (1889), lot 61

Canon a 2, written in Birmingham (25 Sept. 1840)

Reference: Maggs Bros., catalogue 303 (Jan./Feb. 1913), lot 500

Canon for [Julius Stern (?)] (19 May 1841)

Reference: Hellmut Meyer & Ernst, *Lagerkatalog* 52 (12 June 1936), lot 451

Canon a 2 (1840s), in: Album of the grandson of the Berlin physician Ernst Ludwig Heim

Reference: Collection Meyer-Cohn, cf. J. A. Stargardt, auction of 23–8 Oct. 1905, lot 3372

Canon a 2 for Marie Becker (29 Apr. 1846)

Reference: Leo Liepmannssohn, *Lagerkatalog* 198 (1917), lot 833

MISCELLANEOUS WORKS REFERRED TO IN OTHER SOURCES (SCORING AND CONTENT NOT KNOWN)

Libera me de sanguinibus (1820s) [possibly a copy of a composition not by Mendelssohn]

Reference: Etienne Charavay, *Cat. d'une importante collection d'autographes, Composant le Cabinet d'un Amateur connu*, 2 May 1883, lot 123

Psalm 21: 'Herr der König freuet sich' (1821)

Reference: Friedrich Welter, 'Die Musikbibliothek der Singakademie zu Berlin', in *Singakademie zu Berlin: Festschrift zum 175jährigen Bestehen*, ed. Werner Bollert (Berlin, 1966), 41

[Parody on Weber, *Der Freischütz*] (1822)

Reference: Letter of Doris Zelter to 'Karoline', Dec. 1822, US-Wc

Piece [Fuga?], written in Doberan (before 17 July 1824)

Reference: Letter to sister Fanny, 17 July 1824, US-NYp, Family letters, no. 13

Zwei Gesänge zum Dürer-Fest am 18. April 1828. Text: F. W. Gubitz

'Die Mäzene' (Mäzene gabs vor Zeiten)

'Kehraus' (Lasset nun den Künsten allen)

Reference: Leo Liepmannssohn, catalogue 1883, lot 172

‘Lied an die Tragöden’ (before Sept. 1829)

Reference: Letter to the family, 25 Sept. 1829, US-NYp, Family letters, no. 88;
Letter of the family to Mendelssohn, GB-Ob, MDM b. 4, Green Books I/88

Piece for Dr Kind in London (Nov. 1829)

Reference: Letter to Dr Kind, 26 Nov. 1829, D-B MA Depos. MG 42

The Sun is dancing on the Streams (June 1829). Text: Allan Cunningham

Song in commemoration of the introduction of Trial by Jury, and the abolition of domestic Slavery, in the Island of Ceylon

Reference: *Musical World*, 3 (2 Dec. 1836), 189 (Review); letter to the family, 5 June 1829, US-NYp, Family letters, no. 65; diary entry of 30 June 1829, GB-Ob, MDM g. 1, fo. 6^r

Piece for the King’s band (Feb. 1830)

Reference: Letter to Klingemann, 10 Feb. 1830, Klingemann, *Briefe*, 75; letter from Klingemann to Mendelssohn, 30 Apr. 1830, GB-Ob, MDM d. 28, Green Books II/13

Lied (with or without words?) for a Lady in Hungary (Sept. 1830)

Reference: Letter to Klingemann, 2 Apr. 1832, Klingemann, *Briefe*, 92

Lied (with or without words?) for Catharine Pereira (Vienna, Sept. 1830)

Reference: Diary, GB-Ob, MDM g. 2, fo. 18^v

Tantum ergo (Rome, Dec. 1830) [possibly a copy of a composition not by Mendelssohn]

Reference: Diary, GB-Ob, MDM g. 2, fo. 31^v

Lied (with or without words?) for sister Rebecka (Italy, Dec. 1830)

Reference: letter to the sisters, Dec. 1830, D-B, Depos. Berlin, 3, 37

Neue Liederchen gedruckt in diesem Jahr, im Verlag bei Wittwe Felix (before 1832)

Reference: Cover only has survived, GB-Ob, MDM c. 24, No. 3, fos. 17 f.

Album leaf for A. C. G. Vermeulen (Mar. 1837) 360

Reference: Letter to Vermeulen, 30 Mar. 1837, NL-Amsterdam, Gemeente-archief

Psalm for Joanna Alexander (Mar. 1839)

Reference: Letter to the Alexanders, 1 Mar. 1839, quoted in *Mendelssohn Studien*, 1 (1972), 93

Lied (with or without words?) (before 5 Mar. 1841)

Reference: Letter to ‘Verehrtes Fräulein’, D-B, N. Mus. ep. 437

Lied (with or without words?), for Pauline Hübner (Apr. 1842)

Reference: Letter from P. Hübner to Mendelssohn, 27 Apr. 1842, GB-Ob, MDM d. 41, Green Books XV/206

Messe for Rektor Latzel in Bad Reinerz (destroyed in 1844)

Reference: Robert Becker, *Felix Mendelssohn-Bartholdy und Reinerz* (Reinerz: n.pub., 1930)

Album leaf for Antonie Speyer (1844–6)

Reference: Album, mentioned in Edward Speyer, *Wilhelm Speyer, der Liederkomponist* (Munich: Drei Masken, 1925), 254

APPENDIX 2

A Preliminary List of Missing Mendelssohn Autographs

This appendix is limited to works known only through editions or copyist's manuscripts. Works for which autograph sources (except sketches) are known are not listed.

I. WORKS PUBLISHED BY MENDELSSOHN

- Op. 4 Violin Sonata in F Minor
Remark: formerly in Vol. 13 of *Mendelssohn Nachlaß*
- Op. 7 *Sieben Characterstücke* (Nos. 3, 5, and 7)
Remark: See also Appendix 3
- Op. 8 *Zwölf Gesänge:*
No. 1. Holder klingt der Vogelsang
No. 5. Lass dich nur nichts nicht dauern ('Pilgerspruch')
No. 7. Man soll hören süßes Singen ('Maienlied')
No. 8. Die Schwalbe fliegt ('Andres Maienlied')
No. 9. Das Tagewerk ist abgethan ('Abendlied')
No. 10. Einmal aus seinen Blicken ('Romanze')
No. 11. Willkommen im Grünen ('Im Grünen')
- Op. 15 Fantasia on 'The Last Rose of Summer'
- Op. 45 Cello Sonata No. 1
- Op. 47 *Sechs Gesänge:*
No. 2. Über die Berge steigt ('Morgengruß')
- Op. 55 Incidental Music to Sophocles' *Antigone*
- Op. 58 Cello Sonata No. 2
- Op. 71 *Sechs Lieder:*
No. 3. Diese Rose pflück' ich Dir ('An die Entfernte')
Remark: Formerly in Vol. 44 of *Mendelssohn Nachlaß*
No. 6. Vergangen ist der lichte Tag ('Nachtlied')

II. UNPUBLISHED AND POSTHUMOUSLY PUBLISHED WORKS

- Christe Du Lamm Gottes* (chorale cantata, 1827)
Wer nur den lieben Gott läßt walten (chorale cantata, 1829)
The Evening Bell (hp, pf) (Nov. 1829)
Wir glauben all an einen Gott (chorale cantata, 1831)
Remark: Formerly in Vol. 23 of *Mendelssohn Nachlaß*
 Nachspiel (Postlude) in D major (org) (8 Mar. 1831)
Remark: Formerly in Vol. 23 of *Mendelssohn Nachlaß*
 Im Nebelgeriesel ('Zigeunerlied'), Op. 120 No. 4 (before 1832)
 Was will die einsame Träne ('Erinnerung') (before 17 Apr. 1837)
 An den Rhein, zieh nicht an den Rhein, mein Sohn ('Warnung vor dem Rhein')
 (Feb. 1840)
 Schlummernd an des Vaters Brust ('Nachtgesang') (15 Jan. 1842)
 Es freut sich Alles ('Seemanns Scheidelied') (1843)
 Berg und Thal will ich durchstreifen ('Frühlingslied'), Op. 100 No. 3 (1843/4)
 Incidental Music to Sophocles' *Oedipus at Colonus*, Op. 93 (25 Feb. 1845)
 Two sacred choruses (Beati mortui, Periti autem), Op. 115 (Feb. 1837)
On Lena's gloomy heath (concert aria) (Mar. 1846)

III. UNDATED SONGS

- Three of four songs ed. by Carl Reinecke (Munich: Aibl, 1882):
 1. Vier trübe Monden sind entflohn
 2. Bist auf ewig du gegangen
 3. Weinend seh' ich in die Nacht
Still und freundlich ist die Nacht (cavatina for Adele Schopenhauer)
 So schlaf in Ruh' (Hoffmann von Fallersleben).

IV. SONGS POSSIBLY NOT BY MENDELSSOHN (COPYIST'S MANUSCRIPTS SURVIVE IN GB-OB, MDM C. 50)

- Ein Mädchen wohnt
 Ich soll bei Tage und bei Nacht
 Ja, wär's nicht aber Frühlingszeit
 Catina belina ('Canzonetta Veneziana')
 Wie die Blumen

APPENDIX 3

Some Autographs Transmitting Only Portions of Works

NB. Not a complete listing; sketches not considered.

I. WORKS PUBLISHED BY MENDELSSOHN

- Op. 2 Piano Quartet, last page of finale only.
Source: D-B, Ms.mus.autogr. F. Mendelssohn Bartholdy 13
- Op. 7 *Sieben Characterstücke*, three bars from No. 6.
Source: D-B, N.Mus.ep. 28
- Op. 21 *Midsummer Night's Dream Overture*, full-score leaves for exposition.
Source: GB-Ob, MDM b. 5 no. 2, fos. 7–12^v
- Op. 23 No. 3 *Mitten wir im Leben sind*, bars 1–26 and 59–87 (score).
Source: D-B, N.Mus.ms.22
- Op. 27 *Calm Sea and Prosperous Voyage Overture*, leaves from the autograph score (summer 1828):
(1) Score leaves, 102 bars. *Source:* GB-Ob, MDM b. 5, No. 3, fos. 13^r–16^v. These leaves may have been connected to (2). (See also R. Larry Todd, *Mendelssohn: The Hebrides and Other Overtures* (Cambridge: Cambridge University Press, 1994), 23.)
(2) 24 bars, sold at J. A. Stargardt, catalogue 624 (24–5 Nov. 1981), No. 684, with facsimile on p. 213. May have been connected to (1).
- Op. 33 Three Caprices:
No. 2: Four bars, dated Weimar, 17 Apr. 1841, to L. Sachse.
Source: US-Wc (Whittall Coll.)
No. 3: Four bars from Presto, sold at Sotheby's, 21 Nov. 1990, lot 325, and Hans Schneider catalogue 328 (1992), No. 27
- Op. 38 No. 4, Lied ohne Worte (formerly owned by Louis Plaidy):
(1) Four bars. *Source:* US-Hw
(2) Four bars. *Source:* Sotheby's, 17–18 Nov. 1988, lot 403, facsimile p. 167
- Op. 41 No. 6 Und frische Nahrung, neues Blut ('Auf dem See').
Source: F-Pbn, MS 197
- Op. 46 Psalm 95 ('Kommt, laßt uns anbeten').
Sources: Fragments in D-B, US-Wc, GB-Ob, and private collections

Op. 60 *Die erste Walpurgisnacht*.

Sources: Fragments of early versions in D-B, F-Pbn, US-NH, private collections, and elsewhere

II. UNPUBLISHED AND POSTHUMOUSLY PUBLISHED WORKS

Overture to a burlesque '*L'homme automate*' for small orchestra (1821), last page of score.

Source: GB-Ob, MDM b. 5, fo. 210^v [using the melody of the popular German song 'O du lieber Augustin']

Tutto è silenzio, concert aria for A. Milder (23 Feb. 1829).

Source: US-Wc (Whittall Foundation)

Op. 83a Variations for Piano (4 hands).

Source: D-B, N. Mus.ms. 241 (some bars have been cut away)

