

ELLIOT FORBES

**THE CHORAL MUSIC OF
BEETHOVEN**

THE AMERICAN CHORAL FOUNDATION

AMERICAN CHORAL REVIEW

ALFRED MANN, *Editor*

ALFREDA HAYS, *Assistant Editor*

Associate Editors

EDWARD TATNALL CANBY ANDREW C. MINOR

RICHARD F. FRENCH MARTIN PICKER

RICHARD JACKSON JACK RAMEY

The AMERICAN CHORAL REVIEW is published quarterly as the official journal of the Association of Choral Conductors sponsored by the American Choral Foundation, Inc.

The American Choral Foundation also publishes a supplementary Research Memorandum Series and maintains a Choral Library, administered by the Free Library of Philadelphia and coordinated with the Drinker Library of Choral Music.

Membership in the Association of Choral Conductors is available under the following arrangements: *Full Membership* privileges, for an annual membership contribution of \$15, including a subscription to the AMERICAN CHORAL REVIEW, a subscription to the Research Memorandum Series, unlimited use of the American Choral Foundation Library at mailing cost, use of the Drinker Library of Choral Music on a rental basis, and unlimited use of the Foundation's Advisory Services Division. *Publications Membership* privileges, for an annual membership contribution of \$12, including a subscription to the AMERICAN CHORAL REVIEW, and a subscription to the Research Memorandum Series. *Participating Membership* privileges, for an annual membership contribution of \$7.50, including a subscription to the AMERICAN CHORAL REVIEW and unlimited use of the American Choral Foundation Library and the Drinker Library of Choral Music on a rental basis.

Single issues of the AMERICAN CHORAL REVIEW are available to members at \$1.25 a copy. Single issues of the Research Memorandum Series are available to members at \$1. Bulk prices are quoted upon request.

Membership dues are income tax deductible.

THE AMERICAN CHORAL FOUNDATION, INC.

SHELDON SOFFER, *Administrative Director*

130 West 56th Street, New York, N.Y. 10019

Phone 212/246-3361

Copyright 1960, 1969 by the AMERICAN CHORAL FOUNDATION, INC.
Indexed in MUSIC INDEX and MUSICAL ARTICLE GUIDE

ELLIOT FORBES

**THE CHORAL MUSIC OF
BEETHOVEN**

Published as a special issue of the
AMERICAN CHORAL REVIEW

Volume XI, Number 3
1969

The present study of Beethoven's choral music was compiled for an issue of the *Bulletin of The American Choral Foundation* ten years ago. Containing the first catalogue of Beethoven's choral works to appear in the English language, it anticipated the listing of works published in the author's distinguished edition of *Thayer's Life of Beethoven*, the classical text of Beethoven biography (Princeton University Press, 1964).

An absorbing account of the complex history of this work was given in the preface to this edition. It is a history to which new items have since been added at a rapid pace. A new edition of the work that Mr. Forbes had completed in 1964 was issued by Princeton University Press in 1967, and an edition in paperback is scheduled to appear in observance of the Beethoven Bicentennial in 1970.

What makes these new achievements in Beethoven scholarship particularly interesting to the readers of the *American Choral Review* is that they have come from one of America's foremost choral conductors, and it becomes clear from the following pages that the discussion of Beethoven's choral music was guided by the work which Mr. Forbes had undertaken as director of the Harvard Glee Club and Radcliffe Choral Society.

There could be no more appropriate contribution to the current schedule of American Choral Foundation publications than a new issue of the text originally published as Volume II, Number 3 of the *Bulletin of The American Choral Foundation*. In its present form it appears revised in various details, and the bibliography of Beethoven's choral music is separated from the introductory discussion and placed at the end, but the original plan of listing works by choral performance media has been retained. For a complete index of Beethoven's works arranged by categories of form (and including an alphabetical listing of songs and canons) the reader is referred to the author's edition of Thayer's work.

A.M.

The performance of Beethoven's choral music has been consistently limited to such a small choice of works that its history can be rather easily outlined. By far the most frequently heard music for voices is, of course, the chorale finale of the Ninth Symphony. The first performance was at the court theater in Vienna on May 7, 1824; the court orchestra and chorus were augmented by amateurs from the *Gesellschaft der Musikfreunde*, and we know that there were to be twenty-four violins, ten violas, twelve contrabasses and violoncellos, and a doubling of each wind part. In vain the singers and the choirmaster protested to the composer about the number of sustained high notes; consequently in performance, when they could not reach a note, they left it out. Subsequent performances have been marked by an ever increasing concern to train the chorus in endurance prior to the singing of this section. But there has also been the astonishing alternative of ending with the third movement. This was true in some of the performances conducted by F. A. Habeneck, the director of the Paris Opera who first introduced Beethoven's symphonies to French audiences in the 1830's, and it even happened once at a Boston Symphony Concert—on March 4, 1898, under the direction of Emil Paur. The long debate over the concept of ending a symphony with voices died slowly. As early as 1841, Schumann heralded its resolution with the comment: "It seems as if we were at last beginning to understand that in this work the great man has given us his greatest." Yet in 1922, the English scholar D. F. Tovey felt that he must defend Beethoven's concept once and for all with this oft quoted statement in his essay on the Symphony: "There is no part of Beethoven's Choral Symphony which does not become the clearer to us for assuming that the choral finale is right; and there is hardly a point that does not become difficult and obscure as soon as we fall into the habit which assumes that the choral finale is wrong."

The striking and unique quality of Beethoven's choral style is characterized by the fact that the single other work that is much performed is similarly—if not equally—difficult: the Mass in D. Not much is known about the first performance, in St. Petersburg, which occurred in the spring of 1824. The Kyrie, Credo, and Agnus Dei, however, were included as "Three Grand Hymns" on the same program with the first performance of the Ninth Symphony on May 7 in Vienna. While rehearsing them, the singers voiced the same protests about the long

passages with very high *tessitura* that were raised about the finale of the Ninth, and in performance they resorted to the same expedient of omitting passages that they could not sustain. Their temptation to give up must have been the stronger for the knowledge that the composer could not hear their efforts.

The fact that certain sections of the Mass, particularly in the Credo, present such extended challenges of choral endurance and ensemble is the first reason why this choral work has not been performed as often as the—predominantly orchestral—Ninth Symphony. The second reason is that it is too mighty an utterance for use in a religious service. Peter Wagner, the eminent historian of Catholic church music, has concluded, “There is only one single liturgical occasion which would not be overpowered by the *Missa Solemnis*: a Papal High Mass with all the attendant ceremonials in St. Peter’s Cathedral in Rome.”¹ A discovery of the score and parts of the Mass in St. Jacob’s Church in Brünn, Czechoslovakia, suggests that the first liturgical performance of the Mass took place there in the first half of 1824, with an orchestra of forty and a chorus not much larger, under the direction of Leopold Streit. Concert performances of the Mass were few in the 19th century compared to the Ninth Symphony; in Berlin it was not heard between 1856 and 1886, and the first complete performance in Vienna did not take place until 1861. The Ninth Symphony was premiered in this country at a New York performance in 1846, whereas the Mass was not to be heard until 1872. In our own century concert performances of the Mass have become frequent in those communities that can provide a professional orchestra and a chorus trained to sing in a high register for long sustained passages. But the performances have been “complete” only with those voices that have been trained to sing the work without strain and which therefore do not have to fall back on the expediencies of that collection of singers who performed the work under the composer’s direction in 1824.

These two monumental works have had a profound effect on the practice of writing for voices. First, they have suggested a new dimension of choral weight and compass that has influenced most writers of large choral works from Berlioz on. Second, the determination of performers to master the choral challenges here offered has led to new criteria of what it is possible to demand of voices in endurance and sustaining power, with their attainment taken as a matter of course through a schedule of rehearsals, many and long, to develop their collective stamina. The task remains imposing, however, and it is a great

¹ A first performance of the *Missa Solemnis* at St. Peter’s Cathedral was given in the presence of the Pope as a special tribute to the Beethoven Bicentennial (see *The New York Times*, May 27, 1970)—*ed.*

feat for a chorus (not to mention soloists) to give a fully satisfactory performance of either of these works.

There are only two other choral works by Beethoven that have been much performed: *Christus am Ölberg* and the Mass in C. The oratorio enjoyed immediate popularity in Austria and Germany because of its Italian style of writing with an emphasis on embellished solo parts, to which the bland choral parts acted as a foil. In the later nineteenth century it was performed in England not only as "The Mount of Olives" with Troutbeck's translation of the Huber text, but also as "Engedi or David in the Wilderness," with a new biblical text by Henry Hudson. It is generally agreed that the Huber text is weak and affected; but, unlike many a poor text, it was not rescued by inspiring music, and the substitution of a new text makes the total effect more contrived. Beethoven was never moved by the text; its composition was rushed, and he would have liked to have disclaimed the work in his later years. Not so with the beautiful Mass in C. From the time of its composition in 1807 for Prince Esterhazy it has been a comparatively neglected work. Beethoven was disappointed by its first performance at the Prince's country estate in Eisenstadt; chorus attendance at rehearsals, particularly in the alto section, was not good, and the Prince was critical of the work afterwards. It was not often performed in Beethoven's lifetime. Though it has since won admirers in Europe, it has been performed less often in this country.

The rest of Beethoven's choral music, like the setting of Schiller's "An die Freude," is secular. A good bit of it was written for the specific purpose for which it was then performed. Usually it was put aside and perhaps revived many years later for historical interest at an isolated Beethoven concert. Revivals of works like *König Stephan* and *Die Ruinen von Athen* at the Viennese *Concerts Spirituels* in the 1840's, however, did attract public attention and favor to the music.

The writings concerning this literature usually cite only those works that relate to the two giants and the other great work involving chorus, the opera *Fidelio*. The Mass in C is a preparation for the *Missa Solemnis*. The Choral Fantasy and the final chorus of the second Imperial Cantata anticipate the finale of the Ninth. The first Imperial Cantata (the Funeral Cantata) provides material for the second act of *Fidelio*, and the oratorio offers so little that its composer is not again tempted by this form. The rest is pretty much dismissed.

Though there is much truth in this generalization, it is an oversimplification. There are some works in this literature that deserve to be made available, and some available that deserve more frequent performance. I believe, on the one hand, that we are somewhat blinded by the immensity of the giants to the worth of some of the smaller works,

and on the other, that there has been a general impatience with the rest of Beethoven's choral music because of the relative inferiority to its instrumental counterpart. That Beethoven should have poured most of his ideas into instrumental music is understandable when one considers the diminishing role that choral music played at the time. In the concert hall the taste was for orchestral and solo music, and in Vienna choral music was limited to the *Concerts Spirituels* during Lent, in which the preferred form was oratorio. Unlike Haydn, Beethoven was unable to catch fire with this form, although there was no dearth of encouragement with texts by poets like Joseph Karl Bernard and with the sponsorship by the *Gesellschaft der Musikfreunde*, which had actually made an advance payment to Beethoven for a new oratorio. There was, however, the opportunity to give benefit concerts, and these occasions account for a number of new works. Some pieces were predominantly choral, like the setting of Goethe's "Meeresstille und glückliche Fahrt"; some with the chorus used as a refrain to instruments like the Choral Fantasy, or to one or more solo voices, like the two choral settings of *Opferlied*. The remaining choral music may generally be divided into works written on specific commission, like *Die Ruinen von Athen* composed for the opening of the Pesth theater, or occasion pieces prompted by the composer's personal feelings, like the *Elegischer Gesang* in memory of Baroness Elenore von Pasqualati. Coincidentally, Beethoven's three greatest choral works reflect these three different circumstances: the Mass in C was commissioned by Prince Esterhazy, the Mass in D was written for Archduke Rudolph as a personal expression of the composer's gratitude, and Beethoven's friends persuaded him to agree again to a benefit concert in order to provide for a premiere of the Ninth Symphony.

Conditions for performing pieces from the choral literature are much more favorable today than they were in the composer's lifetime. Germany had had *Männergesangsvereine* and *Singakademien* for some time, but Vienna lacked established choruses for men, women and mixed voices until the 1850's. In the nineteenth century, choral performances were considered most appropriate for festivals and special occasions; yet now, concerts by all manner of choral organizations are frequent occurrences. This ever increasing emphasis on choral singing calls for an expanded repertoire. To that end, Beethoven's choral music can surely be reexamined with profit, and in trying to discover what there is of significance, one will be surprised to find how much choral music he wrote. Besides the works listed in the original catalogue, there are eleven pieces composed on Italian texts for various *a cappella* combinations (duets, trios, quartets). These were written between 1793 and 1802 as studies in text setting with Salieri. A number of them (there are eighteen in all) could be performed charmingly by a small choir. There are also

accompanied duets and trios from the folk-song settings, some of which are suitable for chorus.

Opinion will vary as to what is worth reviving in this literature, and within it there are certain recurring problems. First, many of the texts are very specific in their references—the history of Hungary, the birthday of Prince Lobkowitz, or the opening of the Josephstadt Theatre—and thus are less easily adapted to abstract programming. The solution here is probably to group a few of the interesting ones together as a collection of “occasion” music. Second, some of the melodies are lovely but very short, often with the lion’s share of the music given to the solo voice. Again grouping will solve this dilemma, and many of the solos can be effectively sung by the chorus in unison. An insoluble problem is Beethoven’s occasional habit of writing sustained high notes in a short song, where the intensity of choral sound is not justified by the length and quality of the musical setting. This is most apt to occur in pieces that have been written hurriedly, and these are the ones that least need to be revived. In contrast, there are many carefully written choruses which make reasonable demands on the four voices. Some of the melodies are straightforward; there are others that are more inventive, possessing the haunting quality and the deceptive simplicity so characteristic of the later works of Beethoven.

One can only cite some of one’s own favorites to illustrate the possibilities for performance in this literature. The *Elegischer Gesang* is a concentration of poetic expression; it can be sung by groups of from four to about twenty-four with string quartet; a chorus of sixty will balance well with a double string quartet. The settings of *Opferlied* are equally flexible in this respect: a small or large chorus may do justice to the simple yet eloquent music. For men’s voices *a cappella*, the *Gesang der Mönche*, written in memory of the violinist Wenzel Krumpholz, is an example of a gem all too short and in need of companion pieces to be programmed. For men’s voices accompanied, the chorus “Leb’ wohl, du warmes Sonnenlicht” from *Fidelio* is as beautiful as the more available, often performed “O welche Lust!” For women’s voices the Scottish folk-song “Music, Love and Wine” is one of Beethoven’s happier folk settings in that series commissioned by the Scottish collector George Thomson. Again Goethe’s *Bundeslied* is one of those directly expressive pieces in which an opening verse for soprano and alto solo can be sung with equal effectiveness by a semi-chorus before the *tutti* refrain.

Many more individual choruses could be mentioned, but there is also one major work that should be better known: the Cantata on the Death of Joseph II, written at Bonn in 1790. This beautiful work is important historically because it shows that before reaching Vienna

Beethoven had written in larger forms and had been successful in creating a sustained whole with a loftiness appropriate to the text. Here are reflected the years of experience gained from playing and coaching in court performances of opera. And yet this music transcends, particularly in the choral sections, the level of most eighteenth century opera. As already mentioned, the work contains material that Beethoven was to use again in the second act of *Fidelio*. Probably owing to lack of rehearsal time, the work was not performed in Bonn at the time of the death of Joseph II (a brother of the Elector who resided in Bonn and in whose court orchestra Beethoven was employed). Eduard Hanslick's excitement over its discovery in 1884 led to the first performance, which took place that year in Vienna. What has postponed further performances is probably concern over the dated and pompous quality of the text. Yet to change the subject from the Emperor to an abstract heroic emancipator, as did Albert Mayer-Reinach for a performance in Bonn, and H. E. Krehbiel for a private performance in New York, is to compound the error and to deny the very premise upon which the work was based. Just as the revival of an opera assumes the original libretto, so a cantata should be heard with the text that brought forth the music. The idea of the text (the memory of the Emperor) undoubtedly has a great deal to do with the extent of Beethoven's inspiration in the setting; it is interesting that there is a lack of fresh ideas in the second Imperial cantata with a text concerning Leopold II, with whom there was no relationship or real interest in the Bonn community.

Performing editions are needed for more of Beethoven's choral music than are presently available. I am glad to say that G. Schirmer has recently published an edition of the Funeral Cantata. May this be the start of a general awakened interest in the publication and performance of Beethoven's lesser known choral works.

CATALOGUE OF WORKS

The following list is organized by performing media and indicates the length of choruses and of individual sections of larger works, the date of composition, the published source, and a performing edition, if available. An asterisk is used to indicate a work which, although probably intended to be sung by one voice to a part, can be performed by a small chorus. GA stands for *Gesamtausgabe*, the Collected Works edition of Breitkopf and Härtel (B & H); SGA stands for *Supplemente zur Gesamtausgabe*, B & H, edited by Willy Hess. Except where indicated, the distribution of parts is the usual four: SATB, SSAA, or TTBB.

Work	Length	Date	Edition
I—Solo with unison chorus and piano accompaniment			
<i>Urians Reise um die Welt</i> , Op. 52 No. 1 (Claudius)	12	1782–85	GA Ser. 23
<i>Trinklied</i> , WoO 109	49	c. 1787	GA Ser. 25
<i>Punschlied</i> , WoO 111	28	c. 1790	SGA Vol. V
<i>Der freie Mann</i> , WoO 117 (Pfeffel), 1st version	20	c. 1794	SGA Vol. V
<i>Der freue Mann</i> , WoO 117 (Pfeffel), 2nd version	20	c. 1795	GA Ser. 23
<i>O care selve</i> , WoO 119 (Metastasio)	28	c. 1795	GA Ser. 25
<i>Kriegslied der Österreicher</i> , WoO 122 (Friedelberg)	27	c. 1797	GA Ser. 23
<i>Aus Goethes Faust</i> (Flohlied), Op. 75 No. 3 (Goethe)	81	pre-1800 rev. 1809	GA Ser. 23
<i>Hochzeitslied</i> , WoO 105 (Stein), 1st version	44	1819	SGA Vol. V
II—Unaccompanied			
<i>Nei campi e nelle selve</i> , WoO 99 No. 7 (Metastasio), 1st version	45	1795	SGA Vol. I
<i>Nei campi e nelle selve</i> , WoO 99 No. 7 (Metastasio), 2nd version	36	1795	SGA Vol. I
<i>Kriegerchor</i> from incidental music for <i>Leonore Prohaska</i> , WoO 96 (Duncker), for men's voices	13	1815	GA Ser. 25 Magyar Kórus No. 55, Budapest
For small chorus			
<i>Abschiedsgesang*</i> , WoO 102 (Friedelberg) for T,T or B,B	79	1814	GA Ser. 25
<i>Gesang der Mönche*</i> , WoO 104 (Schiller) for T,T or B,B	12	1817	GA Ser. 23

III—Men's voices with orchestral accompaniment

From <i>Christus am Ölberg</i> , Op. 85 (Huber)		1803-04 GA Ser. 19 Kalmus
No. 4, Recit. for tenor and chorus, T,T or B.B: "Willkommen, Tod!"; "Wir haben ihn gesehen"	97	
No. 5, Recit. for tenor and chorus, TTTBB: "Die mich zu fangen ausgezogen sind"; "Hier ist er"	161	
No. 6, Recit. for tenor and bass, terzetto (STB) and chorus, TTTBB: "Nicht ungestraft"; "In meinen Adern wühlen"; "Auf, auf! ergreift den Verräther"	255	
From <i>Leonore</i> , Op. 72 (Sonnleithner), 1st version		1804-05 SGA Vol. XI
No. 8, Bass aria with chorus, TTB: "Ha, welch' ein Augenblick!"	122	
No. 12, Chorus with TB solos: "O welche Lust!"	219	
No. 12 cont'd, Bass aria with chorus: "Auf euch nur will ich bauen"; "Jetzt eilet auf die Zinnen"	151 ¹	
From <i>Leonore</i> , Op. 72 (Sonnleithner-von Breuning), 2nd version		1806 SGA Vols. XI & XIII
No. 6, Bass aria with chorus, TTB: "Ha, welch' ein Augenblick!"	115	
No. 11, Chorus with TB solos: "O welche Lust!"	178	
No. 11 cont'd, Bass aria with chorus: "Auf euch nur will ich bauen"; "Jetzt eilet auf die Zinnen"	123 ¹	

¹ followed by 58 measures of orchestral music as coda to the act.

Work	Length	Date	Edition
From <i>König Stephan</i> , Op. 117 (Kotzebue)		1811	GA Ser. 20 Doblinger
No. 1: "Ruhend von seinen Thaten", for TTB	51		
No. 2: "Auf dunkelm Irrweg", for TB	42		
From <i>Die Ruinen von Athen</i> , Op. 113 (Kotzebue)		1811	GA Ser. 20 Doblinger
No. 3: "Du hast in deines Aermels Falten", for TB	109		
From <i>Fidelio</i> , Op. 72 (Sonnleithner-Treitschke) (3rd version)		1814	GA Ser. 20 G. Schirmer
No. 7, Bass aria with chorus, TTB: "Ha, welch' ein Augenblick!"	123		
No. 10, Chorus with TB solos: "O welche Lust!"	178		Carl Fischer
No. 10 cont'd, Chorus with SSTBB solos: "Leb' wohl, du warmes Sonnenlicht"	84		

IV—Women's voices

(a) with orchestral accompaniment

From <i>König Stephan</i> , Op. 117 (Kotzebue)		1811	GA Ser. 20 Doblinger
No. 4: "Wo die Unschuld Blumen streute", for SS or SA	105		

(b) for small chorus with accompaniment of violin, cello and piano

"The Deserter" (from 25 Irish Airs), WoO 152 No. 10, for sop. solo and SA	28	1810-13	GA Ser. 24
--	----	---------	------------

“The Elfin Fairies” (from 12 Irish Airs), WoO 154 No. 1, for sop. solo and SA	52	1810–13	GA Ser. 24
“Music, Love and Wine” (from 25 Scottish Airs), Op. 108 No. 1 sop. solo and SSA	27	1815–16	GA Ser. 24

(c) with accompaniment of 2 cl., 2 bsns, 2 hrs

<i>Bundeslied</i> , Op. 122 (Goethe) for SA solos and SSA With Beethoven’s piano transcription	98	1822	GA Ser. 22 SGA Vol. V
---	----	------	--------------------------

V—Small mixed chorus

(a) with piano accompaniment

<i>Un lieto brindisi</i> , WoO 103 (Bondi) for STTB	100	1814	SGA Vol. V
<i>Hochzeitslied</i> , WoO 105 (Stein), 2nd version, with bass solo	44	1819	SGA Vol. V
Lobkowitz Cantata, WoO 106 for sop. solo and S.A.T or B.B	43	1823	GA Ser. 25

(b) with chamber accompaniment

1. With accompaniment of violin, cello and piano			GA Ser. 24
“Farewell Mirth and Hilarity” (from 20 Irish Airs), WoO 153 No. 8, for sop. solo and STB	41	1810–13	
“Save me from the Grave and Wise” (from 12 Irish Airs), WoO 154 No. 8 for sop. or alto solo and STB	45	1810–13	
From 12 Different Folk-songs, WoO 157		1810–15	
No. 1: “God Save the King” for sop. solo and STB	59		
No. 9: “Highlander’s Lament” for sop. solo and STB	45		
No. 11: “The Wandering Minstrel” for sop. solo and STB	27		

Work	Length	Date	Edition
From 25 Scottish Airs, Op. 108		1815–16	
No. 13: “Come Fill, Fill my Good Fellow” for sop. solo and STB	20		
No. 19: “O Swiftly Glides the Bonny Boat” for sop. solo and SSTB	20		
No. 22: “The Highland Watch” for sop. solo and STB	20		
“Auld Lang Syne” (from 12 Scottish Songs), WoO 156 No. 11 for STB solos and STB	37	1817–18	
2. With accompaniment of string quartet			
<i>Elegischer Gesang</i> *, Op. 118	85	1814	GA Ser. 22 Marks (Arthur Jordan Choral Series No. 42)
3. With accompaniment of 2 cl., 1 hn., 2 vla. and 2 vlc.			
<i>Opferlied</i> (Op. 121b) (Matthisson) with SAT solists	66	1822	GA Ser. 25

VI—Full chorus with orchestral accompaniment

<i>Kantate auf den Tod Kaiser Joseph II</i> , WoO 87 (Averdonk)		1790	GA Ser. 25 G. Schirmer
1. Chorus with SATB solists:			
“Todt! Todt!”	111		
2. Recit. and aria for bass:			
“Ein Ungeheuer”; “Da kam Joseph”	289		

3. Aria for soprano and chorus:
"Da stiegen die Menschen" 143
4. Recit. and aria for soprano:
"Er schläft"; "Hier schlummert seinen stillen Frieden" 146
5. Chorus with SATB solos:
"Todt! Todt!" 122

Kantate auf die Erhebung Leopold II zur Kaiservürde, WoO 88 (Averdonk)

1790 GA Ser. 25

1. Recit. for soprano and chorus:
"Er schlummert!" 73
2. Aria for soprano:
"Fliesse, Wonnezähre, fliesse!" 277
3. Recit. for bass:
"Ihr staunt, Völker der Erde!" 11
4. Recit. for tenor:
"Wie bebt mein Herz vor Wonne!" 10
5. Terzetto for STB solos:
"Ihr, die Joseph ihren Vater nannten" 109
6. Chorus with STB solos:
"Heil! Stürzet nieder, Millionen" 231

Christus am Ölberge, Op. 85 (Huber)

1803–04 GA Ser. 19
Kalmus

1. Introduction, recit. and aria for tenor:
"Jehovah, du mein Vater!"; "Meine Seele ist erschüttert" 244
2. Recit. and aria for soprano, chorus with sop. solo:
"Erzittre Erde"; "Preist des Erlösers Güte";
O heil euch, ihr Erlösten!" 297

Work	Length	Date	Edition
3. Recit. for tenor, duet for tenor and soprano: "Verkündet, Seraph mir dein Mund"; "So ruhe denn mit ganzer Schwere"	83		
4. Recit. for tenor and chorus, T,T or B,B: "Willkommen Tod!"; "Wir haben ihn gesehen"	97		
5. Recit. for tenor and chorus, TTTBB: "Die mich zu fangen ausgezogen sind"; "Hier ist er"	161		
6. Recit. for tenor and bass, terzetto (STB), chorus, TTTBB, and final chorus, SATB: "Nicht ungestraft"; "In meinen Adern wühlen"; "Auf, auf! ergreift den Verräther"; "Welten singen Dank und Ehre"	431		Final chorus E. C. Schirmer
From <i>Leonore</i> , Op. 72 (Sonnleithner), 1st version No. 18, Finale: choruses with solos, SSTTBB	487	1804-05	SGA Vol. XII
From <i>Leonore</i> , Op. 72 (Sonnleithner-von Breuning), 2nd version No. 17, Finale: choruses with solos, SSTTBB	333	1806	SGA Vols. XII & XIII
Mass in C, Op. 86, with solos, SATB		1807	GA Ser. 19 Broude
Kyrie	132		
Gloria	379		
Credo	368		
Sanctus	48		
Benedictus	145		
Agnus Dei	182		

Fantasy for pianoforte with accompaniment of orchestra and chorus, Op. 80, with SATB solos	612	1808	GA Ser. 9 B & H Eulenberg (Hess)
From <i>König Stephan</i> . Op. 117 (Kotzebue)		1811	GA Ser. 20 Doblinger
No. 6: "Eine neue strahlende Sonne"	24		
No. 8, March and melodrama with chorus: "Heil unserm Könige!"	135		
No. 9: "Heil! Heil! Heil unsern Enkeln!"	147		
From <i>Die Ruinen von Athen</i> , Op. 113 (Kotzebue)		1811	GA Ser. 20 Doblinger
No. 1: "Tochter des mächtigen Zeus"	61		
No. 6, March with chorus: "Schmückt die Altäre, SSATB"	165		
No. 7, Chorus, aria for bass with chorus: "Wir tragen empfängliche Herzen"; "Will unser Genius noch einen Wunsch gewähren"	196		
No. 9: "Heil unserm König, heil!"	224		
Closing chorus for <i>Gute Nachricht</i> , WoO 94 (Treitschke): "Germania", with bass solo	61	1814	GA Ser. 20
From <i>Fidelio</i> , Op. 72 (Sonnleithner-Treitschke) (3rd version)		1814	GA Ser. 20 G. Schirmer
No. 16, Finale: choruses with solos, SSTTBBB	421		
<i>Chor auf die verbündeten Fürsten</i> , WoO 95 (Bernard)	52	1814	GA Ser. 25

Work	Length	Date	Edition
<i>Der Glorreiche Augenblick</i> , Op. 136 (Weissenbach)		1814	GA Ser. 21 Ars Viva, Schott
1. Chorus: "Europa steht!"	165		
2. Recit. for tenor and bass, chorus: "O seht sie nah und näher treten!"; "Vienna, Vienna!"	82		
3. Recit. for soprano, aria and chorus: "O Himmel, welch Entzücken!"; "Alle die Herrscher darf ich grüssen"	278		
4. Recit. for soprano, cavatina and chorus: "Das Auge schaut"; "Dem die erste Zähre"	88		
5. Recit. and quartet for SSTB solos: "Der den Bund im Sturme fest gehalten"; "In meinen Mauern bauen"	209		
6. Chorus: "Es treten hervor die Scharen der Frauen", with two part children's chorus	234		
<i>Meeresstille und Glückliche Fahrt</i> , Op. 112 (Goethe)	237	1814-15	GA Ser. 21 B & H
Closing chorus for <i>Die Ebrempforten</i> , WoO 97 (Treitschke): "Es ist vollbracht", with bass solo	165	1815	GA Ser. 20

<i>Missa Solemnis</i> , Op. 123, with solos SATB		1819–23	GA Ser. 19
Kyrie	223		B & H G. Schirmer Eulenberg (Hess)
Gloria	569		
Credo	472		
Sanctus	78		
Benedictus	201		
Agnus Dei	434		
From <i>Die Weibe des Hauses</i> (Meisl)		1822	
March with chorus, Op. 114 (Kotzebue-Meisl):			
“Schmückt die Altäre” (revision of No. 6 from <i>Die Ruinen von Athen</i> , Op. 113)	165		GA Ser. 20
“Wo sich die Pulse”, WoO 98, with soprano solo	308		GA Ser. 25
Finale to the Ninth Symphony, Op. 125 (Schiller), with SATB solos:		1822–24	GA Ser. 1
Recitative, allegro assai:			B & H, Peters
“O Freunde, nicht diese Töne”; “Freude, Freude”	940		
<i>Opferlied</i> , Op. 121b (Matthisson), with soprano solo	74	1824	GA Ser. 22 B & H sk. First in 1796–98 SGA Vol. V
With Beethoven’s piano transcription			

