

an at times epic quality remind us of Brahms, while the *crescendo* to *forte* followed by a sudden *pianissimo* point back to Beethoven, as shown in the extract below.

Piano Trio no.2 Op.66 in C minor (1845) Mvt.3

The extract shows measures 112 to 118 of the third movement of the Piano Trio no. 2, Op. 66 in C minor. The score is written for Violin I, Violin II, and Piano. The dynamics are marked as *piu f*, *ff*, and *pp*. The music features a chorale-like section with a descending diminished seventh arpeggio and anguished tremolos.

The appearance of a chorale-like section in the fourth movement reminds us of Mendelssohn’s self-image as Lutheran, rather than Jewish, and the *Reformation Symphony*.

Mercer-Taylor (p.190) regards the String Quintet no.2 op.87 in B flat major (1845) as “a work more polished than inspired, which pales beside the A major Quintet [op.18] of nineteen years before.” The first violin gains a much more athletic role than in many of his works of this period, as if the composer is writing a concerto in which the soloist is accompanied by other instruments, as shown in the extract below from the first movement. (Mendelssohn was putting the finishing touches to his Violin Concerto in the year this quintet was written.)

String Quintet no.2 op.87 in B flat major (1845) Mvt.1

The extract shows the first movement of the String Quintet no. 2, Op. 87 in B-flat major. The score is written for Violin I, Violin II, Viola, Cello, and Bass. The dynamics are marked as *ff* and *sf*. The music features a powerful and athletic role for the first violin, with a descending diminished seventh arpeggio and anguished tremolos.

The String Quartet no.6 op.80 in F minor (1847) was the Mendelssohn’s last major work. It was intended as a requiem for Felix’s sister Fanny, and was played at a concert marking the first anniversary of Felix’s death. It is a powerful work unlike Mendelssohn’s usual style. Drama can be seen in this extract from the third movement, beginning with a descending diminished seventh arpeggio, followed by anguished tremolos, the dotted rhythm associated with the funeral march, and sudden changes of key and dynamics.

String Quartet no.6 op.80 in F minor (1847) Mvt.3

The extract shows the third movement of the String Quartet no. 6, Op. 80 in F minor. The score is written for Violin I, Violin II, Viola, and Cello/Bass. The dynamics are marked as *ff*, *sf*, *p*, and *cresc. - al*. The music features a powerful and dramatic role for the first violin, with a descending diminished seventh arpeggio, anguished tremolos, and a dotted rhythm associated with the funeral march.