

Edition created for The Westminster Williamson Voices by the conductor.

# RICHTE MICH, GOTT

## DER DREIUNDVIERZIGSTE PSALM

For SSAATTBB Voices

Major and Aeolian

Psalm 43

Op. 78, No. 2

Felix Mendelssohn, 1809–1847

Edited by James Jordan

**Con moto** ♩ = 92

**T1**  
F: mi la fa mi la so mi do fa mi do la ti do re re mi fa  
Rich - te mich, Gott, und füh-re mei-ne Sa - che wi - der das un - hei - li - ge

**T2**  
F: mi la fa mi la so mi do fa mi do la ti do re re mi fa  
Rich - te mich, Gott, und füh-re mei-ne Sa - che wi - der das un - hei - li - ge

**B1**  
F: mi la fa mi la so mi do fa mi do la ti do re re mi fa  
Rich - te mich, Gott, und füh-re mei-ne Sa - che wi - der das un - hei - li - ge

**B2**  
F: mi la fa mi la so mi do fa mi do la ti do re re mi fa  
Rich - te mich, Gott, und füh-re mei-ne Sa - che wi - der das un - hei - li - ge

*for rehearsal only*

### Notes

Among some of Mendelssohn's greatest compositions are approximately thirty a cappella motets written on Psalm texts. These largely forgotten works are masterful studies in the use of choral textures and colors. "Richte mich, Gott" (published here in a solfège edition) is one of the most significant of these motets.

This publication was created from previous editions and has been edited for clarity of phrasing and suggested breath marks. While most of the dynamic markings are Mendelssohn's, the additions of articulations and crescendo/decrescendo are mine based upon my study of this work with Wilhelm Ehmann, the great twentieth-century German conductor and champion of the music of Schütz, Bach, Mendelssohn, Distler, and Brahms.

This motet has several distinctive compositional aspects—perhaps the most notable are the use of choral unison and the quasi-recitative 8-part homophonic sections. Many of the devices used here look to the earlier compositional procedures in the motets of Schütz. All editorial decisions and suggestions were made with text expressivity as the foremost objective. The choir should take care not to stress unaccented word endings and schwas. Attention should also be paid to pairs of eighth notes, as these pairings occur with words that demand clear diction via separation, articulation, and weight. There are two places in this edition where it is suggested that second sopranos move to the alto part for several bars. This revoicing will result in a better balance of parts within the harmonic structure.

A note about the key signature used here: The published key signature of one flat is difficult to tune. Depending upon the age and experience of the ensemble, I suggest that the key be raised one half step in performance; this will achieve a striking brilliance unattainable in the published key.

—James Jordan

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*p*

S1  
A: mi mi fa mi mi mi mi fa mi mi si so fa mi  
Und er - ret - te mich von den fal - schen und bö - sen Leu - ten!

*p*

S2  
A: mi mi fa mi mi mi mi fa mi mi fa mi fa do  
Und er - ret - te mich von den fal - schen und bö - sen Leu - ten!

*p*

A1  
A: do do do do do do do do do do do do do ti do  
Und er - ret - te mich von den fal - schen und bö - sen Leu - ten!

*p*

A2  
F: ti ti do ti ti ti ti do ti ti mi re do ti  
Und er - ret - te mich von den fal - schen und bö - sen Leu - ten!

*p*

T1  
mi Volk. mi Denn

*p*

T2  
mi Volk. mi Denn

*p*

B1  
mi Volk. mi Denn

*p*

B2  
mi Volk. mi Denn

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mi la fa mi la so mi do fa fa mi do la ti ti do ti do  
 du bist der Gott, du bist der Gott mei-ner Stär-ke, wa-rum ver - stöss - est du

mi la fa mi la so mi do fa fa mi do la ti ti do ti do  
 du bist der Gott, du bist der Gott mei-ner Stär-ke, wa-rum ver - stöss - est du

mi la fa mi la so mi do fa fa mi do la ti ti do ti do  
 du bist der Gott, du bist der Gott mei-ner Stär-ke, wa-rum ver - stöss - est du

mi la fa mi la so mi do fa fa mi do la ti ti do ti do  
 du bist der Gott, du bist der Gott mei-ner Stär-ke, wa-rum ver - stöss - est du

\*No breath



*f*

F: so so so do G: so so so  
 Sen - de dein Licht und dei - ne

*f*

F: so so so so fa fa fa  
 Sen - de dein Licht und dei - ne

*f*

F: so mi mi mi fa fa fa  
 Sen - de dein Licht und dei - ne

*f*

F: so do do do re re re  
 Sen - de dein Licht und dei - ne

*f*

so so so do do do do do  
 Sen - de dein Licht und dei - ne Wahr - heit,

*f*

so so so so la la la la la  
 Sen - de dein Licht und dei - ne Wahr - heit,

*f*

so so so mi mi mi fa fa  
 Sen - de dein Licht und dei - ne Wahr - heit,

*f*

so so so do la la la re re  
 Sen - de dein Licht und dei - ne Wahr - heit,

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