



OVERTURE
in C major
H265

— 1832 —

Fanny MENDELSSOHN-HENSEL
(1805-1847)

Violins II

 **ComposHER** 



HenselPushers.org

NOTES ON THIS EDITION

This new typeset edition is based on one manuscript from the Berlin's Staatsbibliothek, uploaded on IMSLP (#860585), with the goal of editing high quality score and parts that would be available to all. The source has a number of errors and inconsistencies. In order to get a consistent and practical score, we made some editorial decisions which are listed in a table at the end of the orchestral score.

For practicality and to accommodate all orchestras and players, we provide :

- the Clarinets in both C (original key) and B flat,
- the French Horns in the original keys for natural horns, and in F

This publication is a collaboration between ComposHer & HenselPushers. Typesetting and layout : Marie Humbert ; proofreading and work information : Molly McCann.



HenselPushers.org

HenselPushers was initiated in 2020 with the goals of making Fanny Mendelssohn-Hensel's compositions more accessible and encouraging musicians to explore their own musicality as they engage with Hensel's works. HenselPushers' primary project is providing free PDF engravings of Hensel's scores that are otherwise only available as expensive print editions or hard-to-read scans of the original manuscripts. In our first year, we doubled the number of Hensel's solo piano works whose scores were available as free PDFs, and by the beginning of 2024, we aim to have all of Hensel's chamber works online as free PDFs. HenselPushers has also published an easy piano arrangement of Hensel's cycle *Das Jahr* with a corresponding lesson book.

By making Hensel's only orchestral work accessible to organizations with limited funds for scores, this publication represents a major step toward our mission of increasing access to and encouraging engagement with Hensel's work.

Check out more on
www.henselpushers.org



ComposHer is a non-profit organization based in France devoted to promoting the work of women composers in classical music. Our Editing Women Composers project aims to provide free scores to musicians around the world, and it is entirely done by volunteers. These scores are free, but we would be grateful if you could mention our work in your concert programmes/social media communication/etc.

We also curate playlists and have an extensive database to help people, from music lovers to professional musicians and institutions, discover and programme a more diverse repertoire.

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Fanny Hensel, born Fanny Mendelssohn (1805-1847), was an exceptionally talented pianist and a prolific composer of the early Romantic era. She wrote more than 460 musical works—largely songs and solo piano pieces, but also a few chamber works and cantatas. Despite her formidable talent, Hensel's opportunities to engage with music in the public sphere were constrained by the gender norms of her time, restrictions endorsed by her father, and, later, her brother Felix.

The Overture in C, Hensel's only work for orchestra not featuring vocalists, was composed in the spring of 1832 when she was 26 years old. This work was composed toward the end of a roughly year-long period during which she wrote several large-scale works, including two cantatas, an oratorio, and a dramatic scene for soprano and orchestra. Remarkably, this prolific compositional period coincided with Hensel's responsibilities of managing the family home: catering to the needs of her parents, siblings, husband, and her son Sebastian, who was not yet two years old. This time was also marked by financial challenges for the family, a widespread cholera outbreak, and the deaths of several close family friends.

The Overture was premiered in 1834, two years after its completion, at one of Hensel's bi-monthly Sunday concerts held at her residence in Berlin, with Hensel conducting. This piece is a testament to her resilience and artistic brilliance in the face of the societal and personal challenges she navigated throughout her life.

Molly McCann
henselpushers.org

OVERTURE

in C major

H265

– 1832 –

Fanny Mendelssohn-Hensel

Andante

Musical notation for measures 1-6. The piece is in 3/4 time. Measure 1 has a whole rest. Measures 2-6 contain a melody starting on G4, moving to A4, B4, and then descending. Dynamics include *p* and accents.

Musical notation for measures 7-13. The melody continues with eighth notes and quarter notes. Dynamics include *p* and accents.

Musical notation for measures 14-19. The melody features a sequence of eighth notes, some with slurs.

Musical notation for measures 20-24. The melody continues with eighth notes and quarter notes.

Musical notation for measures 25-30. The melody includes a crescendo leading to a *cresc.* marking.

Musical notation for measures 31-36. The melody features a forte *f* dynamic.

Allegro di molto

Musical notation for measures 37-40. The tempo increases significantly, indicated by the *Allegro di molto* marking.

L'istesso Tempo

Musical notation for measures 41-45. The tempo returns to the original *Andante* pace, marked *L'istesso Tempo*. Dynamics include *ff*.

Musical notation for measures 46-50. The melody concludes with a series of quarter notes.

51 **Con fuoco**

Musical staff 51-54. The staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes. A dynamic marking of *mf* is placed below the staff.

Musical staff 55-57. The staff continues with eighth and sixteenth notes. A sharp sign is visible above the staff.

Musical staff 58-60. The staff features a series of sixteenth notes. A dynamic marking of *cresc.* is placed below the staff, followed by a dynamic marking of *f*.

Musical staff 61-63. The staff contains eighth notes. Dynamic markings of *mf* and *p* are placed below the staff.

Musical staff 64-66. The staff contains eighth notes. A dynamic marking of *cresc.* is placed below the staff, followed by a dynamic marking of *f*. A box labeled 'A' is placed above the staff, and a trill symbol (*tr*) is placed above a note.

Musical staff 67-69. The staff contains eighth notes and a trill symbol (*tr*) above a note.

Musical staff 70-72. The staff contains eighth notes and trill symbols (*tr*) above notes.

Musical staff 73-75. The staff contains eighth notes and a dynamic marking of *p* below the staff.

Musical staff 76-79. The staff contains eighth notes.

Musical staff 80-82. The staff contains eighth notes and a dynamic marking of *4* below the staff.

Violins II

4

88 **B**

p cantabile

93

98

105

111

cresc. **f** **ff**

117

123

129

136 **C**

p

144

152

cresc. **f** [*p*]

159

p

168 **D**

pp *p*

175 *cresc.* *f*

182

188 *tutto staccato*

194 *ff*

199 *p*

203 *f*

207 *p* *cresc.*

211 *ff* *tr* *tr*

215 *tr*

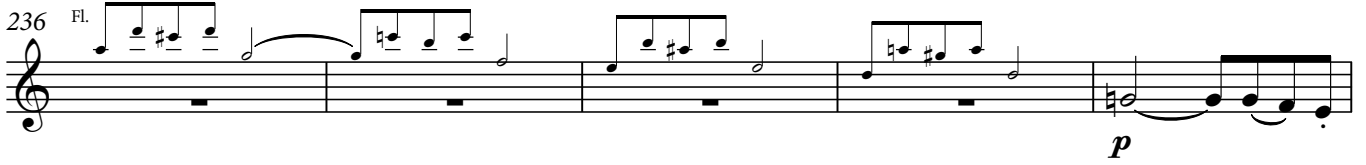
218 *tr* *p*

223

227 *F* *5*

Violins II

6

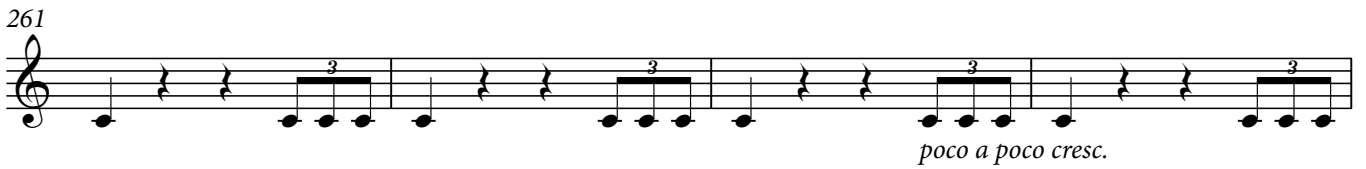
236 Fl.  *p*

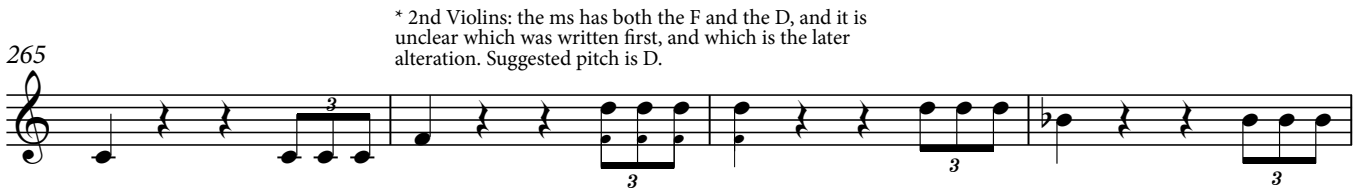
241 

246  *pp*

251 

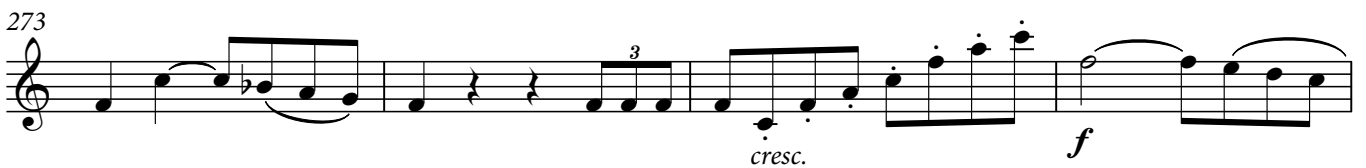
256  **G**


261  *poco a poco cresc.*

265 

* 2nd Viols: the ms has both the F and the D, and it is unclear which was written first, and which is the later alteration. Suggested pitch is D.

269 

273  *cresc.* *f*

277  *cresc.*

280 *stacc.*
ff

285 **Più presto e sempre accelerando**

290 *f*

295

301

306

311

315

320