



**OVERTURE**  
in C major  
H265

— 1832 —

**Fanny MENDELSSOHN-HENSEL**  
(1805-1847)

Cellos

 **ComposHER** 



[HenselPushers.org](http://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](http://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](http://henselpushers.org)

# OVERTURE

in C major

H265

– 1832 –

Fanny Mendelssohn-Hensel

Andante

Measures 1-5 of the Overture in C major. The music is in 3/4 time. It begins with a whole rest in measure 1. Measures 2-5 contain a melodic line starting on G4, moving to A4, B4, and C5. Dynamics include piano (*p*) and accents.

6

Measures 6-11. The melodic line continues with notes G4, A4, B4, C5, B4, A4, G4. Dynamics include piano (*p*) and accents.

12

Measures 12-17. The melodic line continues with notes G4, A4, B4, C5, B4, A4, G4. Dynamics include piano (*p*) and accents.

18

Measures 18-23. The melodic line continues with notes G4, A4, B4, C5, B4, A4, G4. Dynamics include piano (*p*) and accents.

24

Measures 24-28. The melodic line continues with notes G4, A4, B4, C5, B4, A4, G4. Dynamics include piano (*p*) and a crescendo (*cresc.*).

29

Measures 29-33. The melodic line continues with notes G4, A4, B4, C5, B4, A4, G4. Dynamics include piano (*p*) and a forte (*f*) dynamic.

34

Allegro di molto

Measures 34-38. The tempo changes to Allegro di molto. The music is in 4/4 time. It begins with a whole rest in measure 34. Measures 35-38 contain a melodic line starting on G4, moving to A4, B4, and C5. Dynamics include piano (*p*) and a forte (*f*) dynamic.

Cellos

2

42 **L'istesso Tempo**

Musical staff for measures 42-46. The staff is in treble clef with a common time signature (C). It begins with a whole rest, followed by a series of eighth notes. A dynamic marking of *ff* is present. Below the staff, there are notes for Horns and a dynamic marking of *ff*.

Musical staff for measures 47-51. The staff is in bass clef. It features a sequence of eighth notes and quarter notes. A dynamic marking of *ff* is present. The instruction **Con fuoco** is written above the staff.

Musical staff for measures 52-55. The staff is in bass clef. It features a sequence of eighth notes. A dynamic marking of *mf* is present.

Musical staff for measures 56-59. The staff is in bass clef. It features a sequence of eighth notes. A dynamic marking of *mf* is present. The instruction *cresc.* is written below the staff.

Musical staff for measures 60-63. The staff is in bass clef. It features a sequence of eighth notes. Dynamic markings of *f*, *mf*, and *p* are present.

Musical staff for measures 64-67. The staff is in bass clef. It features a sequence of eighth notes. A dynamic marking of *f* is present. A box containing the letter **A** is positioned above the staff. The instruction *cresc.* is written below the staff.

Musical staff for measures 68-71. The staff is in bass clef. It features a sequence of eighth notes. A dynamic marking of *f* is present.

Musical staff for measures 72-75. The staff is in bass clef. It features a sequence of eighth notes. A dynamic marking of *p* is present. The instruction **con arco ma staccato** is written above the staff.

Musical staff for measures 76-79. The staff is in bass clef. It features a sequence of eighth notes.

Musical staff for measures 80-83. The staff is in bass clef. It features a sequence of eighth notes. A dynamic marking of *f* is present. The instruction **4** is written above the staff.

88 Fl. B

*p* 6 6 6 6

91

6 6 6 6 6 6

94

6 6 6 6 6 6

97

6 6 6 6

100

105

109

2

*cresc.*

114

*f*

116

*ff*

3

122

*ff*

3

Cellos

4

128

*ff*

135

*p*

140

145

151

*[p]*

160

164

*pp*

172

*p*

178

*cresc.*



184

tutto staccato

Musical staff 184: Bass clef, starting with a whole rest, followed by a series of chords and a steady eighth-note pattern.

191

Musical staff 191: Bass clef, eighth-note pattern with occasional rests and accents.

196

Musical staff 196: Bass clef, eighth-note pattern. Dynamics: *ff* at the start, *p* at the end.

200

Musical staff 200: Bass clef, eighth-note pattern with accents.

204

Musical staff 204: Bass clef, eighth-note pattern. Dynamics: *f* in the middle.

208

Musical staff 208: Bass clef, eighth-note pattern. Dynamics: *p* at the start, *cresc.* in the middle, *ff* at the end. A box labeled 'E' is above the final measure.

213

Musical staff 213: Bass clef, starting with a whole rest, followed by a half note, then a half note with a slur, and ending with a quarter note. Dynamics: *ff* at the start, *ff* under the slur, *p* at the end.

221

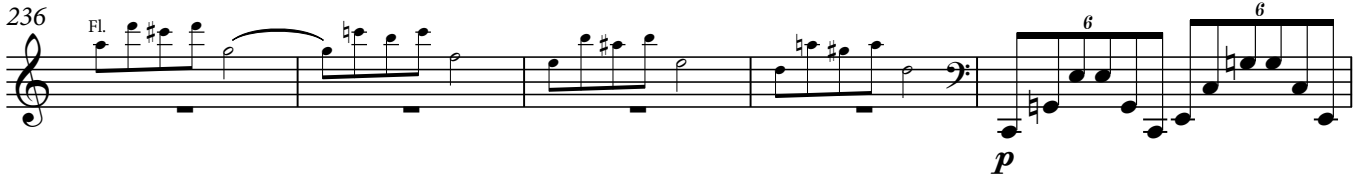
Musical staff 221: Bass clef, eighth-note pattern.

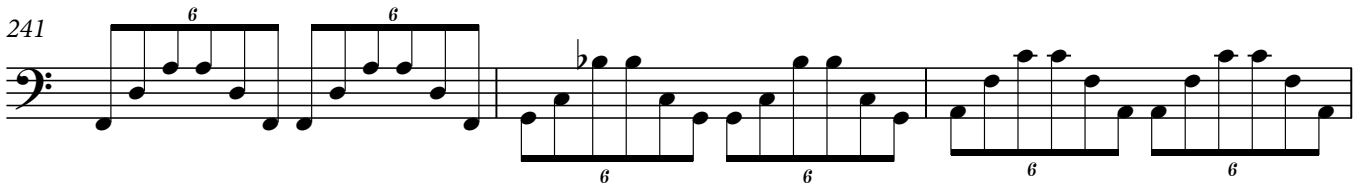
226

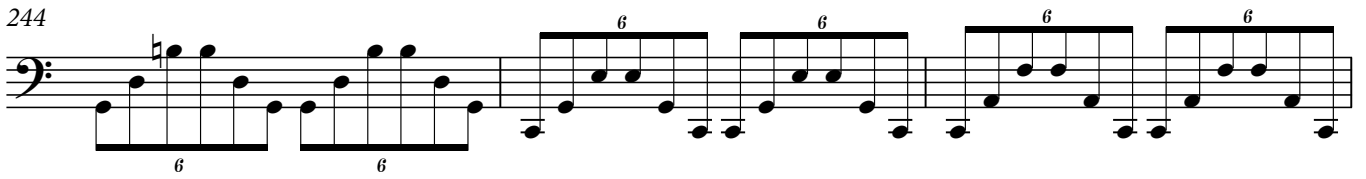
Musical staff 226: Bass clef, eighth-note pattern. Dynamics: *f* in the middle. A box labeled 'F' is above the middle. A fermata is over the final measure, with a '5' above it.

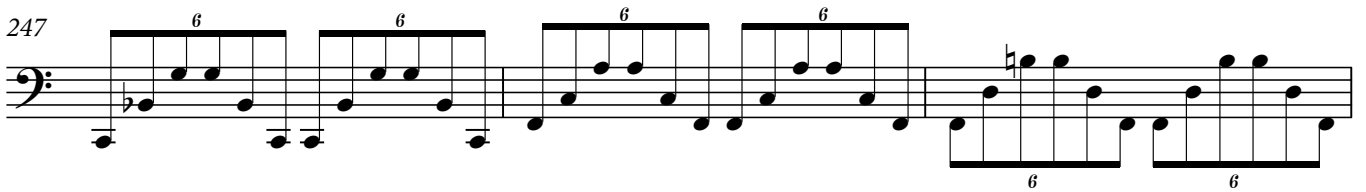
Cellos

6

236 Fl. 

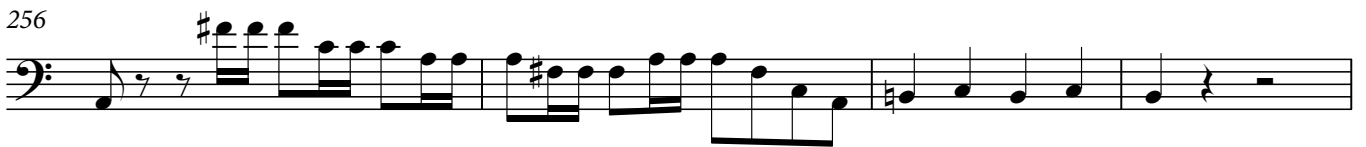
241 

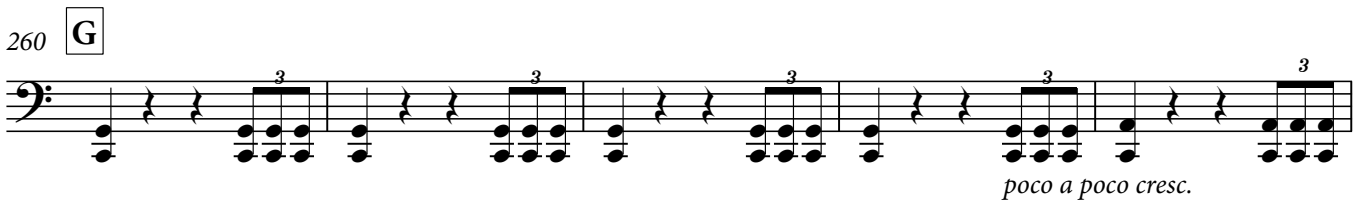
244 

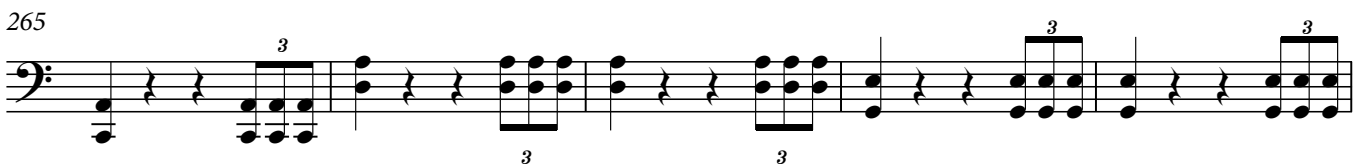
247 

250 

253 

256 

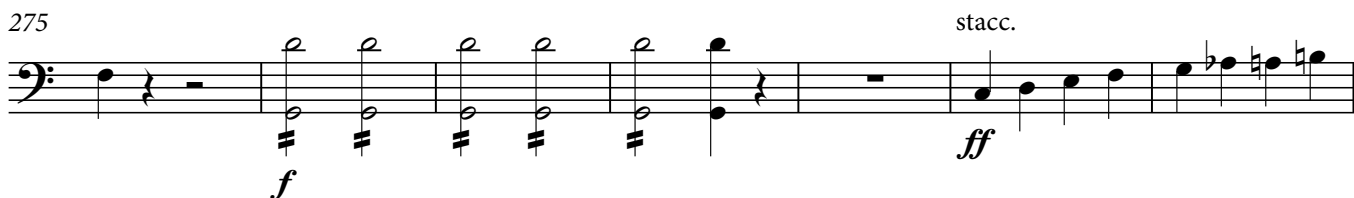
260 **G**  *poco a poco cresc.*

265 

270




275



282

Più presto e sempre accelerando



288



295



300



304



309



315



321

