OVERTURE
in C major
H265

— 1832 —

Fanny MENDELSSOHN-HENSEL
(1805-1847)

Bassoons 1 & 2

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 accomodate 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

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.

Check out more on
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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

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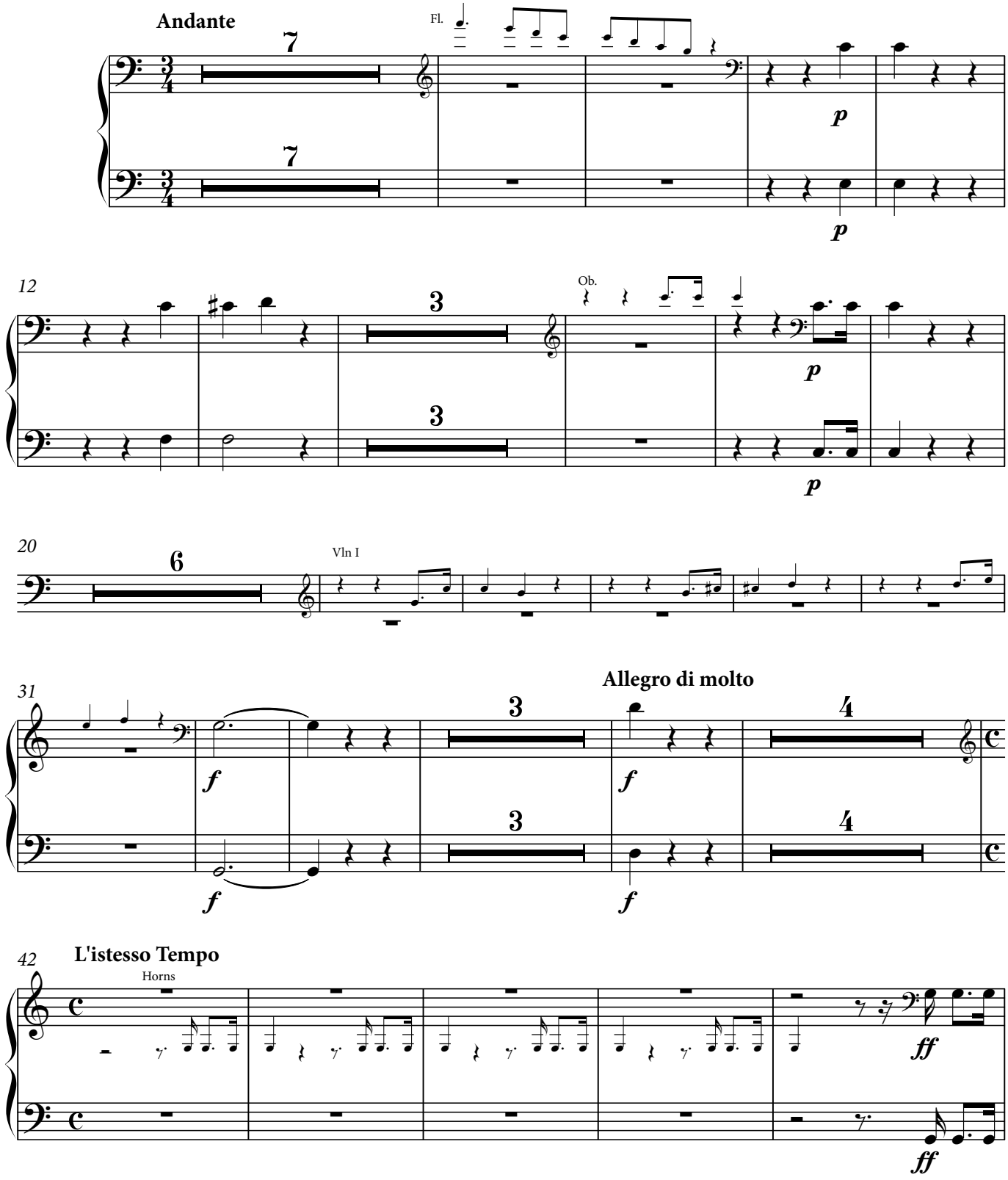
Fanny Mendelssohn-Hensel



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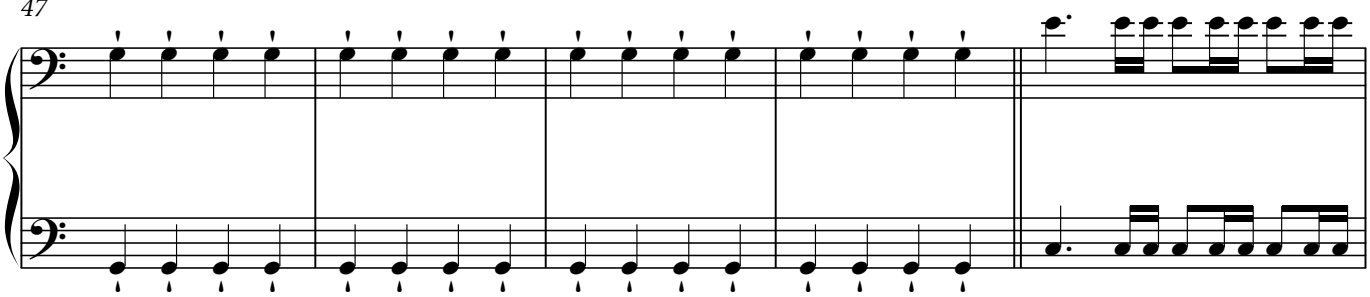
Con fuoco



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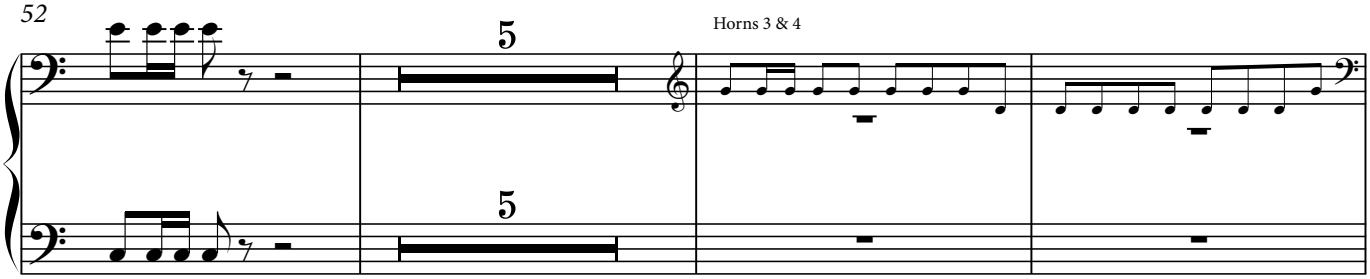
Horns 3 & 4



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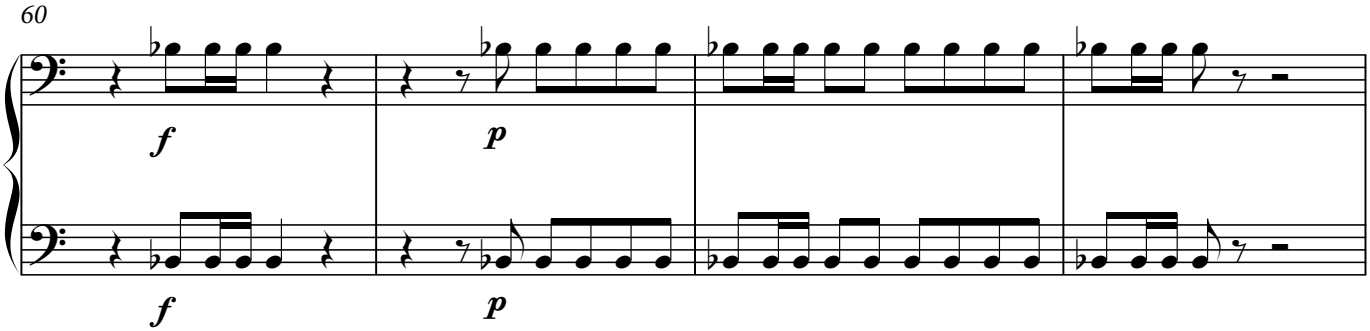

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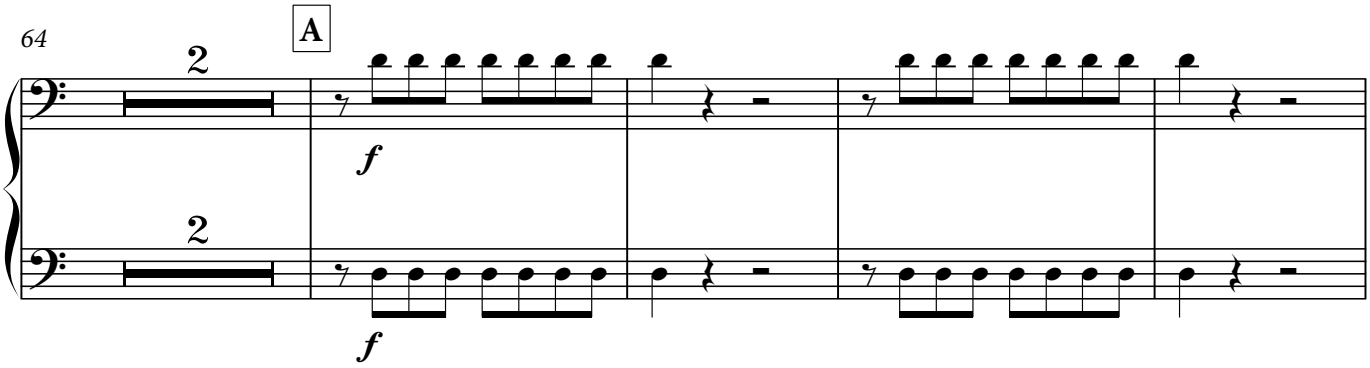

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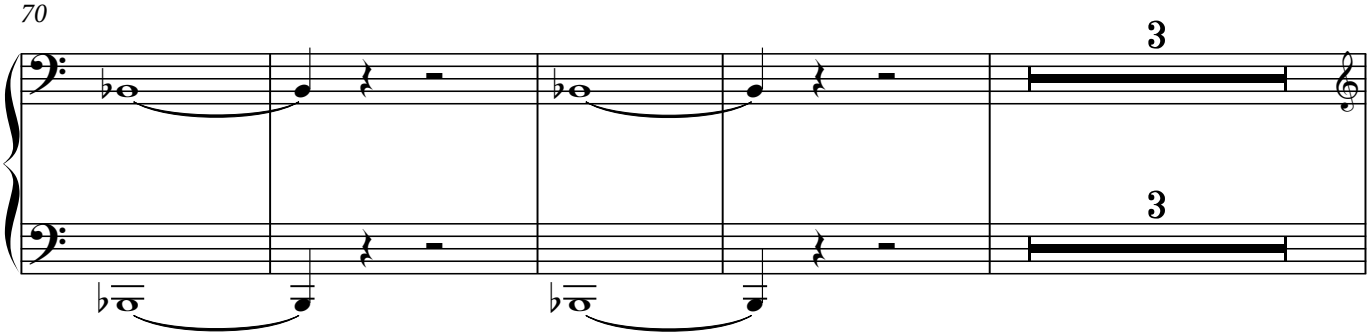

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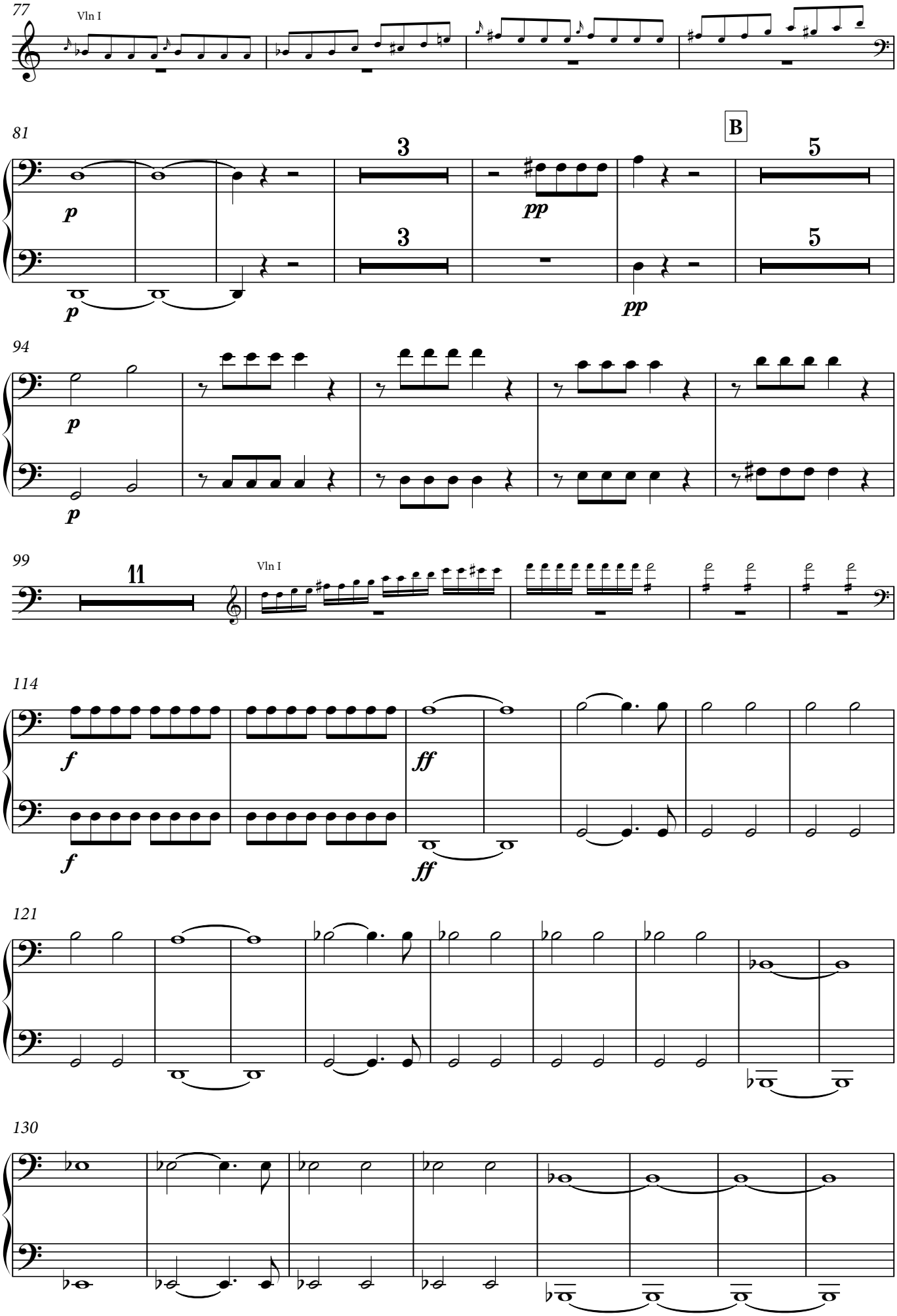

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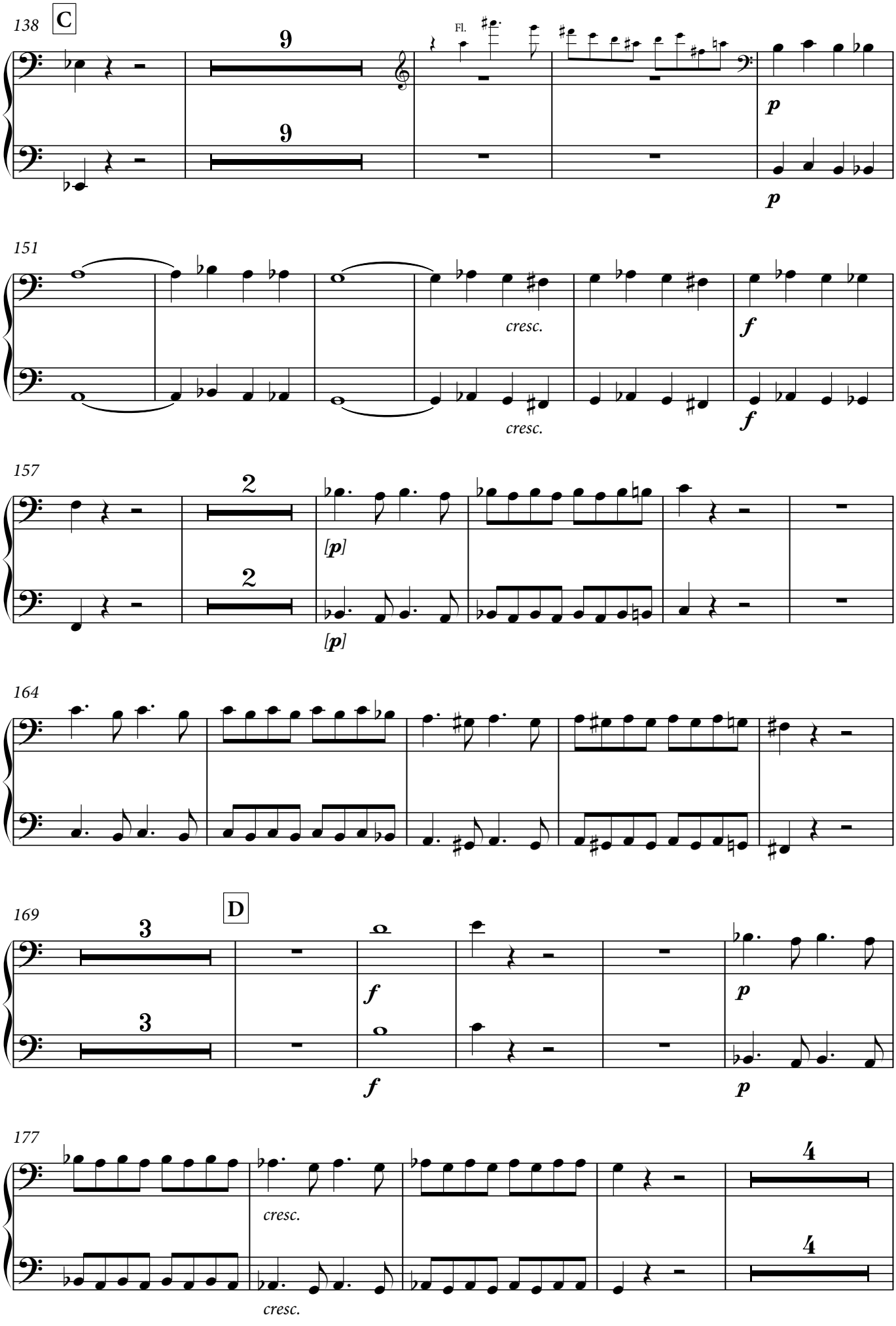

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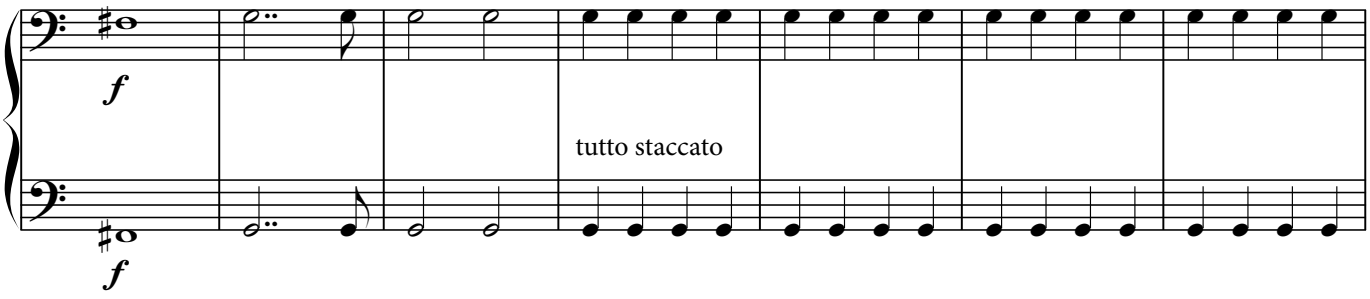
tutto staccato



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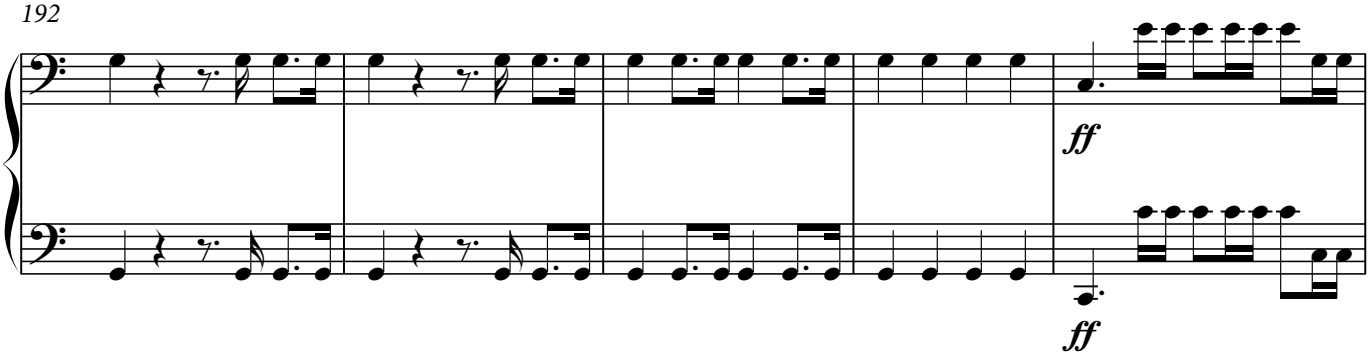

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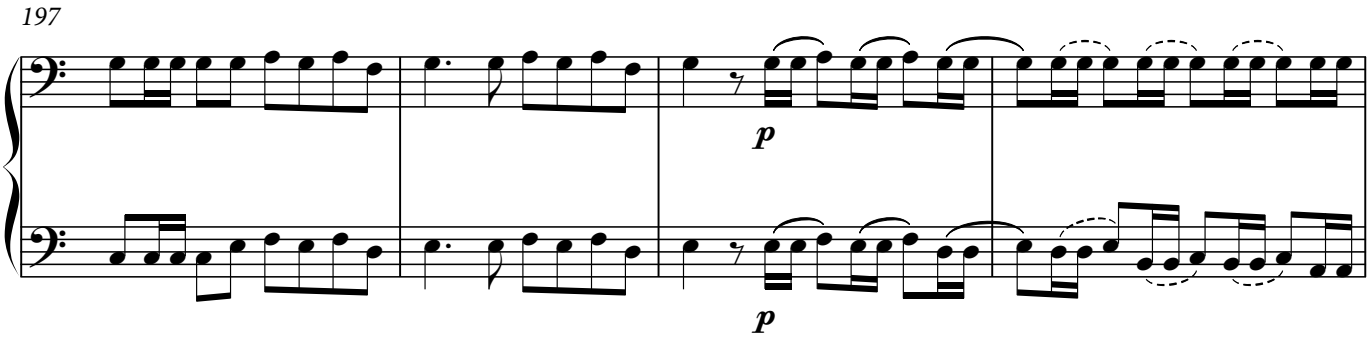

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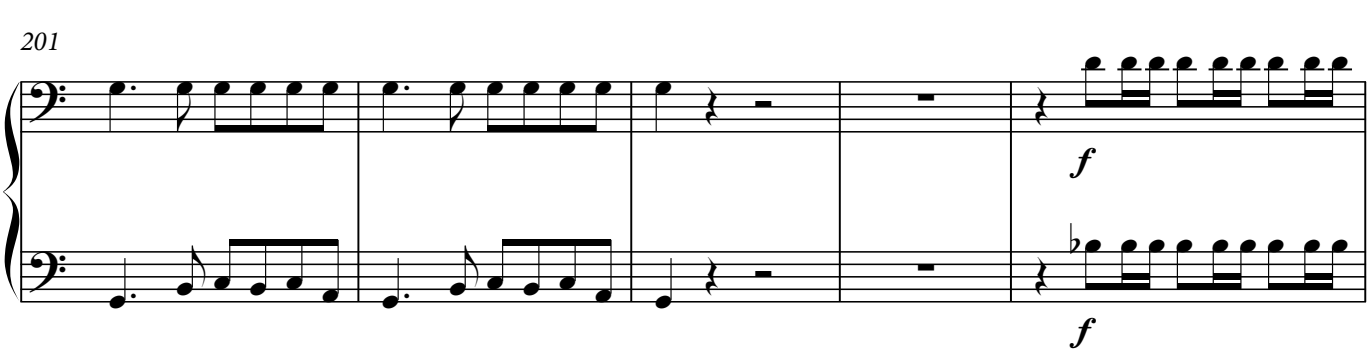

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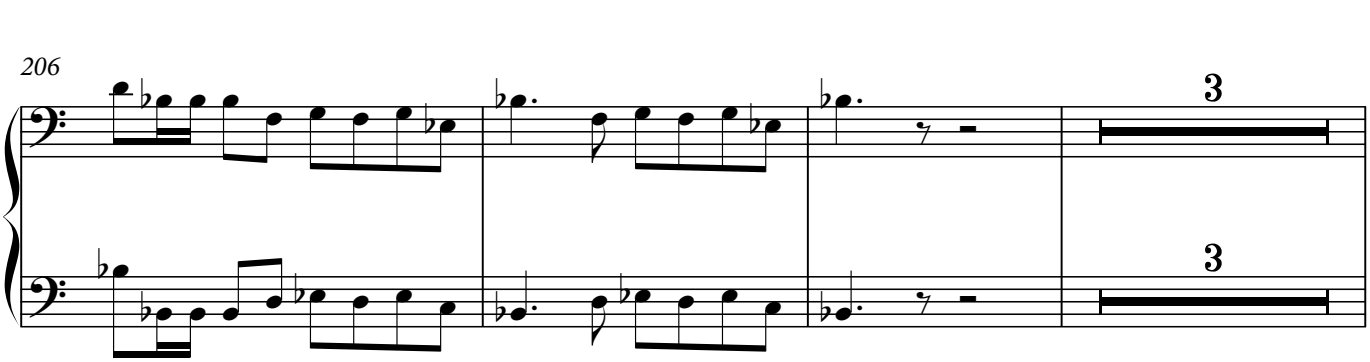

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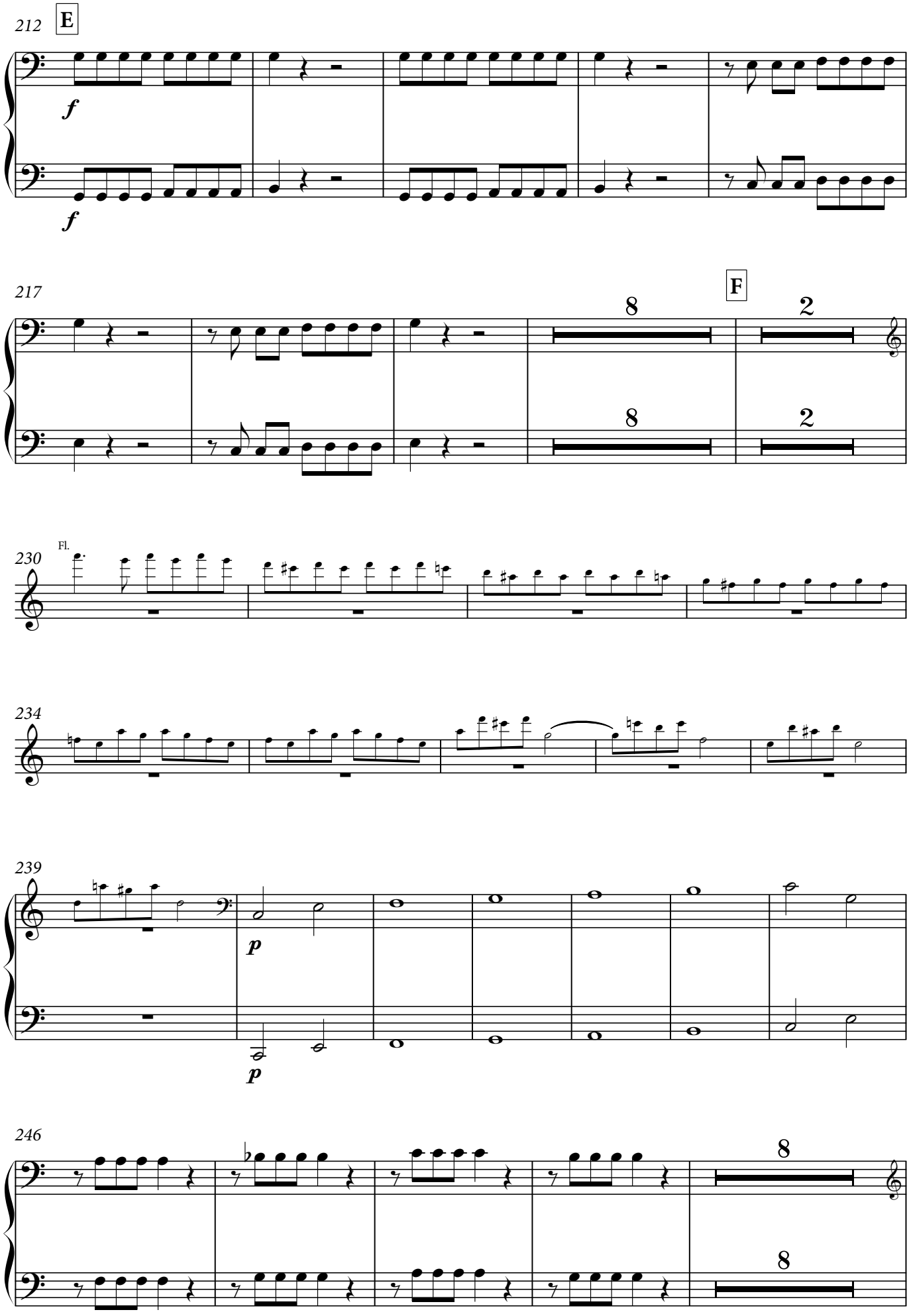

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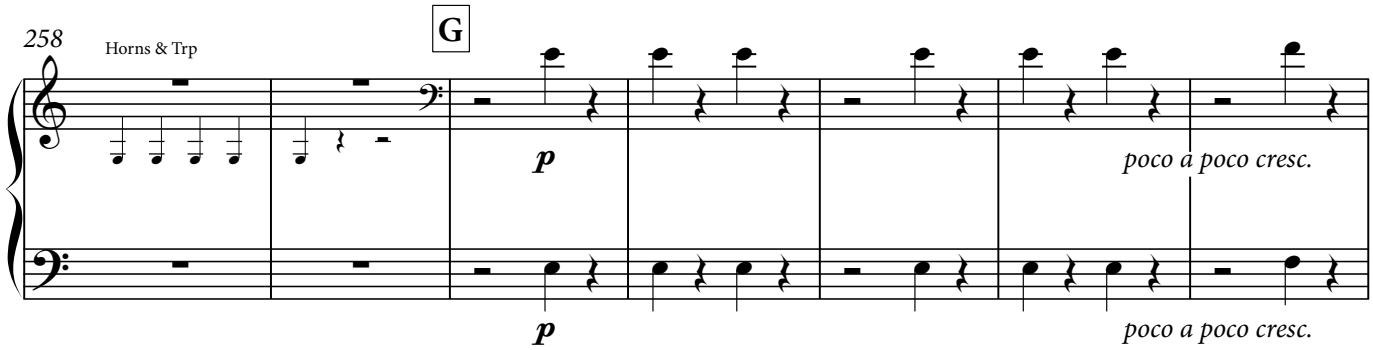
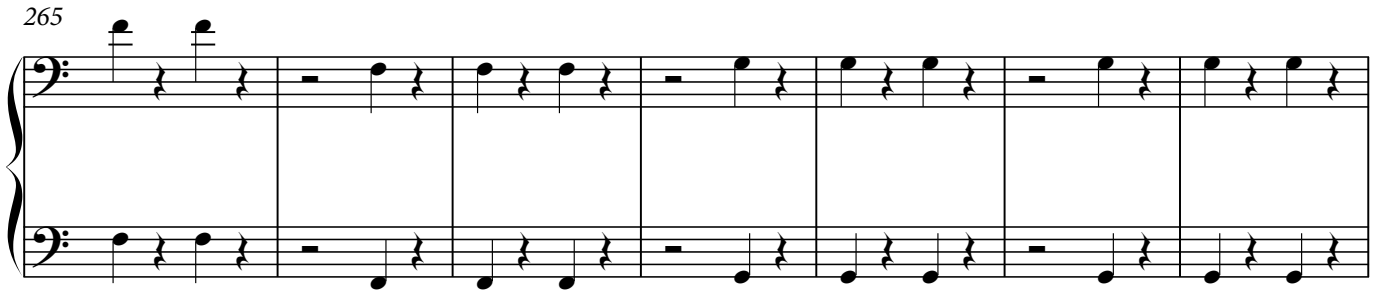
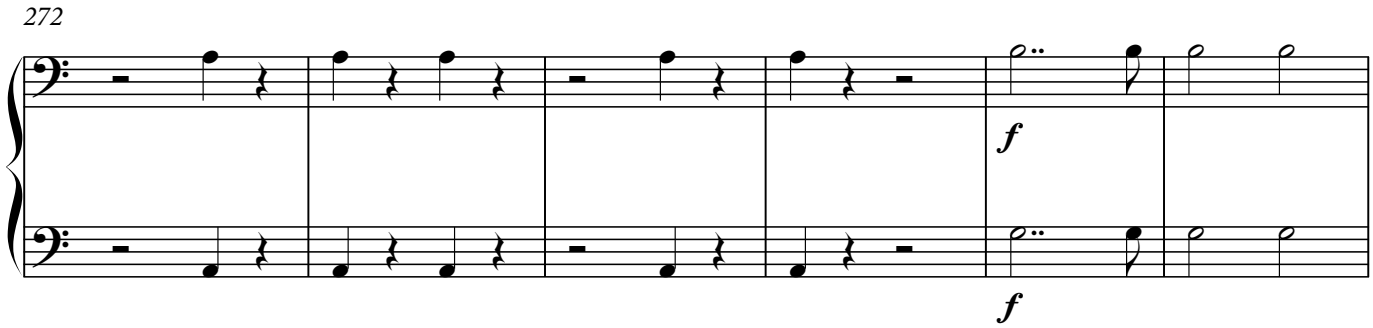
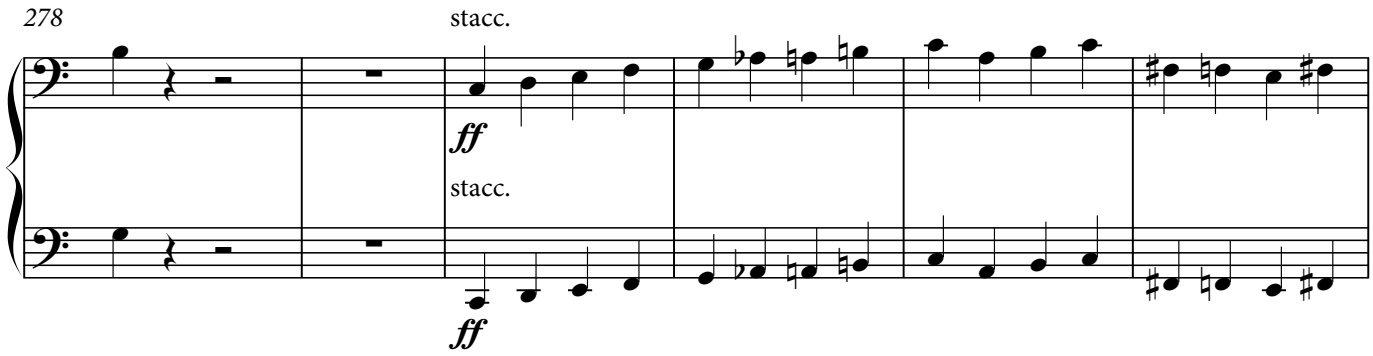
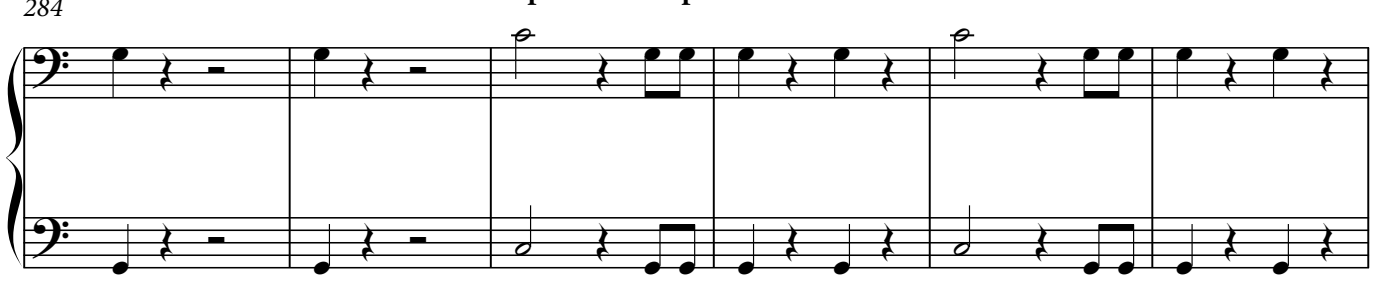








Più presto e sempre accelerando



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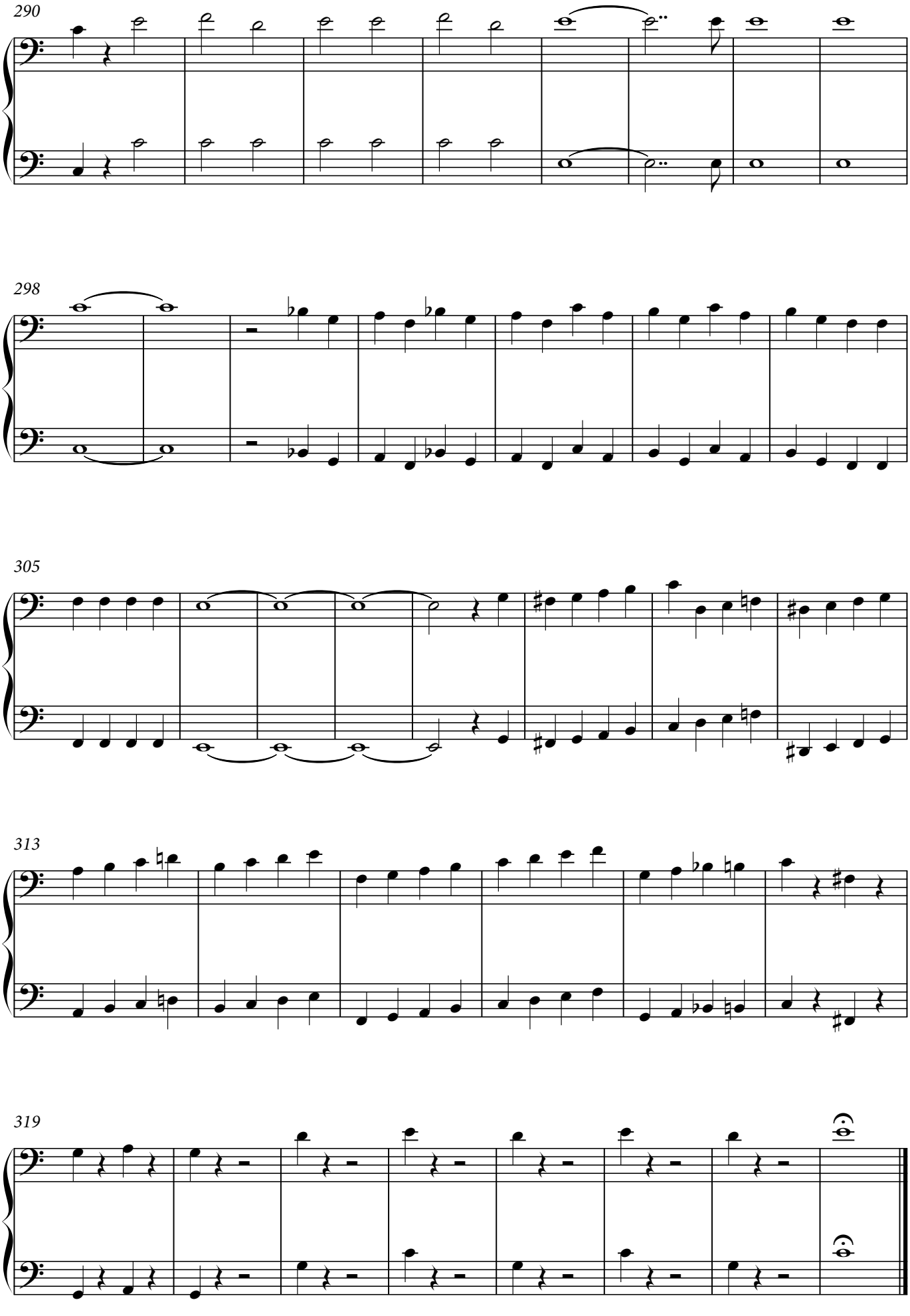

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