



OVERTURE
in C major
H265

— 1832 —

Fanny MENDELSSOHN-HENSEL
(1805-1847)

Clarinets 1 & 2
(in C)

 **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.

Check out more on
www.composher.com

Contact us
contact.composher@gmail.com



ComposHer



ComposHer



officialcomposher

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 Vln I

in C

7 *sf* *p* 1. solo

14 *p* *p* *p*

22 Vln I *p* *cresc.* *p* *cresc.*

32 **Allegro di molto** *f* *f*

42 **L'istesso Tempo**

Horns

Musical score for measures 42-46. The score is for Horns in common time (C). It consists of two staves. The music is mostly rests, with some rhythmic patterns in the final measure. The dynamic marking *ff* is present in the final measure.

47

Con fuoco

Musical score for measures 47-51. The score is for Horns in common time (C). It consists of two staves. The music features a rhythmic pattern of eighth notes and quarter notes. The dynamic marking *ff* is present in the final measure.

52

Musical score for measures 52-57. The score is for Horns in common time (C). It consists of two staves. The music features a rhythmic pattern of eighth notes and quarter notes. The dynamic marking *mf* is present in the first measure.

58

Musical score for measures 58-63. The score is for Horns in common time (C). It consists of two staves. The music features a rhythmic pattern of eighth notes and quarter notes. The dynamic marking *f* is present in the second measure, and *mf* is present in the fourth measure.

64

A

Musical score for measures 64-69. The score is for Horns in common time (C). It consists of two staves. The music features a rhythmic pattern of eighth notes and quarter notes. The dynamic marking *f* is present in the second measure.

70

Musical score for measures 70-74. The score is for Horns in common time (C). It consists of two staves. The music features a rhythmic pattern of eighth notes and quarter notes. The dynamic marking *f* is present in the second measure.

Clarinets 1 & 2

4

79 Vln I

83

88 **B**

97

111

116

124

Musical score for measures 124-131. The system consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with similar note values and rests. The key signature has two flats.

132

Musical score for measures 132-138. The system consists of two staves. A box labeled 'C' is positioned above the right side of the system. The upper staff features a melodic line with a trill in measure 137. The lower staff provides a bass line. The key signature has two flats.

139

Musical score for measures 139-152. The system consists of a single staff. A box labeled '9' is positioned above the first measure. A box labeled 'Fl.' is positioned above the staff in measure 140. The staff contains a melodic line with various note values and rests. The key signature has two flats.

153

Musical score for measures 153-163. The system consists of two staves. The upper staff begins with a dynamic marking of *p*. A *cresc.* marking spans measures 154-155, leading to a dynamic marking of *f*. A box labeled '5' is positioned above the right side of the system. The lower staff begins with a dynamic marking of *p* and also features a *cresc.* marking leading to *f*. A box labeled '5' is positioned below the right side of the system. The key signature has two flats.

164

Musical score for measures 164-171. The system consists of two staves. A box labeled 'D' is positioned above the right side of the system. The upper staff begins with a dynamic marking of *[p]*. A *pp* marking appears in measure 165. A box labeled '5' is positioned above the right side of the system. The lower staff begins with a dynamic marking of *[p]*. A box labeled '5' is positioned below the right side of the system. The key signature has two flats.

Clarinets 1 & 2

6

177

mf *cresc.* *f*

mf *cresc.* *f*

186

tutto staccato

tutto staccato

192

ff

ff

197

p

p

201

p

p

205

f

f

208

E

3

f

215

220

8

F

2

Fl.

234

p

p

241

248

Cl. 1, solo

con espress.

5

5

Clarinets 1 & 2

8

258 G Cl. 1

Horns & Trp

p

262

poco a poco cresc.

265

268

271

274

f

f

280

stacc.

ff

stacc.

ff

286 Più presto e sempre accelerando

Musical score for measures 286-292. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff contains a supporting bass line with similar rhythmic patterns.

293

Musical score for measures 293-299. The system consists of two staves. The upper staff features a melodic line with a long slur over the final two measures. The lower staff provides a rhythmic accompaniment.

300

Musical score for measures 300-305. The system consists of two staves. The upper staff has a melodic line with many rests and some notes. The lower staff has a rhythmic accompaniment with many rests.

306

Musical score for measures 306-313. The system consists of two staves. The upper staff has a melodic line with slurs and a *ff* dynamic marking. The lower staff has a bass line with slurs and a *ff* dynamic marking.

314

Musical score for measures 314-319. The system consists of two staves. The upper staff has a melodic line with slurs and accidentals. The lower staff has a rhythmic accompaniment.

320

Musical score for measures 320-325. The system consists of two staves. The upper staff has a melodic line with slurs and a final fermata. The lower staff has a rhythmic accompaniment with slurs.