



**OVERTURE**  
in C major  
H265

— 1832 —

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

Timpani

 **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** 25 Vln I

30 Fl.

36 **Allegro di molto** 4 **L'istesso Tempo**

44

49 **Con fuoco** 4 Horns 3 & 4

57 f

61 5 A

71 16 B 11

Timpani

2

100 Vln I

107

112 Horns 3 & 4

120

128

138 C 33 D Trp or Horn

176 Bn 4

185 Horns 3 & 4

192

197

204 4 E

F

214

Musical notation for Timpani, measures 214-215. The notation shows a bass clef with a series of notes and rests. There are two thick horizontal bars above the staff, one labeled '9' and one labeled '32', indicating specific rhythmic patterns or accents.

260 G

Musical notation for Timpani and Violin I, measures 260-265. The Timpani part is in a bass clef with a thick bar labeled '3'. The Violin I part is in a treble clef with a melodic line. The dynamic marking '3' is present.

266

Musical notation for Violin I, measures 266-270. The notation shows a treble clef with a melodic line. There are dynamic markings 'f' and 'ff'.

271

Musical notation for Violin I, measures 271-275. The notation shows a treble clef with a melodic line. There are dynamic markings 'f' and 'ff'.

276

Musical notation for Timpani, measures 276-282. The notation shows a bass clef with a series of notes and rests. There are dynamic markings 'f' and 'ff'.

283

Più presto e sempre accelerando

Musical notation for Timpani, measures 283-287. The notation shows a bass clef with a series of notes and rests. The tempo marking 'Più presto e sempre accelerando' is present.

288

Musical notation for Timpani, measures 288-295. The notation shows a bass clef with a series of notes and rests. There are dynamic markings 'f' and 'ff'. Numbers 1-8, 2, 3, 4, 5, 6 are written below the staff.

296

Musical notation for Timpani, measures 296-302. The notation shows a bass clef with a series of notes and rests. There are dynamic markings 'f' and 'ff'. Numbers 7, 8 are written below the staff.

303

Musical notation for Timpani, measures 303-309. The notation shows a bass clef with a series of notes and rests. There are dynamic markings 'f' and 'ff'.

310

Musical notation for Timpani, measures 310-319. The notation shows a bass clef with a series of notes and rests. There are dynamic markings 'f' and 'ff'. The number 6 is written above the staff.

320

Musical notation for Timpani, measures 320-324. The notation shows a bass clef with a series of notes and rests. There are dynamic markings 'f' and 'ff'. A fermata is present over the final note.