

OVERTURE
in C major
H265

— 1832 —

Fanny MENDELSSOHN-HENSEL
(1805-1847)

Orchestral score

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
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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

2 Flutes

2 Oboes

2 Clarinets (in C)

2 Bassoons

Horns 1 - 2 (in C)

Horns 3 - 4 (in G)

2 Trumpets (in C)

Timpani

Andante

Violins I

Violins II

Violas

Cellos

Basses

Musical score for measures 9-16. The score includes parts for Flute 1 (Fl. 1), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Bn.), Horns 3 (G) 4, Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cellos, and Basses. Measure 9 starts with a *p* dynamic. Fl. 1 has a *solo* marking in measure 10. Ob. 1 has a *solo* marking in measure 10. Cl. (C) has a *1. solo* marking in measure 10. Horns 3 (G) 4 has a *p* dynamic in measure 16. The string parts (Vln I, Vln II, Vla, Cellos, Basses) all have a *p* dynamic marking.



Musical score for measures 17-24. The score includes parts for Flute 1 (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Bn.), Horns 3 (G) 4, Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cellos, and Basses. Measure 17 starts with a *p* dynamic. Fl. 1 has a *p* dynamic in measure 18. Ob. 1 has a *p* dynamic in measure 18. Bn. has a *p* dynamic in measure 18. Horns 3 (G) 4 has a *p* dynamic in measure 24. The string parts (Vln I, Vln II, Vla, Cellos, Basses) all have a *p* dynamic marking.

L'istesso Tempo

39

Horns 1 (C) 2

Horns 3 (G) 4

Trp (C)

Timp.

L'istesso Tempo

Vln I

Vln II

Vla

Cellos

Basses

44

Fl.

Ob.

Cl. (C)

Bn

Horns 1 (C) 2

Horns 3 (G) 4

Trp (C)

Timp.

Vln I

Vln II

Vla

Cellos

Basses

Con fuoco

51

Fl.

Ob.

Cl. (C)

Bn.

Horns 1 (C) 2

Horns 3 (G) 4

Trp (C)

Timp.

mf

mf

p

Detailed description: This block contains the musical notation for measures 51 through 55. It features staves for Flute, Oboe, Clarinet (C), Bassoon, Horns 1 & 2 (C), Horns 3 & 4 (G), Trumpet (C), and Timpani. The woodwinds and bassoon play sustained notes with accents and dynamic markings of *mf*. The brass instruments play rhythmic patterns, with Horns 1 & 2 starting at *p*. The timpani has a single note in the first measure.

Con fuoco

Vln I

Vln II

Vla

Cellos

Basses

mf

mf

mf

mf

mf

Detailed description: This block contains the musical notation for measures 51 through 55 for the string section. It includes staves for Violin I, Violin II, Viola, Cello, and Bass. All instruments play a rhythmic pattern of eighth notes with a dynamic marking of *mf*.

56

Ob.

Cl. (C)

Horns 3 (G) 4

Vln I

Vln II

Vla

Cellos

Basses

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Detailed description: This block contains the musical notation for measures 56 through 60. It features staves for Oboe, Clarinet (C), Horns 3 & 4 (G), Violin I, Violin II, Viola, Cello, and Bass. The woodwinds play sustained notes with accents. The brass instruments play rhythmic patterns, with Horns 3 & 4 starting at *p*. The string section continues with a rhythmic pattern, with dynamic markings of *cresc.* for all instruments.

60

Fl. *f*

Ob. *f* *mf*

Cl. (C) *f* *mf*

Bn. *f* *p*

Horns 1 (C) 2 *f* à 2

Horns 3 (G) 4 *f*

Trp (C) *f*

Timp. *f*

Vln I *f* *mf* *p*

Vln II *f* *mf* *p*

Vla. *f* *mf* *p*

Cellos *f* *mf* *p*

Basses *f* *mf* *p*

Musical score for measures 72-75. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Bn.), Horns 1 (C) and 2 (C), Horns 3 (G) and 4 (G), Trumpet (Trp. (C)), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cellos (Cellos), and Basses. Measures 72-75 show various instrumental entries and textures. Trills (tr) are marked in the Flute, Oboe, and Violin parts. The Basses part includes the instruction "con arco ma staccato" and a dynamic marking of *p*.

Musical score for measures 76-80. The score includes parts for Oboe (Ob.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cellos (Cellos), and Basses. Measure 76 features a long, sustained note in the Oboe part with a dynamic marking of *pp*. The Violin and Viola parts continue with melodic lines, while the Cellos and Basses provide a steady accompaniment. The Viola part includes a dynamic marking of *pp*.

Musical score for measures 81-86. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Bn.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cellos, and Basses. The Flute part begins at measure 81 with a *pp* dynamic. The Bassoon part has a *p* dynamic. The strings play a rhythmic accompaniment.

Musical score for measures 87-92. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Bn.), Horns 3 (G) 4, Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cellos, and Basses. A section marker 'B' is placed above measure 87. The Flute part has a *pp* dynamic. The Bassoon part has a *pp* dynamic. The Horns 3 (G) 4 part has a *p* dynamic. The Violin I and II parts are marked *p cantabile*. The Viola part has a *p* dynamic. The Cellos and Basses parts have a *p* dynamic. The strings play a rhythmic accompaniment.

Fl. 1

93

Fl.

Ob.

Cl. (C)

Bn.

Horns 3 (G) 4

Vln I

Vln II

Vla

Cellos

Basses

p

p

p

p

6 6 6 6 6 6 6 6

99

Fl.

Horns 1 (C) 2

Horns 3 (G) 4

Vln I

Vln II

Vla

Cellos

Basses

p

105

Horns 1 (C) 2

Vln I

Vln II

Vla

Cellos

Basses



111

Fl.

Ob.

Cl. (C)

Bn

Horns 1 (C) 2

Horns 3 (G) 4

Trp (C)

Vln I

Vln II

Vla

Cellos

Basses

cresc.

f

121

Fl.

Ob.

Cl. (C)

Bn.

Horns 1 (C) 2

Horns 3 (G) 4

Trp (C)

Timp.

Vln I

Vln II

Vla

Cellos

Basses

à 2

tr

C

135 (à 2)

Fl.

Ob.

Cl. (C)

Bn.

Horns 1 (C) 2

Horns 3 (G) 4

Trp (C)

Timp.

Vln I

Vln II

Vla

Cellos

Basses

p

p

p

p



141 Fl. 1 solo

Fl.

Ob.

Vln I

Vln II

Vla

Cellos

Basses

p

p

148

Fl. *p*

Ob.

Cl. (C)

Bn. *p* *cresc.*

Vln I *cresc.*

Vln II *cresc.*

Vla

Cellos

Basses



155

Fl. *f*

Ob. *mf cresc.* *f*

Cl. (C) *à 2*

Bn. *f*

Vln I *f* [*p*]

Vln II *f* [*p*]

Vla [*p*]

Cellos [*p*] pizz.

Basses [*p*]

160

Cl. (C)

Bn

Vln I

Vln II

Vla

Cellos

Basses

[p]

(pizz.)



165

Fl. 1

Ob. 1

Cl. (C)

Bn

Vln I

Vln II

Vla

Cellos

Basses

[p]

pp

pp

pp

pp

pp

pp

arco

D

171

Bn *f* *p*

Horns 1 (C) 2 *f* *p* soli à 2

Trp (C) *f* *p* soli à 2

Vln I *p*

Vln II *p*

Vla *p*

Cellos *p*

Basses *p*

* This is written on the Trumpet line in the ms, but the low notes suggest it might have been intended for the Horns.



177

Fl. *mf* *cresc.*

Ob. *mf* *cresc.* *f*

Cl. (C) *mf* *cresc.*

Bn *cresc.*

Vln I *cresc.* *f*

Vln II *cresc.* *f*

Vla *cresc.* *f*

Cellos *cresc.*

Basses *cresc.*

189

Fl.

Ob.

Cl. (C)

Bn.

Horns 1 (C) 2

Horns 3 (G) 4

Trp (C)

Timp.

Vln I

Vln II

Vla

Cellos

Basses

à 2

Musical score for measures 196-200. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Bn.), Horns 1 (C) 2, Horns 3 (G) 4, Trumpet (Trp (C)), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cellos, and Basses. The score is marked with dynamics *ff* and *p*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play sustained chords. The Flute, Oboe, and Bassoon parts feature a melodic line that changes dynamics from *ff* to *p* in measure 199. The Horns 1 (C) 2 part plays a sustained chord in the bass register. The Horns 3 (G) 4 and Trumpet (C) parts play a rhythmic pattern of eighth notes. The Timpani part plays a rhythmic pattern of eighth notes. The Violin I, Violin II, Viola, Cellos, and Basses parts play a rhythmic pattern of eighth notes.

201

Fl. *p* *f*

Ob. *p* *f*

Cl. (C) *f*

Bn *f*

Horns 1 (C) 2 *p* *f* à 2

Horns 3 (G) 4 *p* *f*

Trp (C) *p* *f* à 2

Timp. *p* *f*

Vln I *f*

Vln II *f*

Vla *f*

Cellos *f*

Basses *f*

206

Fl.

Ob.

Cl. (C)

Bn.

Horns 1 (C) 2

Horns 3 (G) 4

Trp (C)

Timp.

Vln I

Vln II

Vla

Cellos

Basses

p

cresc.

211

Fl. *f* *tr*

Ob. *f* *tr*

Cl. (C) *f*

Bn *f*

Horns 1 (C) 2 *f*

Horns 3 (G) 4 *f*

Trp (C) *f*

Timp. *f*

Vln I *ff* *tr*

Vln II *ff* *tr*

Vla *ff*

Cellos *ff*

Basses *ff*

227

Fl. 1, solo

Ob. *p*

Vln I

Vln II

Vla

Cellos

Basses

F



234

Fl.

Ob.

Cl. (C)

Vln I

Vln II

Vla

Cellos

Basses

p

240

Fl.

Ob.

Cl. (C)

Bn.

Horns 1 (C) 2

Horns 3 (G) 4

Vln I

Vln II

Vla.

Cellos

Basses

p

pp

245

Fl. 1

Ob. 1

Cl. (C)

Bn.

Horns 1 (C) 2

Horns 3 (G) 4

Vln I

Vln II

Vla.

Cellos

Basses

p

pp

250

Fl. 1, solo

Ob. 1, solo

Cl. 1, solo

con espress.

Horns 1 (C) 2

Vln I

Vln II

Vla

Cellos

Basses

pizz.

255

G

Fl.

Ob.

Cl. (C)

Bn

Horns 1 (C) 2

Horns 3 (G) 4

Vln I

Vln II

Vla

Cellos

Basses

arco

261

(1.)

Fl.

Ob.

Cl. (C)

Bn

Horns 1 (C) 2

Vln I

Vln II

Vla

Cellos

Basses

poco a poco cresc.

265

Fl.

Ob.

Cl. (C)

Bn

Horns 1 (C) 2

Horns 3 (G) 4

Vln I

Vln II

Vla

Cellos

Basses

p poco a poco cresc.

* Fl. 2 : in pencil in ms. The C m. 270 doesn't fit the harmony.

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

Più presto e sempre accelerando

280

Fl. *stacc.* *ff* *à 2*

Ob. *stacc.* *ff* *à 2*

Cl. (C) *stacc.* *ff* *à 2*

Bn *stacc.* *ff*

Horns 1 (C) 2 *stacc.* *ff*

Horns 3 (G) 4 *stacc.* *ff*

Trp (C) *stacc.* *ff*

Timp. *ff*

Vln I *stacc.* *ff*

Vln II *stacc.* *ff*

Vla *stacc.* *ff*

Cellos *stacc.* *ff*

Basses *stacc.* *ff*

Più presto e sempre accelerando

288

Fl.

Ob.

Cl. (C)

Bn.

Horns 1 (C) 2

Horns 3 (G) 4

Trp (C)

Timp.

Vln I

Vln II

Vla

Cellos

Basses

à 2

ff

f

tr

296 (à 2)

Fl.

Ob. (à 2)

Cl. (C) (à 2)

Bn

Horns 1 (C) 2

Horns 3 (G) 4

Trp (C)

Timp.

Vln I

Vln II

Vla

Cellos

Basses

Detailed description: This page of a musical score covers measures 296 to 301. The woodwind section (Flute, Oboe, Clarinet in C, Bassoon) and brass section (Horns 1 & 2, Horns 3 & 4, Trumpet in C) feature a melodic line that begins in measure 296 and is sustained through measure 298 with a fermata. From measure 299, they play a rhythmic pattern of quarter notes. The strings (Violins I & II, Viola, Cellos, Basses) provide harmonic support with chords in measures 296-297 and a moving bass line in measures 298-301. The timpani part has a tremolo in measure 296 and a rhythmic pattern of quarter notes in measures 298-301.

303

Fl.
Ob.
Cl. (C)
Bn.
Horns 1 (C) 2
Horns 3 (G) 4
Trp (C)
Timp.
Vln I
Vln II
Vla
Cellos
Basses

310

à 2

à 2

Ob.
Cl. (C)
Bn.
Vln I
Vln II
Vla
Cellos
Basses

321 à 2

Fl.

Ob.

Cl. (C)

Bn.

Horns 1 (C) 2

Horns 3 (G) 4

Trp (C)

Timp.

Vln I

Vln II

Vla

Cellos

Basses

NOTES EDITORIALES / EDITORIAL NOTES

Corrections/changes to the source material

Source A : partition d'orchestre manuscrite / *manuscript orchestral score from Staatsbibliothek zu Berlin (D-B): Fanny Hensel, MA Ms. 38*

General editorial remarks:

Measure	Instr.	Note
2-10	Strings	We break the slurs that go over repeated notes.
8-9	Fl., Cl.	We break the slurs that go over repeated notes.
8	Cl.	+ <i>sf</i> , + decresc.
9	Cl.	+ <i>p</i>
9	Basses	Obvious mistake in the rhythm (counting the rests)
15-23	Violins	We break the slurs that go over repeated notes.
17	Oboes	+ <i>p</i>
18	Bassoons	+ <i>p</i>
20	Flutes	+ <i>p</i>
20	Violins I	F#
22	Horns	+ <i>p</i>
22	Basses	+ slur
24	Violas	+ staccato
26-31	Strings	We break the slurs that go over repeated notes.
28-29	Violins II	Written in C clef in the ms
31	Violins II	C#
33-34	Clarinets	+ staccato
33-34	Strings	+ staccato
42	Brass & Timp.	+ <i>ff</i>
46	Woodwinds	+ <i>ff</i>
48-50	Str. & woodw.	We generalise the ♯
53	Ob, Cl.	+ <i>mf</i>
53-54	Clarinets	+ <>
59	Hrn, Vla, Vlc	+ <i>cresc.</i>
60	Tutti	+ <i>f</i> where it's missing
60	Violins	First note is a full crotchet (D)
61-64	Basses	Bs are all flat
63	Vln, Vla, Vlc, B	+ <i>p</i>
64	Vla, Vlc, B	+ <i>cresc.</i>
66	Tutti	+ <i>f</i> where it's missing
71, 73	Clarinets	B flat
76-78	Violins	+ slurs and <i>stacc.</i> to have a consistent articulation throughout
78	Violins II	4 th ♯ = E flat
82	Vln II	+ slurs on 3 rd and 4 th beats
83	Fl., Cl.	+ <i>pp</i>
86-87	Flutes	Articulation similar to m. 85
87-88	Bassoons	+ <i>pp</i>
89-90	Violins I	We break the slurs that go over repeated notes.
104	Horns 1-2	+ <i>p</i>

100-104	Cellos	+ slur similar to Violins
114	Cl., Bn, Vlas	+ <i>f</i>
116	Tutti	+ <i>ff</i> where it's missing
127	Bassoon 1	B is flat
132	Fl 1, Cl 2, Bn 1	Bs and Es are flat
135-136	Horns	+ tied notes
142	Flute 1	+ <i>p</i>
149	Flute 1	Last ♪ = A natural
151, 153	Cl., Bn	+ <i>p</i>
155	Oboes	+ <i>cresc.</i>
156	Violins	+ <i>f</i>
158	Strings, then woodwinds	+ [<i>p</i>]. There are no indications as to dynamics in the source material, so this is an editorial decision.
173	Bassoons	+ <i>f</i>
178, 179	Flutes, Oboes	+ <i>mf</i> + <i>cresc.</i>
178	Cl., Bn	+ <i>cresc.</i>
183	Fl., Cl.	+ <i>f</i>
185	Bn, Hrn	+ <i>f</i>
186	Hrn, Trp, Timp	+ <i>f</i>
188	Tutti	"Tutto staccato"
199	Clarinets	+ slur on 1 st beat like Oboes and Clarinets in 203
200, 204	Cl., Bn	+ slurs like in m. 199 and 203
201	Horns 1-2	+ G clef
201	Fl., Ob., Brass, Timp.	+ <i>p</i>
201	Violas	Last two ♪ are E and C
205	Tutti	+ <i>f</i> where it's missing
212	Cl., Bn, Brass	+ <i>f</i>
211	Violins II	Last 2 16 th notes = C#
222-228	Vlns, Vla	When appropriate, we add slurs and <i>stacc.</i> to match the articulation in 223 (Vln II) and 224 (Vln I)
226	Double bass	F#
226	Flutes	+ <i>p</i>
227	Basses	F#
230	Oboes	+ <i>p</i>
236	Clarinets	+ <i>p</i>
244	Horns 3-4	+ <i>pp</i>
245	Double bass	+ <i>p</i>
255	Cellos	Last ♪ = B flat
260	Double bass	+ arco
262	Flute 1	G
266	Horns 3-4	+ <i>p</i>
271	Oboes	B flat
272	Violins I	+ slur
275	Flute 1	+ <i>staccato</i>
278	Clarinet I	B
280-end	Horns	The staves for the horns in C and horns in G are inverted. We keep Horns 1 and 2 in C, horns 3 and 4 in G.
283	Flute 2	3 rd ♪ = E natural
289	Basses	Celli and Double basses col Bassoons