

HEBRIDES OVERTURE

Felix Mendelssohn
Arranged by Jason Librande

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

Finally for string orchestra! Mendelssohn's masterpiece requires skill in bow control, advanced rhythms, and dynamic range, making it a staple of full orchestra competition literature. Now string orchestras can enjoy this repertoire for contest or any concert performance. The creative use of ostinato and lyrical melodies are sure to captivate audiences and adjudicators alike as they hear the sounds and sights of the ocean represented in music.



PROGRAM NOTES

Jakob Ludwig Felix Mendelssohn-Bartholdy (usually referred to as Felix Mendelssohn) was born in Hamburg on February 3, 1809. From a young age, Mendelssohn showed great promise as a pianist and often performed recitals for distinguished family friends, of whom his father had many. It was here that he was also able to test out his skills at composition. He eventually went on to study composition with Carl Freidrich Zelter in 1817. Mendelssohn ended up becoming an extremely successful composer and wrote such masterworks as his “Violin Concerto in E minor,” incidental music to Shakespeare’s *A Midsummer Night’s Dream*, and “Hebrides Overture.” While Mendelssohn was touring Europe, he had a chance to visit a sea cave named Fingal’s Cave located on the Hebrides archipelago. Mendelssohn was profoundly moved by Fingal’s Cave. Naturally, the cave flooded with the sea. With this in mind, it is easy to hear the rhythmic pounding of the waves on the cello, the blending of tonal color to represent the scattered light in the cave, and all the wondrous sounds and sights of the ocean. Without a doubt, Mendelssohn was able to use his superb composition skills to paint a tonal picture of Fingal’s Cave.

NOTES TO THE CONDUCTOR

A challenging full orchestra piece has been translated into an equally challenging arrangement for string orchestra! Most notable is the large amount of bow control required by this piece. To alleviate this somewhat, instead of the whole-measure slurs in the original score, the slurs have been changed to half measures (viola, cello: m. 9; violin I: m. 21; violin II: m. 13; bass: m. 77). This will allow better dynamic control. On top of simply making sure that they don’t run out of bow, students must also be able to alternate strings within that slur (violin I: m. 21; violin II: m. 17; viola: m. 63; cello: m. 23). One exercise that may help is playing an octave scale in the same slurring pattern as is used in this piece. For example, a violinist would play the G on the G string, then the G on the D string and alternate between that for eight sixteenth notes. This would then be repeated on A on the G string and A on the D string and so on until reaching D, which would be played on the D and A strings. Complete a one-octave G Major scale and then proceed to all keys until proficient with alternating strings within slurs. One other thing of note is to make sure that students are obeying the markings within the piece, such as “First Stand” or “Solo.” These were added to simulate the creative woodwind work Mendelssohn does in this piece, such as the slow layering of woodwinds on top of the strings in the first six measures of the song. This section of the arrangement culminates in a tutti E minor chord in the violins.

Hebrides Overture

3

CONDUCTOR SCORE

Duration - 4:00

Felix Mendelssohn

Arranged by Jason Librande

Allegro moderato (♩ = 100)

First Stand

Two Stands (V)

Violins

I

II

Viola

Cello

String Bass

Vlns.

I

II

Vla.

Cello

Str. Bass

Tutti (■)

Tutti (■)

1 2 3 4 5 6

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Score for measures 7 and 8. The score includes parts for Vlns. I & II, Vla., Cello, and Str. Bass. The key signature is one sharp (F#). The tempo is marked *f* (forte). The score shows a melodic line in the strings, with the Vlns. I & II parts playing a sustained note. The Vla. and Cello parts play a melodic line, and the Str. Bass part plays a sustained note.

7 8

Score for measures 9 and 10. The score includes parts for Vlns. I & II, Vla., Cello, and Str. Bass. The key signature is one sharp (F#). The tempo is marked *p* (piano). The score shows a melodic line in the strings, with the Vlns. I & II parts playing a sustained note. The Vla. and Cello parts play a melodic line, and the Str. Bass part plays a sustained note. The score includes a measure rest in measure 9.

9 10

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

11 12

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

13 14

sim.

Violins I
Violins II
Viola
Cello
String Bass

f *p*

15 16

Violins I
Violins II
Viola
Cello
String Bass

17 18

sim.

Score for measures 19 and 20, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The dynamics range from *f* (forte) to *ff* (fortissimo).

Measure 19: Vlns. I & II, Vla., Cello, and Str. Bass all play *f*. Vlns. I & II have a *V* (breath mark) above the staff. Vla. has a *V* above the staff. Cello has a *V* above the staff. Str. Bass has a *V* above the staff.

Measure 20: Vlns. I & II, Vla., Cello, and Str. Bass all play *ff*. Vlns. I & II have a *V* above the staff. Vla. has a *V* above the staff. Cello has a *V* above the staff. Str. Bass has a *V* above the staff.

Score for measures 21 and 22, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The dynamics range from *pp* (pianissimo) to *pp* (pianissimo).

Measure 21: Vlns. I & II, Vla., Cello, and Str. Bass all play *pp*. Vlns. I & II have a *V* above the staff. Vla. has a *V* above the staff. Cello has a *V* above the staff. Str. Bass has a *V* above the staff.

Measure 22: Vlns. I & II, Vla., Cello, and Str. Bass all play *pp*. Vlns. I & II have a *V* above the staff. Vla. has a *V* above the staff. Cello has a *V* above the staff. Str. Bass has a *V* above the staff.

23

Vlns. I *f*

Vlns. II *f*

Vla. *mf*

Cello *p*

Str. Bass *p*

23 24

Vlns. I *p*

Vlns. II *p*

Vla. *p*

Cello *p*

Str. Bass *p*

Solo

0 1 2 3

25 26 27

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

28 29 30

Solo *p* 4

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

31 32 33

35 **Tutti**

Vlns. I *p* **Tutti**

Vla.

Cello

Str. Bass

34 35

Vlns. I (V)

Vla.

Cello

Str. Bass

36 37

Score for measures 38 and 39. The score is for five parts: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is one sharp (F#). The time signature is 4/4.

Measure 38: Vlns. I and II play a rapid ascending scale starting on F#4, marked *ff*. Vla. plays a half note F#4, marked *ff*. Cello and Str. Bass play a half note F#3, marked *ff*. A *V* (Crescendo) hairpin is placed over the strings.

Measure 39: Vlns. I and II play a rapid descending scale starting on G#4, marked *pp*. Vla. plays a half note G#4, marked *pp*. Cello and Str. Bass play a half note G#3, marked *pp*. A *V* (Decrescendo) hairpin is placed over the strings.

Score for measures 40 and 41. The score is for five parts: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is one sharp (F#). The time signature is 4/4.

Measure 40: Vlns. I and II play a rapid ascending scale starting on F#4, marked *ff*. Vla. plays a half note F#4, marked *ff*. Cello and Str. Bass play a half note F#3, marked *ff*. A *V* (Crescendo) hairpin is placed over the strings.

Measure 41: Vlns. I and II play a rapid descending scale starting on G#4, marked *pp*. Vla. plays a half note G#4, marked *pp*. Cello and Str. Bass play a half note G#3, marked *pp*. A *V* (Decrescendo) hairpin is placed over the strings.

Score for measures 42 and 43, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measure 42: All instruments play *ff* (fortissimo). The Violins and Cello have melodic lines with slurs. The Viola and String Bass play sustained notes.

Measure 43: All instruments play *p* (piano). The Violins and Cello have melodic lines with slurs. The Viola and String Bass play sustained notes.

42 43

Score for measures 44 and 45, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measure 44: All instruments play *pp* (pianissimo). The Violins and Cello have melodic lines with slurs. The Viola and String Bass play sustained notes.

Measure 45: All instruments play *pp* (pianissimo). The Violins and Cello have melodic lines with slurs. The Viola and String Bass play sustained notes.

44 45

47

Vlns.

I

II

Vla.

Cello

Str. Bass

46

47

Vlns.

I

II

Vla.

Cello

Str. Bass

48

49

I

Vlns.

II

Vla.

Cello

Str. Bass

50 51

This block contains the musical notation for measures 50 and 51. The Violin I and II parts feature continuous sixteenth-note patterns. The Viola part has a similar pattern with some rests. The Cello and String Bass parts have more sparse notation, with the Cello playing a few notes and the String Bass providing a steady bass line. A large red watermark 'Preview Only' is overlaid diagonally across the page.

I

Vlns.

II

Vla.

Cello

Str. Bass

52 53

This block contains the musical notation for measures 52 and 53. The Violin I and II parts continue with their sixteenth-note patterns. The Viola part has some rests and then resumes. The Cello and String Bass parts have more sparse notation, with the Cello playing a few notes and the String Bass providing a steady bass line. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

54 55

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

56 57

mf

mf

pp

Score for measures 58 and 59, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measure 58:

- Vlns. I:** Treble clef, quarter rest, quarter note G4, quarter note A4, quarter note B4.
- Vlns. II:** Treble clef, quarter rest, quarter note F#4, quarter note G4, quarter note A4.
- Vla.:** Bass clef, whole rest, then eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Cello:** Bass clef, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Str. Bass:** Bass clef, quarter rest, quarter note G2, quarter note A2, quarter note B2.

Measure 59:

- Vlns. I:** Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter rest.
- Vlns. II:** Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Vla.:** Bass clef, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Cello:** Bass clef, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Str. Bass:** Bass clef, quarter rest, quarter note G2, quarter note A2, quarter note B2.

Score for measures 60 and 61, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measure 60:

- Vlns. I:** Treble clef, quarter rest, quarter note G4, quarter note A4, quarter note B4.
- Vlns. II:** Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Vla.:** Bass clef, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Cello:** Bass clef, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Str. Bass:** Bass clef, quarter rest, quarter note G2, quarter note A2, quarter note B2.

Measure 61:

- Vlns. I:** Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Vlns. II:** Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Vla.:** Bass clef, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Cello:** Bass clef, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Str. Bass:** Bass clef, quarter rest, quarter note G2, quarter note A2, quarter note B2.

Score for measures 62 and 63, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Vlns. I & II: Melodic lines with accents (>) and dynamics *mf* and *p*.

Vla.: Rapid sixteenth-note passages.

Cello: Melodic lines with accents (>) and dynamics *mf* and *p*.

Str. Bass: Simple harmonic accompaniment.

Measure numbers 62 and 63 are indicated below the staves.

Score for measures 64 and 65, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Vlns. I & II: Melodic lines with accents (>) and dynamics *mf* and *p*.

Vla.: Rapid sixteenth-note passages.

Cello: Melodic lines with accents (>) and dynamics *mf* and *p*.

Str. Bass: Simple harmonic accompaniment.

Measure numbers 64 and 65 are indicated below the staves.

Score for measures 66-70, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 66-70:

- Vlns. I & II:** *mp dolce* (measures 66-69), *pp* (measure 70).
- Vla.:** *p* (measures 66-69), *pp* (measure 70).
- Cello:** *p* (measures 66-69), *pp* (measure 70).
- Str. Bass:** *p* (measures 66-69), *pp* (measure 70).

Measures 66, 67, 68, 69, and 70 are indicated at the bottom of the staves.

Score for measures 71-74, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 71-74:

- Vlns. I & II:** *poco a poco cresc.* (measures 71-74).
- Vla.:** *poco a poco cresc.* (measures 71-74).
- Cello:** *poco a poco cresc.* (measures 71-74).
- Str. Bass:** *poco a poco cresc.* (measures 71-74).

Measures 71, 72, 73, and 74 are indicated at the bottom of the staves.

Vlns.

Vla.

Cello

Str. Bass

75 76

Vlns.

Vla.

Cello

Str. Bass

77 78

non div.

Vlns.

Vla.

Cello

Str. Bass

ff

79 80

Vlns.

Vla.

Cello

Str. Bass

81 82

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

83

84

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

85

86

89

Vlns.

I

II

Vla.

Cello

Str. Bass

87

88

89

detache

ff

detache

ff

detache

ff

detache

ff

detache

ff

Vlns.

I

II

Vla.

Cello

Str. Bass

90

91

Vlns.

Vla.

Cello

Str. Bass

92 93 94

ff

ff

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Vlns.

Vla.

Cello

Str. Bass

95 96 97 98

p

p

mp

p

p

96

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