Grade Level: 4

THE HIGHLAND/ETLING STRING ORCHESTRA SERIES

HEBRIDES OVERTURE

Felix Mendelssohn
Arranged by Jason Librande

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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.

HIGHLAND/ETLING
A DIVISION OF Alfred

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

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.

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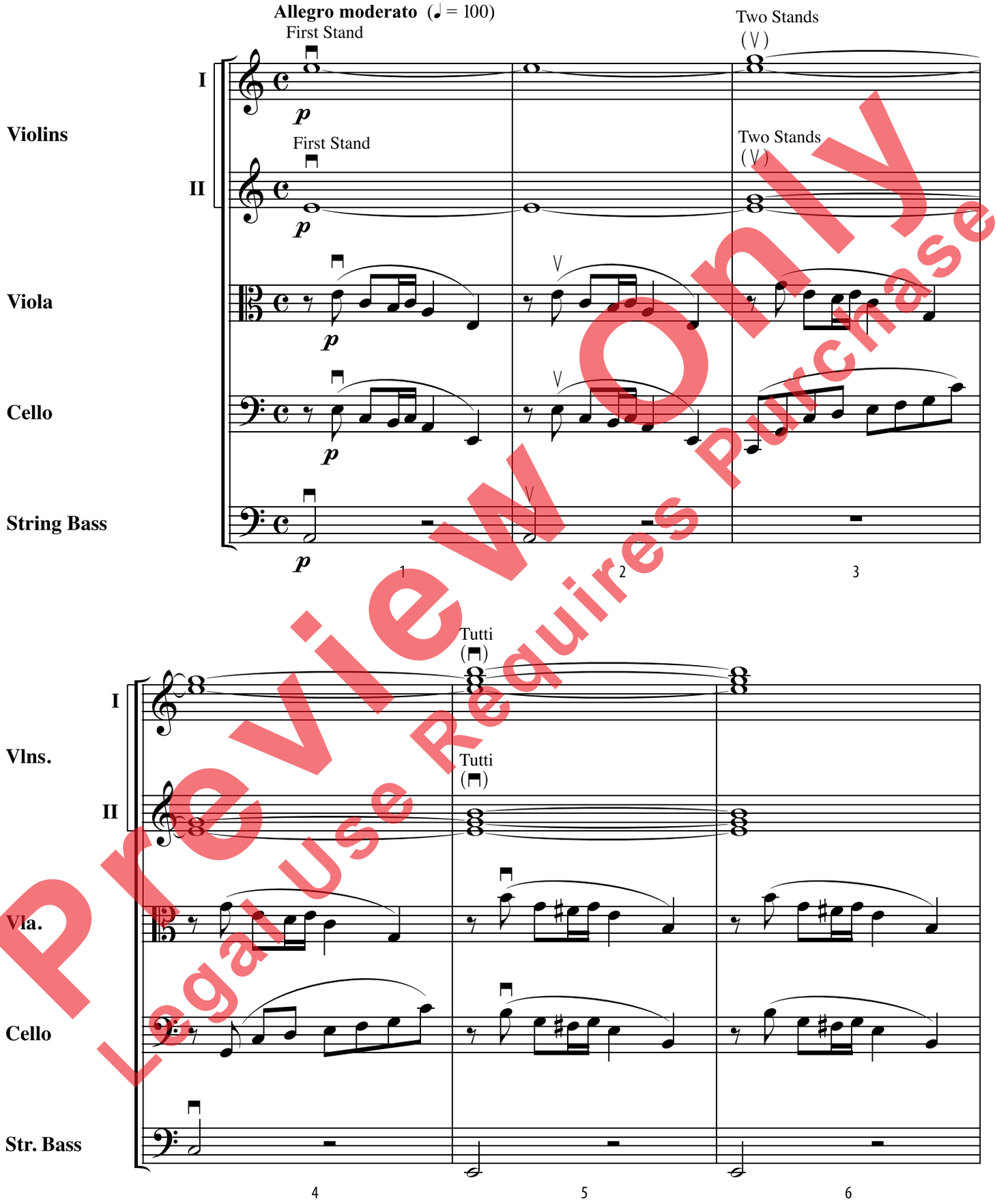
Hebrides Overture

CONDUCTOR SCORE
Duration - 4:00

Felix Mendelssohn
Arranged by Jason Librande



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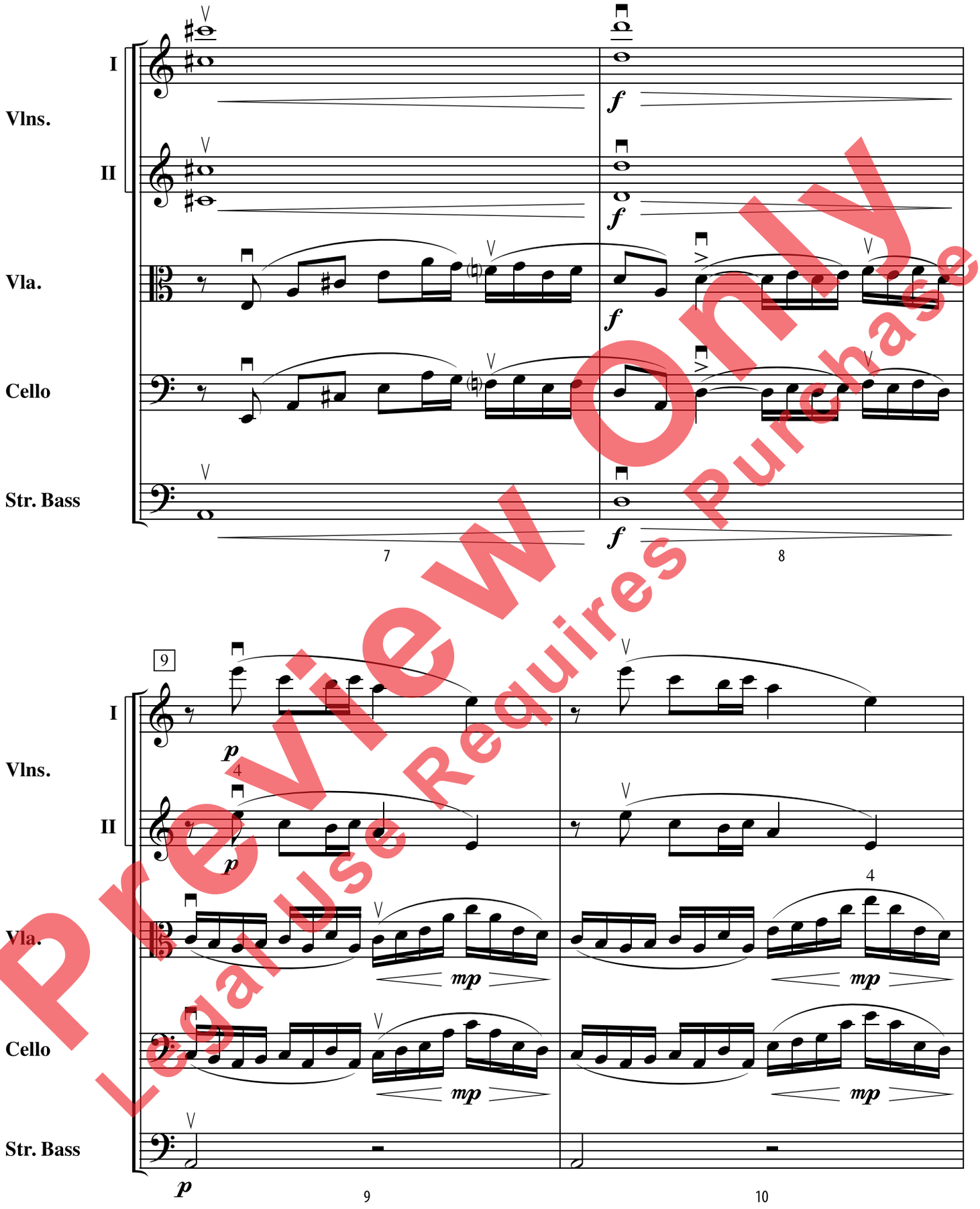

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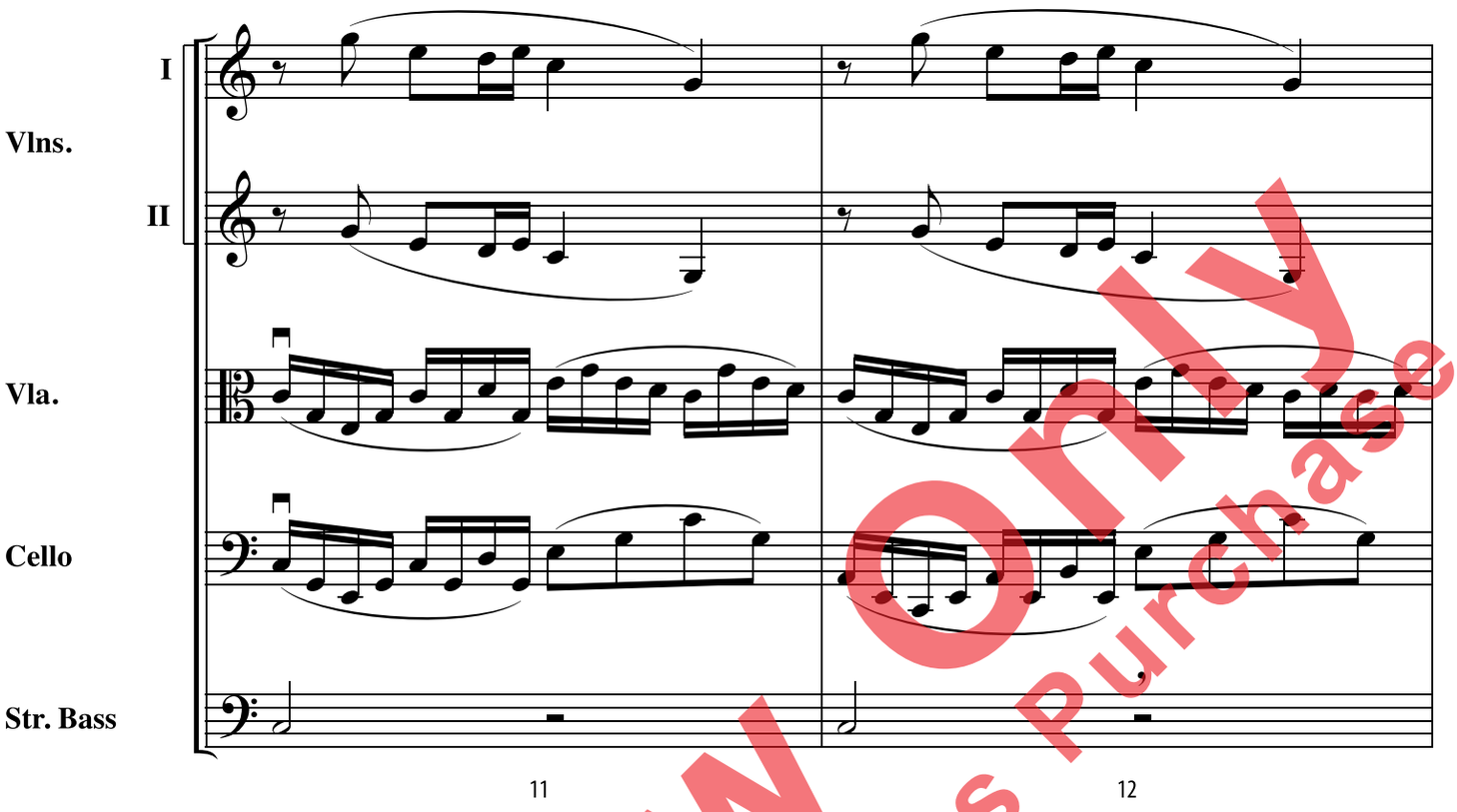

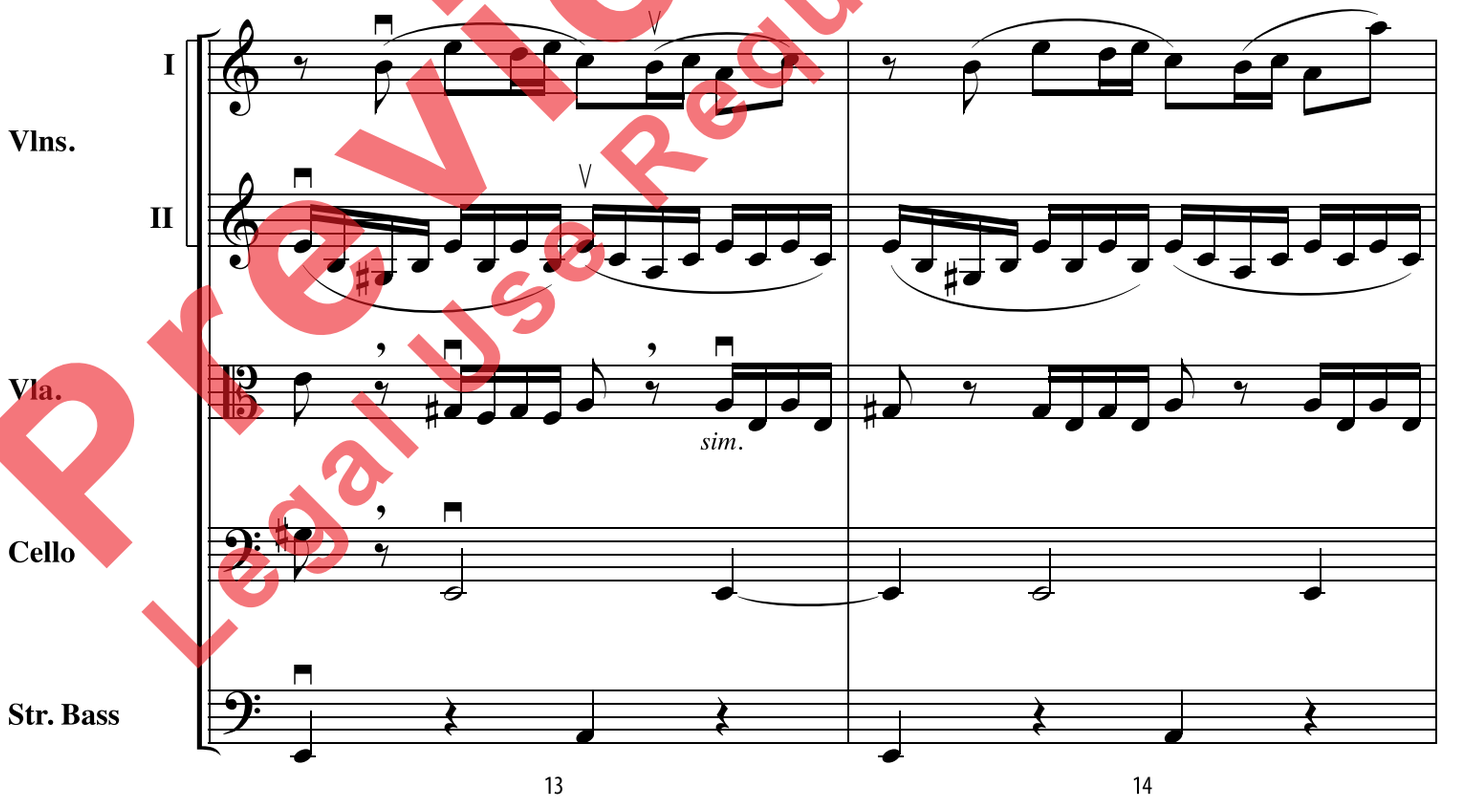

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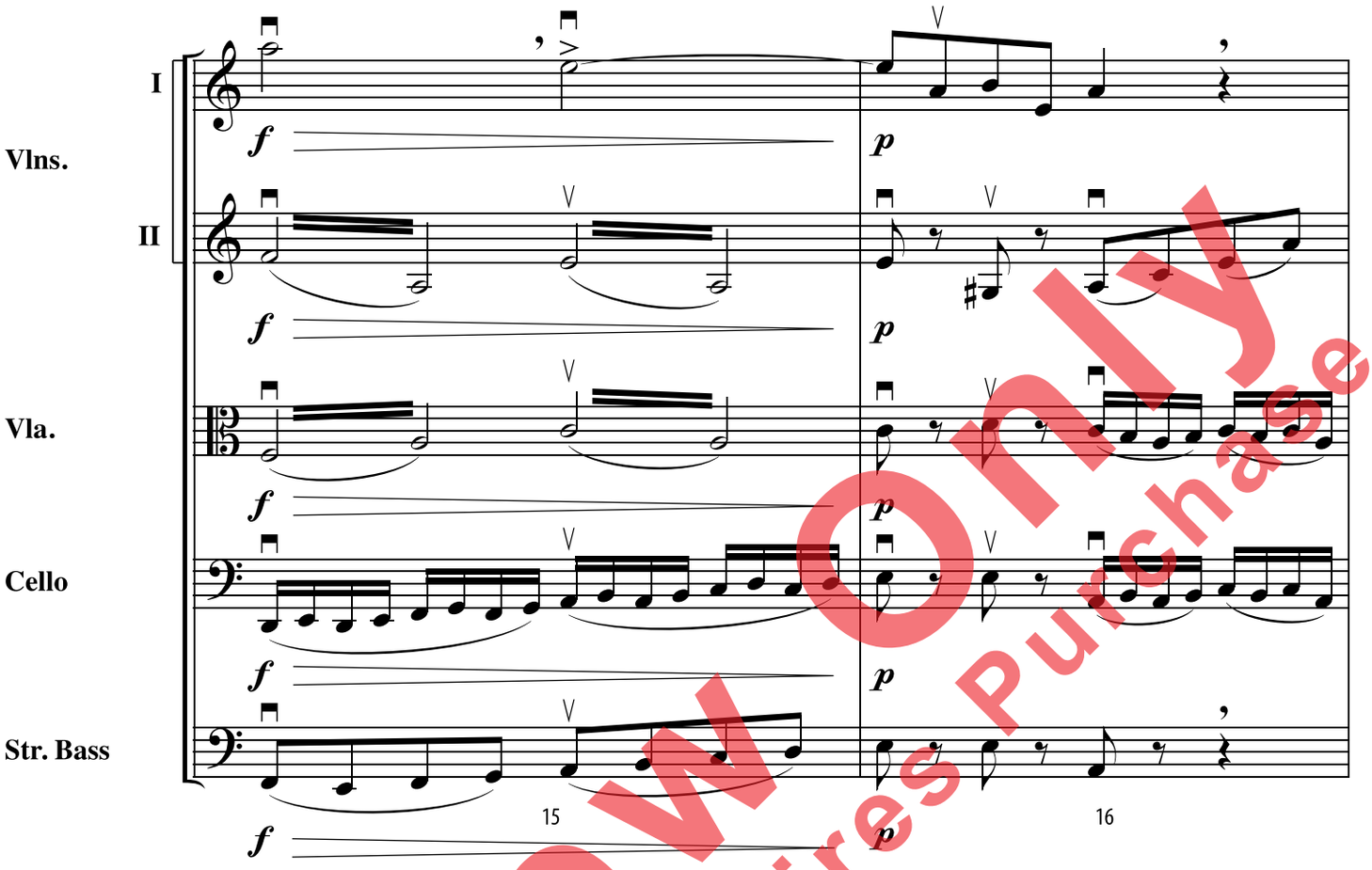

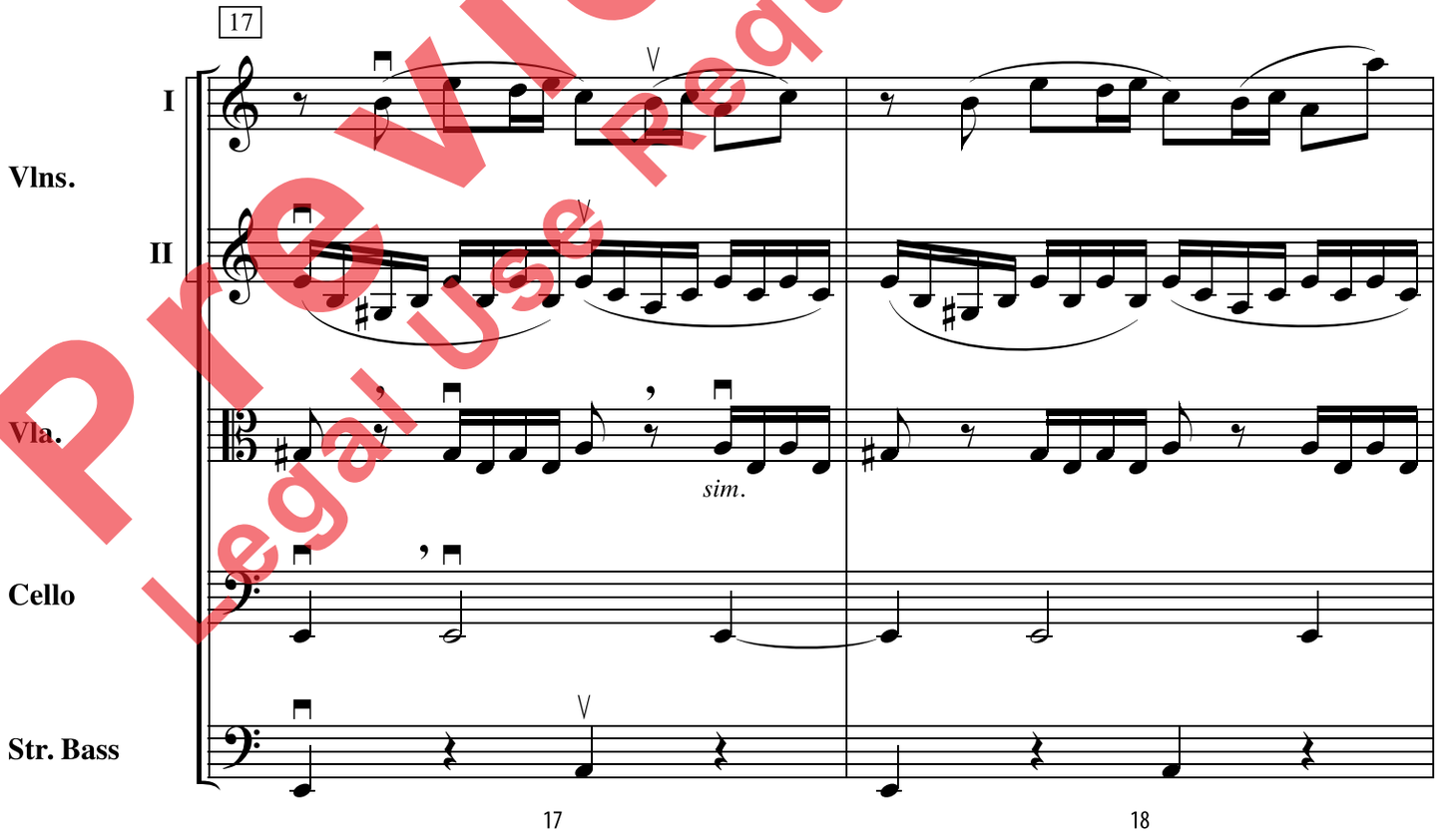

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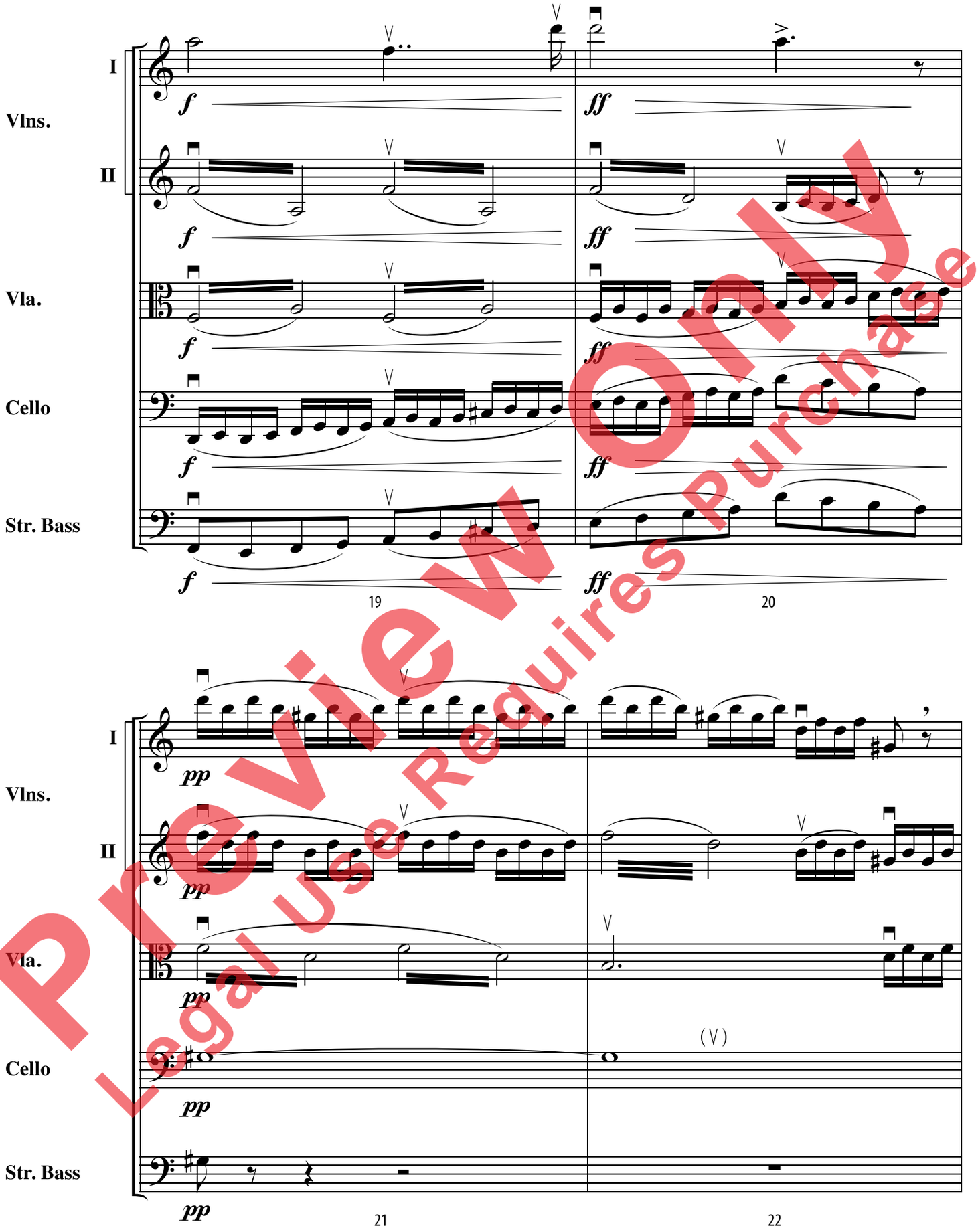

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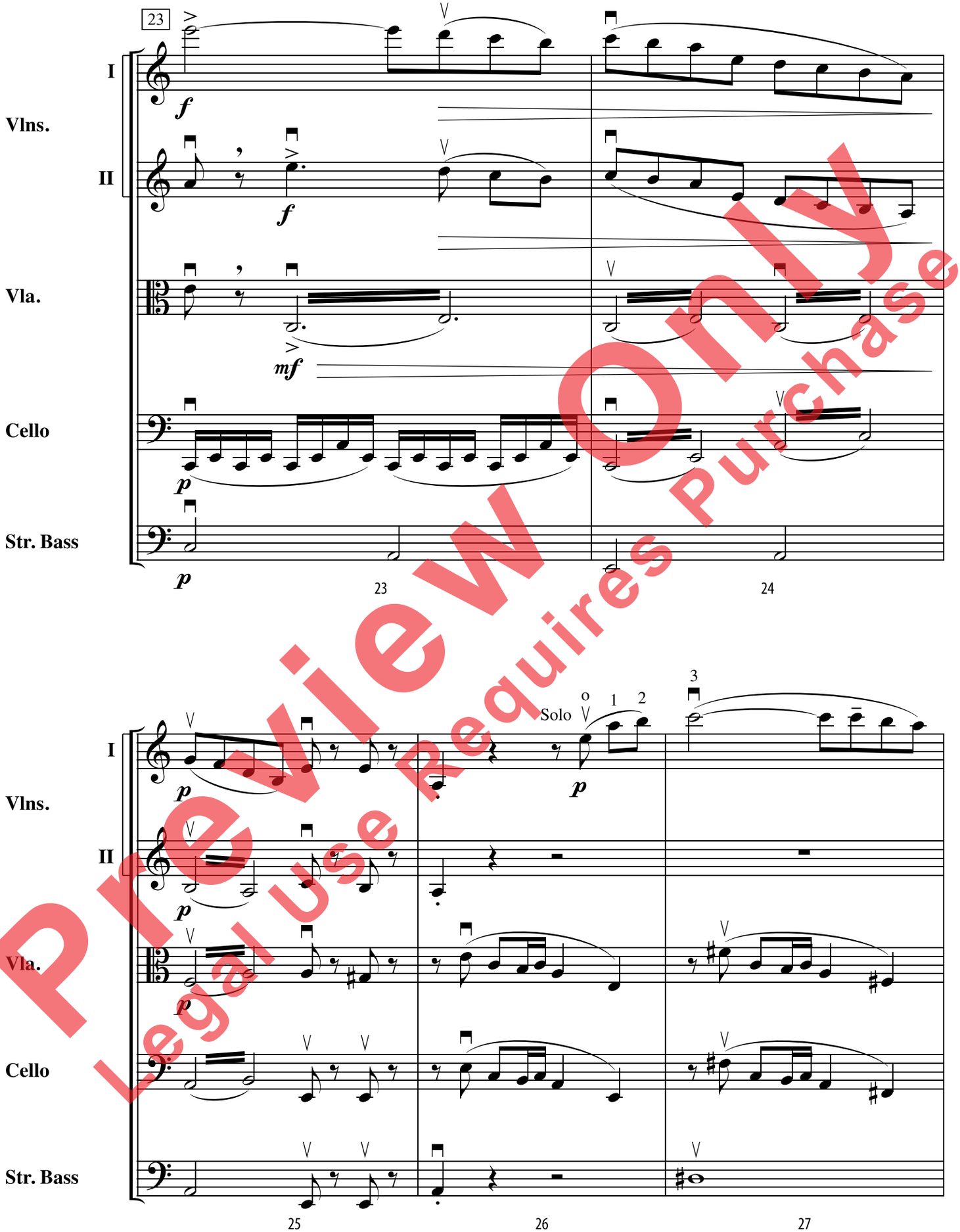

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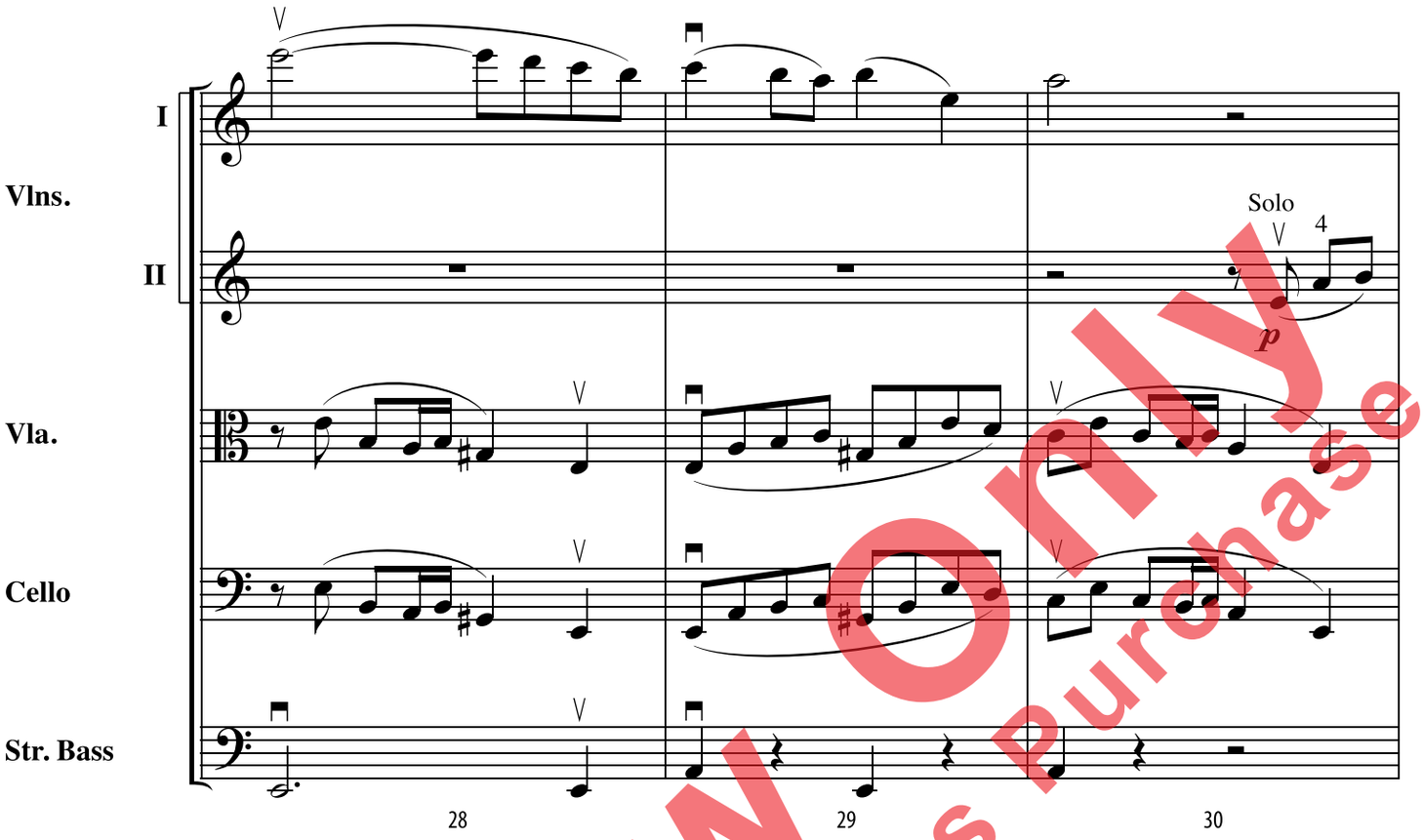

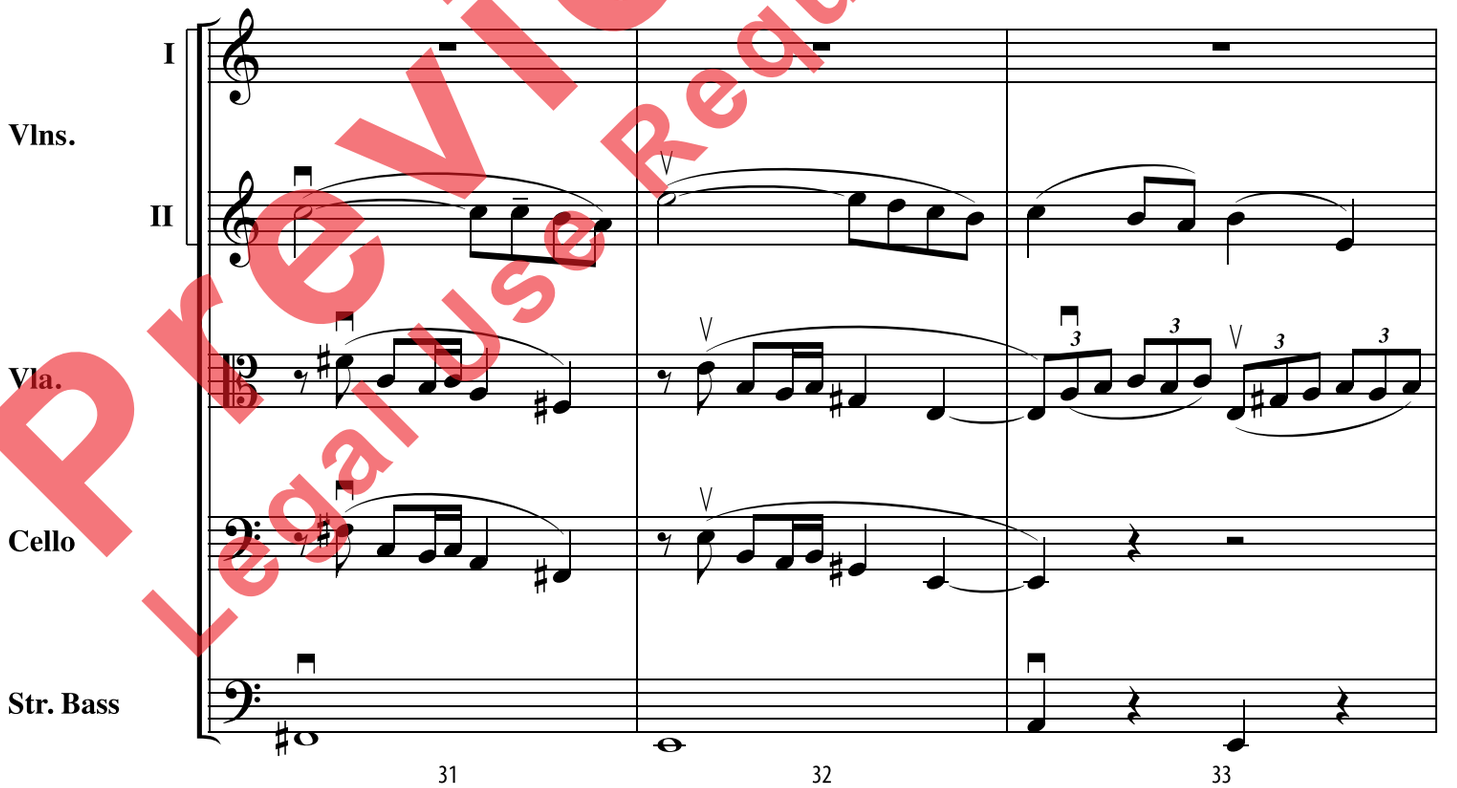

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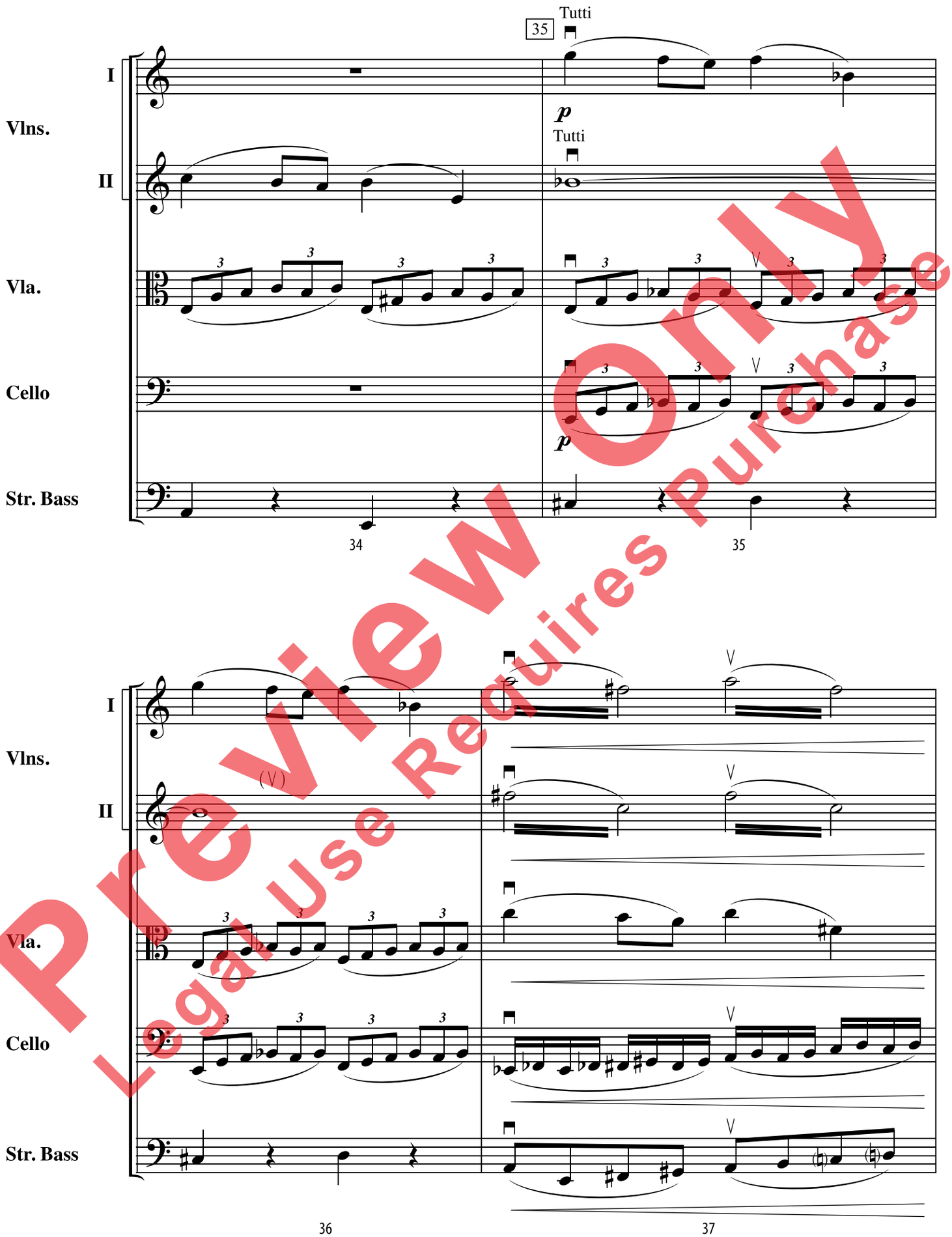

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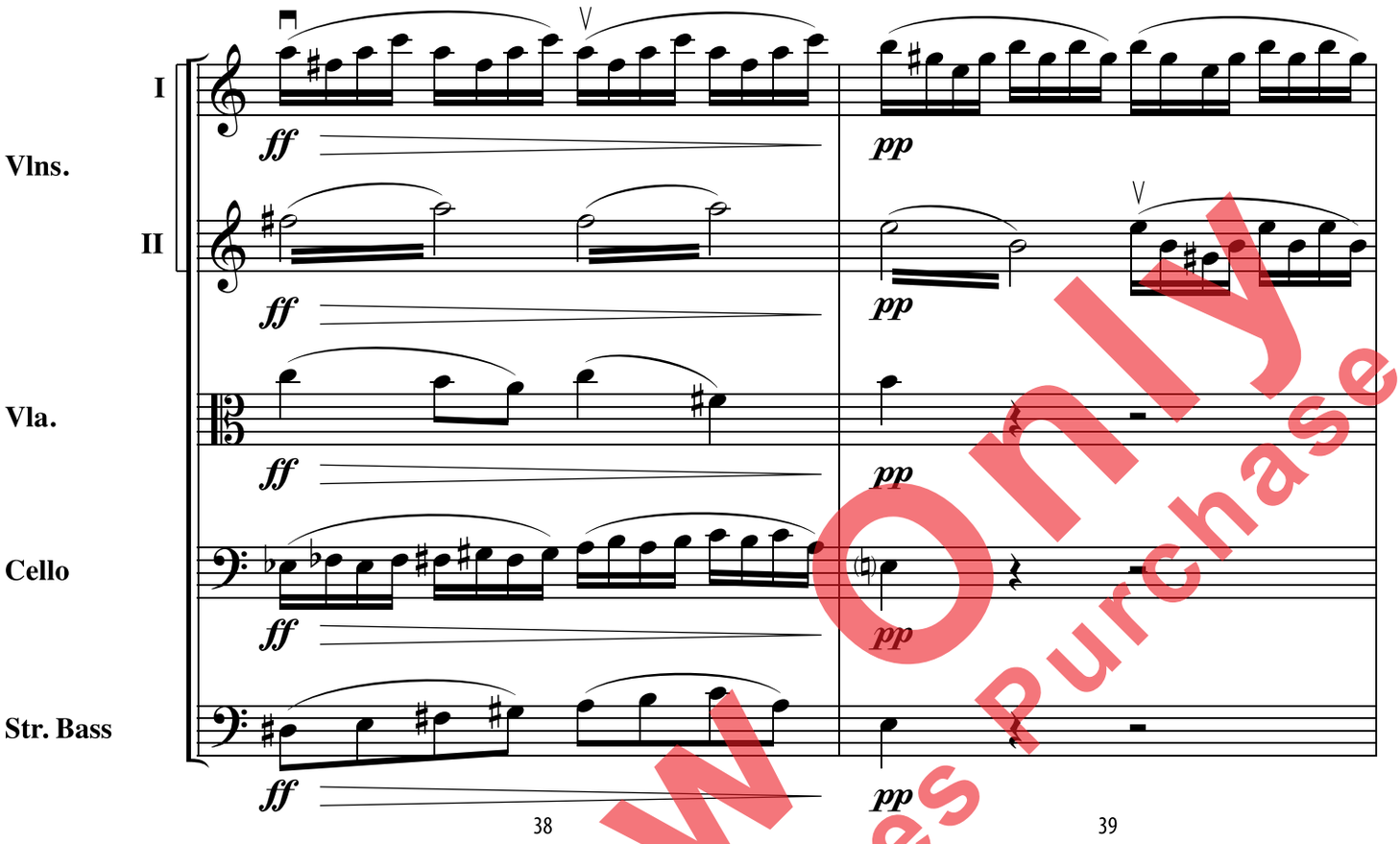

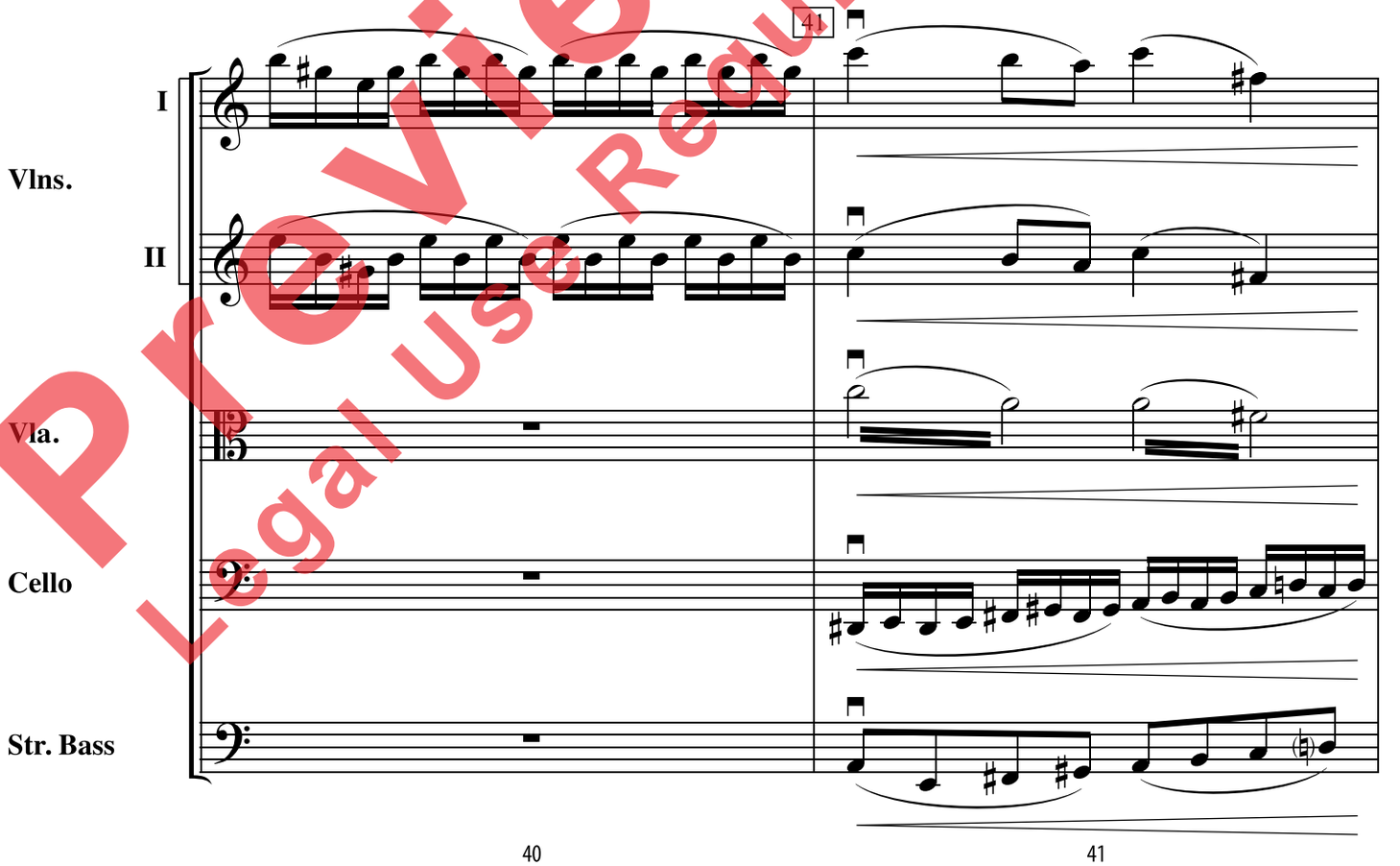

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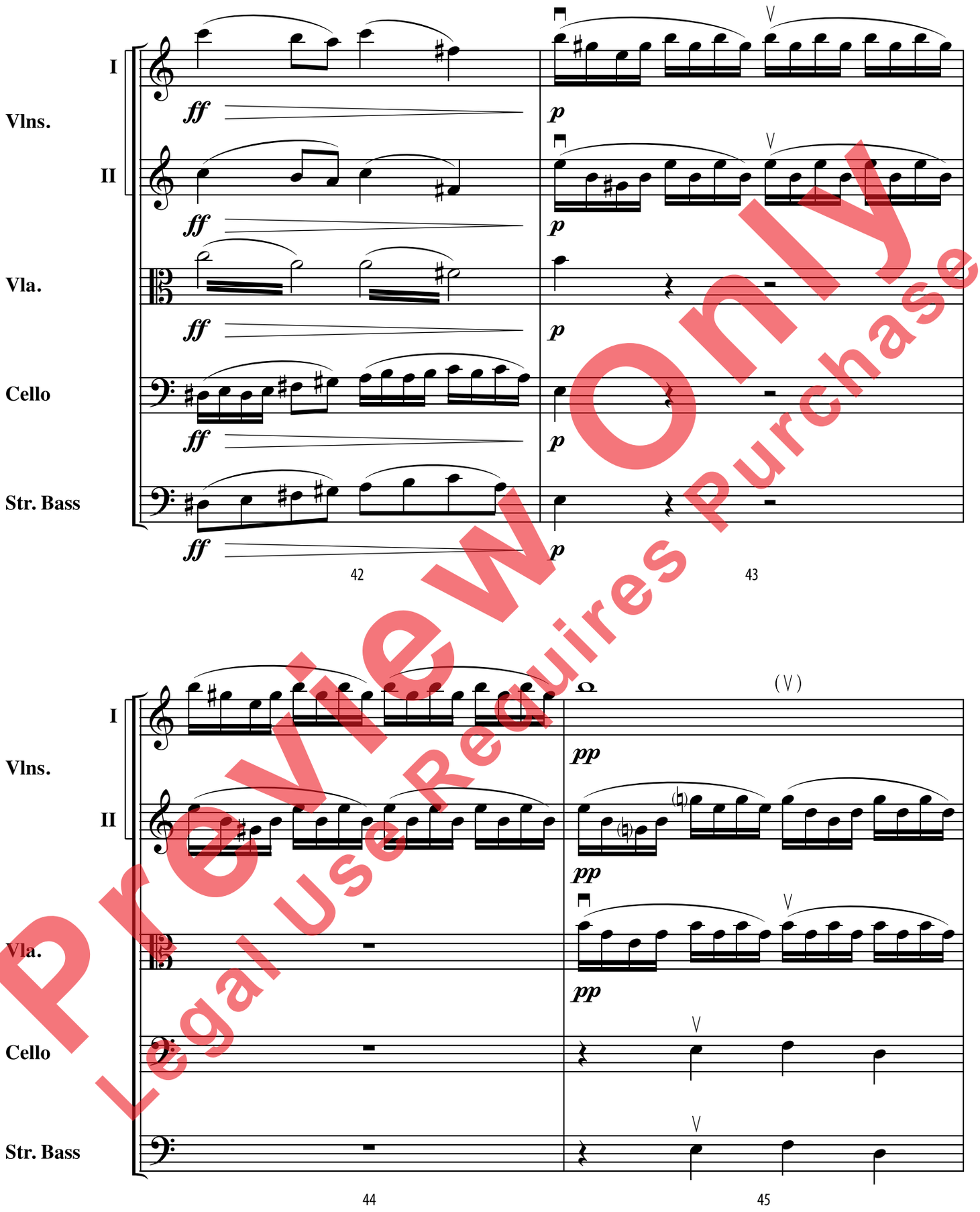

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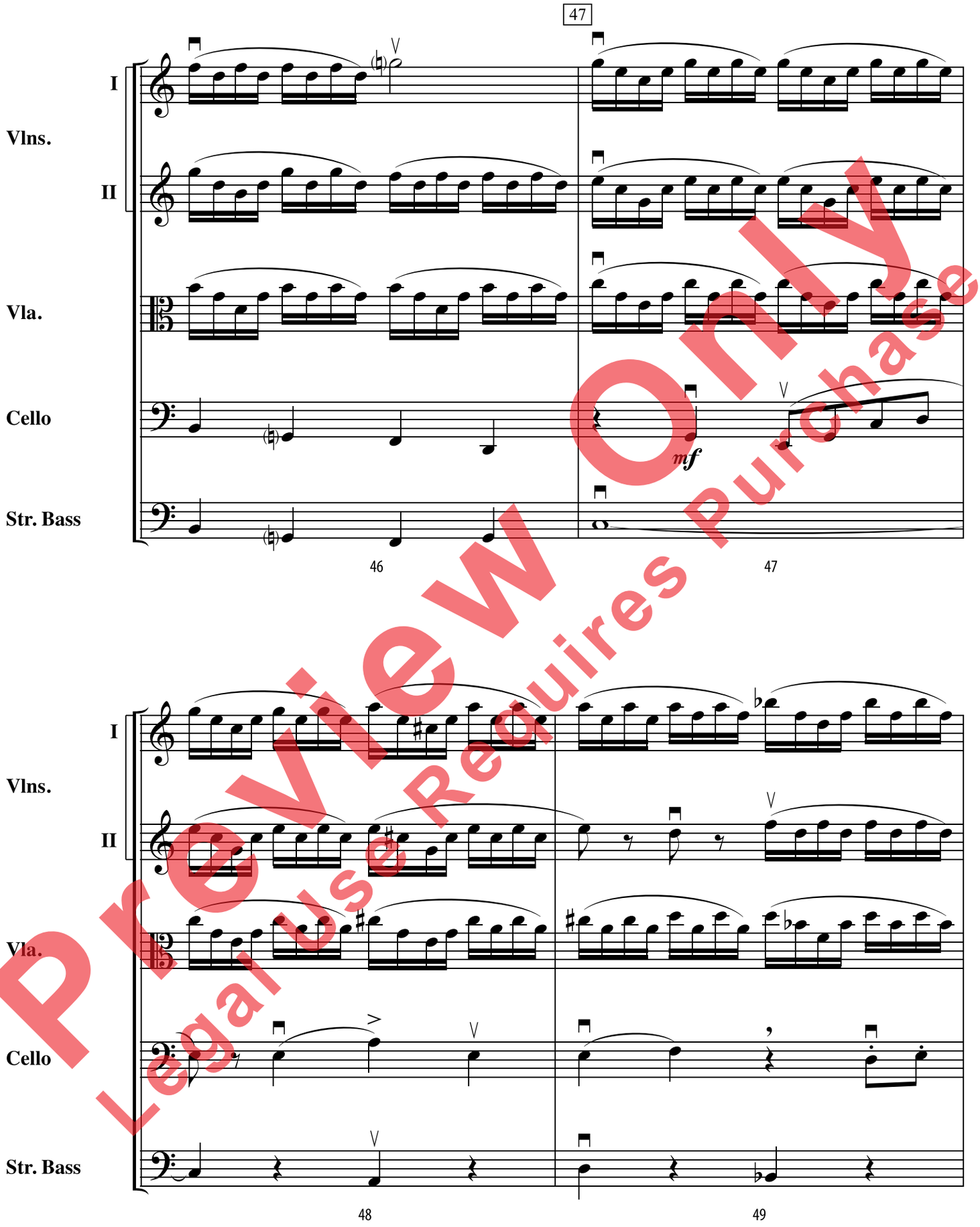

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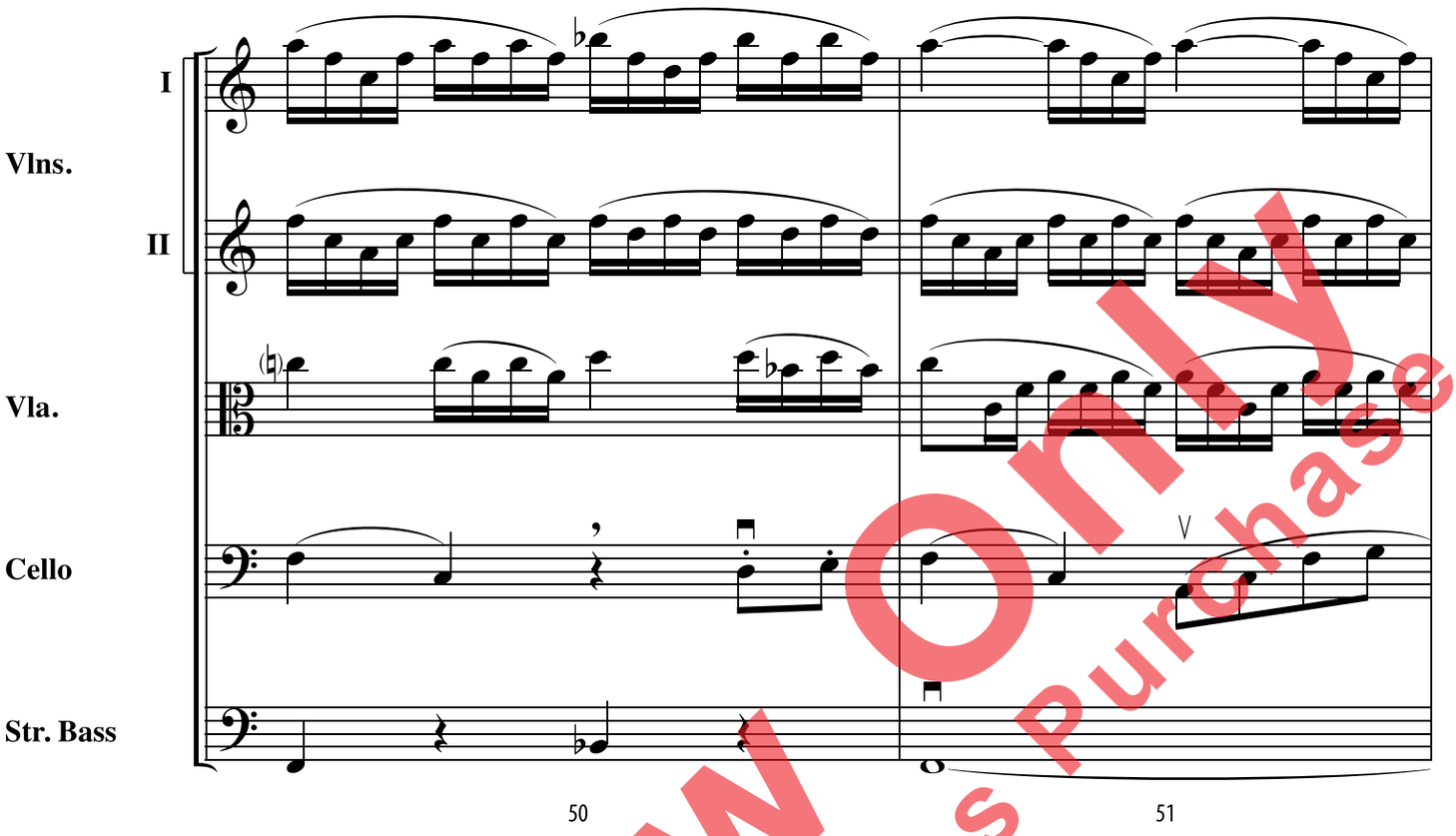

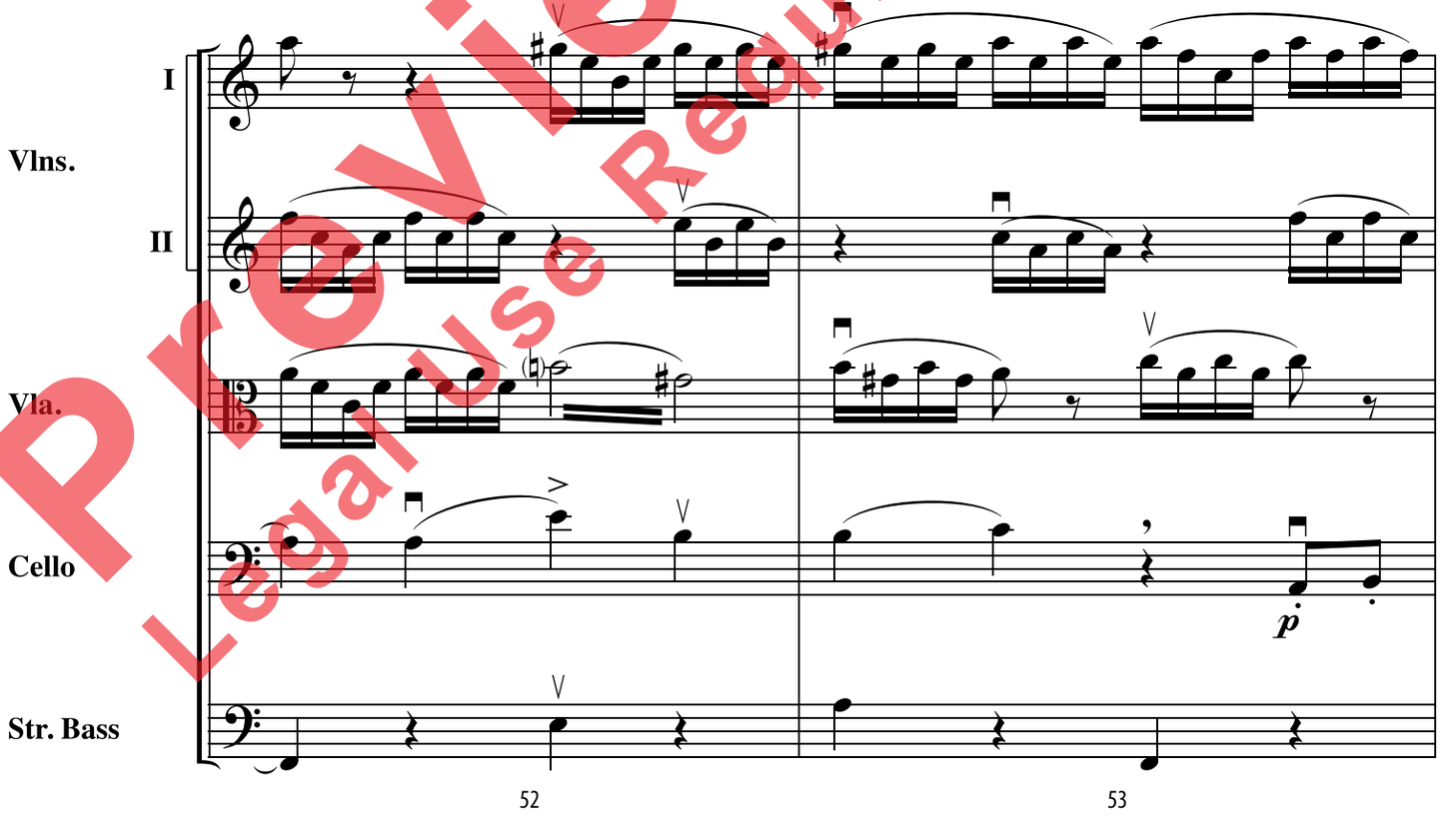

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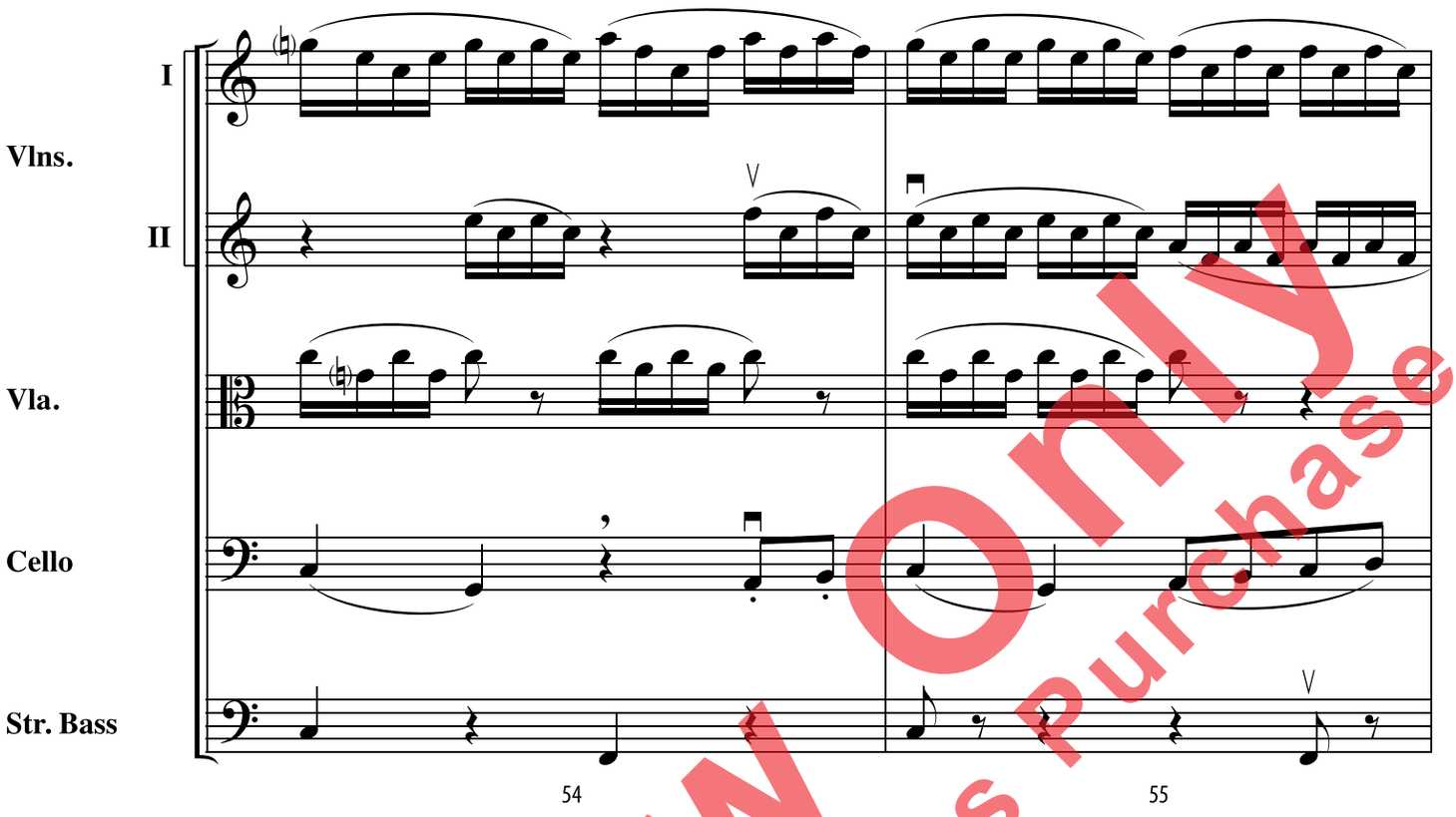

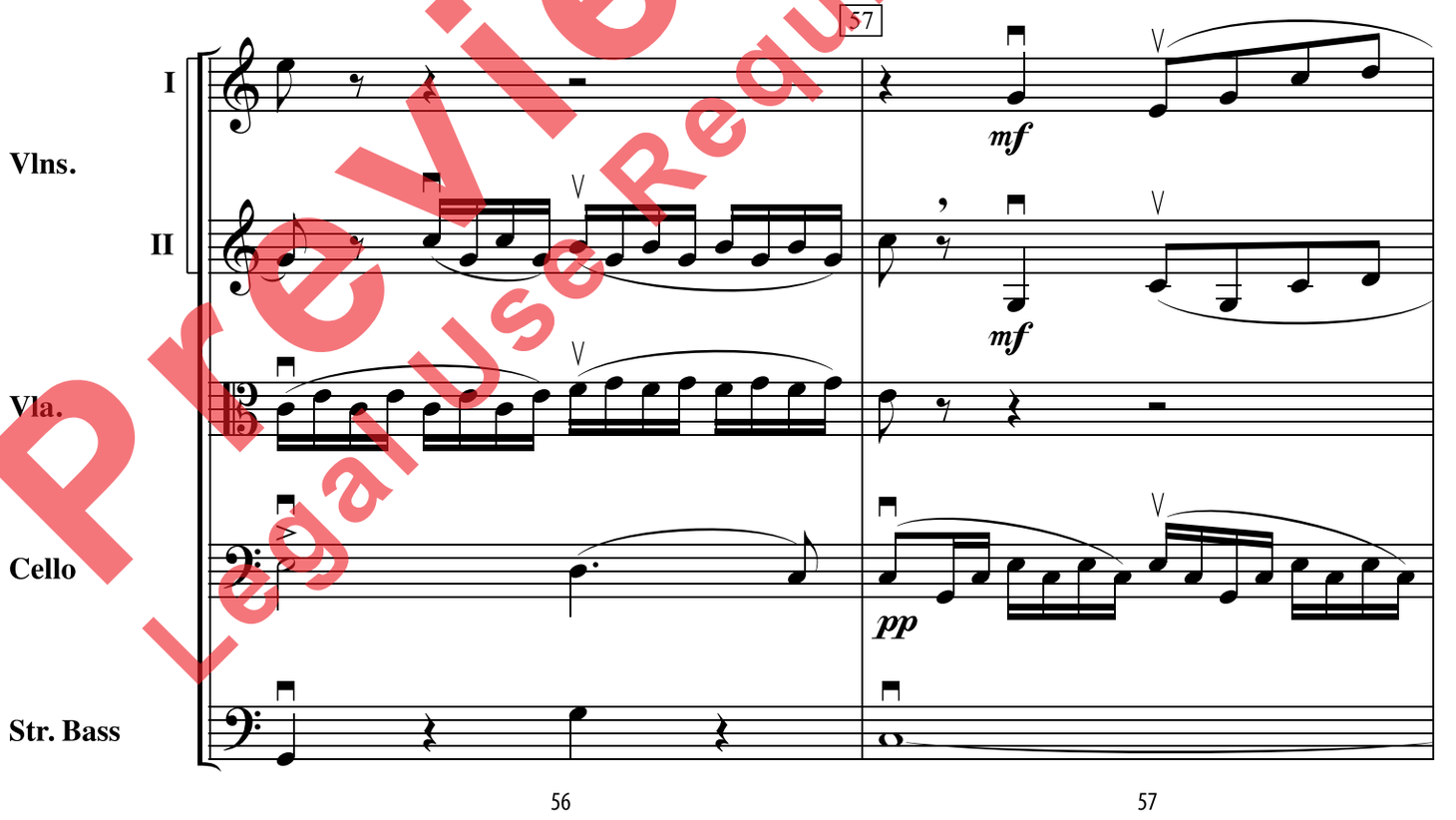

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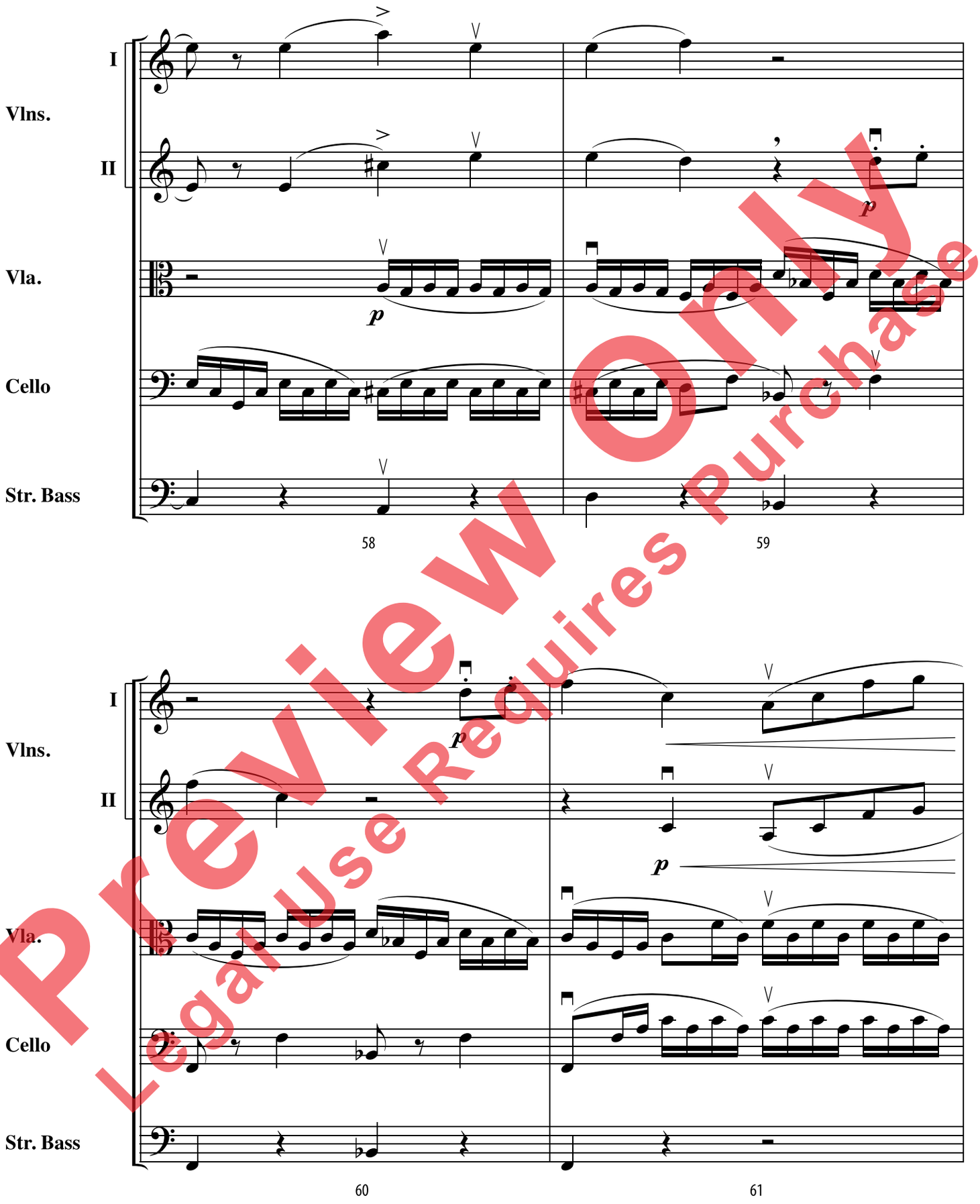

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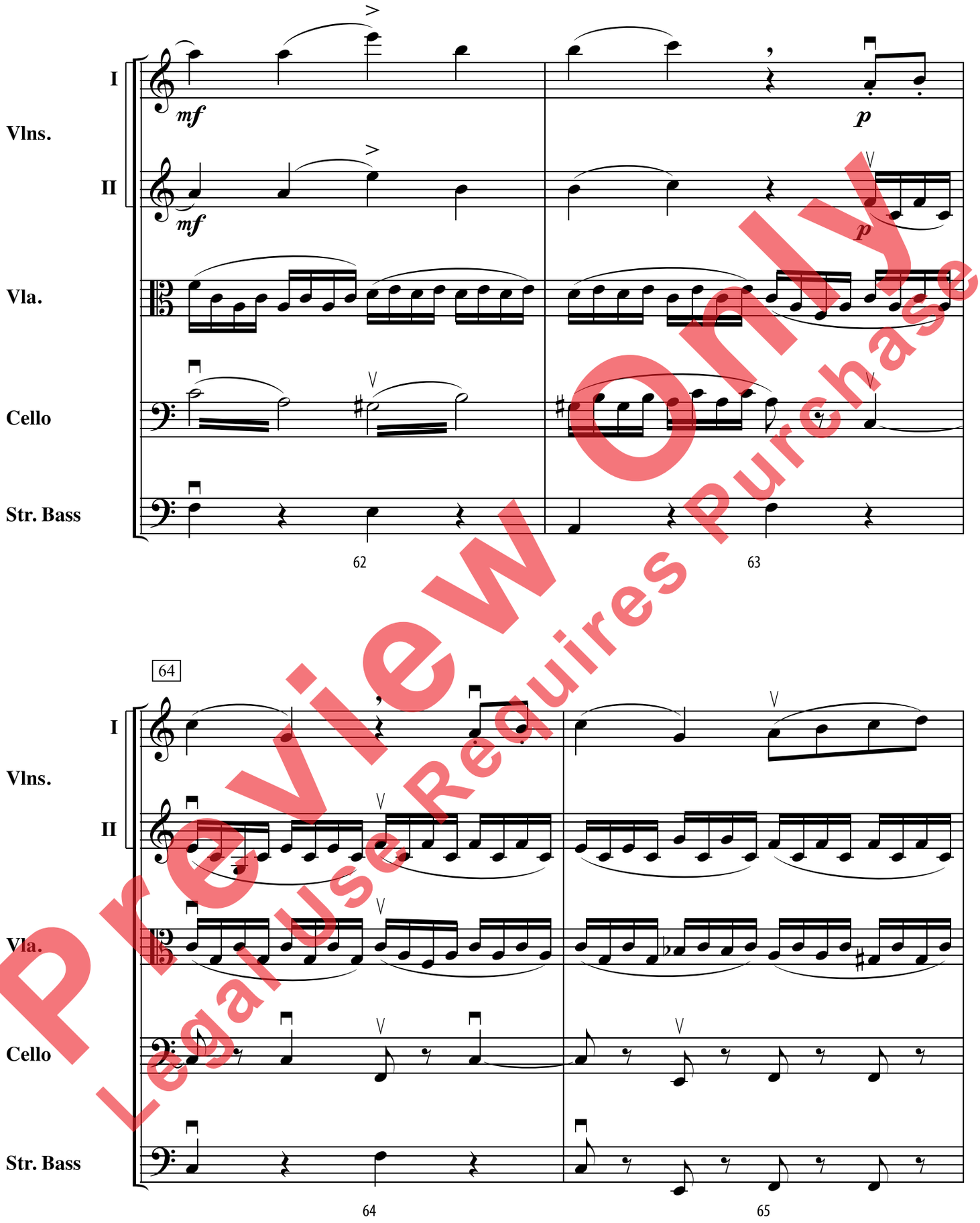

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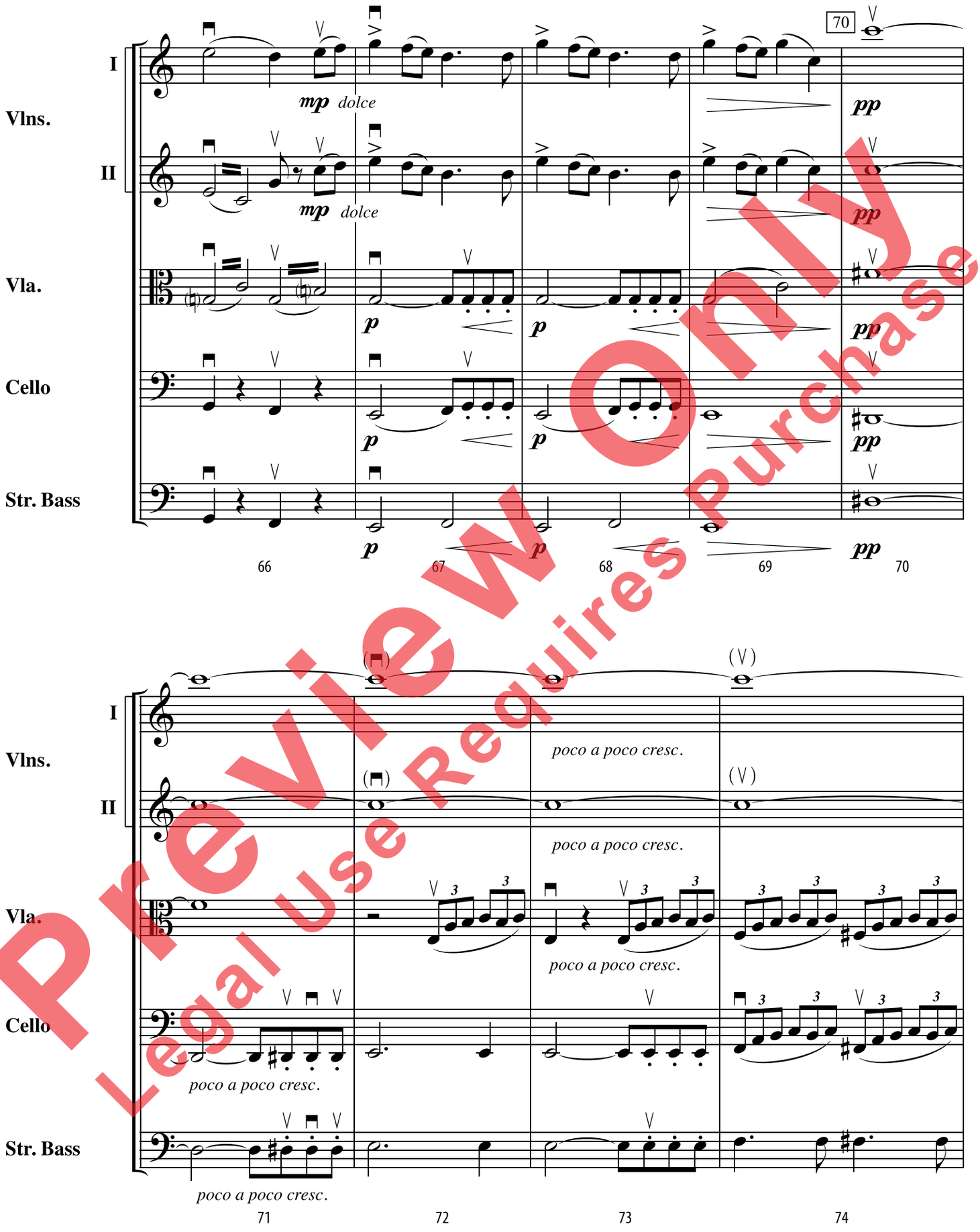

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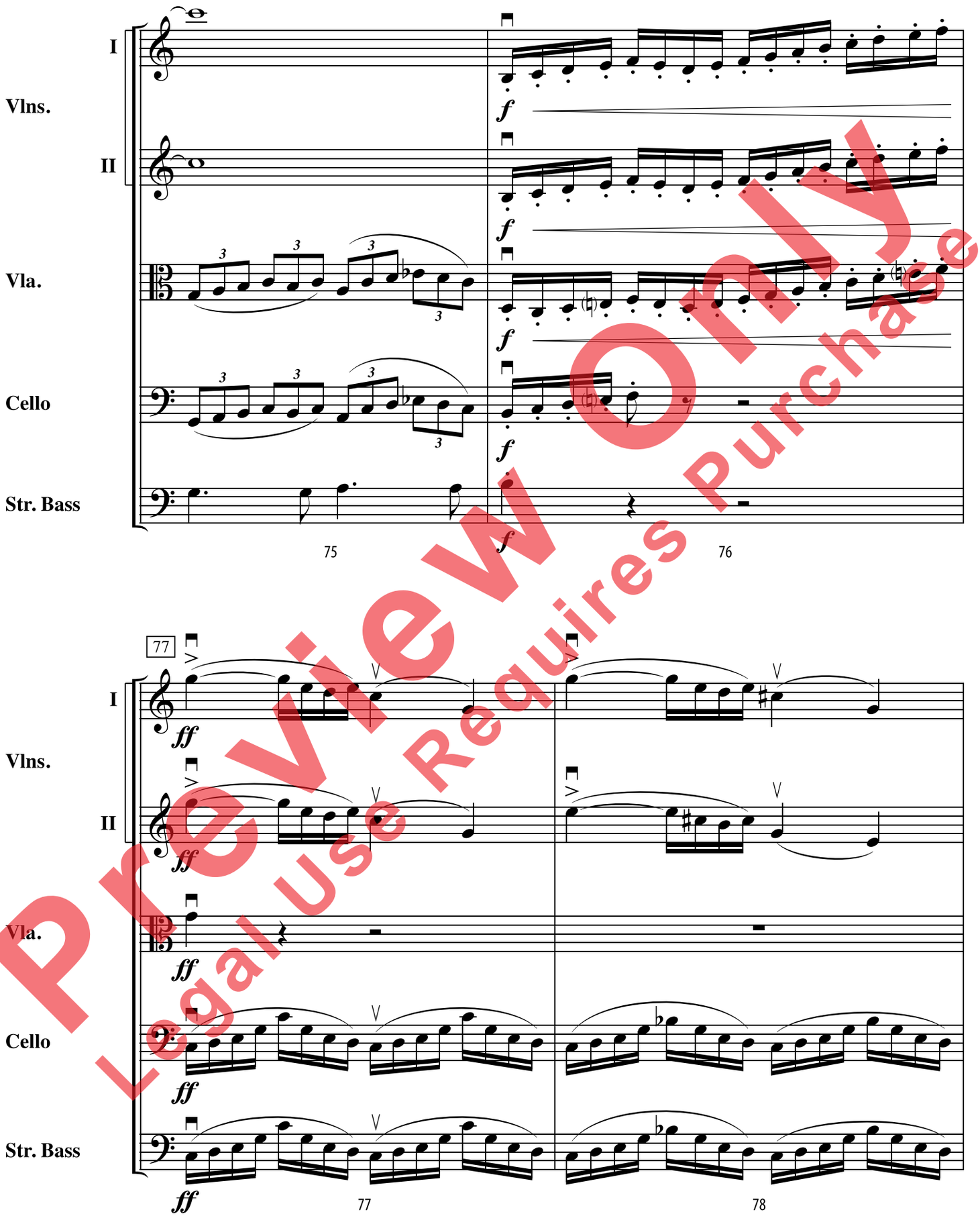

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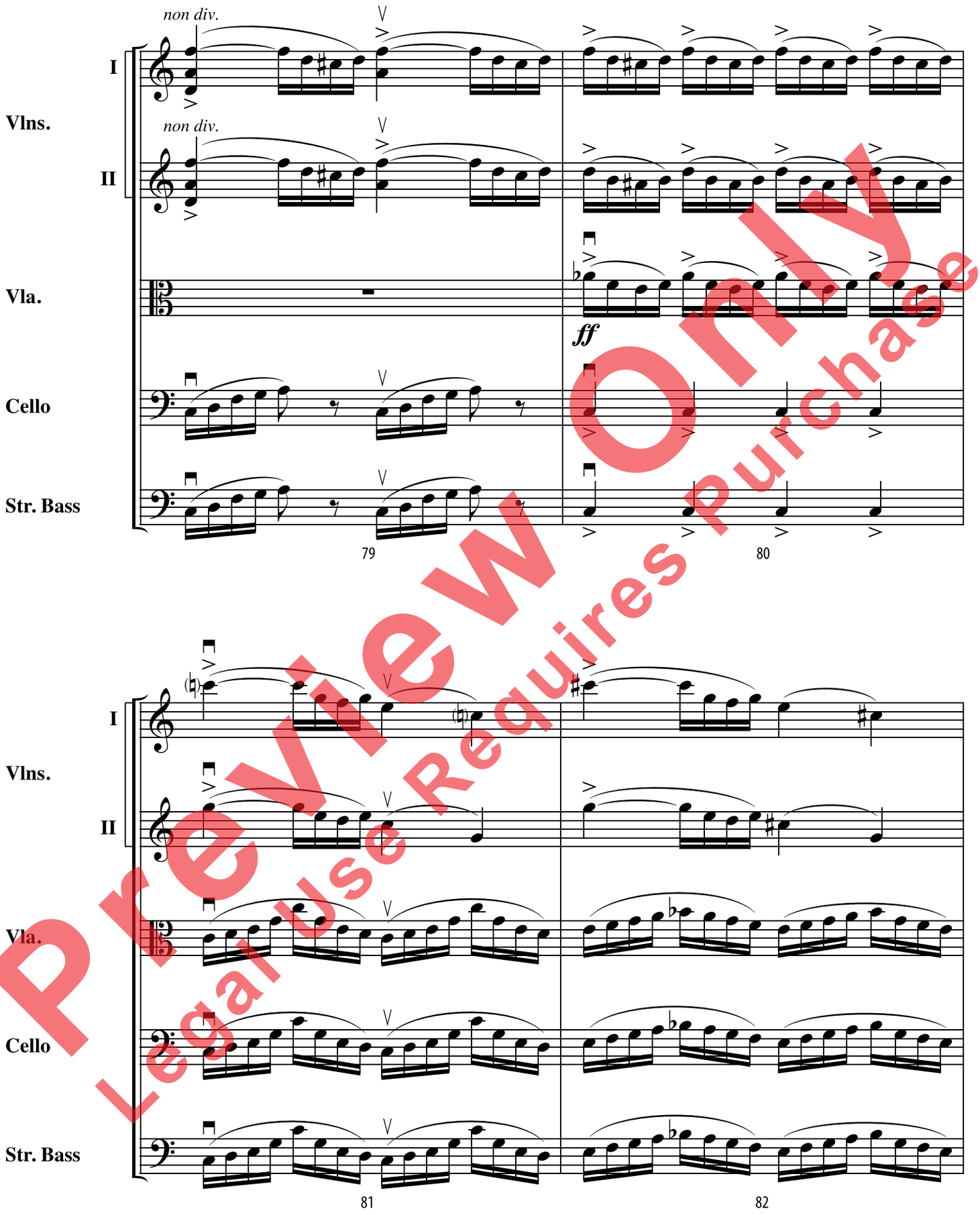

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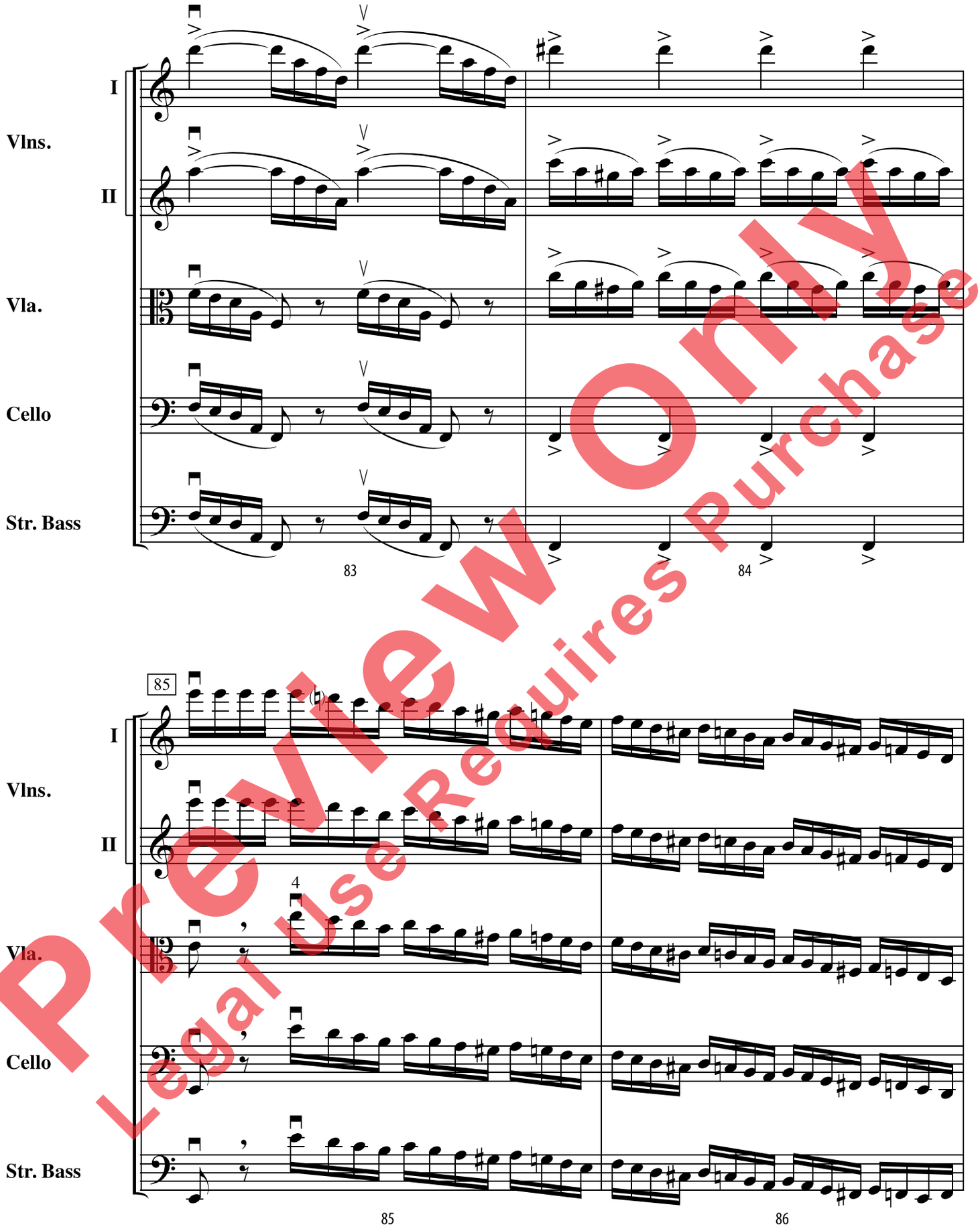

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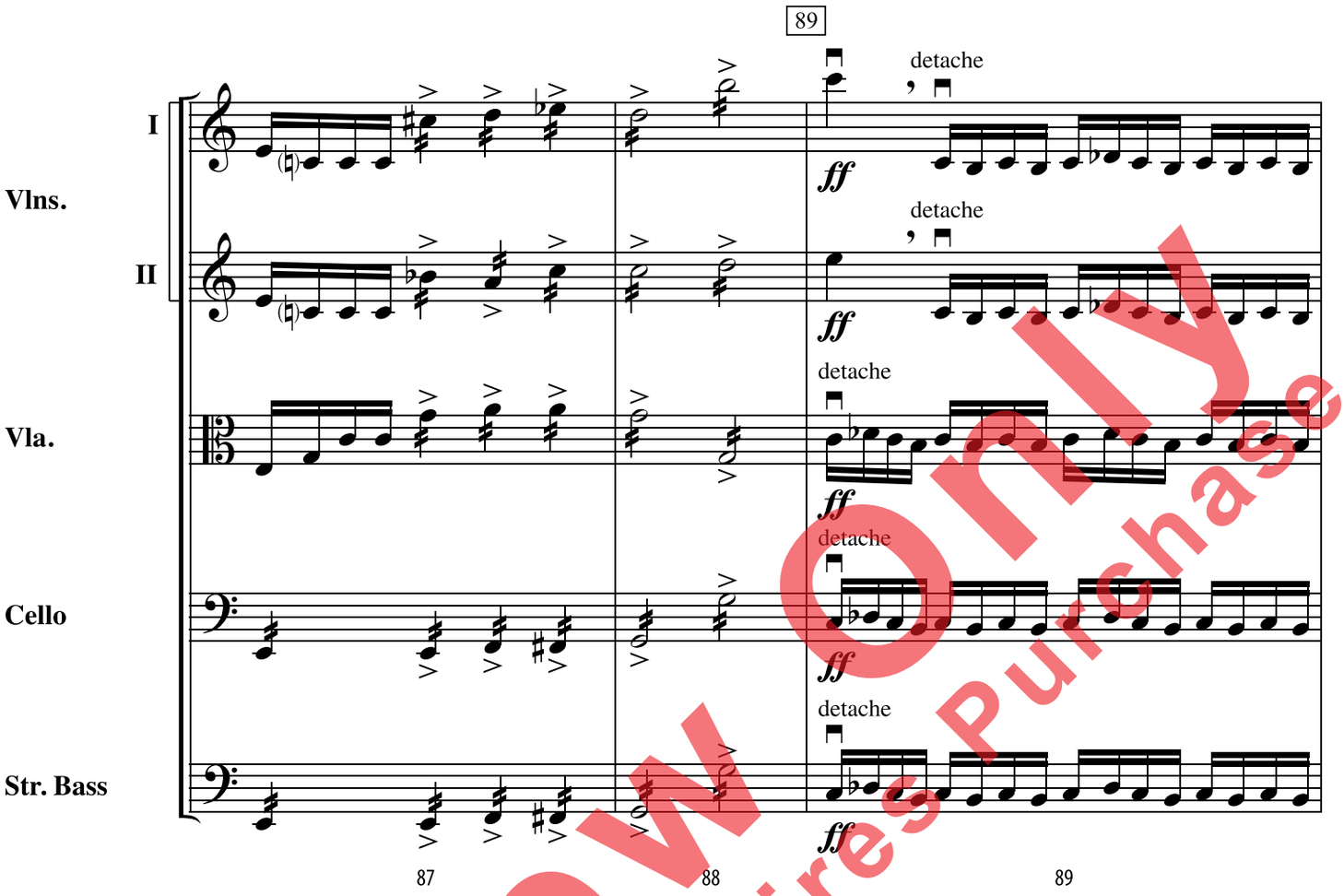

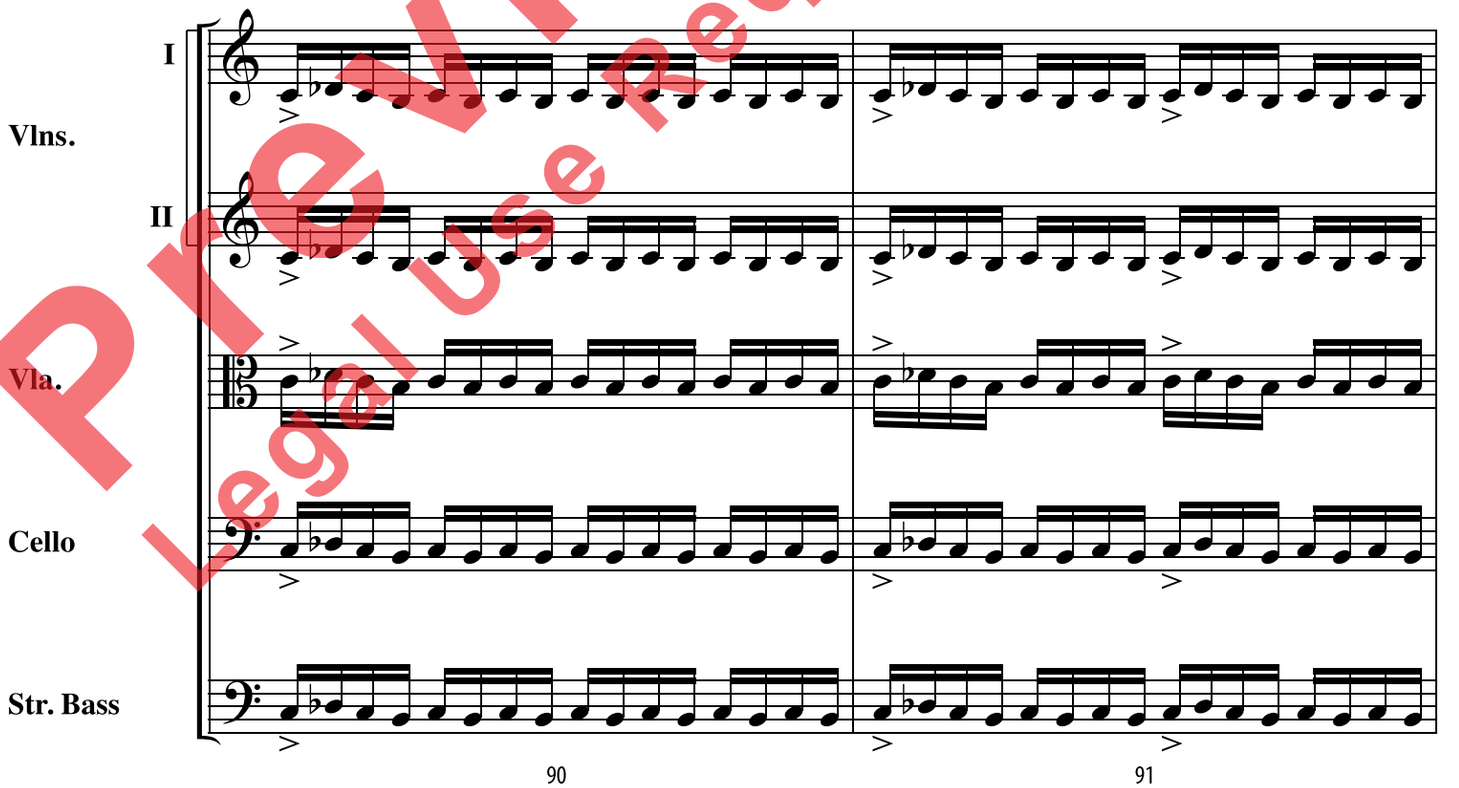

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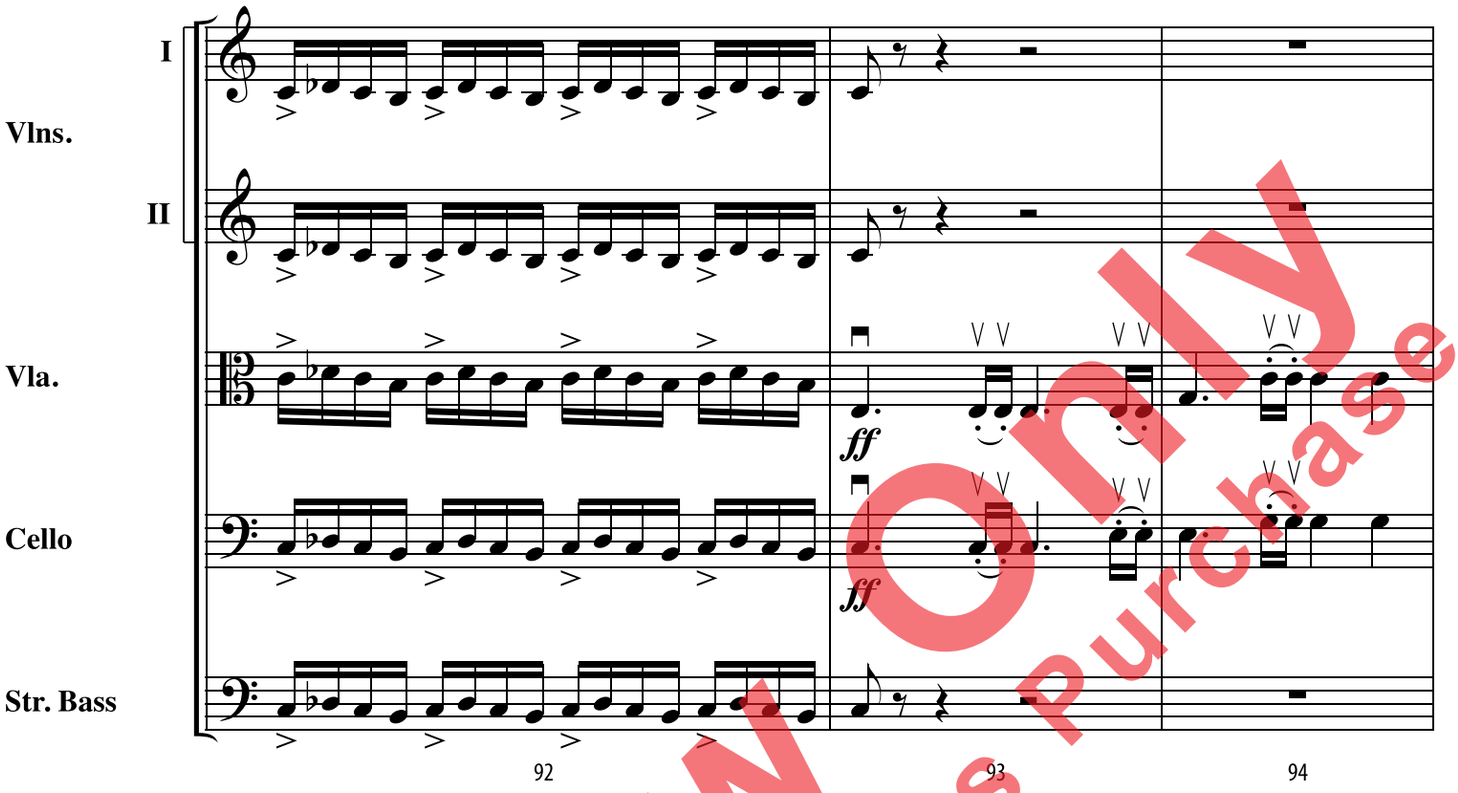

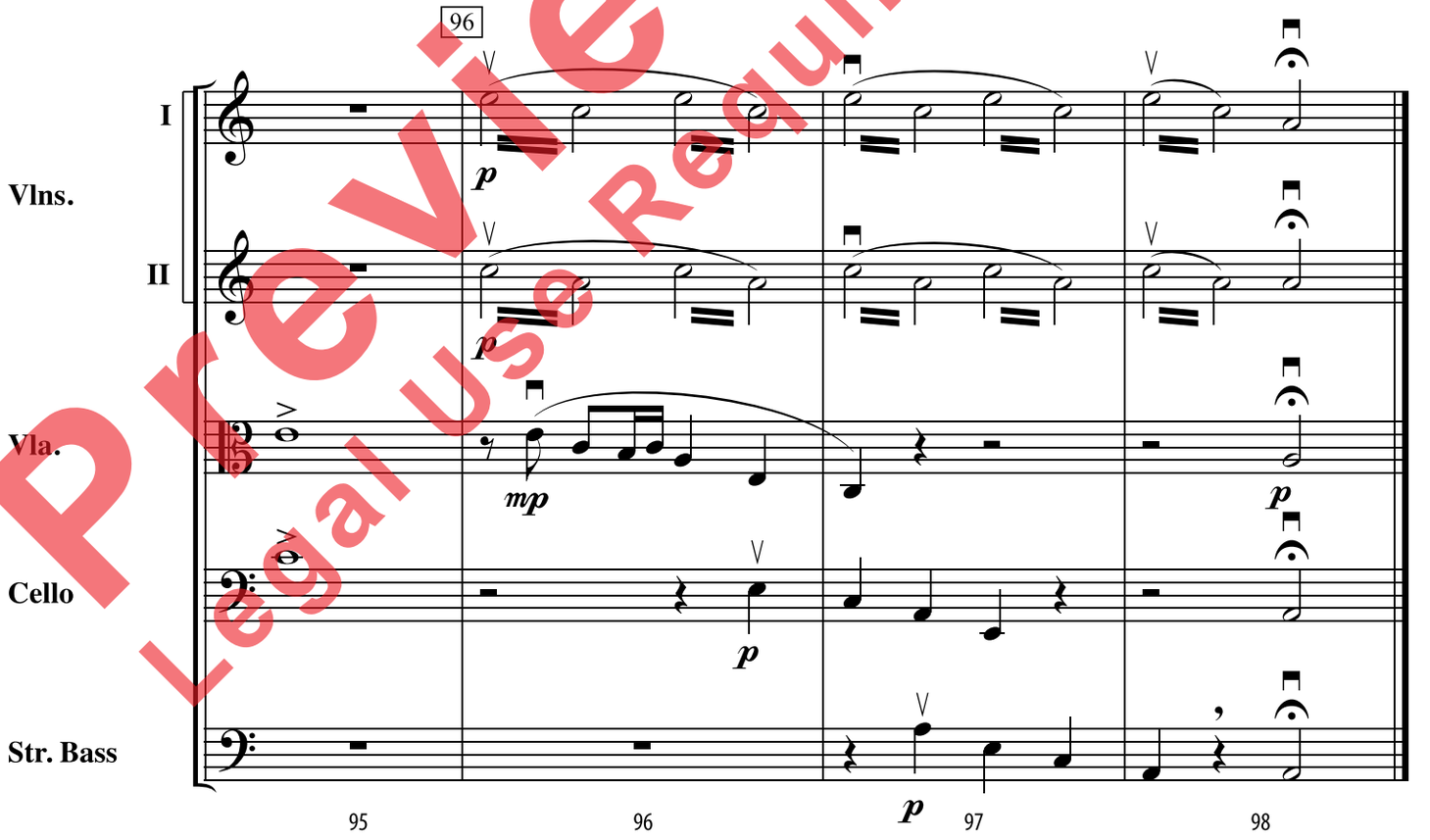

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