



# Sinfonia No. 9 in C Major

## Movement 1

FELIX MENDELSSOHN-BARTHOLDY

Arranged by KIRK MOSS

### — INSTRUMENTATION —

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

### PROGRAM NOTES

Felix Mendelssohn was born in Hamburg in 1809. Mendelssohn received his music education as a pupil of Carl Zelter, from whom the boy studied counterpoint, composition, theory, and the music of earlier styles. The young Mendelssohn wrote his twelve string symphonies between 1821 and 1823, completing *Sinfonia No. 9* in March 1823.

### NOTES TO THE CONDUCTOR

A slow and somber *Grave* introduction leads to a light-hearted *Allegro*, offering a clear example of sonata form with an Introduction, Exposition, Development, Recapitulation, and Coda. The clearly marked bowings and artist-level fingerings will save precious rehearsal minutes and contribute to a professional sound.

This arrangement rescors the first movement of *Sinfonia No. 9* from six voices, requiring two separate viola parts, to the traditional five-voice string orchestra. Consistent with selected professional performances of the work, the first of two recapitulations has been seamlessly omitted to create a more balanced form, eliminate redundancies akin to counterpoint exercises, and showcase the young composer's emerging creativity by emphasizing his striking use of the key of A-major before reaffirming the home key. Directors may choose to not repeat the exposition in sonata form, reducing the duration of this movement from 11:30 to 8:30.

From a technical standpoint, have students observe the fingerings and perform eighth notes with a light spiccato brush stroke in the manner of the classical style. For shifting and spiccato exercises to refine the performance, see *Sound Innovations: Sound Development* (Alfred Music).

### NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

# Sinfonia No. 9 in C Major

Movement 1

CONDUCTOR SCORE  
Duration - 11:35

Felix Mendelssohn-Bartholdy  
Arranged by Kirk Moss

## INTRODUCTION

Grave (♩ = 50)

**Violins**

**Viola**

**Cello**

**String Bass**

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

9

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

9 10 11 12 13

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

14 15 16 17

19

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

18 19 20 21

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

22 23 24 25

27 *div.*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

26 27 28 29

*unison*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

30 31 32 33

EXPOSITION

34 Allegro (♩ = 100)

I Vlns. *p*

II Vlns. *p*

Vla. *p* arco

Cello *p*

Str. Bass *p*

34 35 36 37

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

38 39 40 41

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

42 43 44 45

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

46 47 48 49

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

*cresc.*

*div.*

-4 4

o 4

o -3

50 51 52 53

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

*mf*

*f*

*cresc.*

*f*

4

4 4

*cresc.*

4

o # -2

*cresc.*

# -1

*f*

*f*

54 55 56 57



59

*sempre spiccato sim.*

*ff*

*sempre spiccato sim.*

*ff*

*ff*

*ff*

58 *ff* 59 60 61

*sempre martelé sim.*

*sempre martelé sim.*

*sempre martelé sim.*

*sempre martelé sim.*

*sempre spiccato sim.*

*sempre spiccato sim.*

*sempre spiccato sim.*

*sempre spiccato sim.*

62 63 64

4 *3<sup>rd</sup> Pos.* -2 *sempre spiccato sim.* [67] -1 4 4

**Vlns. I**

**Vlns. II** -4 *sempre spiccato sim.* -3 4

**Vla.** *div.*

**Cello**

**Str. Bass** -4 -4

65 66 67 68

*sempre martelé sim.* 4 4 *tr* *div.* -2

**Vlns. I** 2

**Vlns. II** *sempre martelé sim.* 4 *tr*

**Vla.** *V V* *div.*

**Cello**

**Str. Bass** -2 -4 -4

69 70 71 72

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

4 -2 -2 4 -2

4 4 4 4 4

o -4

73 74 75 76

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

*div.* 4 2

*unison* o -1

*div.* V

4 4 4 4

o o

4 2 4 4 1

77 78 79 80

81

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

81 82 83 84

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

85 86 87 88

89 -3 tr -1 b

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

89 90 91 92

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

93 94 95 96

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

97 98 99

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

100 101 102 103

104 3

Vlns. I *p*

Vlns. II

Vla.

Cello *p*

Str. Bass *p*

104 105 106 107

Vlns. I

Vlns. II *p*

Vla.

Cello

Str. Bass

108 109 110 111

112

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

112 113 114 115

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

116 117 118 119



121

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*dolce*

120 121 122 123

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

124 125 126 127

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

*dolce*

1 4 4 4 4 4 4 4

128 129 130 131

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

4 4 4 4

132 133 134 135

136

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f*

136 137 138 139

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

140 141 142 143

144 -1 4

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

144 145 146 147

*unison*  
-4

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

148 149 150

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

151 152 153

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

154 155 156 157

**ff**

**ff**

**ff**

**ff**

157 *div.*

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

158 159 160 161

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

162 163 164 165

(div.)

169

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

166 167 168 169

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

170 171 172

I  
Vlns.

II

Vla.

Cello

Str. Bass

5th Pos.

173 174 175 176

I  
Vlns.

II

Vla.

Cello

Str. Bass

1st Pos.

177 178 179 180



**Vlns. I**  
4  
V  
-2  
V  
*pp*

**Vlns. II**  
V  
*pp*

**Vla.**  
*pp*

**Cello**  
-4  
V  
1  
V  
*pp*

**Str. Bass**  
-4  
V  
4  
1  
V  
*pp*

181 182 183 184

**185 DEVELOPMENT**

**Vlns. I**  
1  
*p*

**Vlns. II**  
*p*

**Vla.**  
*div.*  
*p*

**Cello**  
2  
4  
*p*

**Str. Bass**  
-1  
*p*

185 186 187

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

188 189 190

Detailed description: This system contains measures 188, 189, and 190. Violin I (Vlns. I) starts with a *V* marking and a *tr* (trill) in measure 188. Violin II (Vlns. II) plays a continuous eighth-note pattern. Viola (Vla.) has a *V* marking in measure 188 and a *div.* (divisi) marking in measure 189. Cello (Cello) has a *V* marking with a '4' above it in measure 188, a *div.* marking with '-3' below it in measure 188, and a '-2' marking in measure 189. Str. Bass (Str. Bass) has a *V* marking in measure 188 and a '-2' marking in measure 189.

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

191 192 193

Detailed description: This system contains measures 191, 192, and 193. Violin I (Vlns. I) has a *tr* marking in measure 191 and a *0* marking above a note in measure 193. Violin II (Vlns. II) continues the eighth-note pattern. Viola (Vla.) has a *V* marking in measure 192. Cello (Cello) has a *div.* marking in measure 193. Str. Bass (Str. Bass) has a *1/2 Pos.* marking with '-4' below it in measure 193.

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

194 195 196 197

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

198 199 200 201

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

202 203 204 205

This block contains the musical notation for measures 202 through 205. It features five staves: Violins I and II, Viola, Cello, and String Bass. The Violin I staff has a fermata over the first measure. The Viola staff has a '4' marking above the first measure. The Cello and String Bass staves have a '4' marking above the first measure. The String Bass staff has a '-4' marking above the first measure. The Cello staff has a '-2' marking above the first measure. The Viola staff has a '4' marking above the first measure. The Cello staff has a '-4' marking above the first measure. The String Bass staff has a '-2' marking above the first measure.

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

206 207 208 209

This block contains the musical notation for measures 206 through 209. It features five staves: Violins I and II, Viola, Cello, and String Bass. The Viola staff has a '4' marking above the first measure. The Cello staff has a '-1' marking above the first measure. The String Bass staff has a '-2' marking above the first measure. The Cello staff has a '4' marking above the first measure. The String Bass staff has a '4' marking above the first measure. The Cello staff has a '4' marking above the first measure. The String Bass staff has a '4' marking above the first measure.

**Vlns. I**

**Vlns. II** *div.*

**Vla.**

**Cello**

**Str. Bass**

210 211 212 213

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

214 215 216 217

221

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

218 219 220 221

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

-2 -2 4 -3

222 223 224 225

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

226 227 228 229

Detailed description: This system of musical notation covers measures 226 to 229. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature has one flat (B-flat). Measure 226 shows the beginning of a phrase with various fingerings (-4, -3, -2) and a breath mark. Measure 227 continues the melodic line. Measure 228 features a prominent four-fingered note (marked '4') in the first violin part. Measure 229 concludes the system with a final note in the first violin part marked with a '1'.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

230 231 232 233

Detailed description: This system of musical notation covers measures 230 to 233. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature has one flat (B-flat). Measure 230 starts with a boxed measure number '231' above the first violin staff. Measure 231 shows a descending melodic line in the second violin part with a '-2' fingering. Measure 232 features a long, sweeping phrase in the cello part with a '-4' fingering. Measure 233 concludes the system with a final note in the string bass part marked with a '-1'.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

234 235 236 237

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

238 239 240 241



**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

242 243 244 245

Detailed description: This system of musical notation covers measures 242 to 245. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is three flats (B-flat, E-flat, A-flat). Measure 242 shows the beginning of a phrase with a fermata over the first note. Measure 243 contains a triplet of eighth notes. Measure 244 continues the melodic line with a fermata. Measure 245 concludes the phrase with a fermata. The Viola part has a complex rhythmic pattern of eighth notes. The Cello and String Bass parts provide a steady accompaniment with some rests.

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

246 247 248 249

Detailed description: This system of musical notation covers measures 246 to 249. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature remains three flats. Measure 246 starts with a fermata over the first note. Measure 247 features a fermata over the first note and a complex rhythmic pattern in the Viola part. Measure 248 continues the melodic line with a fermata. Measure 249 concludes the phrase with a fermata. The Viola part has a complex rhythmic pattern of eighth notes. The Cello and String Bass parts provide a steady accompaniment with some rests.

I Vlns. *div.* 251

II Vlns.

Vla.

Cello

Str. Bass

250 251 252

I Vlns. *sim.*

II Vlns.

Vla.

Cello

Str. Bass

253 254 255 256

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

257 258 259 260

*ff* *ff* *ff* *ff*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

261 262 263 264

*p* *V* *V*

265 RECAPITULATION

*unison*  
-2 4 4 4 -1 tr

**Vlns.**  
I *p*  
II

**Vla.**  
*div.* 4 *p*

**Cello**  
-3 *p*

**Str. Bass**  
-4 *p*

*p* 265 266 267 268

**Vlns.**  
I -1 tr  
II

**Vla.**  
*div.*

**Cello**  
*div.*

**Str. Bass**

269 270 271 272

273

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

1/2 Pos.  
-4

273 274 275 276

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

277 278 279 280

282

*dolce*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

281 282 283 284

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

285 286 287 288

290 <sup>2</sup> *div.* V V

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

289 290 291 292

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

293 294 295 296

297

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f*

297 298 299 300

Vlns. I *tr*

Vlns. II

Vla.

Cello

Str. Bass

301 302 303 304

304



**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

305 306 307 308

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

309 310 311 312

316

*div.*

**Vlns.** I

**Vlns.** II

**Vla.**

**Cello**

**Str. Bass**

2 4 0 -2

313 314 315 316

**Vlns.** I

**Vlns.** II

**Vla.**

**Cello**

**Str. Bass**

V V

-4 -1 -1

0 1 -1

317 318 319

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

320 321 322 323

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

324 325 326 327

330

Vlns. I

Vla.

Cello

Str. Bass

328

329

330

331

Vlns. II

Vla.

Cello

Str. Bass

332

333

334

335

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

336 337 338

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

339 340 341

341 CODA

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

342 343 344 345

Detailed description: This block contains the musical score for measures 342 through 345. It features five staves: Violins I and II, Viola, Cello, and String Bass. The Violin I part has a melodic line with a sharp sign and a -1 fingering. The Violin II part has a melodic line with a 4 fingering and a 0 (open string) marking. The Viola part has a melodic line with a -1 fingering and a 4 fingering. The Cello part has a melodic line with a -2 fingering. The String Bass part has a melodic line with a 1 and -4 fingering. A large red watermark 'Preview Only' is overlaid on the score.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

346 347 348 349

Detailed description: This block contains the musical score for measures 346 through 349. It features five staves: Violins I and II, Viola, Cello, and String Bass. The Violin I and II parts have melodic lines with a 3 fingering and a 'div.' (divisi) marking. The Viola part has a melodic line with a 'div.' marking. The Cello and String Bass parts have melodic lines with a 'V' (breve) marking. A large red watermark 'Preview Only' is overlaid on the score.

351

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

350 351 352

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

353 354 355

*sul A*  
2

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

356 357 358

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

359 360 361 362 363

*div.* -3

*div.* -1

*div.*