



# Andante

## From Symphony No. 5

By Felix Mendelssohn  
Arranged by William LaRue Jones

### INSTRUMENTATION

- 1 Full Score
- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola )
- 5 Viola
- 5 Cello
- 5 String Bass

This exquisite arrangement gives your advanced string orchestra the opportunity to perform a movement of a symphony from the Romantic era. Detailed bowings and fingerings are included to enhance the performance. The beautiful melodies and rich harmonies will provide an artistic experience for both the performers and audience.

### PROGRAM NOTES

Historians have long recognized Felix Mendelssohn as a child prodigy comparable to Wolfgang A. Mozart. During his teens, Mendelssohn composed twelve extraordinary string symphonies and a variety of other works before completing *Symphony No. 5 (Reformation)* by his 20th birthday. This beautiful Andante is the Symphony's third movement and is written in an operatic aria style, with the first violins singing the opening lyrical melody over a pulsating accompaniment. Mendelssohn's compositional style belongs to the Romantic period, with its more emotional and expressive qualities. The Andante increasingly engages each string section, expanding the interplay of parts and infusing more rhythmic drama, before ending in calm serenity. This is an excellent composition for students to develop tone quality, learn the functions of "foreground and background" in balancing parts, and experience the emotional shifts of a Romantic composition.

### NOTES TO THE CONDUCTOR

Specialized bowings and fingerings have been added to this piece to help achieve an artistic performance. The bowing at the beginning in the violin II, viola, and cello parts is called a portato bow stroke. While keeping the bow moving, lightly pulse with the index finger on the bow hold to create the desired effect. Passages that are marked simile will use this same bow stroke. The bow stroke in measures 38–40 changes to a detachè stroke to achieve the crescendo. Some passages that can be played in first position have been marked with an advanced position fingering. All shifts are marked with a – (dash). Courtesy fingerings are provided after the shifts to clarify the position. These advanced positions will help achieve the desired tone quality for the piece.

### NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at [www.alfred.com/stringeditorial](http://www.alfred.com/stringeditorial).

X  
extended position

–  
shift

’  
bow lift/reset

(b), (#), (b)  
high or low fingerings

▣▣ or V V  
hooked bowings



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# Andante

From Symphony No. 5

FULL SCORE  
Duration - 3:20

By Felix Mendelssohn (1809-1847)  
Arranged by William LaRue Jones

Andante ♩ = 66

Violins I

Violins II

Viola (Violin III)

Cello

String Bass

1 2 3 4

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

5 6 7 8 9



11

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*p* *sf* *p*

*sim.* *p* *div.*

*sim.* *p*

*sim.* *p*

V

10 11 12 13 14

18

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*sim.* *p* *pp*

*sim.* *p* *div.*

*sim.* *p*

*p* *-3*

*p* *4* *1*

15 16 17 18

I  
Vlns.  
II  
Vla.  
(Vln. III)  
Cello  
Str. Bass

19 20 21 22 23

I  
Vlns.  
II  
Vla.  
(Vln. III)  
Cello  
Str. Bass

24 25 26 27

I  
Vlns. *sf* *mf* *cresc.* *f dim.*

II *mf* *f*

Vla. (Vln. III) *mf* *f*

Cello *mf* *f*

Str. Bass

28 29 30 31 32

I *p* *pp* *pp*

II *p* *pp* *pp*

Vla. (Vln. III) *p* *pp* *pp*

Cello *p* *pp* *pp*

Str. Bass *pp*

33 34 35 36

**Vlns. I**

**Vlns. II**

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

*cresc.* *f* *div.* *sim.* *f*

37 *cresc.* 38 39 *f* 40

**Vlns. I**

**Vlns. II**

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

*dim.* *p* *p sub.* *sf* *dim.* *p* *p* *div.* *p sub.* *p sub.* *p*

41 42 43 44

I Vlns. *sf* *f* *dim.* *pp* *p* *espressivo*

II Vlns. *cresc.* *dim.* *pp* *p*

Vla. (Vln. III) *cresc.* *dim.* *pp* *p*

Cello *cresc.* *dim.* *pp* *p*

Str. Bass *dim.* *pp* *p*

45 46 47 48

I Vlns. *mp* *sff dim.* *p* *pp* -1

II Vlns. *mp* *sff dim.* *p* *pp* -1

Vla. (Vln. III) *sff dim.* *p* *pp* -1

Cello -1 2 *sff dim.* *p* *pp* -1

Str. Bass -2 2 1 *sff dim.* *p* *pp* -1

49 50 51 52 53 54