

AN ITALIAN ELEGY

from *Symphony No. 4* (“Italian”)

Felix Mendelssohn

Arranged by Harry Alshin

INSTRUMENTATION

Conductor Score	1
2 Solo Violins (or Flutes)	2
Violin I	8
Violin II	8
Violin III (Viola )	3
Alternate Violin	3
Viola	5
Cello	5
Alternate Cello	3
String Bass	5

AN ITALIAN ELEGY

Challenging in its simplicity and style, this hauntingly beautiful melody is framed by the solo parts and “perpetuo” cello & bass line. Cantabile and staccato styles are blended for a musically rich and satisfying experience for young string players. Parts are edited for first through third position for tonal and expressive purposes. The expanded scoring (alternate parts) adds flexibility and sonority to this arrangement.

This arrangement/composition is designed to give a variety of performance and teaching options to groups of widely differing ability levels and instrumentation. Towards that end, alternate parts have been provided. In addition, each Highland/Etling publication includes bowings and fingerings by James Kjelland, String Editor.

- All bowings and fingerings are in the score and parts.
- Standard fingerings are above the staff when occurring with alternate fingerings, which are put in parentheses. Alternate fingerings are usually for more advanced players.
- Hooked/linked bows are usually marked: $\vee\vee$ or $\neg\neg$
- KEYS TO SYMBOLS: (Depending on the composition, some symbols may not be applicable.)
 - x = extended hand position (cello)
 - = shift
 - 1-4 = standard fingerings (used as reminders or position indicators)
 - (1-4) = alternate fingerings (usually more advanced)
 - ($\neg$)/($\vee$) = staggered bow changes on long notes/slurs or lift/retake over a rest
 - , = lift/retake
 - $\uparrow/\downarrow$ = high/low finger placement



An Italian Elegy

from *Symphony No. 4* ("Italian")

3

CONDUCTOR SCORE
Duration - 4:00

Felix Mendelssohn
Arr. by Harry Alshin

1 **Andante con moto** ♩ = 80

2 Solo Violins (or Flutes)

Violin I

Violin II

Viola (Violin III)

Cello String Bass

Cello fing: at middle

Bass fing:

6 Solo Vln. (or Fls.)

Vln. I

Vln. II

Vla. (Vln. III)

Cello Str. Bass

8

9

10

11

Solo Vln.
(or Fls.)

V

12

13

2

V

14

1

15

I

Vln.

f

II

f

Vla.
(Vln. III)

f

sempre staccato

Cello
Str. Bass

1 2

-1 x

-1 x

-4

1 -1

-2

-3 4 -1

2

4 -1

16

Solo Vln.
(or Fls.)

17

18

19

20

I

Vln.

p

II

(2)

2

2

2

p

Vla.
(Vln. III)

p

Cello
Str. Bass

-1

-2

-1

V

-4

-4

-4 1

21 22 23 24 25

Solo Vln.
(or Fls.)

Vln. I

Vln. II

Vla.
(Vln. III)

Cello
Str. Bass

cresc. *p*

cresc. *p*

cresc. *p*

4 -4 1 -1 4 -1 2 1 4 2 1 3 4 1x

26 27 28 29 30

Solo Vln.
(or Fls.)

Vln. I

Vln. II

Vla.
(Vln. III)

Cello
Str. Bass

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

-1 -4 -4 -1 4 2 -4 -1 -4 -1 -1 2

31 32 33 34 35

Solo Vln. (or Fls.)

I

Vln. *f*

II *f*

Vla. (Vln. III) *f*

Cello Str. Bass

p at point

p at point

p

36 37 38 39 40

Solo Vln. (or Fls.)

I

Vln. *sim.*

II *sim.*

Vla. (Vln. III) *sim.*

Cello Str. Bass

sim.

sim.

sim.

41 42 43 44 45

Solo Vln.
(or Fls.)

Vln. I

Vln. II

Vla.
(Vln. III)

Cello
Str. Bass

2 V 4

V 4

1 1

3 2 4 4 2 1 -2

-1 2 2 0 -4 2 1 -2

46 47 48 49 50

Solo Vln.
(or Fls.)

Vln. I

Vln. II

Vla.
(Vln. III)

Cello
Str. Bass

2 V V V

ff

ff

ff

p

p

p

dim.

p

p both

-1 4 2 0 -2 -1 -1

51 52 53 54 55

Solo Vln.
(or Fls.)

Vln. I

Vln. II

Vla.
(Vln. III)

Cello
Str. Bass

4 3 1 1
2 4 1 -1

sempre

56 57 58 59 60

Solo Vln.
(or Fls.)

Vln. I

Vln. II

Vla.
(Vln. III)

Cello
Str. Bass

p *sim.* *p* *tr* *tr* *p*

4 -1 -3 4

2 1 4 V 4 V

-4 -4 1 1

2 4 -1 -2 1 -2 #2 4

61

Solo Vln.
(or Fls.)

62 63 64 65

I

Vln.

II

Vla.
(Vln. III)

Cello
Str. Bass

tip

p

sim.

sim.

4

1

1 -4

0 4 1 3 4 0 1

4

66 67 68 69

Solo Vln.
(or Fls.)

I

Vln.

II

Vla.
(Vln. III)

Cello
Str. Bass

both

mf

2

4

4

70 71 72 73

Solo Vln.
(or Fls.)

Vln. I

Vln. II

Vla.
(Vln. III)

Cello
Str. Bass

dim.

pp

p

pp

pp

1 4 2 4 -1 -1

74 75 76 77 78

Solo Vln.
(or Fls.)

Vln. I

Vln. II

Vla.
(Vln. III)

Cello
Str. Bass

dim.

pizz.

-4 1 -1 4 1 -1 2 4 4

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