# *Schwanenlied*

arranged for

## Tuba Euphonium Quartet

Fanny Mendelssohn Hensel (1805-1847) arr. Hersey

# Program Notes

*Schwanenlied* Fanny Mendelssohn Hensel (1805-1847) arr. Hersey

Fanny Mendelssohn Hensel was a prolific composer, a talented pianist, and a respected member of Berlin's musical society. As Felix Mendelssohn's older sister, Fanny was raised in a home where she was constantly exposed to music and art. Although she was given the same musical education as her brother, Fanny's family did not support her pursuing a career as a professional musician. Despite this, Fanny composed throughout her life, continuing her work after marriage and motherhood. Even her brother did not wish her to publish the compositions she produced, and consequently only a small number of her almost five hundred works were published during her lifetime. Fanny was a prolific letter writer, and much of her correspondence has survived, providing valuable insight into her daily life. Shortly before her death, she did begin to publish her compositions, knowing all the while it might create tension within her family. She wrote a letter to her brother, telling Felix that she had sent works to the publisher for the first time, and she hoped he wouldn't think badly of her. She passed away a year later, and Felix outlived her by less than six months.

*Schwanenlied* is a lullaby from Six Lieder, op. 1, the opening song from that first offering she bravely sent for publication in 1846. In it she sets to music poetry by Heinrich Heine (1797-1856), a talented member of Fanny's social circle. The tradition of setting this beautifully lyric poetry for voice and piano had become firmly established, and composers from Schubert onward took full advantage of this fresh art form. Fanny herself composed three hundred examples of lieder in her short lifetime, having written her first at the age of fourteen as a birthday gift for her father. Our text in *Schwanenlied*, a swan song, showcases common themes of nature and death, referring to the fable of a swan singing just before the end of life. Fanny set the work for voice and piano in the key of g minor, with the accompaniment outlining the floating rhythm of the water. This work is available in versions for tuba euphonium quartet as well as low brass duo, which I hope will make nice additions to our chamber music repertoire.

A native Vermonter, tuba and euphonium soloist Joanna Ross Hersey has produced two solo albums, *O quam mirabilis* and *Zigzags*, featuring a combination of music of the ages, together with new works for solo tuba and euphonium. In collaboration with Parker Mouthpieces, Joanna has debuted the Hersey Artist Model Tuba Mouthpiece. Joanna is Professor at the University of North Carolina at Pembroke, President of the International Women's Brass Conference, and a Yamaha and Parker Mouthpiece Performing Artist. Dr. Mark Nelson, reviewing in the *International Tuba Euphonium Journal*, notes of her album *Zigzags* "It is quite fascinating to hear the swirling textures, tuba riffs and pedal notes, as well as blending of analog and digital sounds... it has something of everything including extreme range, tricky rhythms and intervals, multi-phonics, and other extended techniques. The entire album is quite different from what we would call mainstream tuba recordings. The original tuba and electronics work, a major unaccompanied tuba work all juxtaposed with Hildegard von Bingen, herself a musical visionary, sets this recording apart from anything else. Brava!" Her new Fresh Faces series highlights music of diverse composers for solo and chamber brass, including Hildegard von Bingen, Beatriz de Dia, Anne Hunter, Chevalier de Saint-Georges, Fanny Mendelssohn and more, available from her website, https://joannahersey.com.

Full Score

# Schwanenlied

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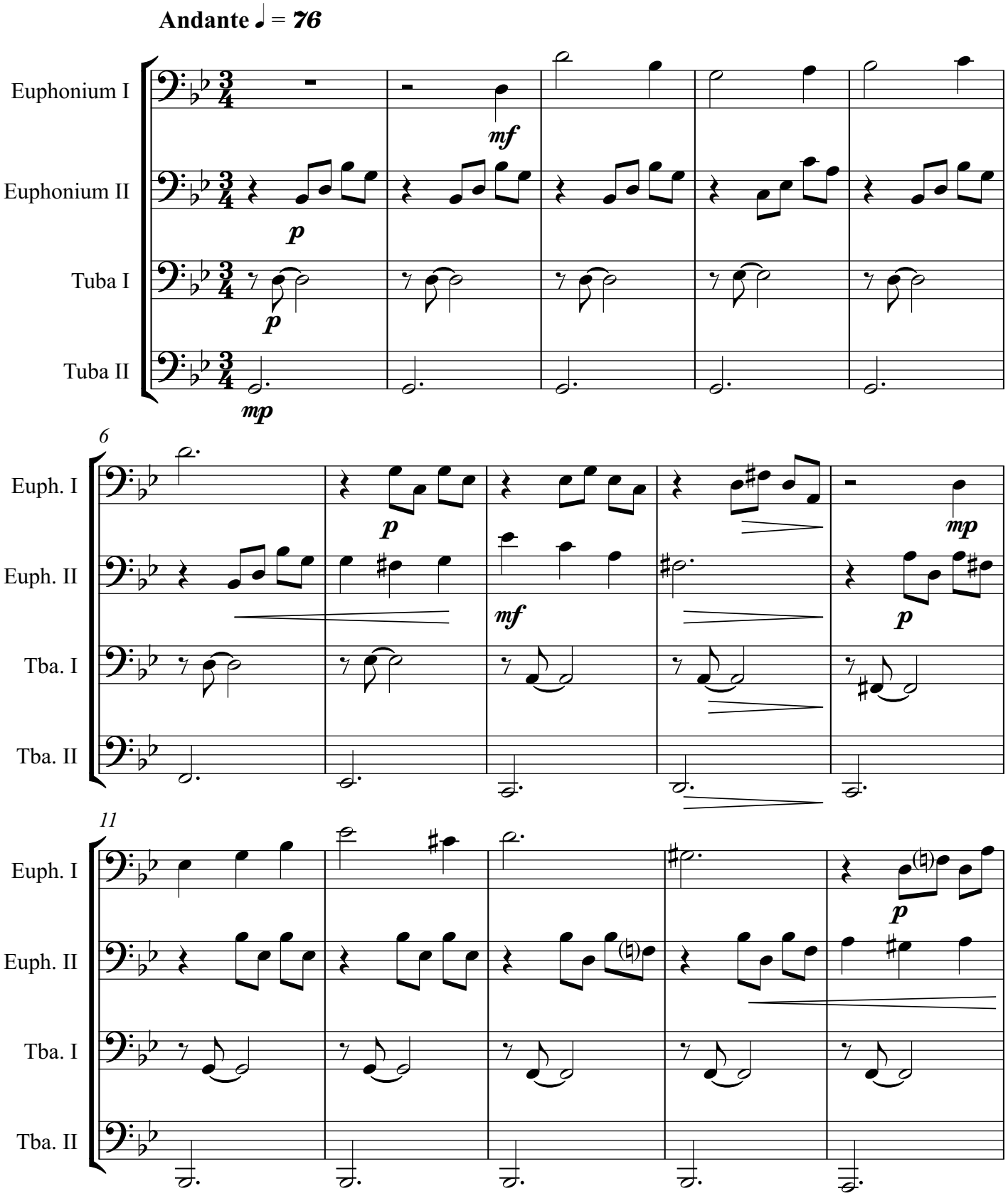


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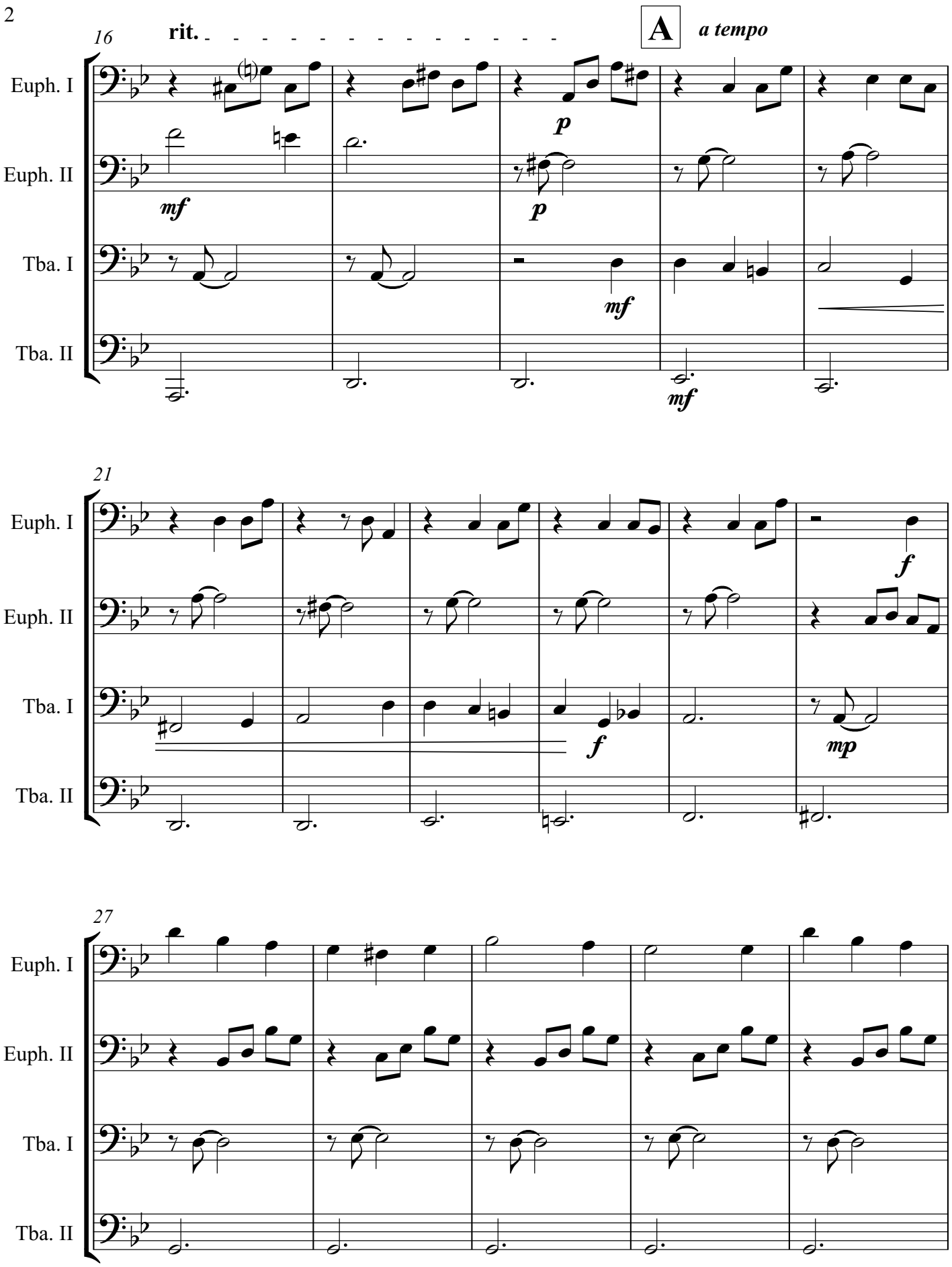
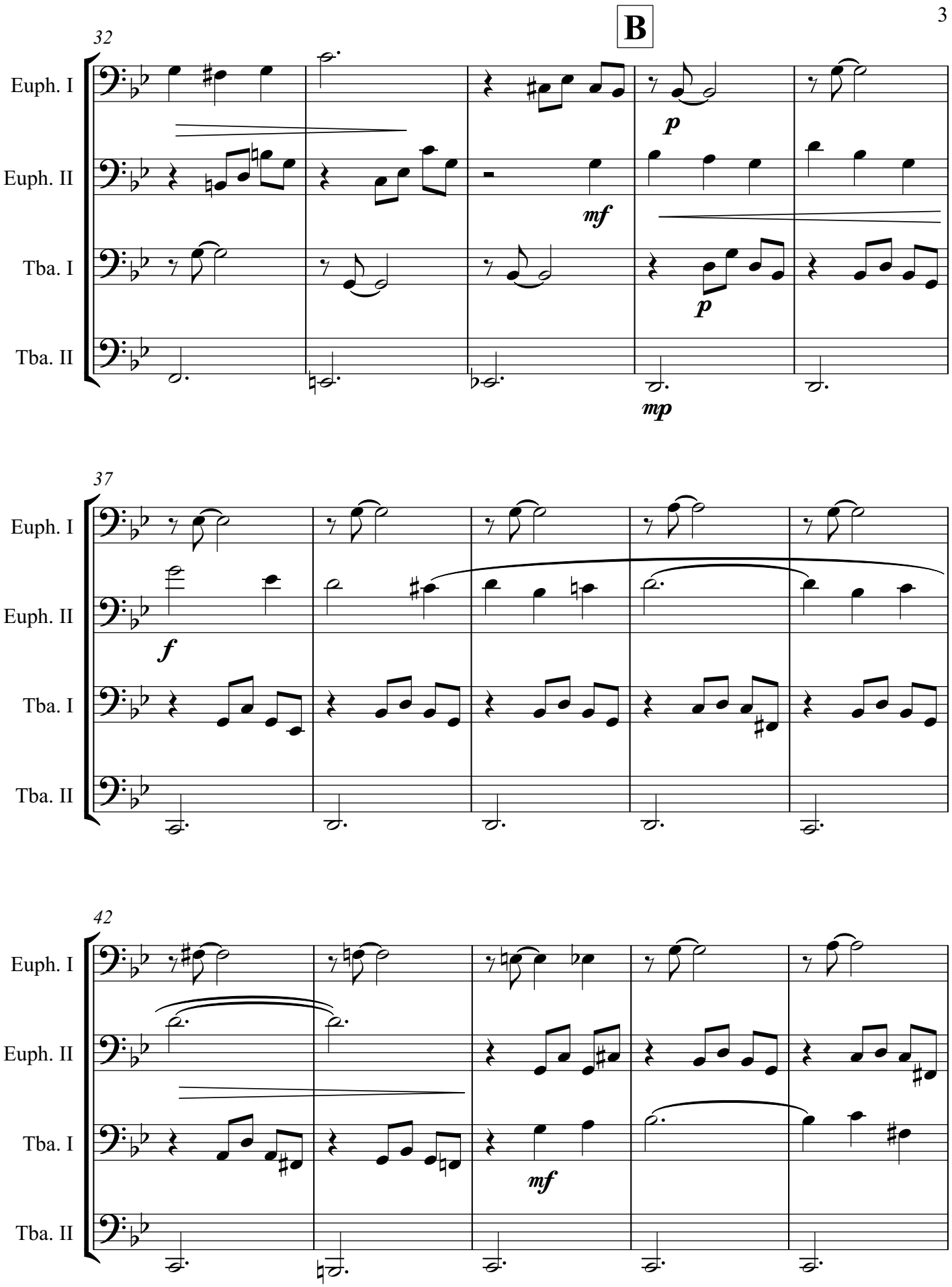
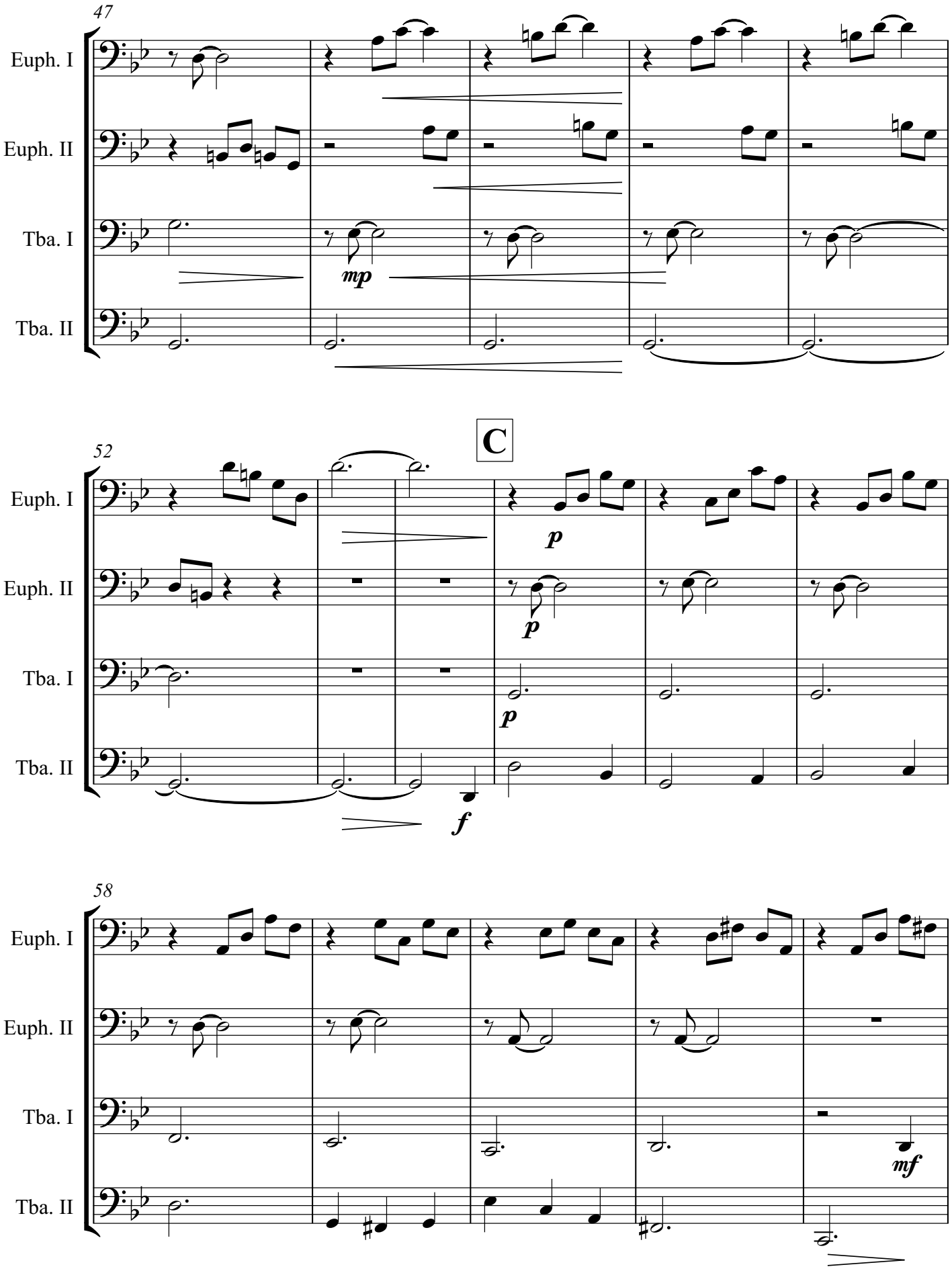
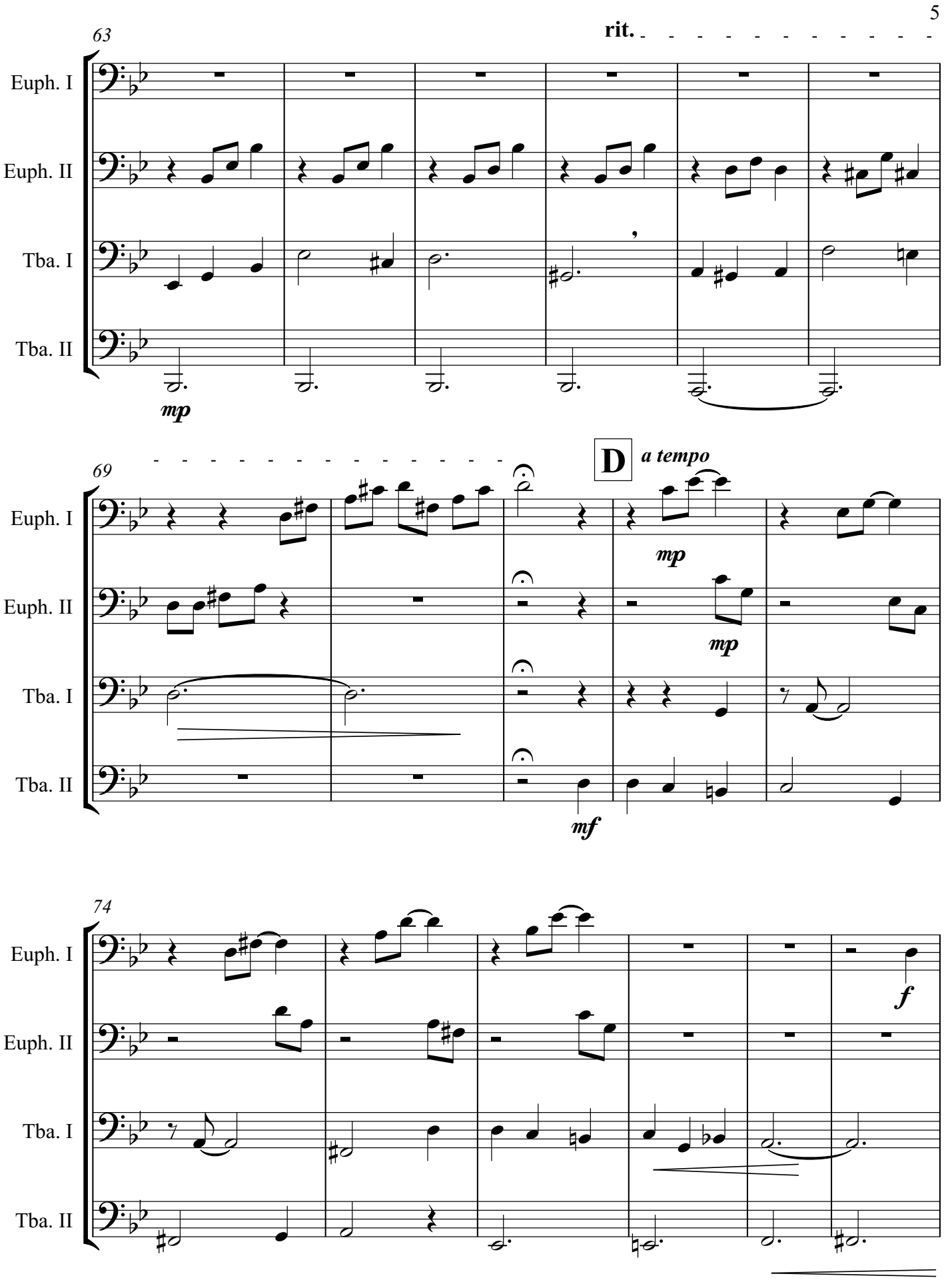
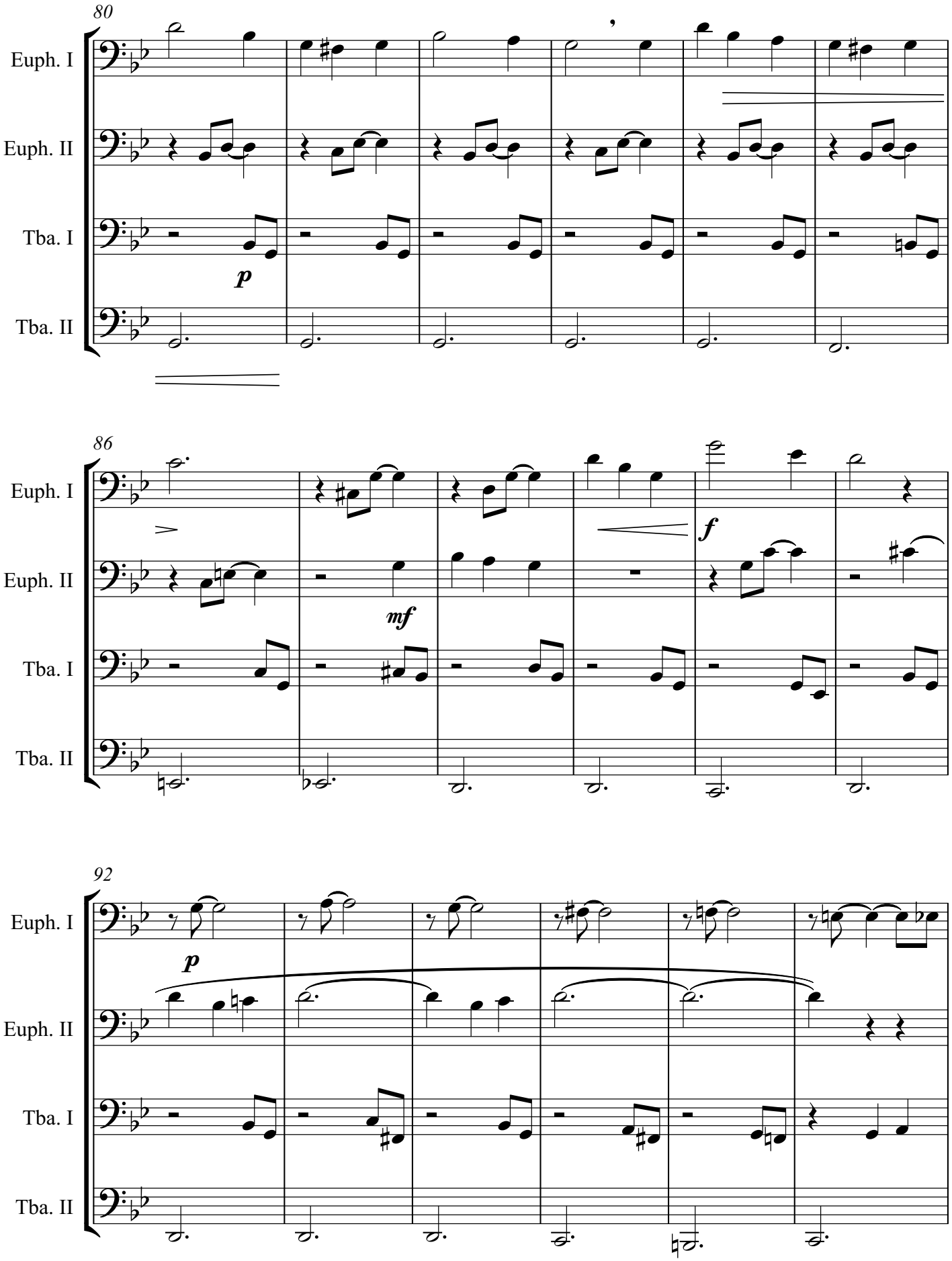
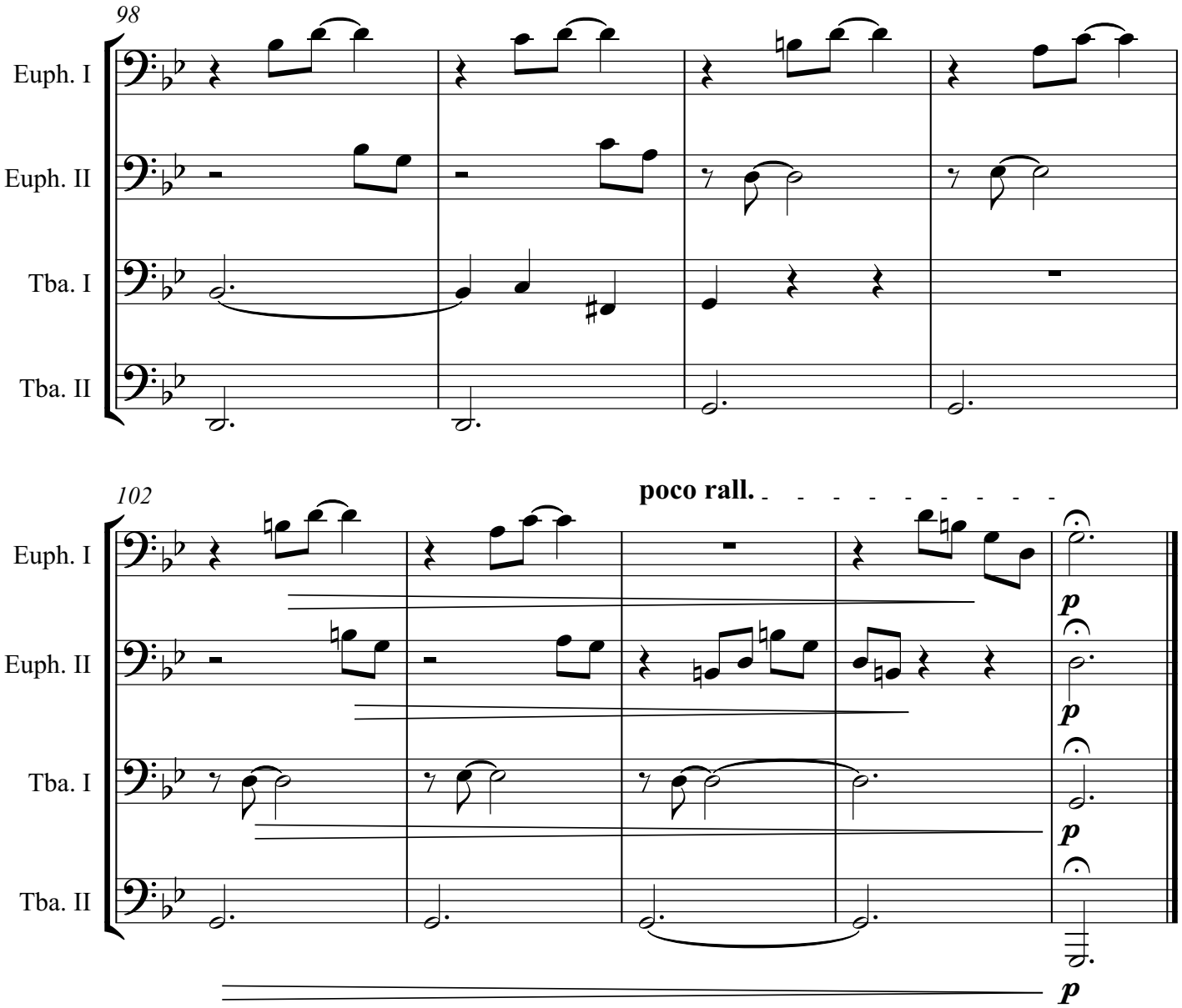

16
rit.
A
a tempo
Euph. I
Euph. II
Tba. I
Tba. II
mf
p
p
mf
mf
21
Euph. I
Euph. II
Tba. I
Tba. II
f
f
mp
27
Euph. I
Euph. II
Tba. I
Tba. II


B
32
Euph. I
Euph. II
Tba. I
Tba. II
p
mf
p
mp
37
Euph. I
Euph. II
Tba. I
Tba. II
f
42
Euph. I
Euph. II
Tba. I
Tba. II
mf


47
Euph. I
Euph. II
Tba. I
Tba. II
mp
C
52
Euph. I
Euph. II
Tba. I
Tba. II
p
p
p
f
58
Euph. I
Euph. II
Tba. I
Tba. II
mf


63
rit.
Euph. I
Euph. II
Tba. I
Tba. II
mp
69
D
a tempo
mp
mp
mf
74
f


80
Euph. I
Euph. II
Tba. I
Tba. II
p
86
Euph. I
Euph. II
Tba. I
Tba. II
mf
f
92
Euph. I
Euph. II
Tba. I
Tba. II
p

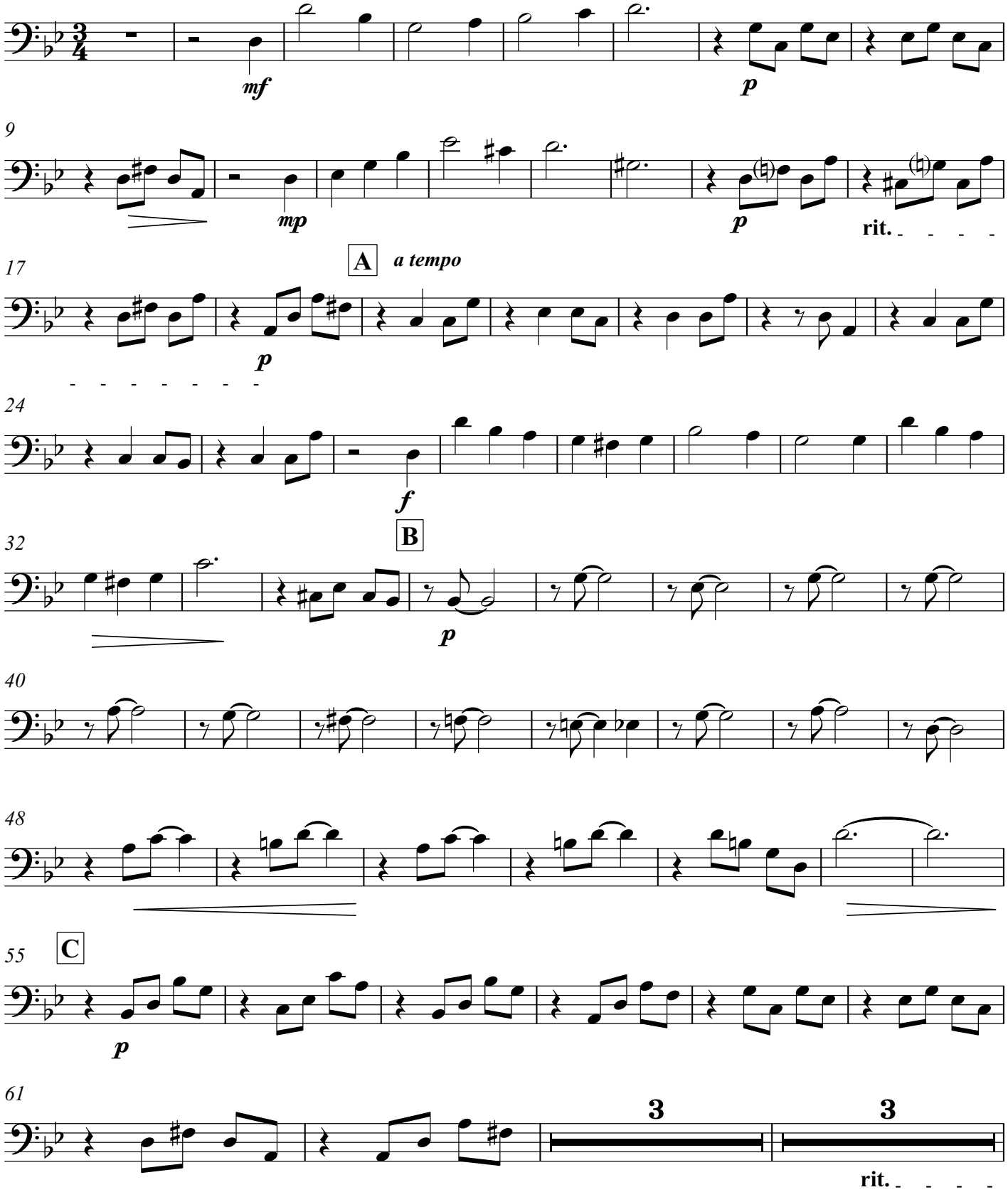

98
Euph. I
Euph. II
Tba. I
Tba. II
102
poco rall.
Euph. I
Euph. II
Tba. I
Tba. II
p
p
p
p

Euphonium I

# Schwanenlied

Fanny Mendelssohn Hensel (1805-1847) arr. Hersey

**Andante** ♩ = ***76***

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69

D *a tempo*

*mp*

76

2

*f*

85

*f*

*p*

93

100

*p*

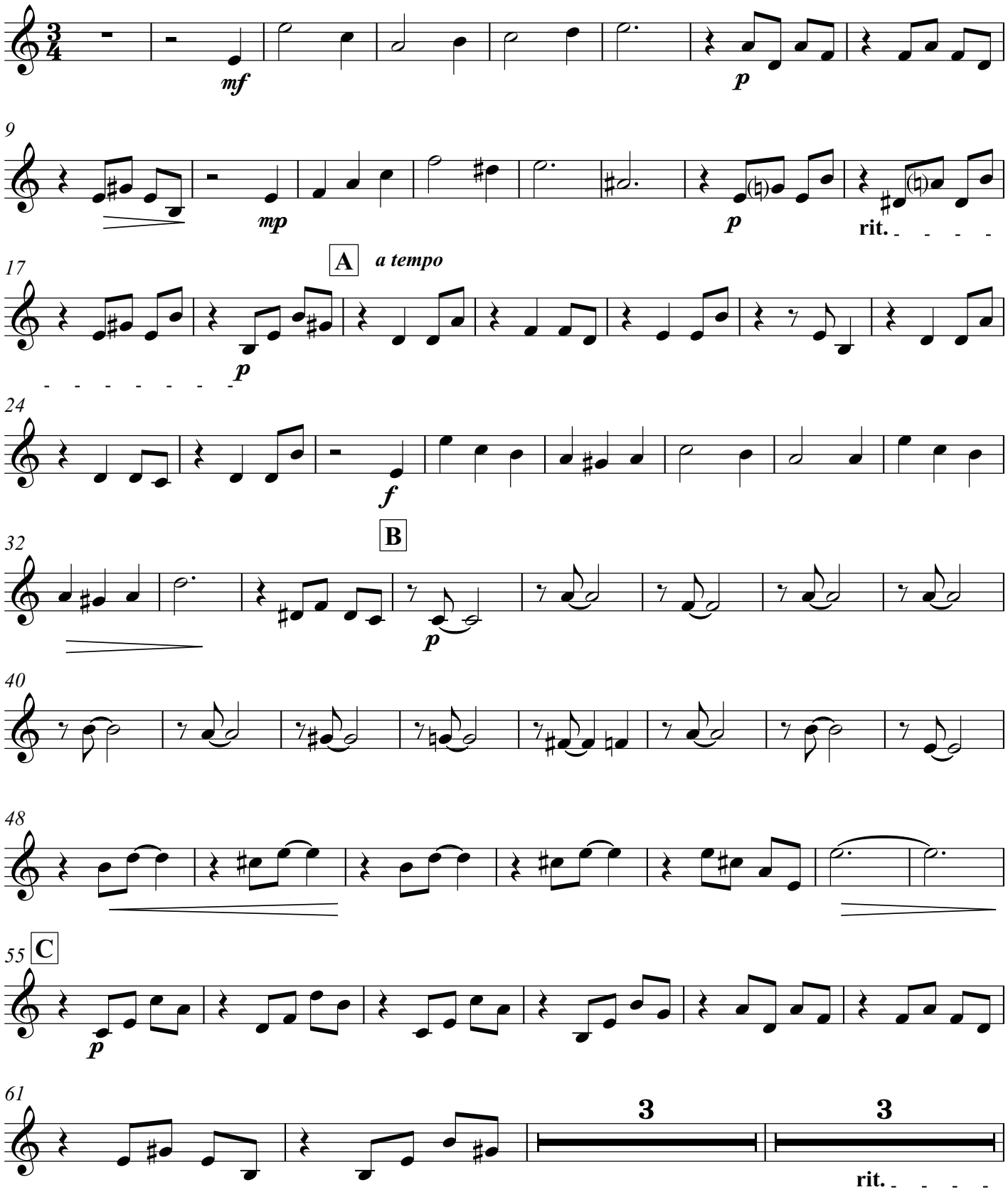
**poco rall.**

Euphonium I in Bb

# Schwanenlied

Fanny Mendelssohn Hensel (1805-1847) arr. Hersey

**Andante** ♩ = ***76***

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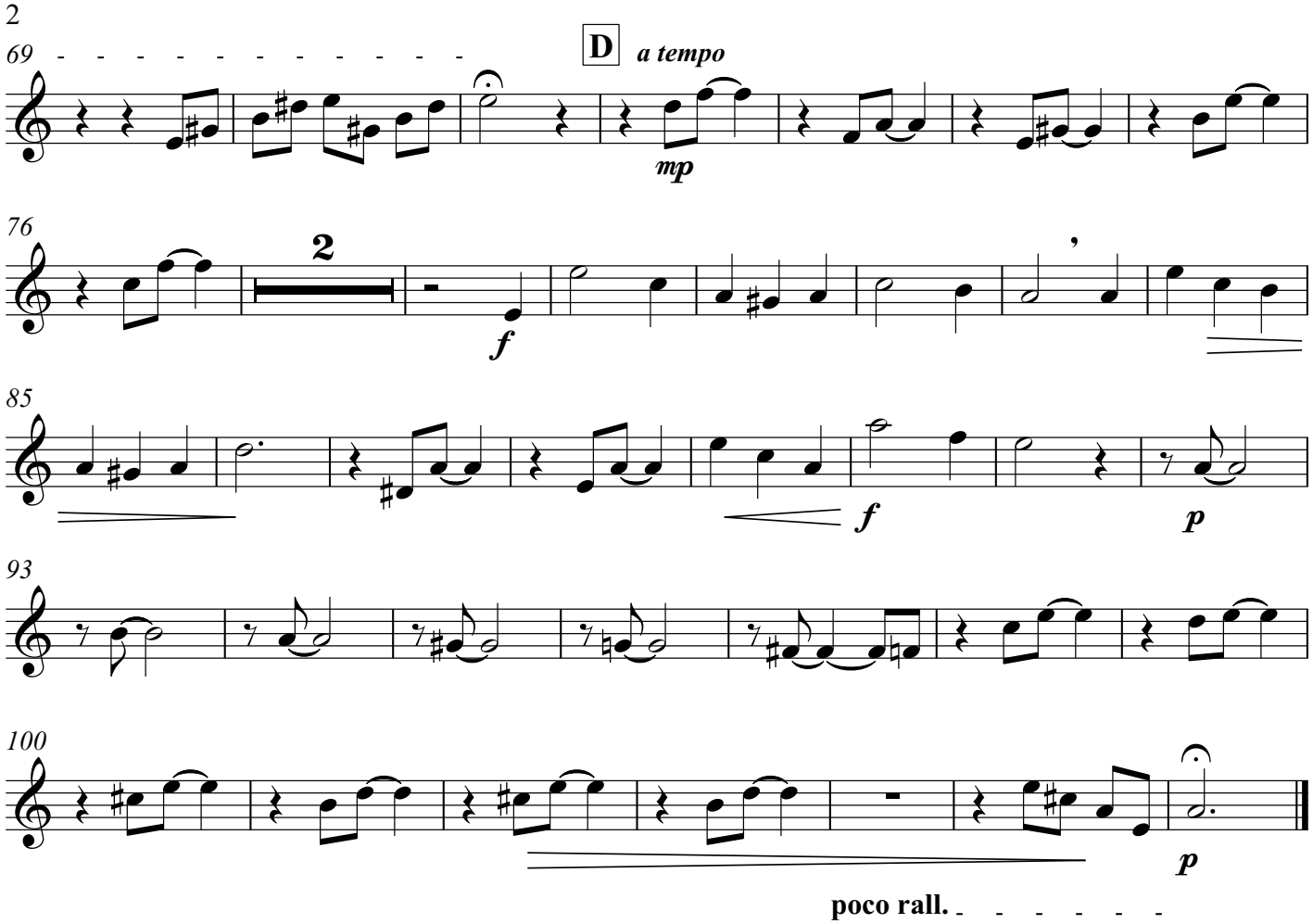
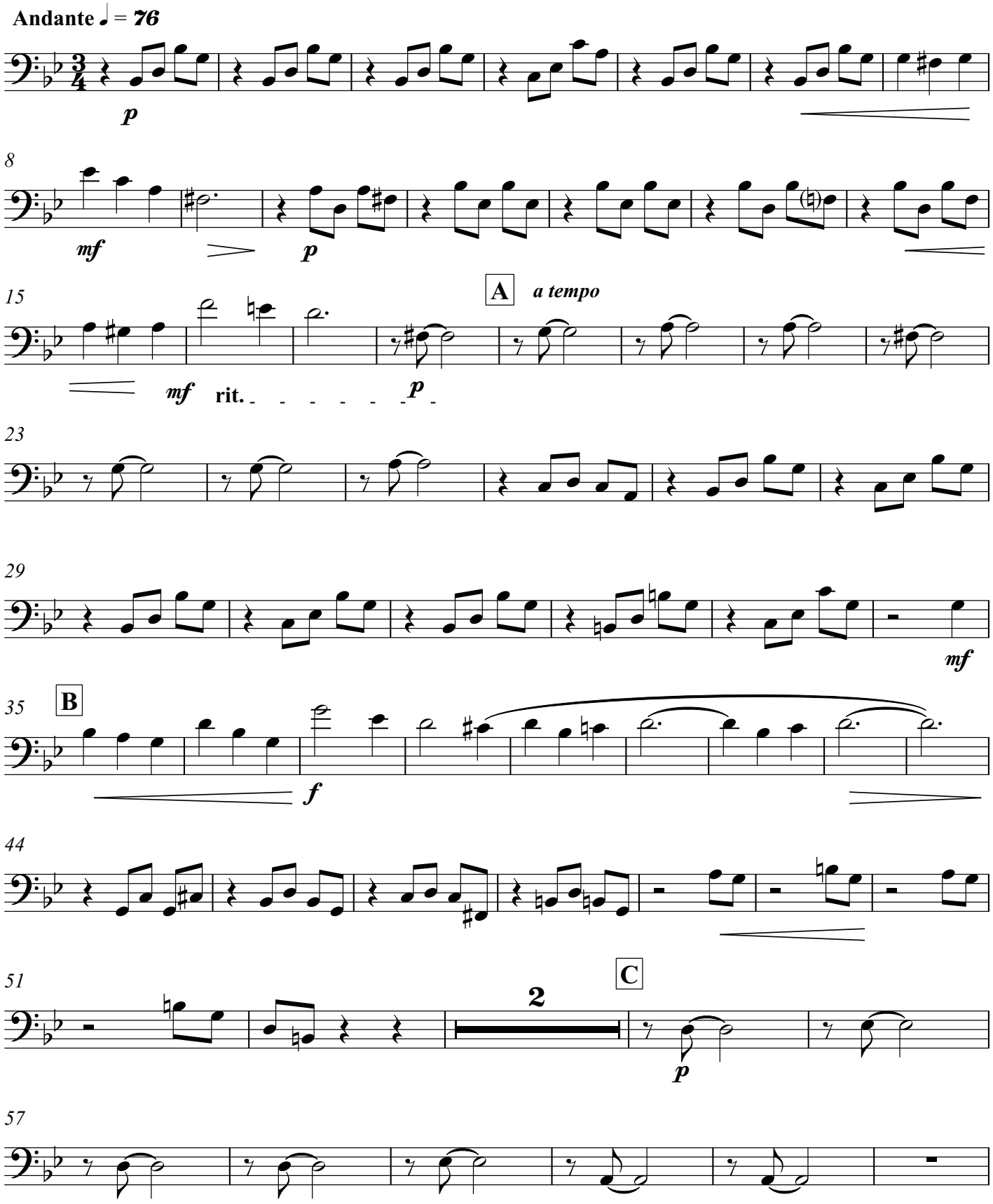

69
D
a tempo
mp
76
2
f
85
f
p
93
100
p
poco rall.

Euphonium II

# Schwanenlied

Fanny Mendelssohn Hensel (1805-1847) arr. Hersey

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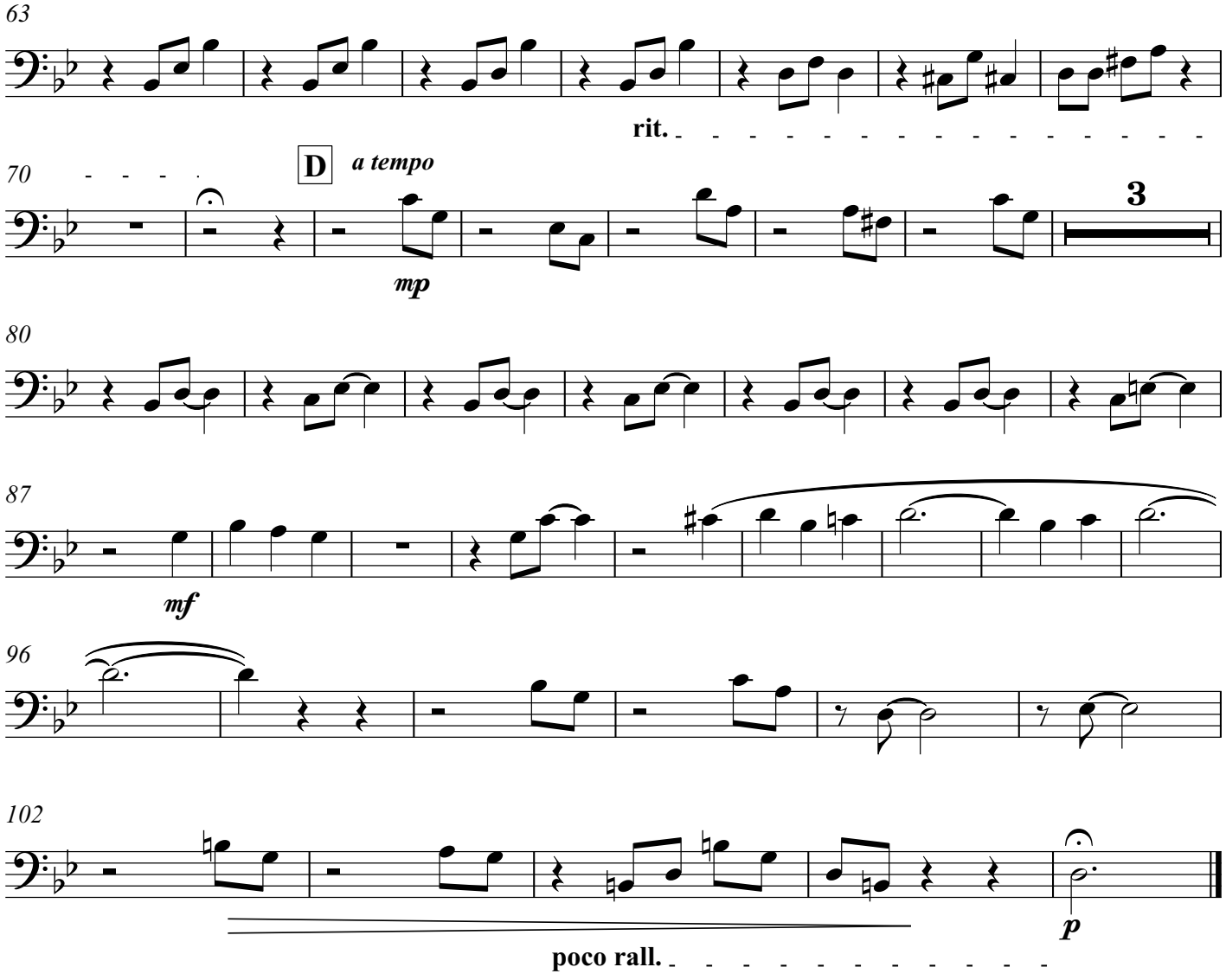
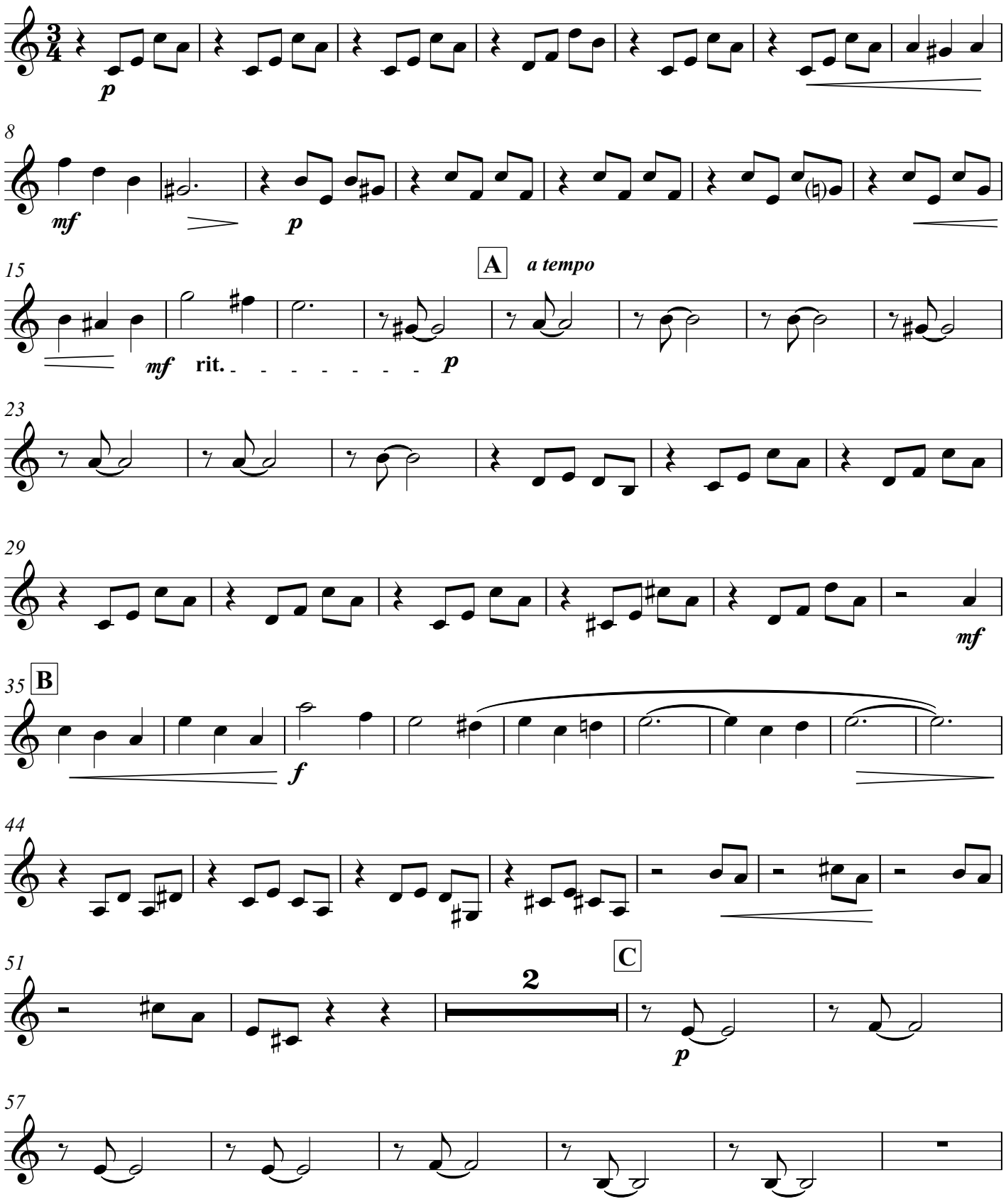

63
rit.
70
D
a tempo
3
mp
80
87
mf
96
102
poco rall.
p

Euphonium II in Bb

# Schwanenlied

Fanny Mendelssohn Hensel (1805-1847) arr. Hersey

**Andante** ♩ = ***76***

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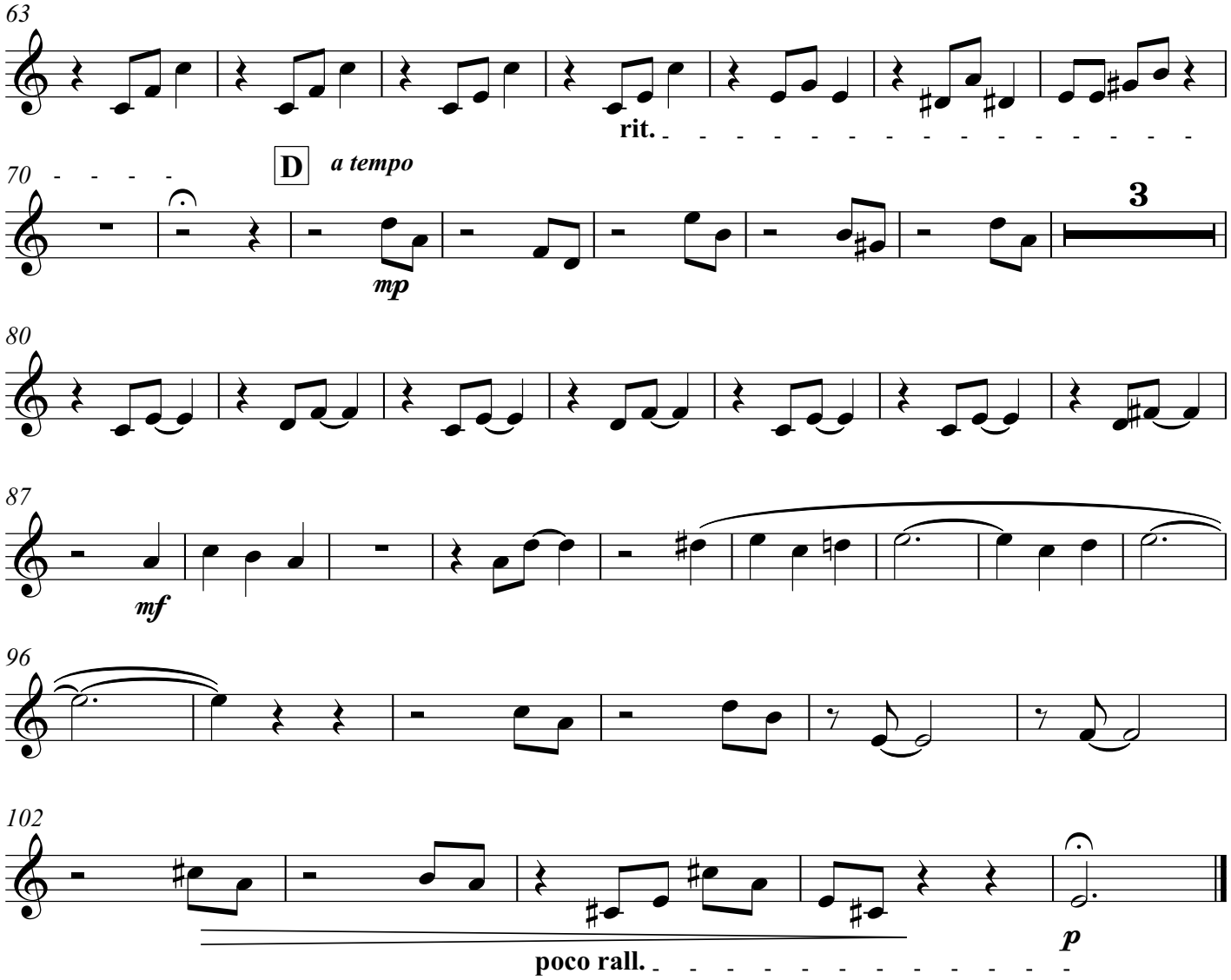
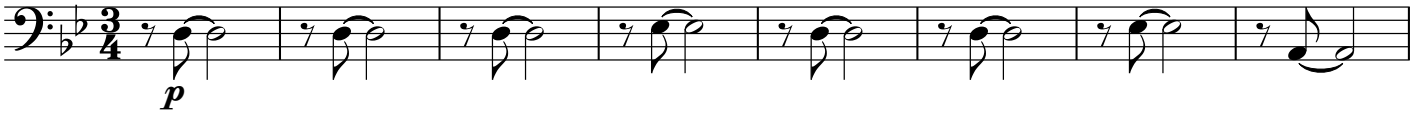

63
rit.
70
D
a tempo
3
mp
80
87
mf
96
102
poco rall.
p

Tuba I

# Schwanenlied

Fanny Mendelssohn Hensel (1805-1847) arr. Hersey

**Andante** ♩ = ***76***

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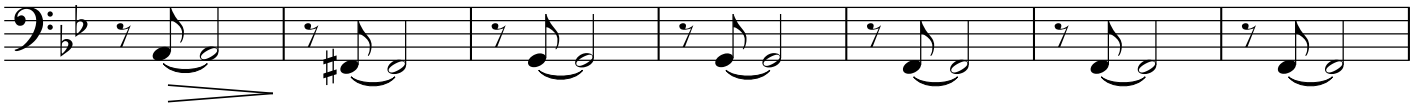

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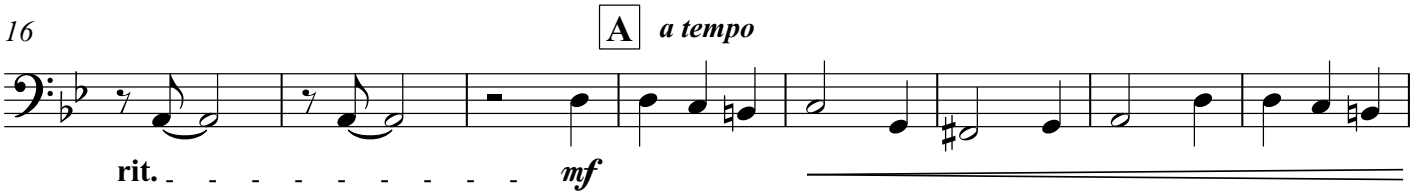


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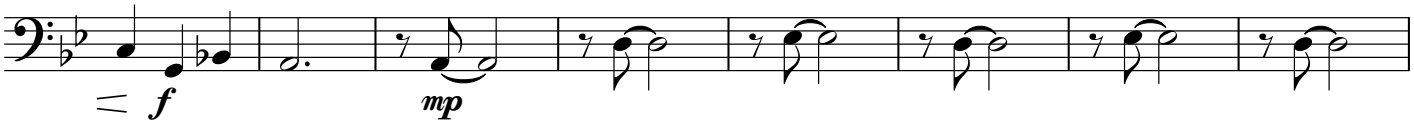


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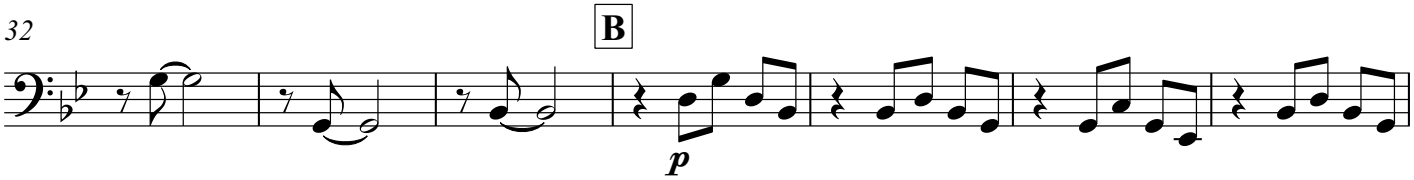


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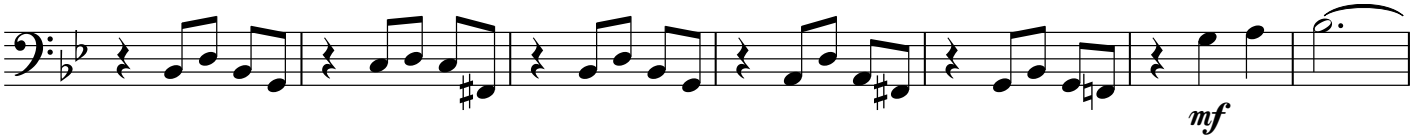


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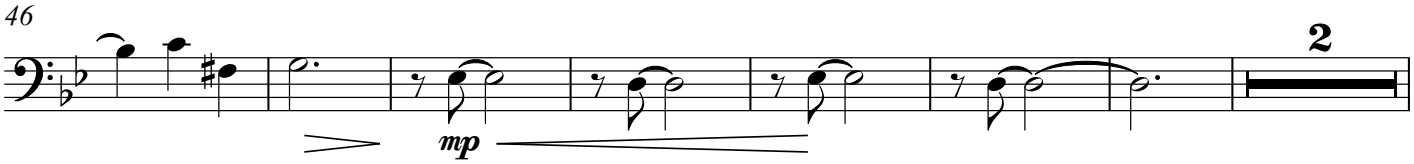


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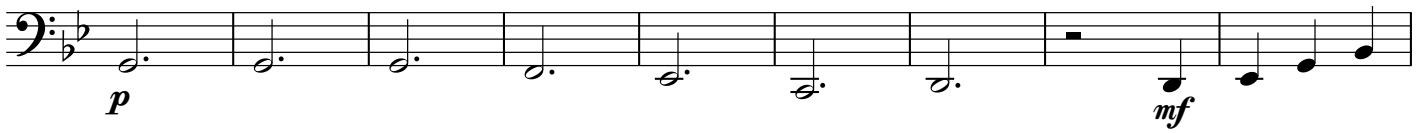
55 **C**

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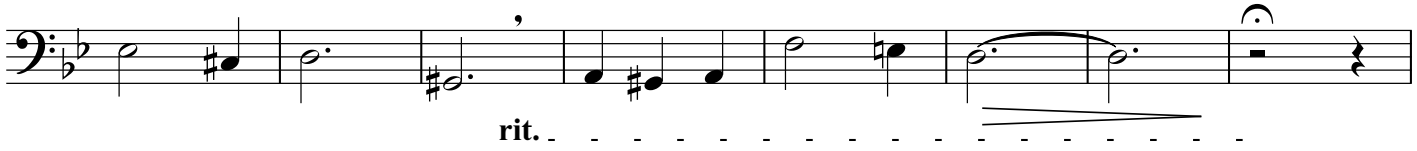
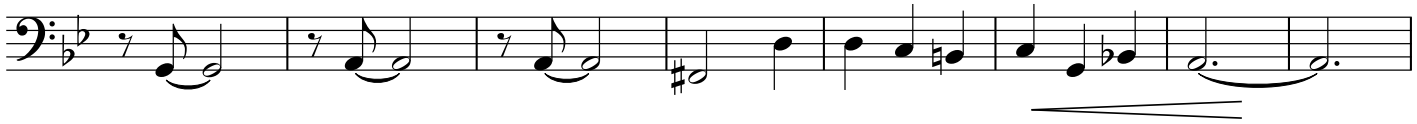



72 **D** *a tempo*



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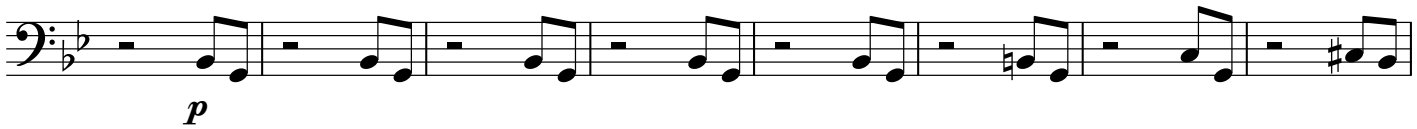


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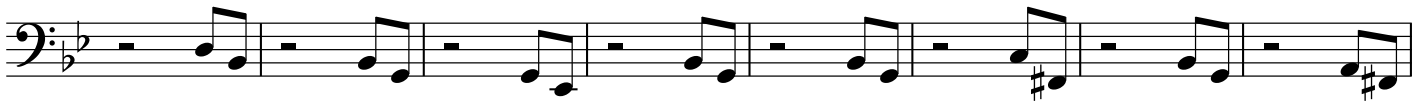

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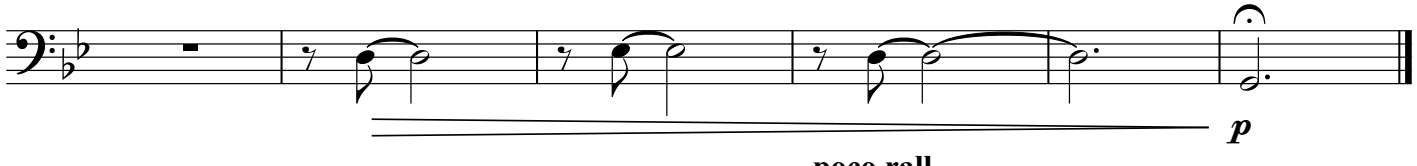
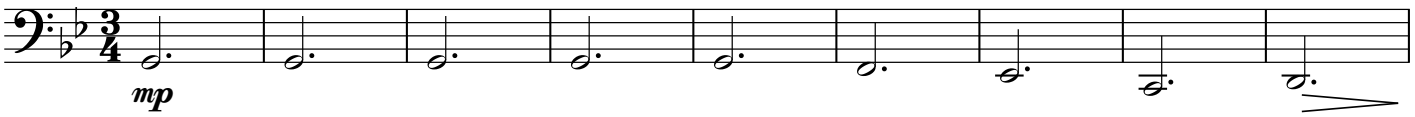


Tuba II

# Schwanenlied

Fanny Mendelssohn Hensel (1805-1847) arr. Hersey

**Andante** ♩ = ***76***

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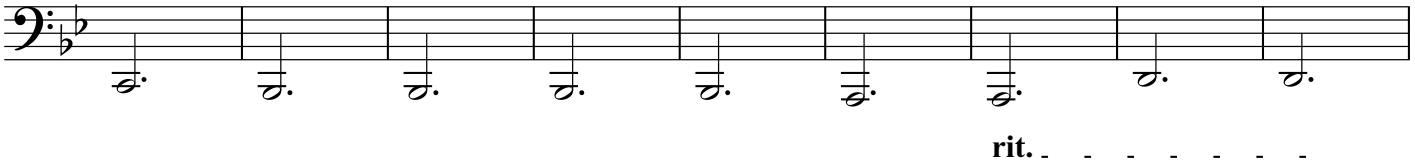
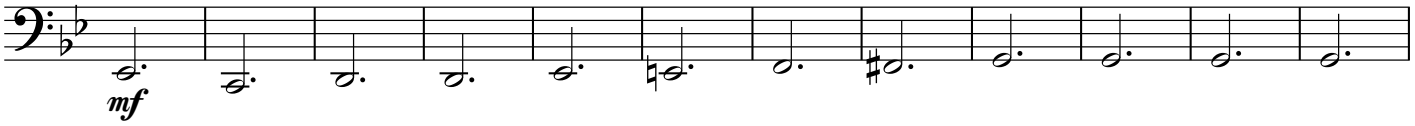
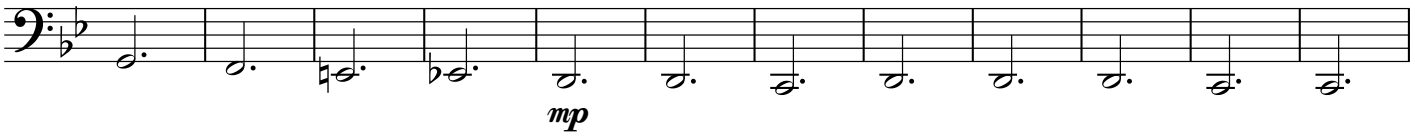



19 **A** ***a tempo***




31 **B**

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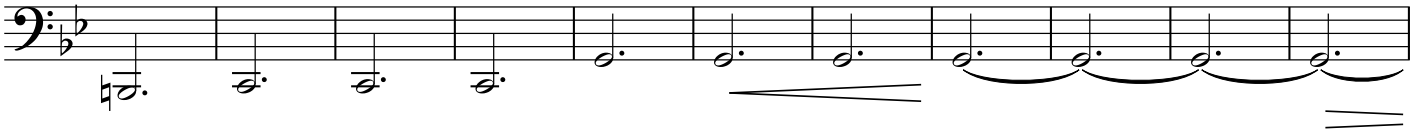
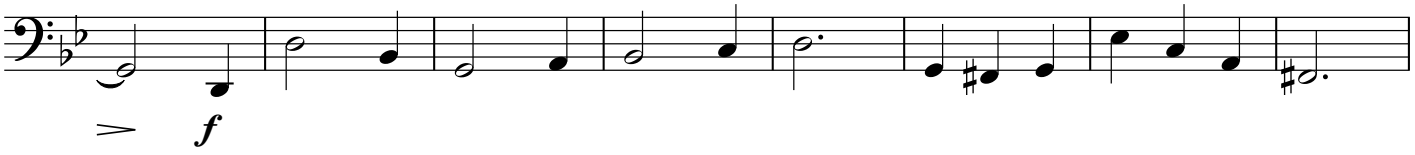


54 **C**

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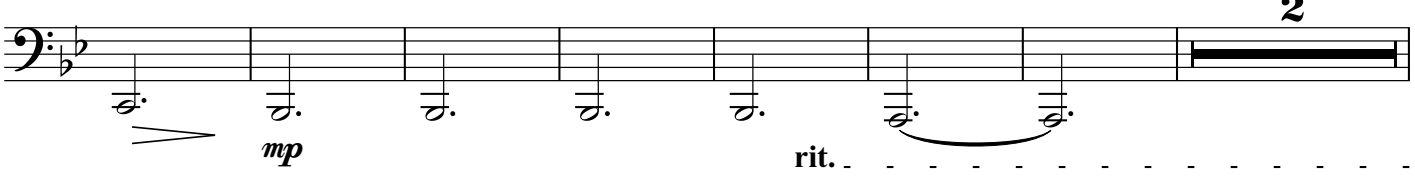


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71

**D** *a tempo*

*mf*

81

93

100

*p*

**poco rall.**