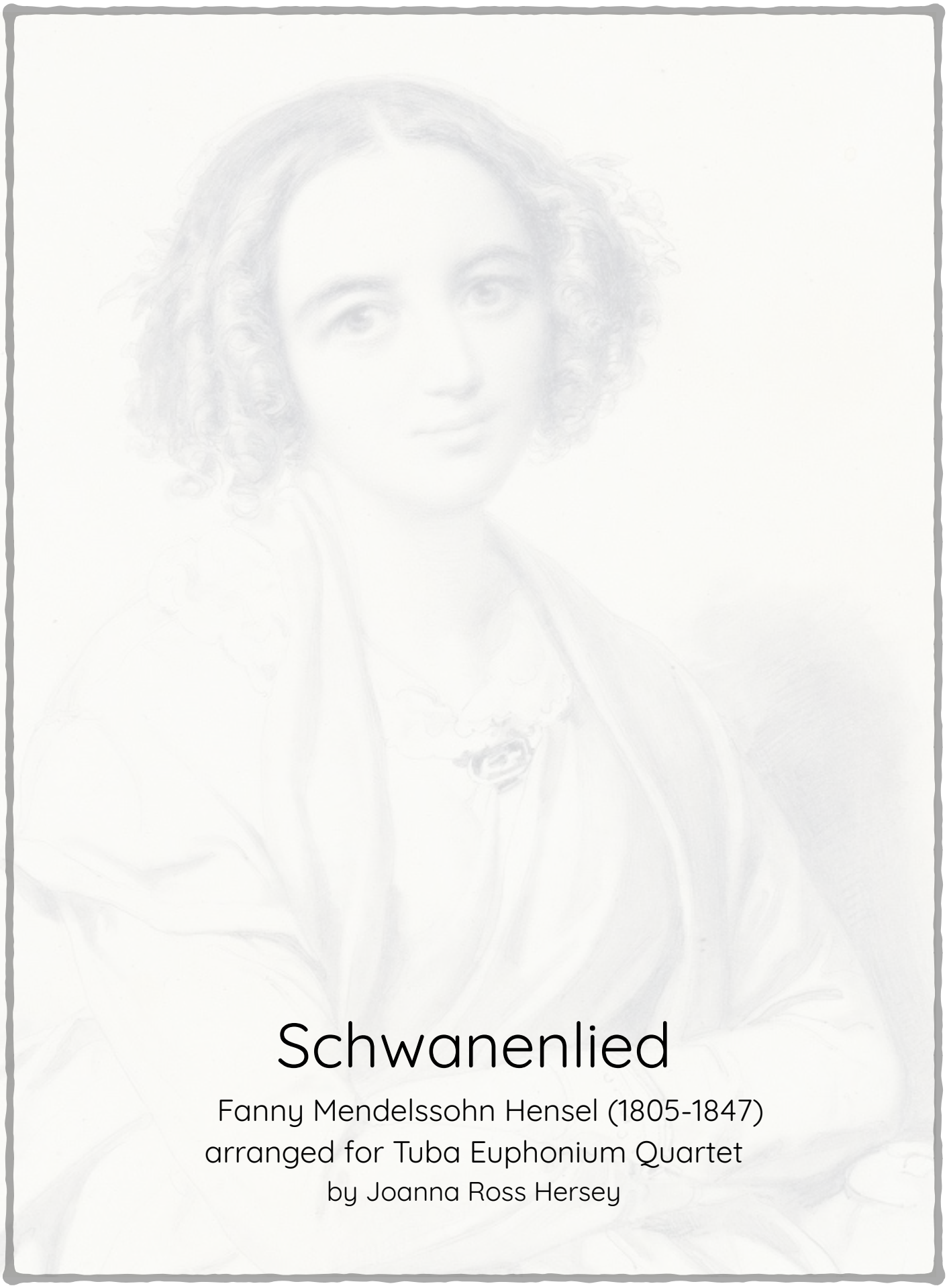

Schwanenlied

Fanny Mendelssohn Hensel (1805-1847)

arranged for Tuba Euphonium Quartet

by Joanna Ross Hersey

Sheet Music for Solo and Chamber Brass

Arrangements and Original Compositions

Instant Download or Paper Score Available

Solo Trumpet, Horn, Trombone, Euphonium or Tuba

Hildegard von Bingen (1098-1179), Beatriz de Dia (fl. 1175),

Francisca 'Chiquinha' Gonzaga (1847-1935), Joseph Bologne Chevalier de Saint-Georges (1745-1799)

ElevenTwelve (2019) for Solo Tuba, Horn, or Euphonium and Electronic Track,

Shatterdome (2015) for Solo and Electronic Track, Convent Window (2010) for Unaccompanied Low Tuba

Mixed Brass and Low Brass Duo

Beatriz de Dia (fl. 1175), Nadia Boulanger (1887-1979), Clara Schumann (1819-1896),

Anne Hunter (1742-1821), Florence Price (1887-1953), Fanny Mendelssohn Hensel (1805-1847),

Joseph Bologne Chevalier de Saint-Georges (1745-1799),

Nanon (2021) for Euphonium, Tuba and Electronic Track

Brass Quartet, Trombone Quartet, Tuba Euphonium Quartet

Clara Schumann (1819-1896), Fanny Mendelssohn Hensel (1805-1847), Anne Hunter (1742-1821),

Joseph Bologne Chevalier de Saint-Georges (1745-1799), Charles Allen Tindley (1851-1933),

Lelia Naylor Morris (1862-1929), Emily Divine Wilson (1865-1942),

Helen May Butler (1867-1957), Francisca 'Chiquinha' Gonzaga (1847-1935)

Brass Quintet, Tuba Euphonium Ensemble (EETTT)

Clara Schumann (1819-1896), Charles Allen Tindley (1851-1933), Lelia Naylor Morris (1862-1929),

Emily Divine Wilson (1865-1942), Helen May Butler (1867-1957)

Hildegard's on Twitter...

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Joanna Ross Hersey

Music for Brass

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Program Notes

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

Fanny Mendelssohn Hensel was an accomplished pianist and a respected member of Berlin's musical society, in addition to being a talented composer. 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.

Like her contemporary Clara Schumann, 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. This would combine well with the two lieder from Clara Schumann in my collection, all three composed within a five year period in the 1840s. I hope you enjoy bringing them to life again.

Joanna Ross Hersey
Music for Brass
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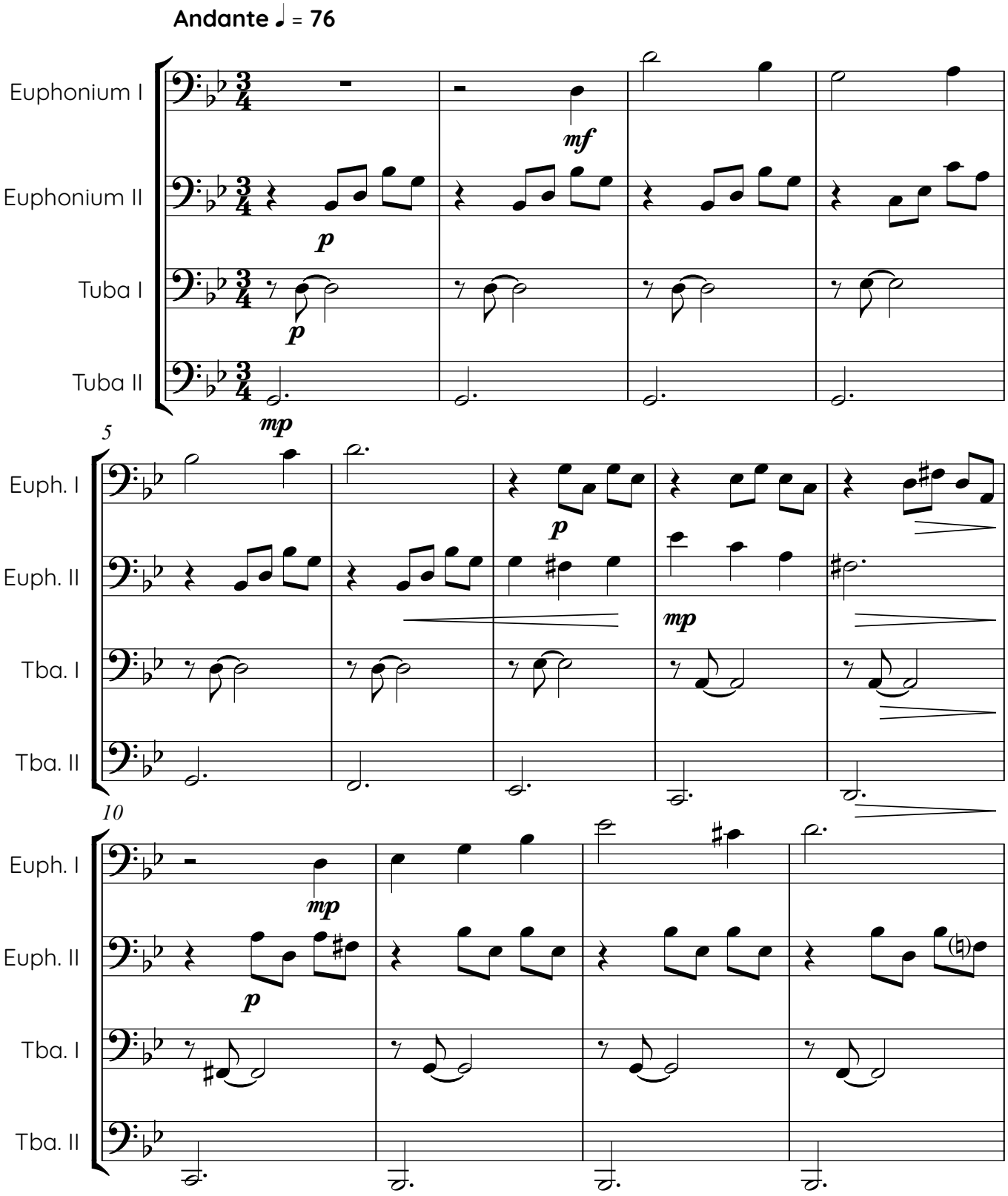
Full Score

Schwanenlied

Fanny Mendelssohn Hensel (1805-1847) arr. Hersey



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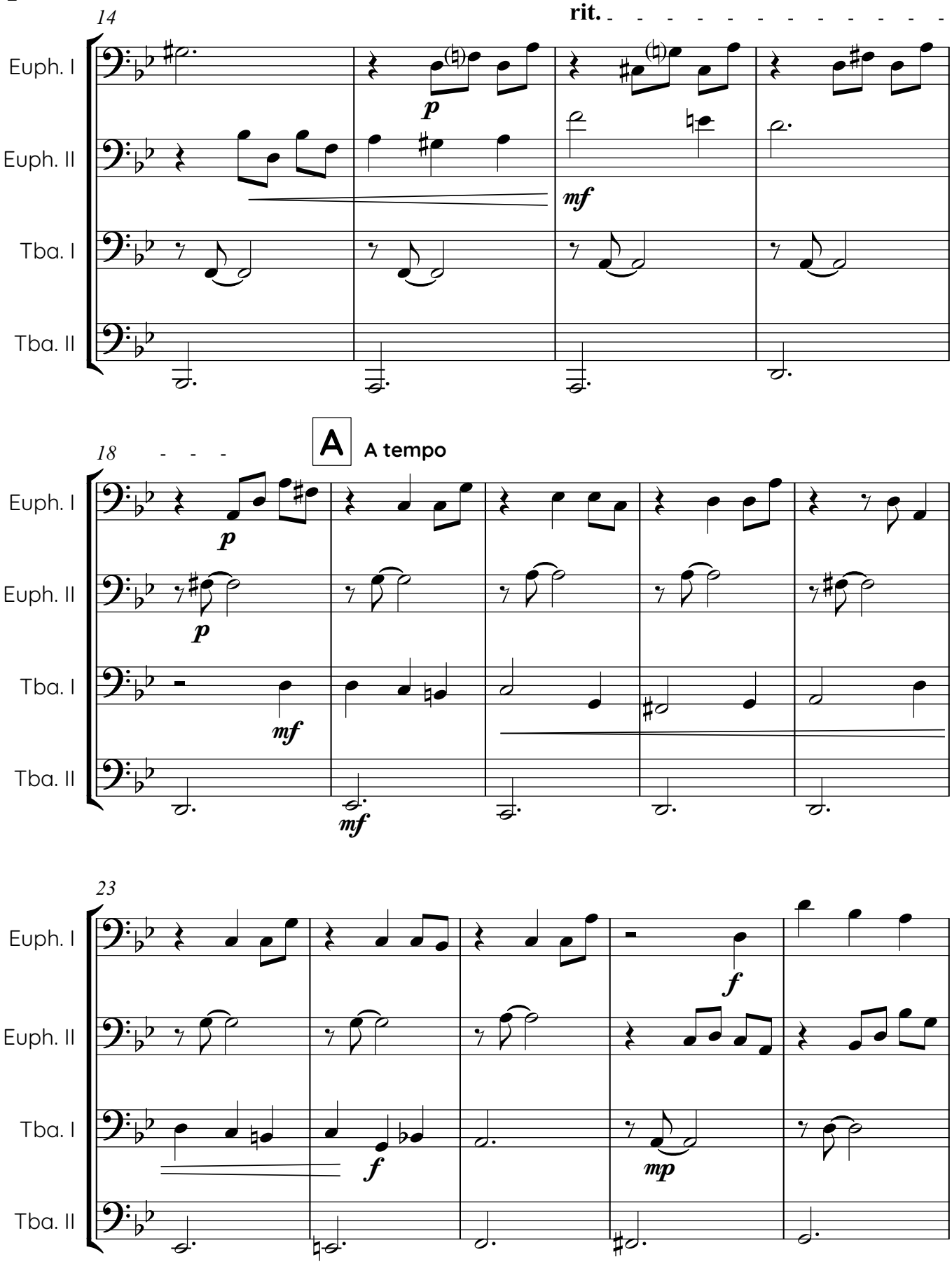
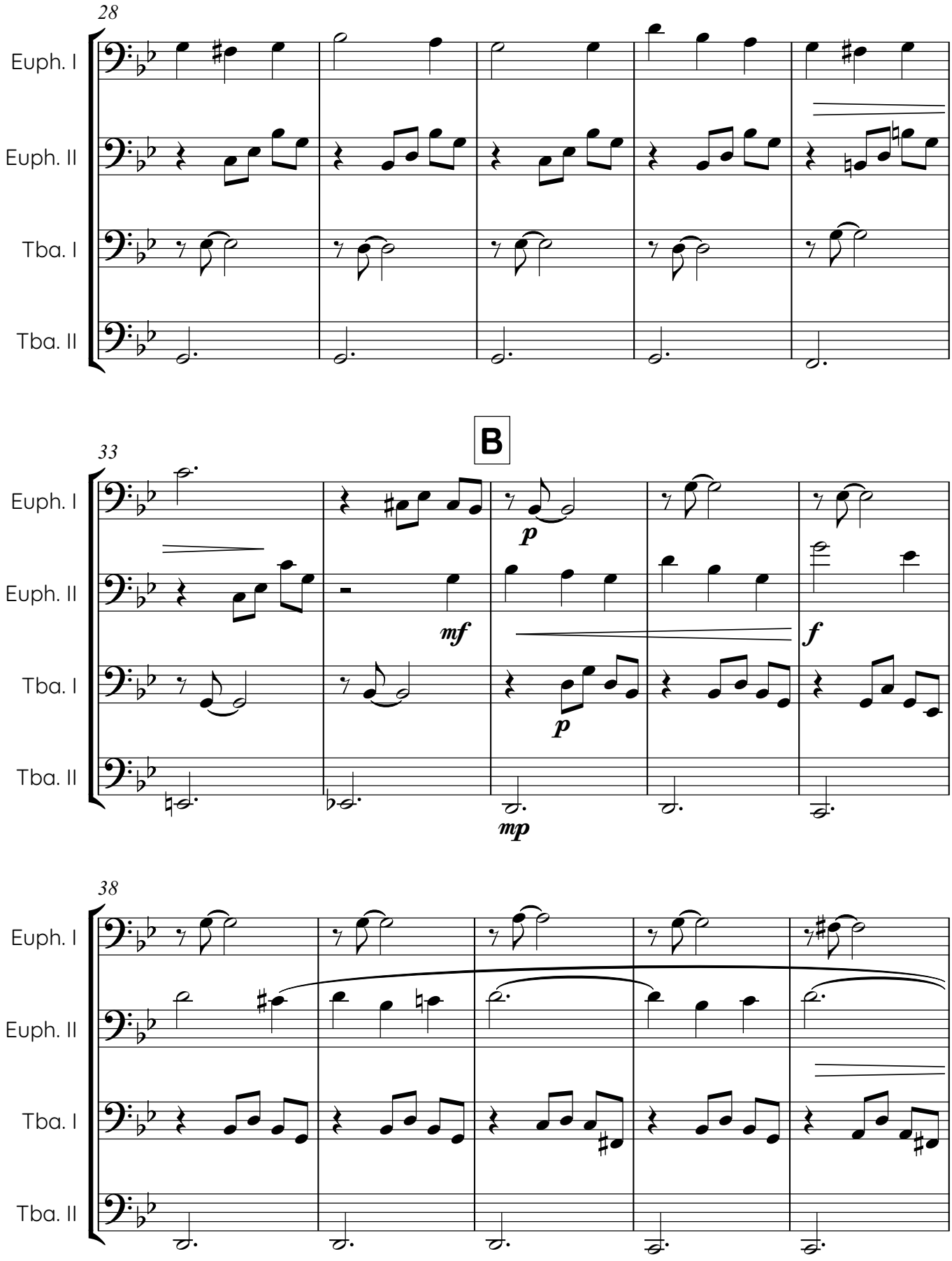
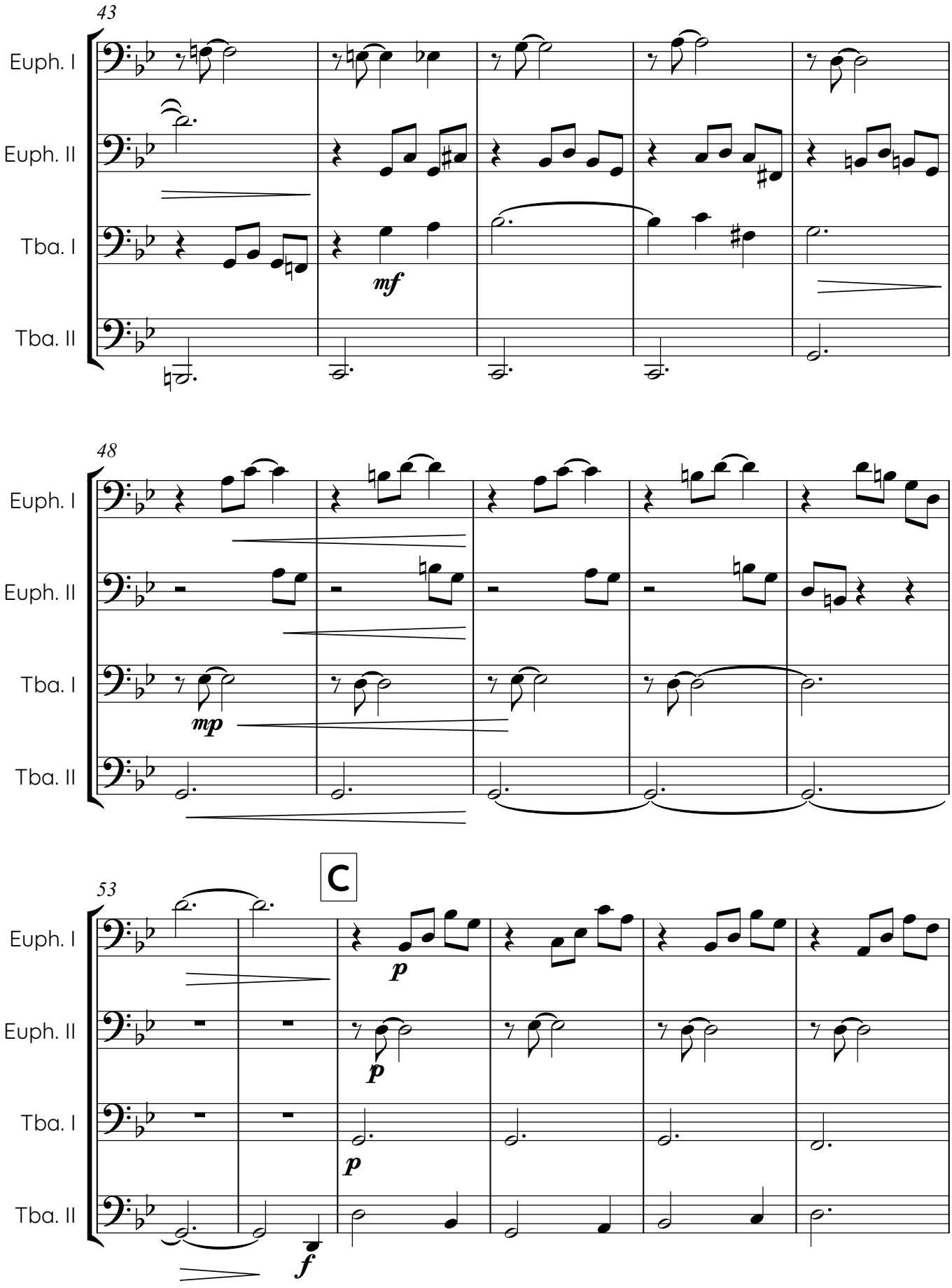
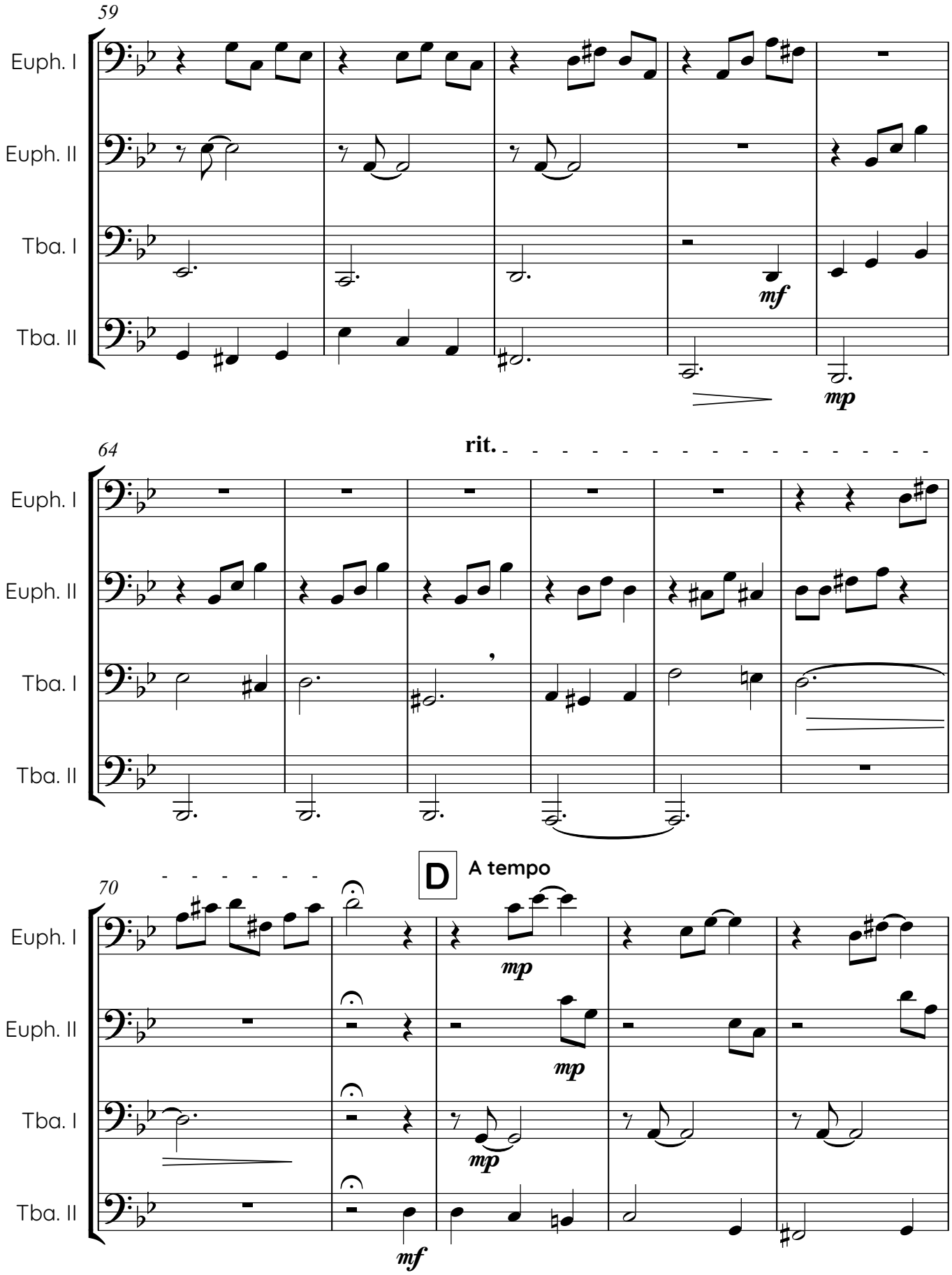
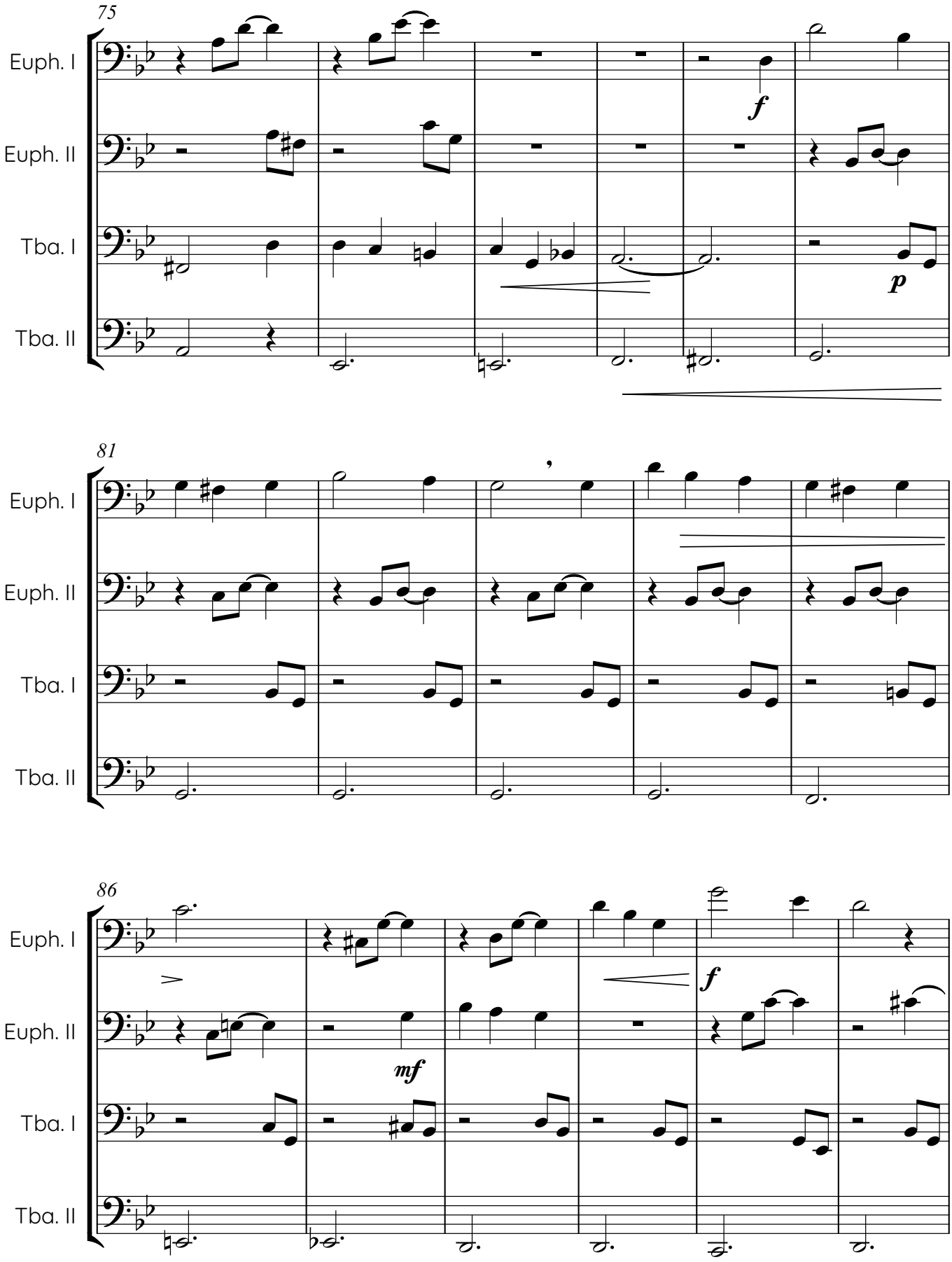
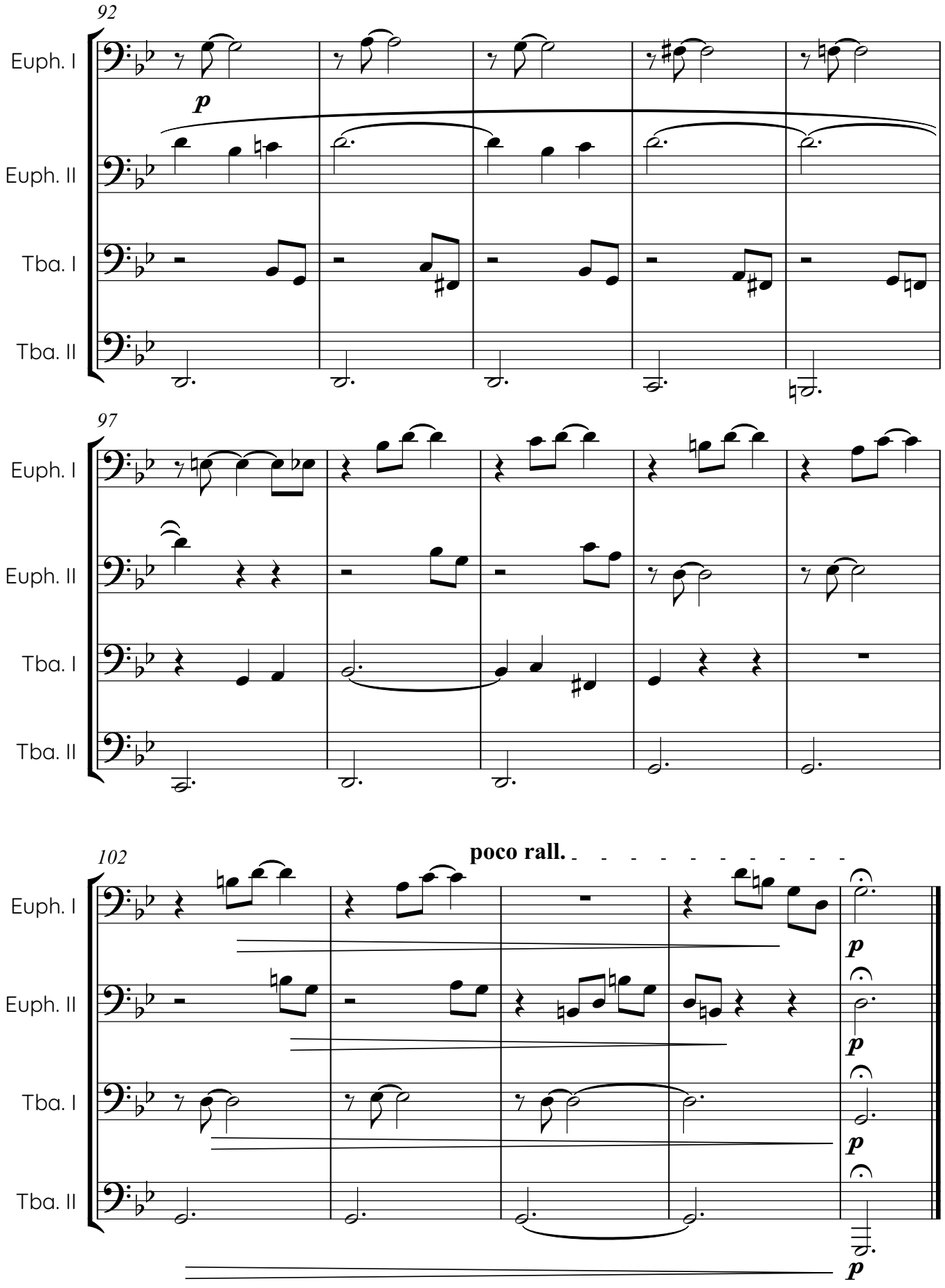

14
rit.
Euph. I
Euph. II
Tba. I
Tba. II
p
mf
18
A
A tempo
p
p
mf
mf
23
f
f
mp


28
Euph. I
Euph. II
Tba. I
Tba. II
B
33
Euph. I
Euph. II
Tba. I
Tba. II
p
mf
p
mp
f
38
Euph. I
Euph. II
Tba. I
Tba. II


43
Euph. I
Euph. II
Tba. I
Tba. II
mf
48
Euph. I
Euph. II
Tba. I
Tba. II
mp
C
53
Euph. I
Euph. II
Tba. I
Tba. II
p
p
p
f


59
Euph. I
Euph. II
Tba. I
Tba. II
mf
mp
64
rit.
70
D
A tempo
mp
mf

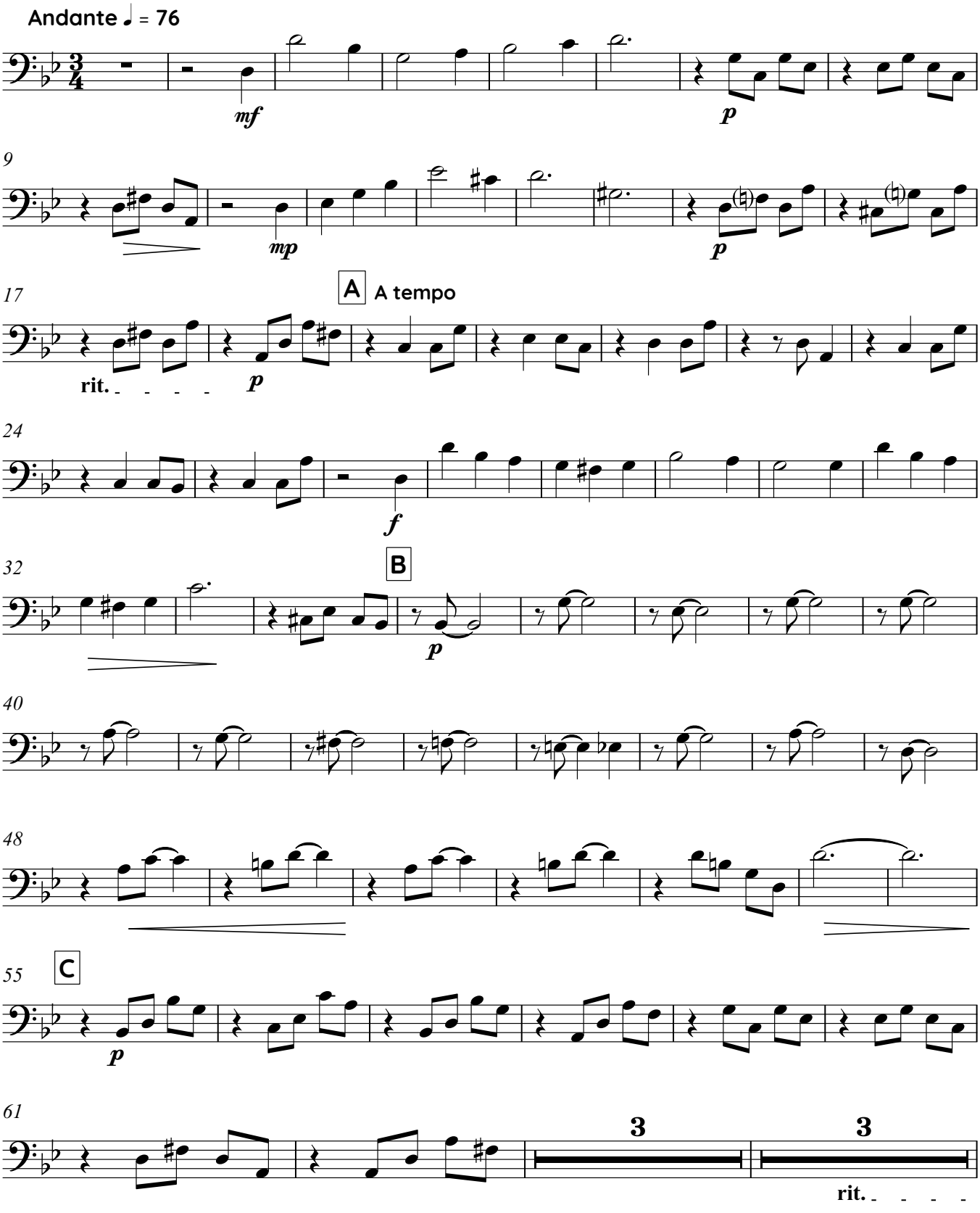

75
Euph. I
Euph. II
Tba. I
Tba. II
f
p
81
Euph. I
Euph. II
Tba. I
Tba. II
86
Euph. I
Euph. II
Tba. I
Tba. II
mf
f


92
Euph. I
Euph. II
Tba. I
Tba. II
p
97
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



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69

D A tempo

mp

76

2

f

85

f

p

93

100

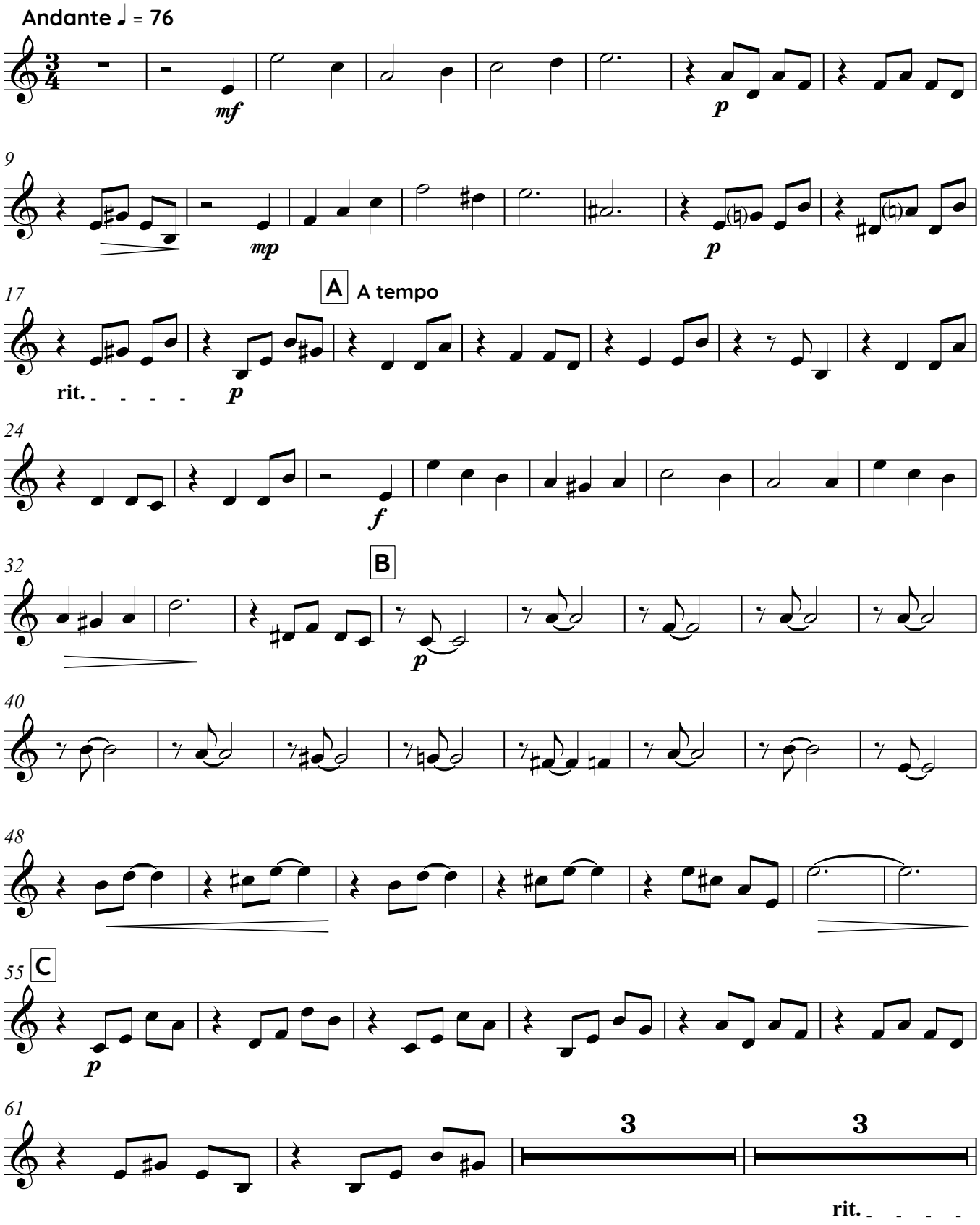
p

poco rall.

Euphonium I in Bb

Schwanenlied

Fanny Mendelssohn Hensel (1805-1847) arr. Hersey



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69

D A tempo

mp

76

2

f

85

f

p

93

100

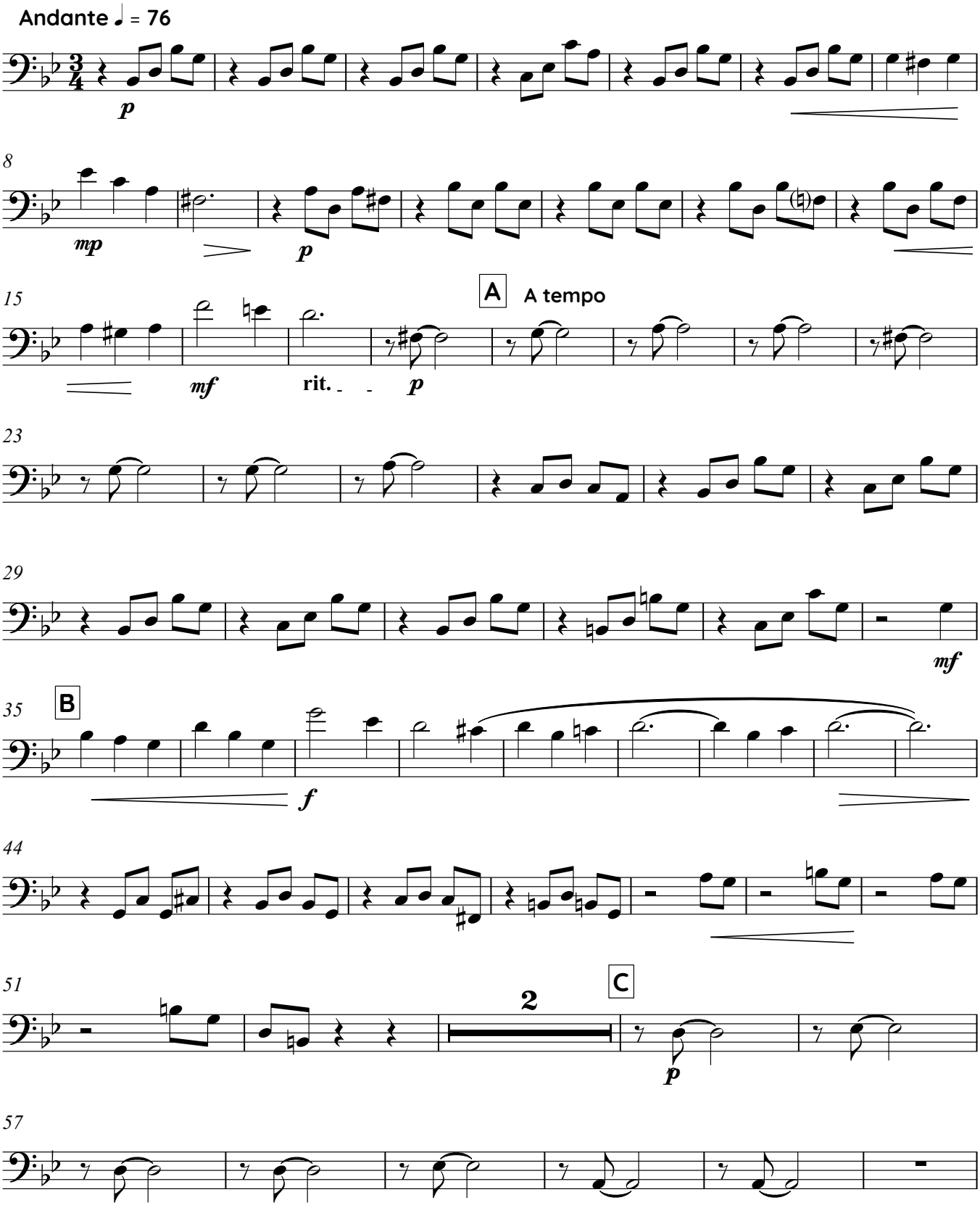
p

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

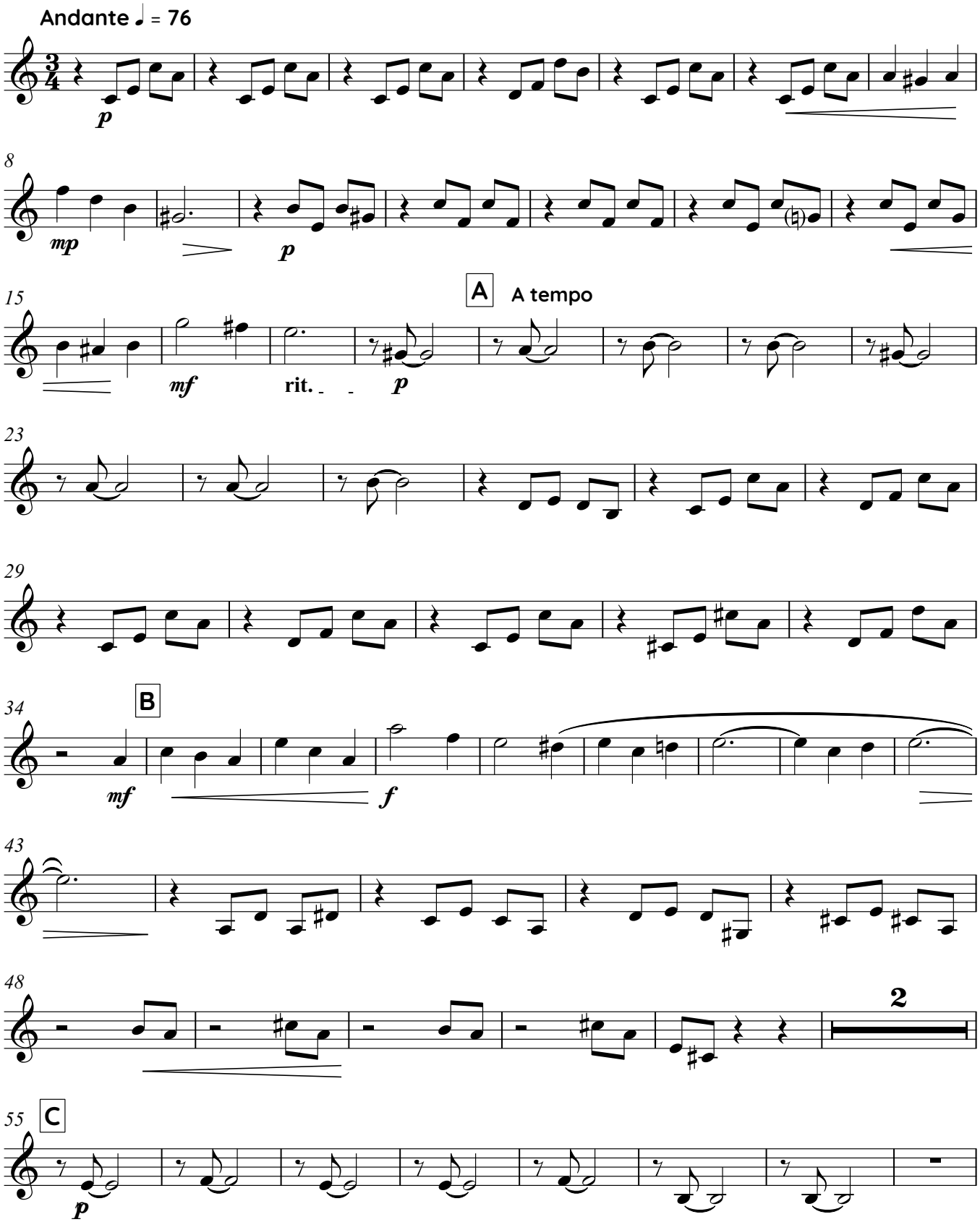
p

poco rall.

Euphonium II in Bb

Schwanenlied

Fanny Mendelssohn Hensel (1805-1847) arr. Hersey



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63

rit.

D A tempo

70

3

mp

80

87

mf

96

102

poco rall.

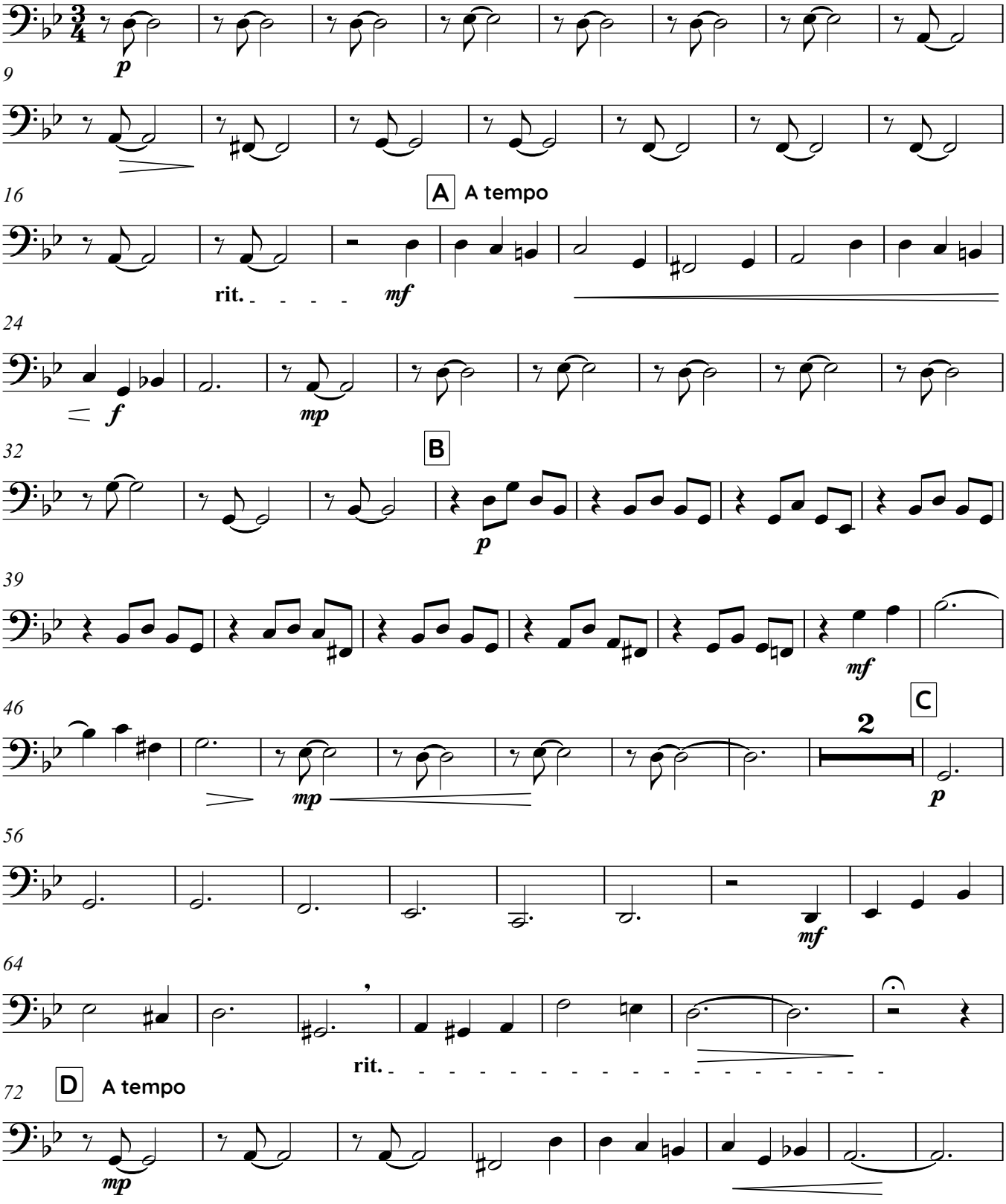
p

Tuba I

Schwanenlied

Fanny Mendelssohn Hensel (1805-1847) arr. Hersey

Andante ♩ = 76



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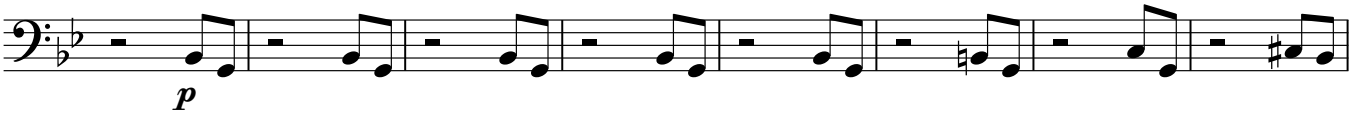
80



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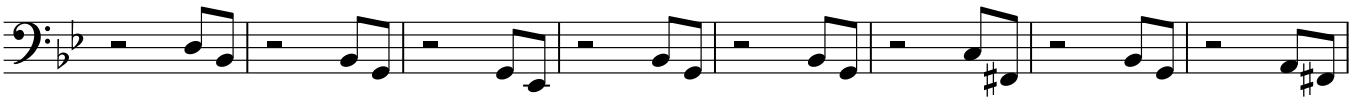

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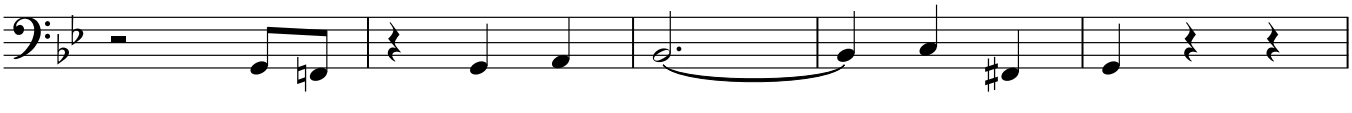

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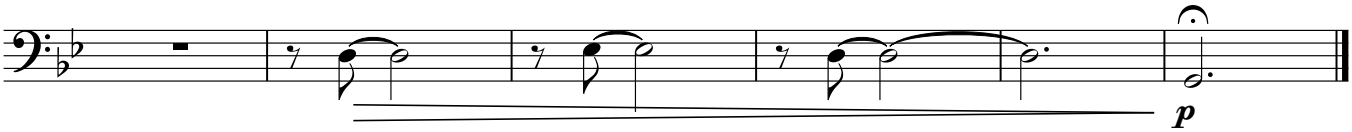


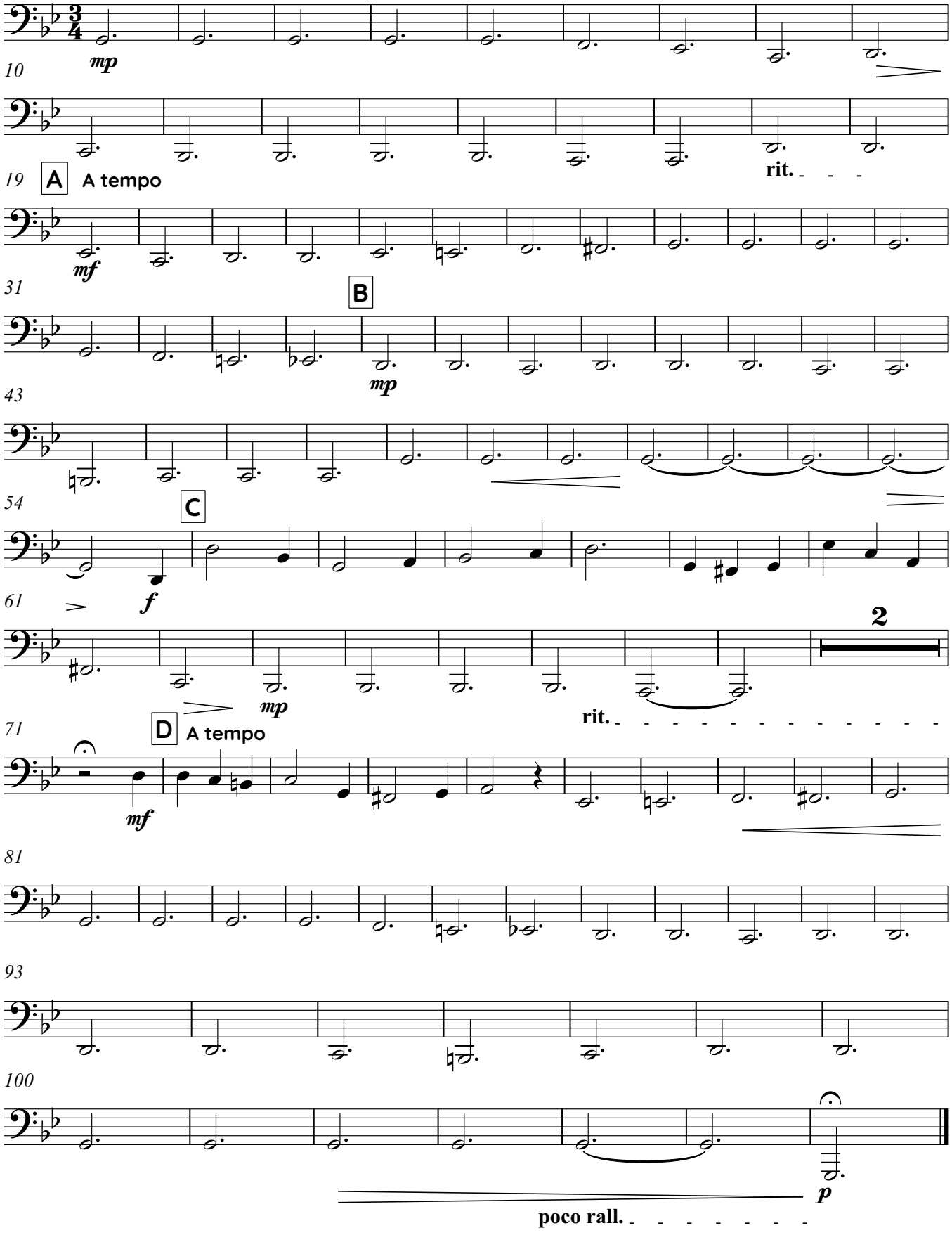
poco rall. - - - - - - - - -

Tuba II

Schwanenlied

Fanny Mendelssohn Hensel (1805-1847) arr. Hersey

Andante ♩ = **76**



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