

Kjos String Orchestra  
Grade 2½  
Full Conductor Score  
SO293F  
\$6.00

Felix Mendelssohn  
Deborah Baker Monday, Arranger

*Intermezzo*

*from String Quartet No. 2, Op. 13*





## The Arranger

Deborah Baker Monday currently teaches in the Logan City School District Orchestra Program in Logan, Utah. She is a cello/bass specialist who works with 4th through 8th grade students in several schools. Ms. Monday received her B.M.E. from Florida State University with an emphasis in strings and a M.M. in composition from the University of Alabama. She began working on a D.M.A. at Louisiana State University in Baton Rouge while teaching string classes at the 4th through 12th grade levels.

Ms. Monday is an active bass performer and private teacher. She has served as an adjunct bass instructor at Utah State University for several years, has been on the faculty of the Utah ASTA with NSOA Bass Fest for three years, and has served as a clinician at the Midwest Clinic, ASTA with NSOA National Conference, and various state music educators conventions throughout the country. In 1999, she was named the Utah ASTA with NSOA Elementary Teacher of the Year and she also received the award for “Superior Accomplishment” at the 2003 Utah Music Educators Association Conference acknowledging her exceptional contributions to educational music for young string players. Ms. Monday was declared winner of the 2006 Utah ASTA Composition Competition for her composition *Chant-Formations*.

Ms. Monday has many publications to her credit including three collections coauthored with Janice L. McAllister, *Strings Extraordinaire!*, *Holidays Extraordinaire!*, and *More Strings Extraordinaire!* She is also coauthor (with Robert S. Frost) of *Artistry in Ensembles*.

## The Arrangement

This piece was selected in honor of the composer’s bicentennial. The themes of the 3rd movement of his second string quartet (*Intermezzo*) provided excellent material for a string orchestra setting.

The piece is in ABA form. The A theme is based on a 3-note motive that appears in all four movements of the string quartet. This technique, referred to as “cyclical” form, was quite popular in the Romantic period. The character of the tune is simple and elegant, typical of Mendelssohn’s style, and the main theme is traded among the instruments in a clever dialogue. (If 1st violins are ready to begin working in 3rd position, they should be encouraged to do so on the A theme.)

The B section (mm. 35-58) is in a fast, scherzo style that is characteristic of Mendelssohn’s music. It is shortened quite a bit from the original to make it accessible for this grade level. *Spiccato* bowing on the eighth notes is required for the appropriate character. The A theme returns in m. 59 with an extended “coda” in which cellos and violas are able to show off their C string!

## Instrumentation List (Set C)

- 8 – 1<sup>st</sup> Violin
- 8 – 2<sup>nd</sup> Violin
- 5 – 3<sup>rd</sup> Violin (Viola T.C.)
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Full Conductor Score

Additional scores and parts are available.



## Learning Bank: Felix Mendelssohn

**Felix Mendelssohn** was born into a wealthy German family in 1809. From a very young age he showed an extraordinary talent for music, performing his first concert at the age of 9 and publishing his first composition at 13. His older sister Fanny was also a child prodigy. As a preteen, Mendelssohn traveled around Europe performing for royalty and religious leaders. When he was 16, he produced his first masterpiece, the *String Octet*; the next year, he wrote *A Midsummer Night's Dream Overture*, a magical symphonic piece that is still regularly performed today. At age 18, Mendelssohn was on vacation when he wrote his *String Quartet No. 2*, the work in which *Intermezzo* appears. These early achievements have led many music scholars to consider Mendelssohn the greatest child prodigy ever. It is a stunning fact to consider, but Mendelssohn's musical language was fully formed by the time he hit the age of 20 – even Mozart was not that accomplished in his youth!

Mendelssohn's early years produced an astonishing amount of amazing music, but his creative forces continued in full force into his adulthood. Throughout his life, he wrote five symphonies, an opera, chamber music, concertos (works for orchestra plus a soloist), and oratorios (dramatic works for orchestra and singers usually based on a religious theme). However, Mendelssohn tragically grew ill and died in 1847, putting an abrupt end to his short but brilliant career. He did not live to see his 40th birthday, and this sad fact presents us with a great “what if” in music history.

Mendelssohn's musical style can be characterized by its elegance, clarity, and grace. For many years, however, music historians unfairly neglected him. Since he distanced himself from the radical musical experiments of his day, many people labeled him “conservative” and “old-fashioned.” In addition, Mendelssohn's Jewish ancestry led some prejudiced people to dismiss his music. Luckily, today is different. Mendelssohn is now considered one of the greatest composers of the 19th century, and 2009 marked the bicentennial of his birth. That year, hundreds of symphony orchestras and chamber groups around the world performed his music in commemoration. Mendelssohn's time on earth may have been short, but his influence was profound.

# Intermezzo

from String Quartet No. 2, Op. 13

Felix Mendelssohn

Full Conductor Score  
Approx. time – 4:00

Arranged by Deborah Baker Monday

**1 Andante con moto** (♩ = 108)

The score is divided into two systems. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. The instruments are Violins (1 and 2), Viola, Cello, and String Bass. The tempo is marked 'Andante con moto' with a quarter note equal to 108 beats per minute. The score includes various performance instructions such as *mf*, *pizz.*, *L1*, *L2*, *arco*, and *div., pizz.*. A large 'SAMPLE' watermark is overlaid on the score.

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13 unis., arco 14 15 16 17 pizz. 18

Vlns. 1 2

Vla.

Cello

Str. Bass

19 20 21 arco 22 23 24

Vlns. 1 2

Vla.

Cello

Str. Bass

25 26 27 28 29 30

Vlns. 1 2

Vla.

Cello

Str. Bass

31 32 33 34 35 **Allegro di molto** (♩ = 132) 36

Vlns. 1 2

Vla.

Cello x4

Str. Bass

*p* *mf* *mf* *arco*

37 38 39 40 41

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf* *p* *mp* *p* *mp*

42 43 44 45 46

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf* *p* *mp* *mp*

47 48 49 50 51 simile

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf* *mp* *p*

52 53 54 55 56

Vlns. 1 2

Vla.

Cello

Str. Bass

*V*

57 58 Rit. 59 Tempo I (♩ = 108) 60 61

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf* *pizz.* *mf* *pizz.*

62 63 64 65 66 67

Vlns. 1 arco p pizz.

Vlns. 2 arco p pizz.

Vla. arco

Cello arco

Str. Bass arco

68 69 70 71 72 73

Vlns. 1 arco mp p

Vlns. 2 arco L2 H3 mp

Vla. (v) mp

Cello mp f

Str. Bass mp mf

74 75 76 77 78 79

Vlns. 1 f

Vlns. 2 f L1

Vla. p f H3 mf f

Cello mf f L1 mf

Str. Bass f mf



80 81 82 83 84 85

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*f*

*arco*

*f*

86 87 88 89 90 91

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

*mp*

*(pizz.)*

*mp*

*pizz.*

*mp*

*pizz.*

*mp*

*(pizz.)*

*mp*

92 93 94 95 96 97

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

SAMPLE

SAMPLE

SAMPLE

**KPS**