


# 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

14

15

I

Vln.

II

Vla.  
(Vln. III)

*f*

*sempre staccato*

Cello  
Str. Bass

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.

II

Vla.  
(Vln. III)

*p*

*p*

*p*

Cello  
Str. Bass

-1

-2

-1

V

-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*

26 27 28 29 30

Solo Vln.  
(or Fls.)

Vln. I

Vln. II

Vla.  
(Vln. III)

Cello  
Str. Bass

*mf* *mf*

*mf*

5622

31 32 33 34 35

Solo Vln.  
(or Fls.)

I

Vln.  
II

Vla.  
(Vln. III)

Cello  
Str. Bass

*f*

*f*

*f*

*p*

at point

at point

*p*

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

36 37 38 39 40

Solo Vln.  
(or Fls.)

I

Vln.  
II

Vla.  
(Vln. III)

Cello  
Str. Bass

*sim.*

*sim.*

*sim.*

*sim.*

4 4 4 4

-2 -2 4 1 1 1 3

41 42 43 44 45

Solo Vln.  
(or Fls.)

Vln. I

Vln. II

Vla.  
(Vln. III)

Cello  
Str. Bass

46 47 48 49 50

Solo Vln.  
(or Fls.)

Vln. I

Vln. II

Vla.  
(Vln. III)

Cello  
Str. Bass

51

Solo Vln.  
(or Fls.)

52 4 53 3 54 55

Vln. I

Vln. II

Vla.  
(Vln. III)

Cello  
Str. Bass

4 3 1 1  
2 4 1 -1

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

*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 -4 1 1

2 4 -1 -2 1 -2 2 4

61 62 63 64 65

Solo Vln.  
(or Fls.)

I

Vln.

II

Vla.  
(Vln. III)

Cello  
Str. Bass

tip *p*

*sim.*

*sim.*

4 1 1 -4 0 4 1 3 4 0 1

66 67 68 69

Solo Vln.  
(or Fls.)

I

Vln.

II

Vla.  
(Vln. III)

Cello  
Str. Bass

*both* *mf*

4

70 71 72 73

Solo Vln.  
(or Fls.)

Vln. I

Vln. II

Vla.  
(Vln. III)

Cello  
Str. Bass

*dim.*

*pp*

*pp*

*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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