

Grade

4

Music for String Orchestra

Fidelio Overture

Ludwig van Beethoven

Arranged by

Todd Parrish

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INSTRUMENTATION

Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5
Timpani	1

Arranger's Notes

Written in 1814, the *Fidelio Overture* was the fourth and final version chosen to open Beethoven's only opera by the same name. Though not as lengthy or grand as its three predecessors (the Leonore Overtures 1 – 3), it served its purpose as an opening statement without overshadowing the music to come. This string arrangement transposes the original key of E Major into the much more playable key of D Major. It retains the original opening which alternates between powerful majestic bursts and lyrical harmonic progressions while finishing with the energetic presto to the end. Rhythms have been simplified but are very much in the spirit of Beethoven's writing. The optional timpani gives this arrangement a symphonic quality that closely resembles the original.

About the Arranger

Todd Parrish (b. 1971) has taught public school orchestras at all levels for 20 years in Illinois, Virginia and Florida. Under his direction, the Hickory High School Chamber Orchestra (Chesapeake, Virginia) was chosen to perform at the VMEA State Conference in Hot Springs, Virginia. In addition, the orchestra performed at many outstanding venues, including Atlanta Symphony Hall, the Kennedy Center in Washington DC, and Carnegie Hall in New York City.

He received a Bachelor of Music Education from ORU in Tulsa, Oklahoma where he studied violin and piano. He received a Master of Music in orchestral conducting from the University of Arizona in Tucson, where he studied with Jindong Cai. He has also studied conducting at workshops with many leading teachers in Colorado, South Carolina, Maine, and Aix-en-Provence, France.

In August 2013, Mr. Parrish became the orchestra editor for J.W. Pepper sheet music and the string editor for Wingert-Jones Publications based in Exton, PA. He arranges classical music for school orchestras and writes original compositions for all levels. In the Fall of 2018, Mr. Parrish became the orchestra editor for Carl Fischer Music in New York City. He currently teaches orchestra at Winter Park High School near Orlando, Florida.

Fidelio Overture

LUDWIG VAN BEETHOVEN
Arranged by Todd Parrish

Allegro $\text{♩} = 108$

Violin I
Violin II
Viola
Cello
Bass
Timpani (Optional)

f *sf* *sf* *sf*

1 2 3 4

5 Adagio $\text{♩} = 44$

Vln. I
Vln. II
Vla.
Cello
Bass
Timp.

p *p*

5 6 7 8 9

13 Allegro $\text{♩} = 108$

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

10 11 12 13 14

f *f* *f* *f* *f*

p

17 Adagio $\text{♩} = 44$

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

15 16 17 18 19

f *f* *f* *f* *f* *f* *f* *f* *f*

p *p* *p* *p*

23

div. *pp* *pp* *pp* *pp* *pp*

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

20 21 22 23 24

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

25 26 27 28 29

31

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Cello *mp*

Bass *mp* pizz.

Timp. *mp*

30 31 32 33 34

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Timp. *ff*

35 36 37 38

39 Allegro $\text{♩} = 108$

Vln. I *p*

Vln. II *p*

Vla. *mf*
pizz.

Cello *p*
pizz.

Bass *p*
pizz.

Timp.

39 40 41 42 43 44

V L4

4

arco

45

Vln. I *mf*
div.

Vln. II

Vla. *p*
H3

Cello *p*
arco

Bass *pizz.*
arco

Timp.

45 46 47 48 49 50

V L1

2

arco

54

Vln. I (V)

Vln. II

Vla.

Cello

Bass

Timp.

51 52 53 54 55

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

56 57 58 59 60

62

Musical score for measures 61-65. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Timp. The key signature is one sharp (F#). Measure 62 is marked with a box containing the number 62. The dynamic marking *sf* is present in measures 63, 64, and 65. A fermata is placed over the first note of measure 64. Measure numbers 61, 62, 63, 64, and 65 are printed below the Timp. staff.



Musical score for measures 66-70. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Timp. The key signature is one sharp (F#). The dynamic marking *sf* is present in measures 68, 69, and 70. Measure numbers 66, 67, 68, 69, and 70 are printed below the Timp. staff.

72

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

71 72 73 74 75 76

p

p

div.

div.

pizz.

p

80

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

77 78 79 80 81 82

div.

div.

arco

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

83 *p* 84 85 *f* 86 87

88

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

88 89 90 91 92

ff *ff* *ff* *ff* *ff*

div. L1 x1

Vln. I
Vln. II
Vla.
Cello
Bass
Timp.

93 94 95 96 97

Vln. I
Vln. II
Vla.
Cello
Bass
Timp.

100

98 99 100 101 102

128 Presto ♩ = 136

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

p

f

125 126 127 128 129

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

130 131 132 133 134 135

138

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

136 137 138 139 140 141

sf *sf* *sf* *sf*

sim. *sim.*

div. *div.*



146

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

142 143 144 145 146 147

p *p* *p* *p*

sim. *sim.*

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

148 149 150 151 152 153

154

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

f *ff* *f* *ff* *f* *ff* *f* *ff*

sim. V sim. V

154 155 156 157 158

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

159 160 161 162 163

(opt. higher notes)

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

164 165 166 167 168

(opt. higher notes)

Vln. I *sf sf sf sf sf sf sf sf*

Vln. II *sf sf sf sf sf sf sf sf*

Vla. *sf sf sf sf sf sf sf sf*

Cello *sf sf sf sf sf sf sf sf*

Bass *sf sf sf sf sf sf sf sf*

Timp. *sf sf sf sf sf sf sf sf*

169 170 171 172 173



174

Vln. I *sf sf sf sf*

Vln. II *sf sf sf sf sf*

Vla. *sf sf sf sf*

Cello *sf sf sf sf*

Bass *sf sf sf sf*

Timp. *sf sf sf sf*

174 175 176 177 178

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Cello *sf*

Bass *sf*

Timp. *sf*

179 180 181 182 183

Vln. I

Vln. II

Vla.

Cello

Bass

Timp.

184 185 186 187 188

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