

Kjos String Orchestra  
Grade 3  
Full Conductor Score  
SO489F

Felix Mendelssohn  
Louis Bergonzi, Arranger  
**Nocturne**

from Incidental Music to the Play,  
*A Midsummer's Night Dream*



Neil A. Kjos Music Company • Publisher



## The Arranger



**Louis Bergonzi** is Professor Emeritus at the University of Illinois Chicago where he was Head of Music and Director the UIC Orchestra (2016-2022). He has more than 40 years of experience teaching stringed instruments to students in elementary through graduate schools. From 1998-2000, he served as President of the American String Teachers Association. His career as began as Gr. 4-12 string specialist and orchestra conductor for the Lexington (Massachusetts) Public Schools.

Previous positions have included serving as Professor and *Daniel J. Perrino Chair in Music Education* at the University of Illinois Urbana-Champaign where he specialized in conducting and string education; and on the music education faculty at the Eastman School of Music, where he was Director of the Rochester-Eastman Urban String Project, a multifaceted program for preparing studio and group string teachers for work in urban settings. He was co-director of *Establishing Identity: LGBTQ Studies & Music Education I-III (2010/2012/2016)*, symposia designed to provide energy to the discussion of how LGBTQ issues operate within music education in terms of research, curriculum, teacher preparation, and the musical lives and careers of LGBTQ music students and teachers. His 2009 article, "Sexual Orientation and Music Education: Continuing a Tradition" was identified as one of the four most important articles in the first 100 volumes of the *Music Educators Journal*.

In addition to his teaching, conducting, and research responsibilities, Dr. Bergonzi is very active as a string clinician, having appeared at the numerous state music conferences, the Midwest International Band and Orchestra Clinic, as well as on the faculties of the Eastman Summer Seminar in Hamamatsu (Japan), and the International String Workshops. He has served as a guest conductor for all-state and regional honors youth orchestras throughout Asia, Australia, and North America. He has also had conducting appointments with the Michigan All-State Intermediate Orchestra of the National Music Camp (Interlochen), The Michigan Youth Symphony, Boston University Musical Organizations, and the Melbourne (Australia) Summer Youth Music.

Dr. Bergonzi has received research grants from the National Endowment for the Arts and the Yamaha Music Education Research Project for secondary analysis of large-scale, nationally representative data to determine any predictive effects of arts/music education on arts/music participation later in life. He has written for the *American String Teacher*, the *Music Educators Journal*, and the *Journal of Research in Music Education*. Dr. Bergonzi contributed a chapter on teacher preparation for work in diverse classrooms in the ASTA publication, *String Teaching in America: Strategies for a Diverse Society*, and a chapter, "Gender and Sexual Diversity Challenges (for Socially Just) Music Education" in *The Oxford Handbook of Social Justice in Music Education* (2015). He was co-author of *Effects of Arts Education on Participation in the Arts and Americans' Musical Preferences* (National Endowment for the Arts, 1996/2002) and of *Teaching Music Through Performance in Orchestra, Volumes 1, 2, and 3* (GIA, 2002/2003/2007). His *Rounds and Canons for Strings: Shaping Musical Independence* and arrangements for younger orchestras are published by Kjos Publishers and Alfred Music Publishing.

In 2024, Dr. Bergonzi received ASTA's Paul Rolland Lifetime Achievement Award. This award recognizes a pedagogue of renowned stature who has made significant contributions to the profession throughout their career.

## Notes for the Director

The bowings provided in this work are not just about direction. They are designed to get your students to the right part of the bow and keep them there so that dynamics and musical style are more easily executed.

✓ = breath. This isn't a bow lift but is a moment where a delicate breath can be taken with minimal separation of the bow. The goal is to create a gentle break in the sound.

For stylistic nuances, follow the hooked bowing in measures 2 and 4. This avoids the zap of a single up bow on beat 3. In measures 42-43, the use of the double down bow during the diminuendo transition will be especially beautiful and will take the audience's breath away.

Page 8 of this score provides composition notes, a brief biography of Felix Mendelssohn, and several "Fun Facts!" Identical information is also provided as a Learning Bank in all student parts.

## 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.

To hear a recording of this piece or any other Kjos publication, go to [www.kjos.com](http://www.kjos.com).

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# Nocturne

from Incidental Music to the Play  
*A Midsummer's Night Dream, Op. 61*

Full Conductor Score  
Approx. performance time—2:55

Felix Mendelssohn  
Arranged by Louis Bergonzi

**Andante tranquillo** (♩ = 72)

✓ = breath

Violins 1 & 2: *pp*

Viola\*: *pp*

Cello: *pp*

String Bass: *pp*

Violins 1 & 2: *p*

Viola: *p*

Cello: *p*

Str. Bass: *p*

7 8 4 9 10 11 12 13

\*A part for 3rd Violin (Viola T.C.) is included.

14 15 16 17 18 19

Vlns. 1 2

Vla.

Cello

Str. Bass

*mp*

*mp*

*mp*

*mp*

*mp*

20 21 22 23 24 25

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf*

*mf*

*mf*

*mf*

*mf*

26 27 28 29 30 31

Vlns. 1 2

Vla.

Cello

Str. Bass

*a tempo*

*mf*

*f*

*mf*

*mf*

*sim.*

32 0 33 34 35 36

1 Vlns. *f*

2 Vlns. *f*

Vla. *f*

Cello *f*

Str. Bass *f*

37 38 39 40 41 42

1 Vlns. *f*

2 Vlns. *f*

Vla. *f*

Cello *f*

Str. Bass *f*

43 44 45 46 47

1 Vlns. *pp*

2 Vlns. *pp*

Vla. *pp*

Cello *pp*

Str. Bass *pp*

48 49 50 51 52 53

Vlns. 1 2

Vla.

Cello

Str. Bass

arco

rit. (-2)

a tempo

54 55 56 57 58 59

Vlns. 1 2

Vla.

Cello

Str. Bass

60 61 62 63 64 pizz. 65 66 67 arco

Vlns. 1 2

Vla.

Cello

Str. Bass

dim.

(V)

dim.

(V)

pizz.

(V)

(b)

(M)

arco 4

dim.

pizz. -3

arco

\*Bass cue

(V)

(V)

(M)

\*divisi, if no basses



## Learning Bank

### The Composition

The word nocturne comes from “nocturnal” meaning, “of the night.” It is a short musical composition and became known in the 19th century, primarily as a solo piano work. Nocturnes, composed by Chopin, Schumann, and Mendelssohn for instance, were fairly simple, emphasizing beautiful melodies and overall gentle quality.

Mendelssohn deeply admired William Shakespeare’s works and was particularly inspired by the play, **A Midsummer’s Night Dream** (a comedy in five acts first and published in 1600). Shakespeare’s colorful story involves fairies, mistaken identities, magic, and love. In 1827 he composed a concert overture to accompany Shakespeare’s play. It became quite popular throughout Europe. In 1843, at the request of Prussian King Frederick William IV, Mendelssohn composed 14 short incidental pieces to accompany Shakespeare’s play and it included the **Nocturne**. Incidental music often serves as background music for theatre productions and enhances the atmosphere or mood of the moment without distracting from the action of the play.

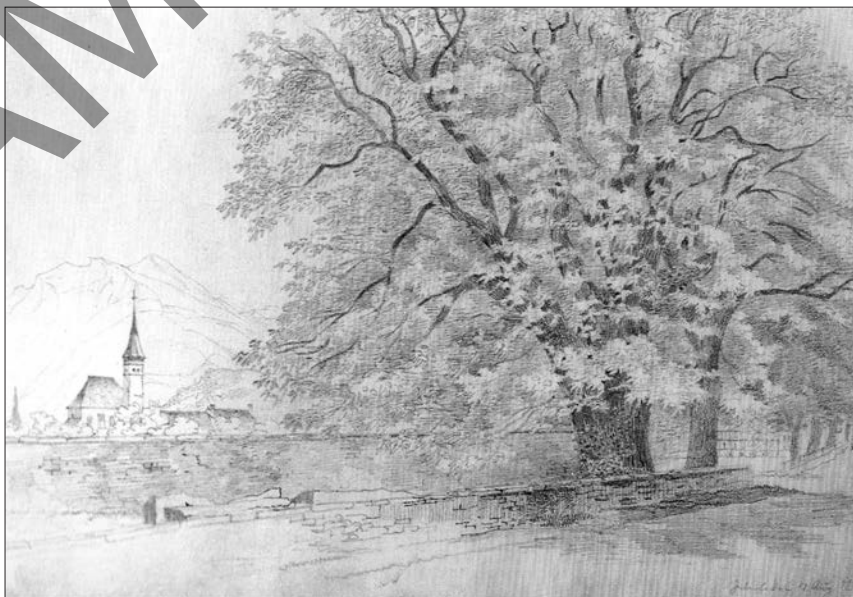
Since that its premiere in the mid 1800s, the **Nocturne** has remained one of his most beloved works and is popular as a standalone piece.

### Felix Mendelssohn (1809-1847)



German composer, pianist, and conductor Felix Mendelssohn grew up surrounded by music from a very young age. His own music studies began with piano and he was instantly recognized as being a prodigy. Young Felix also had an interest in music theory and composition. As a teenager, he wrote for orchestra, chamber music, piano, and organ. Mendelssohn’s avid study of composers and their works including, Bach, Handel, Haydn, Mozart, and Beethoven opened his world of composition and conducting. Additionally, he traveled throughout parts of Europe, including Great Britain and became inspired by all he saw and experienced in those areas. Sadly, Mendelssohn’s life was cut short due to illness. He passed away at the age of 38 yet left a rich legacy of music which has stood the test of time.

Grove at Interlaken  
Drawing (1830)  
by Felix Mendelssohn  
{PD-US-expired}



### Fun Facts!

- Mendelssohn was the first conductor to use a baton!
- One of Mendelssohn’s most heard works is his **Wedding March**, also from **A Midsummer’s Night Dream**. It’s a popular choice for wedding ceremonies today.
- Queen Victoria described Mendelssohn as, “the greatest musical genius since Mozart and the most amiable man.”
- Mendelssohn was a watercolor painter, an activity he enjoyed throughout his life. According to the Library of Congress, approximately 300 artworks by Mendelssohn still exist.