

Felix Mendelssohn  
**Intermezzo**  
*from A Midsummer Night's Dream*

arranged for mallet ensemble by Brian Slawson



**Intermezzo from *A Midsummer Night's Dream*** arranged by Brian Slawson  
© 2011 TapSpace Publications, LLC (ASCAP). Portland, OR.  
All rights reserved. International copyright secured. Printed in USA.

[www.tapspace.com](http://www.tapspace.com)

**Notice of Liability:** Any duplication, adaptation, or arrangement of this composition requires the written consent of the copyright owner. No part of this composition may be photocopied or reproduced in any way without permission. Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

## Program Notes

Like W.A. Mozart, Felix Mendelssohn was a true child prodigy, performing as a concert pianist before the age of ten and composing symphonies and operas as a teenager. Hailing from Hamburg, Germany, he studied Mozart's music closely and was instrumental in reviving the music of J.S. Bach. It is reasonable to assume that we enjoy many of the great works of Bach today because of Felix Mendelssohn's efforts.

In 1843, while serving as music director at the Academy of Arts in Berlin, Mendelssohn completed the incidental music for Shakespeare's *A Midsummer Night's Dream* at the behest of King Frederick of Prussia. Incidental music most commonly appears between acts of a stage play or even between movements of a large-scale musical work. Even so, such pieces have often become perennial hits, such as Mendelssohn's classic, *Wedding March* (also from *A Midsummer Night's Dream*). The enclosed *Intermezzo (Allegro appassionato)* follows Act II and expresses one's crazed search for a bewitched lover. According to Mendelssohn's notes in the score, "Hernia seeks Lysander and loses herself in the wood." Although *Intermezzo* will never compete with *Wedding March* on the Hit Parade, it possesses a mystical, magical quality that presents unique challenges when performed in the percussion arena.

## Performance Notes

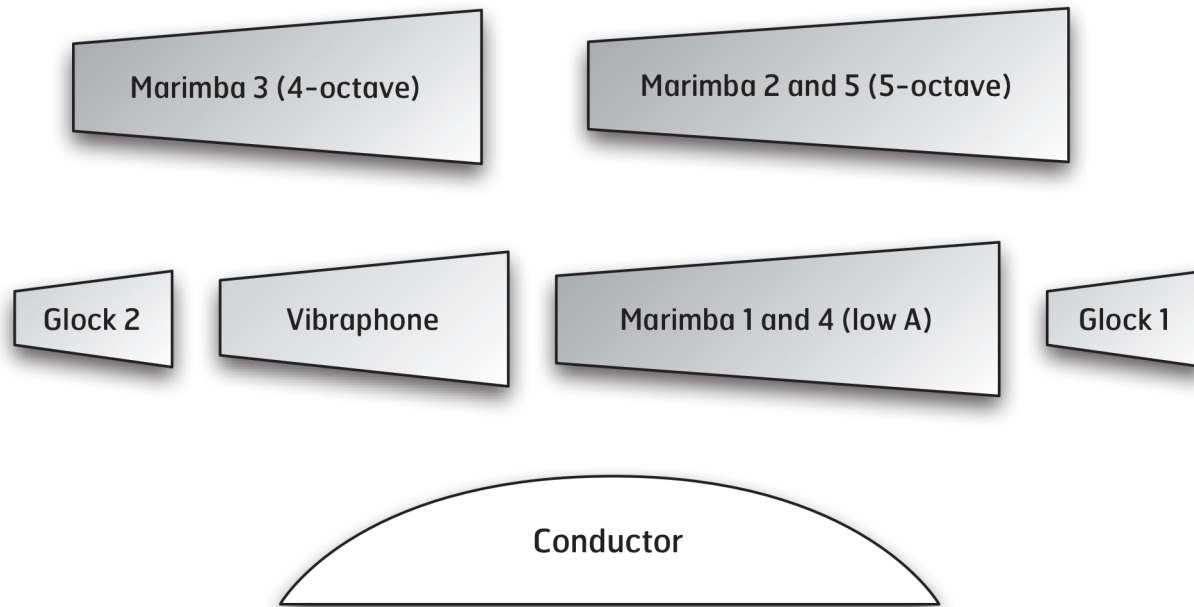
Although there are dramatic swells throughout this work, the overall dynamic approach should remain within a subtle framework. Those playing metallophones should exercise additional caution and choose mallets wisely. While playing softer passages, hard mallets can provide wonderful clarity when managed with "soft" hands, but caution must be exercised with regard to balance within the ensemble.

# Players and Instrumentation

*Intermezzo* requires **8 players** with the following instrumentation:

- 2 glockenspiel
- 1 vibraphone
- 1 small marimba (4-octave)
- 1 medium marimba (shared 4.3-octave)
- 1 large marimba (shared 5-octave)

## Suggested Setup



Level: Advanced  
Approx. playing time: 2'20"

# Intermezzo

from *A Midsummer Night's Dream*

Felix Mendelssohn  
arr. by Brian Slawson

♩ = 106 **Allegro appassionato**

The musical score is arranged for eight percussion instruments, all in 6/8 time. The tempo is marked as **Allegro appassionato** with a quarter note equal to 106 beats per minute. The key signature has one sharp (F#).

- Glockenspiel 1**: Melodic line with slurs and accents. Dynamics: *mp* (first three measures), *mf* (last two measures).
- Marimba 1 (share w/M4)**: Melodic line with slurs and accents. Dynamics: *mp* (first three measures), *mf* (last two measures).
- Glockenspiel 2**: Melodic line with slurs and accents. Dynamics: *mf* (first three measures), *mf* (last two measures).
- Vibraphone**: Melodic line with slurs and accents. Dynamics: *mf* (first three measures), *mf* (last two measures).
- Marimba 2 (share w/M5)**: Harmonic accompaniment with slurs. Dynamics: *fp* (first measure), *mf* (subsequent measures).
- Marimba 3**: Harmonic accompaniment with slurs. Dynamics: *fp* (first measure), *mf* (subsequent measures).
- Marimba 4 (share w/M1)**: Harmonic accompaniment with slurs. Dynamics: *fp* (first measure), *mf* (subsequent measures).
- Marimba 5 (share w/M2)**: Harmonic accompaniment with slurs. Dynamics: *fp* (first measure), *mf* (subsequent measures).

Sample  
Image



11

G

M1

G2

V

*mf* *dim.* *p* *cresc.*

*mf* *dim.* *p* *cresc.*

*dim.* *p* *cresc.*

*dim.* *p* *cresc.*

*mf* *cresc.* *dim.* *p* *cresc.*

*cresc.* *dim.* *p* *cresc.*

*cresc.* *dim.* *p* *cresc.*

*dim.* *mp*

Sample  
Image

21

G

*cresc.*  $\triangleleft$   $\triangleright$  *p* *mf*

M1

*cresc.*  $\triangleleft$   $\triangleright$  *p* *mf*

G2

*mf* *mp* *cresc.* *cresc.*

V

*mf* *mp* *cresc.* *cresc.*

M2

*mf* *p*

M3

*mf* *p*

M4

*mf* *p*

M5

*mf* *p*

The musical score is for a piece titled "Intermezzo from A Midsummer Night's Dream" by Slawson, measures 21 through 28. It is a multi-staff score with seven staves labeled G, M1, G2, V, M2, M3, and M4 (with M5 also indicated at the bottom). The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Dynamics include *cresc.* (crescendo), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score is partially obscured by a large, light gray, abstract shape on the right side.

Sample  
Image

[illegible]

43

G

M1

G2

V

M2

M3

M4

M5

*mp cresc.*

*mf*

*cresc.*

*mf*

*mf*

*mf*

*mf*

*p* *mp*

The musical score is for measures 43 through 49 of the Intermezzo from A Midsummer Night's Dream by Slawson. The score is written for a string quartet (Violin I, Violin II, Viola, Violoncello) and a piano. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score begins at measure 43. The Violin I and Violin II parts start with a melodic line in measure 43, marked *mp cresc.* and *mf* respectively. The Viola and Violoncello parts enter in measure 44 with a melodic line, marked *cresc.* and *mf* respectively. The piano part consists of a series of sustained chords in the left hand and a melodic line in the right hand, marked *mf* and *p* *mp* respectively. The score ends at measure 49.

Sample  
Image

[illegible]

# Sample Image

76

G

M1

G2

V

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p cresc.*

*cresc.*

Sample Image

86

G

*dim.*

*p*

M1

*mf*

*dim.*

*mp*

G2

*cresc.*

V

M2

*p*

M3

*p*

M4

*mf*

M5

*mp*

Sample  
Image



96

G

dim.  $\ll \gg$  *p*  $\ll \gg$  *cresc.* *mp*

M1

dim.  $\ll \gg$  *p*  $\ll \gg$  *cresc.* *mp*

G2

dim.  $\ll \gg$  *p* *cresc.* *mp*

V

dim.  $\ll \gg$  *p* *cresc.* *mp*

dim. *p*  $\ll \gg$  *cresc.* *mp*

*p*  $\ll \gg$  *cresc.* *mp*

*p*  $\ll \gg$  *cresc.* *mp*

*mf*

Sample  
Image

106

G

M1

G2

V

M2

M3

M4

M5

*mf*

*p*

*mf*

*mf*

*mp*

*p*

*f*

*p*

*f*

*mp*

*mf*

Sample  
Image

# Sample Image



[www.tapspace.com](http://www.tapspace.com)