

Sinfonietta

Great Tuesday Rehearsal -2/23/10☺

Remember to bring a pencil and a music stand to rehearsal on Tuesday for sectionals

Work on your scales C,G,D,A,F,Bb,Eb

*Violin-3octave-G

*Viola-3octave- C

*Cello-3octave-C

*Bass-2octaves-F

*practice sightreading- find a new excerpt daily and set the timer for 30 seconds and then begin playing.

Download the etudes– http://www.richmondsymphony.com/auditions_youth.asp

Gauntlet (half note =80)

Violin 1-

m.5 keep notes short and observe all rests

f-naturals throughout (low 2nd fingers)

m.8 long/short eighth notes

observe all dynamics

m. 15 b-flats on A (low 1)

4th fingers whenever possible

m.20,36,52-54, 83 off the string

m. 78,79 play with accents

m.91 b-natural

Violin 2-

m.5 keep notes short and observe all rests

f-naturals throughout (low 2nd fingers)

m.8 long/short eighth notes

observe all dynamics

4th finger whenever possible

m.20, 36, 52-54, 83,98 off the string

m.78, 79, 83

m.87,91 b-natural (high 2)

Viola-

m. 2 keep notes short and observe all rests

f-naturals (low 2) and b-flats (low 1)

m.9 keep you notes steady and even

m.12, 16 b-flats (low 2 on G)

m.25 legato (long and connected)

m.52 not short- use full bows and *f-forte*

m.55, 77-79 accent

Cello-

m. 1-9 staccato and steady (watch and subdivide)

m.15, 31 b-flat (low 1 on A)
m.25, 29 b-natural (1 in 1st pos.)
m. 41 play near the tip -keep solid tone
m.48 legato with full bows and solid sound-*f-forte*
m. 55 accent
m.71 C-# (high 3 on A)
m. 72 c-natural (2 on A)
m.98 ONLY- off the string

Bass-

m. 1-9 staccato and steady (watch and subdivide)
m.15 2nd finger –b-flat
m.25, 29 b-natural
m.41 play near the tip –keep solid tone
m.75 C#
m.78-79 accent
count and keep steady- watch and subdivide

The Bringer of Joy-(quarter note=112)

Violin 1-

In 2/4 time signature
all notes with dots are off the string
m.8 watch for *rit.*
Legato @10
4th fingers whenever possible
f-m.34
ff- m. 42
rit.-m.48 (watch me)

Violin 2/Viola-

All notes with dots are off the string
Play out strong and keep a solid tone with a full bow
start on the “&” of beat 1- count and watch
m.1,2,3- start each measure up bow
m.8 watch for the *rit.*
m.9 legato and very connected
keep slurs even and divide your bow so that they stay even.
m.42 *ff-fortissimo*

Cello-

all notes with dots are off the string
m.8 watch for the *rit.*
very legato throughout- very connected and with vibrato
m.34 *f-forte*

m.42 *ff-fortissimo*

Bass-

count and subdivide- watch and pizz. at the correct time

connect all arco notes

watch your pitch and listen to the other notes that are being played

Beethoven, Inc. (m.1-60 & 69-137 quarter note=120, m. 61—68 quarter note= 80)

Remember to let Ode To Joy shine through

m. 5- Eine Klein Nachtmusik-by Mozart

m.11-Can-Can-by Offenbach

m.36-Brahm's Symphony No.1-by Brahms

m.44- Hallelujah Chorus-by Handel

m.61-Jesu, Joy of Man's Desiring-by Bach

m.69-"Bacchanal" from Samson and Delilah-by Saint-Saens

m.88-"William Tell Overture"-by Rossini

All Instruments-follow all bowings

Observe dynamics throughout

Time signature changes-

m.1 4/4- *mp* (dynamics)

m.11 2/4- work on accents, & staccato notes, observe dynamic changes

m.19 3/4- crescendo

m.20 2/4- *f* (dynamic change)

m.36 4/4- key change & long smooth bows- watch for accidentals

m.44 4/4- key change- observe rhythm and dynamic changes

m.61 4/4- 1st violins- count and remain steady (rhythm)

m.69 2/4- key change & tempo change- keep rhythm steady (cello/bass)

Key signature changes-

m.1 F#, C#

m.20 F#

m.30

m.44 F#

m.61 F#, C#

m.69 b-flat, e-flat

m.88 F#, C#

Nobody Knows the Trouble I've seen (m. 1-13 quarter note =52, m. 14-end quarter note=104)

*Remember to swing the eighth notes

*Look out for accidentals

*Pay attention to all dynamics

*Work on solo parts for an audition

*m.7 separate bows

*m. 10-work on positions and intonation

*m.25 work on triplet rhythm and accidentals

*m.28 count rests for a perfect entrance

- *m.44 & 46- chromatic notes and rhythm (keep them even)
- *m.56 work on rhythm
- *m. 56 work on positions

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PRACTICE-PRACTICE-PRACTICE