

Sinfonietta

Great Tuesday Rehearsal -3/2/10☺

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

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>

Arlington Sketches-

(m.1-93-quarter note=144)(m,94-126-3/4- quarter note=72)

Violins

f-naturals & b-flats

Separate your bow slightly throughout

Listen to the 2nds & violas- you are in unison in m.1-8

m.13 -pp

m.28-30- bowings are down-down

m.31- count the sixteenths-1e-&-a,2e-&-a,3e-&-a, 4e-&-a—crescendo

m.57-play bottom notes if you are not comfortable playing the top-cantabile

m.74-e-flat

m. 94- mutes on

m.126-mutes off

Viola-(m. 1-93-quarter=144)(m.126-quarter=72)

f-naturals & b-flats

separate bows slightly throughout

listen to the violins-you are in unison in m.1-8

m.7-b-flat

m.13-17- count the rests

m.28-30- bowings are down-down-down

m.31-count the sixteenth notes 1e-&-a, 2e-&-a, 3e-&-a, 4e-&-a—crescendo

m.94-mutes on

m.126-mutes off

Cello/Bass-(m.1-93-quarter=144)(m.126-quarter=72)

you start the piece- keep the tempo steady and sub-divide

separate bows slightly throughout

f-naturals & b-flats

m.31-count the sixteenth notes 1e-&-a,2e-&-a,3e-&-a, 4e-&-a—crescendo

m.51- keep a steady tone and change bows throughout

Cello-m.83- work on fingerings- play bottom notes if you are uncomfortable with the shifting.

Cello-m.102-cantabile

Bass-m.111-pizz.- mp
m.126- watch and wait for cue to pizz.

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

Remember to bring a pencil and a music stand to rehearsal
PRACTICE-PRACTICE-PRACTICE