

FULL SCORE

Concert String Orchestra

Grade 3



CARL FISCHER

PERFORMANCE

SERIES

Sinfonietta

from Flute Quartet No. 2

Domenico Cimarosa

Arranged by

Doris Gazda

CAS49

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	2
Viola	5
Cello	5
Bass	5
Piano	1

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Program Notes

Domenico Cimarosa was an Italian opera composer who lived from 1749–1801. He came from a poor home, but his parents wanted their son to have a good education, so they sent him to a free school at a monastery in his home town of Naples. The organist of the monastery realized that he had an interest in music and started giving him lessons. Soon after, he received a scholarship to a musical institute, where he studied several instruments and composition.

When he was twenty-three years old, he started writing comic operas for various theaters in Italy. Usually he wrote, produced and conducted his operas. His work was extremely successful in Italy, and he became known throughout Europe. Eventually he was invited to be a court musician for Empress Catherine II of Russia. It was while in Russia that he wrote many chamber music works, possibly including the flute quartet upon which the *Sinfonietta* is based. After four years he was invited to go to Vienna, where he once again was able to write many operas for performance in the famous Viennese theaters.

After hearing a performance of this piece played by a flute quartet, I felt that it would be a wonderful piece for string orchestra. I hope that you enjoy this arrangement of a chamber music piece by Cimarosa as you play it with your string orchestra.

—Doris Gazda

About the Arranger

Doris Gazda is a graduate of the Eastman School of Music and Penn State University. She enjoyed many years as a string specialist in the Montgomery County, Maryland public schools, where she founded and conducted the Frederick County Youth Orchestra, and conducted the Potomac Valley Youth and Frederick Community Orchestras. Most recently, Ms. Gazda was on the faculty at Arizona State University. She has served nationally as Secretary for the American String Teachers Association, President of the National School Orchestra Association and Member-at-Large for the ASTA with NSOA.

A proponent of new music for student musicians, Ms. Gazda composes for strings and string orchestra. She is the author of *High Tech for Strings* (Carl Fischer), a set of technical studies for middle and high school orchestras, and co-author of the beginning method *Spotlight on Strings* (Neil A. Kjos). Nationally known for her leadership and expertise in string instruction, Ms. Gazda presents workshops and conducts conference and regional student orchestras. She is a frequent presenter at state and national meetings for MENC (Music Educators National Conference), ASTA (American String Teachers Association) with NSOA (National School Orchestra Association), MTNA (Music Teachers National Association), regional school systems, and string workshops.

Sinfonietta

from *Flute Quartet No. 2*

DOMENICO CIMAROSA

Arranged by Doris Gazda

I. Adagio

Adagio ♩ = 66

Violin I *f*

Violin II *mf*

Viola *mf*

Cello *mf*

Bass *mf*

Piano *mf*

1 2 3 4 5 6

Violin I *mf*

Violin II *mp*

Viola *mp*

Cello *p*

Bass *p*

Piano *p*

7 8 9 10 11 12

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14

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

13 *p* 14 15 16 17 *p* 18

22

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

19 20 21 22 23 24

Violin I

Violin II

Viola

Cello

Bass

Piano

25 *f* 26 27 28 29 30

Violin I

Violin II

Viola

Cello

Bass

Piano

31 32 33 34 35 36

42

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

37 38 39 40 41 42

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

43 44 45 46 47 48

51

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

49 50 51 52 53 54

mf

mf

mf

mf

mf

mf

58

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

55 56 57 58 59

Violin I (Vln. I) and Violin II (Vln. II) staves show woodwind entries with accents (V) in measures 60 and 61. The Viola (Vla.) and Cello (Cello) staves also have woodwind entries with accents in measures 60 and 61. The Bass staff has a woodwind entry with an accent in measure 61. The Piano (Pno.) staff has a woodwind entry with an accent in measure 61. Measures 62-64 are marked *f* and feature dense string and piano textures. Measure numbers 60, 61, 62, 63, and 64 are printed below the piano staff.

Violin I (Vln. I) and Violin II (Vln. II) staves show woodwind entries with accents (V) in measures 65 and 66. The Viola (Vla.) and Cello (Cello) staves also have woodwind entries with accents in measures 65 and 66. The Bass staff has a woodwind entry with an accent in measure 66. The Piano (Pno.) staff has a woodwind entry with an accent in measure 66. Measures 67-69 are marked *mp* and feature dense string and piano textures. Measure numbers 65, 66, 67, 68, and 69 are printed below the piano staff.

II. Menuetto

9

$\text{♩} = 132$

Violin I *f* *mp*

Violin II *f* *mp*

Viola *f* *mp*

Cello *f* *mp*

Bass *f* *mp*

Piano *f* *mp*

1 2 3 4 5 6

9

Vln. I *p*

Vln. II *p*

Vla. *mf*

Cello *mf*

Bass *p*

Pno. *p* *mf*

7 8 9 10 11 12

Fine

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

13 14 15 16 17 18

Trio

19

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

19 20 21 22 23 24

27

pp

pp

pp

pp

25 26 27 28 29

D.C. al Fine

f

f

f

f

f

30 31 32 33 34

III. Finale

$\text{♩} = 88$

Violin
I *f*
II *f*

Viola
f

Cello
f

Bass
f

Piano
f

1 2 3 4 5 6 7

Vln.
I *p*
II *mp*

Vla.
mp

Cello
mp

Bass
mp

Pno.
mp

8 9 10 11 12 13

17

Violin I (Vln. I): *mf* (measures 14-16), *p* (measures 17-19)

Violin II (Vln. II): *mf* (measures 14-16), *p* (measures 17-19)

Viola (Vla.): *p* (measures 17-19)

Cello: *p* (measures 17-19)

Bass: *p* (measures 17-19)

Piano (Pno.): *mf* (measures 14-16), *p* (measures 17-19)

Measures: 14, 15, 16, 17, 18, 19

Violin I (Vln. I): *mf* (measures 20-23), *f* (measures 24-26)

Violin II (Vln. II): *mf* (measures 20-23), *f* (measures 24-26)

Viola (Vla.): *mf* (measures 20-23), *f* (measures 24-26)

Cello: *mf* (measures 20-23), *f* (measures 24-26)

Bass: *f* (measures 24-26)

Piano (Pno.): *mf* (measures 20-23), *f* (measures 24-26)

Measures: 20, 21, 22, 23, 24, 25, 26

First system of musical notation, measures 27 to 32. The system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The key signature is one sharp (F#). The first two measures (27-28) are marked with a first ending bracket (1.) and a second ending bracket (2.). The third measure (29) is marked with a first ending bracket (1.) and a second ending bracket (2.). The fourth measure (30) is marked with a first ending bracket (1.) and a second ending bracket (2.). The fifth measure (31) is marked with a first ending bracket (1.) and a second ending bracket (2.). The sixth measure (32) is marked with a first ending bracket (1.) and a second ending bracket (2.). The dynamics include *mp* (mezzo-piano) and *f* (forte).

Second system of musical notation, measures 33 to 39. The system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The key signature is one sharp (F#). The dynamics include *f* (forte) and *mp* (mezzo-piano). The system is marked with a repeat sign (double bar line with dots) at the beginning and end.

44

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

40 41 42 43 44 45 46 47

p

p

p

mp

mp

p

mp

53

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

48 49 50 51 52 53 54

p

p

p

p

p

p

p

Violin I
Violin II
Viola
Cello
Bass
Pno.

55 56 57 58 59 60 61

Violin I
Violin II
Viola
Cello
Bass
Pno.

62 63 64 65 66 67 68 69

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