

On the Pieces

The clues complement the specific tips given for the pieces and should definitely be needed.

1 A Hymn – Rejoice, O My Soul (R. Schumann)

Alla Breve time (♩): Two half-note beats. So, do not feel any quarter-note beats. That is not only a question of tempo, but also of the character of the music. Do not analyze the melody into its individual segments, but combine them in greater arcs.

Play the **fermatas** ♫ up-bow in measures 4 and 20, with a light bow and somewhat slower. These tones are unaccented; emphasis is always on the previous half note. The endings down-bow and more reserved in the dynamics.

2 Be Content and Be Silent (Notenbüchlein A. M. Bach)

Alla Breve time: see comment for no. 1.

Proceed with the fermatas in measures 5, 15, and 20, with both the previous emphases as well as down-bow endings, as also in the first piece.

3 The Young Man (E. Grieg)

Stop the bow in all eighth-note rests, start again after longer rests, bringing the bow back.

4 Allegro ma non troppo (F. Mendelssohn Bartholdy)

Use a lot of bow for the upbeat to measure 4, then in mid-bow you get a nice piano *leggiero* (light, playful). Take a breathing rest after the close of the theme in measure 8, and agree on further breathing rests; mark these in the scores. Use these to repeatedly retract the bow to the place where you can best play the eighth notes by releasing it. Exaggerate the piano a bit in measure 43 and let the ending softly fade away without *ritardando*.

5 Minuet (J. S. Bach)

Many of the ornaments in the original are bracketed and can be omitted. But recommended for consistency is that you play either all or none of the ornaments. Some are rather uncomfortably located. In such cases there are fingering suggestions in your parts.

Before long notes go to the lower half of the bow, then save bow and play them with little vibrato so softly that you can easily hear the eighth-note movements in the other parts. Slightly detach all quarter notes.

6 Aria – Be Content and Be Silent (J. S. Bach)

For eighth notes slurred in twos, the first note gets much more bow than the second. This creates so-called “sighs,” typical of the music of that period. Here also, respect melodic emphases and take the unaccented fermatas up-bow.

7 Sarabande with Variations (G. F. Handel)

This piece is very similar to the *Follia* by Arcangelo Corelli in volume 2. From the High Baroque period, *Follia* variations were understood to be on a sixteen-measure theme in the minor and in the rhythm of a sarabande (a slow triple meter). Handel's theme follows this model. His sarabande is in triple half-note time. Treat this from its character similar to no. 1 as described. Give the half notes at the beginnings of the measures more bow than the unaccented second ones. Halt bowing in the quarter-note rests, then restart again after the half-note rests in the lower half of the bow.

The last eight measures are original only in the cello and partly in the viola, whereas I arranged the two violins the way they could have been

played back then. Today, we know that most musicians of that time were masters at spontaneously ornamenting and improvising. Therefore, much was not even written out.

8 Prélude (M.-A. Charpentier)

The theme of this prelude to the *Te Deum* in D major for soloists, choir, and orchestra has become famous as the *Eurovision Fanfare*.

Nobody talks without using periods and commas, and music also needs structural segmentation. Still, there is always the danger of rushing through the upbeats. Marked, therefore, in each part before an upbeat is a caesura as a breathing sign. Relax and shorten the previous tone and play the upbeat somewhat louder. This makes it clear that the upbeat belongs to the next measure. Find more such caesuras before upbeats and mark them. You should always make a particularly clear break after endings, thus after all dotted half notes.

For the ornamenting figurations in measures 22ff., see the comments for the last eight measures of Handel (no. 7). In addition, you can also ornament this music nicely with appoggiaturas, trills, or inverted mordents (♯, ♯). Experiment to discover which ornamentation would best fit which spot, and ask your teachers for their opinions about it.

The festive main theme is juxtaposed with two parts contrasting in character (measures 9–16 and 25–32). These should be played more smoothly and be more reserved in the dynamics.

9 Concerto in D major (G. Ph. Telemann)

This concerto is originally written for four violins alone.

Introduction: Alla Breve time, see the comment to no 1.

Valid for the *Allegro* of the **first** and **third movements** are: Highlight emphases, prefer fast tempi, separate the quarter notes from each other, and close the movements with little *ritardando*. After rests restart bowing again on the string, staying close to it and playing with economical upper-arm motions. Locate the bow point where both sixteenth and eighth notes are easily playable. Due to the sixteenth notes, this will be not too close to the frog, due to the eighth notes not too high and depends mainly on the tempo. The faster you play, the closer you will come towards the middle of the bow.

Second movement: Savor fully the wonderful dissonances and harmonic changes in this movement, requiring different bowing speeds (for more details on this, see the preface – available for download on www.breitkopf.com – under *Ensemble Warm-ups, Practice Emphases, and Bow Technique*).

Third movement: Take a close look at who is playing the theme when, where it starts each time and where it ends. Each time start offensively, then diminish its last tone and possible eighth-note accompaniments. In measure 14, a shorter upbeat motif starts beginning with the second eighth note of the first violin, and continues in all parts. If you clearly come to the forth and move back one after the other, this passage becomes tremendously alive. Something similar can be found in measures 35ff.

10 Two Songs from “For Children” (B. Bartók)

From historical recordings we know that Bartók himself played the first of these pieces, originally written for piano, very slowly and with lots of rubato, while playing the second piece rather fast. The *p dolce* in the

Adagio works especially well if you play it with the bow angled close to the fingerboard.

Valid for both pieces: With the long notes at the close you are finally allowed controlled and joint "bowing around the corner", so that the tones can better die away. Replay the spiccato eighth notes on the string again after the rests in the Allegro.

11 *Hommage à Bartók* (E.-M. Neumann)

Dealt with in this piece are themes of the two pieces from no. 10, together with other Bartók pieces. A special, misty-pale tone is presented in measures 33ff. You can achieve it if you angle the bow, playing it slightly over the strings on the fingerboard and without vibrato. Then jointly build the vibrato gradually up again.

With this piece you are also allowed to "bow around the corner" for long closing notes. Replay the spiccato eighth notes back on the string again after rests.

You can thus arrange themes in various ways to create interesting counterpoints. In the *Hommage* you will find a selection of them: *Crab* [retrograde motion] (playing a motif in reverse, from back to front), *inversion* (direction change: an ascending interval becomes a descending interval

and vice versa), and *augmentation* (the note values are augmented). Information is given in the tips for the individual parts, where each player finds the relevant form in his/her part.

12 *Witches' Dance Floor* (E.-M. Neumann)

There is a rock mass in the Harz mountains called "Hexentanzplatz" [Witches' Dance Floor]. Legend has it that dwelling there in ancient times was the "Oberhexe Watelind" [chief witch, Watelind] who lured young girls in order to turn them into witches. When in her fear one of the girls loudly invoked Jesus, a terrible storm broke out, the witch was flung to the ground and instantly turned into a stone that can still be seen today. Portrayed in this piece is the witches' Sabbath, the witches' secret meeting with Satan at the "Hexentanzplatz". The main theme initially appears in measure 18 in the first violin and is to be played – where possible – on the G string in all variants and tempi. The cello always plays Satan's striking theme, with only two exceptions (first violin, mm. 12ff.; viola, mm. 55ff.). The tempi in the *Furioso* and in the *Allegretto* can certainly be faster than indicated. Play the closing very rhythmically and without ritardando, so that the last measure works for you.