

**Belwin****STRING ORCHESTRA INTERMEDIATE LEVEL**

# TWO BEETHOVIAN SKETCHES

LUDWIG VAN BEETHOVEN & ANTON DIABELLI  
 Setting by ROBERT W. SMITH (ASCAP)

## INSTRUMENTATION

1	Conductor
8	1st Violin
8	2nd Violin
5	3rd Violin (Viola T.C.)
5	Viola
5	Cello
5	String Bass
1	Piano Accompaniment

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
 Belwin/Pop String Editor

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



## PROGRAM NOTES

The story of Ludwig van Beethoven is one of supreme musical achievement as well as triumph over tragedy. Inspired by the compositions and letters of Beethoven, Robert W. Smith has created TWO BEETHOVIAN SKETCHES, unique settings of two masterworks by the great composer.

The piece opens with the beautifully complex, yet stunningly simple melody of Moonlight Sonata. Featuring an expressive cello solo, this Beethovenian sketch alludes to his “immortal beloved” and the tragedy of lost love.

In 1819, Viennese publisher Anton Diabelli composed a simple waltz and sent it to the major contemporary Viennese composers with a request for each to provide a variation. His intention was to publish a musical anthology of what he considered to be the day’s most important composers. Although he originally dismissed the idea, Beethoven eventually created a set of 33 variations, which are considered masterworks to this day. For his second “Beethovenian sketch,” Robert W. Smith has created a variation on Diabelli’s original waltz, in homage to Beethoven’s work. Using mixed meters and a variety of textures throughout, the variation concludes with a lively flurry that brings the piece to an exciting conclusion.

## NOTES TO THE CONDUCTOR

“Moonlight Sonata” offers multiple interpretive opportunities. I would suggest exploring the sketch in various tempi and dynamic contours in order to find the most expressive interpretation for your performance setting. The cello solo should be as warm and lyrical as possible throughout.

“Diabelli Variations” begins with a setting of the original waltz. I would suggest beginning with a quintet and piano. With each subsequent statement, the orchestra should grow, culminating in full orchestration at measure 68.

The mixed meter will provide a challenge during initial rehearsals; however, I am confident that the orchestra will gain comfort and proficiency with each repetition. As an optional effect, you may wish to use a quintet in measures 94-96 and then expand to full orchestra at the crescendo in measure 97.

Finally, please note that the piano plays an important role throughout the piece. Thank you for ensuring that this crucial part is covered.

I hope that you and the orchestra will enjoy TWO BEETHOVIAN SKETCHES and find it to be a valued addition to your concert program. Best wishes for a wonderful performance!



dedicated to Mr. Shane Schmeichel and the  
Armstrong High School and Plymouth Middle School String Orchestras

# Two Beethovenian Sketches

CONDUCTOR SCORE

Duration - 3:10

Ludwig Van Beethoven & Anton Diabelli

Arranged by Robert W. Smith

## "Moonlight Sonata"

Expressive ♩ = 60

Violins I & II, Viola (Violin III), Cello, String Bass, Piano Accompaniment

This system includes staves for Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Expressive' with a quarter note equal to 60 beats per minute. The music begins with a piano (*p*) dynamic. The piano accompaniment features a continuous triplet pattern in the right hand. The string parts are mostly rests, with some notes in the Cello and String Bass parts.

Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Piano Accompaniment

This system continues the musical score for Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. The dynamics for the strings are marked *mf* (mezzo-forte) and *mp* (mezzo-piano). The piano accompaniment continues with its triplet pattern. A 'Solo' instruction is present for the Cello part. The system concludes with a measure marked with a box containing the number '6'.

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

Piano  
Accomp.

7 8 9

I - 1

Tutti *p*

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

Piano  
Accomp.

10 11 12

*p* *mp* *mf*

4

II - 1

III 1/2 1/2 - 1 I - 4

Score for measures 13-15. Instruments: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Piano Accomp.

Measures 13-15: Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass play a melodic line with dynamics *mf* and *f*. Piano Accomp. features a triplet accompaniment with dynamics *mf* and *f*. A large red watermark "Preview Only" is overlaid on the score.

Score for measures 16-18. Instruments: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Piano Accomp.

Measures 16-18: Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass play a melodic line with dynamics *mf* and *mp*. Piano Accomp. features a triplet accompaniment with dynamics *mp* and *mf*. Cello has a "Solo" marking in measure 16 and "Tutti" in measure 17. A large red watermark "Preview Only" is overlaid on the score.



**Diabelli Variations**

Opt. Quintet (one per part)

(♩ = 180+)

25

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

31

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Opt. one per stand or outside players

rit.

38 2 V V 39 4 V 40 V 41 3 4 V 42 4 V 43 44

Vlns. I *ff* *p* *p*

Vlns. II *ff* *p* *p*

Vla. (Vln. III) *f* *p* *p*

Cello *f* *p*

Str. Bass *f* *p*

Piano Accomp. *f* *p*

rit.

45 Playful

46 V V V 47 2 I o 48 V V V

Vlns. I *mf* *p* *f* *mf* *p* *f* *mf*

Vlns. II *mf* *p* *f* *mf* *p* *f* *mf*

Vla. (Vln. III) *mf* *p* *f* *mf* *p* *f* *mf*

Cello *mf* *p* *f* *mf* *p* *f* *mf*

Str. Bass *mf* *p* *f* *mf* *p* *f* *mf*

Piano Accomp. *mf*

45 Playful



49 3 50 4 51 2 2 52 53

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*f* *p* *f* *p* *f* *p*

54 55 56 57 58

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*mf* *p* *mf* *p* *mf* *mf* *p* *mf*

II 1/2

59 60 61 62 63

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass  
Piano Accomp.

Grandiose

Tutti rit. 68

64 65 66 67 68 69

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass  
Piano Accomp.

II 1/2

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

70 71 72 73

*mp* *mf*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

74 75 76 77 78 79

*p* *ff* *mp* *pizz.*

80 81 82 83 84 85 86

Vlns. I *f* *mp* *f* *mp*

Vlns. II *f* *mp* *f* *mp*

Vla. (Vln. III) arco *f* pizz. *mp* arco *f* *mp*

Cello arco *f* pizz. *mp* arco *f* *mp*

Str. Bass arco *f* pizz. *mp* arco *f* *mp*

Piano Accomp. *f* *mp* *f* *mp*

87 88 89 90 91 92 93

Vlns. I *poco a poco cresc.* *f* *mp* *pp*

Vlns. II *poco a poco cresc.* *f* *mp* *pp*

Vla. (Vln. III) *poco a poco cresc.* *f* *mp* *pp*

Cello *poco a poco cresc.* *f* *mp* *pp*

Str. Bass *poco a poco cresc.* *f* *mp* *pp*

Piano Accomp. *poco a poco cresc.* *f* *mp* *pp*

rit.

94 **Presto** (as fast as possible but no faster!) (♩ = 152+)

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass  
Piano Accomp.

*mp*  
*mp*

Tutti

94 **Presto** (as fast as possible but no faster!)

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass  
Piano Accomp.

*f*  
*f*  
*f*  
*f*  
*f*  
*f*

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*ff*

*ff*  
*ff*  
*ff*  
*ff*  
*ff*

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