



Sinfonia No. 2 in D Major

Movement 1

FELIX MENDELSSOHN
Arranged by KIRK MOSS

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

An exciting opener for any concert or festival, the educationally appropriate bowings and fingerings in this original literature will save precious rehearsal time and lead to a professional sound.

PROGRAM NOTES

Felix Mendelssohn was born in Hamburg in 1809. In 1812, the family moved to Berlin, and Mendelssohn subsequently received his music education as a pupil of Carl Zelter, from whom the boy studied counterpoint, composition, theory, and the music of the Classical period. The young Mendelssohn wrote his twelve string symphonies between 1821 and 1823, completing the first six of these works at the age of eleven. *Sinfonia No. 2* displays the brilliance and charm of this prodigy composer.

NOTES TO THE CONDUCTOR

The first movement of *Sinfonia No. 2* exemplifies Mendelssohn's debt to earlier musical models. As an option, employ sonata form by observing the first repeat while omitting the second repeat. Perform eighth notes with a light *spiccato* brush stroke. Note that when the up-bow staccato eighth note occurs on the strong beat, release the sound in the manner of a *collé* stroke by using active bow-hand fingers. For *spiccato* and *collé* exercises to refine the sound, see *Sound Innovations: Sound Development* (Alfred Music Publishing, Inc.).

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

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Movement 1

CONDUCTOR SCORE

Duration - 4:30

Felix Mendelssohn

Arranged by Kirk Moss

Allegro (♩ = 120)

Violins

Viola

Cello

String Bass

Vlns.

Vla.

Cello

Str. Bass

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

7 8 9

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

10 11 12

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

13 14 15

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

16 17

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

18 19

This block contains the musical notation for measures 18 and 19. It includes staves for Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). Measure 18 features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 19 continues with similar rhythmic complexity. Fingerings and bowings are indicated throughout. A large red watermark is overlaid on the score.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

20 21

This block contains the musical notation for measures 20 and 21. It includes staves for Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). Measure 20 shows a continuation of the rhythmic patterns from the previous measures. Measure 21 features a prominent sixteenth-note figure in the Cello and String Bass parts. Fingerings and bowings are indicated throughout. A large red watermark is overlaid on the score.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

22 *f* 23

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

24 25 26

Vlns. I *sciolto*

Vlns. II *sciolto*

Vla. *sciolto*

Cello *sciolto*

Str. Bass *sciolto*

4

4

27

28

Vlns. I *div.*

Vlns. II

Vla. 4

Cello -1 3

Str. Bass

30

30

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

4

4

4

x2

-2 -1 0 -2 4 -1

div.

1st X -1

2nd X -1

p

p

3 3

31 32 33

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

2.

p

p

3

34 35 36 37

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

38 39 40 41

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

42 43 44

45

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

Play

45 46 47

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

48 49 50

52

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sciolto

51 *sciolto* 52

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sim.

4

-1 -1 x2

53 54

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

55 56

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

57 58

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff

ff

ff

ff

59 60

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

61 62

div.

V

x4

I

Vlns.

II

Vla.

Cello

Str. Bass

-2

63

64

1. 1 0

div.

2. -1

I

Vlns.

II

Vla.

Cello

Str. Bass

p

p

p

4

4

4

4

-1

3

-4

4

65

66

67

69

Vlns.

I

II

Vla.

Cello

Str. Bass

68

69

70

Vlns.

I

II

Vla.

Cello

Str. Bass

71

72

73

74

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