



L'improviste Vignette

By Michael Kamuf

INSTRUMENTATION

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

This is a bold and energetic work for young string orchestra. The interesting melodic and accompaniment passages will keep all players engaged. Using flowing melodies with strong harmonies and bold rhythmic figures, this piece works perfectly as an opening or closing selection for concerts and festival performances. *L'improviste* means an "unexpected episode."

NOTES TO THE CONDUCTOR

The tempo of this piece is listed as $\text{♩} = 120-132$. While the piece should have forward momentum, care should be taken to make sure the tempo is not frantic and that all rhythmic figures align between players.

Both the A theme (first heard in the 1st violins at m. 9) and the B theme (beginning in the 2nd violins in m. 25) should be played in a legato fashion. In contrast, the bowed accompaniment figures throughout the piece should be played with separated bow strokes. Throughout the arrangement, the accompaniment figures should not overshadow the melody and dynamics should be observed.

The transitional material in m. 63-70 is a variation of the introduction and this passage should build from piano to fortissimo to triumphantly announce the final statement of the A theme (m. 71).

I hope you and your students find playing and studying *L'improviste Vignette* to be a rewarding experience.

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.


Belwin/Pop String Editor

L'improviste Vignette

CONDUCTOR SCORE
Duration - 2:30

By Michael Kamuf (ASCAP)

Allegro con moto (♩ = 120-132)

Violins I
Violins II
Viola (Violin III)
Cello
String Bass

1 2 3 4

Vlms. I
Vlms. II
Vla. (Vln. III)
Cello
Str. Bass

5 6 7 8

9

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

pizz.
mp

pizz.
mp

pizz.
mp

pizz.
mp

9 10 11 12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

arco
mf

arco
mf

13 14 15 16

17

Vlns. I *mp*

Vlns. II *mp*

Vla. (Vln. III)

Cello

Str. Bass *mf*

arco

4

17 18 19 20

Vlns. I *mp*

Vlns. II *mp*

Vla. (Vln. III)

Cello

Str. Bass

21 22 23 24

25

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

mf

mp

mp

pizz.

mf

25 26 27 28

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

29 30 31 32

33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

33 34 35 36

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

(V)

(V)

f

f

arco

37 38 39 40

41

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

41 42 43 44

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

45 46 47

48

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p

sim.

mp

48 49 50

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp

51 52 53

56

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

mf

mf

mf

54 55 56

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

57 58 59

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

60 61 62

63

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

p *mp*

p *poco a poco cresc.*

p *poco a poco cresc.*

p *poco a poco cresc.*

p *poco a poco cresc.*

63 64 65 66

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

67 68 69 70

f *ff* *f* *ff*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

71 72 73 74

f *f*

