

SINFONIA IN D MAJOR

By Johann Christian Bach
Arranged by Jim Palmer (ASCAP)

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

This piece is an exciting arrangement from the classical era. Featuring detailed fingerings and bowings and a wide range of dynamics, this piece will help the students achieve the distinct classical sound right away. This is the perfect piece to teach style and a variety of bowings and is a great opener or closer to any concert or festival.

NOTES TO THE CONDUCTOR

J. C. Bach is a composer of the classical era. Articulations and dynamics are critical to a successful performance. All articulations are clearly marked, however the general rule is the accompaniment eighth notes are short and the melodic eighth notes are legato. The notes with dots should be played with a light brush stroke. Several diminuendos are marked to encourage the tapering of a phrase.

I hope you enjoy this Sinfonia. I love the sound of a string orchestra playing a piece from the classical era!

Jim Palmer

Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

-
shift

'
bow lift/reset

(b), (#), (b)
high or low fingerings

▣ ▣ or ∨ ∨
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!



Chris M. Bernotas
 Director of String Publications



Sinfonia in D Major

FULL SCORE
Duration - 2:10

By Johann Christian Bach
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Allegro con spirito (♩ = 112)

Violins I

Violins II

Viola

Cello

String Bass

f 1 2 3

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

6

p 4 5 6

I Vlns. II Vlns. Vla. Cello Str. Bass

7 8 9

sim. *cresc.* *cresc.* *cresc.* *cresc.*

I Vlns. II Vlns. Vla. Cello Str. Bass

10 11 12

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

I
Vlns.
II
Vla.
Cello
Str. Bass

13 14 15

16
I
Vlns.
II
Vla.
Cello
Str. Bass

16 17

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

II *f* *p* *f* *ff*

Vla. *f* *p* *f* *ff*

Cello *f* *p* *f* *ff*

Str. Bass *f* *p* *f* *ff*

18 19 20

I ⁻¹ *V* *V*

Vlns. ⁻¹ *V* *V*

II ⁻¹ *V* *V*

Vla. *V* *V*

Cello *V* *V*

Str. Bass *V* *V*

21 22 23

24

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

24 25 26

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

27 28 29

31

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

30 31 32

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

33 34 35

f *p*

f *p*

f *p*

f

f

I
Vlns. *f* *p*

II
Vlns. *f* *p*

Vla.
f *p*

Cello
p *f* *p*

Str. Bass
p *f* *p*

36 37 38

39

I
Vlns. *f*

II
Vlns. *f*

Vla.
f

Cello
f

Str. Bass
f

39 40

I
Vlns.
II
Vla.
Cello
Str. Bass

41 42

I
Vlns.
II
Vla.
Cello
Str. Bass

43 44 45

I
Vlns.
II
Vla.
Cello
Str. Bass

46 47 48

Detailed description: This block contains the musical score for measures 46, 47, and 48. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). In measure 46, the strings play a rhythmic pattern of eighth notes. In measure 47, there is a dynamic shift to *p* (piano) for the Violins and Viola. In measure 48, the strings continue with the eighth-note pattern.

I
Vlns.
II
Vla.
Cello
Str. Bass

49 50 51

Detailed description: This block contains the musical score for measures 49, 50, and 51. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps. In measure 49, there is a dynamic shift to *f* (forte) for the Violins and Viola. In measure 50, the strings play a rhythmic pattern of eighth notes. In measure 51, there is a dynamic shift to *p* (piano) for the Violins and Viola. A box containing the number '51' is located above the first staff in measure 51.

I
Vlns. *cresc.*

II
Vlns. *cresc.*

Vla. *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

52 53

I
Vlns. *f* *p*

II
Vlns. *f* *p*

Vla. *p*

Cello *p*

Str. Bass *p*

54 55

I
Vlns. *cresc.* *f*

II *cresc.* *f*

Vla. *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

56 57 58

59

I *ff*

II *ff* -1

Vla. *ff*

Cello *ff*

Str. Bass *ff*

59 60 61