



Sono andati?

From La Bohème

By Giacomo Puccini
Arranged by Jim Palmer

INSTRUMENTATION

- 1 Full Score
 - 8 Violin I
 - 8 Violin II
 - 5 Violin III (Viola ♩)
 - 5 Viola
 - 5 Cello
 - 5 String Bass
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PROGRAM NOTES

Sono andati?, by Giacomo Puccini and arranged for string orchestra by Jim Palmer, is from the beautiful opera *La Bohème*. Based on a duet sung by Mimi and Rodolfo, this arrangement showcases the rich harmonies and expressive melodies characteristic of the Romantic era. Designed to engage performers, it is well-suited for festivals and concert programs alike, providing students with an opportunity to find their musical voice.

NOTES TO THE CONDUCTOR

One of the most magnificent genres of music is opera. I arranged this duet for string orchestra so that students can experience the artistry found in opera. Careful attention has been paid to the dynamics to help achieve beautiful phrasing and perfect balance and add color to the melodies and harmonies. Have the ensemble take their time through the *rallentando* sections to achieve the emotions of the music. The accented section in measures 46–47 should be sustained accents, followed by a beautiful legato section beginning on the fourth beat of measure 47.

I have very fond memories of playing in the orchestra for a performance of *La Bohème*. I hope my arrangement of this duet will inspire you and your students to listen to more selections from this beautiful opera.

NOTE FROM THE EDITOR

In orchestral music, editorial markings are often open to interpretation. We make every effort to provide consistent bowings, fingerings, and other markings that are specifically tailored to the grade level of the music. In general, these technical markings are provided only at their initial appearance. This pedagogical approach is designed to encourage students to recognize recurring patterns and foster musical independence, rather than relying on redundant markings throughout the music.

Sono andati?

From La Bohème

By Giacomo Puccini

Arranged by Jim Palmer (ASCAP)

FULL SCORE
Duration - 3:50

Piu sostenuto ♩ = 54

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

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

rall. a tempo

sim.
I
Vlns. I *pp* *mf*

sim.
II
Vlns. II *pp* *mf* 4

Vla. (Vln. III)
p *f* -2 3 4

sim.
Cello *pp* *mf*

sim.
Str. Bass *pp* *mf*

7 8 9 10

I
Vlns. I *p* *mf* *rall.*

II
Vlns. II *p* *mf* 4

Vla. (Vln. III)
p *mf* -3

Cello *p* *mf* 3

Str. Bass *p*

11 12 13 14

I
Vlns. I
f *a tempo* *poco rall.*
f *p*

II
Vlns. II
f *p*

Vla. (Vln. III)
f *p*

Cello
f *p*

Str. Bass

15 16 17 18

I
Vlns. I
mf *a tempo*
f *p* *mf*³

II
Vlns. II
mf *f* *p*

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

Cello
mf *f* *p*

Str. Bass
pizz. *arco* *pizz.*
f *mf*

19 20 21 22

23

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p *mf*

23 24 25 26 27

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf *p* *mf*

28 29 30 31 32

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

33 34 35 36 37

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

38 39 40 41

42

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f *mf* *f* *mf* *f* *mf*

3 3 3 3 3 3

42 43 44

46

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

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

3 3 3 3

45 46 47 48

molto rall.

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

p *ff* *pp* *ff*

49 50 51 52

a tempo

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

p *p* *pp* *pp* *pp* *pp*

morendo

2

53 54 55 56 57