

Symphony of the Mountains

Entertaining, Enriching, Educating

Youth Orchestra

Excerpts Notes- Violin Excerpts

VIOLIN EXCERPT 1

Below are two recording samples of Mendelssohn's Symphony No. 4 "*Italian*" from YouTube. Recording 1 is a performance by the Italian conductor Claudio Abbado and the London Symphony. The excerpt in question is heard right at the beginning of the Symphony, but I encourage you to listen through the entire work, it is a masterpiece. Recording 2 is a tutorial video done by a member of the Berlin Phil first violin section. This demonstration was made for the YouTube Symphony Orchestra, who used this excerpt for their audition process. In any event, it is all in German but subtitles are available in case you don't speak the language. He demonstrates a bit and otherwise gives good musical and technical pointers as to how to approach the excerpt.

Note: the bowings printed in the part are suggestions only, as is the exact tempo. Feel free to make adjustments as needed to fit your own approach.

Recording 1

London Symphony Orchestra – Claudio Abbado

https://youtu.be/4pO7_IxbDsU

Recording 2

Berlin Philharmonic masterclass

<https://youtu.be/uzHZ1a9Mnzi>

VIOLIN EXCERPT 2

You'll notice Recording 1 is much faster than Recording 2. I have some preference for this faster and more agitated interpretation. That said, Recording 1 does not have the advantage of allowing you to follow along with the score, which is embedded within the video of Recording 2.

Both are excellent performances and worthy of study and emulation. Regardless of which one you prefer (either of these two or any other you can find), the important thing is communicating to the listener your constant sense of the underlying rhythmic pulse, which are the repeating triplets in the horns/woodwinds. If you are always subdividing in your mind, and 'hearing' triplets, than no matter what tempo choices you make, or how dramatically or subtly you interpret a printed *ritenuto*, or a *poco piu mosso*, or an *animando*, it will always make rhythmic sense and be understandable by the listener. For any excerpt, but especially an excerpt like this, I recommend you pick out a few recordings that you like and try to practice playing along with a great orchestra to internalize your sense of how to pace it in a natural way.

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Note: the printed bowings are optional. You are welcomed to use them, or find your own according to your comfort. Also, whenever double stops are printed, always play the top line only.

Recording 1

Tchaikovsky 5, mvt 2

Leningrad Philharmonic – Mravinsky

Excerpt begins at 18:15

<https://youtu.be/DfibXOGFQSo>

Recording 2

Tchaikovsky 5, mvt

New York Philharmonic – Leonard Bernstein

<https://youtu.be/nyLPcl1woF8>

Excerpt begins at 5:30

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Violin Excerpts

*Choose one of the two excerpts

I of 2

Mendelssohn – Symphony No. 4, mvt. I

Opening through measure 58 downbeat

♩ = 144

Violine I

Felix Mendelssohn
Op.90

Allegro vivace
plss. *arco* *v*

cresc.
f *p* *stacc.* *cresc.* *f* *cresc.*

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2 of 2

Tchaikovsky – Symphony No. 5, mvt. 2

Rehearsal B through measure 65

The image displays a musical score for Tchaikovsky's Symphony No. 5, mvt. 2, rehearsal B through measure 65. The score is written for four staves, with measures 43, 49, 54, and 60 marked at the beginning of each staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various performance instructions such as *Tempo I*, *riten.*, *animando*, *con noblessa*, *con desiderio*, *cresc. poco a poco*, *Poco più mosso*, *ff*, *mf*, *p*, and *Più animato*. There are also dynamic markings like *con noblessa* and *con desiderio*. The score is enclosed in large square brackets at the beginning and end.