

FULL CONDUCTOR SCORE
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Little Symphony For Strings

Sonatina, Op. 136, No. 1

Carl Reinecke

Arranged by
Robert Longfield

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Not valid for performance.



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Instrumentation

Conductor Score	1
Violin I.....	15
Violin II	15
Violin III (Viola substitute)	3
Viola.....	6
Cello.....	5
Bass.....	5

Program Notes

Carl Reinecke (1824-1910) was a German composer, conductor, pianist and teacher. His principal teacher was his father, Rudolf. Carl began to compose at the age of seven, and he made his first public appearance as a pianist when he was twelve.

He later studied with Felix Mendelssohn, Robert Schumann, and Franz Liszt. He went on to be a teacher to a long list of students who were considered to be the top composers and performers of their day.

Among his three hundred published compositions is **Little Symphony For Strings** (originally titled "Sonatina," Opus 136, No. 1.) Written for piano, the piece consists of four movements each in a different style. In this version all four moments are orchestrated for string orchestra.

Notes to the Conductor

The four short movements of the **Little Symphony For Strings** can give your students the opportunity to play in a variety of styles. Movement 1 should have a light, Mozartean quality. The second movement, by contrast, should be played *legato* with long, connected bow strokes. The middle section, in A major, can be somewhat lighter and *dolce*. Movement 3 is playful in style with all of the instruments playing pizzicato throughout. Movement 4 should be dancelike-in strict rhythm with forceful accents on beat 1.

I hope you enjoy the **Little Symphony For Strings**.



About the Arranger



Robert Longfield is an award-winning composer, arranger, and educator. Born and raised in Grand Rapids, Michigan, he graduated with honors from the University of Michigan where he studied with Jerry Bilik and Paul Boylan and was a member of the band under William Revelli and George Cavender. He also earned a degree from the University of Miami where he was a student of Alfred Reed.

For fifteen years Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. Since 1987 he has held a similar position at Miami Palmetto Senior High School, Miami, Florida. Mr. Longfield was the recipient of the "Teacher of the Year" award by the Michigan School Band and Orchestra Association. In 1996 he received the "Mr. Holland Award" from the National Academy of Recording Arts and Sciences for outstanding contributions to music education.

A member of ASCAP, Mr. Longfield has received several commissions and his compositions and arrangements have been played and recorded by bands throughout the United States as well as in Europe and Japan.

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LITTLE SYMPHONY FOR STRINGS

Sonatina, Op. 136, No. 1

Conductor Score

ARC-7090-00

Carl Reinecke

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I.

Allegretto $\text{♩} = 96$

1 2 3 4 5 6

7 8 9 10 11 12

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17

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

13 14 15 16 17 18

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

19 20 21 22 23 24

25

Vln. I *p* V V
 mp ————— *mf*
 Vln. II *p*
 mp ————— *mf*
 Vln. III *p*
 mp ————— *mf*
 Vla. *p*
 mp ————— *mf*
 Cello
 Bass

25 26 27 28 29 30 31 32

33

Vln. I *mp* dolce
 mf
 Vln. II *mp*
 mf
 Vln. III *mp*
 mf
 Vla. *mp*
 mf
 Cello
 Bass

33 34 35 36 37 38 39 40

II.

41 Andantino $\text{♩} = 60$

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

41 42 43 44



Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

45 46 47 48

[49] Andante $\text{♩} = 92$

Musical score for measures 49-53. The score consists of six staves: Vln. I, Vln. II, Vln. III, Vla., Cello, and Bass. The key signature is three sharps. Measure 49: Vln. I plays eighth notes with a dynamic of *dolce*. Measures 50-53: All instruments play eighth notes. Vln. I has slurs and grace notes. Vln. II has a dynamic of *p*. Vln. III has a dynamic of *p*. Vla., Cello, and Bass have dynamics of *pizz.*. Measure 53 ends with a dynamic of *p*.

49 50 51 52 53

Musical score for measures 54-58. The score consists of six staves: Vln. I, Vln. II, Vln. III, Vla., Cello, and Bass. The key signature is three sharps. Measure 54: Vln. I has a melodic line with slurs. Measures 55-58: The dynamic changes to *mp* (measures 55-56), *mf* (measures 57-58), and *mf* (measure 58). Vln. I has slurs and grace notes. Vln. II has slurs and grace notes. Vln. III has slurs and grace notes. Vla., Cello, and Bass play eighth notes.

54 55 56 57 58

Vln. I
 Vln. II
 Vln. III
 Vla.
 Cello
 Bass

mp

60

61

62

Vln. I
 Vln. II
 Vln. III
 Vla.
 Cello
 Bass

65

p

64

65

66

67

Vln. I
 Vln. II
 Vln. III
 Vla.
 Cello
 Bass

68 69 70 71 72

Vln. I
 Vln. II
 Vln. III
 Vla.
 Cello
 Bass

73

73 74 75 76

77 Andantino $\text{♩} = 60$

Musical score for measures 77 through 80. The instrumentation includes Vln. I, Vln. II, Vln. III, Vla., Cello, and Bass. The key signature changes from no sharps or flats at measure 77 to one sharp at measure 80. Measure 77 starts with a forte dynamic. Measures 78 and 79 show eighth-note patterns with slurs and dynamics *mp*, *mf*, and *mf*. Measure 80 concludes with a dynamic *mf*.

Musical score for measures 81 through 84. The instrumentation remains the same. The key signature changes from one sharp at measure 80 to no sharps or flats at measure 81. Measures 81 and 82 show eighth-note patterns with dynamics *p*, *p*, *#p*, *#p*, *p*, and *p*. Measures 83 and 84 show eighth-note patterns with dynamics *pp*, *pp*, *pp*, *pp*, *pp*, and *pp*. Measure 83 includes a ritardando instruction (*rit.*). Measure 84 ends with a dynamic *pp*.

III.

85 Scherzino Vivace $\text{♩} = 112$

pizz.

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

p

85 86 87 88 89 90

93

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

91 92 93 94 95 96

101

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

97 98 *f* 99 100 *p* 101 102



Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

103 104 105 106 107 *p* 108

IV.

109 Alla Polacca $\text{♩} = 104$
arco

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

f

109 110 111 112

113

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

113 114 115 116

117

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

117 118 119 120

121 122 123 124

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

f

125

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

125

126

127

128

rit.

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

f

129

130

131

132