

**Reference Recordings:** [Here](#)

**Marriage of Figaro Overture:** Half Note ~ 145 to 155 bpm

**Battalia:** Presto 1- Half note = 70-75

Die liederliche gesellschaft von allerley humor- Quarter note= 97

Presto 2- Quarter note = 140-145

Der Mars- Quarter note = 73

Presto- Dotted half= 84

Aria- Quarter note = 47-50

Die Schlacht- Quarter note = 125-130

Lamento der Verwundeten Musquetirer- Eighth note= 55-60

**Ponderosa Congress-**

Beginning- Quarter note =84

Rehearsal Letter D- Quarter note= 124

I- Quarter note =110

R- Quarter note = 74

**Beethoven Symphony 1**

Movement 1: Adagio Molto- Eighth note = 78

Measure 13- Half note= 100-105

Movement 2: Andante cantabile con moto- Eighth note = 95-100

Movement 3: Menuetto, Allegro molto e vivace- Dotted half note= 100-108

Movement 4: Adagio- Eighth note= 60

Allegro molto e vivace- Quarter note= 145-150

Notes on extended technique for **Biber**:

For some reason, the engraved parts available on IMSLP don't include the extended technique remarks that are in the score. I'll go over this here, and please write this in your parts! I've also attached recordings with the score for reference.

For seating, the **basses** will be on opposite sides of the orchestra. The reasoning will make sense when we get to some of the extended techniques later in the piece

In the Presto I, the notes marked with a **wedge accent are to be played col legno**. We'll play around with the idea of maybe stomping our feet instead on the repeat.

In the next movement, the Allegro, it's supposed to sound cacophonous and dissonant, we're all soldiers singing completely different national songs. We'll work on style for the lines, but practice your part confidently with a metronome!

In Presto 2, or measure 45, **the marked staccato notes in the first violin part are to be played with left hand pizz**. It's an open string so it shouldn't be too difficult, though it takes coordination. **We'll be repeating this twice, so we'll play the music a total of 3 times. On the first play through, only the top violin line, the top viola line, and the cello/bass line play. On the first repeat, all the lines play forte. On the second repeat all the parts are playing fortissimo.**

Der Mars emulates the sounds of snare drums with a piece of paper threaded through the strings of a solo double bass. On repeat, **both the basses will play**, like the snare drum is getting louder. Stick a spare piece of paper in your bass case!

Skipping to Die Schlacht, the cellos and basses are pizzicato the whole time. It should be a Bartok pizzicato in order to emulate gun shots. Feel free to give me ideas for how to make this more theatrical, the basses on opposite sides already give the effect of shooting each other in a battle, how could we do this with the cellos as well?

Let me know if you have any questions! Happy practicing,

Sam

