

The instruments of the orchestra

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to Angela Colbers

String instruments

Let us start with the string instruments (**play all strings, chaos, 5 sec.**). In fact, these are wooden boxes with some stick at one end, dressed up with a few strings. The string is firmly stretched and connected to the wooden box. In this way the surface that can vibrate is largely increased, resulting in more sound production as compared to a single vibrating string. When on a particular instrument notes from the lowest to the highest pitch sound at even or comparable loudness, the instrument is called of good quality.

There are different ways to make sound with the strings; by drawing the bow across the strings (**concertmaster plays arco**) or plucked with the fingers, that is called pizzicato (**concertmaster plays pizz.**). In particular for playing with the bow, a choice of techniques has been developed for playing notes in different ways, making intriguing sounds.

With the tuning pegs at the top of the instrument the strings can be tuned to the proper pitch. By stopping the strings to the fingerboard with the fingers of the left hand the sounding length of the strings can be regulated. In this way on one string different notes can be played (**concertmaster plays scales**).

In this orchestra the violin is the smallest string instrument (**show**), slightly bigger is the viola (**show**), then comes the cello (**show**) and the biggest is the double bass (**show**). Now all strings together will play a short piece for you where every instrument shows its own qualities and sound colors and abilities for a joint performance.

Adagio ♩ = 60

Bass

pizz.

mf

a tempo

arco

p

9 a tempo pizz.

mp

solo arco

animato

f

12

13 Adagio ♩ = 68

espressivo

rall.

a tempo

16

tutti pizz.

f

ff

20

ff

23

Finale

Contrabass

Contrabass

The musical score for the Contrabass part is written on a single staff in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The piece begins with a forte (*f*) dynamic marking. The melody consists of eighth notes and quarter notes, often grouped in pairs. The sequence of notes across the measures is: G2 (quarter), A2-B2 (eighths), C3 (quarter), B2-A2 (eighths), G2 (quarter), F2-G2 (eighths), E2 (quarter), D2-E2 (eighths), C2 (half). The final measure contains a double bar line followed by a repeat sign.

9

9  13

19

19  25

29

[illegible]

39

39 

50

50

57

f

ff

The first system of the musical score for 'The Little Boat' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melody of eighth and sixteenth notes, with a repeat sign and first/second endings at measure 57. The bottom staff is in bass clef with a key signature of one flat, providing a harmonic accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo).

62

62

f *ff*

73

73

1. 2. pizz. Slow blues, $\text{♩} = 72$

mp

82

82

82

p

92

92

98

p

This musical score is for the first system of 'The Swan Song' in G-flat major, 3/4 time. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is written on a single staff. The first measure is marked with the number 92. The score continues with a series of eighth and quarter notes, followed by a double bar line. After the double bar line, the melody resumes with a quarter note, followed by eighth notes. The measure containing the double bar line is marked with the number 98. The piece concludes with a piano (*p*) dynamic marking.

102

[illegible]

Allegro maestoso, ♩ = 112

113

113 **Allegro maestoso, ♩ = 112**
arco 114

f *ff* *f*

123

123

ff

3