

DIVERTIMENTO PERFORMANCE NOTES

I. BEAR DANCE - A playful melody on the top voice is accompanied in the 3 lower parts in a variety of rhythmic patterns. The marcato expressive character of the Bear Dance requires that all players perform with constant intensity. In the rhythmic imitative sections, all parts have equal importance.

II. CANTABILE - Tenuto playing with a singing expressive quality and careful ensemble tonal blending should project the intense vocal character of this piece.

III. ALLEGRETTO - Moderately fast and well accentuated playing should result in an aggressive imitative character of the music.

IV. OLD SLAVONI - In all dynamics, the phrasing should achieve the character of the solemn singing in orthodox Russian churches. The tenutos should be well observed with ensemble phrasing throughout.

V. GOOD NIGHT - This lullaby should be played with a lyrical and expressive character in moderate dynamics. Imitative tenutos should be brought out with an overall rubato feeling but without a great distortion of the rhythmic flow.

VI. MAESTOSO - Forte throughout - yet with a cantabile spirit. The bell-like strong accents at the opening of phrases should achieve a festive ceremonial character.

VII. SONG - A gentle, lyrical melody with sensitive support from the lower parts should be achieved. The tenutos should have slight dynamic inflection with the duet line in the upper two parts brought out and interpreted similarly.

VIII. VARIATIONS ON A CHORALE - This ancient Bohemian chorale should be performed with an expressive singing quality combined with intensity in the long phrases. The theme should be emphasized when present in the lower voices in the variations.

IX. VIVO - The four independent melodic lines are to be played with similar intensity in all parts. Bringing out accents in all parts will achieve an interesting percussive ensemble effect.

X. ADAGIO - The expressive character is brought out by contrasting the cantabile in the melody against the staccato accompaniment of the bass opening. Each of the four instruments is melodically and rhythmically independent. The tenutos are performed with a slight dynamic accent bringing about an imitative contrast of the lines.

XI. SILESIAN SONG - The theme is a free quotation of a folksong from Silesia (part of the former Czechoslovakia bordering Poland). The overall character of this song is boisterous in spirit. The individual part 16th note sections should combine to form one ensemble line, taking care to place accents for rhythmic affect.

DIVERTIMENTO

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Allegretto

Alto Sax 1 (Sop. Sax) 5 10 15

Alto Sax 2

Baritone Sax.

Bass Sax.

A. Sax 1 20 25

A. Sax 2

T. Sax.

B. Sax.

A. Sax 1 30 35 40

A. Sax 2

T. Sax.

B. Sax.

A. Sax 1 45

A. Sax 2

T. Sax.

B. Sax.

Adagio

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II. CANTABILE

Cantabile Tenuto (legato throughout)

A. Sax 1
A. Sax 2
T. Sax
B. Sax

5
10

III. ALLEGRETTO

Allegretto

A. Sax 1
A. Sax 2
T. Sax
B. Sax

5
10

IV. OLD SLAVONI

3

Moderato

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

5

10

15

V. GOOD NIGHT

Slowlly

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

5

10