SO-348 **Grade 3** **$55.00**

Extra Score 12.00/Extra Parts $5.00

La Traviata
Prelude to Act I

For String Orchestra

By Giuseppe Verdi
Arranged by R. Scott Whittington

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La Traviata

For String Orchestra

Arranged by R. Scott Whittington

Instrumentation

Conductor Score	**1**
Violin I	**8**
Violin II	**8**
Violin III (doubles Viola)	**5**
Viola	**5**
Cello	**5**
String Bass	**5**

About the Arranger

R. Scott Whittington is a graduate of the Faculty of Music at the University of Toronto, where he pursued studies in orchestration, arranging, conducting and music pedagogy. He has been actively engaged in multiple fields of adult and youth music education for over 30 years. Scott is a widely published composer in the United States (Neil Kjos, Wingert-Jones, FJH, Tempo, Ludwig Masters, MSB), with 125 compositions and numerous commissions to his credit. He writes for full orchestra, string orchestra, concert band, choir, chamber ensembles and the stage. His work has a fresh, contemporary feel to it, with a leaning toward strong melody and catchy rhythmic content. He is a member of the Canadian League of Composers and a member of SOCAN.

Program Notes

Verdi's La Traviata is a three-act opera composed in 1853 and first performed in Venice. The opera was very successful during Verdi's lifetime, and it continues to be one of the most frequently performed and most popular of all operas in the repertoire. The title La Traviata translates loosely as “The Fallen Woman", relating the story of Violetta who earns redemption through sacrifice. As an early example of a growing tendency toward musical continuity in opera, La Traviata demonstrates how the distinction between aria and recitative was becoming less pronounced. The Prelude to Act 1 contains the first notes heard in the opera, creating an ethereal, shimmering canvas which sets the stage for all the dramatic turns which will later unfold. La Traviata is arranged so that all sections have interesting and engaging material to perform. It is scored at a level 3 and is written in the lower positions so that directors may focus on intonation, blend and rhythmic accuracy.

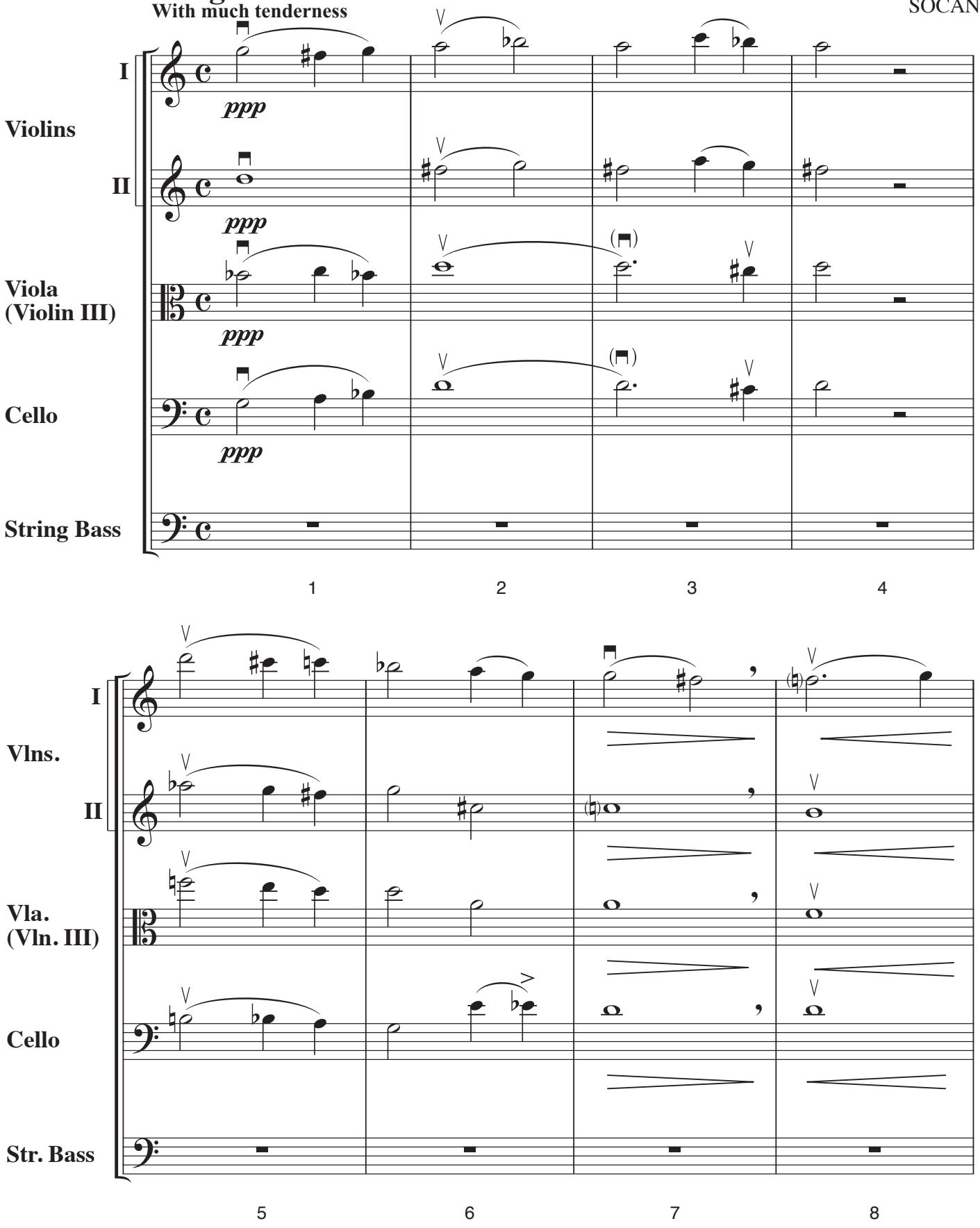
Performance Hints: Pianissimo playing is a focus during this piece. The pianississimo introduction and closing should be almost inaudible, played at just above a whisper. The Prelude offers many opportunities to explore the concept of rubato. This is a wonderful way to encourage sensitivity to phrasing and establish eye contact with players. More advanced violinists can perform the doubled lines in the upper octave, while developing players may want to take the more comfortable lower parts.

La Traviata
Prelude to Act I

CONDUCTOR SCORE
Duration - 3:10

Giuseppe Verdi (1853)
Arr. by R. Scott Whittington
SOCAN

Adagio ♩ = 63
With much tenderness



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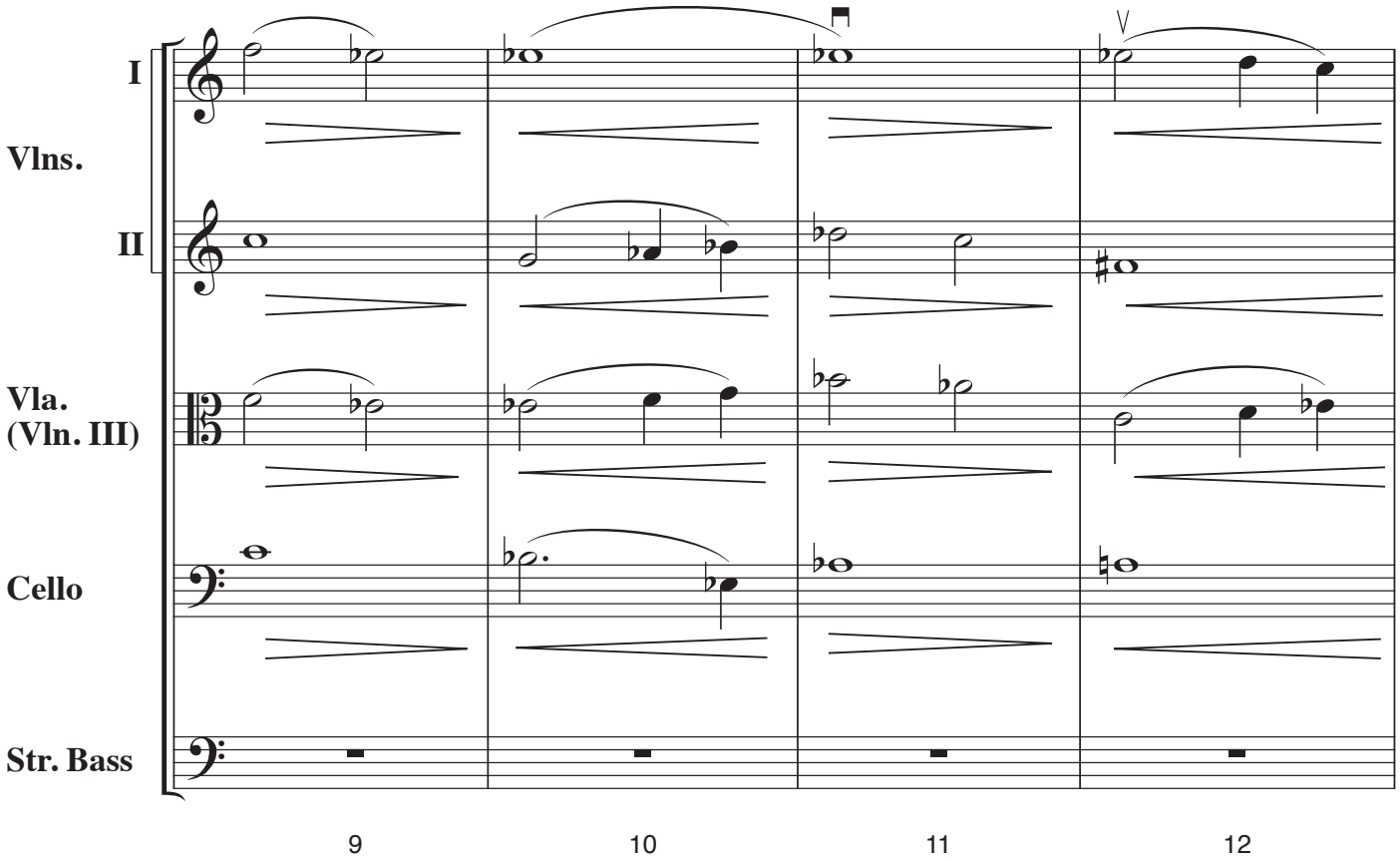
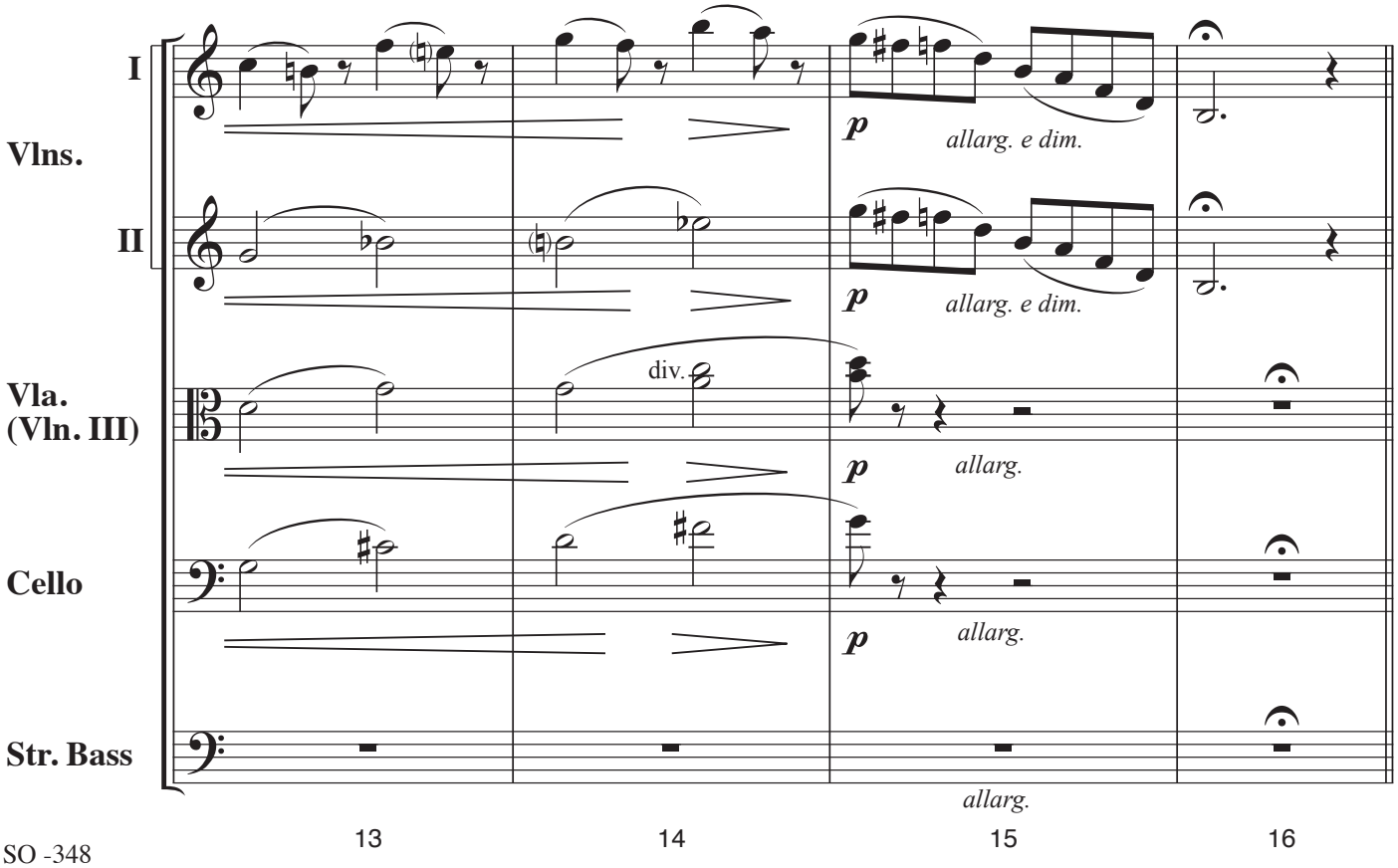
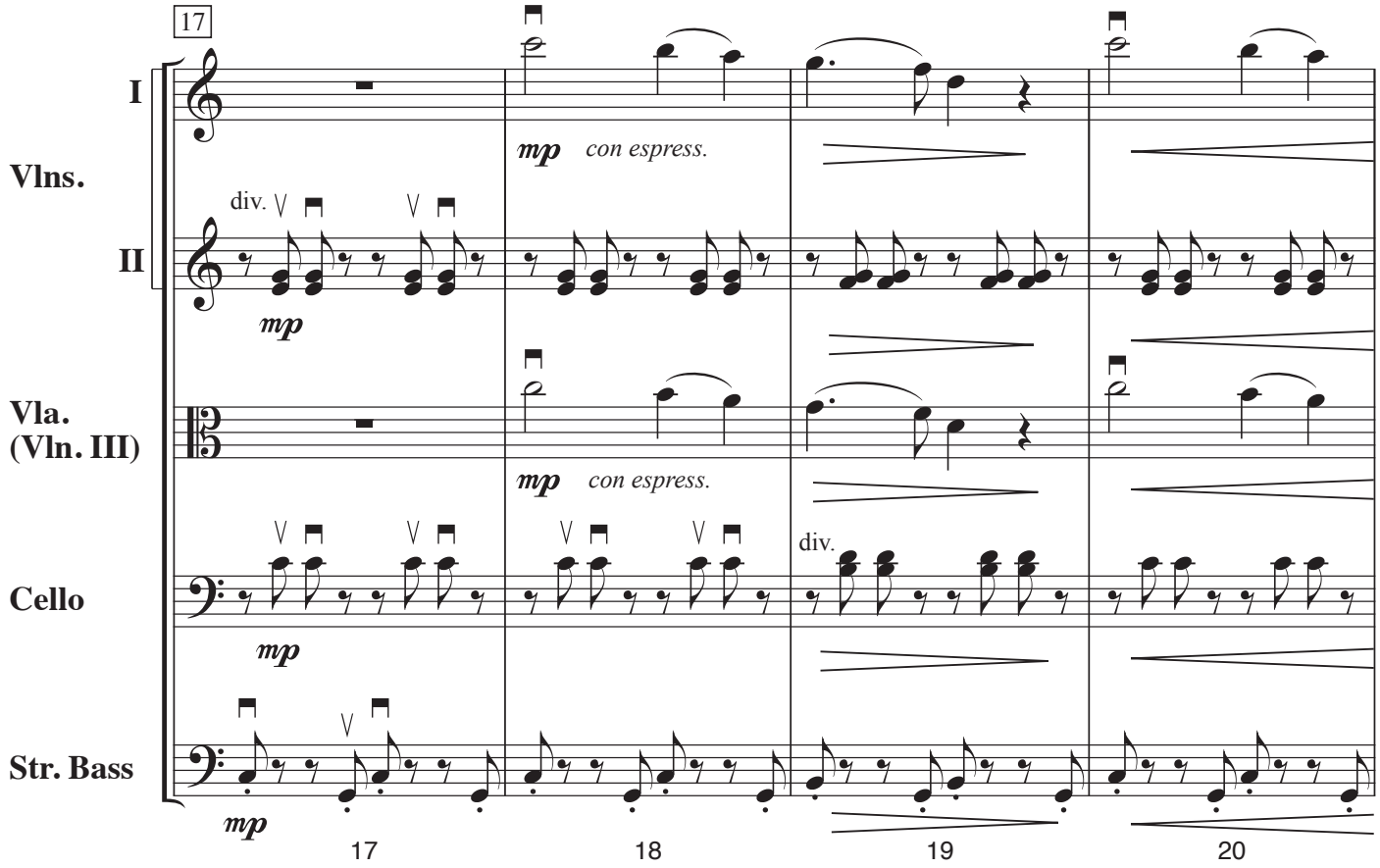
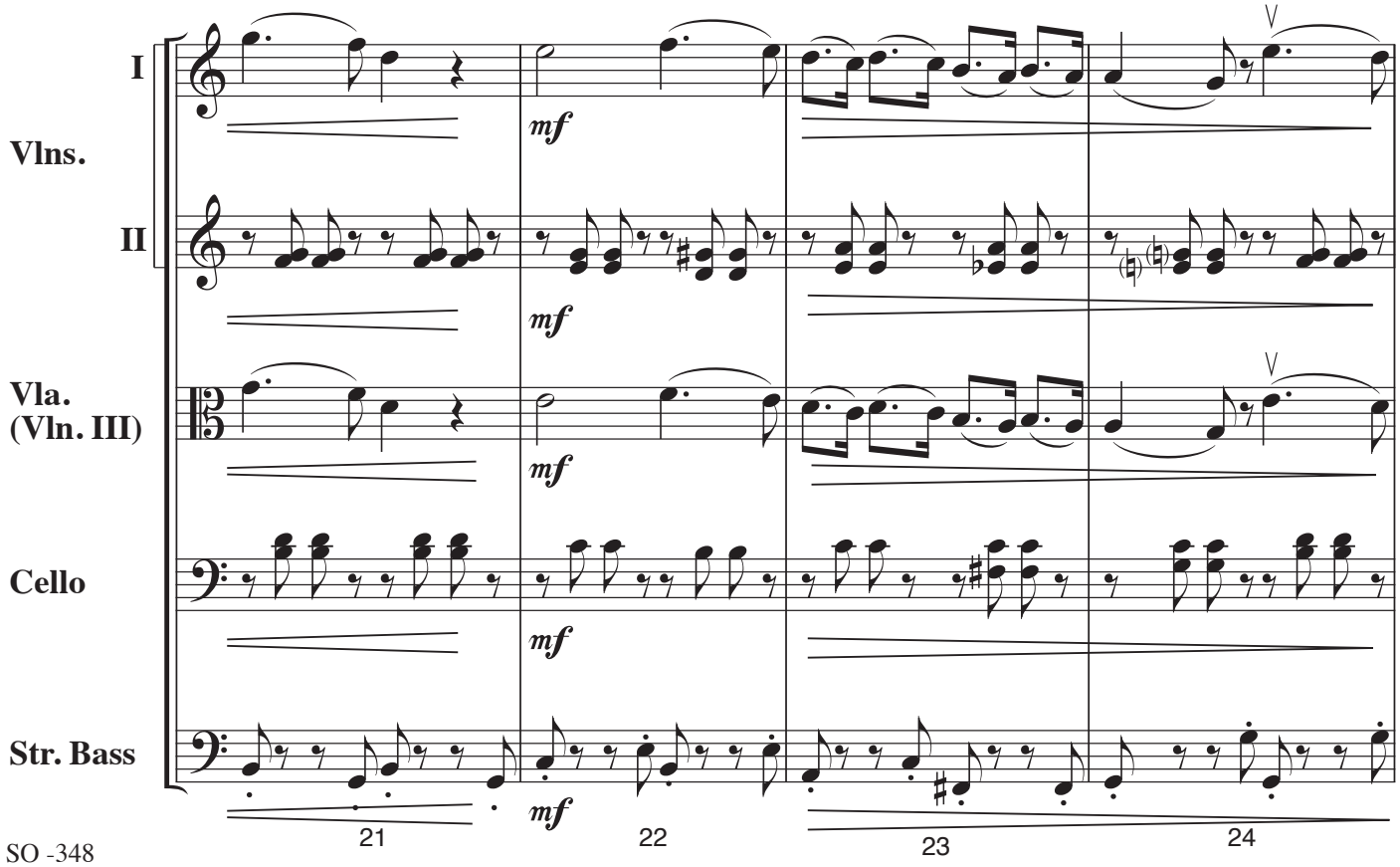
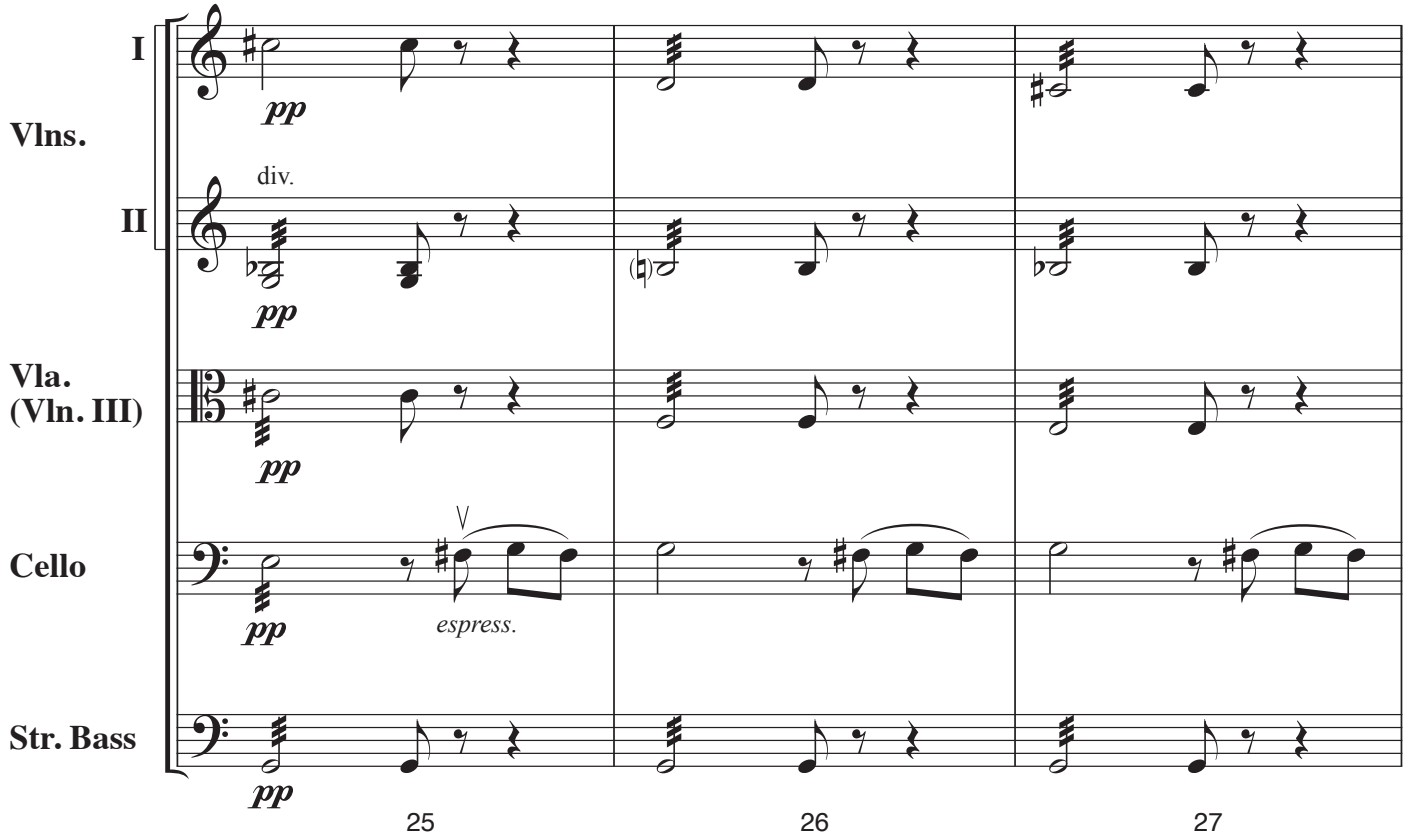
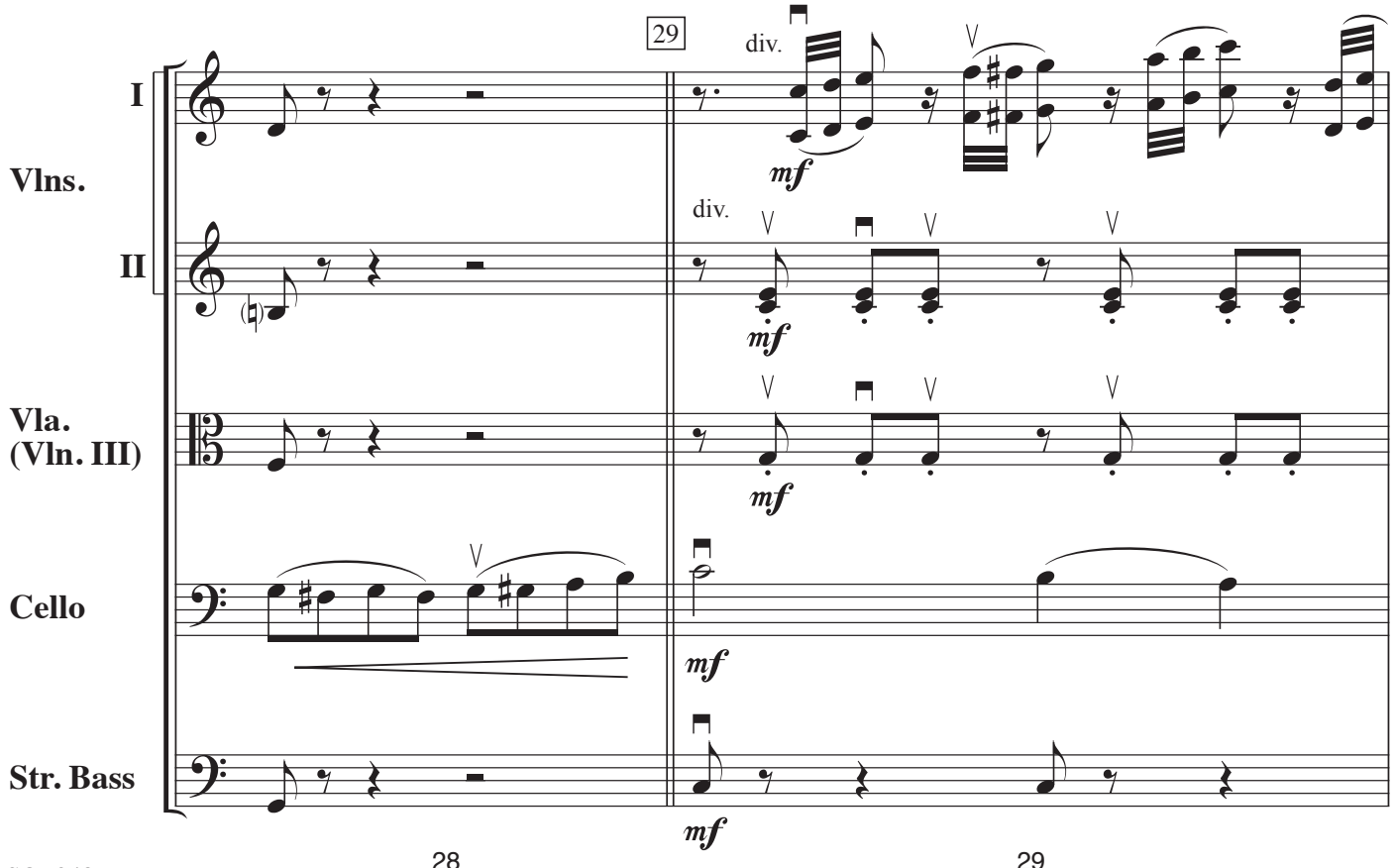

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
9
10
11
12

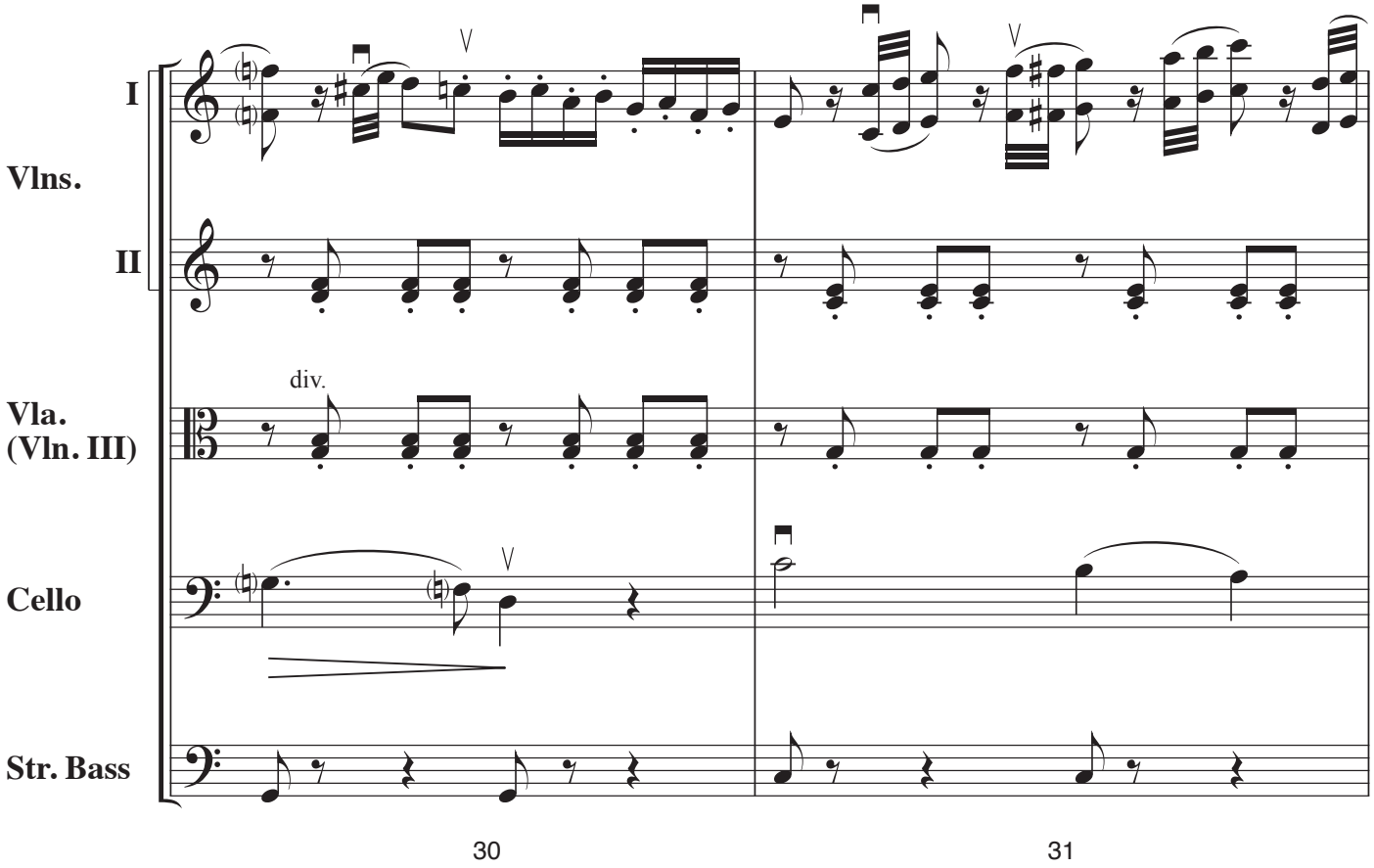

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
p
allarg. e dim.
p
allarg. e dim.
div.
p
allarg.
p
allarg.
allarg.
13
14
15
16

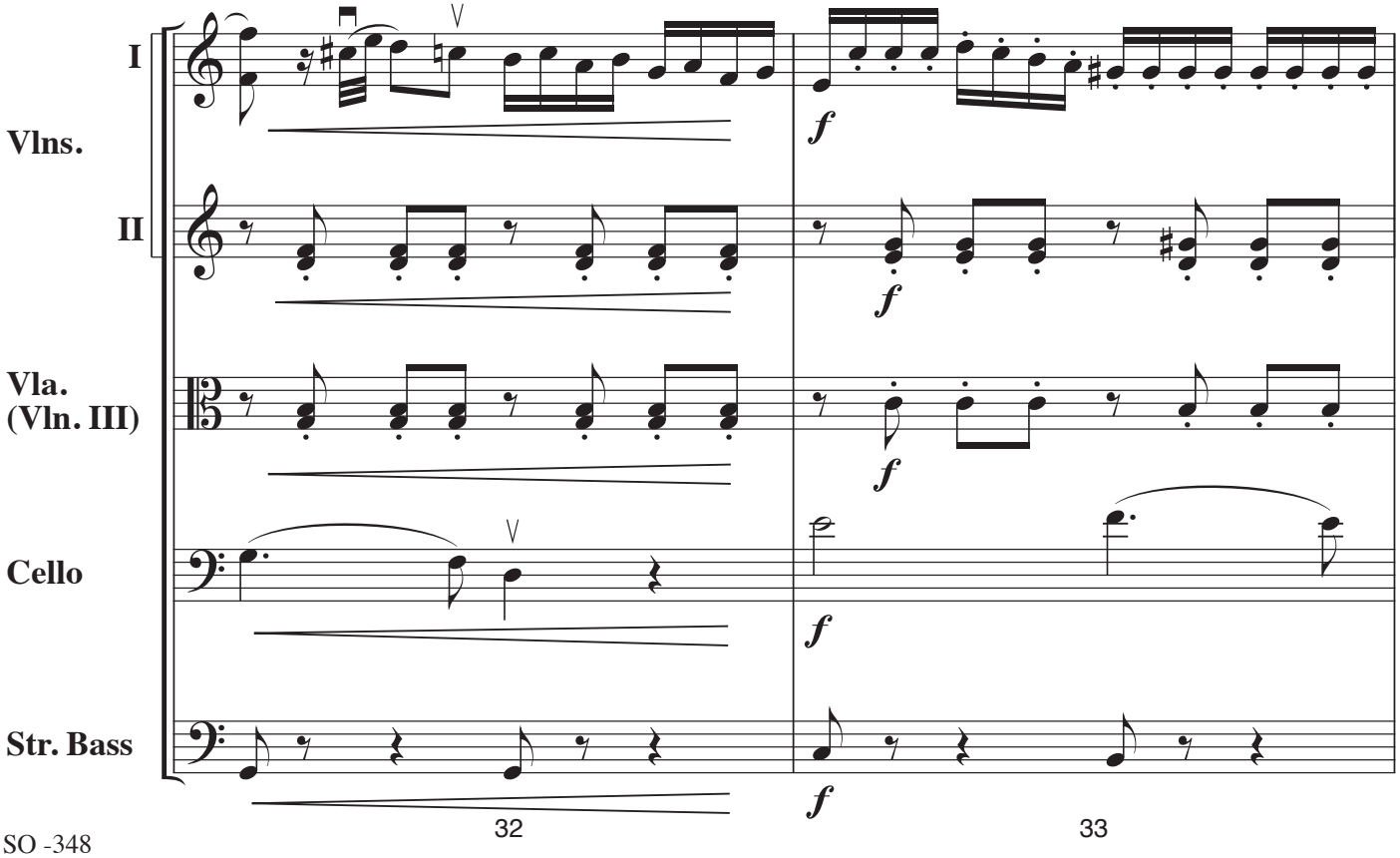

17
I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
mp
con espress.
div.
17
18
19
20

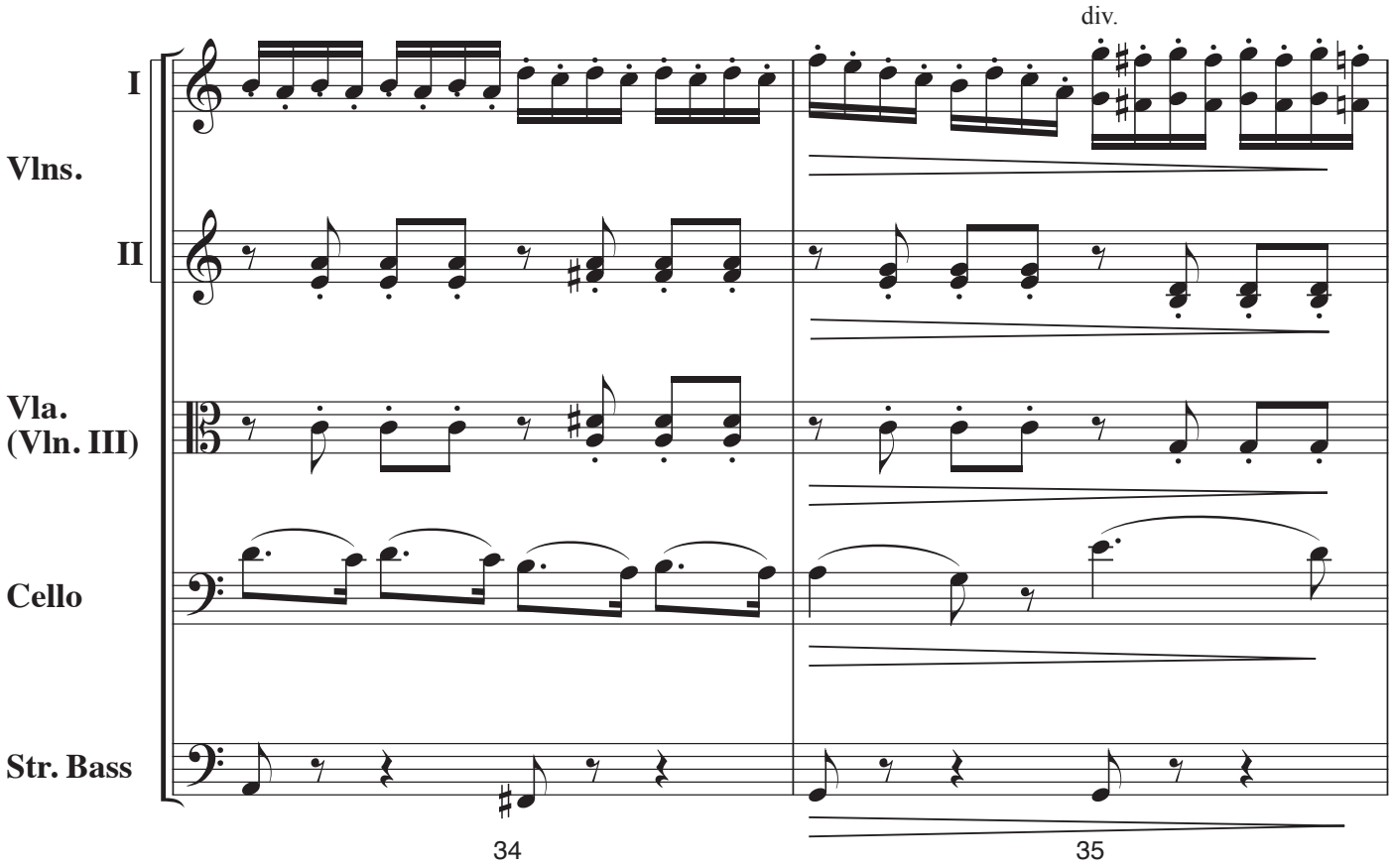

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
mf
21
22
23
24

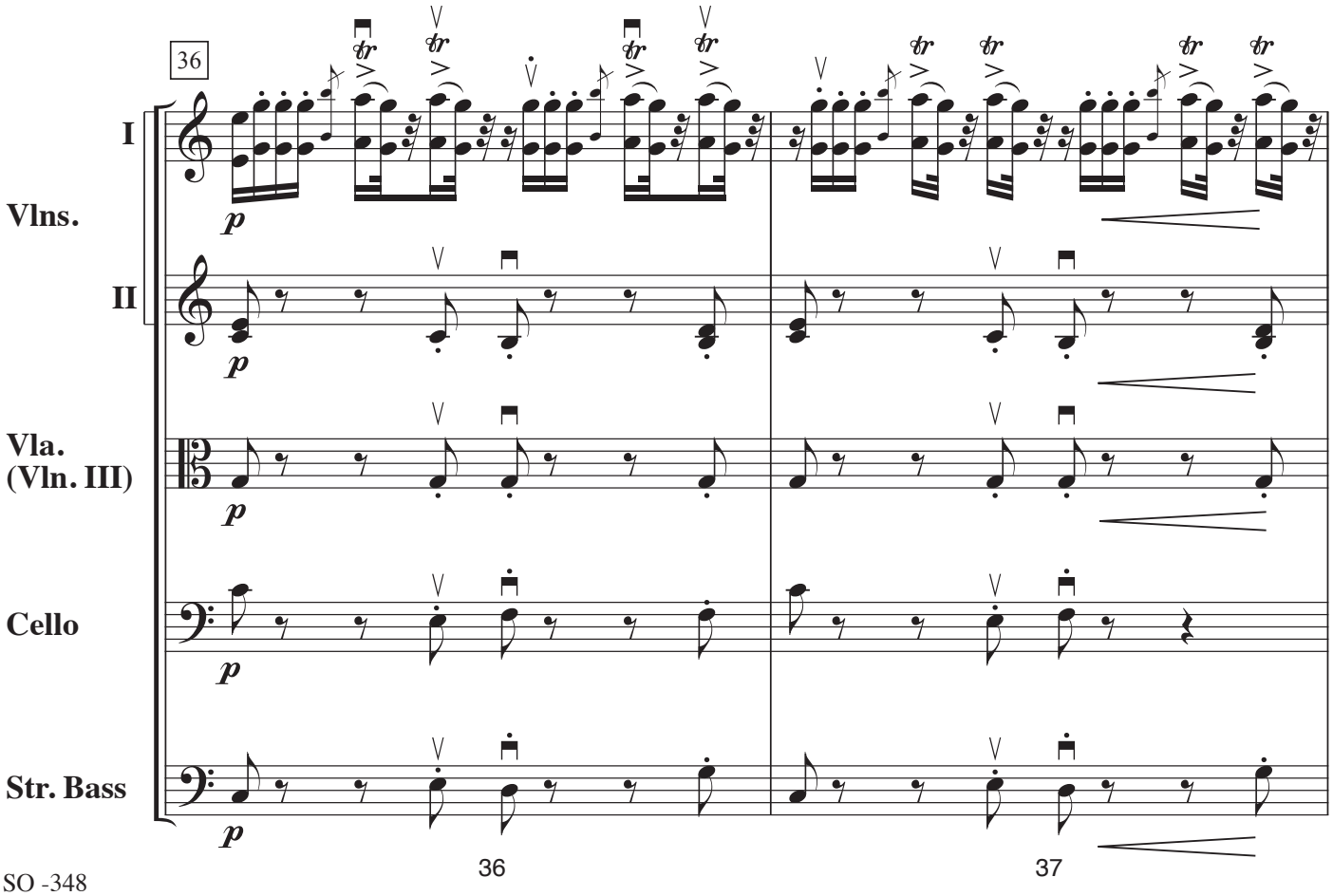

I
Vlns.
II
div.
pp
Vla.
(Vln. III)
Cello
espress.
Str. Bass
25
26
27

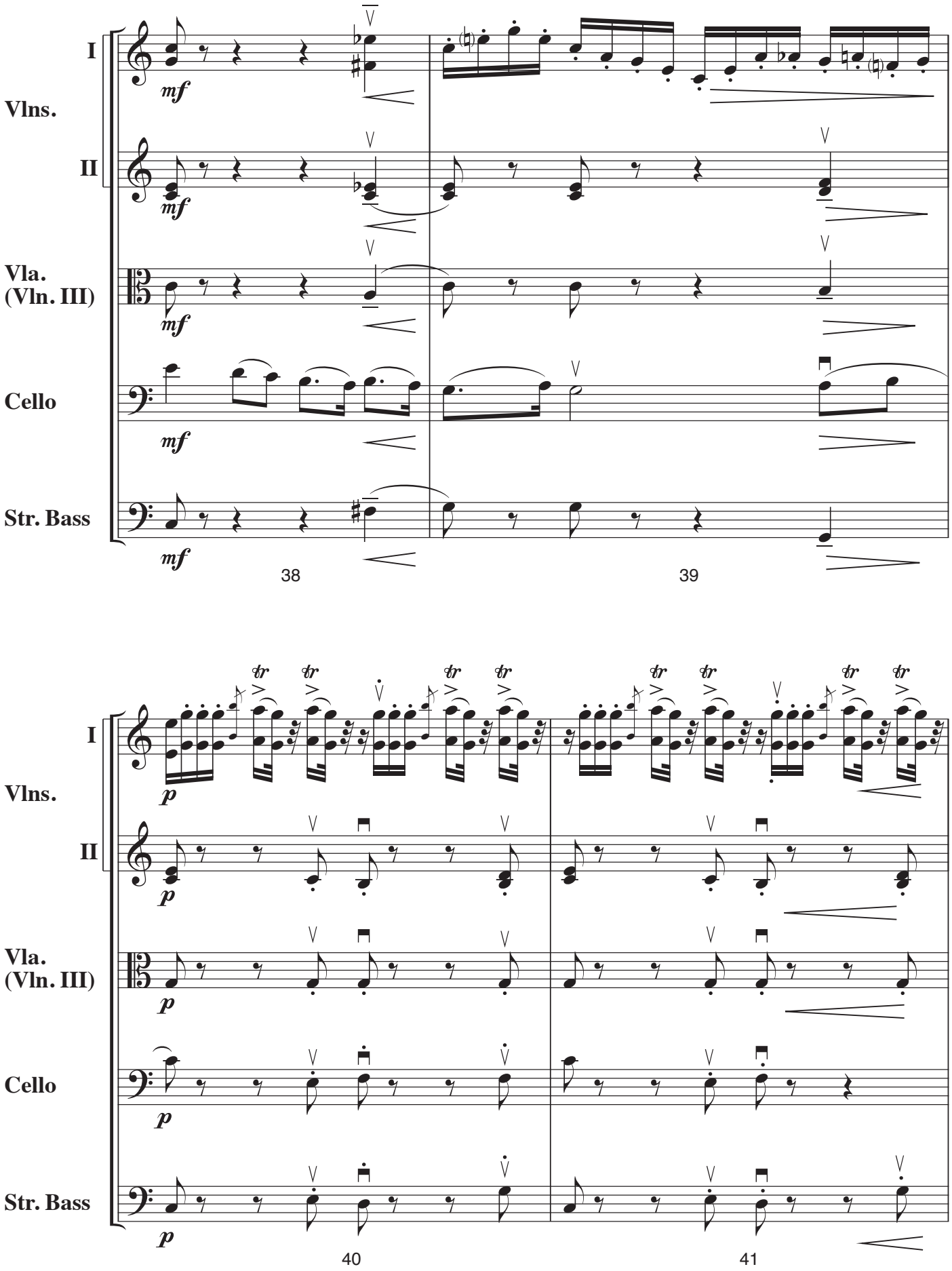

29
I
Vlns.
II
div.
mf
Vla.
(Vln. III)
Cello
Str. Bass
28
29

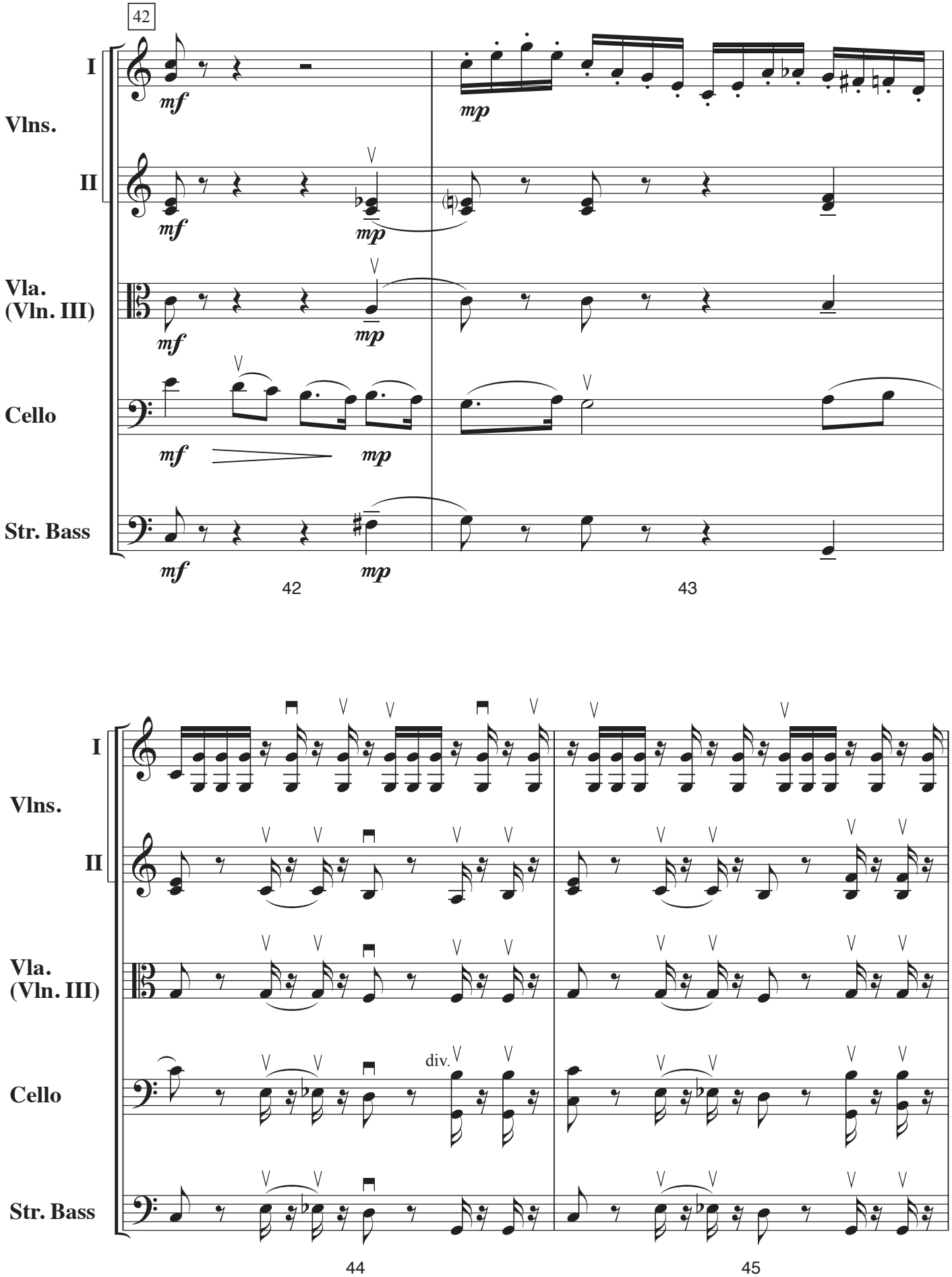

I
Vlns.
II
div.
Vla.
(Vln. III)
Cello
Str. Bass
30
31

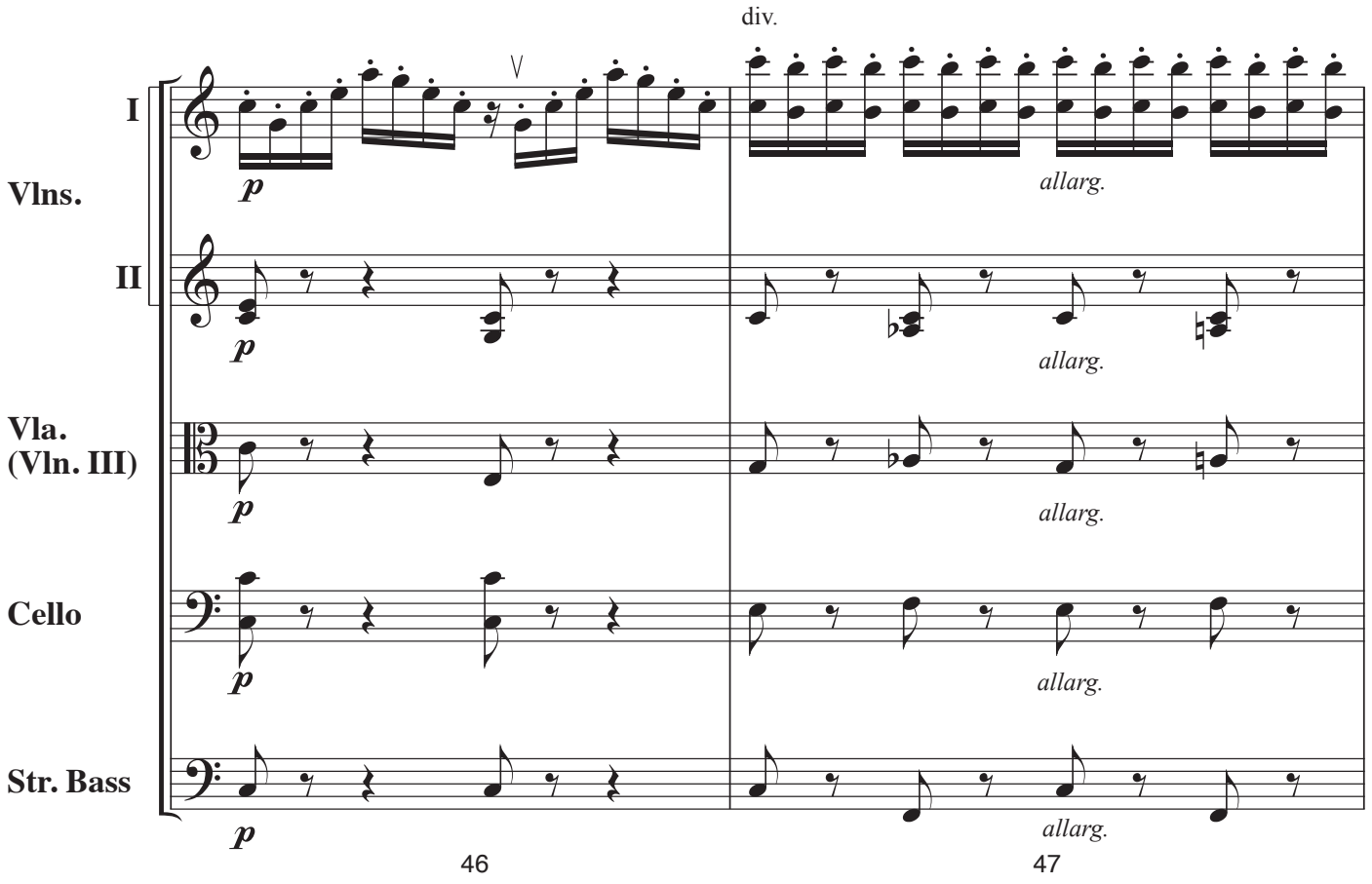

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
f
32
33

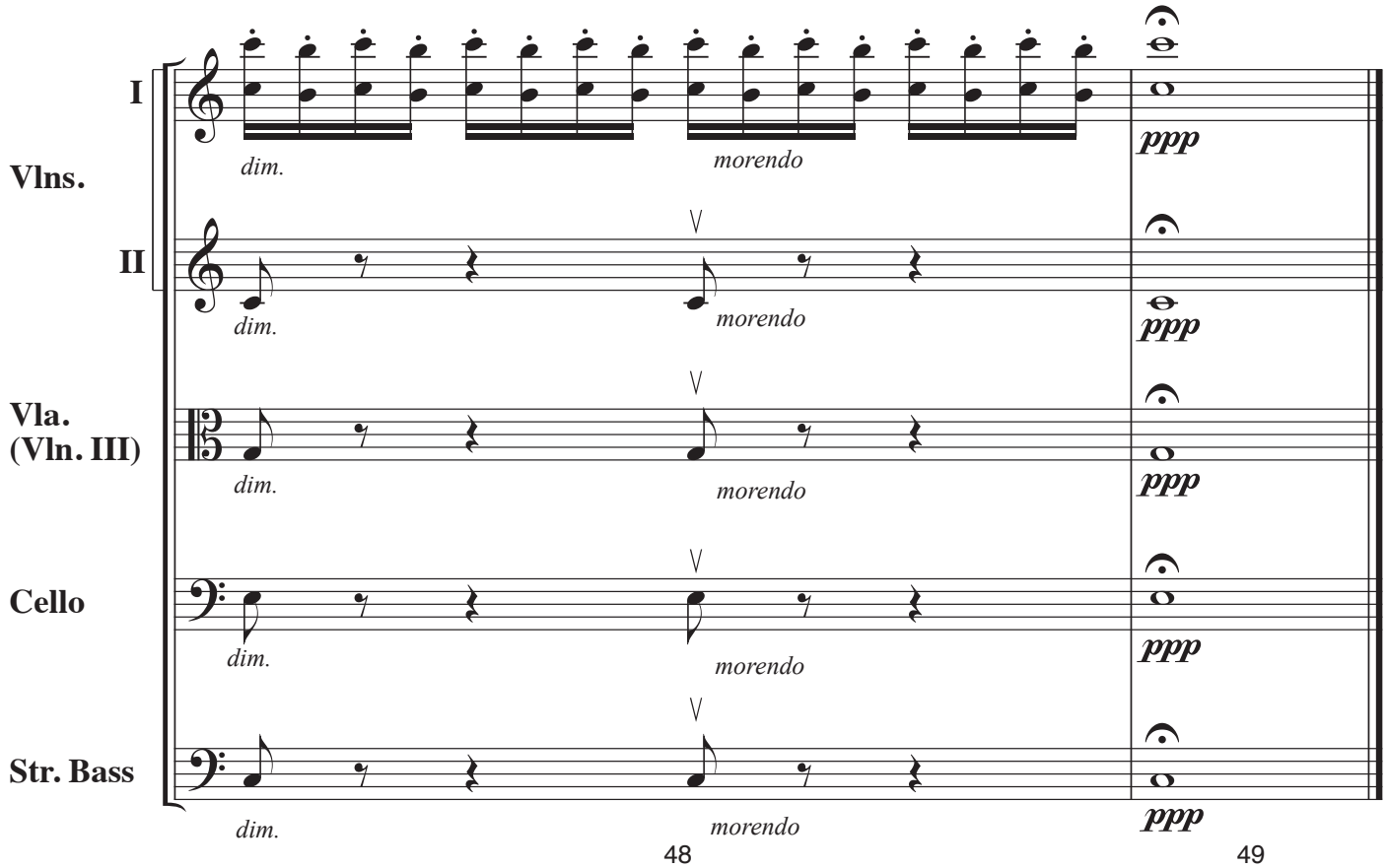

div.
I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
34
35


36
I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
p
36
37


I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
mf
38
39
p
40
41


42
I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
mf
mp
42
43
div.
44
45


div.
I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
p
allarg.
46
47


I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
dim.
morendo
ppp
48
49