

(Correlates with *String Explorer*, Book 1, Unit 14) Grade Level: 2

# STRING EXPLORER SERIES

## Andantino and March

(from *Six Easy Pieces, Op. 22*)

Edward Elgar

*Arranged by Andrew Dabczynski*

### INSTRUMENTATION

Conductor Score.....	1
Violin I.....	8
Violin II.....	8
Violin III (Viola  ).....	3
Viola.....	5
Cello.....	5
String Bass.....	5
Piano Accompaniment.....	1

## Program Notes

*Andantino and March* is an arrangement of two movements from *Six Easy Pieces in the First Position* (op. 22), composed for violin and piano in 1892 by Edward Elgar (1857-1934). Elgar himself was an accomplished violinist, and this piece was written early in his career, clearly with young students in mind. Even this simple work displays the emotion and colors for which his music is so well known. The emotional serenity of the themes in the "Andantino" contrast with the vigor and chromatic harmonies heard in the "March." Indeed, this movement hints toward the many popular concert marches that Elgar would become known for later in his life. Elgar's singular style and use of Romantic musical language – which served to repel some listeners, who thought English music should be more reserved – became so recognizable that it earned the label "Elgarian."

## Notes to the Conductor

In "Andantino," the simple, rising melody heard at the outset in the first violins contrasts with the steady ostinato heard in the cello and bass. In measure 9, the melody shifts to the second violins and violas, then back to the first violins in measure 13. After a transitory ritardando (mm. 15-16), the opening theme is presented again in the celli and basses at measure 17, and completed by the first violins beginning at measure 21. Take care to balance the group so the melody emerges in each of the various voices.

In the "March," the vigorous opening melody should be played with a strong, *marcato* bow stroke, with attention to the accents as marked. The orchestra's dynamics should be exaggerated, emphasizing the crescendo and diminuendo markings. The *legato* second section (beginning at measure 9) should be brought out to contrast with the previous (m. 1) and following (m. 18) *marcato* sections. The piece ends with a grand ritardando that leads to a long-held final chord.

# Andantino and March

CONDUCTOR SCORE  
Duration - 3:30

Edward Elgar  
Arr. by Andrew Dabczynski

## I. Andantino

Andantino ♩ = 72

Violins I  
Violins II  
Viola (Violin III)  
Cello  
String Bass  
Piano Accompaniment

1 2 3 4

5 6 7 8

9

Vlns. I *p*

Vlns. II *mf* Melody *p*

Vla. (Vln. III) *mf* Melody *p*

Cello *p*

Str. Bass *arco* *p*

Piano Accomp. *p*

9 10 11 12

Melody *mp* *cresc.* *rit.* *f* *p*

Vlns. I *mp* *cresc.* *f* *p*

Vlns. II *mp* *cresc.* *f* *p*

Melody *mp* *cresc.* *f* *p* *mf*

Vla. (Vln. III) *mp* *cresc.* *f* *p* *mf*

Cello *cresc.* *f* *p* *mf*

Str. Bass *cresc.* *f* *p* *mf*

Piano Accomp. *cresc.* *f* *p*

13 14 15 16

17 A tempo

Vlns. I *mf*

Vlns. II *p*

Vla. (Vln. III) *p*

Cello Melody

Str. Bass Melody

Piano Accomp.

17 18 19 20

Melody

Vlns. I *cresc.*

Vlns. II *cresc.*

Vla. (Vln. III) *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

Piano Accomp. *cresc.*

rit. 2nd time

1. 2.

21 22 23 24 25

II. March

Allegro ♩ = 120

Vlns. I *f marcato* *ff*

Vlns. II *f marcato* *ff*

Vla. (Vln. III) *f marcato* *ff*

Cello *f marcato* *ff*

Str. Bass *f marcato* *ff*

Piano Accomp. *f marcato* *ff*

1 2 3 4

Vlns. I *mf* *f*

Vlns. II *mf* *f*

Vla. (Vln. III) *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

Piano Accomp. *mf* *f*

5 6 7 8

9

Vlns. I *p legato*

Vlns. II *p legato*

Vla. (Vln. III) *p legato*

Cello *mp legato*

Str. Bass *mp legato*

Piano Accomp. *p legato*

9 10 11 12

1. 4

Vlns. I *p*

Vlns. II *p*

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass *p*

Piano Accomp. *p*

1. 4

13 14 15 16

2. rit. 18 A tempo

Vlns. I *mf* *f marcato* *ff*

Vlns. II *mf* *f marcato* *ff*

Vla. (Vln. III) *mf* *f marcato* *ff*

Cello *mf* *f marcato* *ff*

Str. Bass *mf* *f marcato* *ff*

Piano Accomp. *mf* *f marcato* *ff*

17 18 19 20 21

*molto rit.*

Vlns. I *mf* *f*

Vlns. II *mf* *f*

Vla. (Vln. III) *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

Piano Accomp. *mf* *f*

22 23 24 25 26