

STRING EXPLORER SERIES

Minuet in G

Ignace Jan Paderewski

Arranged by Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

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

Perfect for students in the first years of study! Sensitive to bring the simple, yet rich, melodies and harmonies of this master of late Romantic music to the string orchestra, this setting of the lovely piano standard will bring lyricism and balance to any concert program, and significant growth to students' musicality.



PROGRAM NOTES

Ignace Jan Paderewski (1860–1941) is recognized as a gifted musician and one of Poland's most revered patriots. Following a childhood filled with severe challenges and tragedies, Paderewski trained intensively as a pianist and composer, and developed a wildly successful concertizing career. His brilliant and emotional performances arguably made him the most celebrated pianist after Franz Liszt. A passionate nationalist, he served as Polish Prime Minister from 1919–1921, and again from 1940–41 (the second time in exile). During both World Wars, Paderewski tirelessly raised relief funds for Poland, and donated almost all of his own fortune to benefit his native land, musicians in need, and Jewish refugees. Paderewski died suddenly in 1941 while performing a benefit concert tour in the United States. He was given a hero's burial in Arlington National Cemetery. In 1992, after the fall of communism, his body was returned to rest in the ancient St. John's Cathedral in Warsaw. Paderewski's *Minuet in G* (originally for solo piano) was his most famous and beloved composition, often requested in performance, and frequently drawing sighs of contentment and recognition from audiences. He also wrote orchestral music, an opera, a cantata, a violin sonata, and many piano pieces and songs.

NOTES TO THE CONDUCTOR

The music of Paderewski is well-known among pianists, and the theme to this minuet is arguably his most familiar melody. The piece is a minuet, and the opening should be performed lightly in the style of the classical period. Yet, the composer's late romantic influences are very present (i.e., the chromatics in mm. 8–9, ritard in mm. 7–8, accelerando beginning in m. 20), and so these musical moments can be performed with more energy and freedom. Thus, the performance will be enhanced if this tension between the "old and the new" is emphasized. The structure of the piece is simple, beginning with the first violins predominating (mm. 1–18), then the violas and celli coming to the fore with a contrasting melody (mm. 19–26), a return to the opening theme played by the seconds, violas, and celli (mm. 27–34), and the first violins closing the piece as they recall the second phrase of the opening melody (mm. 35–44). Parts should be balanced so the primary melodic line is always heard easily. The conductor is encouraged to add moments of appropriate rubato throughout.

Minuet in G

CONDUCTOR SCORE

Duration - 2:15

Ignace Jan Paderewski

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Moderato - lightly and freely (♩ = 110)

Violins I

Violins II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

10 11 12 13 14

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

15 16 17 18

19 poco a poco accel.

Vlns. I *p*

Vlns. II *p*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *p*

Piano Accomp. *mf*

19 20 21 22

A tempo

Vlns. I *f* *p*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

Piano Accomp. *f* *p*

A tempo

23 24 25 26

27

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

p

mf

mf

p

27 28 29 30

35

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

mf

mp

mp

mp

mp

mp

mp

mp

mf

31 32 33 34 35

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

36 37 38 39

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

1. *mf*

2. rit. *mf* > *pp*

Piano Accomp.

1. *mf*

2. rit. *mf*

40 41 42 43 44

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