



Time Trial

ANDREW H. DABCZYNSKI (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Piano Accompaniment

PROGRAM NOTES

Time Trial is a fast-paced original work for string orchestra that features alternating themes in complex time (or meter) combinations. The piece is in a seven-part rondo form—an old, established compositional form with contrasting, repeated themes (theme order: A-B-A-C-A-B-A). Keeping track of the quickly changing themes is a challenge for players and listeners alike. The opening “A” theme is in 7 while the “B” theme is in 5. The “C” theme is quieter and more lyrical, with alternating presentations of 6 beats. The “A” and “B” melodies are heard again, and then a closing variation on the original “A” theme takes the piece to the finish line.

NOTES TO THE CONDUCTOR

And they’re off! This quick-sprint rondo challenges students to count constantly changing meters, but uses only the simplest rhythms, fingerings, and bowings—all within a D-major framework. A seven-part rondo form provides the players repetition opportunities to solidify the meter changes and maximize learning. The tempo should be quick throughout with the quarter note set at 144 for young students, or played as fast as accurately possible, providing an excellent accuracy etude for intermediate or advanced ensembles. Care should be taken to observe all dynamics for balance, and to emphasize the contrasting rondo themes. The piece takes off with a simple D-major melody (the rondo “A” theme, mm. 1–10) in alternating $\frac{7}{4}$ / $\frac{3}{4}$ meters (a $\frac{7}{4}$ feel). The upper strings answer each other with an eighth-note figure, and the lower strings in a pizzicato accompanying role.

A contrasting melody follows (the rondo “B” theme, mm. 11–28), this time in an alternating $\frac{3}{4}$ / $\frac{2}{4}$ pattern (a $\frac{5}{4}$ feel). Here, the constant eighth note figure is maintained in the violas and celli. The original “A” theme then returns in mm. 29–38. Next, the constant eighth notes disappear as a contrasting minor theme in B is heard (the “C” theme, mm. 39–60), which is quieter and more lyrical, with alternating patterns of 6 beats (2+2+2 and 3+3). Again, the lower strings predominate here, accompanied by the violins. After a return to D major and regrouping on a fermata (m. 60), a *da capo* returns the piece to the opening A and B themes and patterns. Upon taking the coda after m. 28, a modified opening theme closes the piece (“A1” theme, mm. 61–71). The final offbeat “stinger” at the finish line should offer an accented surprise.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Time Trial

CONDUCTOR SCORE

Duration - 2:45

Andrew H. Dabczynski (ASCAP)

Allegro (♩ = 144 or as fast as possible)

Violins

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

Vlins.

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*Alternate bowing: play 8th notes off string.

2. 0 11

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

9 10 11 12

mf

mp arco

mf

mf

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

13 14 15 16 17

sim.

20

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

18 19 20 21 22

To Coda ⊕

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

23 24 25 26 27 28

To Coda ⊕

Vlns.

Cello

Str. Bass

**Piano
Accomp.**

2. 39 pizz.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

mp legato arco

mp legato

mp

37 38 39 40 41

4 4

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

42 43 44 45 46 47

49

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

48 49 50 51 52 53 54

mp legato

mf

mf

mf

mf

mp legato

mf

4

1.

2. rit.

D.C. al Coda

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

55 56 57 58 59 60

p

p

p

p

p

p

p

[illegible]