



Strings All Around

An Orchestral Exordium

TRADITIONAL AUSTRIAN ROUND

Arranged by ANDREW H. DABCZYNSKI (ASCAP)

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 1 Violin (Vocal)
Treble Clef Round
 - 8 2nd Violin
 - 5 3rd Violin (Viola T.C.)
 - 5 Viola
 - 1 Viola (Vocal)
Alto Clef Round
 - 5 Cello
 - 1 Cello/Bass (Vocal)
Bass Clef Round
 - 5 String Bass
 - 1 Piano Accompaniment
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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

PROGRAM NOTES

Strings All Around (An Orchestral Exordium) is an arrangement of a traditional Austrian round called “The Orchestra.” Over a century old, this round has long been a favorite “fun song” at concerts, sing-alongs, and even around campfires. In this version, each of the five sections of the string orchestra receives their own exordium—or introduction—as they sing about and imitate their role in the orchestra. Each of the individual parts is finally heard together in a culminating setting, all the sections fitting together in a delightful musical puzzle.

NOTES TO THE CONDUCTOR

A light-hearted piece for introducing, recruiting, or simply featuring string players, every section is highlighted—even the second violins! This arrangement of an old favorite Austrian round is perfect for students within their first two years of study. Reproducible optional music pages allow for a sing-along with the audience or a choir. For the perfect “exordium” (introduction), this is the right selection!

Strings All Around (An Orchestral Exordium) uses beginner-level pitches, fingerings, bowings, and rhythms in this “partner-song” setting of the well-known Austrian round, “The Orchestra.” The piece provides an opportunity for an “exordium”—an introduction—of the players and instruments. So, it is an excellent selection for use in demonstration/recruiting situations, or to demonstrate student learning at a concert. Each section of the string orchestra is featured with their own part of the round. Words are provided; it is recommended that the highlighted instruments sing during the first pass of their featured part (all other instruments playing the accompaniment using pizzicato). On the second pass of each section, all instruments play arco.

NOTE: It is expected that when singing, each person will sing the given pitches in the most appropriate, comfortable range; not necessarily as printed.

After a brief introduction at a moderate tempo (mm. 1–4), the first violins are featured with the primary melody of the round, first singing, then playing their part as described above (mm. 5–13). The violas follow in like fashion with their own part (mm. 14–22), then the celli (mm. 23–31). The humorous second violin (mm. 32–40) and bass parts (mm. 41–49) are then presented. Finally, all voices are heard simultaneously (mm. 50–59) in a culminating presentation of the round, first at a moderate tempo, then at a slower, more deliberate (tongue-in-cheek!) finale. After a closing ritardando, the piece ends on a held unison “D.”

Note that reproducible “Round” parts are included. These parts provide other options for rehearsal and performance, and the conductor can devise an individualized arrangement. Using the appropriate pages, students can learn, sing and/or perform all the parts to *Strings All Around* as a true round. In addition, the Treble Clef Round page can be reproduced and used for an audience/orchestra sing-along. Or, this page can be used by a choir in singing along with the orchestra.

Strings All Around

CONDUCTOR SCORE

Duration - 2:45

An Orchestral Exordium

Traditional Austrian Round

Arranged by Andrew H. Dabczynski (ASCAP)

Moderato (♩ = 120)

Violins I, Violins II, Viola (Violin III), Cello, String Bass

Piano Accompaniment

mf

rit.

A tempo 5

Sing 1st time, arco 2nd time

Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass

Piano Accomp.

f, *pizz.*, *p*, *mp sempre*

Pizz. 1st time, arco 2nd time

The first vi - o - lins ring - ing like ve - ry beau - ti - ful -

4 5 6 7

Vlns.
I
sing— ing, The first vi - o - lins ring - ing like ve - ry beau - ti - ful -

Vln. (Vln. III)

Cello

Str. Bass

Piano Accomp.

8 9 10 11

Vlns.
I
song.

Vln. (Vln. III)

Cello

Str. Bass

Piano Accomp.

1. arco \vee 2. pizz. \square 14 *Pizz. 1st time, arco 2nd time*

p *Pizz. 1st time, arco 2nd time*

f The Vi - o - las, the vi - o - las play doo-dle, doo-dle, doo-dle,
Pizz. 1st time, arco 2nd time

1. 2. 14

12 13 14 15 16

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.

doo-dle - a, the vi - o - las, the vi - o - las play doo-dle, doo-dle, doo-dle -

17 18 19 20

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.

23

1. arco 2. pizz. Pizz. 1st time, arco 2nd time

arco pizz. Pizz. 1st time, arco 2nd time

arco pizz. Pizz. 1st time, arco 2nd time

oh. Sing 1st time, p arco 2nd time

arco f The cel - los are sound-ing, Fa - la - la - la

arco pizz. Pizz. 1st time, arco 2nd time

23

Piano Accomp.

1. 2.

21 22 23 24

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Fa - la - la - la - la - la Fa - la - la - la - la, the cel - los are sound - ing, Fa - la - la - la,

25 26 27 28

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

1. arco 2. pizz.

Sing 1st time, arco 2nd time

f The sec - ond vi - o -

p Pizz. 1st time, arco 2nd time

Fa - la - la - la - la - la Lo.

arco pizz.

Pizz. 1st time, arco 2nd time

arco pizz.

Pizz. 1st time, arco 2nd time

32

Piano Accomp.

1. 2.

29 30 31 32 33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

lin tones fill in, the sec - ond vi - o - lins play just

34 35 36 37 38

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

so.

arco pizz. Pizz. 1st time, arco 2nd time

p Pizz. 1st time, arco 2nd time

arco pizz. Pizz. 1st time, arco 2nd time

arco pizz. Pizz. 1st time, arco 2nd time

arco Sing 1st time, arco 2nd time

f The bass - es play two tones and

41

Piano Accomp.

1. 2.

39 40 41 42

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

of - ten the same tones, sol do do sol sol sol sol sol

43 44 45 46 47

50 Second time slower (♩ = 90)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

do.

arco

mf

50 Second time slower (♩ = 90)

Piano Accomp.

48 49 50 51

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

52 53 54 55

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

1. Slower *f*

2. rit. *ff*

Piano Accomp.

1. Slower

2. rit.

56 57 58 59

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