

STRING EXPLORER SERIES

Coronation March

From *The Prophet*

Giacomo Meyerbeer

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

PROGRAM NOTES

Although not well known today, Giacomo Meyerbeer (1791–1864)—along with Giuseppe Verdi—was arguably one of the two most popular opera composers of the 19th century. Born Jakob Liebmann Beer of wealthy Jewish-German parents, he was a prodigy and one of the most talented European pianists of his day. As a young man, he studied with the popular opera composer, Gioacchino Rossini, changed his name, and developed his own extremely popular opera style. Meyerbeer later moved to Paris, where he wrote many large, dramatic spectacle operas—among them, his wildly successful *The Prophet* (*Le prophete*). The “Coronation March” that is heard in Act 4 demonstrates the composer’s fondness for exaggerated expression and musical effects, and has become Meyerbeer’s most familiar and lasting composition.



NOTES TO THE CONDUCTOR

The powerful sound of this classic march is now approachable for young players, bringing a spirit of grand excitement to your concert. The most memorable—and simultaneously challenging and exciting—musical element in this arrangement is the contrasting triplet/duplet figures throughout. The driving tension resulting from these rhythmic patterns, along with the wide dynamic range of the march, are cornerstones of Meyerbeer's musical expression and should be emphasized.

All triplet figures are arranged on repeated notes—not difficult for students to understand or play—and prepare them for future repertoire in 6/8 and 12/8. The conductor would be wise to ensure that students can readily differentiate and accurately play isolated triplet and duplet patterns (on open strings or scales) before rehearsing the piece. The necessity to differentiate the two patterns becomes evident in the opening section of the first theme of the piece (A1; mm. 1–9), particularly in the first violin part. Quarter notes in this section—and subsequent repetitions of the A1 theme—should be played *marcato* as indicated. By contrast, the second theme of the march (B; mm. 19–34) should be played *dolce* and *legato* in all instruments, with the first violins predominating.

To begin the extended coda (C1; mm. 51–54), accents should be emphasized. In the second section of the coda (C2; mm. 55–60), care should be taken that the firsts align the hooked bowing of their challenging triplet pattern with the ongoing triplets in the second violin and viola sections. Players should be advised to use full bow length on the three final chords (mm. 66–67) to close the piece with a dramatic flourish.

Coronation March

From *The Prophet*

CONDUCTOR SCORE
Duration - 2:30

Giacomo Meyerbeer

Arranged by Andrew H. Dabczynski (ASCAP)

Molto maestoso (♩ = 108)

Violins
I *ff* ³ marcato simile
II *ff* marcato simile

Viola (Violin III)
ff ³ marcato simile

Cello
ff ³ marcato simile

String Bass
ff ³ marcato simile

Piano Accompaniment
f ³ marcato simile

Molto maestoso (♩ = 108)

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

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

10
f
mf
3 3 9 10 11 12

Detailed description: This block contains the first system of a musical score, covering measures 9 through 12. It features six staves: Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. The key signature is two sharps (F# and C#). Measures 9 and 10 begin with triplets of eighth notes in the strings and piano. Measure 10 includes a dynamic marking of *f* for the strings and *mf* for the piano. A box containing the number '10' is placed above the first violin staff. A 'V' marking is present above the first violin staff in measures 10, 11, and 12. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score.

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

13 14 15 16

Detailed description: This block contains the second system of a musical score, covering measures 13 through 16. It features the same six staves as the first system. The musical notation continues with various rhythmic patterns and dynamics. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score.

I Vlns. *p dolce*

II Vlns. *p dolce*

Vla. (Vln. III) *p dolce*

Cello *p dolce pizz.*

Str. Bass *p dolce*

Pno. Accomp. *pp dolce*

17 18 19 20

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

21 22 23 24

I Vlns. *mp* *rit.* *A tempo* 27

II Vlns. *mp*

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass

Pno. Accomp. *p* *rit.* *A tempo* 27

25 26 27 28

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

29 30 31 32

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

33 34 35 36

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

37 38 39 40

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

41 42 43 44

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

45 46 47 48

51

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

49 50 51 52

ff

3 3 3

55

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

53 54 55

simile

3 3 3

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

p sub. *cresc.*

56 57 58

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

ff *f*

59 60 61

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

62 63 64

This block contains the musical score for measures 62, 63, and 64. It features six staves: Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. The key signature is two sharps (F# and C#). The music consists of eighth-note triplets with accents and dynamic markings such as *sim.* (sforzando). Measure numbers 62, 63, and 64 are indicated at the bottom of the staves.

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

65 66 67

This block contains the musical score for measures 65, 66, and 67. It features the same six staves as the previous block. The music continues with eighth-note triplets and accents. Measure numbers 65, 66, and 67 are indicated at the bottom of the staves.

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