


STRING EXPLORER SERIES

British March

By Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

Conductor Score.....	1
Violin I.....	8
Violin II.....	8
Violin III (Viola 	3
Viola.....	5
Cello.....	5
String Bass.....	5
Percussion (Snare Drum, Bass Drum, Crash Cymbals).....	3
Piano Accompaniment.....	1

PROGRAM NOTES

In the tradition of great British marches like “British Eighth” and “Colonel Bogey,” this original *British March* captures that classic wind band sound for beginning string orchestra with optional percussion and piano parts. Following a brief introduction, the main theme is heard, played by the first violins. After a brief transition, a lower theme is performed by the celli and basses. The transition is heard again, and then a quiet, contrasting “trio” theme is played by the second violins, violas, and celli, while the bass accompanies playing pizzicato. After a final statement of the transition, the first two themes are combined—in British march custom—leading to a rousing conclusion.



NOTES TO THE CONDUCTOR

In the tradition of great wind band marches like "British Eighth" and "Colonel Bogey," this original *British March* is intended for beginning orchestra. All notes are single-bowed using simple beginning-level bowing patterns. All pitches fall within a 1-octave D major scale with an additional open A for the basses. The tempo should be steady—preferably approaching quarter note = 132—and feeling "in 2" if possible. All quarter notes should be short, contributing to a light and buoyant feeling, while half notes should be legato. Dynamics should be observed so that the melodic figures always predominate over accompaniment figures. If the optional piano and simple percussion parts are played, those instruments should perform especially quietly. Following a brief introduction (mm. 1–4), the primary march theme is heard in the first violins (m. 5–20). A brief transition melody (mm. 21–22) leads to the second theme presented by the celli and basses (mm. 23–38). The transition is heard again (mm. 39–40), leading to a contrasting, quiet "trio" theme played by the second violins, violas, and celli (mm. 41–56). After a final transition statement (mm. 57–58), the first theme (mm. 59–74, presented by the first violins and harmonized by second violins and violas) is combined with the second theme (mm. 59–74, played by the celli). A steady bass line accompanies this duet. The march closes with a crescendo to a unison final measure (m. 74), ending up-bow with a flourish.

British March

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CONDUCTOR SCORE

Duration - 2:15

By Andrew H. Dabczynski (ASCAP)

Steady March tempo (♩ = 120–132)

Violins

Viola
(Violin III)

Cello

String Bass

Piano
Accompaniment

Percussion
(Snare Drum, Bass Drum
Crash Cymbals)

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

Perc.

Score for measures 9-12. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc.

Measures 9-12 are shown. The key signature is one sharp (F#). The percussion part features a consistent rhythmic pattern of eighth notes.



Score for measures 13-16. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc.

Measures 13-16 are shown. The key signature is one sharp (F#). The percussion part continues with the same rhythmic pattern.



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

17 18 19 20

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

21 22 23 24

Score for measures 25-28. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc.

Measures 25-28 are shown. Measure 28 includes a dynamic marking of *mf* and a tempo marking of *mp*.

Score for measures 29-32. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc.

Measures 29-32 are shown. Measure 31 includes a dynamic marking of *mf* and a tempo marking of *mp*. Measure 32 includes a dynamic marking of *f*.

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

33 34 35 36

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

37 38 39 40

41

Vlns. I *p*

Vlns. II *p*

Vla. (Vln. III) *p*

Cello *p*

Str. Bass *p* pizz.

Pno. Accomp. *pp*

Perc. *pp*

41 42 43 44

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mp*

Perc. *mp*

45 46 47 48

49

Vlns. I *p*

Vlns. II *p*

Vla. (Vln. III) *p*

Cello *p*

Str. Bass *p*

Pno. Accomp. *pp*

Perc. *pp*

49 50 51 52 53

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mp*

Perc. *mp*

54 55 56 57 58

59

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f* arco

Pno. Accomp. *mf*

Perc. *mf*

59 60 61 62

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

63 64 65 66

67

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

67 68 69 70

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

71 72 73 74

ff

ff

ff

ff

f

f