

# STRING EXPLORER SERIES

## Return to Waterford

Waltz

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
Harp or Piano (Optional).....	1

This enchanting piece is a tender, flowing waltz that conveys a sense of peaceful nostalgia. It provides an opportunity for young string players to master graceful phrasing and smooth legato bowing. Totally approachable for intermediate players, yet appropriately challenging for more advanced musicians, it includes a delightful optional harp/piano part.

### PROGRAM NOTES

*Return to Waterford* is an original fiddle waltz, written to celebrate the wedding of the composer's daughter. It conveys a sense of peaceful nostalgia, reflecting the family's long association with the pastoral village of Waterford, Maine. *Return to Waterford* uses the typical fiddle waltz "AABB" form. Listen to how the themes are shared among the instrument sections and fade away like a serene New England sunset.



### NOTES TO THE CONDUCTOR

*Return to Waterford* is a tender, reflective waltz. After a 4-measure introduction, the main "A" theme is presented, then repeated by the first violins with a flowing accompaniment in the second violins and violas, an arpeggiated pattern in the cellos, and an active bass line (mm. 5–20). The first violins then introduce and repeat the "B" theme (mm. 21–36) with similar accompaniment. Care should be taken for the unexpected accidentals and chord progression in m. 31; note the enharmonic fingering provided in the first violin part. The introductory material is then heard again, now as a transition (mm. 37–40). The "A" theme is then played twice by the second violins and violas (mm. 42–64), this time with a few slight rhythmic variations (i.e., m. 62–63). The first violins add a broad accompaniment, while the celli and basses add a pizzicato texture and occasional syncopations (i.e., m. 52). The same voices begin a restatement of the "B" theme, with the first violins adding a punctuated, stretto accompaniment (mm. 57–65). The "B" theme is repeated by the violin section in octaves, and the violas take over the stretto accompaniment (mm. 65–72). Note the optional upper octave part provided for the first violins (mm. 69–72). A one-measure modulation (m. 73) leads to the presentation of the "A" theme by the first violins, this time in G major (mm. 74–90) with counter-melodies and harmonic accompaniment in the other voices. (Again, optional upper octave notes appear for first violins in mm. 80–82). The accompaniment becomes somewhat more static in this presentation. The first violins again state the "B" theme twice (mm. 90–101), with a ritard toward a slower extension (mm. 102–105) and a fading ritardando to a subdued ending (m. 107).

To Elizabeth and Spencer Bean  
**Return to Waterford**

CONDUCTOR SCORE  
Duration - 3:30

Waltz

By Andrew H. Dabczynski (ASCAP)

Gently (♩ = 96)

**Violins**  
I  
II

**Viola (Violin III)**

**Cello**

**String Bass**

**Harp or Piano (optional)**

Musical score for measures 1-4. The score is for a conductor and includes parts for Violins I and II, Viola (Violin III), Cello, String Bass, and optional Harp or Piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Gently' with a quarter note equal to 96 beats per minute. The dynamics are marked 'mp legato' for the strings and 'p' for the harp/piano. The strings play a melodic line with slurs, while the harp/piano provides a rhythmic accompaniment. Measure numbers 1, 2, 3, and 4 are indicated below the staves.

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

**Hp./Pno.**

Musical score for measures 5-8. The score continues from the previous page and includes parts for Violins I and II, Viola (Violin III), Cello, String Bass, and optional Harp or Piano. The dynamics are marked 'mf' for the strings. The harp/piano part continues with a similar accompaniment. Measure numbers 5, 6, 7, and 8 are indicated below the staves.

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

Hp./Pno.

9 10 11 12

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

Hp./Pno.

13 14 15 16

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Hp./Pno.

17 18 19 20

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Hp./Pno.

21 22 23 24

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Hp./Pno.

25 26 27 28

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Hp./Pno.

29 30 31 32

*mf*

*mp*

*mp*

*mp*

*p*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Hp./Pno.

33 34 35 36

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Hp./Pno.

37 38 39 40

*p*

*pp*

41

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf* pizz.

Str. Bass *mf* pizz.

Hp./Pno. *mp*

41 42 43 44

Vlns. I

Vlns. II 4

Vla. (Vln. III) 4

Cello

Str. Bass

Hp./Pno.

45 46 47 48



49

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

Hp./Pno. *mf*

4

49 50 51 52

Vlns. I *mp*

Vlns. II *mp*

Vla. (Vln. III) *mp*

Cello

Str. Bass

Hp./Pno.

4

4

4

4

53 54 55 56

57

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp

p

mp arco

mp arco

mp

57

58

59

60

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Hp./Pno.

61

62

63

64

65

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Hp./Pno. *mp*

68

Vlns. I *cresc.*

Vlns. II *cresc.*

Vla. (Vln. III) *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

Hp./Pno. *cresc.*

opt. div. -2

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

71 72 73

This section of the score covers measures 71, 72, and 73. It features six staves: Violins I and II, Viola (Violin III), Cello, String Bass, and Harp/Piano. The key signature is one sharp (F#). Measure 71 includes fingering numbers 4 and -3. Measure 72 has a fermata over the first violin. Measure 73 has a fermata over the first violin and a 'V' marking above the first violin staff.

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

74 75 76 77

This section of the score covers measures 74, 75, 76, and 77. It features six staves: Violins I and II, Viola (Violin III), Cello, String Bass, and Harp/Piano. The key signature is one sharp (F#). Measure 74 includes a box around the measure number 74, a fermata, and a dynamic marking of *f*. Measure 75 has a dynamic marking of *f*. Measure 76 has a dynamic marking of *f*. Measure 77 has a dynamic marking of *mf* for the Harp/Piano part.

*opt. div.*

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

78

79

80

81

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

82

*ff*

II

*ff*

Vla.  
(Vln. III)

*ff*

Cello

*ff*

Str. Bass

*ff*

Hp./Pno.

*f*

82

83

84

85

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

86 87 88 89

This system of musical notation covers measures 86 through 89. It includes staves for Violins I and II, Viola (Violin III), Cello, String Bass, and Harp/Piano. The notation features various note values, rests, and dynamic markings. A large red watermark is overlaid diagonally across the page.

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

90 91 92 93

This system of musical notation covers measures 90 through 93. It includes staves for Violins I and II, Viola (Violin III), Cello, String Bass, and Harp/Piano. The notation features various note values, rests, and dynamic markings. A large red watermark is overlaid diagonally across the page.

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

94 95 96 97

This block contains the musical score for measures 94 through 97. It features six staves: Violins I and II, Viola (Violin III), Cello, String Bass, and Harp/Piano. The notation includes various note values, rests, and dynamic markings. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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

98 99 100 101

This block contains the musical score for measures 98 through 101. It features the same six staves as the previous block. Measure 98 is marked with a box containing the number 98. Dynamic markings include *mp*, *dim.*, and *p*. Performance instructions include *rit.* and *V*. A large red watermark 'Preview Only' is overlaid diagonally across the page.

102 Slower (♩ = 74) rit. opt. div. -1

Vlns. I p

Vlns. II p

Vla. (Vln. III) p

Cello p

Str. Bass p

Hp./Pno. pp

102 103 104

V unis. -2

Even slower (♩ = 64) rit.

Vlns. I pp ppp

Vlns. II pp ppp

Vla. (Vln. III) pp ppp

Cello pp ppp

Str. Bass pp ppp -2

Hp./Pno. ppp pppp

Even slower (♩ = 64) rit.