(Correlates with *String Explorer*, Book 2, Unit 5) Grade Level: 2½

STRING EXPLORER SERIES

Return to Waterford

Waltz

By Andrew H. Dabczynski (ASCAP)

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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.

HIGHLAND/ETLING
A DIVISION OF Alfred

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.

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).

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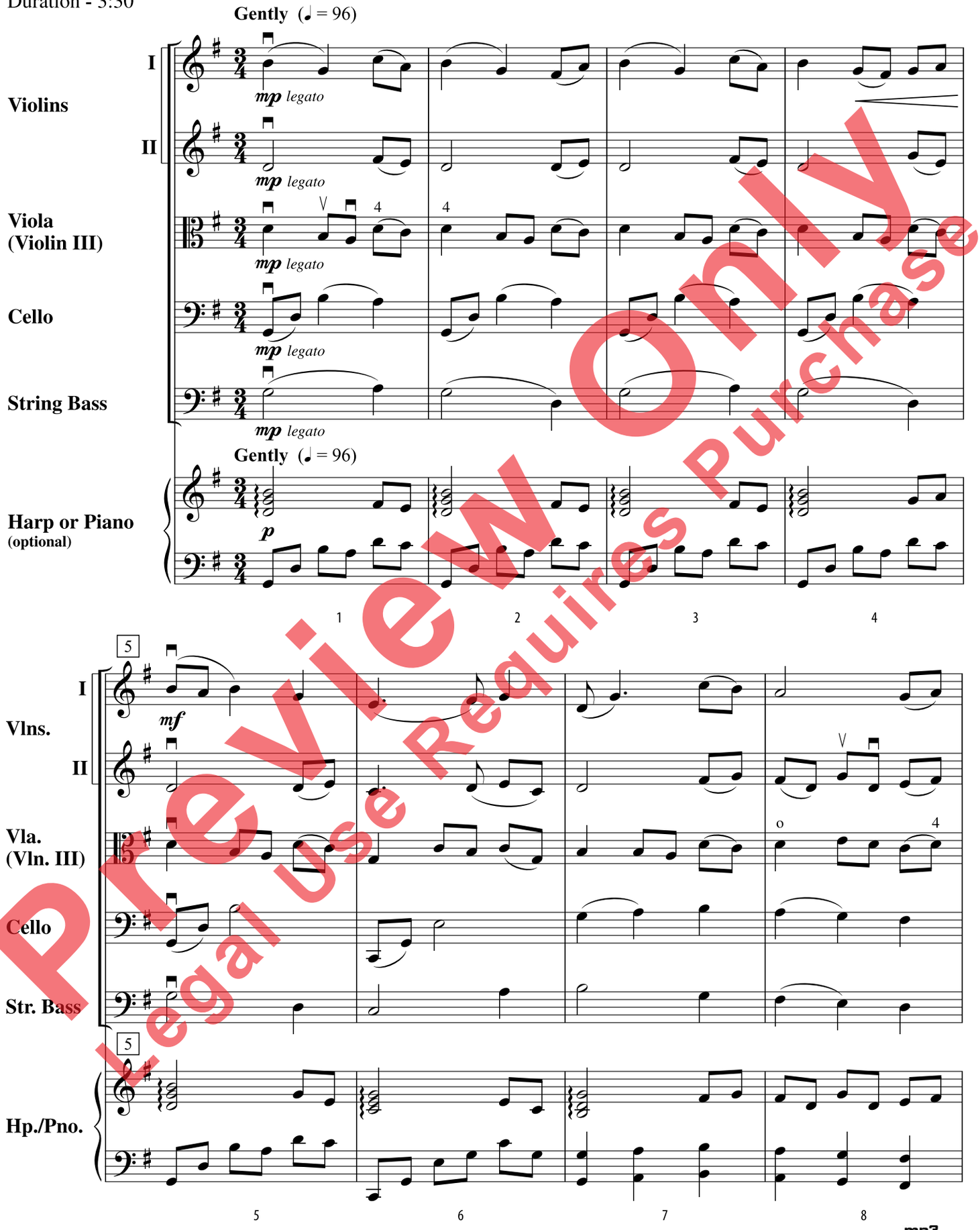
To Elizabeth and Spencer Bean

Return to Waterford

Waltz

CONDUCTOR SCORE
Duration - 3:30

By Andrew H. Dabczynski *(ASCAP)*



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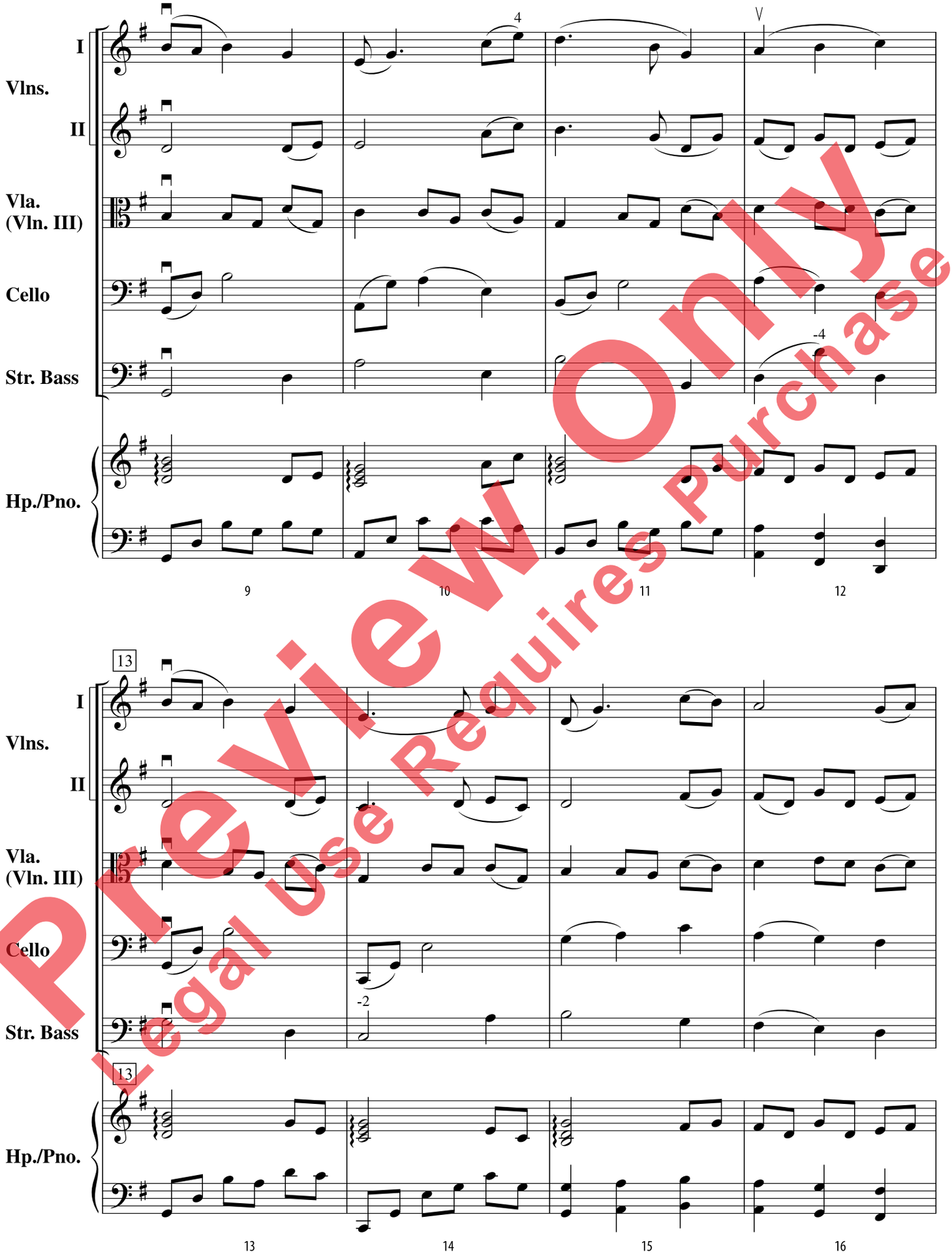

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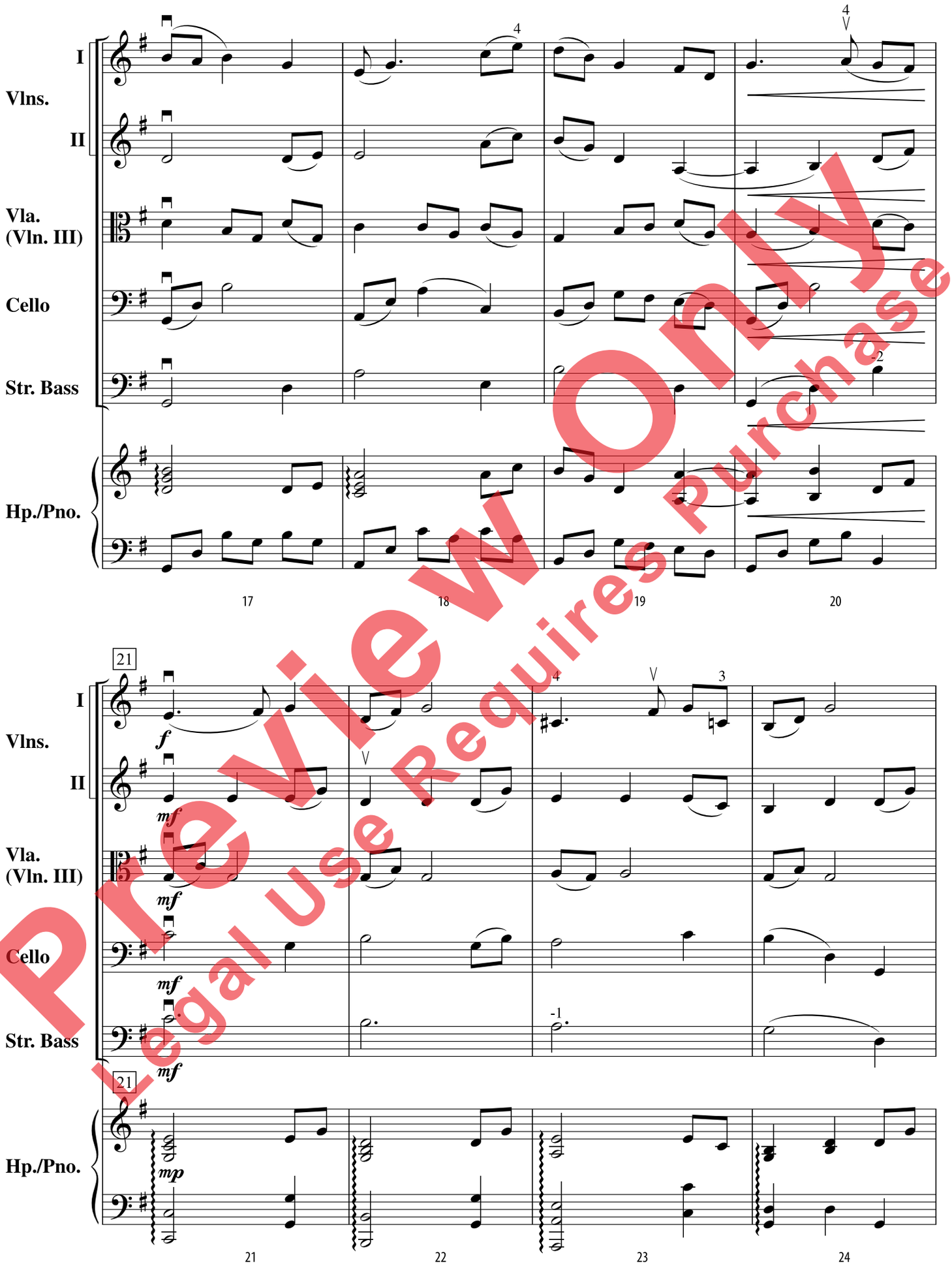

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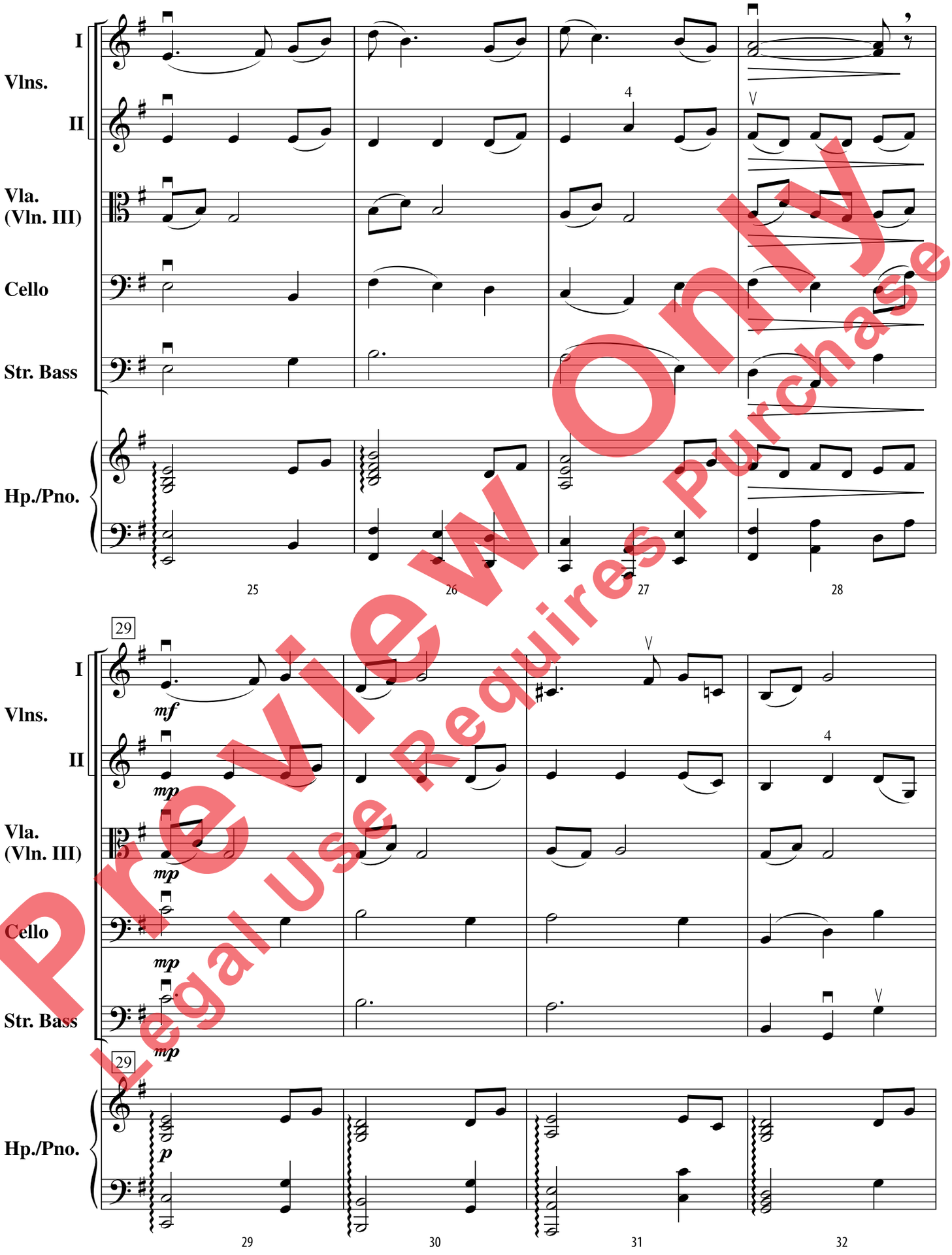

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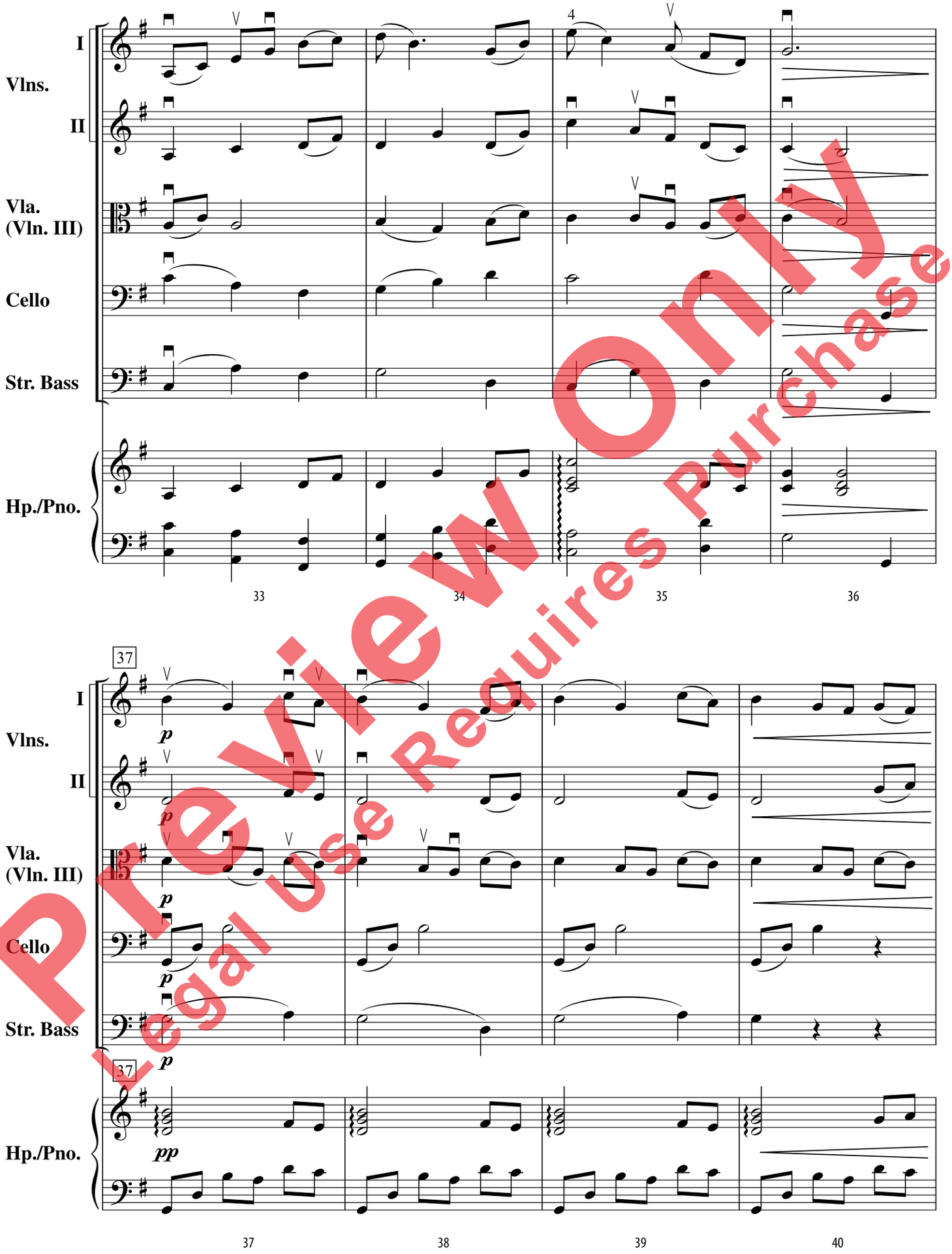

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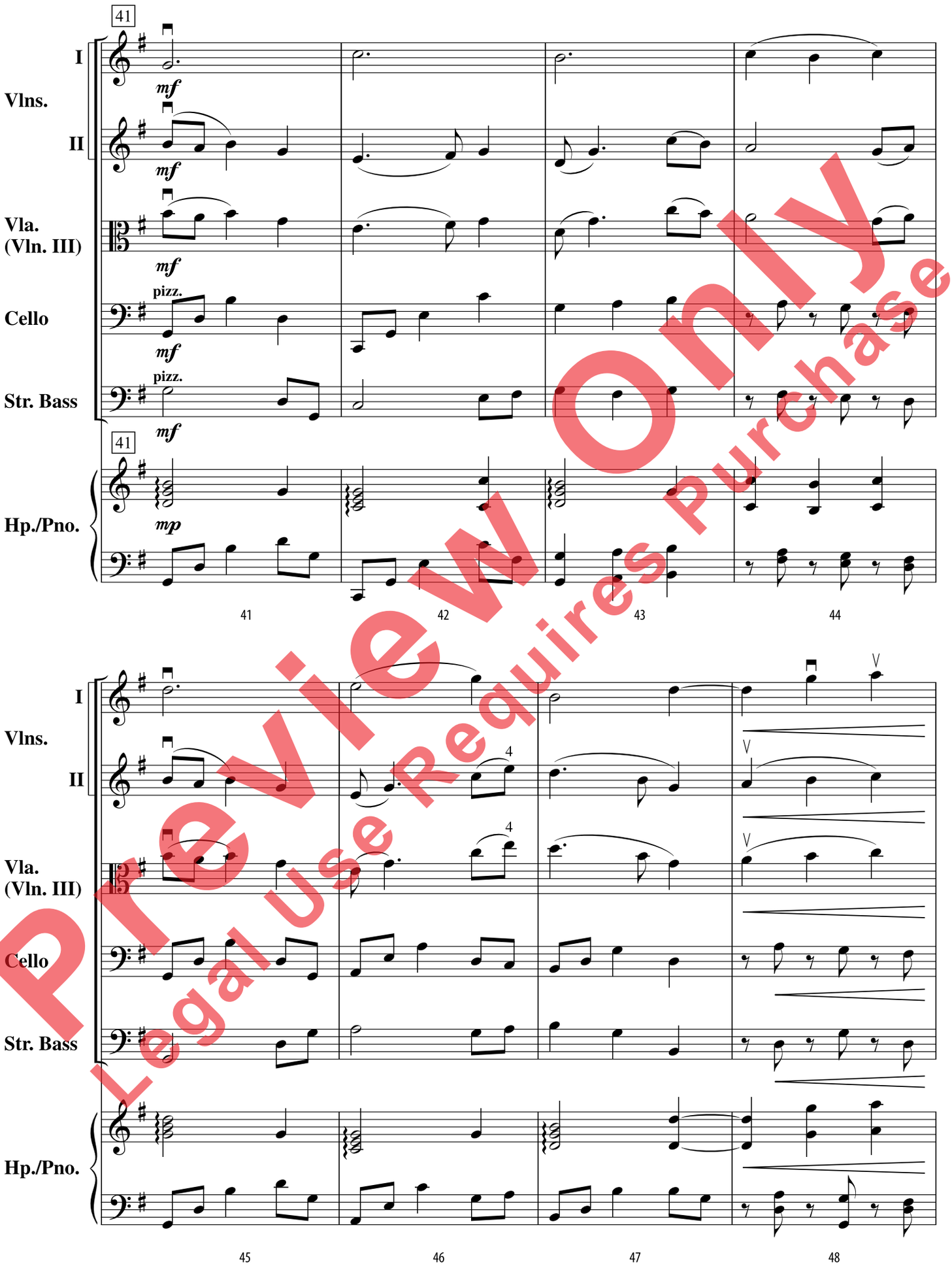

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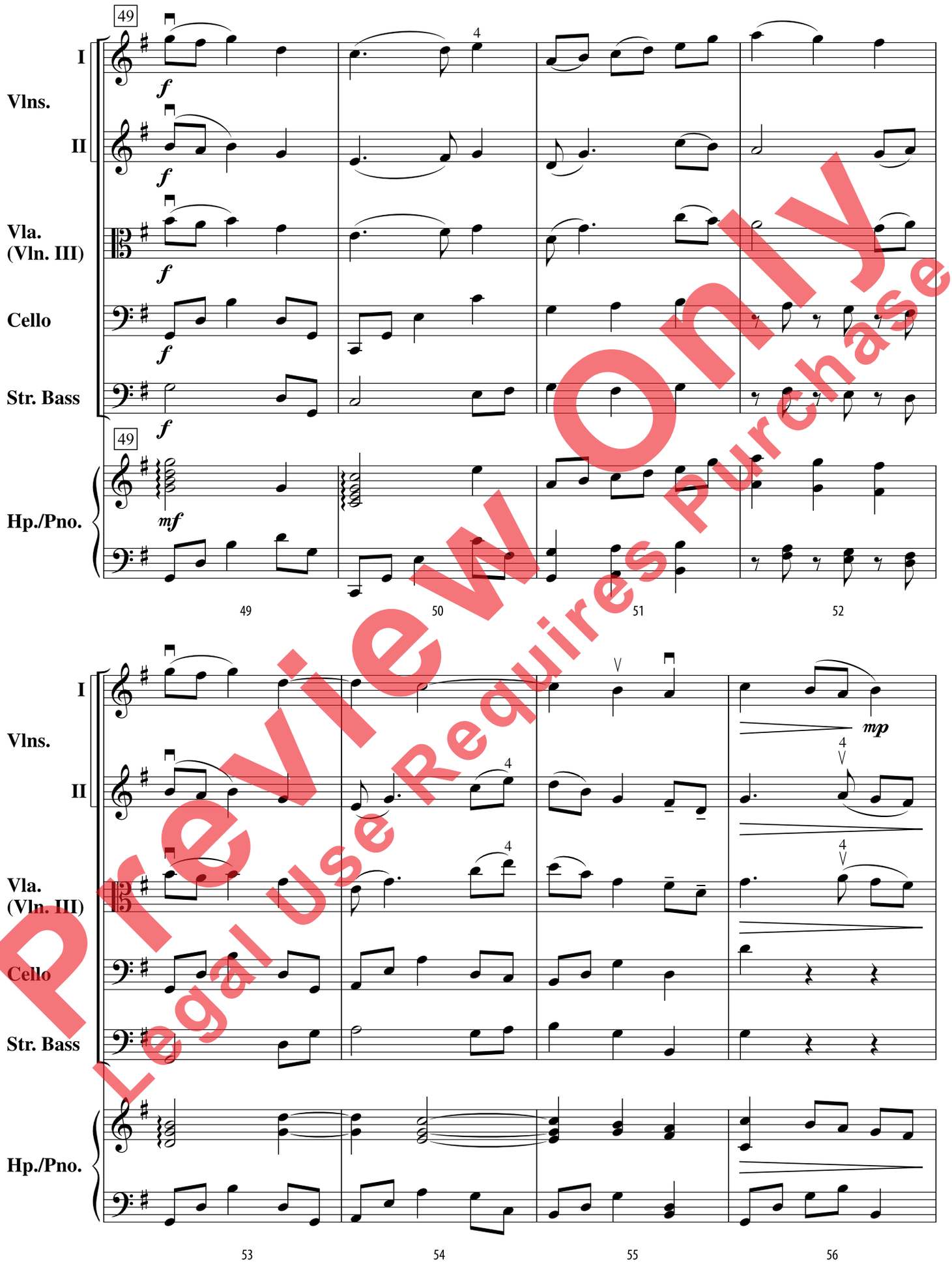

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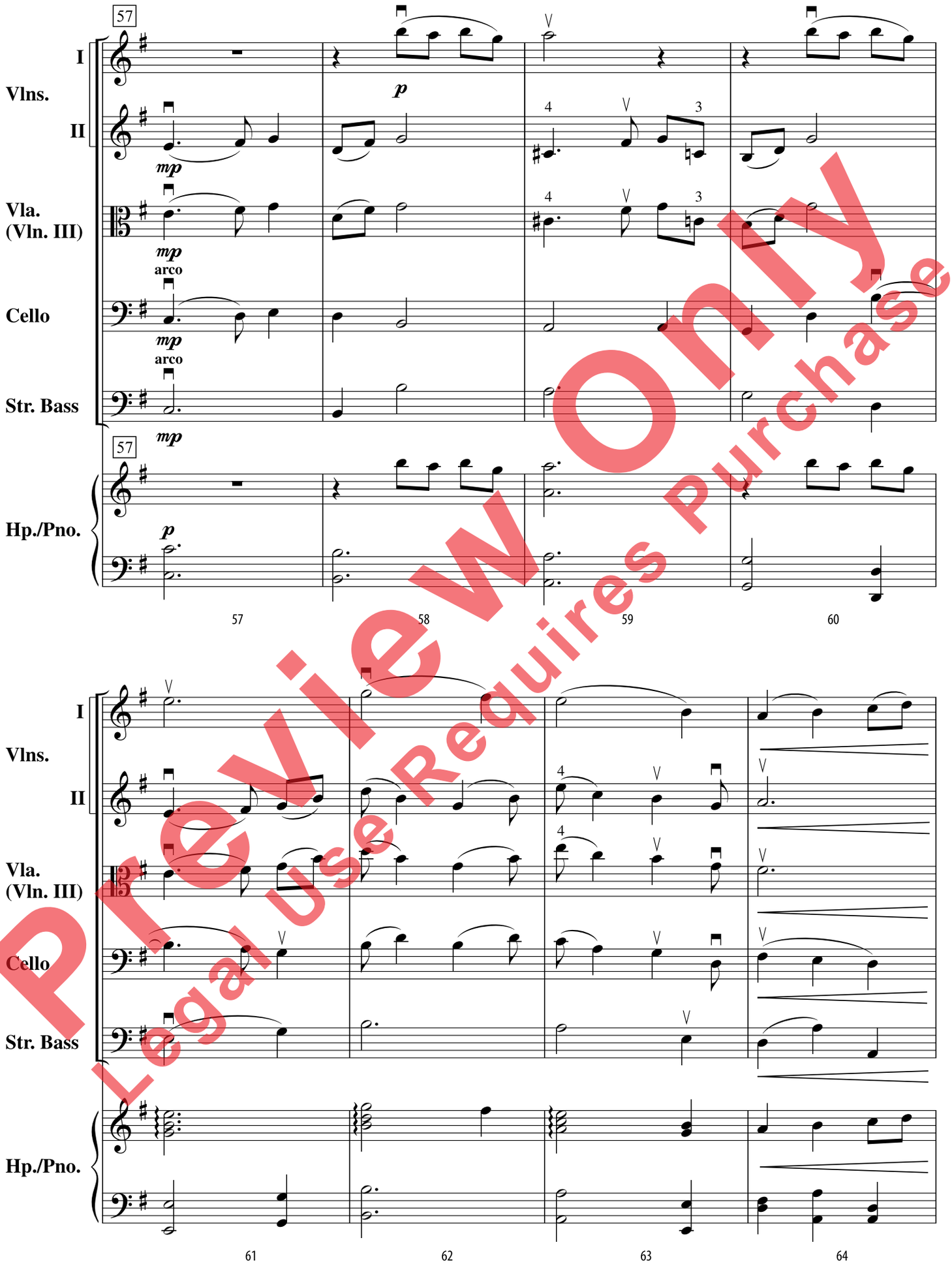

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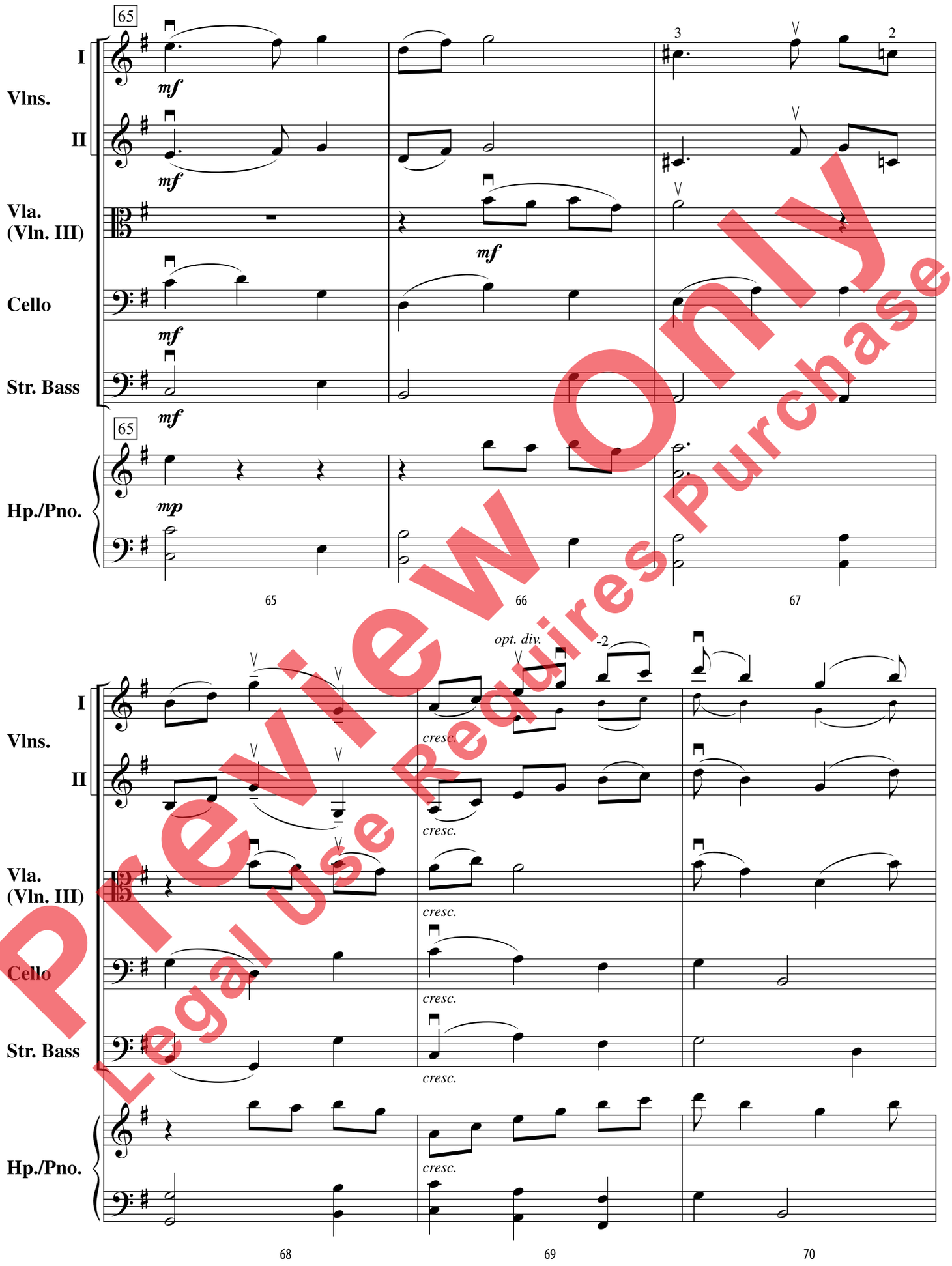

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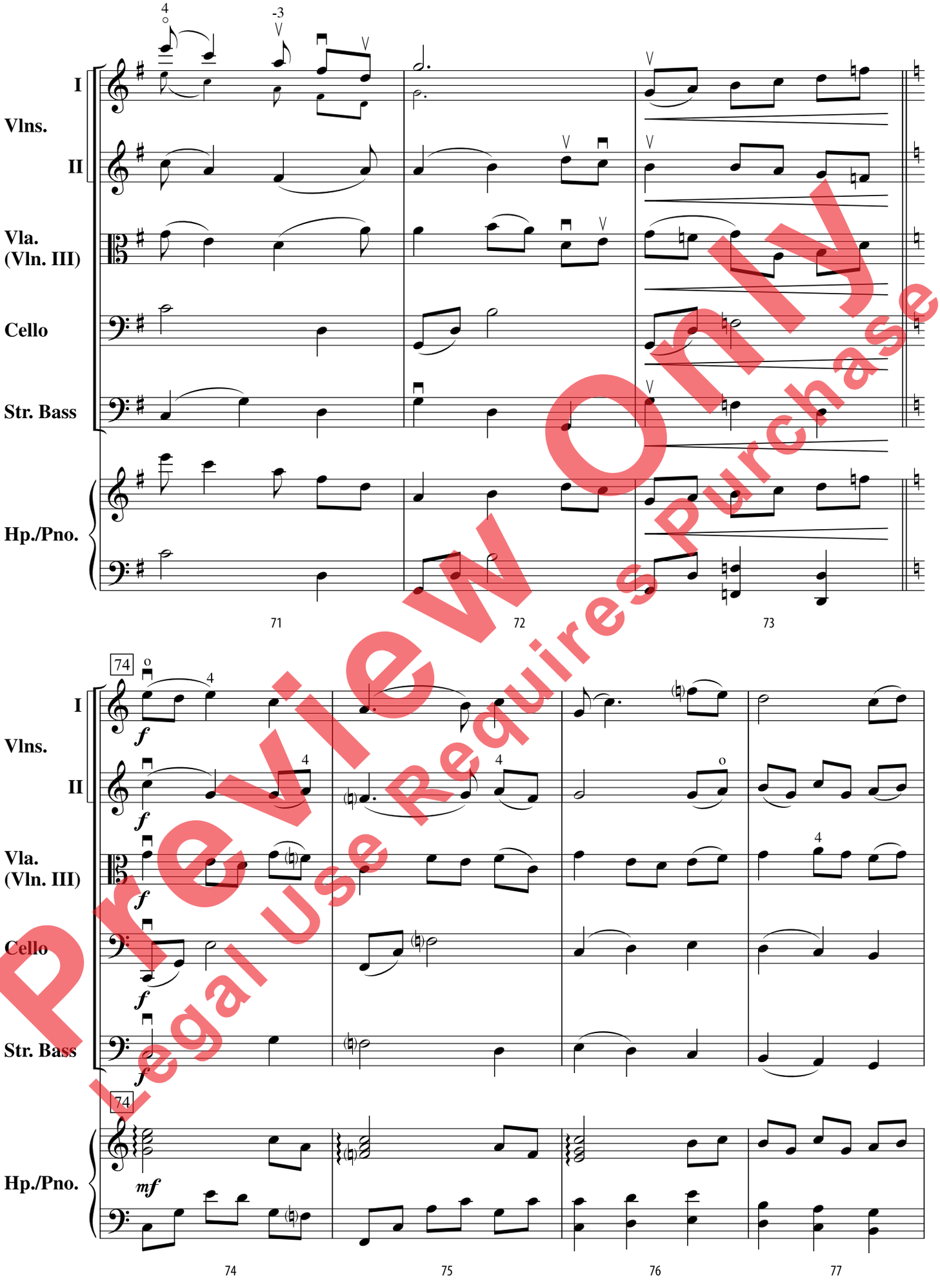

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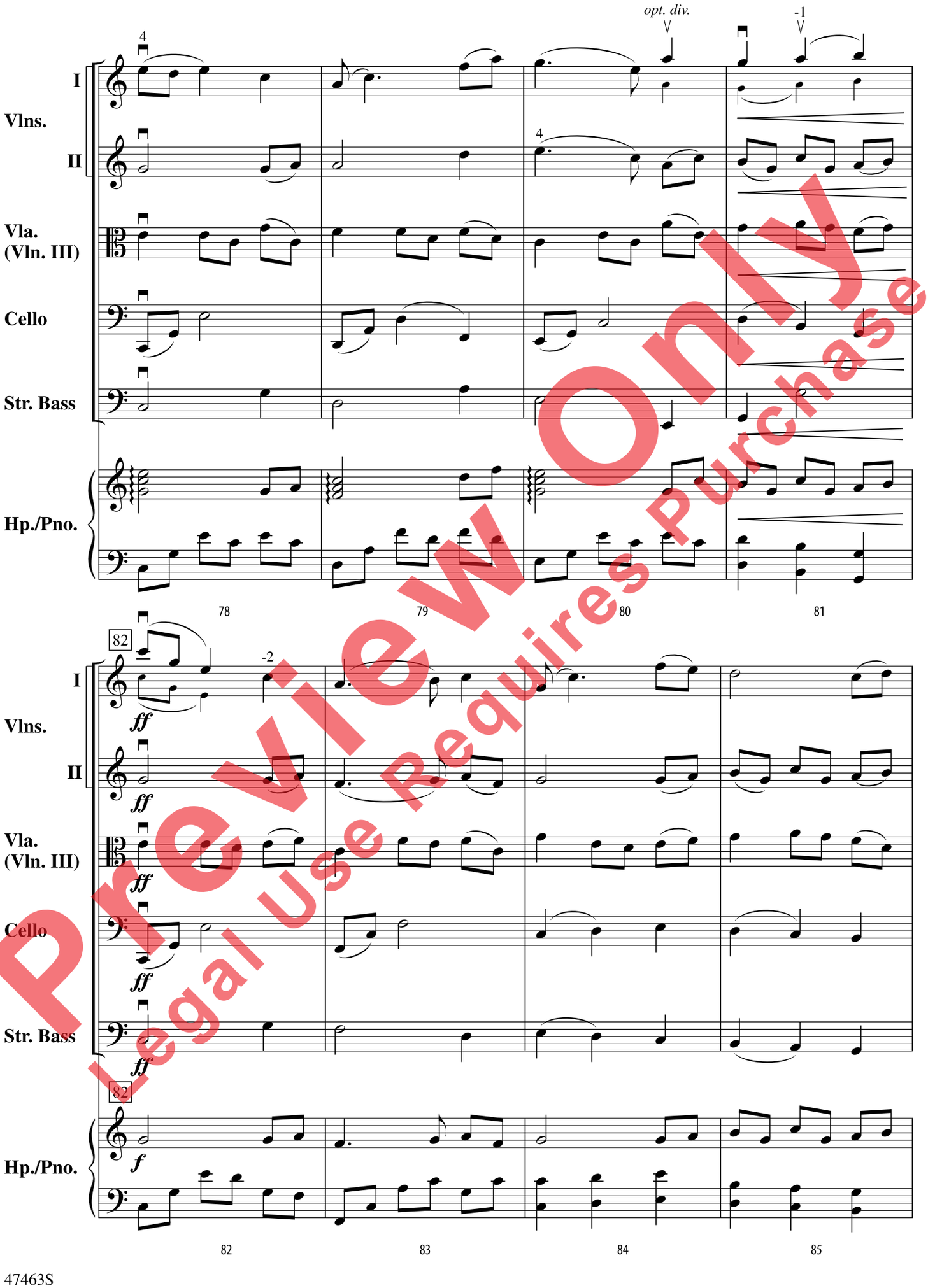

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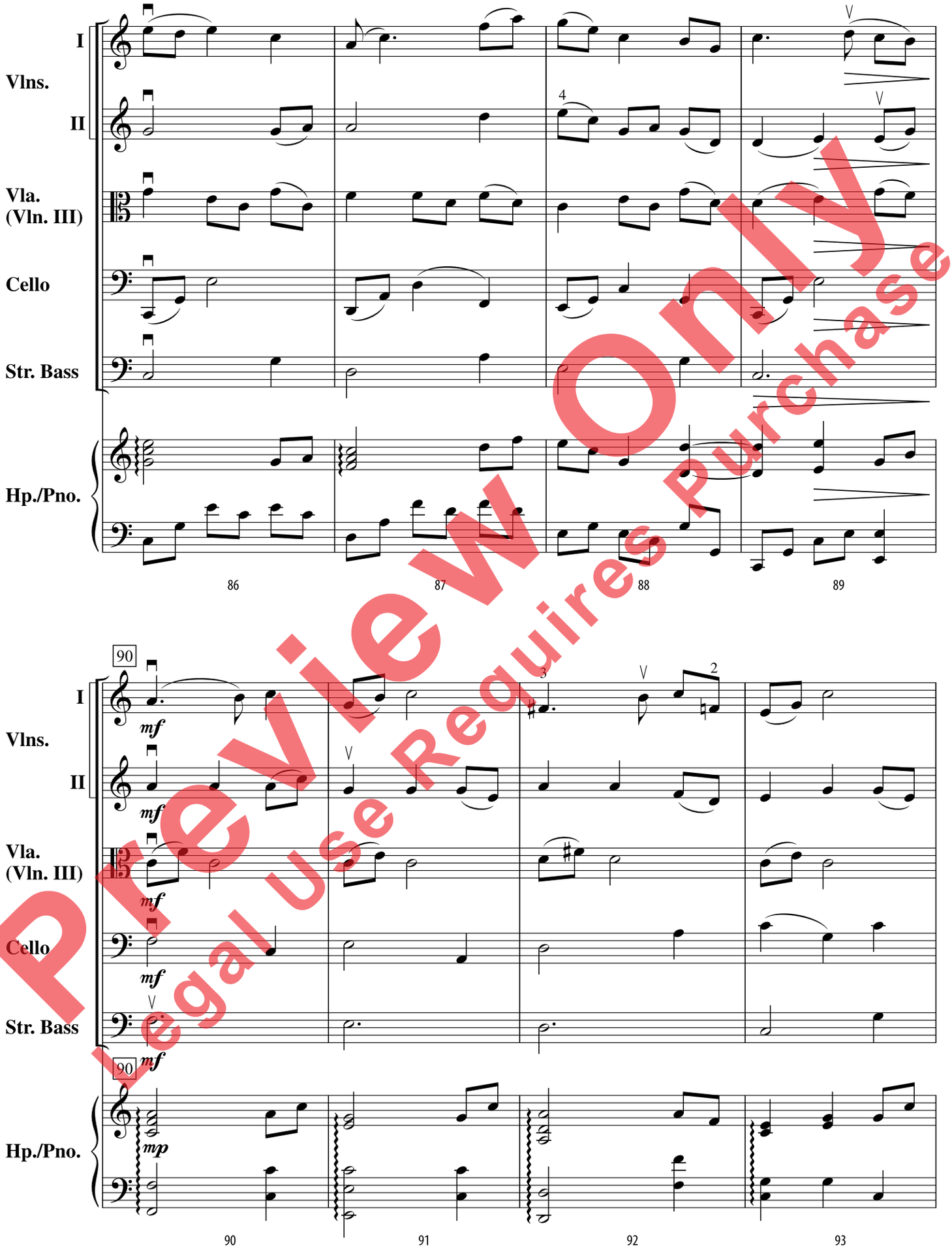

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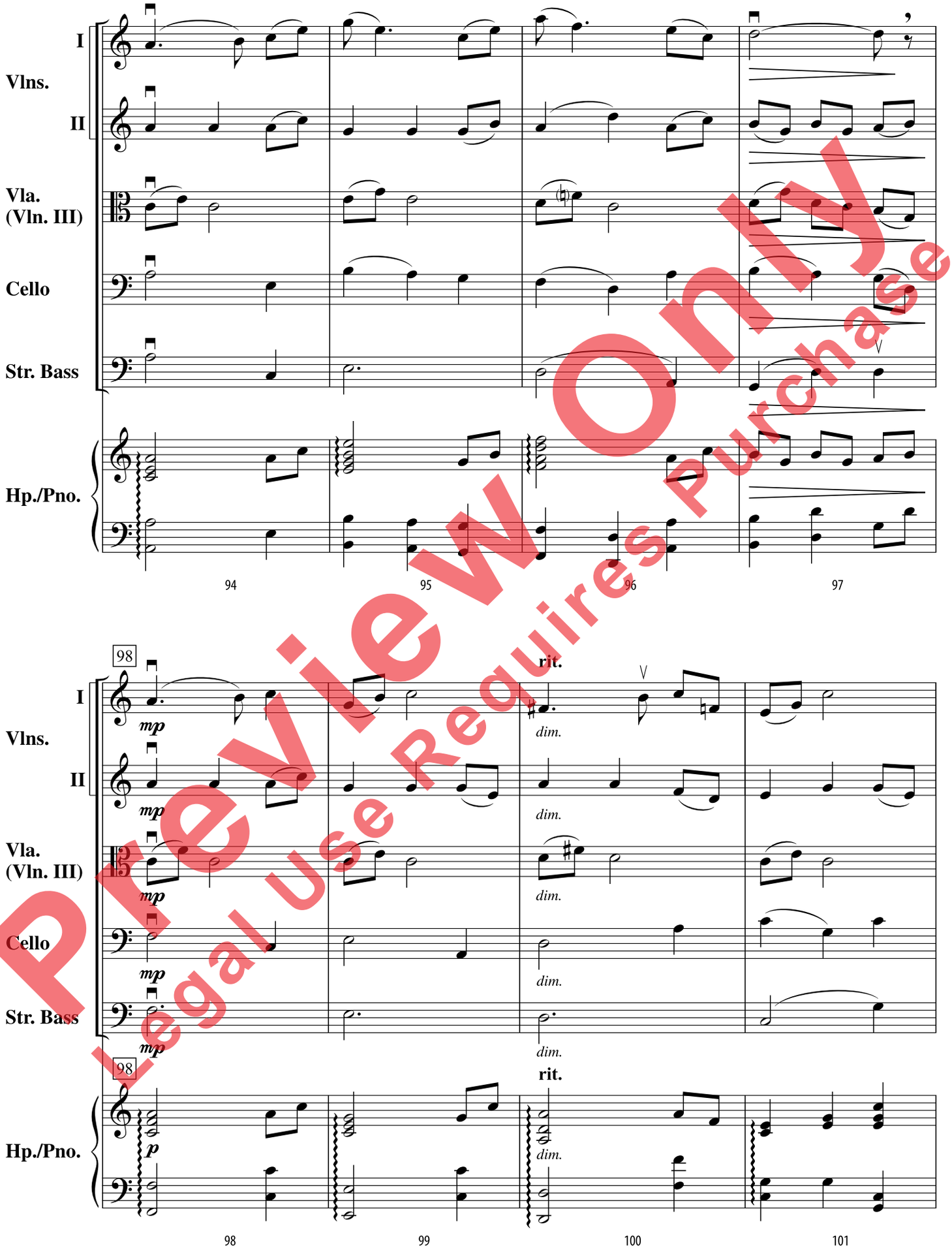

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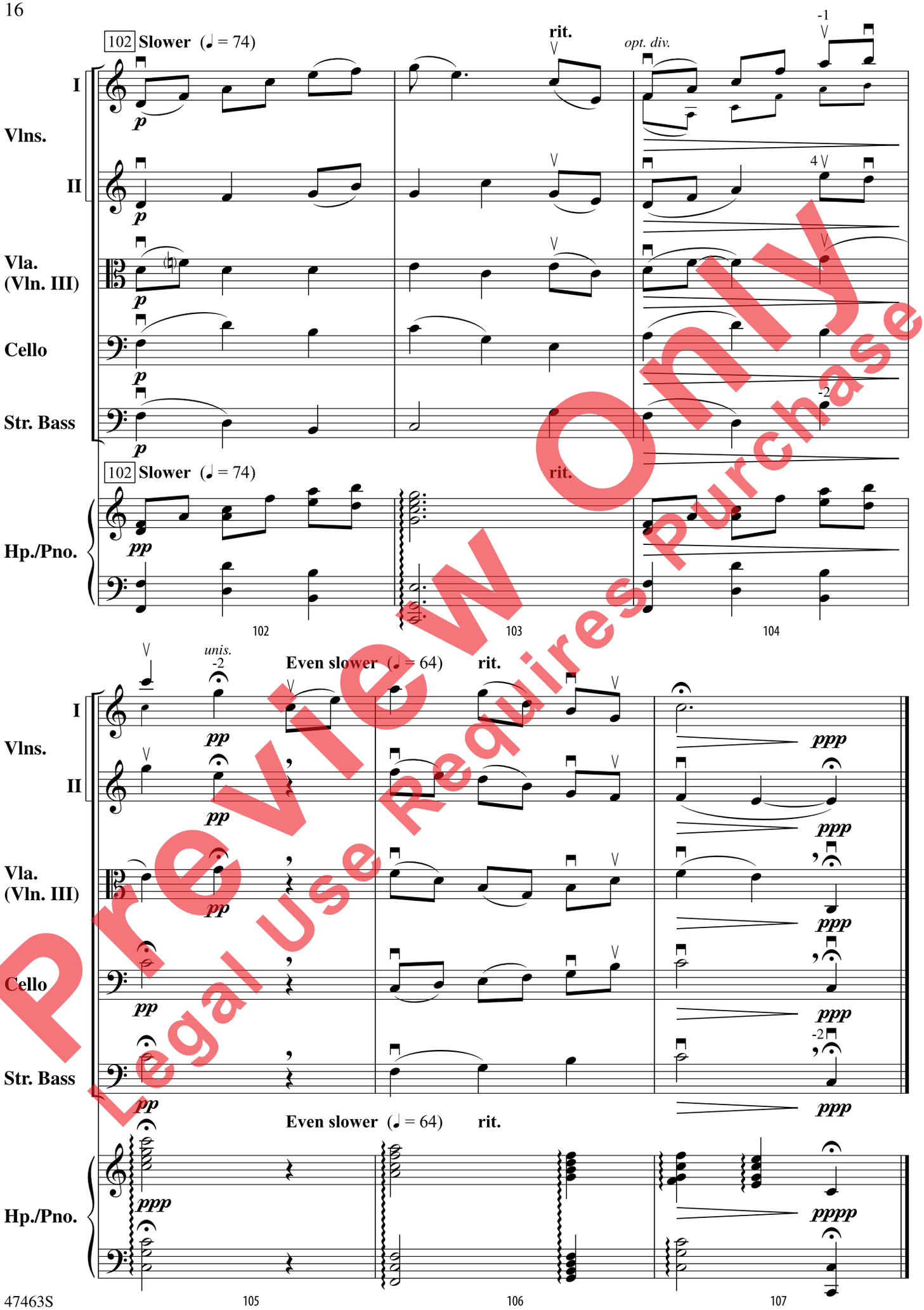

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