

# 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* <sup>3</sup> *marcato* *simile*  
II *ff* *marcato* *simile*

**Viola (Violin III)**  
*ff* <sup>3</sup> *marcato* *simile*

**Cello**  
*ff* <sup>3</sup> *marcato* *simile*

**String Bass**  
*ff* <sup>3</sup> *marcato* *simile*

**Piano Accompaniment**  
*f* <sup>3</sup> *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.

Musical score for measures 9-12. The score includes parts for Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. Measures 9 and 10 feature triplets in the strings and piano. Measure 10 has a dynamic marking of *f* and a *V* marking. Measure 11 has a dynamic marking of *mf*. Measure 12 has a dynamic marking of *f*. A box containing the number 10 is placed above the first measure of the first violin part.

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

Musical score for measures 13-16. The score includes parts for Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. Measures 13-16 show a continuation of the musical themes. Measure 14 has a dynamic marking of *f* and a *V* marking. Measure 15 has a dynamic marking of *f*. Measure 16 has a dynamic marking of *f*.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

17 18 19 20

*p dolce*

*p dolce*

*p dolce*

*p dolce pizz.*

*pp dolce*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

21 22 23 24

I Vlns. *mp* *rit.* 4 *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



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

49 50 51 52

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

53 54 55

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

56 57 58

*p sub.* *cresc.*

Detailed description: This block contains the musical score for measures 56, 57, and 58. It features six staves: Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of eighth-note triplets. Dynamic markings include *p sub.* (piano subito) and *cresc.* (crescendo). A large red watermark is overlaid on the score.

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

59 60 61

*ff* *f*

Detailed description: This block contains the musical score for measures 59, 60, and 61. It features the same six staves as the previous block. The music continues with eighth-note triplets. Dynamic markings include *ff* (fortissimo) and *f* (forte). A box containing the number 61 is placed above the first staff in measure 61. A large red watermark is overlaid on the score.

**Vlns.**  
I  
II

**Vla.**  
(Vln. III)

**Cello**

**Str. Bass**

**Pno. Accomp.**

62 63 64

**Vlns.**  
I  
II

**Vla.**  
(Vln. III)

**Cello**

**Str. Bass**

**Pno. Accomp.**

65 66 67