

## About The Music:

PRELUDE AND DANCE is an original composition in two contrasting movements. It is based on the familiar D major scale and features a canon in both movements.

The Prelude should be very legato. Keep the dynamic level quiet and gentle to set the mood. The first phrase is five measures long and there may be a tendency for beginning string players to shorten the half notes. This would give the undesirable effect of chopping the phrase endings. Encourage the students to think or even say out loud, "Half Note, Half Note, Two Beats, Two Beats." This should help sustain the musical line and reinforce the importance of holding notes for their full values.

In measure 10, the first violins begin a canon based on the previous melodic material, followed by the second violins and then the violas in measure 12. The canon form encourages the development of independence within the sections of the string orchestra. Students like this opportunity to be on their own, almost competitively. Attacks should be made with great confidence while maintaining good tone quality. Again, strive for the five-measure phrase while maintaining the legato bowing style.

The Dance features each section of the beginning string orchestra and is based on the first tune inverted, or upside-down. The style should be slightly separated while striving for four-measure phrases. The bowing on the eighth notes changes from all slurred to slur two, bow two.

At measure 39 the two versions of the tune are combined and should be carefully balanced so that both are easily heard. At measure 47 the canon from the Prelude returns in the allegro tempo and style. Take care to remember the five-measure phrasing in this section.

This composition serves both as a concert showcase number and as an excellent teaching piece.

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**SHIRLEY STROHM MULLINS'** career as an educator and advocate for school music programs has been her passion. She is known internationally through her writings, lectures and workshops, as she continues crusading for quality arts programs.

### THE EDITOR'S BOWINGS, FINGERINGS AND TERMINOLOGY

The following bowings, fingerings and other markings used in the Queenwood String Orchestra Series are intended to serve the musical intent of the composer/arranger. Some, such as L2, are gentle reminders about finger patterns while others, the X in particular, are vital to correct intonation, which must be taught from the very beginning.

Young string players are quite capable of playing in tune, with a pleasing tone and with musical understanding when their teachers help them achieve these goals. If the bowings prove too difficult for some young string players, teachers should use their imagination and creativity to alter them.

On the string:

*Détaché* – Separate bows, legato, not detached.

*Martelé* – Separate bows, jerky, short.

Detached slur – Bow continues in one direction but stops between notes (*staccato* dots under a slur).

*Louré (portato)* – Bow continues in one direction with smooth stops (*tenuto* lines under a slur).

Slur – Two or more different pitches connected smoothly.

Off the string:

*Spiccato* – Bow bounces. Brushed stroke in arc motion near the frog. Used by advanced students.

Other terms:

*Pizzicato (pizz.)* means to pluck the string, usually with the index finger of the right hand, although other fingers and even the thumb may be used. The bow may be held in the hand while plucking or placed on the lap or hung on the music stand during longer passages. *Arco* means to bow the string and is used after a *pizzicato* passage.

X – Extension/stretch position. The students must learn to open the left hand, thereby changing the finger pattern. The cellist must stretch to place a whole step between the first and second fingers. Upper strings are marked H3 or X to form a whole step between fingers 2 and 3. This accommodates the F# and C# on the lower strings of the cello and viola, and the G# and C# on the violin.

H.P. – Half position. Bass players use this position earlier than other string players. They should move the arm one half step back.

The comma or breath mark – The use of the comma often indicates phrase endings rather than instructing the student to lift and reset the bow. The same marking is used interchangeably but one is clearly intended as a breath mark. Common sense will show which meaning is intended. String players need to be reminded to let the music breathe. When a phrase ends on a down bow and the next one begins on a down bow, the player simply lifts the bow in the air and starts down.

Freeze – This reminds young musicians to remain in playing position until the conductor indicates rest position. It is very effective at the close of a quiet piece.

# PRELUDE AND DANCE

Full Score

Duration – 2:35

By ANNE MCGINTY

Edited by SHIRLEY STROHM MULLINS

Slowly (♩ = 76)

Violin I  
Violin II  
Viola (Opt. Violin III)  
Cello  
String Bass  
Piano (Optional)

Measures 1-5 of the score. The tempo is Slowly (♩ = 76). The key signature is one sharp (F#) and the time signature is 4/4. The score includes parts for Violin I, Violin II, Viola (Opt. Violin III), Cello, String Bass, and Piano (Optional). The dynamics are marked *mp*. A first ending bracket is shown above measures 4 and 5. A large 'SAMPLE' watermark is overlaid on the page.

Vln. I  
Vln. II  
Vla. (Vln. III)  
Cello  
Str. Bass  
Piano (Opt.)

Measures 6-10 of the score. The dynamics are marked *p* for measures 6-9 and *mf* for measure 10. A first ending bracket is shown above measure 10. A large 'SAMPLE' watermark is overlaid on the page.

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

11 12 13 14 15

16

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

16 17 18 19 20

Allegro (♩ = 116)

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

21 22 23 24 25 26

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

27 28 29 30 31 32

4

31

4 V

div.

H 3

mp

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

33 34 35 36 37 38

39

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

39 40 41 42 43

47

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

44 45 46 47 48

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

49 50 51 52 53

57

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

54 55 56 57 58

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

59 60 61 62 63