

16TH SUITE

I. Sailor's Shanty, II. Kookaburra, III. Streets of Laredo, IV. Skip to My Lou

Traditional Folk Songs

Arranged by Andrew H. Dabczynski

INSTRUMENTATION

Full Score1
Violin I.8
Violin II.8
Viola.5
Cello.5
String Bass.5
Piano Accompaniment1
(Optional)	

PROGRAM NOTES

16th Suite is a light-hearted set of four contrasting folk tunes that introduce common 16th-note patterns to beginning students. The ability to recognize and perform these patterns is critical to success in learning to play any string instrument. *16th Suite* is, then, a “concert étude” that allows students to practice each pattern in different contexts: in melodies, accompaniments, and in a variety of simple meters and keys. Listen for how these patterns appear in the four familiar folk tunes that comprise *16th Suite*—“Sailor’s Shanty,” “Kookaburra,” “Streets of Laredo,” and “Skip to My Lou.”

Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

-
shift

'
bow lift/reset

(b), (s), (d)
high or low fingerings

□ □ or V V
hooked bowings



NOTES TO THE CONDUCTOR

String students in their first years of study will learn to recognize and perform basic 16th-note patterns in each movement of *16th Suite*. The introduction to “Sailor’s Shanty”—as in subsequent introductions—allows players to internalize the rhythmic subdivision that results in the common “run po-ny” pattern, in E dorian mode and $\frac{4}{4}$ meter. The melody is first heard (mm. 5–8) in the first violins. Second violins, violas, and celli essentially duplicate the rhythm against a steady beat provided by the basses. A rhythmic variation based on repeated 16th notes (mm. 9–12) includes imitation among the instruments. Roles are then switched (mm. 13–17) with second violins/violas predominating, and the section is repeated. Celli/basses then play the melody (mm. 17–19), accompanied by pizzicato eighth notes; this pattern extends into a brief coda (mm. 20–22) punctuated by a grand pause. Care should be taken to observe dynamic contrasts throughout the movement. In “Kookaburra,” set in $\frac{2}{4}$, a quiet, rhythmic drone pattern in D major is introduced (mm. 1–2), and then perpetuated in the lower sections while the violins play the melody in unison (mm. 3–12). The melody is then presented as a fading round (mm. 13–24). The drone figure ends the movement, pianissimo. Students perform steady, repeated 16th-note accompaniment patterns in G major and $\frac{3}{4}$ time within “Streets of Laredo.” This pattern—that should always be played quietly and lightly at the tip of the bow—is introduced by the violins against a repeated rhythm in the basses (mm. 1–2). The pattern continues while the violas and celli play the first half of the flowing melody (mm. 3–10). Roles are then reversed as the violins complete the legato melody (mm. 11–18) while the violas/celli similarly perform a slightly varied rhythmic accompaniment. The entire presentation is repeated, and then extended, in a quiet closing (mm. 19–23). “Skip to My Lou” is introduced like the first movement, but students should note that the “run po-ny, po-ny run” pattern is reversed (m. 4, and subsequently). The brief melody, in D, is presented initially by the first violins (mm. 5–8) with the other sections rhythmically aligned. Then the violas/celli take the melody, now in G, with the others accompanying in a call-and-response setting (mm. 9–12). Next, the melody is fragmented and traded about the sections (mm. 13–16), after which it is modified and played pizzicato (mm. 17–20). A two-measure transition back to D major (mm. 21–22) sets up a recapitulation of the opening, and with a dramatic *fp* (m. 27), repeated 16th notes by all, players crescendo to a final accented ending.

16th Suite

I. Sailor's Shanty, II. Kookaburra, III. Streets of Laredo, IV. Skip to My Lou

FULL SCORE
Duration - 5:40

Traditional Folk Songs

I. Sailor's Shanty

Arranged by Andrew H. Dabczynski (ASCAP)

Quickly $\text{♩} = 96$

Violins I
Violins II
Viola
Cello
String Bass
Piano Accompaniment (Optional)

1 2 3

Vlns.
II
Vla.
Cello
Str. Bass
Pno. Accomp.

4 5 6

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I 4

Vlns.

II

Vla.

Cello

Str. Bass

Pno. Accomp.

7 8 9

Vlns.

II

Vla.

Cello

Str. Bass

Pno. Accomp.

10 11

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Musical score page 5, measures 13-16. The score includes parts for Vlns. I, Vlns. II, Vla., Cello, Str. Bass, and Pno. Accomp. Measure 13 starts with *f* dynamics for Vlns. I and II. Measures 14-15 show various dynamics including *mf*, *f*, and *mp*. Measure 16 concludes the section. A large red watermark "Preview Requires Purchase" is diagonally across the page.

I
II
Vla.
Cello
Str. Bass
Pno. Accomp.

13
14
15
16

Musical score page 6, measures 12-16. The score includes parts for Vlns. I, Vlns. II, Vla., Cello, Str. Bass, and Pno. Accomp. Measures 12-13 show various dynamics including *f* and *mp*. Measures 14-15 continue with similar patterns. Measure 16 concludes the section. A large red watermark "Preview Use Requires Purchase" is diagonally across the page.

I
II
Vla.
Cello
Str. Bass
Pno. Accomp.

12
13
14
15
16

Musical score page 6, measures 17-20. The score includes parts for Vlns. I, Vlns. II, Vla., Cello, Str. Bass, and Pno. Accomp. The instrumentation is as follows:

- Vlns. I:** Starts with a rest, then begins pizz. at measure 17. Dynamics: *pizz.*, *mp*, *pizz.*, *4*, *4*.
- Vlns. II:** Starts with a rest, then begins pizz. at measure 17. Dynamics: *mp*, *pizz.*, *4*.
- Vla.:** Starts with a rest, then begins pizz. at measure 17. Dynamics: *mp*, *pizz.*, *4*.
- Cello:** Starts with a rest, then begins pizz. at measure 17. Dynamics: *mp*, *pizz.*, *p*.
- Str. Bass:** Starts with a rest, then begins pizz. at measure 17. Dynamics: *mp*, *pizz.*, *p*.
- Pno. Accomp.:** Starts with a rest, then begins *mp* at measure 17. Dynamics: *mp*, *pp*.

Measure numbers: 17, 18, 19.

Musical score page 6, measures 20-22. The instrumentation remains the same: Vlns. I, Vlns. II, Vla., Cello, Str. Bass, and Pno. Accomp.

Vlns. I: Dynamics: *p*, *f arco*, *f arco*.

Vlns. II: Dynamics: *f arco*.

Vla.: Dynamics: *f arco*.

Cello: Dynamics: *f arco*.

Str. Bass: Dynamics: *f arco*.

Pno. Accomp.: Dynamics: *f*, *mf*.

Measure numbers: 20, 21, 22.

II. Kookaburra

7

Steadily $\text{♩} = 60$

I
Vlns.

II
Vla.

Cello

Str. Bass

Pno.
Accomp.

3

4

0

p

pizz.

p

Steadily $\text{♩} = 60$

pp

3

4

1 2 3 4

This musical score page shows measures 3 and 4 of the piece 'Kookaburra'. The instrumentation includes two Violins (I and II), Viola (Vla.), Cello, Double Bass (Str. Bass), and Piano Accomp. (Pno. Accomp.). The key signature is A major (three sharps). Measure 3 starts with a rest for Violin I, followed by eighth-note patterns for Violin II, Viola, Cello, Double Bass, and Piano Accomp. Measure 4 begins with eighth-note patterns for Violin I, followed by Violin II, Viola, Cello, Double Bass, and Piano Accomp. Measure 3 is labeled 'Steadily ♩ = 60'. Measure 4 is also labeled 'Steadily ♩ = 60'. Measure 0 is indicated above the first measure. Dynamics include 'p' (piano) for the strings in measure 3, 'pizz.' (pizzicato) for Double Bass in measure 3, and 'pp' (pianissimo) for the piano in measure 4. Measure 3 is numbered 3 and measure 4 is numbered 4. Measure 0 is numbered 0. Measures 1 through 4 are numbered 1, 2, 3, and 4 respectively below the staff.

Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

mf

mf

mf

mf

mf

mf

5 6 7 8

This musical score page shows measures 5 through 8 of the piece 'Kookaburra'. The instrumentation remains the same: Violin I (Vlns.), Violin II (II), Viola (Vla.), Cello, Double Bass (Str. Bass), and Piano Accomp. (Pno. Accomp.). The key signature changes to D major (one sharp). Measures 5 and 6 show eighth-note patterns for all instruments. Measures 7 and 8 show sixteenth-note patterns for all instruments. Measure 5 is labeled 'mf' (mezzo-forte). Measure 6 is labeled 'mf'. Measure 7 is labeled 'mf'. Measure 8 is labeled 'mf'. Measures 5 through 8 are numbered 5, 6, 7, and 8 respectively below the staff.

13 pizz.

9 10 11 12 13

17 arco

14 15 16 17

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1 4 21

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

18 19 20 21

1 22 23 24 25 26

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

p
p
p
p
pp
pp
pp
p
p
ppp

22 23 24 25 26

III. Streets of Laredo

Andante $\text{♩} = 68$

I
Vlns.
II
Vla.
Cello
Str. Bass
Pno. Accomp.

pp lightly at tip of bow

pp lightly at tip of bow

v 3

mp legato 4

pizz. mp legato

pp Andante $\text{♩} = 68$ 3

1 2 3 4

This musical score page contains five staves of music for string instruments and piano. The first four staves (Violin I, Violin II, Viola, Cello) play eighth-note patterns with dynamic markings 'pp' and 'mp legato'. The fifth staff (Piano Accompaniment) plays eighth-note chords. Measure 1 starts with eighth-note pairs. Measures 2 and 3 show more complex patterns with sixteenth-note figures. Measure 4 concludes with eighth-note pairs. Measure 3 includes dynamic markings 'pp' and 'Andante ♩ = 68'. Measure 4 includes dynamic markings 'mp legato' and 'pizz.'. Measure numbers 1 through 4 are placed below the staves.

Vlns.
II
Vla.
Cello
Str. Bass
Pno. Accomp.

1 2 3 4 0

5 6 7 8

This musical score page continues the string and piano accompaniment from the previous page. The staves remain the same: Violin I, Violin II, Viola, Cello, and Piano Accompaniment. Measures 5 through 8 show eighth-note patterns continuing from the previous section. Measure 5 begins with eighth-note pairs. Measures 6 and 7 show sixteenth-note figures. Measure 8 concludes with eighth-note pairs. Measure 4 includes dynamic markings 'pp' and 'Andante ♩ = 68'. Measure 3 includes dynamic markings 'pp' and 'Andante ♩ = 68'. Measure 4 includes dynamic markings 'mp legato' and 'pizz.'. Measure numbers 5 through 8 are placed below the staves.

I
Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

11

mf

legato

p

lightly at tip of bow

p

lightly at tip of bow

9 10 11 12

I
Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

13 14 15 16

1. 4 2.

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

17 18 19

1. 4 rit.
Vlns. 2. 4 rit.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

20 21 22 23

legato *legato* *arco* *lightly at tip of bow* *rit.*

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IV. Skip to My Lou

13

Quickly $\text{♩} = 88$

I Vlns. II Vla. Cello Str. Bass Pno. Accomp.

Quickly $\text{♩} = 88$

Pri
vate
use
requires
purchase

1 2 3 4

5

6 7

49933S

9

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

8 9 10 11

13

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

12 13 14 15

17

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

16 17 18 19

17

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

20 21 22

23

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

23 24 25

1. 2.

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

26 27 28

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