THE HIGHLAND/ETLING STRING ORCHESTRA SERIES

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

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INSTRUMENTATION

Full Score 1
Violin I. 8
Violin II 8
Viola. 5
Cello. 5
String Bass 5
Piano Accompaniment 1
(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 etude" 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	-	’	(♭), (♯), (♮)	⊓ ⊓ or ∨ ∨
extended position	**shift**	**bow lift/reset**	**high or low fingerings**	**hooked bowings**

HIGHLAND/ETLING
A DIVISION OF Alfred

Please note: Our band and orchestra music is collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

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.

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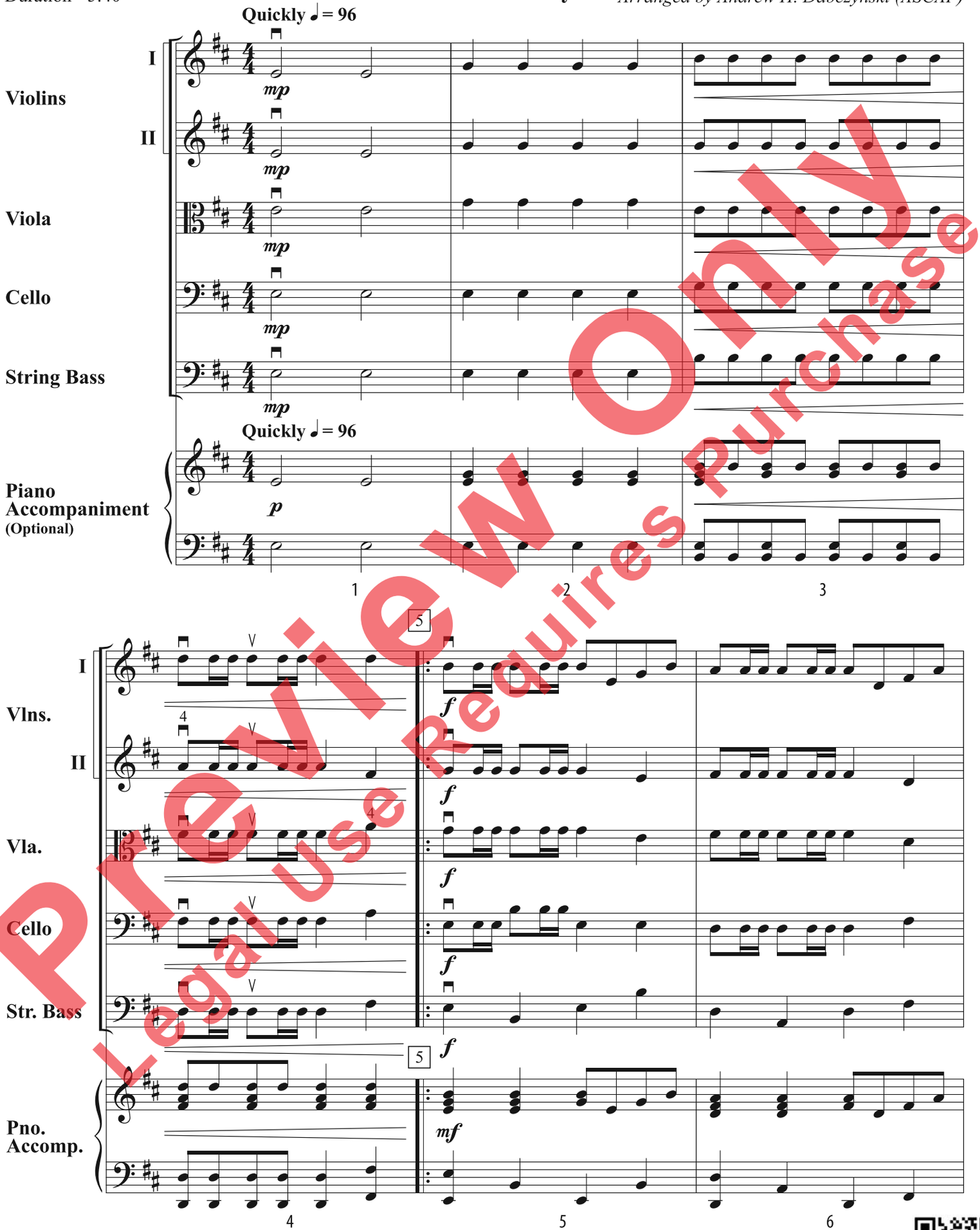
16th Suite

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

FULL SCORE
Duration - 5:40

I. Sailor's Shanty

Traditional Folk Songs
Arranged by Andrew H. Dabczynski (ASCAP)



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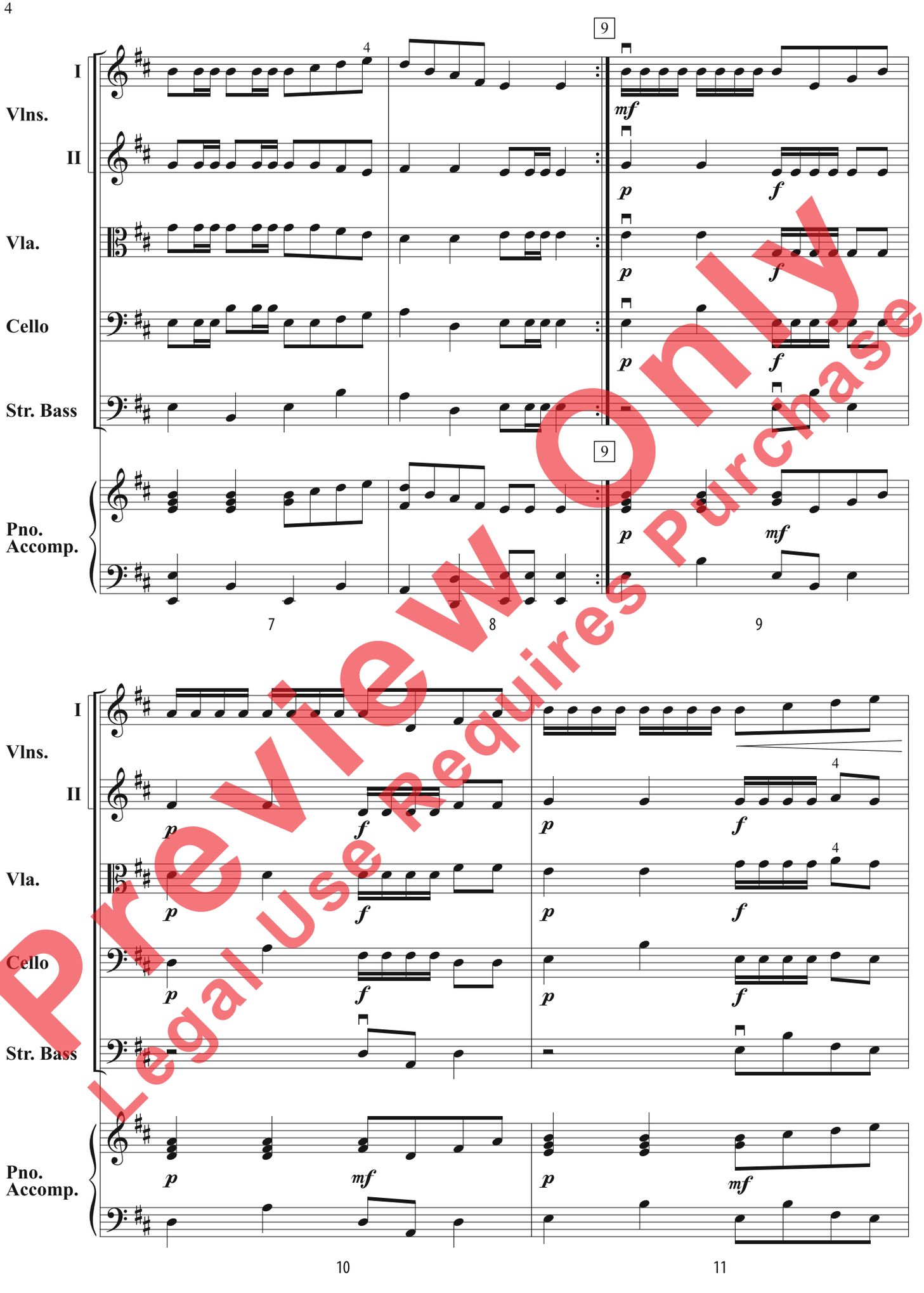

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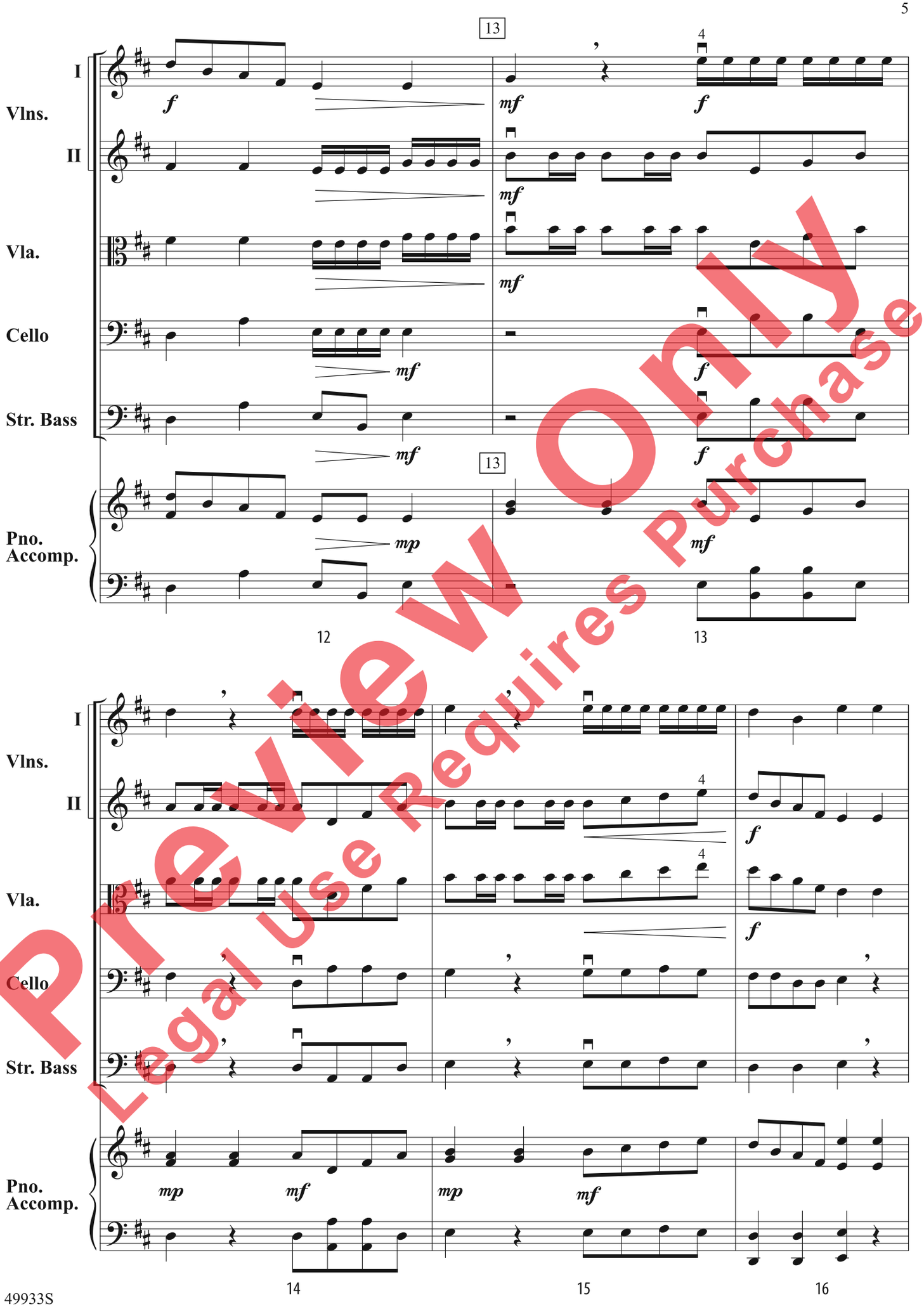

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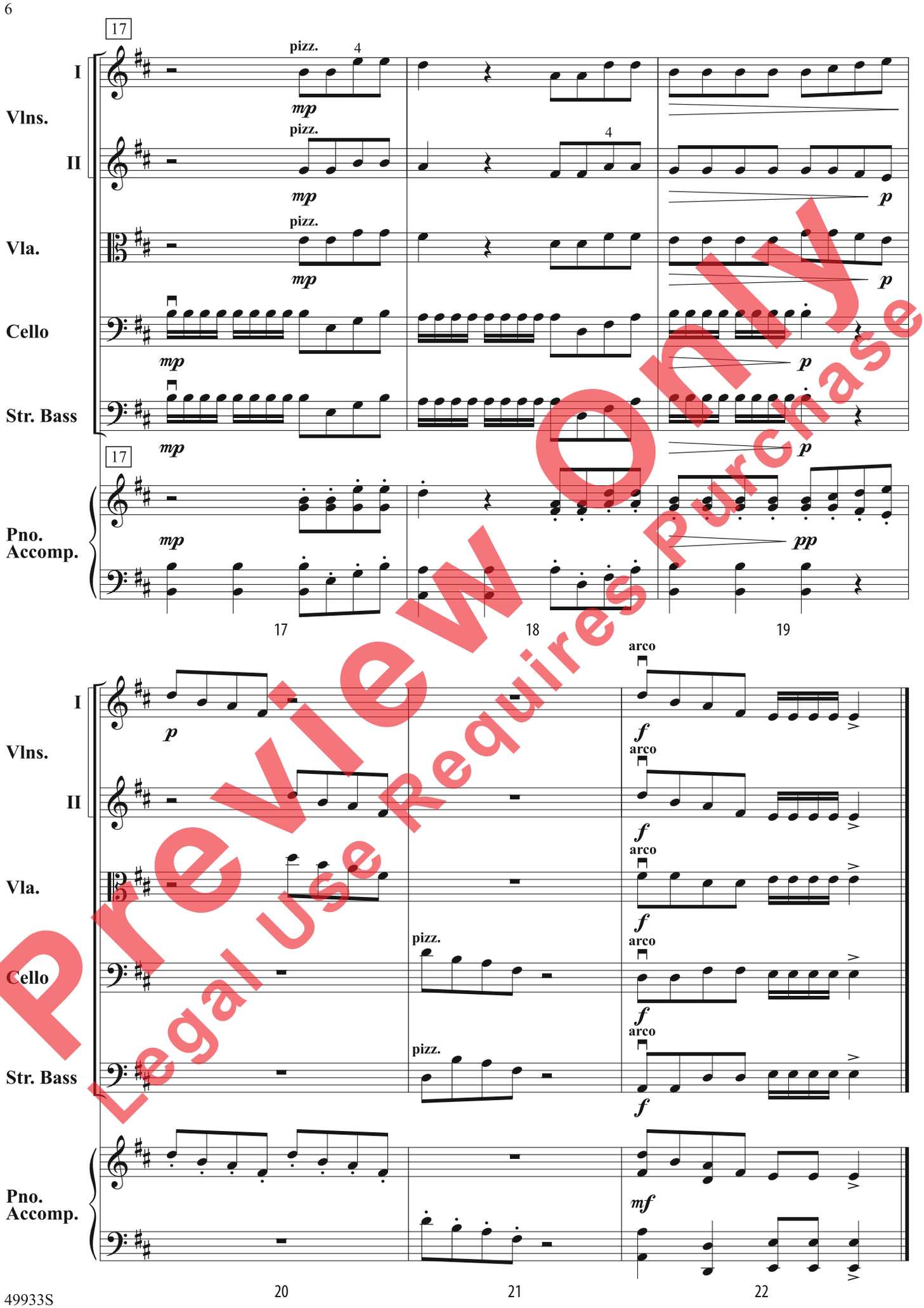

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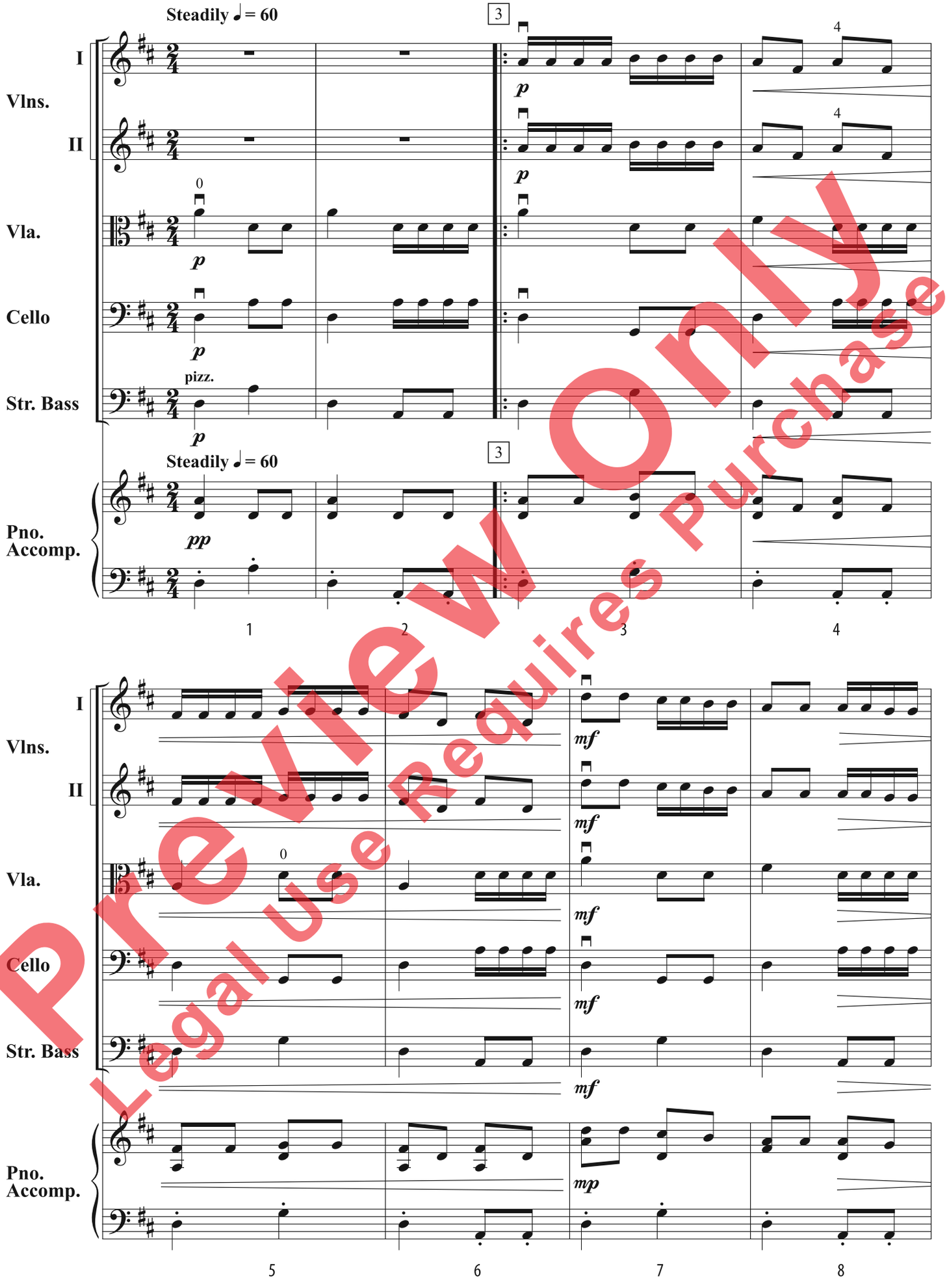
II. Kookaburra



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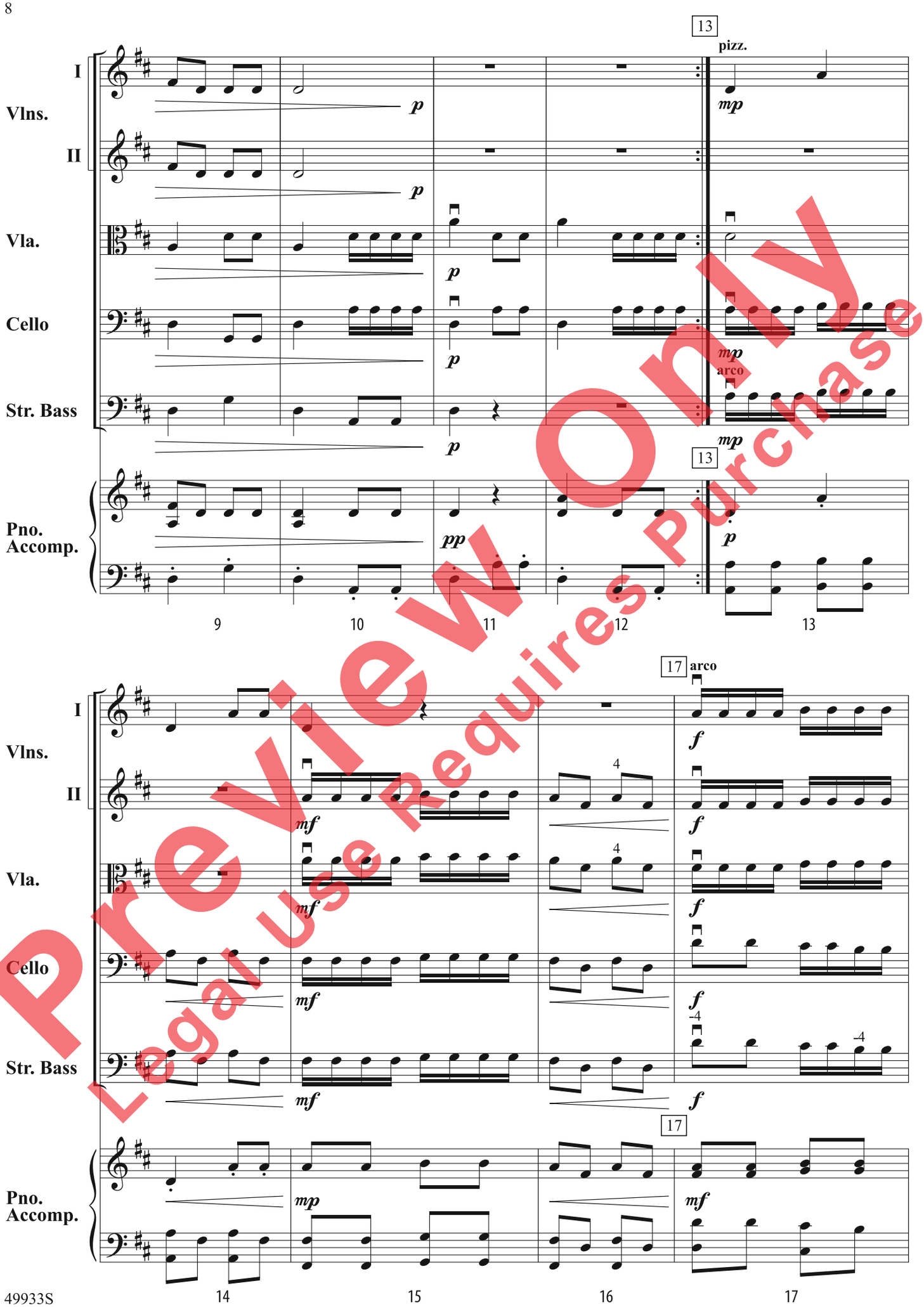

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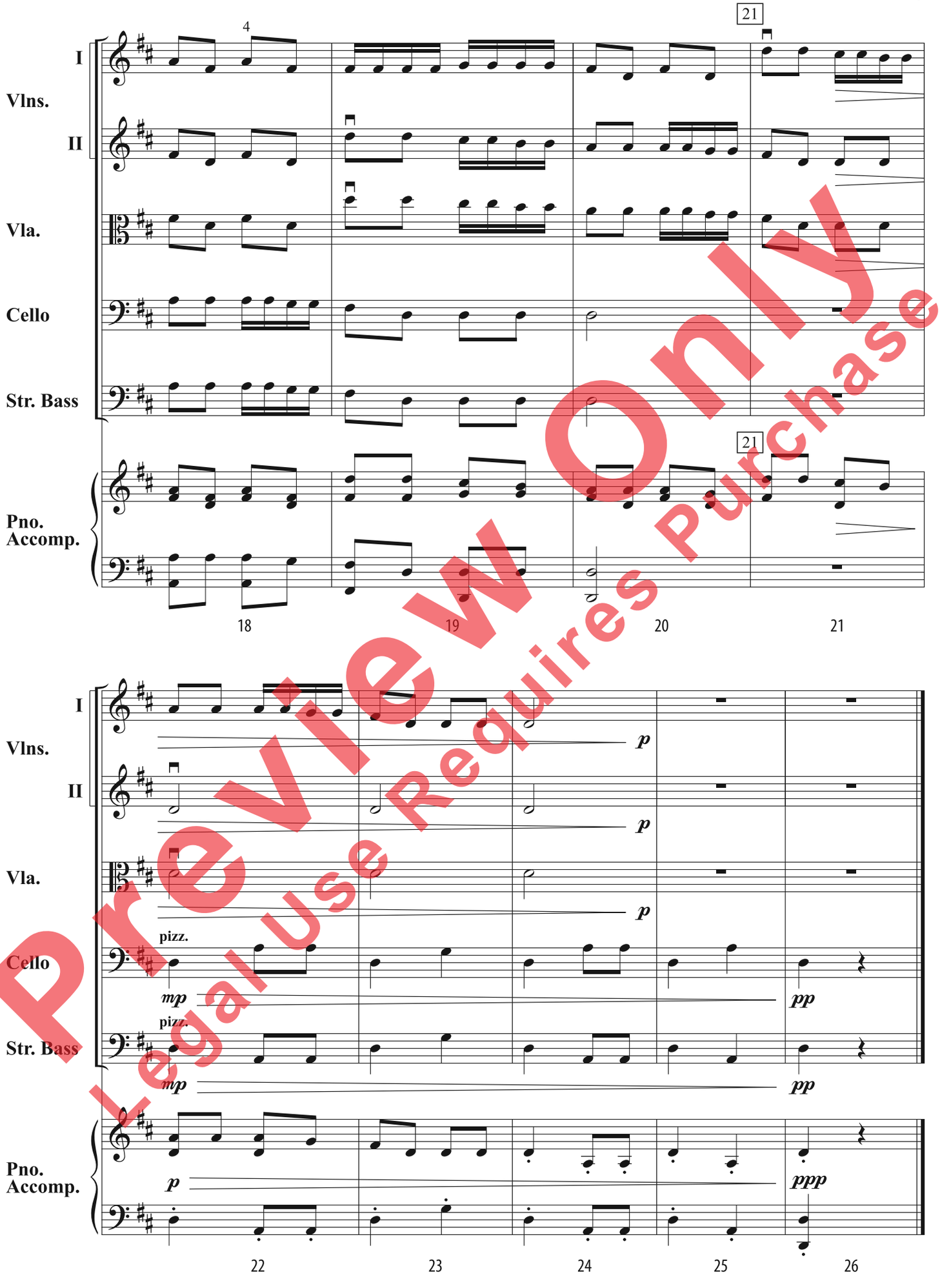

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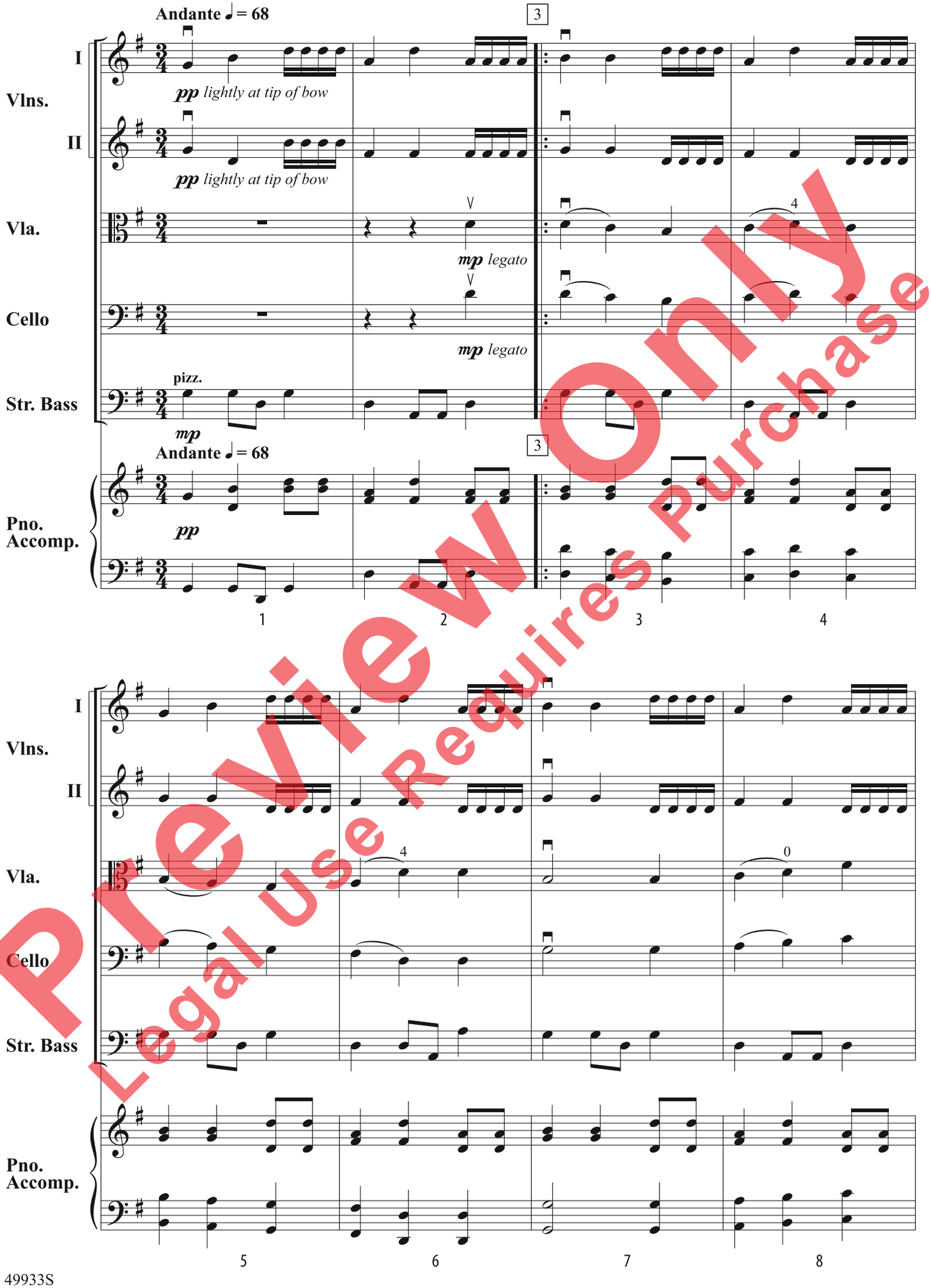
III. Streets of Laredo



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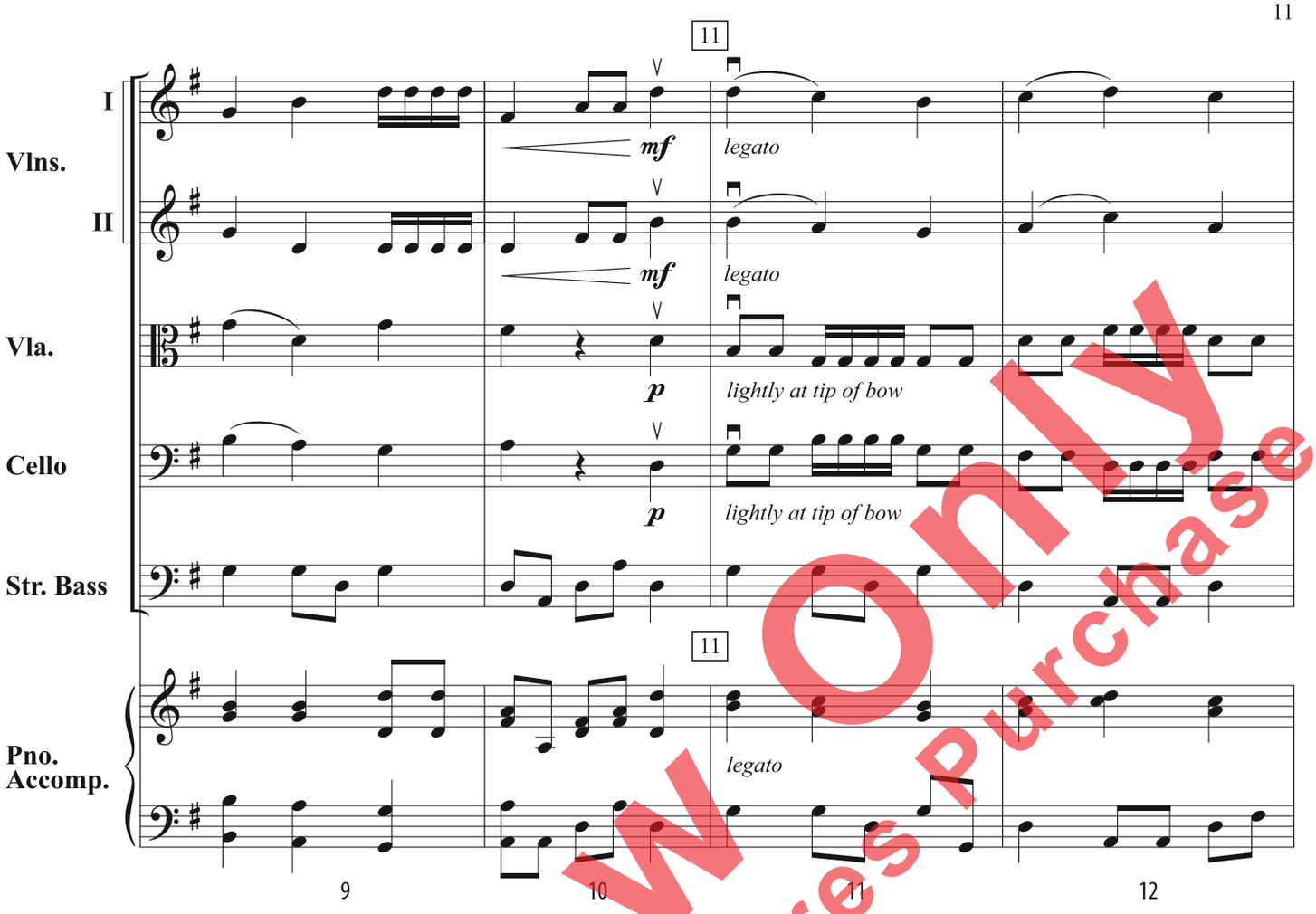

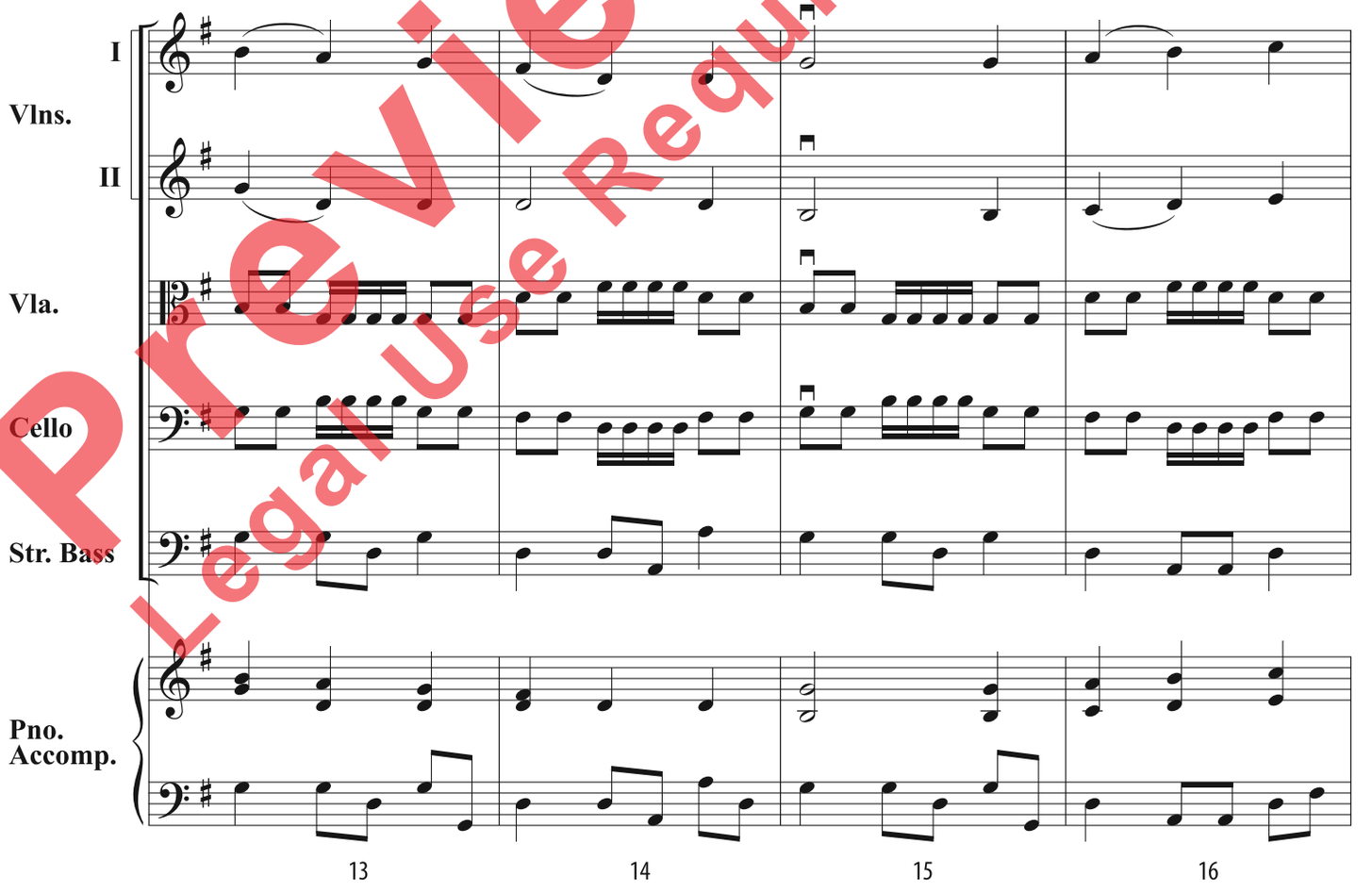

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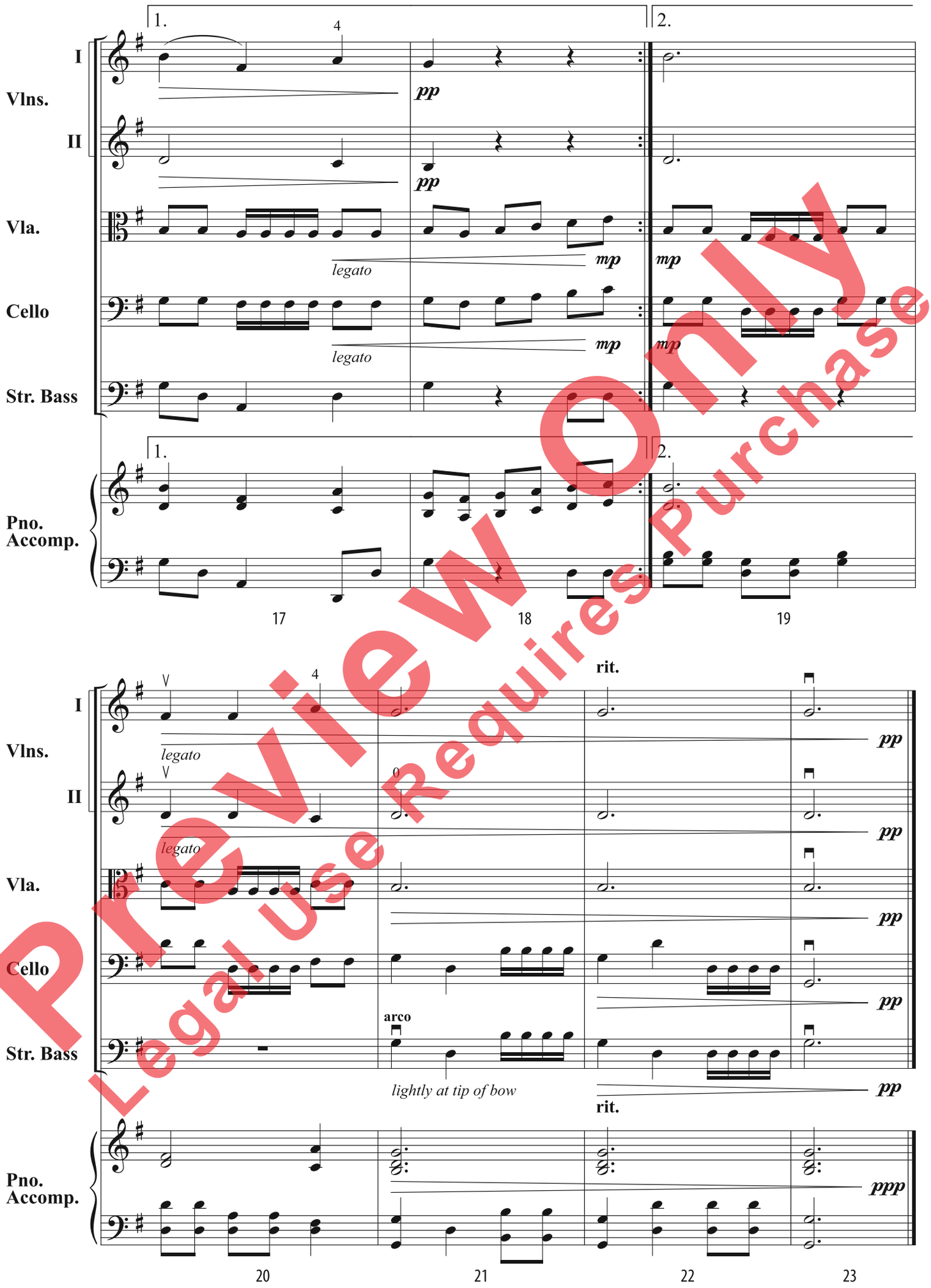

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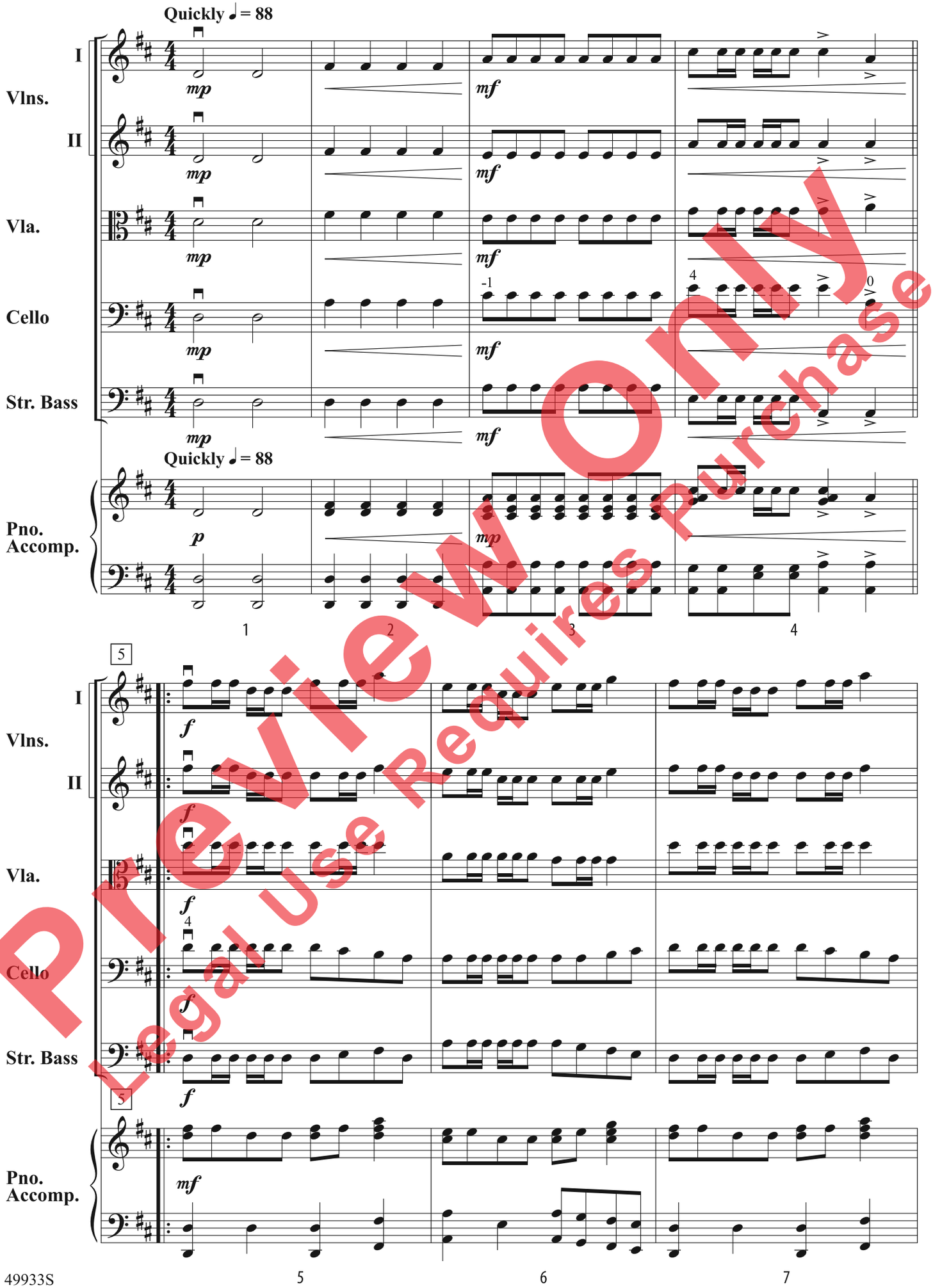

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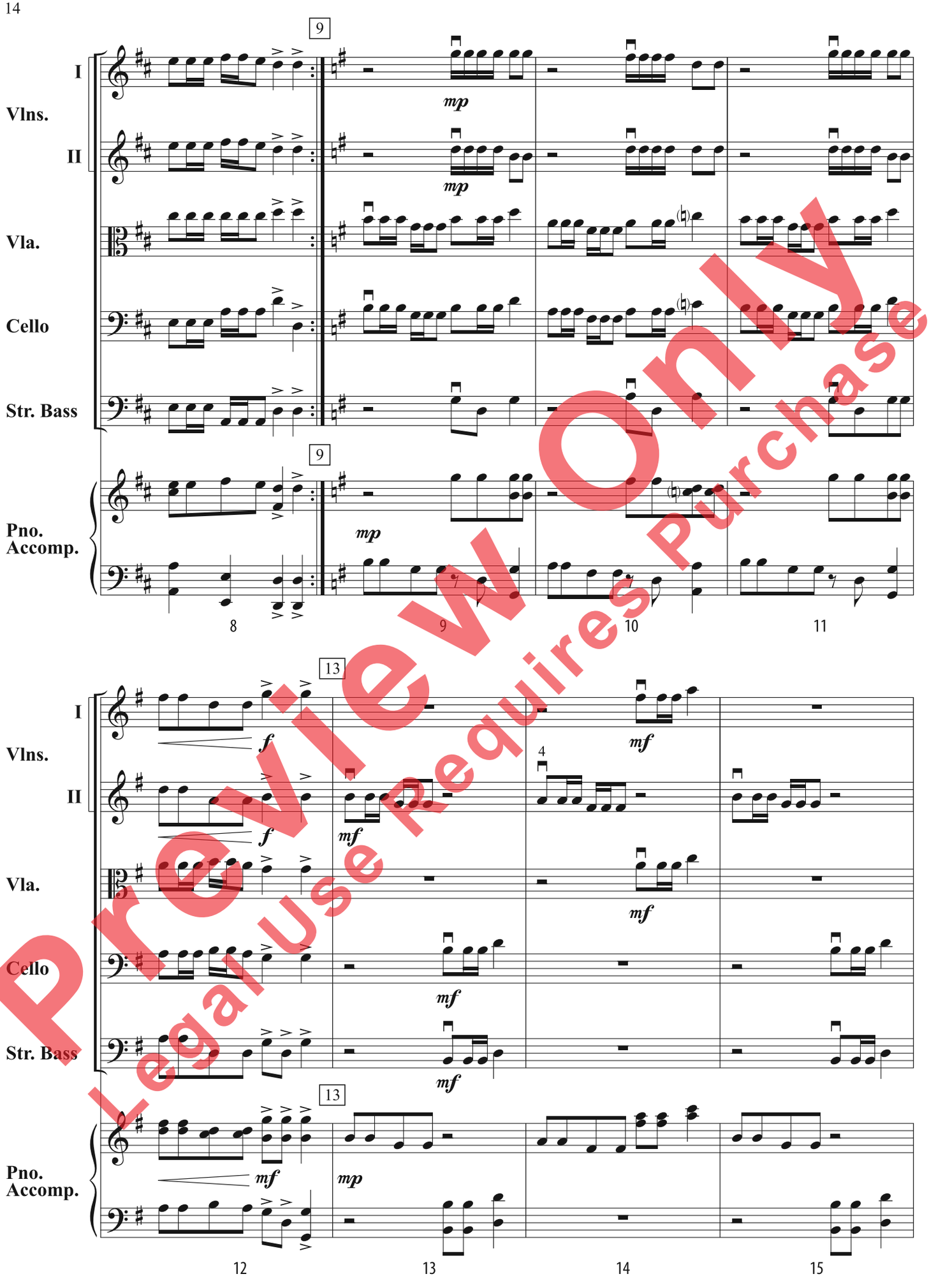

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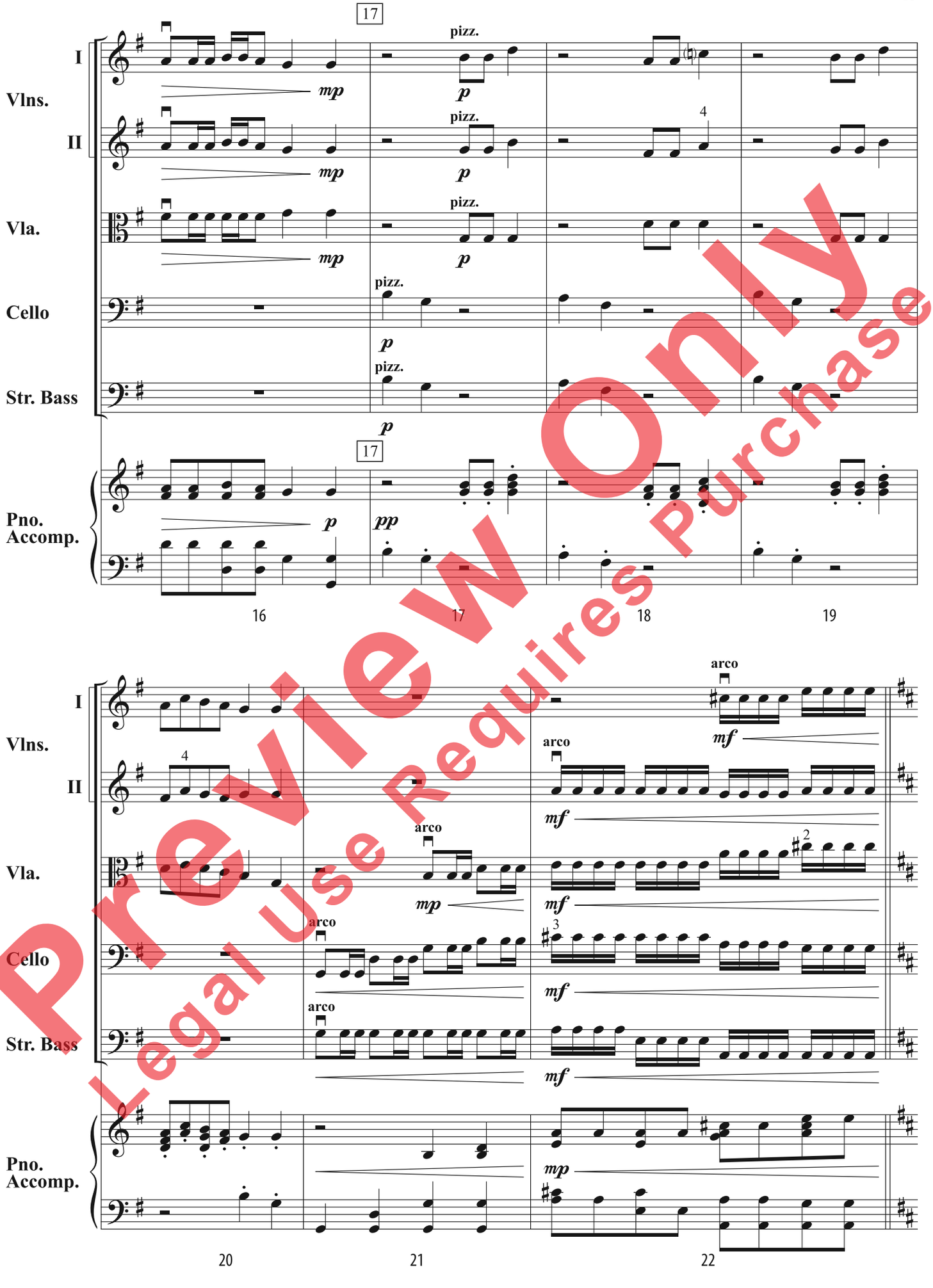

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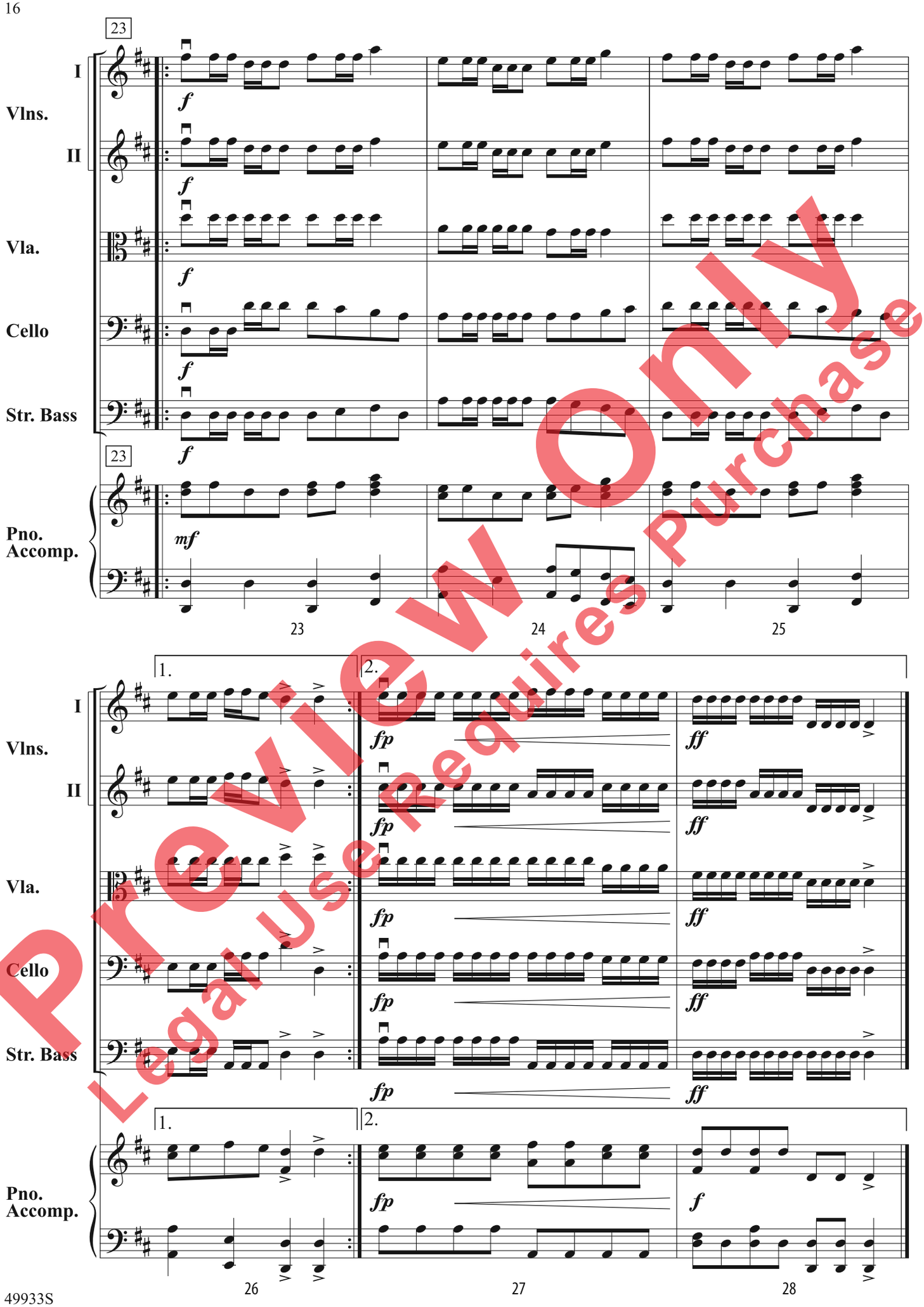

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