

STRING ALTERNATIVES SERIES

Les Québécois

Traditional

Arranged by Andrew H. Dabczynski

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5
Piano Acompañiment	1

Program Notes

Les Québécois consists of three popular French Canadian fiddle tunes – “Gaspe Reel,” “La Bastringue,” and “Danse Antique.” These tunes are often played at folk dances in Quebec, the Maritimes and New England. In this folk tradition, the fiddler usually sits while playing, simultaneously accompanying him/herself as well as the dancers with a signature clogging rhythm, almost drum-like, echoing on a wooden floor. The tradition is represented here by recurring tapping of the instruments and a shuffle accompaniment pattern. A unique and syncopated improvisational style, typical of contemporary Québécois fiddling, is suggested in the fiddle tune variations as the arrangement progresses. The final melody is called a “crooked tune,” one with an unusual phrase structure that fits the steps of the dancers.

Notes to the Conductor

Les Québécois should be played energetically at a brisk tempo (quarter note = 144 or faster if possible), and always with an emphasis on rhythmic vitality. The instrument tapping should be clearly audible, both in the opening and at m. 46. In “Gaspe Reel,” the melody alternates between the first violins and other instruments in mm. 11-19. In “La Bastringue,” the tune is played by the violins, initially by the firsts alone (mm. 28-45), and then joined in harmony by the seconds in a solo-like variation (mm. 46-63). In this variation, take care to observe the bowings and accents that outline the syncopation, recalling the style employed by many contemporary French Canadian fiddlers. The melody shifts to the violas and celli, who predominate in the first phrase of both statements of “Danse Antique” (mm. 64-71 and 80-87). Make sure that the string crossings, bowings, and syncopations are played correctly throughout this tune, particularly in its second phrase (mm. 72-79 and 88-end). Note that chord symbols are provided for violins in mm. 46-63, and for violas and celli in mm. 80-87. In these measures, individual viola and cello players should be encouraged to improvise, either in lieu of the soloistic passages provided or, by taking additional repeats of each section, in addition to them. If solo improvisations are programmed, the director may wish to minimize the accompaniment provided by the other instruments to a reduced section, or even simplify the accompaniment to just the bass line.

Les Québécois

CONDUCTOR SCORE

Duration - 4:30

Traditional
Arr. by Andrew Dabczynski

"Gaspé Reel"
Briskly ♩ = 144

Violins I

Violins II

Viola

Cello

String Bass

Piano Accompaniment

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

*Tap shoulder or top of instrument with left hand fingers

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11

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

11 12 13 14

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

mf

f

mf

f

mf

f

mf

f

mf

f

15 16 17 18

19

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

f *ff* *f*

19 20 21 22 23

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

1. 2.

1. 2.

24 25 26 27

28 "La Bastringue"

Vlns. I *mf* *mp*

Vlns. II *mf* *mp*

Vla. *mf* *mp*

Cello *mf* *mp*

Str. Bass *mf* pizz. *mp*

Piano Accomp. *mf* *mp*

28 29 30 31

Vlns. I *mf* *cresc.* *f*

Vlns. II *mf* *cresc.* *f*

Vla. *mf* *cresc.* *f*

Cello *mf* *cresc.* *f*

Str. Bass *mf* *cresc.* *f*

Piano Accomp. *mf* *cresc.* *f*

32 33 34 35

36

Vlns. I *f-p*

Vlns. II *f-p*

Vla. *f-p*

Cello *f-p*

Str. Bass *f-p*

Piano Accomp. *f-p*

36 37 38 39 40

Vlns. I *f-p*

Vlns. II *f-p*

Vla. *f-p*

Cello *f-p*

Str. Bass *f-p*

Piano Accomp. *f-p*

41 42 43 44 45

46

D A D A7 D A D

Vlns. I *mf* *f*

Vlns. II *mf* *f*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Piano Accomp. *mp* *mf*

46 47 48 49

** Optional improvised solo

D A D G A D A7 D

Vlns. I *mf* *f*

Vlns. II *mf* *f*

Vla. *mp*

Cello *mp*

Str. Bass *mp* *pizz.*

Piano Accomp. *mp*

50 51 52 53

54 D C D G A D A D

Vlns. I *f* *sub. p*

Vlns. II *f* *sub. p*

Vla. *f* *sub. p*

Cello *f* *sub. p*

Str. Bass *f* *sub. p*

Piano Accomp. *f* *sub. p*

54 55 56 57 58

1. 2.

Vlns. I *cresc.* *f*

Vlns. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Str. Bass *cresc.* *f*

Piano Accomp. *cresc.* *f*

1. *cresc.* 2. *cresc.*

59 60 61 62 63

64 "Danse Antique" second time only

Vlns. I *pp*

Vlns. II *pp*

Vla. *pp*

Cello *pp*

Str. Bass *pp*

Piano Accomp. *pp*

64 65 66 67

Vlns. I *cresc.*

Vlns. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

Piano Accomp. *cresc.*

68 69 70 71

72

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

72 73 74 75

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

76 77 78 79

80

Vlns. I *p*

Vlns. II *p*

Vla. *mf*

Cello *mf*

Str. Bass *p*

Piano Accomp. *p*

cresc.

80 81 82 83 84

** Optional improvised solo

88

Vlns. I *mf* *ff*

Vlns. II *mf* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Str. Bass *f* *ff*

Piano Accomp. *mf* *ff*

ff

88

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

90 91 92 93 94

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

95 96 97 98 99