

(Correlates with *String Explorer*, Book 1, Unit 10) Grade Level: 1½

# STRING EXPLORER SERIES

## Sweet Suite

(A Symphonius Smorgasbord)

*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

A particularly pleasant pedagogical potpourri! Here's a light-hearted suite of four dances, each exploring a different musical concept. Creatively composed and designed to be played by students in their first year of study. Your students will shine—and learn—as they enjoy the musical mirth in this clever collection!



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

## PROGRAM NOTES

*Sweet Suite (A Symphonious Smorgasbord)* is a varied set of four dances, each composed and designed to teach an important musical or compositional concept. It was written for and premiered by the Round Rock ISD Middle School Orchestras in Round Rock, Texas (Elizabeth Bryson, Director) by renowned string specialist Andrew H. Dabczynski. The pun- and alliteration-filled titles of each dance hint at the musical ideas found in each. The first movement, "Honeyed Hemiola Hornpipe," is a fast dance in 4/4 time, but is peppered with frequent "hemiola" sections where the beat shifts suddenly to a feeling of 3. "Piquant Pizz-a Polka" is a typical 2-beat polka dance played while plucking the strings in interesting ways (with apologies to Johann Strauss' famous "Pizzicato Polka"). In "Saccharine Suspension Sarabande," the characteristic dotted rhythm of the dance is complemented by frequent harmonic suspensions, each expressing musical tension-and-release. Finally, in "Ripe Retrograde Reel," the fast opening melody is later heard backwards—in retrograde. Other musical features—like dynamics and rhythmic figures—are also presented backwards in the second half of the movement. All of these musical ideas make for one very *Sweet Suite*!

## NOTES TO THE CONDUCTOR

Like any suite, *Sweet Suite (A Symphonious Smorgasbord)* is a set of popular dance forms. Here, four dances have been composed and designed to teach important musical or compositional concepts. Each dance is appropriately arranged for the ease of beginning players—and each is accompanied by a painfully sweet alliterative pun that hints at the musical idea to be discovered. The first movement, "Honeyed Hemiola Hornpipe," is a fast dance in 4/4. Students should be made aware of the frequent hemiolas (i.e., mm. 3–4, 13–14, 23–24) that create "2-against-3" tension, while an underlying steady pulse is maintained. The second movement, "Piquant Pizz-a Polka" (reminiscent of Strauss' famous "Pizzicato Polka") explores pizzicato techniques combined with a typical polka beat. The common polka 2/4 time signature is translated here to 4/4 for ease in reading. Draw attention to the special pizzicato features in measures 11, 13, 15, 27, 30, 31, and 36: left hand pizz in the violins and violas; and Bartok pizz in the celli and basses (the string is lifted so that a slap against the fingerboard is heard with the pluck). In "Saccharine Suspension Sarabande," the definitive 3/4 sarabande rhythm (dotted quarter-eighth) is combined with harmonic suspensions that can be heard in virtually every other measure (i.e., mm. 2, 4, 7, 8, etc.). Students should be led to recognize the harmonic tension/resolutions inherent to the various suspensions. Finally, in "Ripe Retrograde Reel," the opening "A" section of the reel melody (mm. 1–6) is subsequently presented backwards (mm. 15–20) in melodic retrograde. Other musical ideas (dynamics, rhythmic figures) in the "B" section (first heard in mm. 7–12) are also presented backwards, or are reversed, in its second statement (mm. 21–26) before the final coda.

# Sweet Suite

CONDUCTOR SCORE

(A Symphonius Smorgasbord)

Andrew H. Dabczynski (ASCAP)

Duration - 6:20

## I. Honeyed Hemiola Hornpipe

Quickly (♩ = 144)

Violins

Viola  
(Violin III)

Cello

String Bass

Piano  
Accompaniment

Musical score for measures 1-4. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Quickly' with a quarter note equal to 144 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The score includes parts for Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. A large red watermark 'Legal Use Requires Purchase' is overlaid on the score.

Vlins.

Vla.  
(Vln. III)

Cello

Str. Bass

Piano  
Accomp.

Musical score for measures 5-10. The score continues from the previous page. Dynamics include 'f' (forte) and 'p' (piano) in addition to 'mf'. The score includes parts for Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. A large red watermark 'Legal Use Requires Purchase' is overlaid on the score.

11

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*p* *cresc.*

11 12 13 14 15

1. 2. 21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*f* *p* *f* *pizz.*

*f* *p* *mf* *f*

*f* *p* *mf* *arco*

*f* *p* *mf*

16 17 18 19 20 21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*mf* *f* *mf* *f*

22 23 24 25 26

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*p* *f* *p* *f* *ff* *ff* *ff*

*arco* *arco*

27 28 29 30 31 32

## II. Piquant Pizz-a Polka

Allegretto (♩ = 144)

**Vlns.**  
I *f* pizz. *mf*  
II *f* pizz. *mf*

**Vla. (Vln. III)**  
*f* pizz. *mf*

**Cello**  
*f* pizz. *mf*

**Str. Bass**  
*f* pizz. *mf*

**Piano Accomp.**  
*f* *mf* *sempre staccato*

1 2 3 4 5

**Vlns.**  
I *f*  
II *f*

**Vla. (Vln. III)**  
*f*

**Cello**  
*f*

**Str. Bass**  
*f*

**Piano Accomp.**  
*f*

6 7 8 9 10

11

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

11 12 13 14

+ \*Pluck with fingers on left hand.  
 ♀\*\*Bartok Pizzicato - pluck so the string slaps the fingerboard.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

15 16 17 18

19

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

*mf*

Piano Accomp.

19 20 21 22

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

*f*

Piano Accomp.

23 24 25 26



27

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*ff* *pp* *ff*

27 28 29 30 31

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*p* *pp* *ff*

32 33 34 35 36

### III. Saccharine Suspension Sarabande

Andante (♩ = 70)

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

*mf* *cresc.*

Piano Accomp.

*mf* *cresc.*

1 2 3 4 5

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

*f* *dim.* *p* *p* *mp*

*f* *dim.* *p* *p* *mp*

*f* *dim.* *p* *p* *mp*

*f* *dim.* *p* *p* *mf*

*f* *dim.* *p* *p*

1. 2.

6 7 8 9 10

11

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

11 12 13 14 15

*mf* *mf* *mp* *arco* *mp*

*pizz.* *mf* *mp*

19 A tempo

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

16 17 18 19 20

*rit.* *p* *mp* *A tempo*

*p* *mp*

I  
Vlns. *cresc.* *dim.*

II  
Vlns. *cresc.* *dim.*

Vla. (Vln. III) *cresc.* *dim.*

Cello *cresc.* *dim.*

Str. Bass *cresc.* *dim.*

Piano Accomp. *cresc.* *dim.*

21 22 23 24 25

I  
Vlns. *p* *pp* *rit.*

II  
Vlns. *p* *pp*

Vla. (Vln. III) *p* *pp*

Cello *p* *pp*

Str. Bass *p* *pp* *rit.*

Piano Accomp. *p* *pp* *rit.*

26 27 28 29 30

IV. Ripe Retrograde Reel

Joyfully (♩ = 132)

I  
Vlns. *f*

II  
Vlns. *f*

Vla. (Vln. III)  
*f*

Cello  
*f*

Str. Bass  
*f*

Piano Accomp. *f*

1.

2. 3.

I  
Vlns.

II  
Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

2.

4. 5. 6.

7

Vlns. I *p-f*

Vlns. II *p-f*

Vla. (Vln. III) *p-f*

Cello *p-f*

Str. Bass *p-f*

Piano Accomp. *p-f*

7 8 9

1.

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

Piano Accomp. *f*

10 11 12

2.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

13 14 15 16

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

17 18 19 20

21

I

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*p-f* *f*

21

22

23

24

2.

I

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*f* *p* *ff*