

16TH SUITE

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

Traditional Folk Songs

Arranged by Andrew H. Dabczynski

INSTRUMENTATION

Full Score1
Violin I8
Violin II8
Viola5
Cello5
String Bass5
Piano Accompaniment1
(Optional)	

PROGRAM NOTES

16th Suite is a light-hearted set of three 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 three familiar folk tunes that comprise *16th Suite*—“Sailor’s Shanty,” “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 cellos 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. Cellos/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. 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 cellos 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/cellos 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/cellos 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. Streets of Laredo, III. 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. Vla. Cello Str. Bass Pno. Accomp.

4 5 6

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Musical score page 4, measures 4 through 9. The score includes parts for Vlns. I, II, Vla., Cello, Str. Bass, and Pno. Accomp.

Measure 4: Eighth-note patterns for all parts.

Measure 5: Eighth-note patterns for all parts.

Measure 6: Dynamics: *mf*, *p*, *f*.

Measure 7: Eighth-note patterns for all parts.

Measure 8: Eighth-note patterns for all parts.

Measure 9: Dynamics: *p*, *mf*.

Musical score page 5, measures 10 through 11. The score includes parts for Vlns. I, II, Vla., Cello, Str. Bass, and Pno. Accomp.

Measure 10: Eighth-note patterns for all parts. Dynamics: *p*, *f*.

Measure 11: Eighth-note patterns for all parts. Dynamics: *p*, *f*.

Musical score page 5, measures 13-14. 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 13-14 transition to *mf* dynamics. Measure 14 ends with a forte dynamic (*f*) and a measure repeat sign.

13

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

12

13

Musical score page 5, measures 14-16. The score includes parts for Vlns. I, Vlns. II, Vla., Cello, Str. Bass, and Pno. Accomp. Measures 14-15 show eighth-note patterns in Vlns. I, Vlns. II, and Vla. Measures 15-16 show eighth-note patterns in Cello, Str. Bass, and Pno. Accomp. Measure 16 concludes with a forte dynamic (*f*).

14

15

16

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

17

Vlns.

I

pizz. 4

II

mp pizz. 4

Vla.

mp pizz.

Cello

Str. Bass

mp

mp

Pno. Accomp.

17 mp

pp

17 18 19

This musical score page contains six staves of music for an orchestra and piano accompaniment. The instrumentation listed is Violins I (Vlns. I), Violins II (II), Viola (Vla.), Cello, Double Bass (Str. Bass), and Piano Accompaniment (Pno. Accomp.). The key signature is three sharps, and the time signature is 4/4. Measure 17 begins with Violin I playing eighth-note chords. Measures 18 and 19 feature various instruments playing eighth-note patterns, with dynamics such as *mp*, *pizz.*, *p*, and *pp*. A large red watermark reading "Waves Purchaser" is diagonally overlaid across the measures.

Review Request

I
Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

II. Streets of Laredo

7

Andante $\text{♩} = 68$

3

This musical score page contains five staves for string instruments and piano accompaniment. The first four staves (Violins I & II, Viola, Cello, Double Bass) are in common time (indicated by '3/4') and major (indicated by a sharp sign). The piano accompaniment staff is in common time (indicated by '3/4') and major. Measure 1: Violins play eighth-note patterns. Measure 2: Violins play eighth-note patterns. Measure 3: Violins play eighth-note patterns. Measure 4: Violins play eighth-note patterns. Measure 5: Violins play eighth-note patterns. Measure 6: Violins play eighth-note patterns. Measure 7: Violins play eighth-note patterns. Measure 8: Violins play eighth-note patterns.

Vlns.

II

Vla.

Cello

Str. Bass

Pno. Accomp.

pp lightly at tip of bow

pp lightly at tip of bow

mp legato

pizz.

mp

Andante $\text{♩} = 68$

pp

1 2 3 4

This musical score page contains five staves for string instruments and piano accompaniment. The first four staves (Violins I & II, Viola, Cello, Double Bass) are in common time (indicated by '3/4') and major (indicated by a sharp sign). The piano accompaniment staff is in common time (indicated by '3/4') and major. Measure 5: Violins play eighth-note patterns. Measure 6: Violins play eighth-note patterns. Measure 7: Violins play eighth-note patterns. Measure 8: Violins play eighth-note patterns. Measure 5: Viola plays eighth-note patterns. Measure 6: Viola plays eighth-note patterns. Measure 7: Viola plays eighth-note patterns. Measure 8: Viola plays eighth-note patterns. Measure 5: Cello plays eighth-note patterns. Measure 6: Cello plays eighth-note patterns. Measure 7: Cello plays eighth-note patterns. Measure 8: Cello plays eighth-note patterns. Measure 5: Double Bass plays eighth-note patterns. Measure 6: Double Bass plays eighth-note patterns. Measure 7: Double Bass plays eighth-note patterns. Measure 8: Double Bass plays eighth-note patterns. Measure 5: Piano accompaniment plays eighth-note chords. Measure 6: Piano accompaniment plays eighth-note chords. Measure 7: Piano accompaniment plays eighth-note chords. Measure 8: Piano accompaniment plays eighth-note chords.

Vlns.

II

Vla.

Cello

Str. Bass

Pno. Accomp.

4

0

5 6 7 8

Musical score page 8, measures 9-12. The score includes parts for Vlns. I, Vlns. II, Vla., Cello, Str. Bass, and Pno. Accomp. The key signature is one sharp. Measure 9: Vlns. I and II play eighth-note patterns. Vla., Cello, and Str. Bass provide harmonic support. Pno. Accomp. provides harmonic support. Measure 10: Vlns. I and II play eighth-note patterns. Vla., Cello, and Str. Bass provide harmonic support. Pno. Accomp. provides harmonic support. Measure 11: Vlns. I and II play eighth-note patterns. Vla., Cello, and Str. Bass provide harmonic support. Pno. Accomp. plays eighth-note chords. Measure 12: Vlns. I and II play eighth-note patterns. Vla., Cello, and Str. Bass provide harmonic support. Pno. Accomp. plays eighth-note chords.

Musical score page 8, measures 13-16. The score includes parts for Vlns. I, Vlns. II, Vla., Cello, Str. Bass, and Pno. Accomp. The key signature is one sharp. Measures 13-15: Vlns. I and II play eighth-note patterns. Vla., Cello, and Str. Bass provide harmonic support. Pno. Accomp. provides harmonic support. Measure 16: Vlns. I and II play eighth-note patterns. Vla., Cello, and Str. Bass provide harmonic support. Pno. Accomp. provides harmonic support.

1. 4 2.

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

17 18 19

1. 4 rit.

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

20 21 22 23

III. Skip to My Lou

Quickly ♩ = 88

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

1 2 3 4

5

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

5 6 7

I
Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

9

mp

mp

mp

9

mp

8 9 10 11

I
Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

f

f mf

4

mf

mf

mf

mf

mf mp

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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