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Dance Suite

for

Solo Piano

by

Ian L Mitchell

Dance Suite

for

Solo Piano

front cover art:

'Dance Suite'

by

Polly Bagnall

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Dance Suite

(2010)

for

Solo Piano

Dur: approx 8 mins

1. Toccata
2. quasi Allemande
3. quasi Menuet
4. quasi Sarabande
5. quasi Aria
6. Finale

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Dance Suite

for

Solo Piano

To the performer:

I have inserted pedalling marks at points I consider to be essential.
These indications are by no means the only circumstances you should use pedalling.
My assumption is that intelligent pedalling will be used as the performer deems it necessary.

Programme notes

Dance Suite for Solo Piano was composed in 2010. In true 'retro' fashion, the first movement of the Dance Suite to be composed was the Finale. After which quickly followed the quasi Allemande, the Toccata, the quasi Menuet, the quasi Sarabande and the quasi Aria.

My intention was not to create a strict Baroque Dance Suite, neither was it to re-invent the musical wheel in any way; it was to try and capture something of the mood and feeling of the Instrumental Suites of J.S. Bach, without copying their structure or style; so to try and create a piece which had its own integrity as a 21st Century piece, but showing clear influence - with respect.

The Toccata and the Finale illustrate their point without requiring explaination. The four internal movements however may require comment: these movements are influenced by blues music, Russian Romantic pieces, the New Viennese School, Hungarian and Romanian Nationalism, suffice to mention certain movements from the generic Baroque dance suite. However I feel that they mainly owe loyalty to their Baroque relatives, and a performer will get closest to the musical essence of these movements if s/he approaches them from a Baroque point of view.

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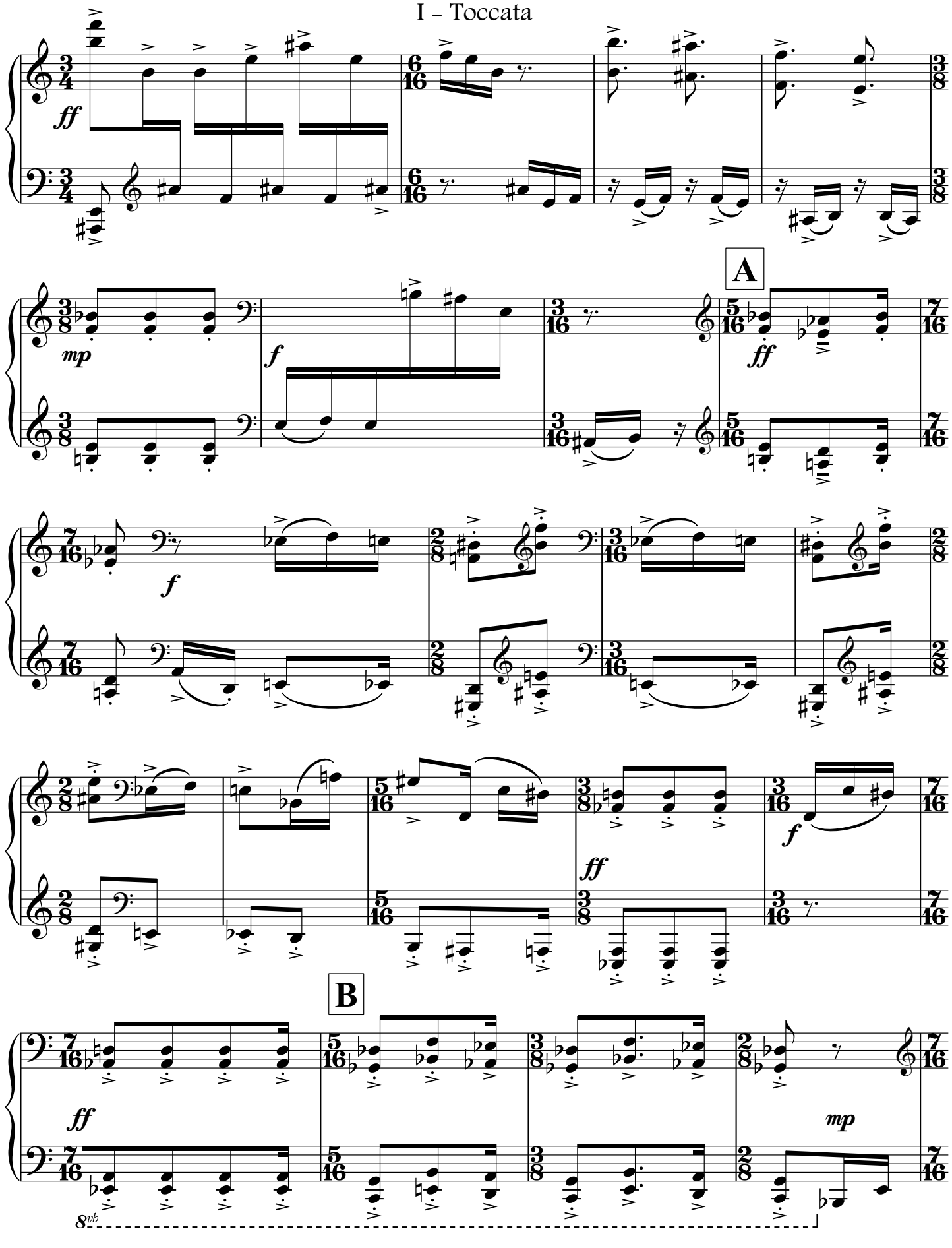
Dur: approx 9 mins

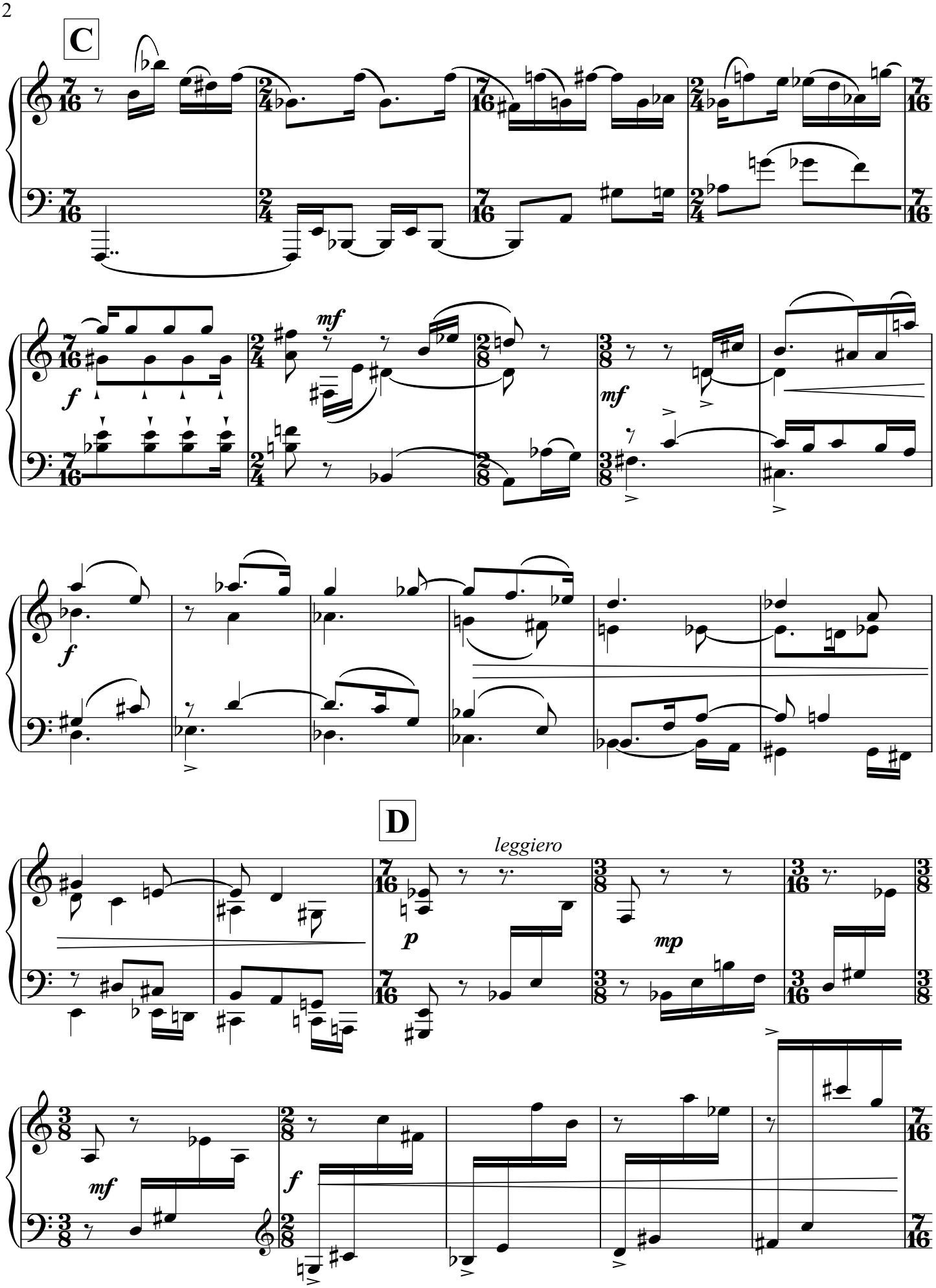
Dance Suite

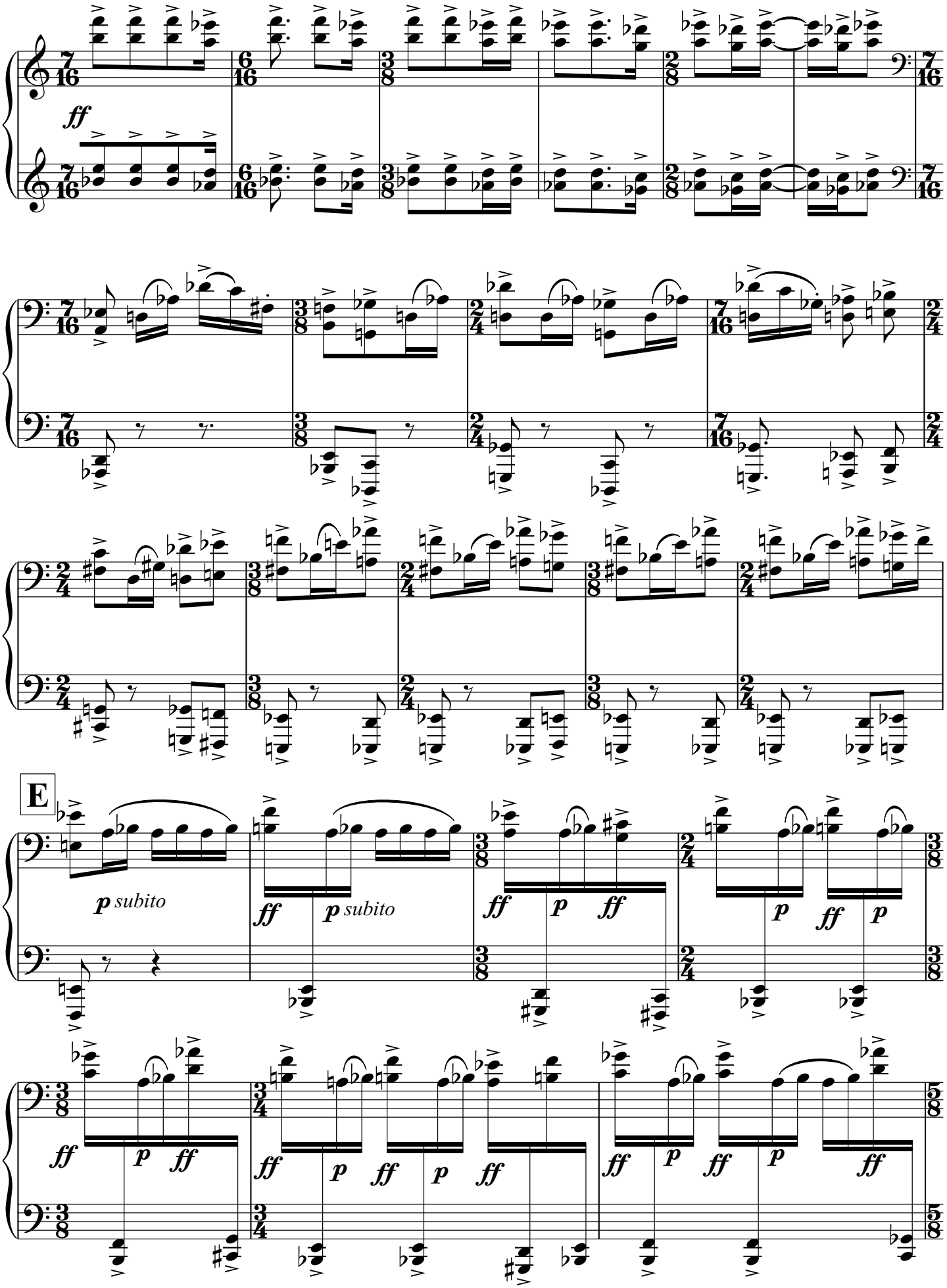
Allegro Vivo (♩ = 108)

Ian L Mitchell

I – Toccata




C
f
mf
mf
f
D
leggiero
p
mp
mf
f


ff
E
p subito
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p subito
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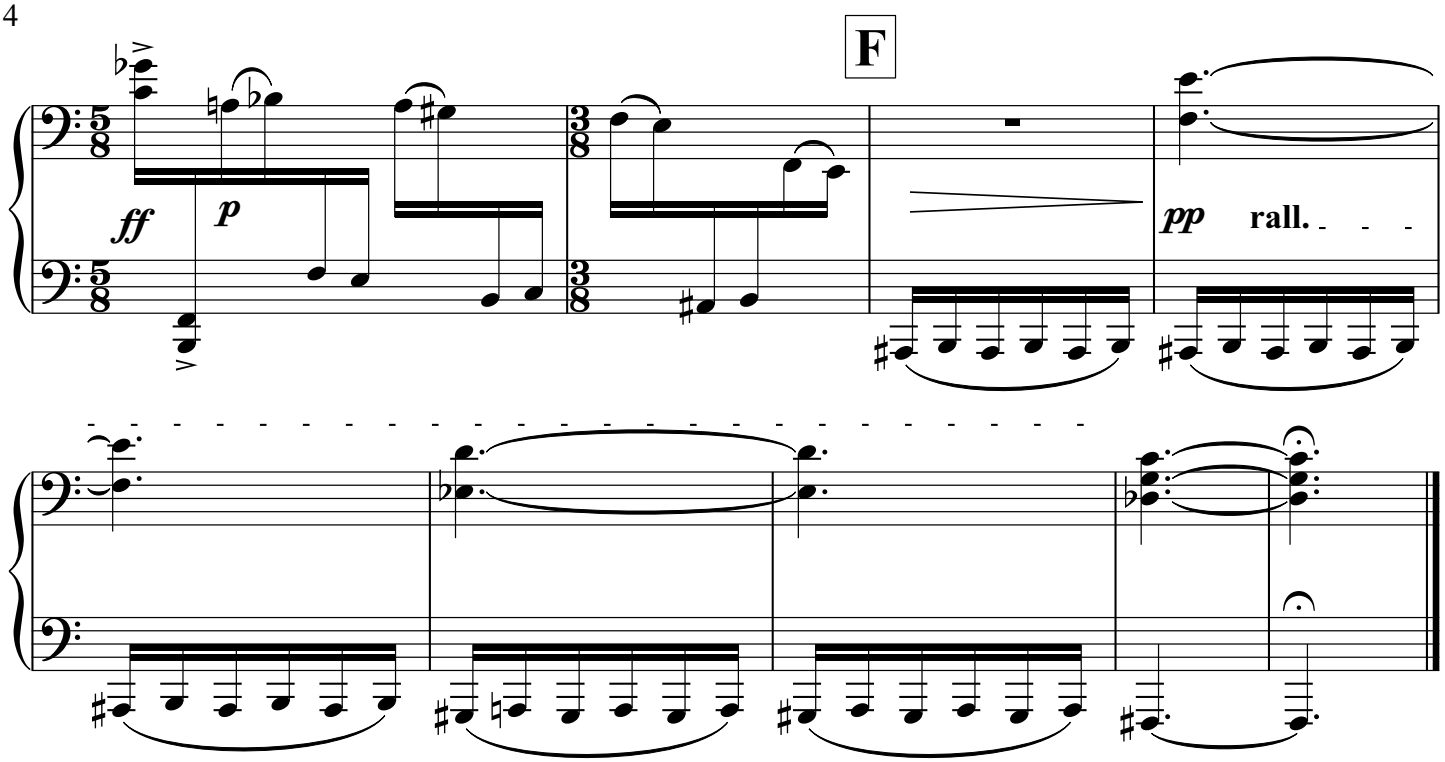
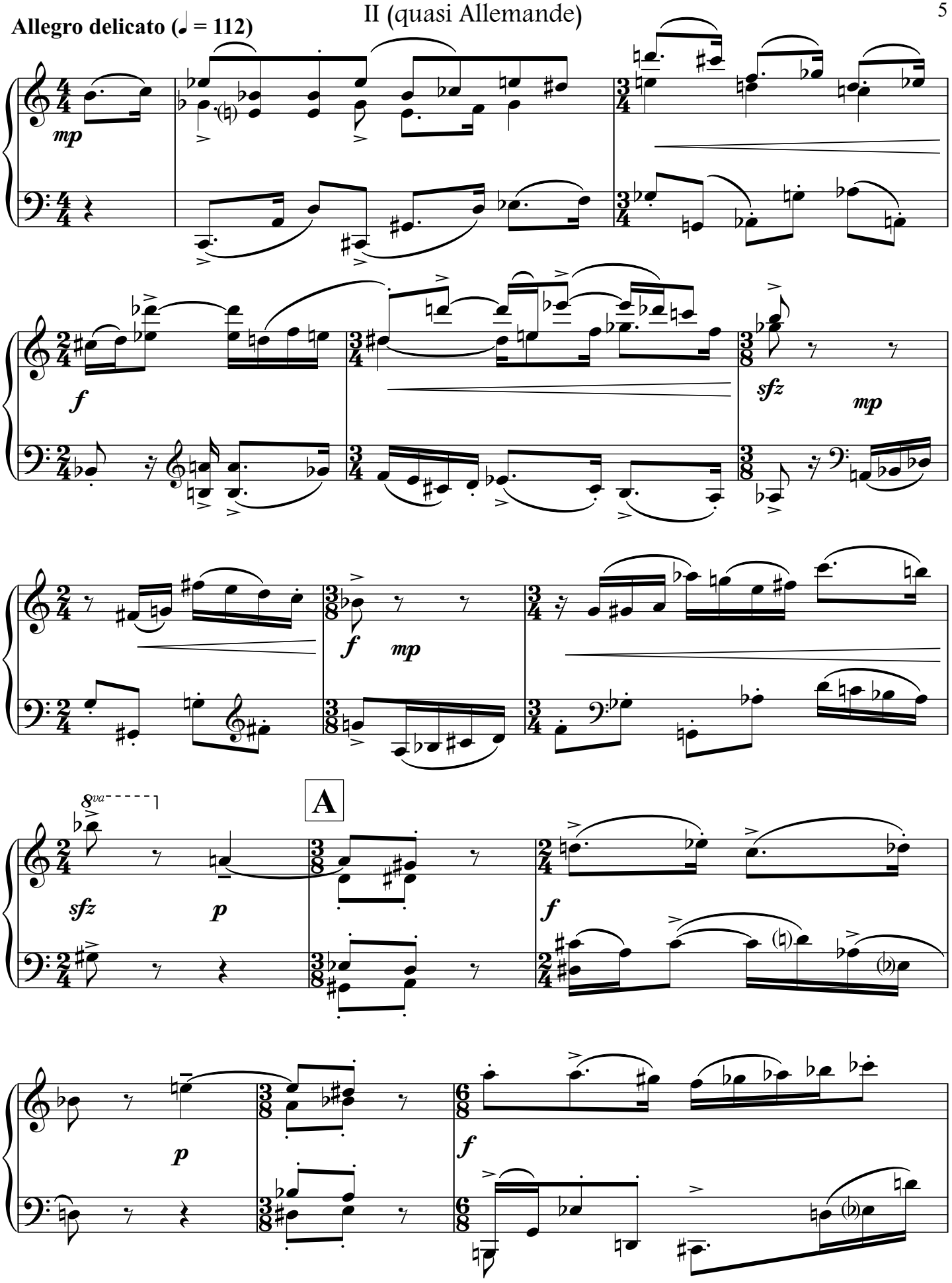

F
ff
p
pp
rall.


Allegro delicato (♩ = 112)
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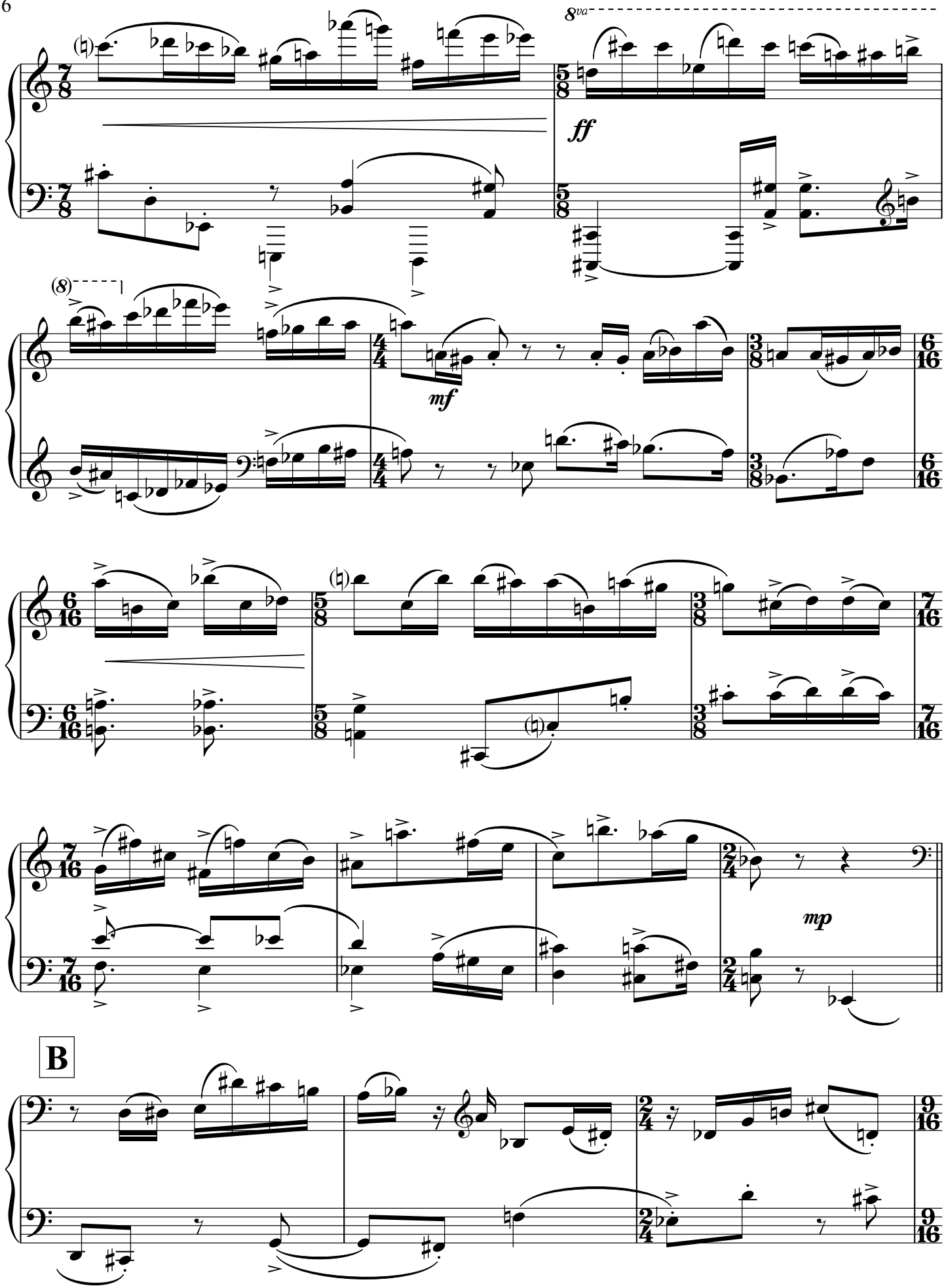
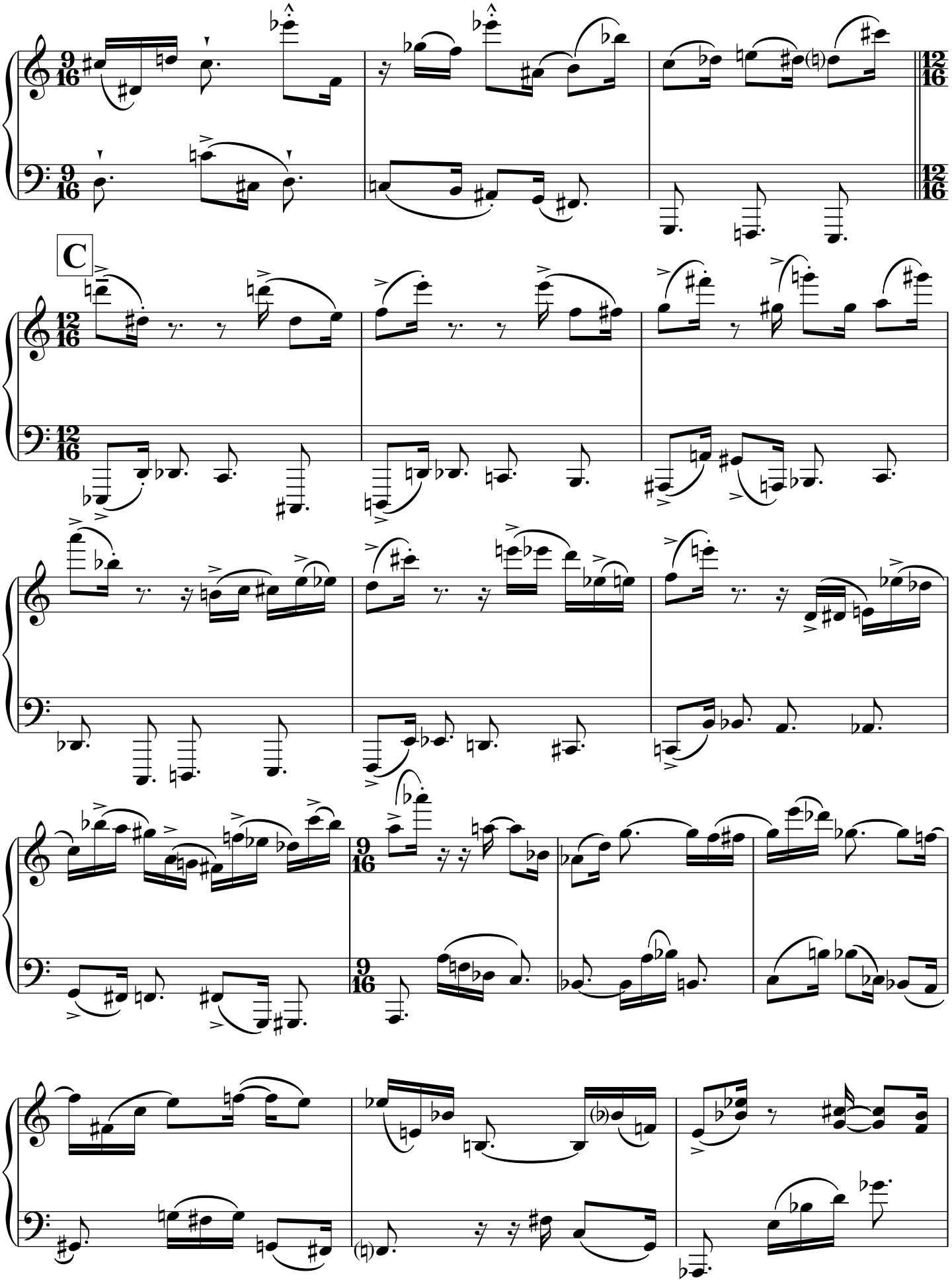
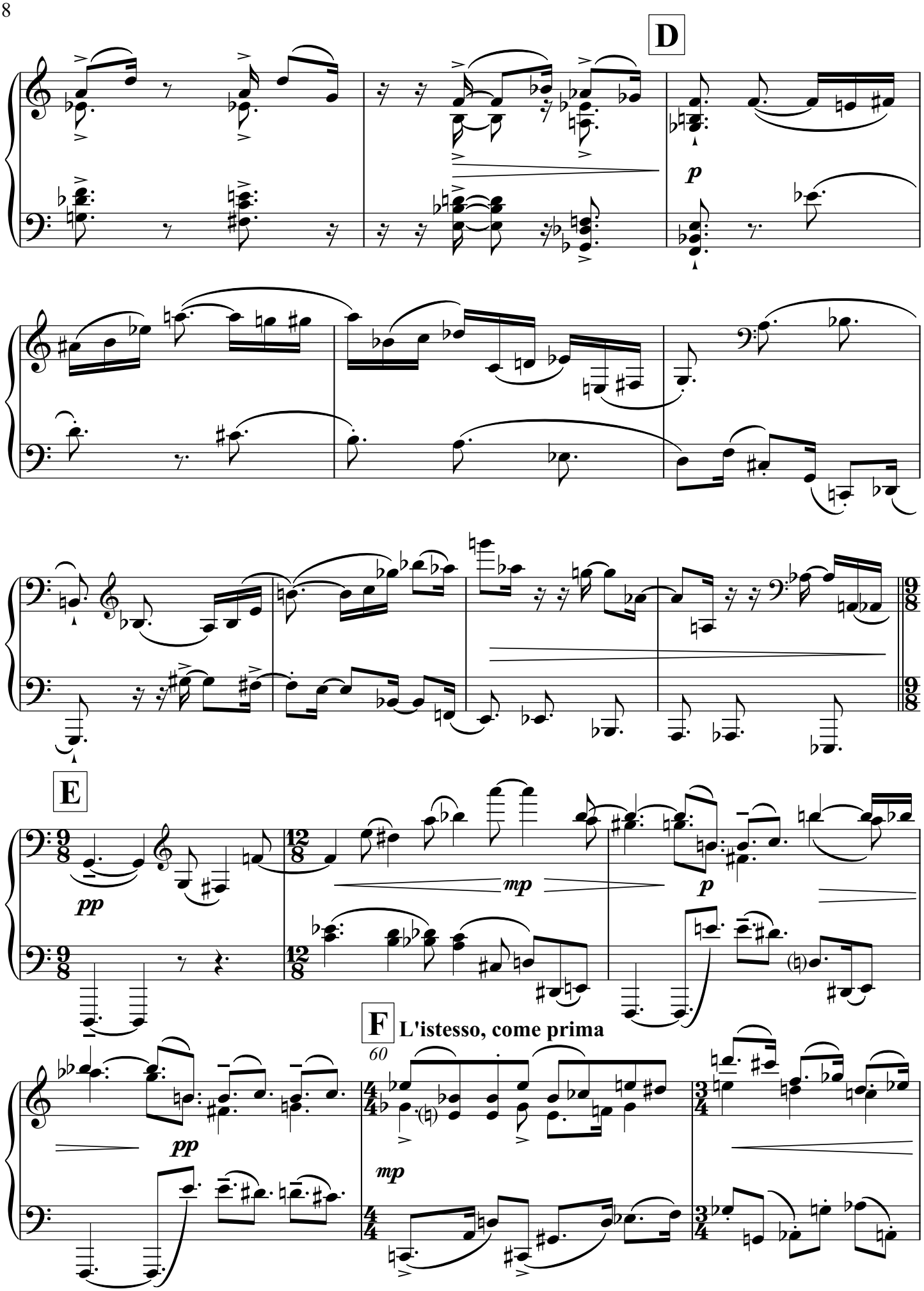
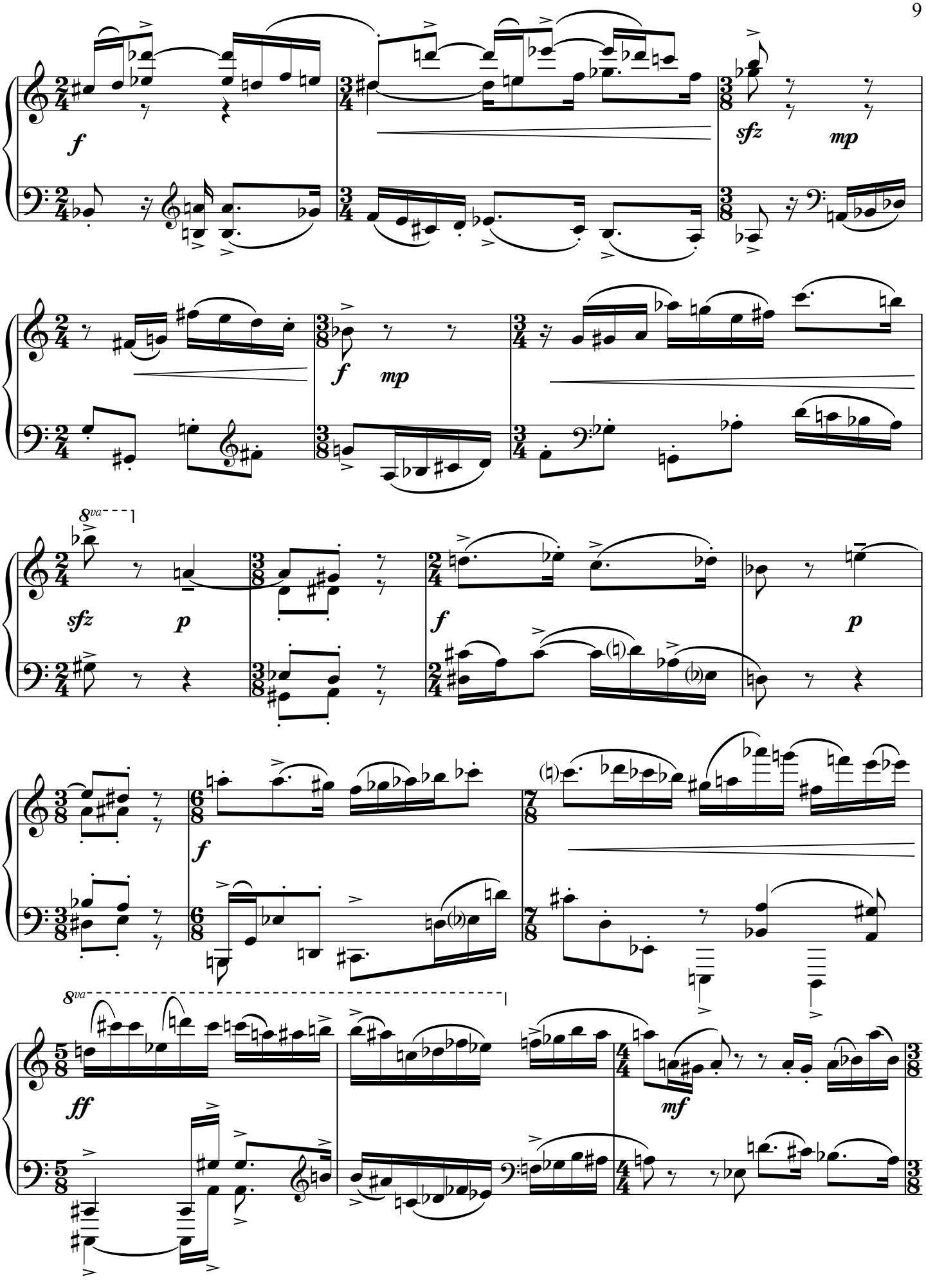
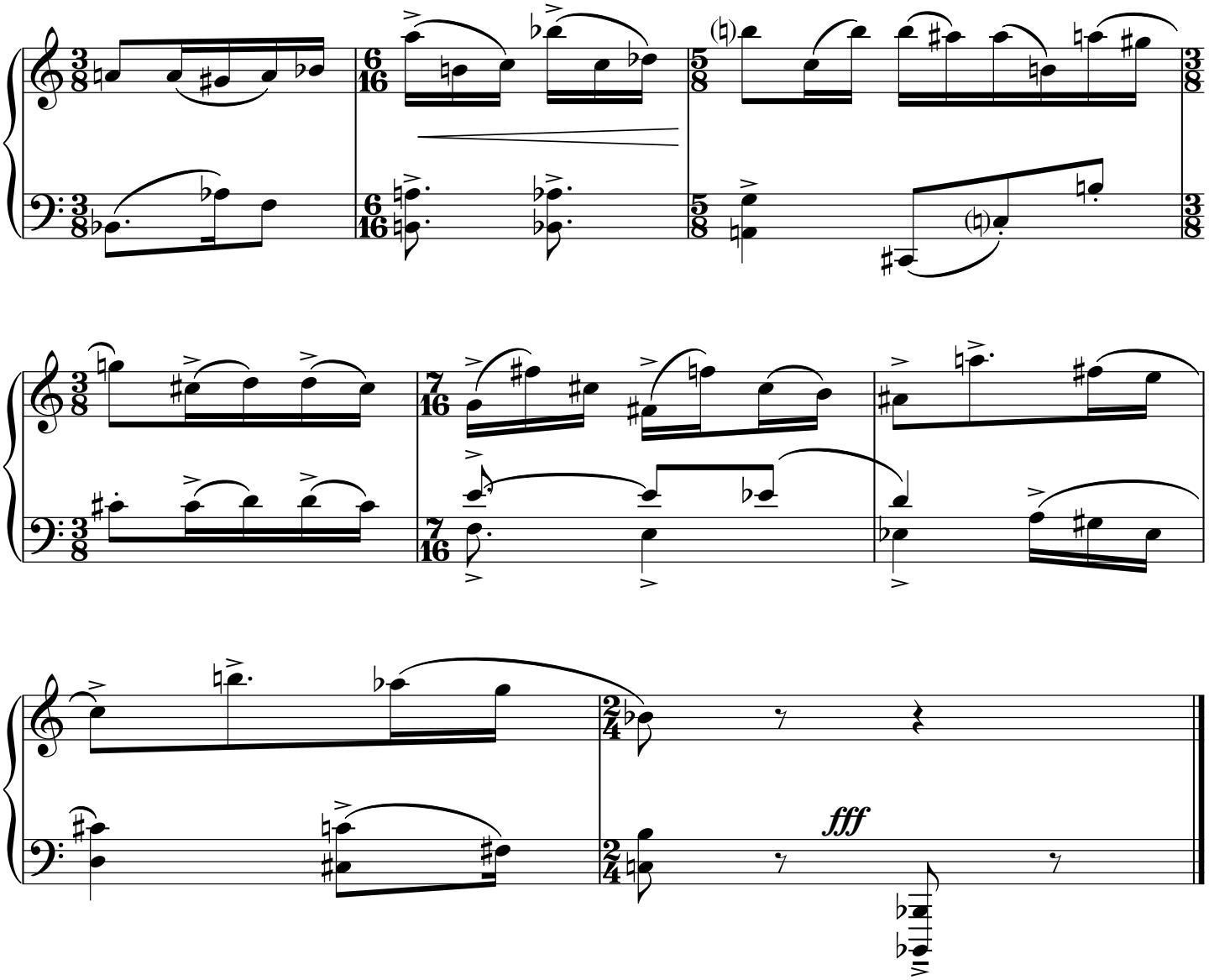
f
sfz
mp
f
mp
A
8va
sfz
p
f
p
f

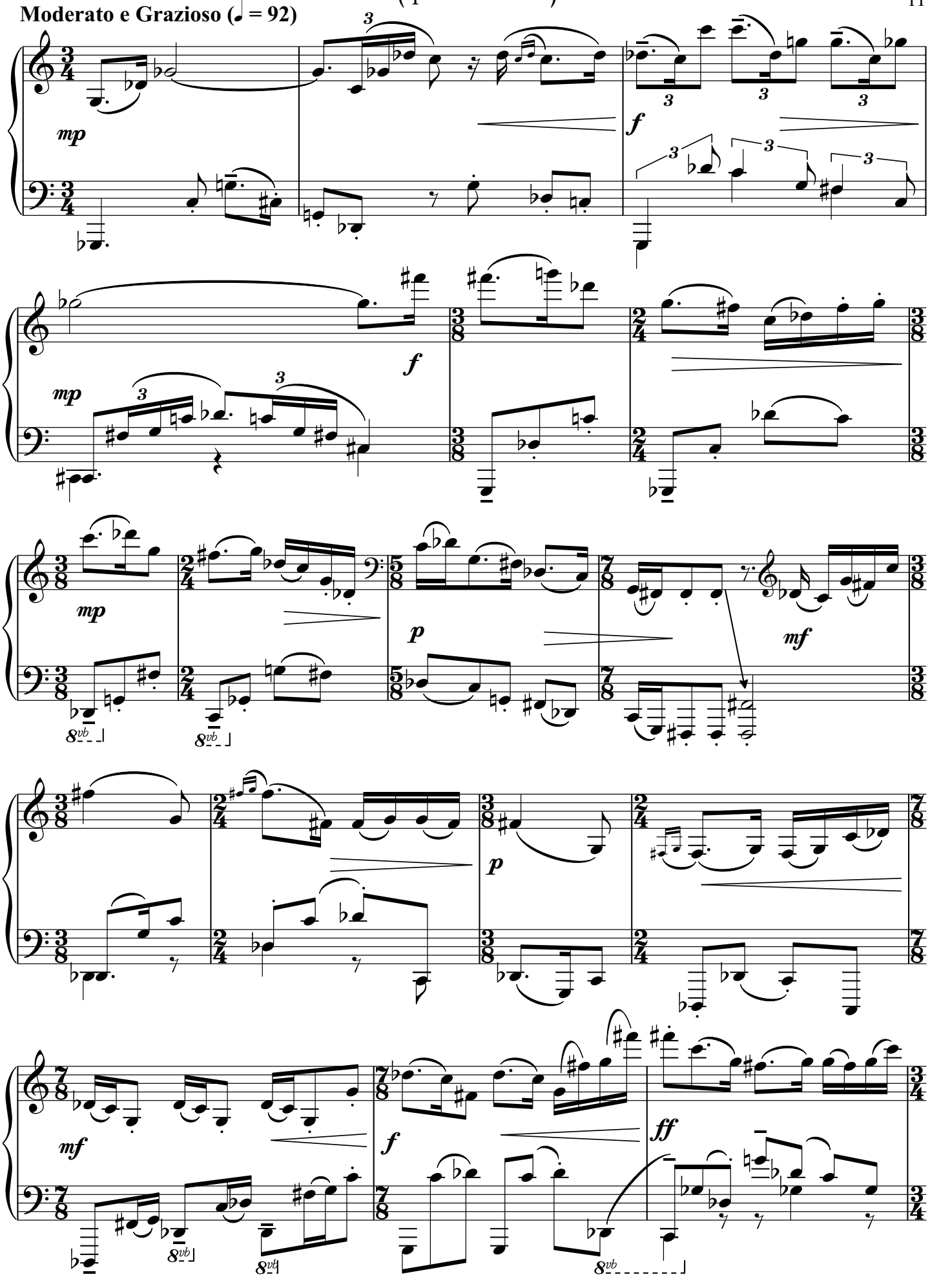

8va
ff
(8)
mf
mp
B

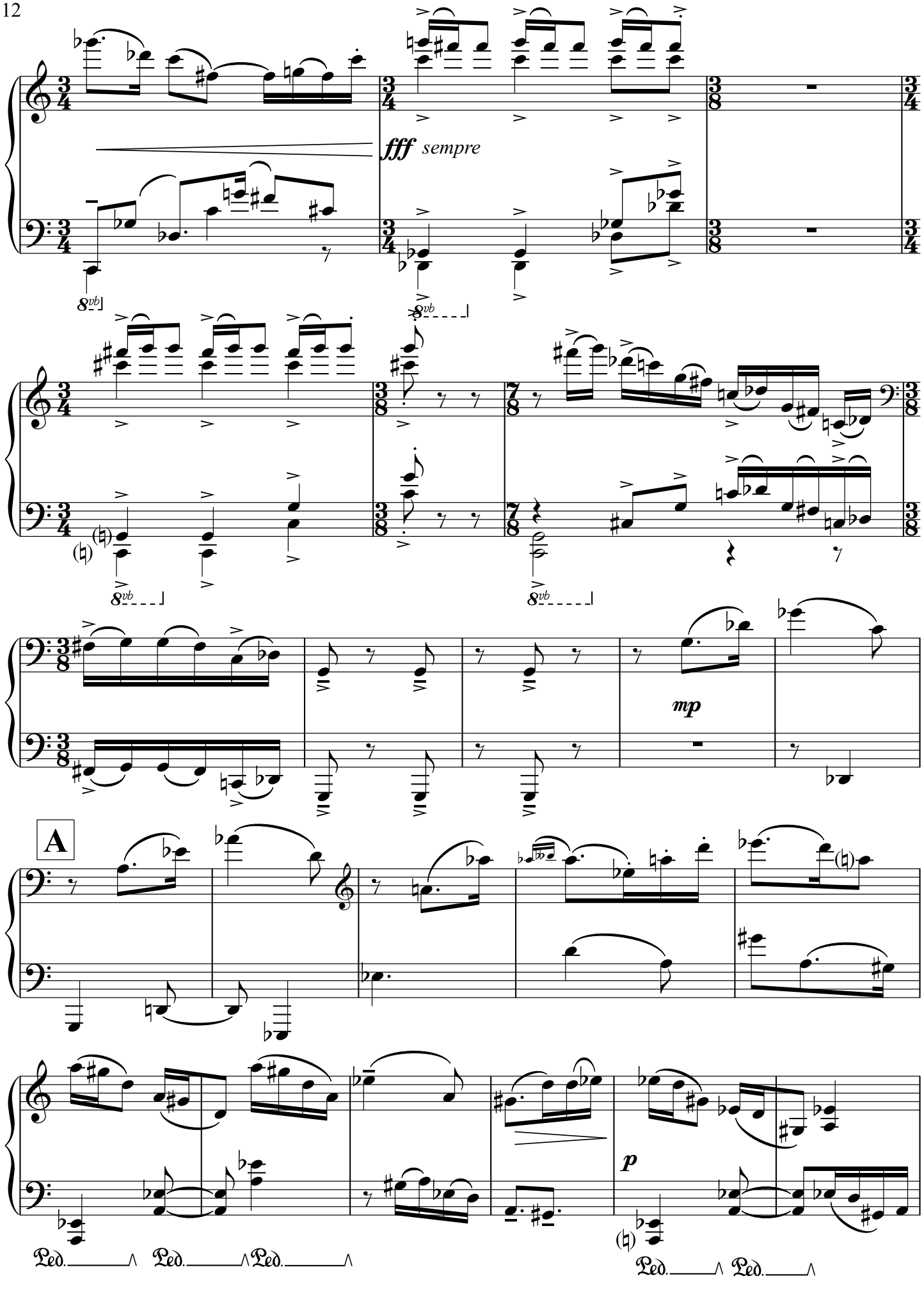

C

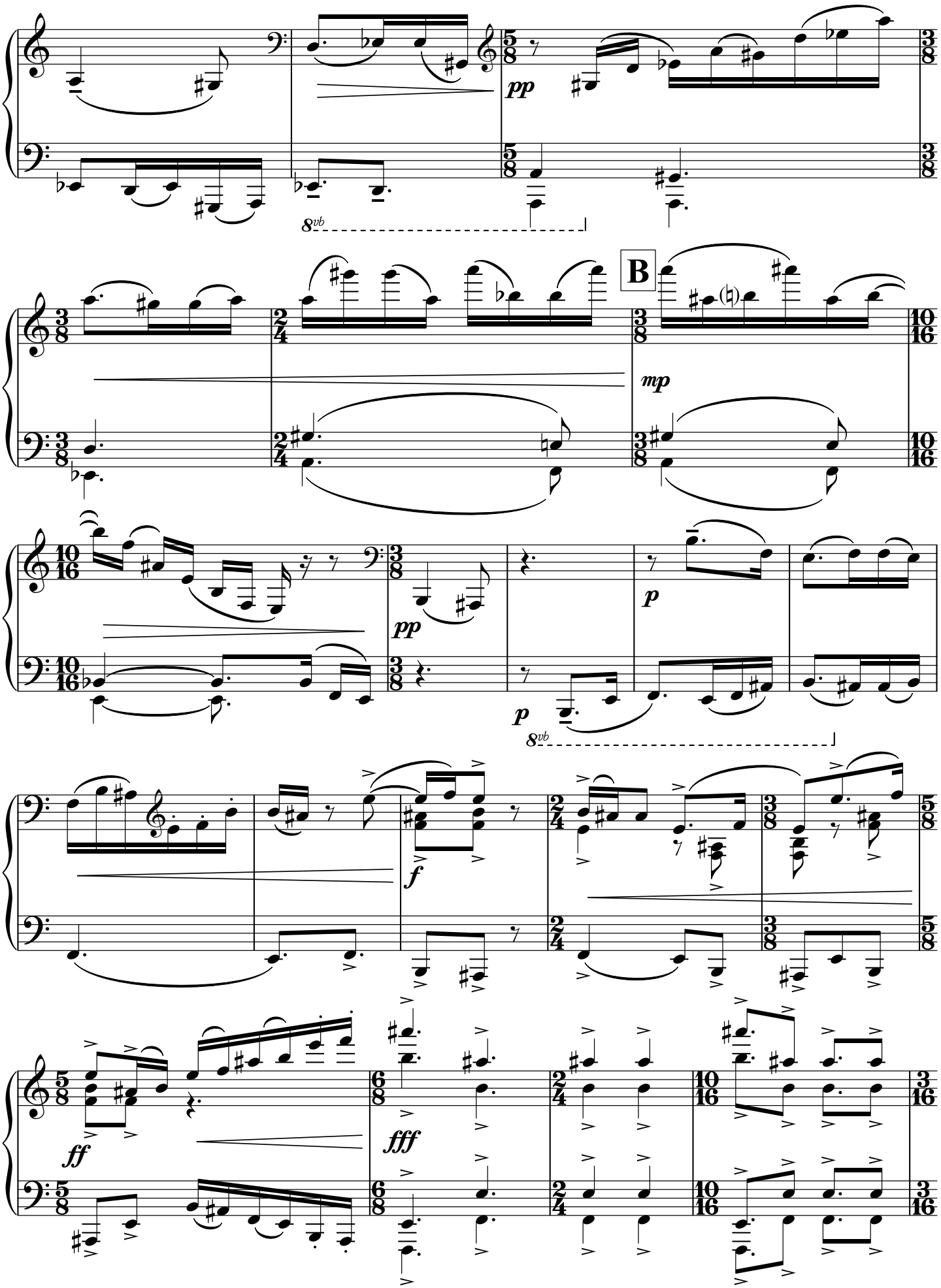

D
p
E
pp
mp
p
F
L'istesso, come prima
60
pp
mp

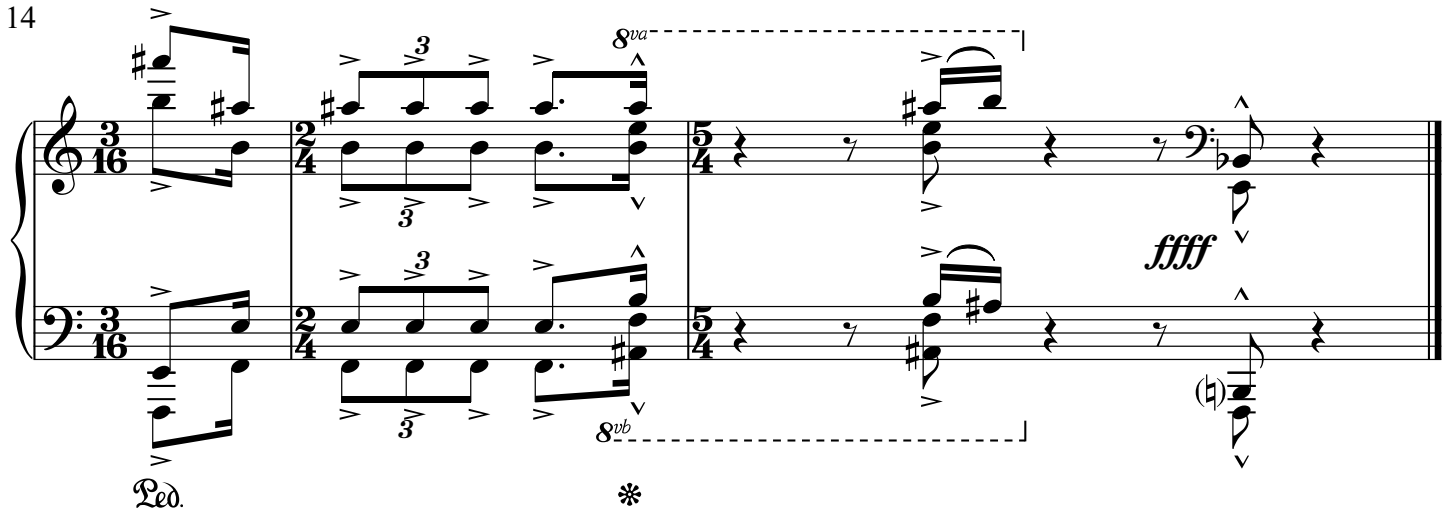

f
sfz
mp
f
mp
8va
sfz
p
f
p
f
8va
ff
mf

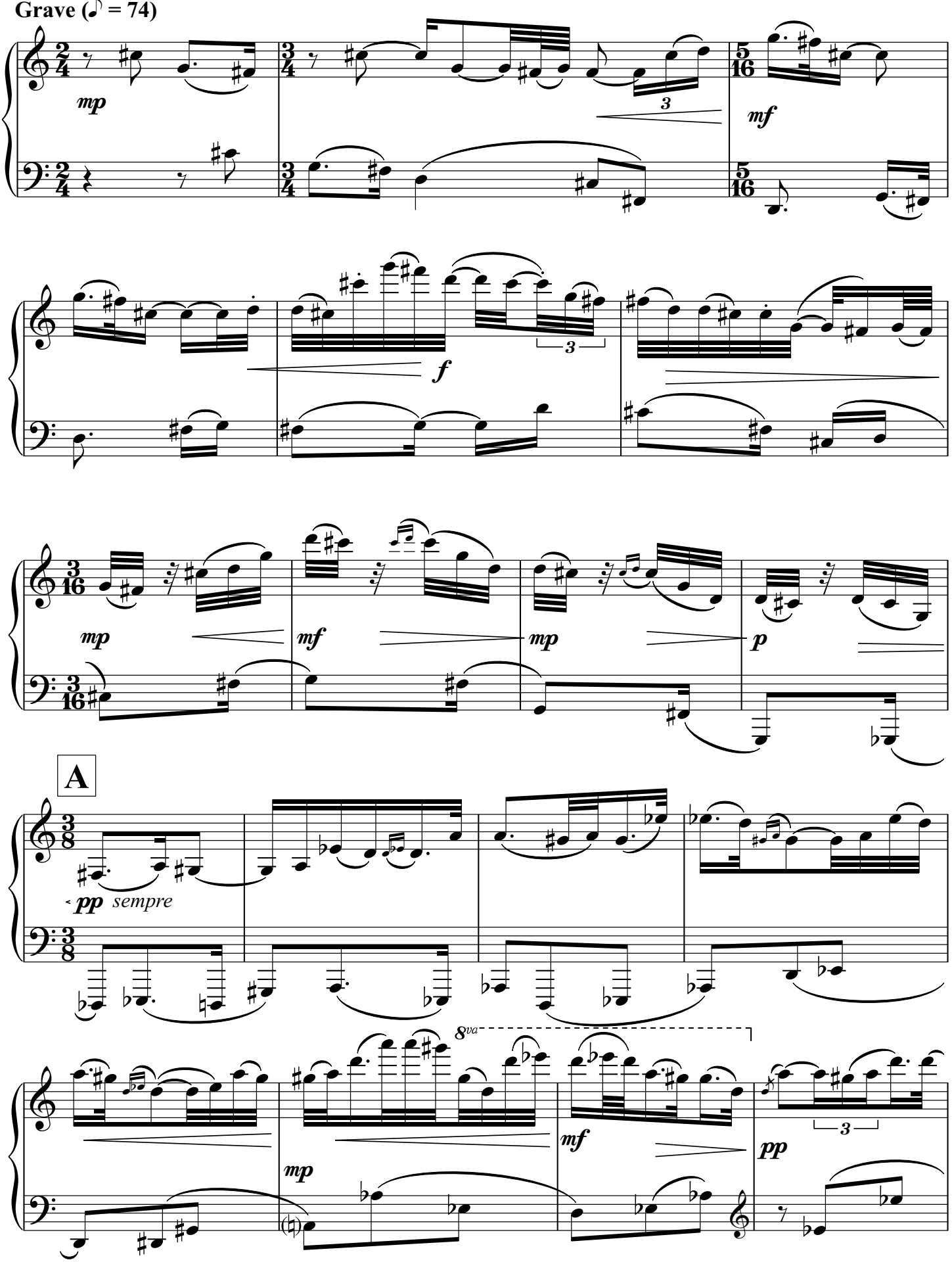

fff

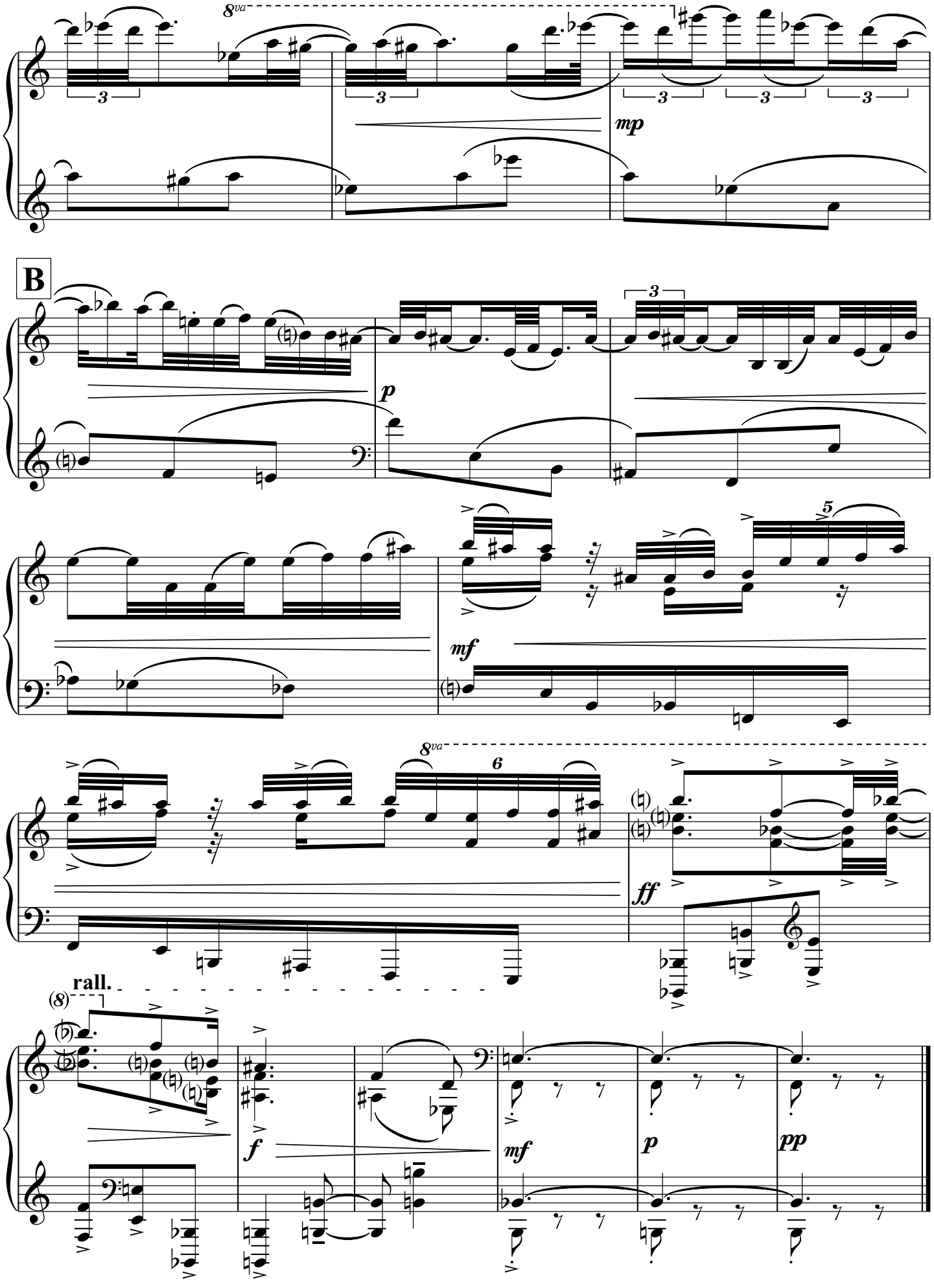

Moderato e Grazioso (♩ = 92)
mp
f
mp
f
mp
p
mf
p
mf
f
ff


fff sempre
mp
A
p
Ped.
Ped.
Ped.
Ped.
Ped.


pp
8vb
B
mp
pp
p
p
8vb
f
ff
fff

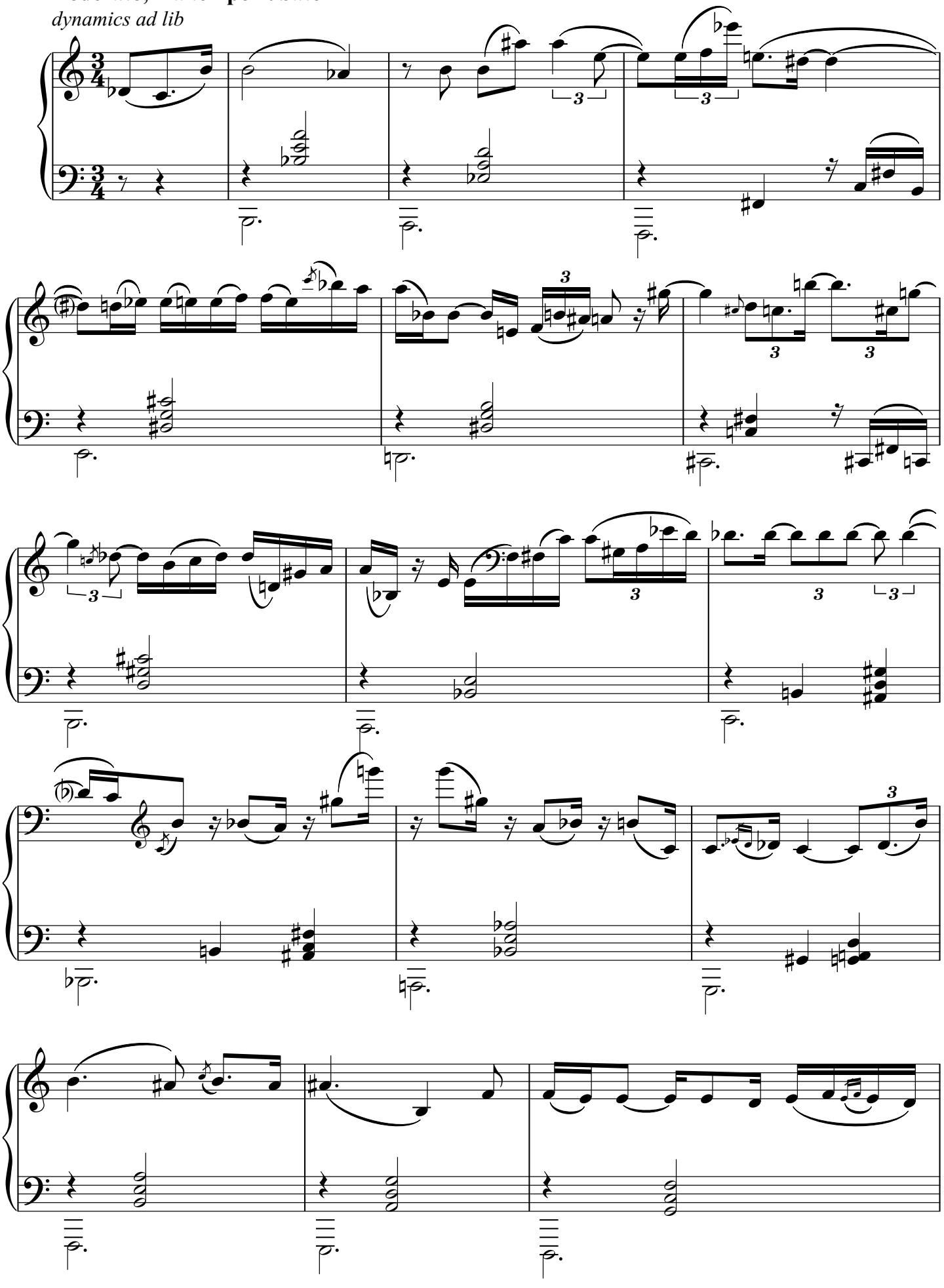

8va
8vb
ffff
Ped.

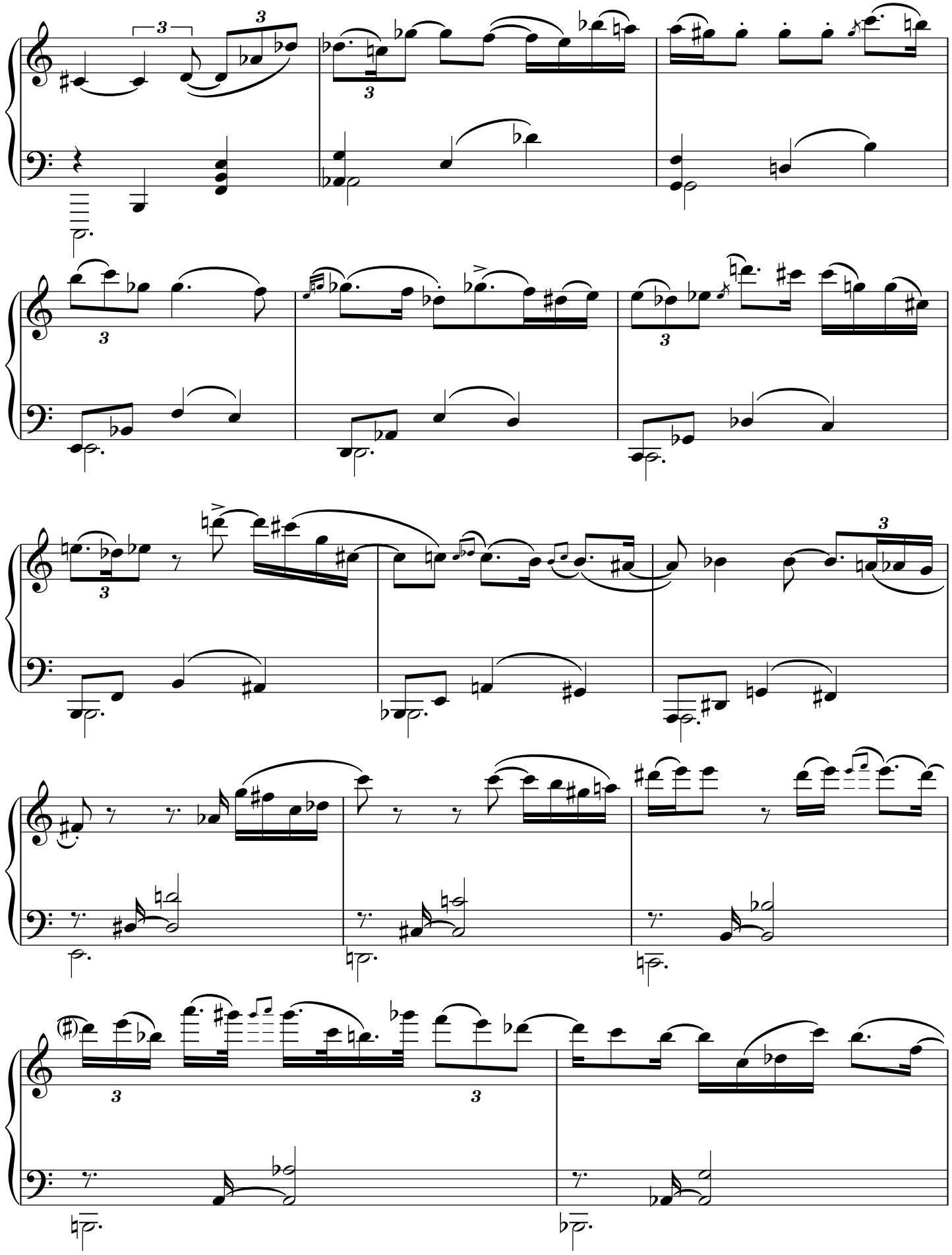

Grave (♪ = 74)
mp
mf
f
mp
mf
mp
p
A
pp sempre
8va
mp
mf
pp

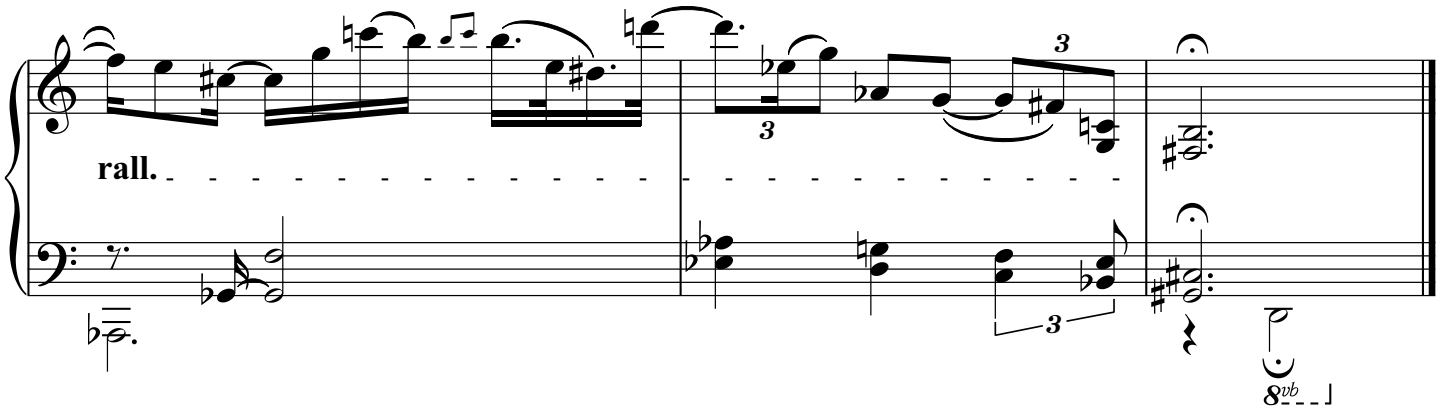

8va
mp
B
p
mf
8va
6
ff
rall.
(8)
f
mf
p
pp

Moderato, ma tempo rubato

dynamics ad lib







The idea behind this movement's tempo rubato and the dynamics ad lib markings is to give the performer the latitude to explore the shape of the phrases and to make musical sense of the piece in his or her own way.

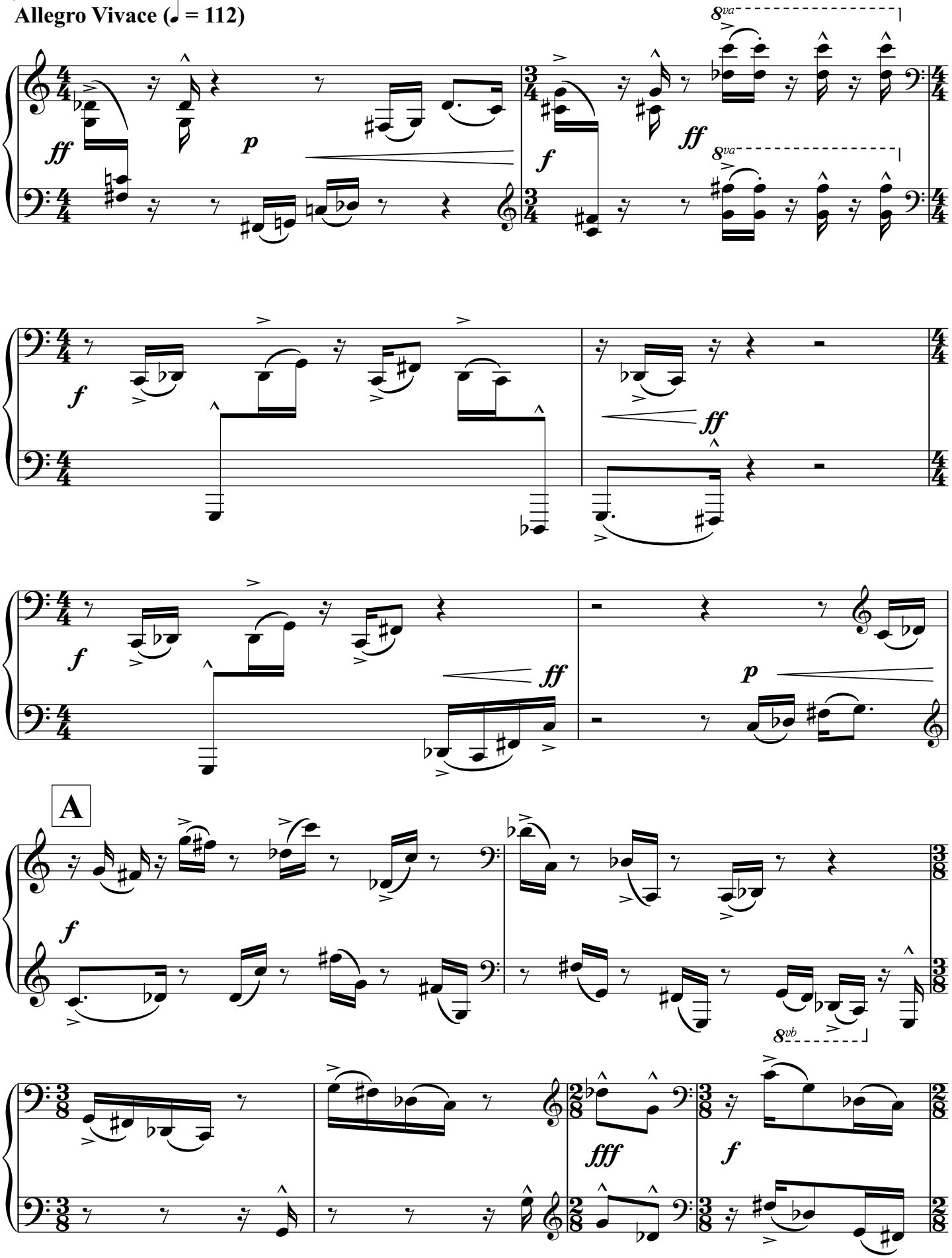
The music is essentially blues based and is therefore open to a degree of improvisation. The performer should allow the dynamics of the music to expand and contract as required; s/he should follow the phrasing and manage the articulation of the wider intervals allowing use of as much or as little expression as the performer deems appropriate.

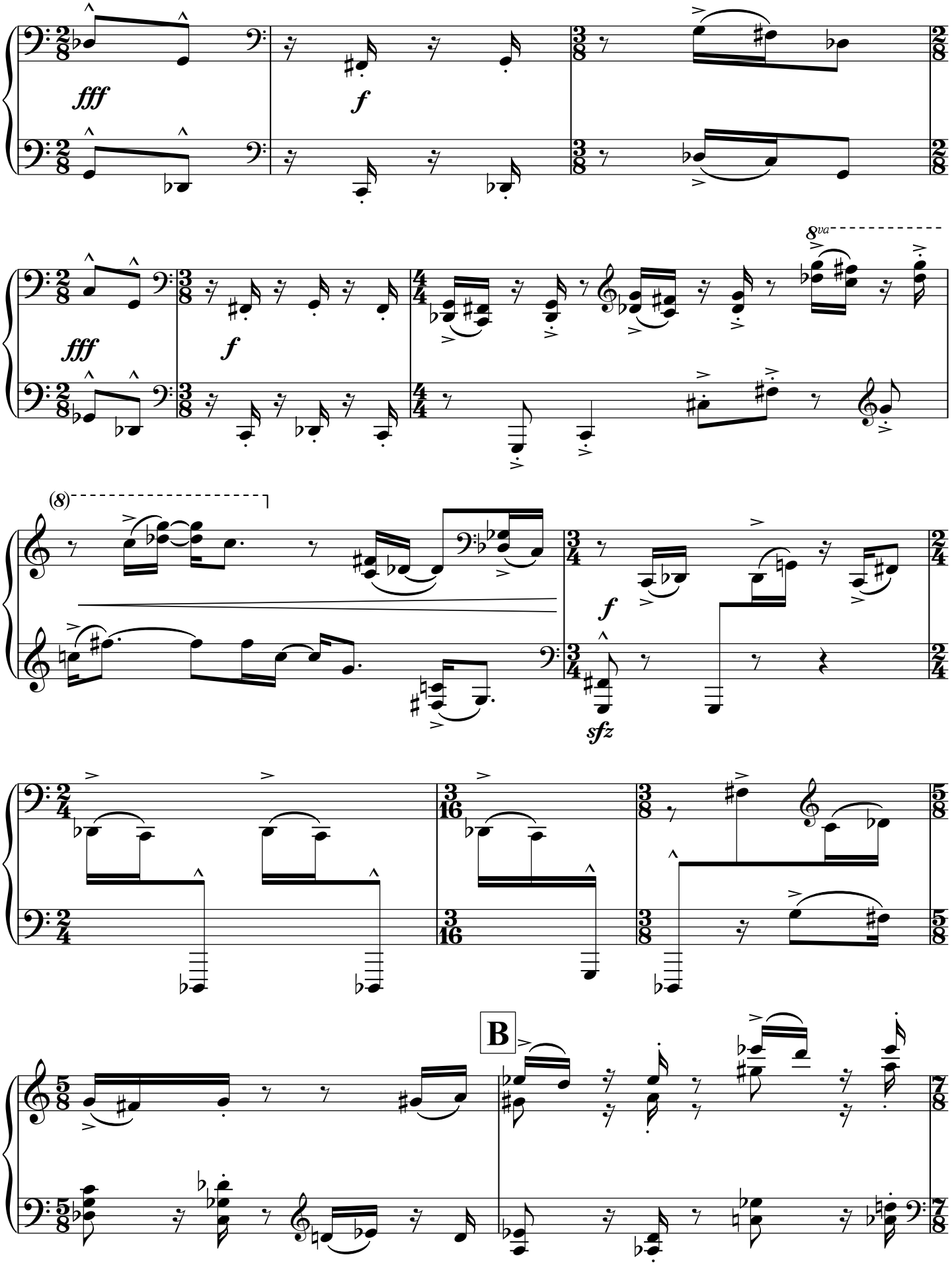
Attaining a musically satisfying performance of the movement is – as always – the priority, and in the case of this movement, the performer may or may not have much more say in this than in a composition with a greater degree of dynamic specification.

From an experimental point of view, my aim was to create a piece which had sufficient phraseological shape and flow to allow the player the scope to shape the music as they see fit. This might prove to be open to creative opportunity, or it may well be highly restrictive as the options may be less than anticipated.

VI – Finale

Allegro Vivace (♩ = 112)




fff
f
fff
f
8va
(8)
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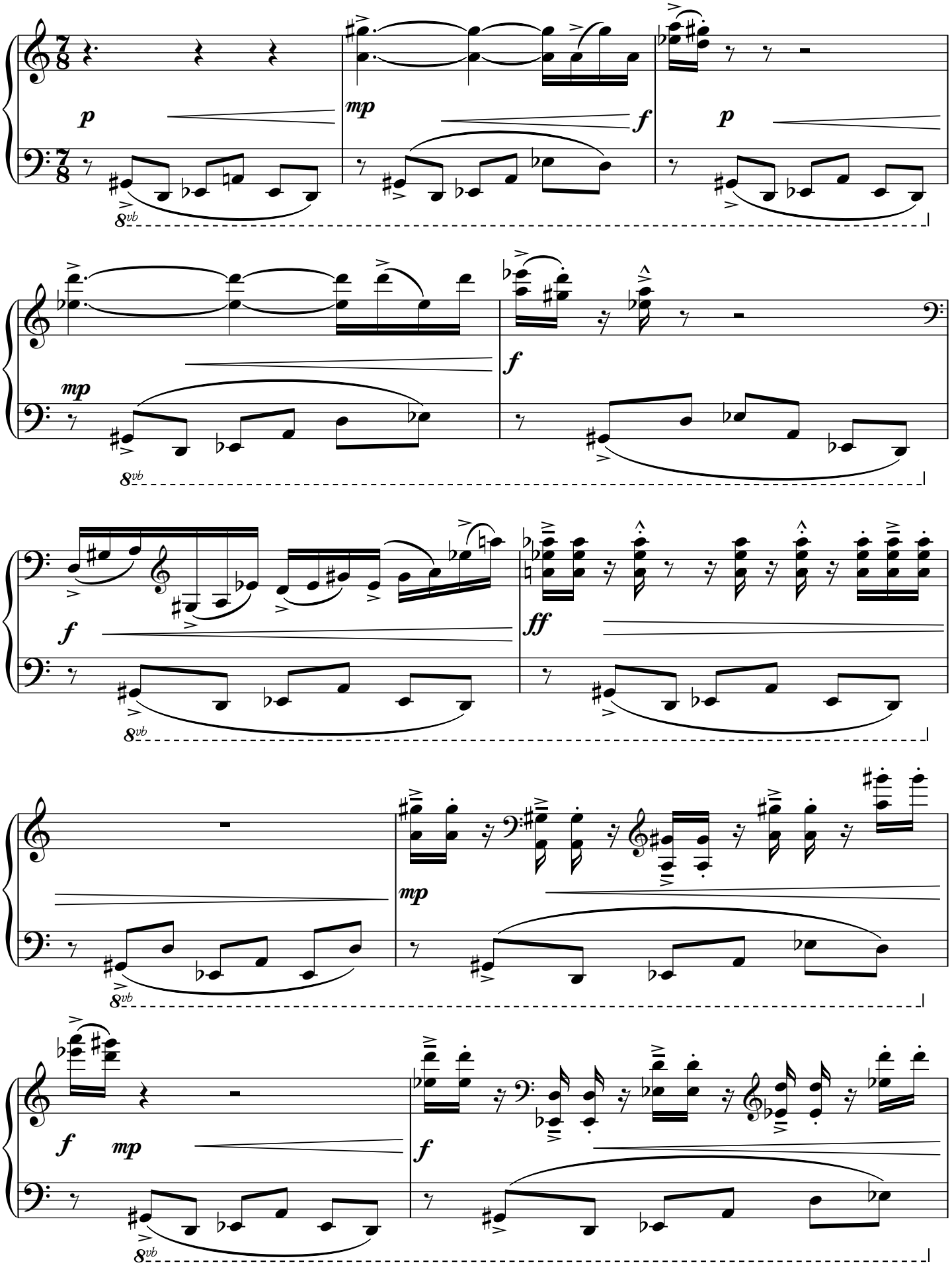
sfz
B


7/8
p
mp
f
p
8vb
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f
8vb
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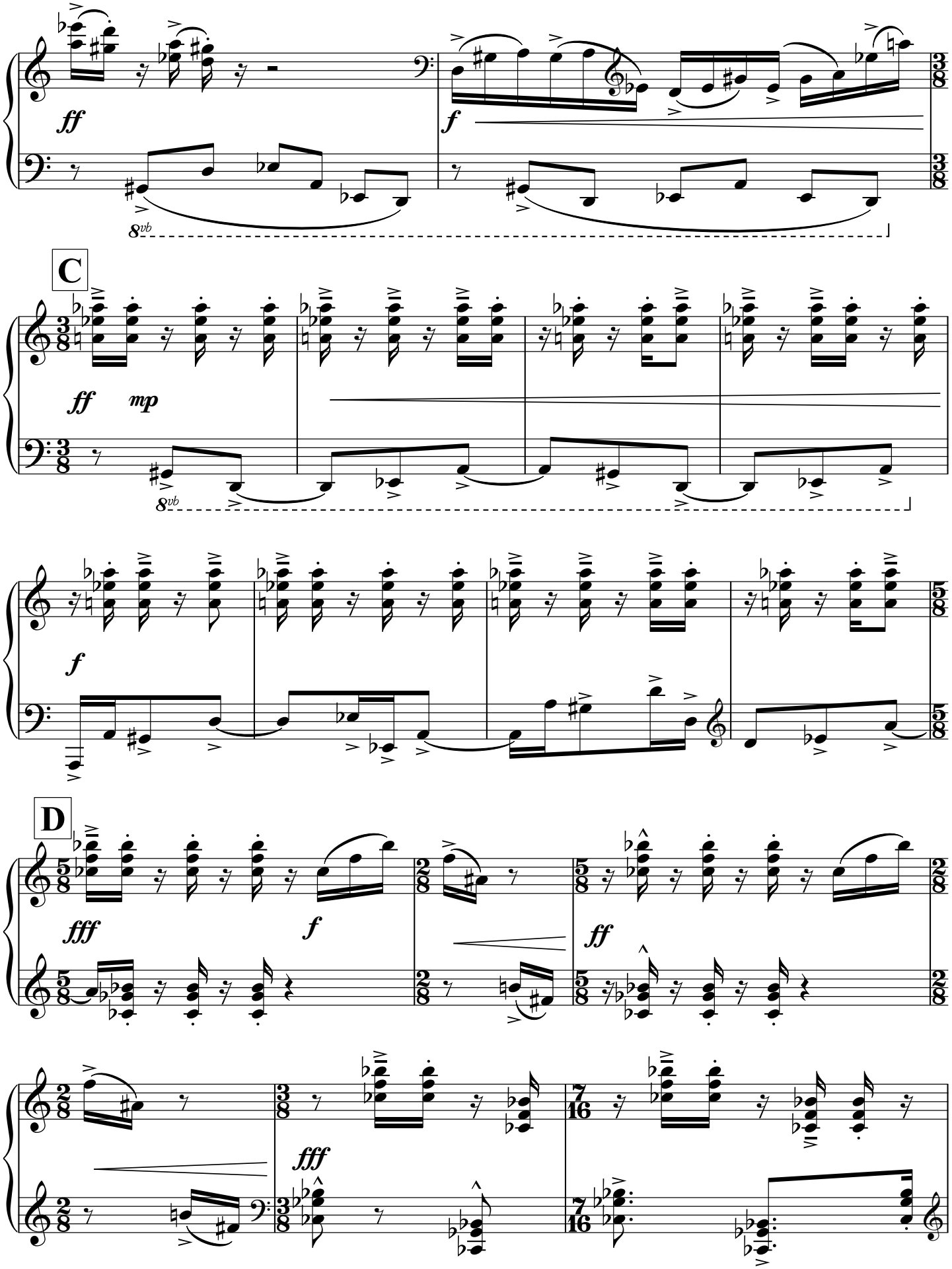
8vb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mp
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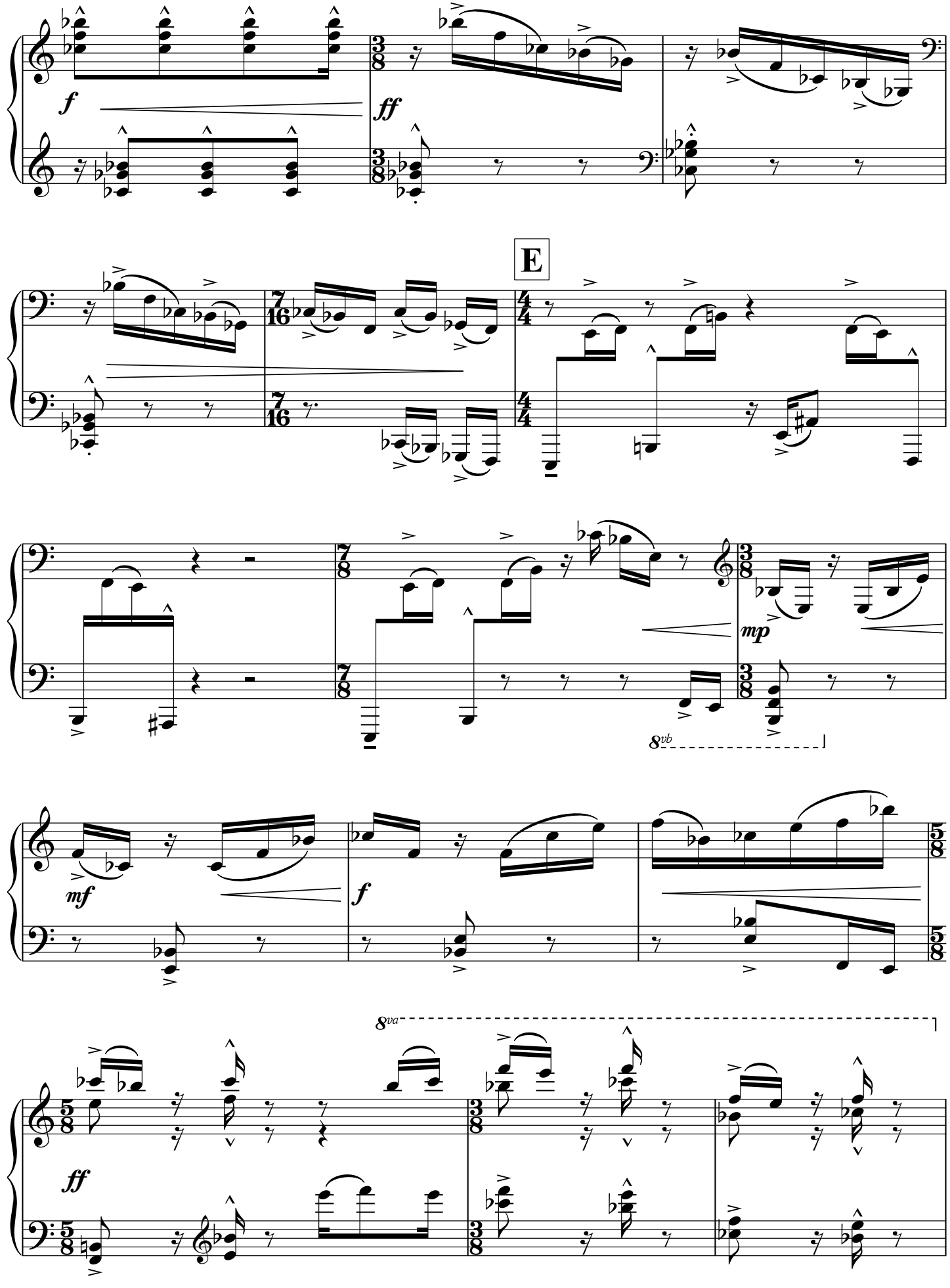
D
fff
f
ff
fff


f
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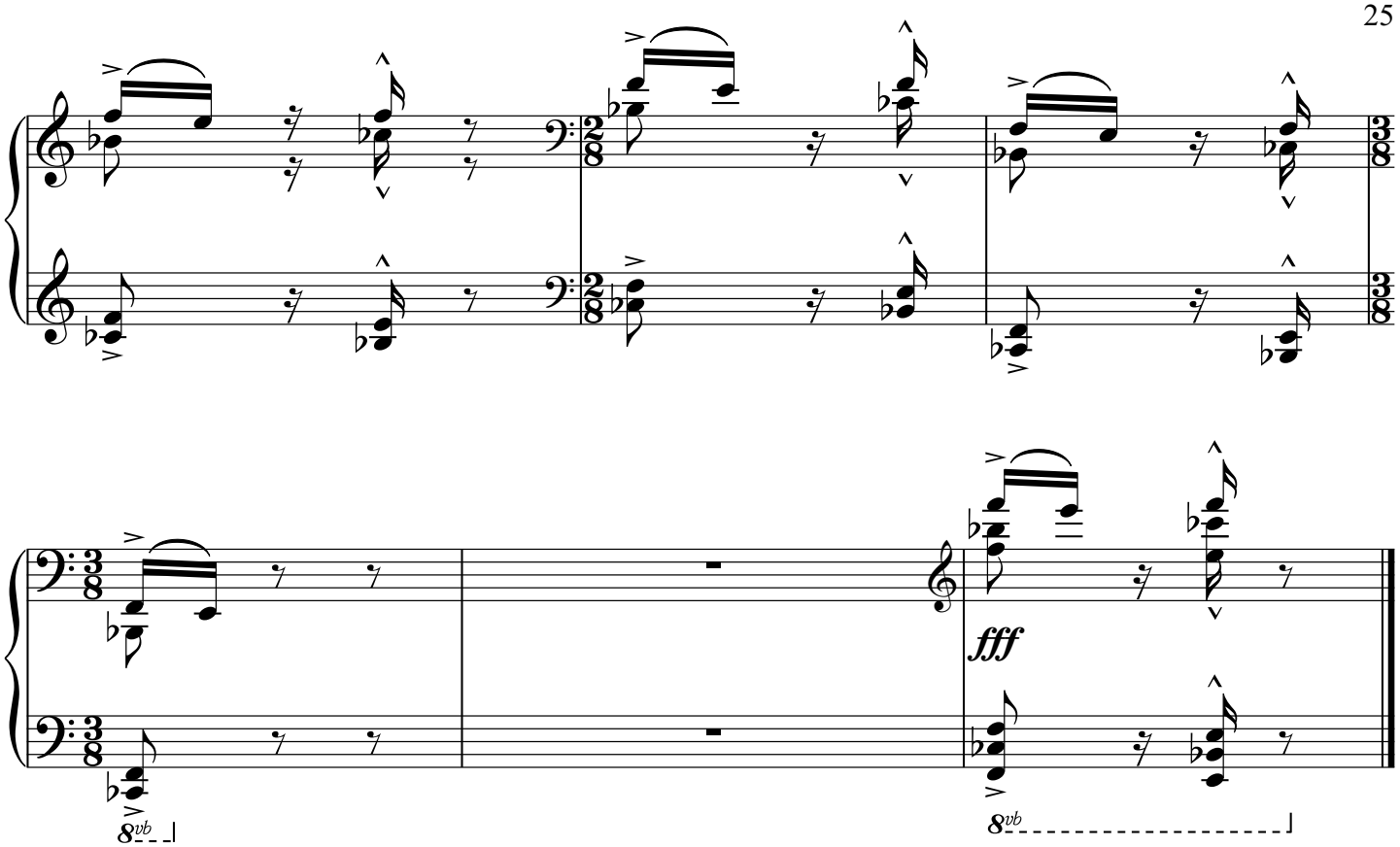
fff
8vb
8vb