

DANCES *for* TWO

5 Early Intermediate to Intermediate Piano Duets in Dance Styles

CATHERINE ROLLIN

The pieces in *Dances for Two, Books 1 and 2*, were inspired by a duet recital held at the Goshen College Piano Workshop in Goshen, Indiana, in the summer of 1999. The concert featured student and teacher performances and included a duet that I was commissioned to write for the event, *Valse Sentimentale à Deux*. All of the performers played beautifully, including a professional duet team who played three exciting Cuban dances. Their performance of this dance music was so energetic that I felt like getting up and dancing right at my seat! The concert concluded with my piece performed by two students who played with beautiful unity and really captured the elegance of the waltz. The idea struck me that there is nothing more wonderful for a duet team than to feel like they are dancing at the keyboard with their favorite partner!

I dedicated the pieces in *Dances for Two, Books 1 and 2*, to valued colleagues and musicians whose friendship and music making have enriched my life. These are people whom I have met through my work as a composer. Just as duet playing leads to new friendships, I have learned from these people how music brings people together. I hope that playing these pieces will give many duet teams the pleasure of making music together and sharing the special experience of musical friendships!



Baroque Dance	2
Irish Jig.	6
Parisian Waltz	20
Tap Extravaganza.	14
Tarantella Brillante.	26



TAP EXTRAVAGANZA

SECONDO

Happy and upbeat (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

Catherine Rollin

4

7

10

13

Thank you for your generosity and encouragement. I think you would have enjoyed this piece!

TAP EXTRAVAGANZA

PRIMO

Happy and upbeat (♩ = ♪³)

Catherine Rollin

Both hands 1 octave higher than written throughout

Musical notation for measures 1-3. The piece is in 4/4 time. The right hand features a rhythmic pattern of eighth notes with triplets and slurs. The left hand plays a simple bass line. The dynamic marking is *mf*.

Musical notation for measures 4-6. The right hand continues with the eighth-note triplet pattern. The left hand has a steady bass line. Measure 4 is marked with a box containing the number 4.

Musical notation for measures 7-9. The right hand has a triplet in measure 7, followed by chords in measures 8 and 9. The left hand has a bass line with some rests. Measure 7 is marked with a box containing the number 7. The dynamic marking is *mp*.

Musical notation for measures 10-12. The right hand plays chords with slurs. The left hand has a bass line. Measure 10 is marked with a box containing the number 10.

Musical notation for measures 13-15. The right hand plays chords with slurs. The left hand has a bass line. Measure 13 is marked with a box containing the number 13.

for Hiroko Yasuda
Thank you for your passionate love of music.

PARISIAN WALTZ

SECONDO

Gracefully

Catherine Rollin

3
1

mp *poco rit.* *p*

1

6

mp

simile

11

mf *mp*

5 1 3 5 1 3 5 1 3

16

1. 3 4 3

1 2 3

p *mp* *p*

5 1 3 5

21

2. 5 4 5 2 1 5

1 3 1 2 2 1 5

mp *p* *mf*

5 1

PARISIAN WALTZ

PRIMO

*RH 8va segue
a tempo*

Catherine Rollin

Gracefully

The musical score for "Parisian Waltz" is written for piano and right hand (RH) in G major and 3/4 time. It consists of five systems of music. The first system begins with the instruction "Gracefully" and shows the piano and RH parts starting with rests. The piano part then enters with a "poco rit." marking. The RH part enters with a "RH 8va segue a tempo" instruction, marked *mp*. The second system continues the melodic development, marked *cresc.* and *mf*. The third system features a *dim.* marking. The fourth system includes first and second endings, marked *mp*, *cresc.*, *mf*, and *mp*. The fifth system concludes with a *cresc.* and *mf* marking. Fingerings and articulation are indicated throughout the score.