AUTHOR'S BIO

Dean Sanders is professor emeritus, University of Illinois, where he served several years as chairman of the Piano Division. He has had a long musical association with the well-known marimbist, Viva Chenoweth, for whom this work was written. He studied piano with Arvid Wallen at Bethany College, Lindsborg, Kansas; Rudolph Ganz at Chicago Musical College; and Dame Myra Hess in London, England.

The inspiration for a two-mallet marimba suite came to the composer while studying the Inventions of J. S. Bach. The lack of dynamic marks is intentional. Melodic lines should be shaped and sung naturally, without exaggeration. The selected mood for each movement is expected to be constant throughout. Metronome markings are only suggestions.

PROGRAM NOTES

Partita is another name for a suite of what were originally dances. As in the works of J. S. Bach, the obligatory movements are four: Allemande, Corrente, Sarabande and Gigue. Optional movements inserted here are Gavotte and Capriccio. Following Baroque practice, each movement is in the same key; C minor. Each movement, with the exception of the Capriccio, is in binary form, with each half repeated. The second half of each begins in the relative major (E flat) except in the Gigue where it is in the dominant (G major).

Allemande

Like an improvisation; a kind of prélude to what follows.

Corrente

Scurrying, very fast and breathless, with alternating left-hand right-hand mallets throughout. Each bar contains three beats of two quarters except for the last bar of each half, which are divided into two beats of three quarters.

Sarabande

A stately, very personal statement, in slow triple meter with the characteristic long second beat.

Gavotte

A graceful movement in 4/4 time with two upbeats and a strong down-beat, this piece is canonic; the second voice enters an octave lower with the same tune that the upper voice just sang.

Capriccio

Begins as a formal three-voice fugue, but quickly degenerates into a rambunctious free-for-all.

Gigue

A lively dance, not unlike the Irish jig. The second half begins with a tune that is an upside-down version of the opening.

TABLE OF CONTENTS

Program Notes 3

Allemande 4

Corrente 5

Sarabande 8

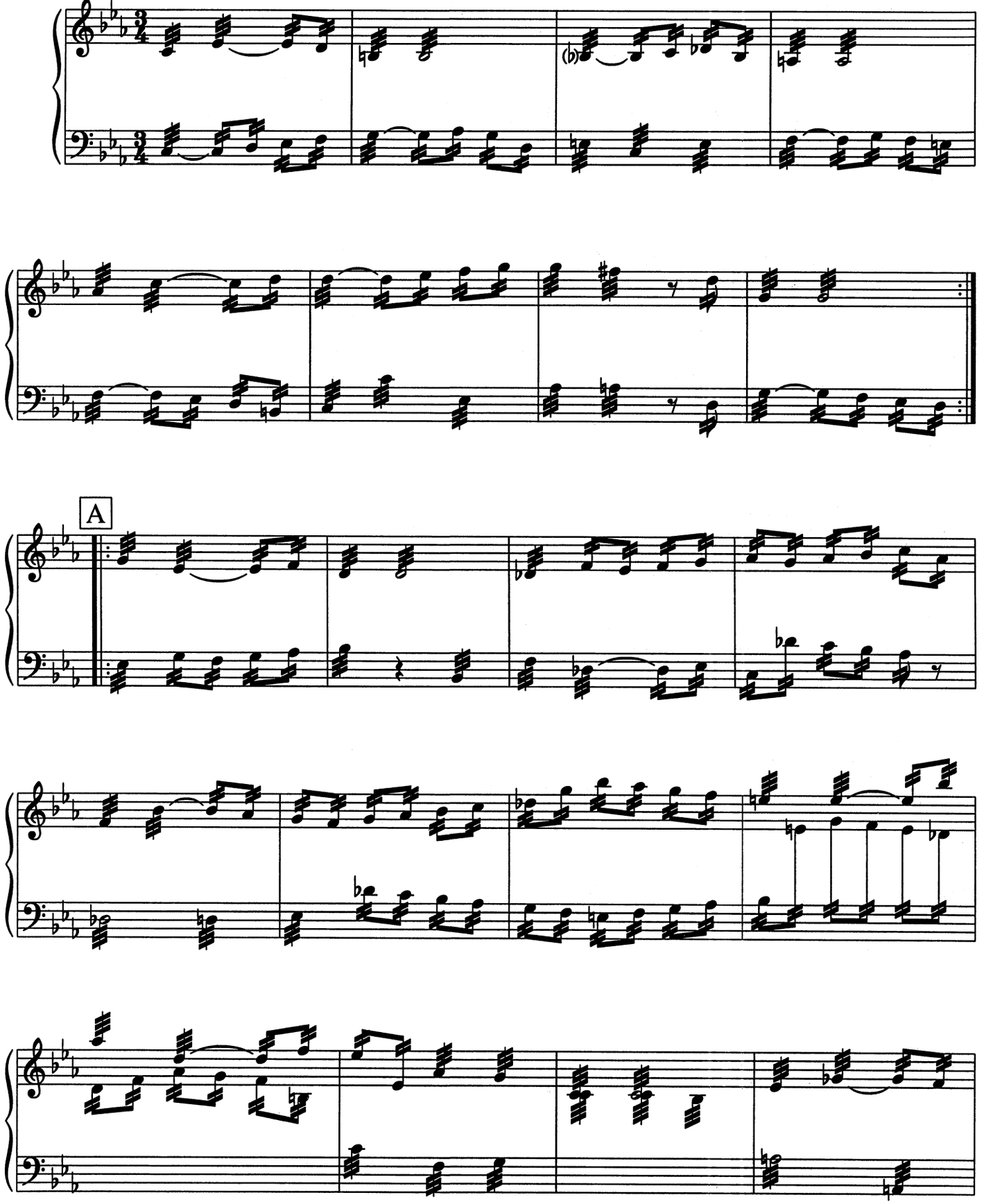
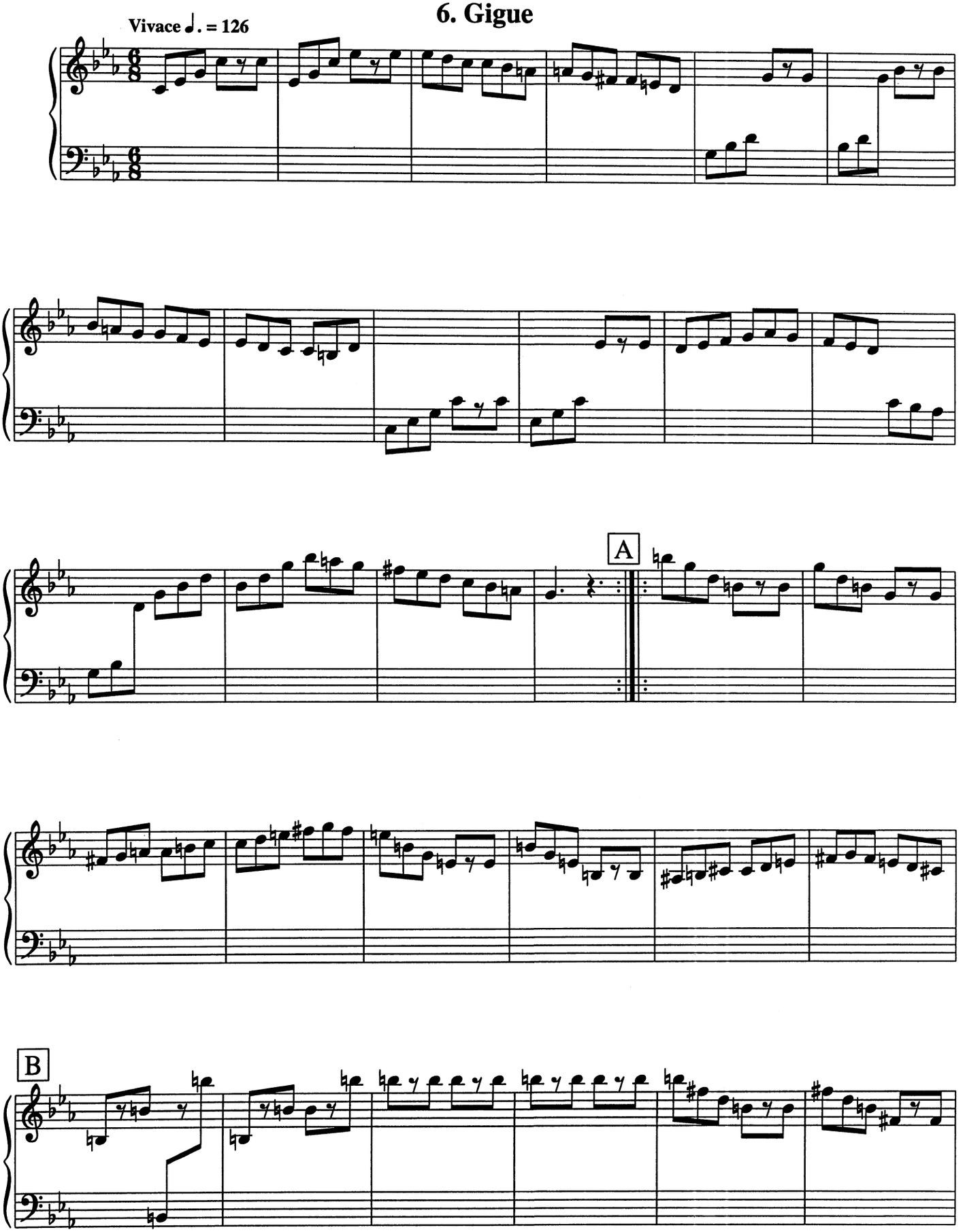
Gavotte 9

Capricco 11

Gigue 13

3. Sarabande

Adagio legatissimo ♪ = 92



6. Gigue