

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.

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3. Sarabande

Adagio legatissimo ♩ = 92

The musical score is written for piano and consists of five systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is Adagio legatissimo with a quarter note equal to 92 beats per minute. The score begins with a first ending bracket over the first two measures of the first system. The second system concludes with a repeat sign. The third system begins with a section marked 'A' enclosed in a box. The fourth system features a prominent melodic line in the treble clef. The fifth system concludes with a final cadence in the bass clef.

6. Gigue

Vivace ♩. = 126

The first system of the Gigue consists of six measures. The treble clef staff features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The bass clef staff provides a simple accompaniment with quarter notes and eighth notes. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8.

The second system continues the piece with six more measures. The melodic line in the treble clef remains active with eighth and sixteenth notes, while the bass clef continues with a steady accompaniment.

The third system contains six measures, ending with a first ending bracket labeled 'A'. The notation shows a repeat sign followed by a double bar line, indicating a repeat of the preceding phrase.

The fourth system consists of six measures, continuing the melodic and harmonic development of the piece.

The fifth system contains six measures, concluding with a second ending bracket labeled 'B'. The notation shows a repeat sign followed by a double bar line, indicating a repeat of the preceding phrase.