

# DANCES *for* TWO

5 Early Intermediate to Intermediate Piano Duets in Dance Styles

CATHERINE ROLLIN

BOOK

1

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!



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

# TAP EXTRAVAGANZA

PRIMO

Happy and upbeat (♩ = ♪<sup>3</sup>)

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 melody with triplets and slurs, starting with a dynamic marking of *mf*. The left hand provides a simple accompaniment of quarter notes. Measure numbers 1, 2, and 3 are indicated above the right hand staff.

Musical notation for measures 4-6. The right hand continues the melodic line with triplets and slurs. The left hand accompaniment remains consistent. Measure numbers 4, 5, and 6 are indicated above the right hand staff.

Musical notation for measures 7-9. The right hand continues with triplets and slurs. The left hand accompaniment changes in measure 8, featuring a triplet of eighth notes. A dynamic marking of *mp* is present in measure 8. Measure numbers 7, 8, and 9 are indicated above the right hand staff.

Musical notation for measures 10-12. The right hand accompaniment consists of dotted quarter notes. The left hand accompaniment consists of quarter notes. Measure numbers 10, 11, and 12 are indicated above the right hand staff.

Musical notation for measures 13-15. The right hand accompaniment consists of dotted quarter notes. The left hand accompaniment consists of quarter notes. Measure numbers 13, 14, and 15 are indicated above the right hand staff.

# PARISIAN WALTZ

## SECONDO

Gracefully

Catherine Rollin

3  
1

*mp*

*poco rit.*

*a tempo*

*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 1 2 2 1 5

*mp*

*p*

*mf*

5 1

# PARISIAN WALTZ

PRIMO

*RH 8va segue  
a tempo*

Catherine Rollin

Gracefully

*poco rit.*

*mp*

*cresc.*

*mf*

*dim.*

*mp*

*cresc.*

*mf*