

# 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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ISBN 0-7390-2034-X



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 rhythmic pattern of eighth notes with triplets and a slur. The left hand plays a simple bass line with quarter notes. The dynamic marking is *mf*.

Musical notation for measures 4-6. The right hand continues the eighth-note pattern with triplets. The left hand has a steady quarter-note bass line.

Musical notation for measures 7-9. Measure 7 continues the eighth-note pattern. Measures 8 and 9 feature a change in the right hand to a dotted quarter note followed by an eighth note, with a dynamic marking of *mp*. The left hand has a bass line with a fermata in measure 8.

Musical notation for measures 10-12. The right hand plays a series of dotted quarter notes. The left hand has a bass line with a fermata in measure 10.

Musical notation for measures 13-15. The right hand plays a series of dotted quarter notes with a dynamic marking of *mp*. The left hand has a bass line with a fermata in measure 13.

# 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 2 1 2 1 5

*mp*

*p*

*mf*

5

1

# PARISIAN WALTZ

PRIMO

*RH 8va segue  
a tempo*

Catherine Rollin

Gracefully

6

11

16

21

*poco rit.*

*mp*

*cresc.*

*mf*

*dim.*

*mp*

*cresc.*

*mf*

*mf*