

Habañera

Suite

Matt Scott

System 1 (Measures 1-5): $\text{B}^{\flat}/\text{D}$, Am/C , $\text{B}^{\flat}7$, A^7 , Dm , $\text{B}^{\flat}/\text{D}$, Am/C , $\text{B}^{\flat}7$. Dynamics: *mf*.

System 2 (Measures 6-10): A^7 , Dm , $\text{B}^{\flat}/\text{D}$, Am/C , $\text{B}^{\flat}7$, A^7 .

System 3 (Measures 11-15): Dm , Gm , $\text{G}^{\flat}7$. First ending bracket over measures 14-15.

System 4 (Measures 16-20): A^7 , $\text{B}^{\flat}/\text{D}$, Am/C , $\text{B}^{\flat}7$, A^7 , Dm , Dm/F , C/E , $\text{B}^{\flat}/\text{D}$. First and second ending brackets over measures 17-18 and 19-20.

21 *f* C⁷ F Δ Dm/F C/E B \flat /D C⁷

26 E \flat /G Dm/F E⁷ D⁷

31 1. Gm Dm/F Gm G \flat o A⁷

36 1. Dm/F C/E B \flat /D 2. Gm A⁷ Dm A⁷ Dm

[D.C.] FINE

[D.C.] FINE

Lento ♩ = 56

Elision

Matt Scott

espressivo

Musical score for measures 1-4. The piece is in 4/4 time. The right hand (RH) has a melodic line starting in measure 3 with a half note G4, followed by quarter notes A4, B4, C5, and D5. The left hand (LH) plays a steady eighth-note accompaniment of G4, A4, B4, C5, D5. Chords are AmΔ. Dynamics include *mp* and *espressivo*.

Musical score for measures 5-9. The RH continues the melodic line. The LH accompaniment changes in measure 7 to include a low octave G2. Chords are FΔ, Dm, and AmΔ. Dynamics include *simile*.

Musical score for measures 10-13. Measure 10 is a repeat sign. Measure 11 has a dynamic of *mf*. The LH accompaniment changes in measure 11 to include a low octave G2. Chords are AmΔ.

Musical score for measures 14-17. The RH continues the melodic line. The LH accompaniment changes in measure 14 to include a low octave G2. Chords are FΔ, Dm, and AmΔ. The piece ends with a CODA symbol.

18

f Gm/A A⁷ C^{#o} DmΔ

23

mf *f* B^ø

28

E⁷ *mf*

33

35 ⊕ CODA

Dal Segno al Coda FINE rit FINE

♩ = 140 or faster

Whirl
Suite

Fast Rhumba.

Matt Scott

First system of musical notation for 'Fast Rhumba'. It consists of four staves: two grand staff systems. The top grand staff (treble and bass clefs) has a dynamic marking of *f* and a tempo marking of **Fast Rhumba.**. The bottom grand staff (treble and bass clefs) has a dynamic marking of *f* and a tempo marking of **[No Chords]**. The music is in 4/4 time with a key signature of two sharps (F# and C#). The melody is characterized by eighth-note patterns with accents.

Second system of musical notation for 'Fast Rhumba'. It consists of four staves: two grand staff systems. The top grand staff (treble and bass clefs) has a dynamic marking of *f* and a tempo marking of **[No Chords]**. The bottom grand staff (treble and bass clefs) has a dynamic marking of *f* and a tempo marking of **[No Chords]**. The music continues with eighth-note patterns and accents. The system concludes with a **FINE** marking.

Third system of musical notation for 'Fast Rhumba'. It consists of four staves: two grand staff systems. The top grand staff (treble and bass clefs) has a dynamic marking of *f* and a tempo marking of **[No Chords]**. The bottom grand staff (treble and bass clefs) has a dynamic marking of *f* and a tempo marking of **[No Chords]**. The music continues with eighth-note patterns and accents. The system concludes with a **FINE** marking.

13

8

C#ø **F#7** **B**

17

8

Am/B **B7** **Em**

21

8

Bm/C# **C#7** **F#** *Da Capo al FINE Senza Ripetizione*

Da Capo al FINE Senza Ripetizione

Suite

If people enjoy these pieces it is my intention to add a couple more to form a full suite. Please let me know any feedback including performance questions or difficulties or any strengths or weaknesses in the parts from your point of view.

Performance Notes for Suite.

Habañera

Bandoneon coupler settings in the treble with one straight-tuned 8' reed plus a 16' reed. The left hand part only consists of chord symbols so that a traditional habañera accompaniment rhythm [quaver, crotchet, quaver, crotchet, accented crotchet] may be interpreted and distributed as desired between the performers.

The opening four-accent Andalusian cadence figure, mirrored in bars 5, 9, 17, and corresponding accents that follow, need only strong bass notes to complete the harmony. Additional reinforcement in either hand of the chords at those points may add to the effect but is not essential.

This tango was distilled from a more elaborate and improvisatory version of the same melody. The performers are invited to approach it with that freedom in mind. The two melodic lines may be embellished and replaced entirely with improvisation for repeats of the piece if the optional Da Capo marking near the end is used.

Elision

The upper part has no left hand notes and is to be played expressively on single reed at pitch or with an additional reed an octave above. The lower part is best on freebass accordion with single-reed coupler settings only and sounding at the written pitch, but an approximate adaptation is possible on Stradella.

The lower part is an accompaniment and needs to be relatively quieter. Both parts are legato, but at the forte section from bar 19 the upper part may be a little more detached as if taking more frequent breaths.

Whirl

Both treble parts use 16', 8', and optional 4' reeds. If the left hands of the parts are played on freebass then use single reeds with the first part on a 16' and the second part on an 8' reed, but they may also easily be played with similar coupler settings on Stadella systems.

It should have a sense of comic fun and barely controlled chaos to it and played as briskly as comfortable. It may be extended by parts taking turns to improvise accompanied by the opening repeated eight bar riff in the lower octaves only and using the following 16 bar section as an interlude between solos or before the final Da Capo al FINE.