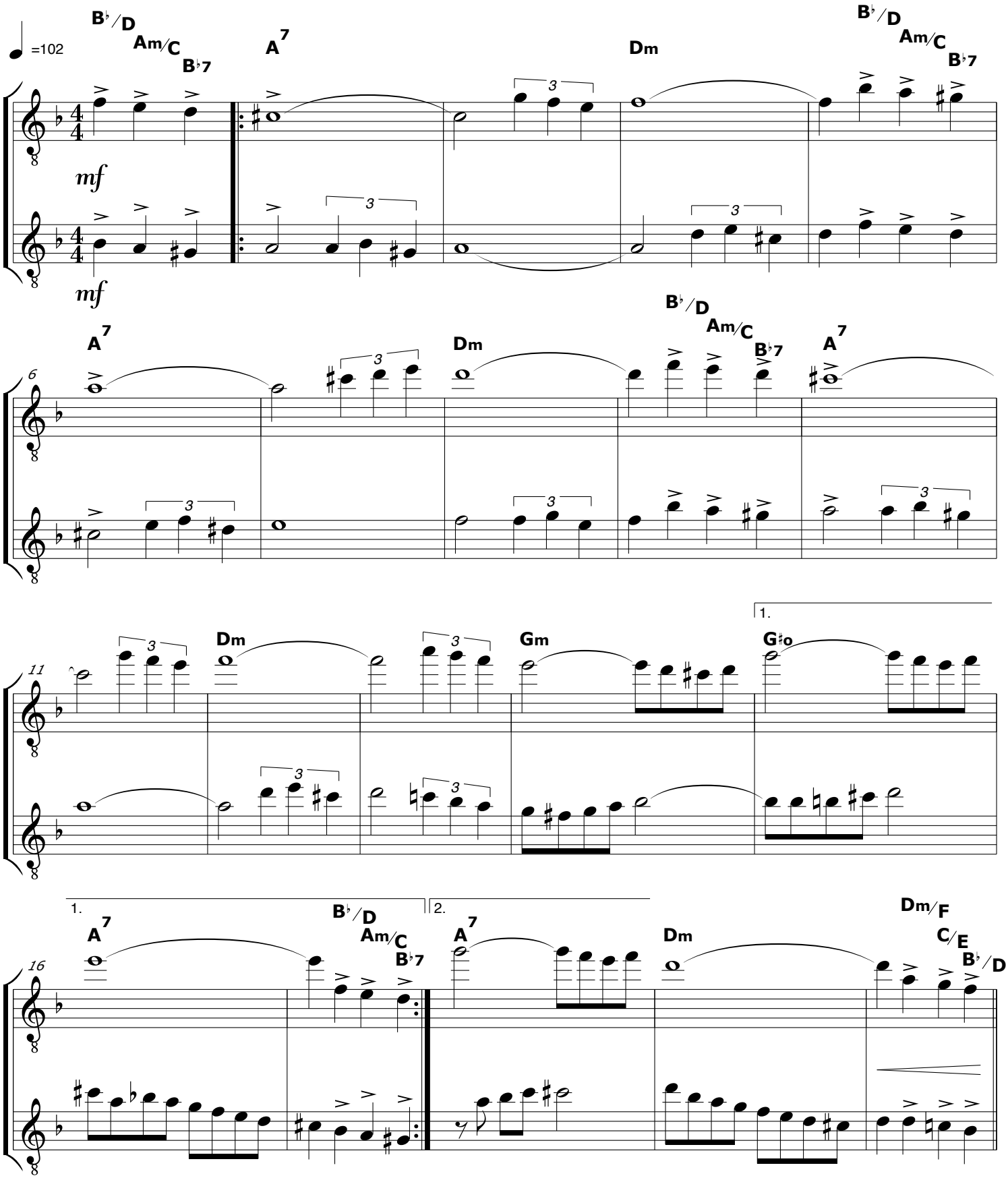
Habañera

Suite

Matt Scott



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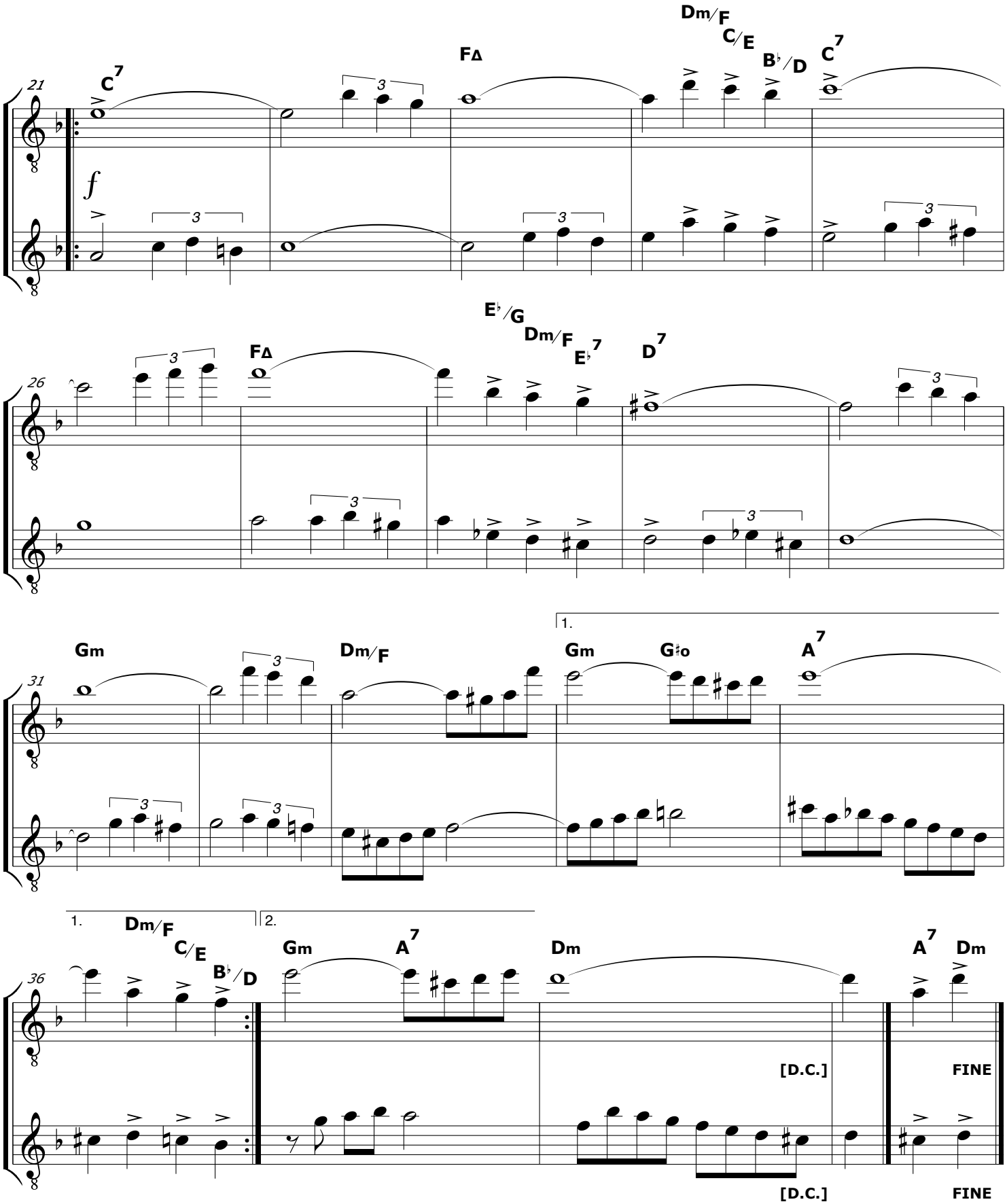

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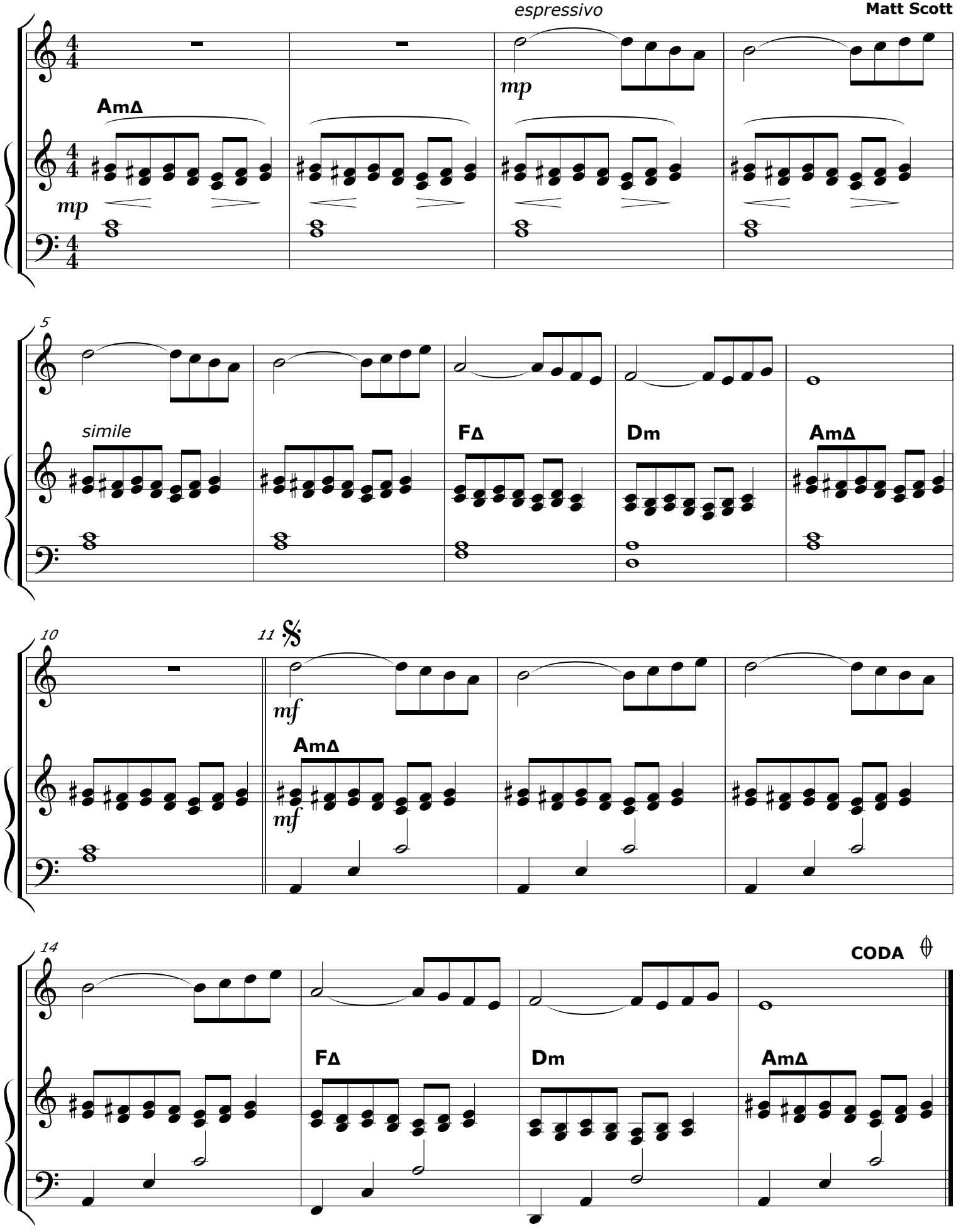
Lento ♩=56

Elision

Matt Scott



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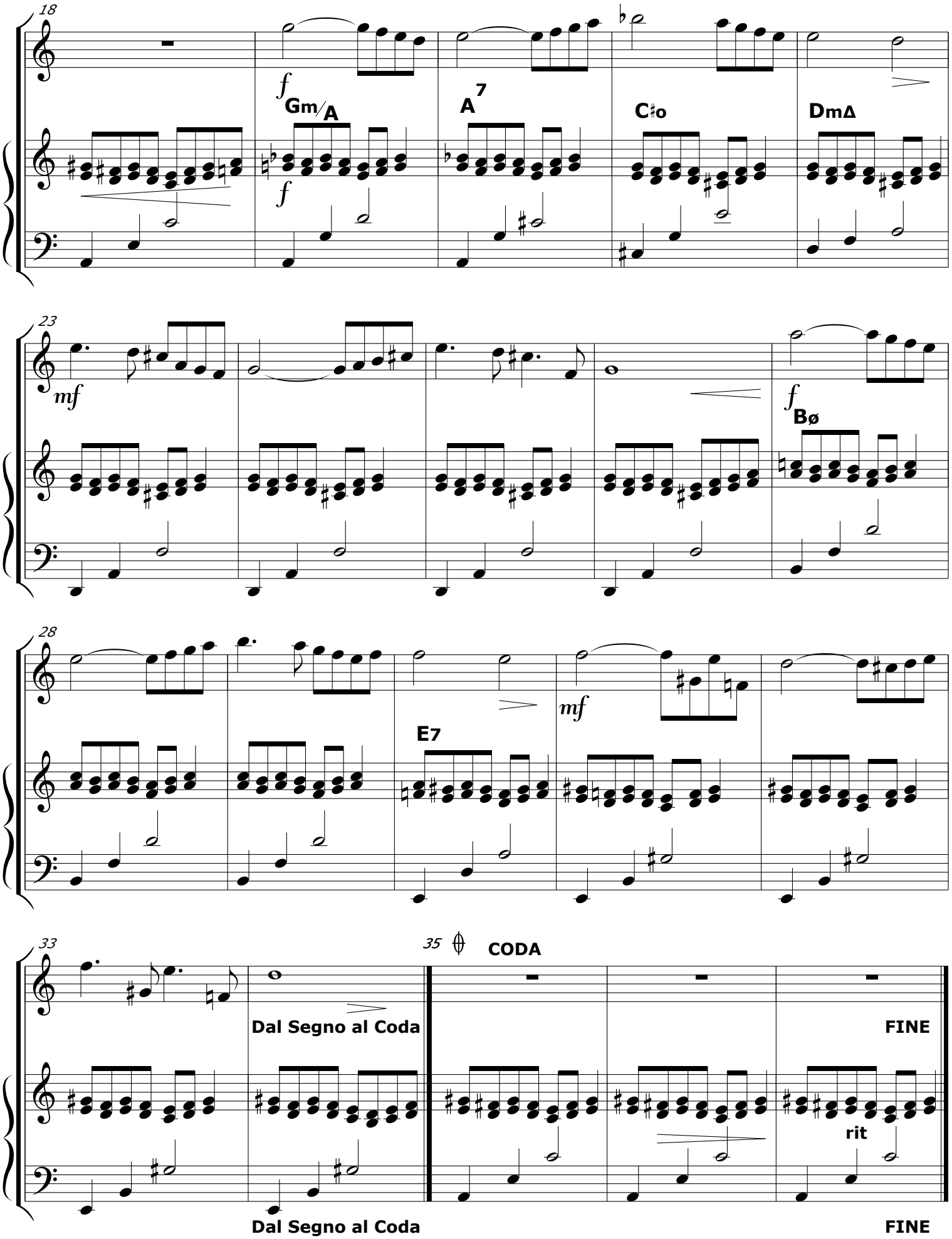

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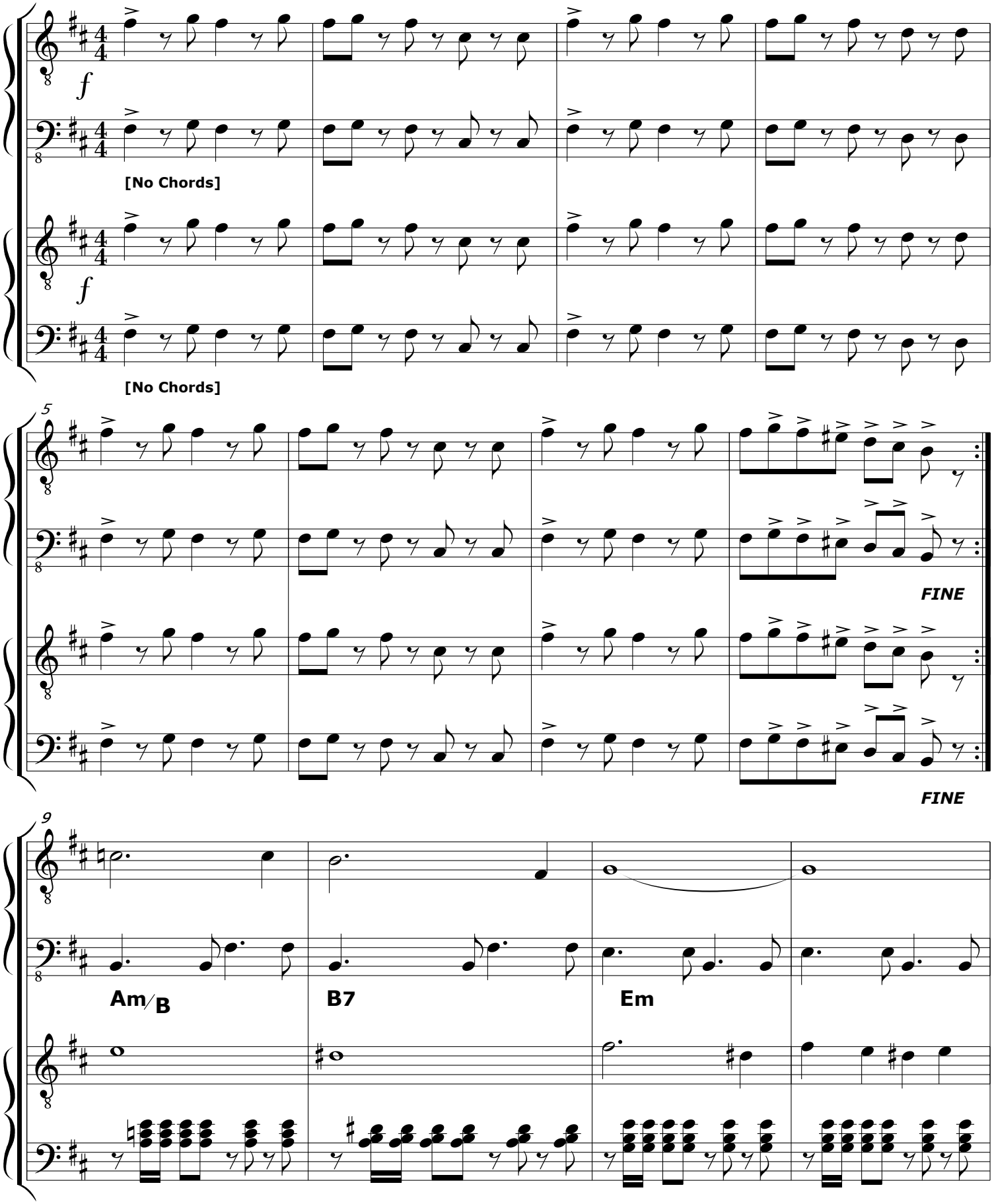
=140 or faster

Whirl

Suite

Fast Rhumba.

Matt Scott



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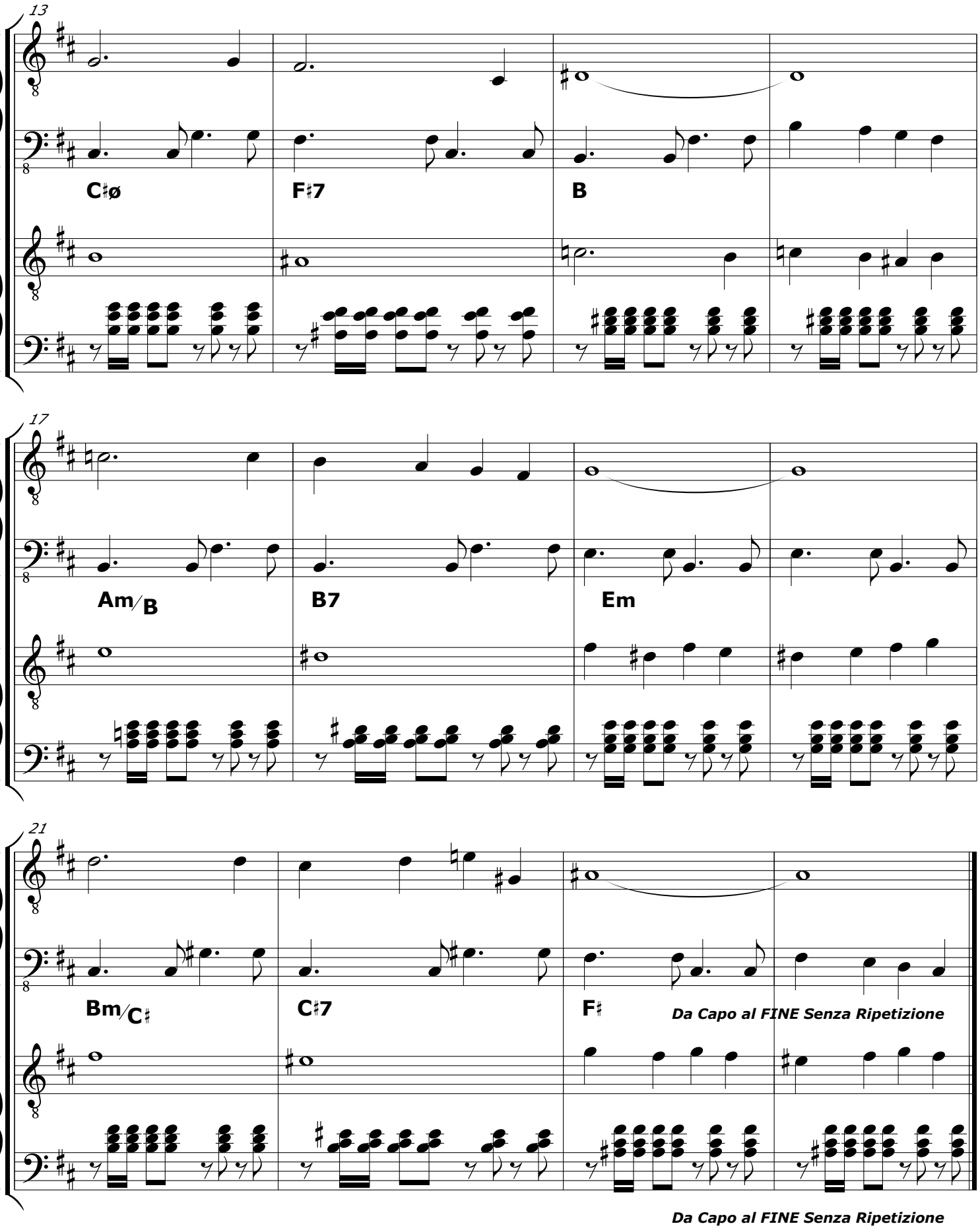

Da Capo al FINE Senza Ripetizione

© 2010 M Scott "Whirl"

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 Andalucian 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 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 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.

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