MATTHEW KANER

Dance Suite

for piano

Commissioned by Richard Uttley with the generous support of the
Britten-Pears Foundation, RVW & Arthur Bliss Trusts.

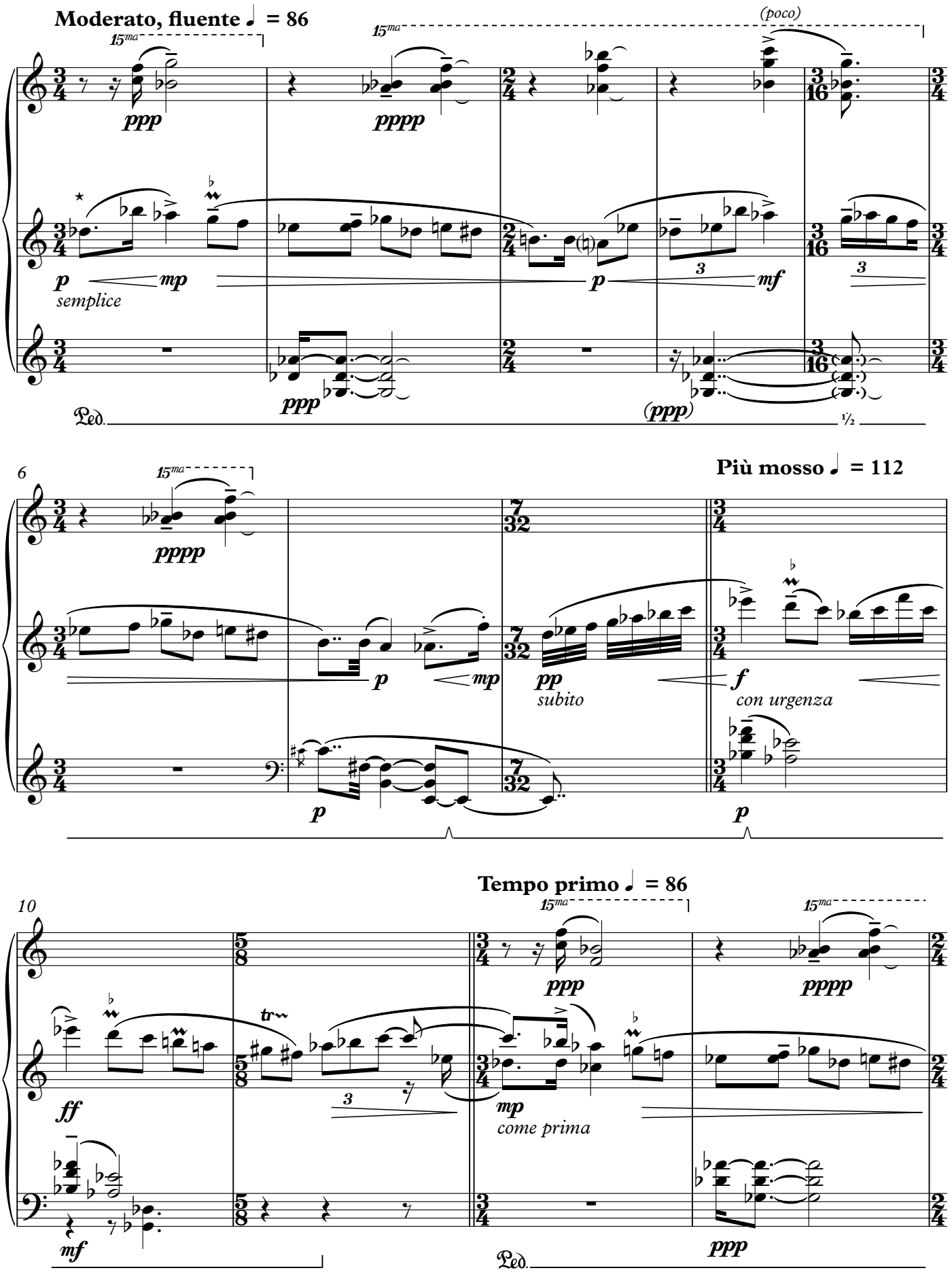
The first performance was given at St John's Smith Square
by Richard Uttley on 7 May 2015.

I. Mazurka
II. Sarabande
III. Gigue

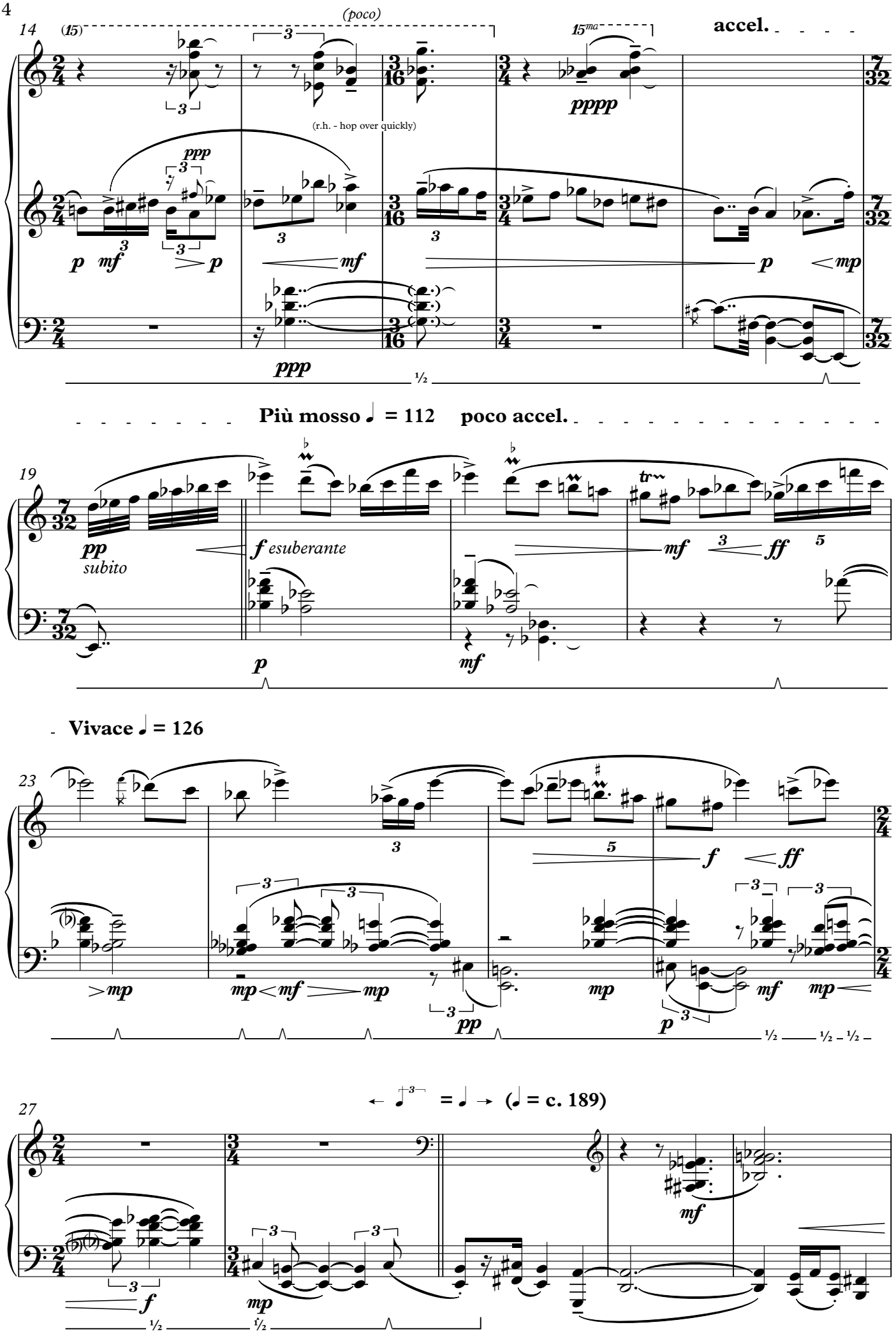
I. Mazurka

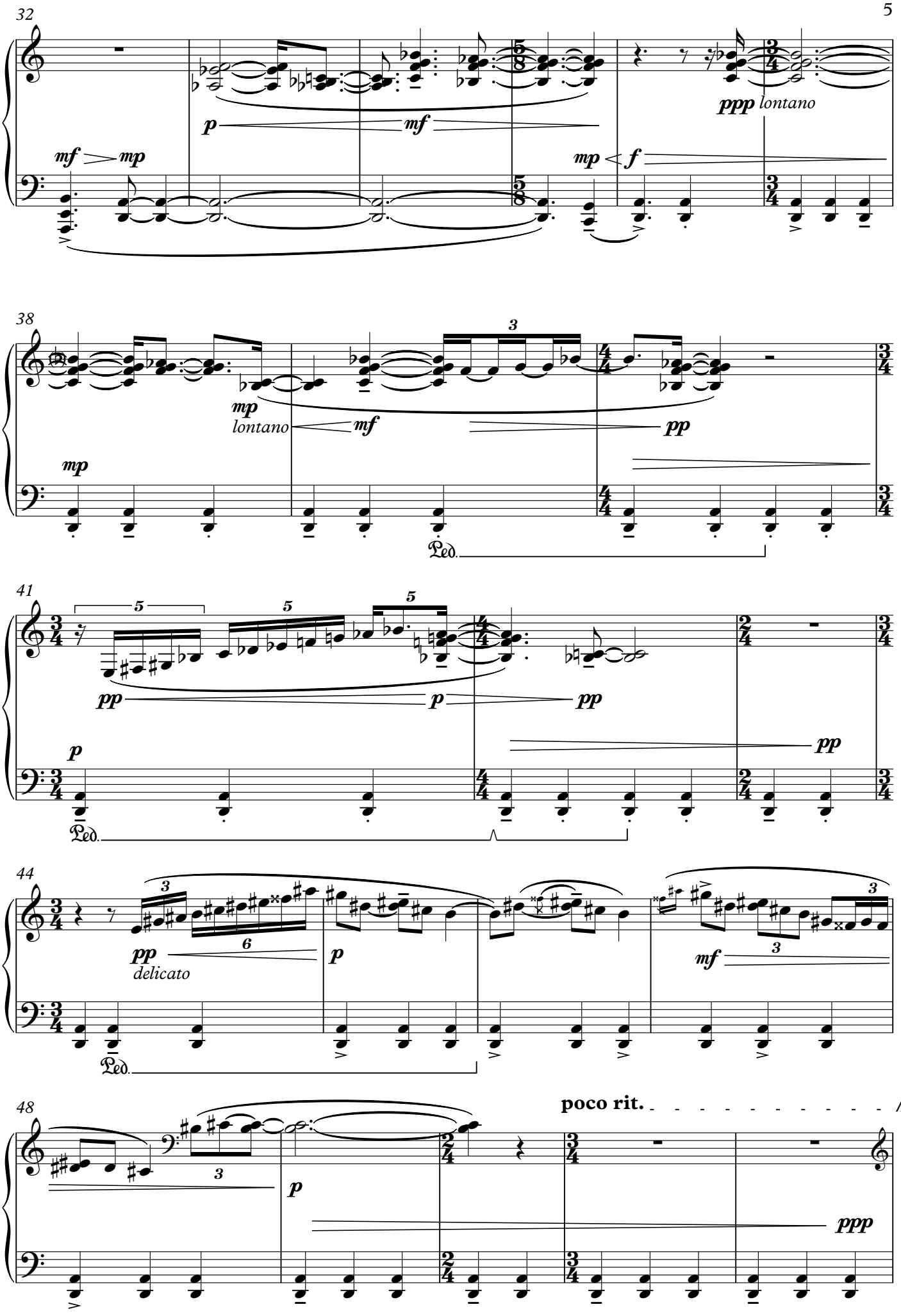
for P.K.

MATTHEW KANER

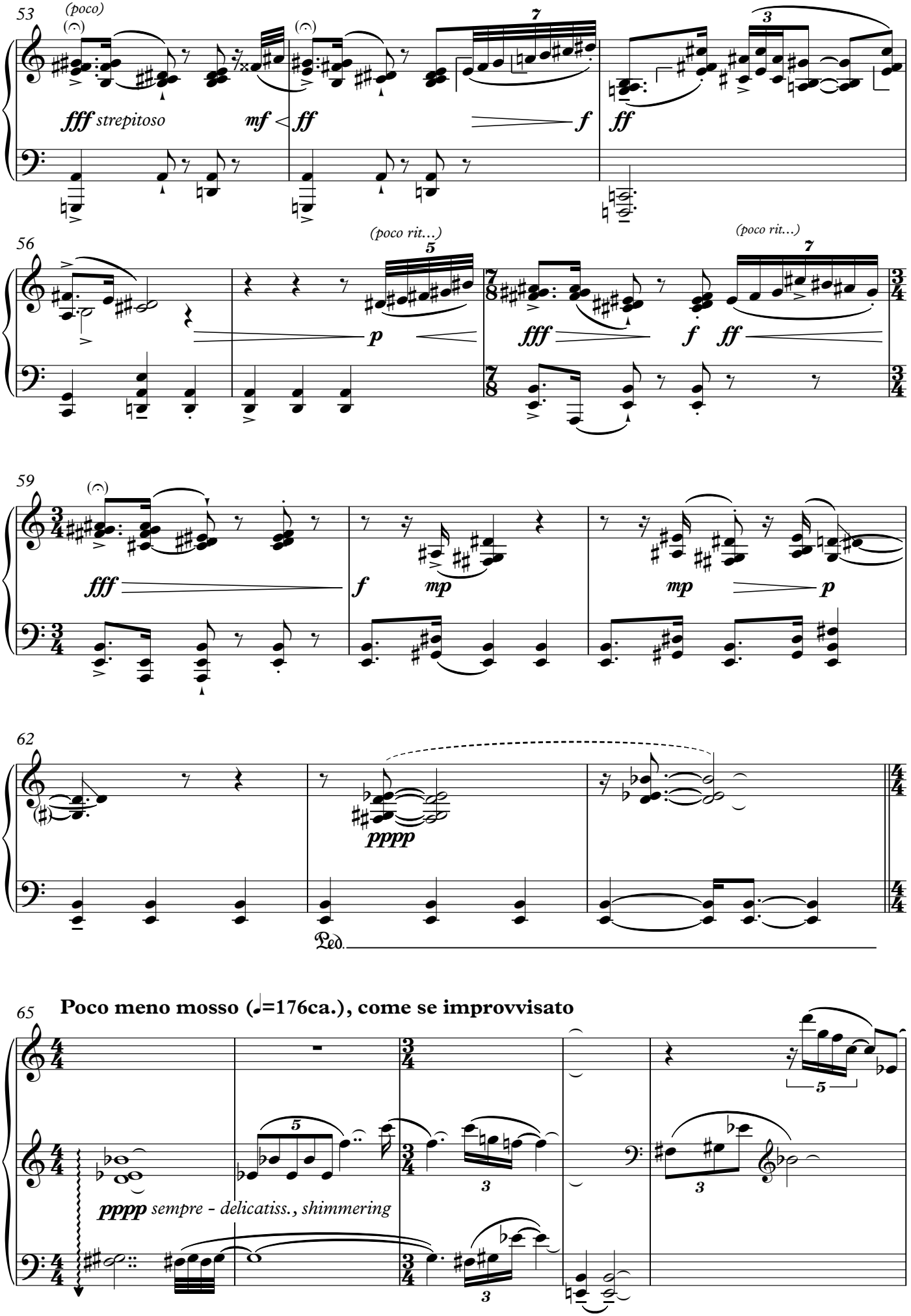


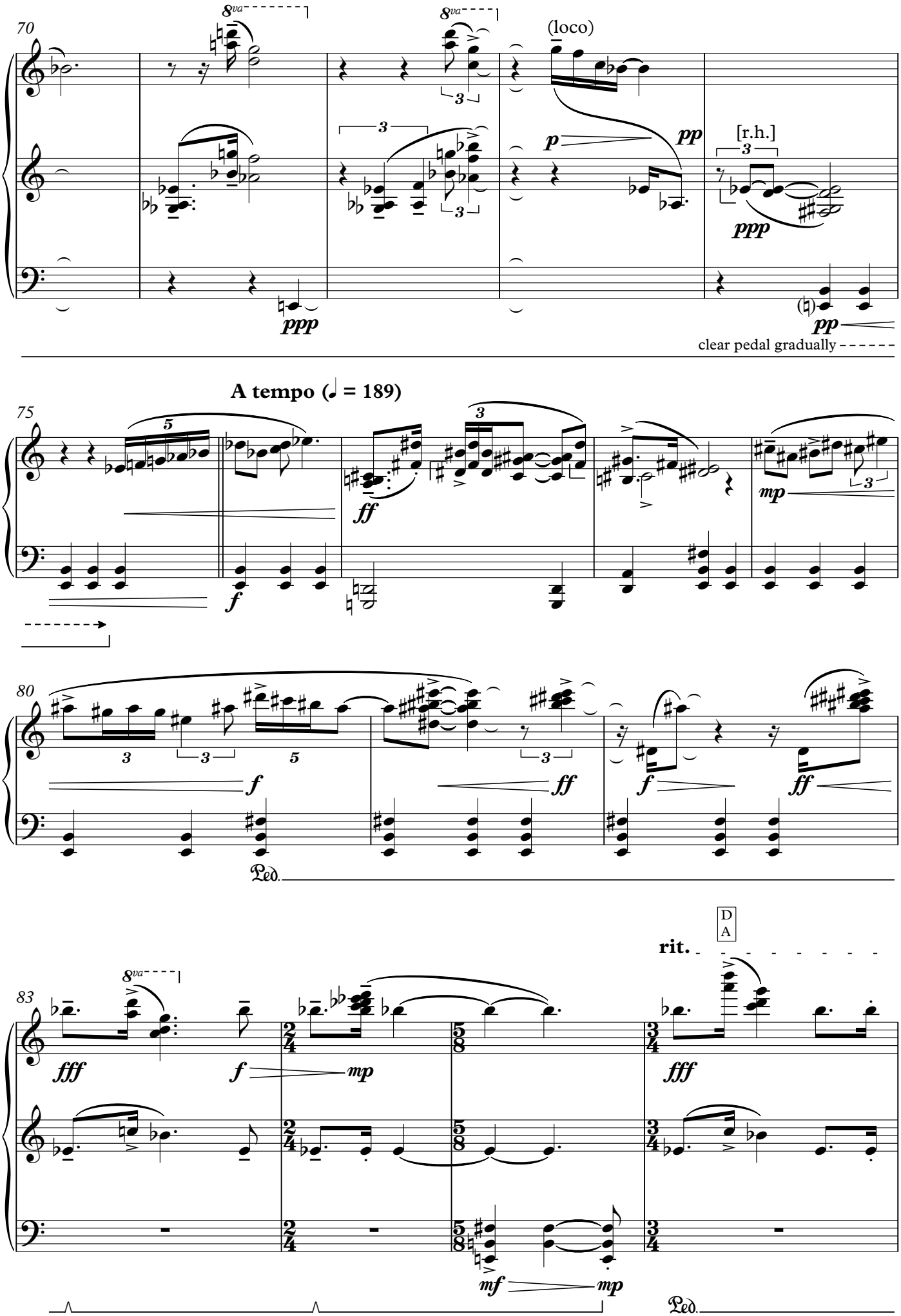
⋆ The choreography of the hands in this passage is up to the performer. As long as the melodic line in the middle staff is made to sound continuous, it does not matter which hand plays it.

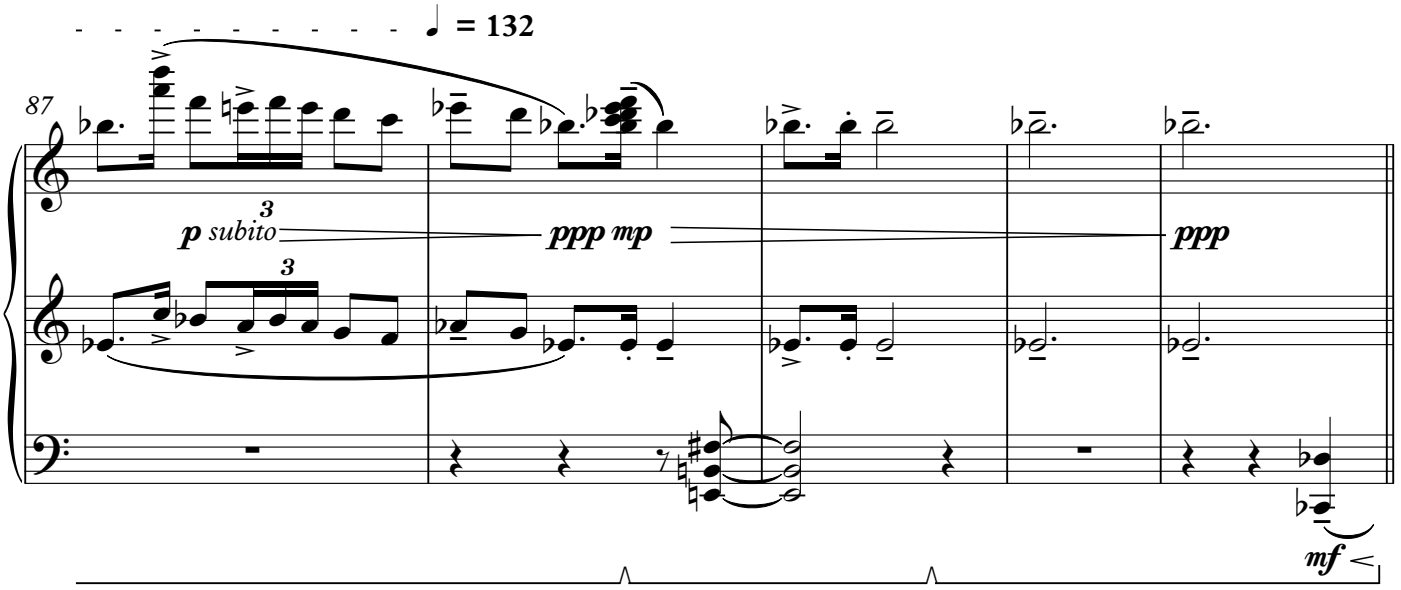

14
(15)
(poco)
15ma
accel.
pppp
(r.h. - hop over quickly)
ppp
p
mf
p
mf
p
mp
ppp
Più mosso ♩ = 112
poco accel.
19
pp
subito
f esuberante
mf
ff
p
mf
Vivace ♩ = 126
23
mp
mp
mf
mp
pp
f
ff
p
mf
mp
← ♩3 = ♩ → (♩ = c. 189)
27
f
mp
mf


32
mf
mp
p
mf
mp
f
ppp
lontano
38
mp
mp
lontano
mf
pp
Ped.
41
pp
p
pp
p
pp
Ped.
44
pp
delicato
p
mf
Ped.
48
p
poco rit.
ppp

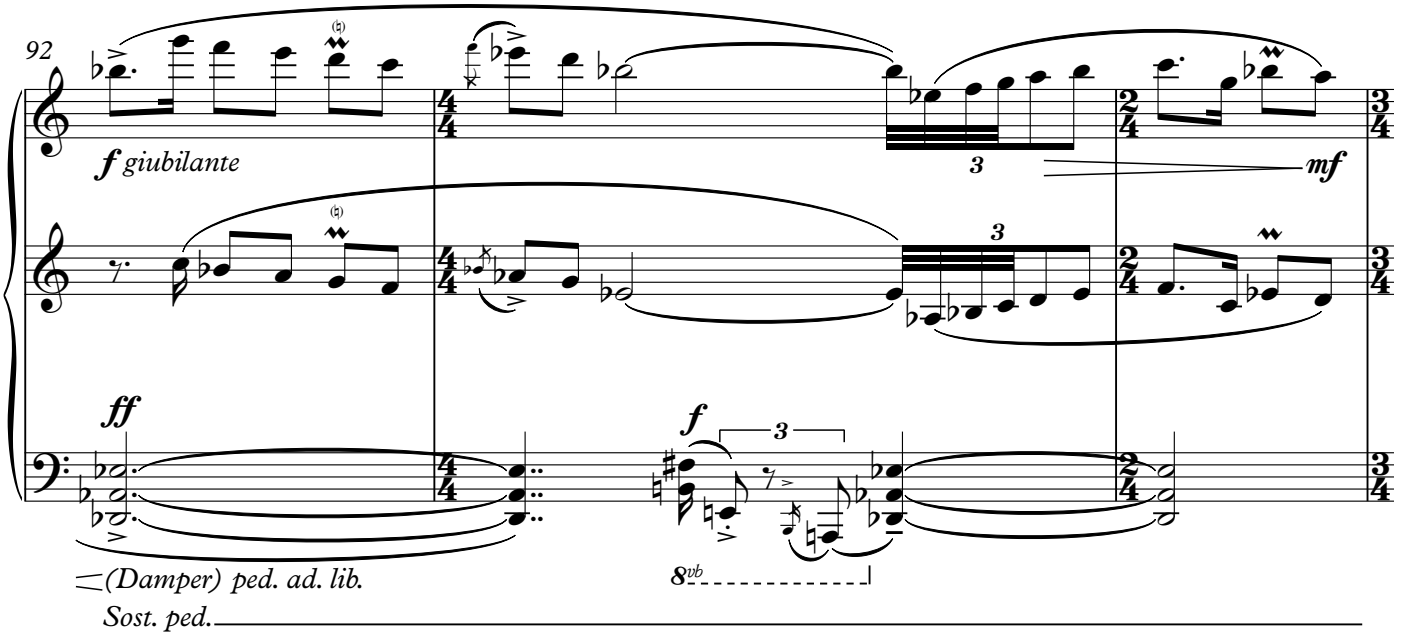
Rubato virtuosistico (a tempo)

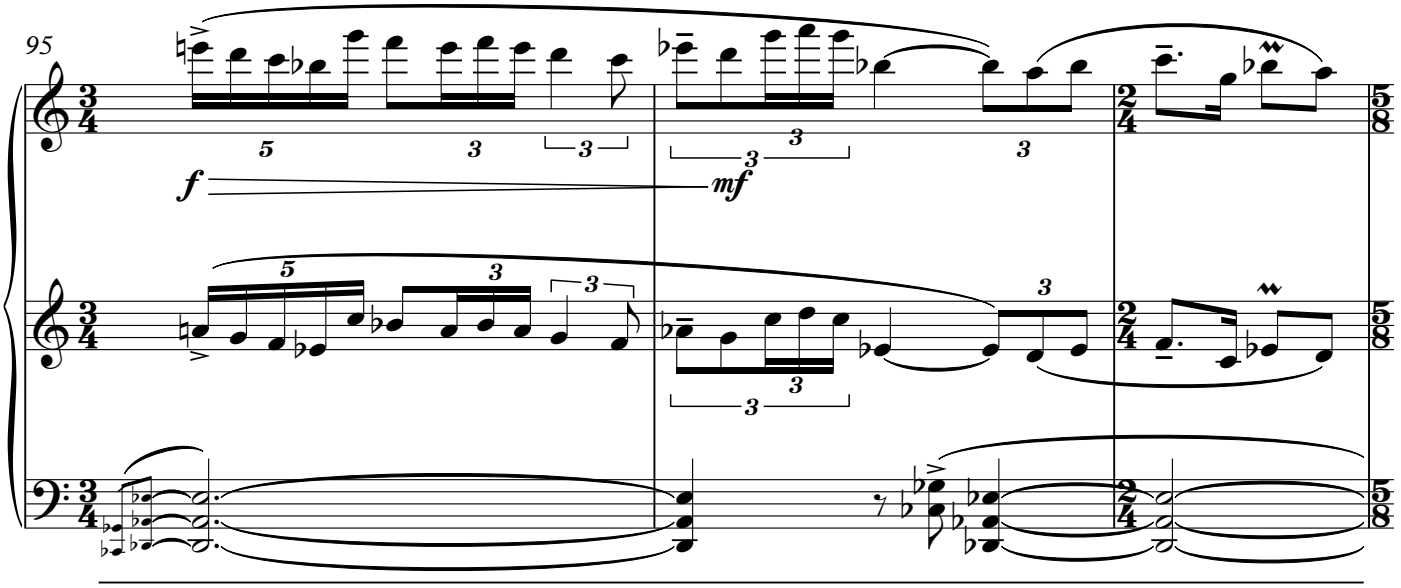


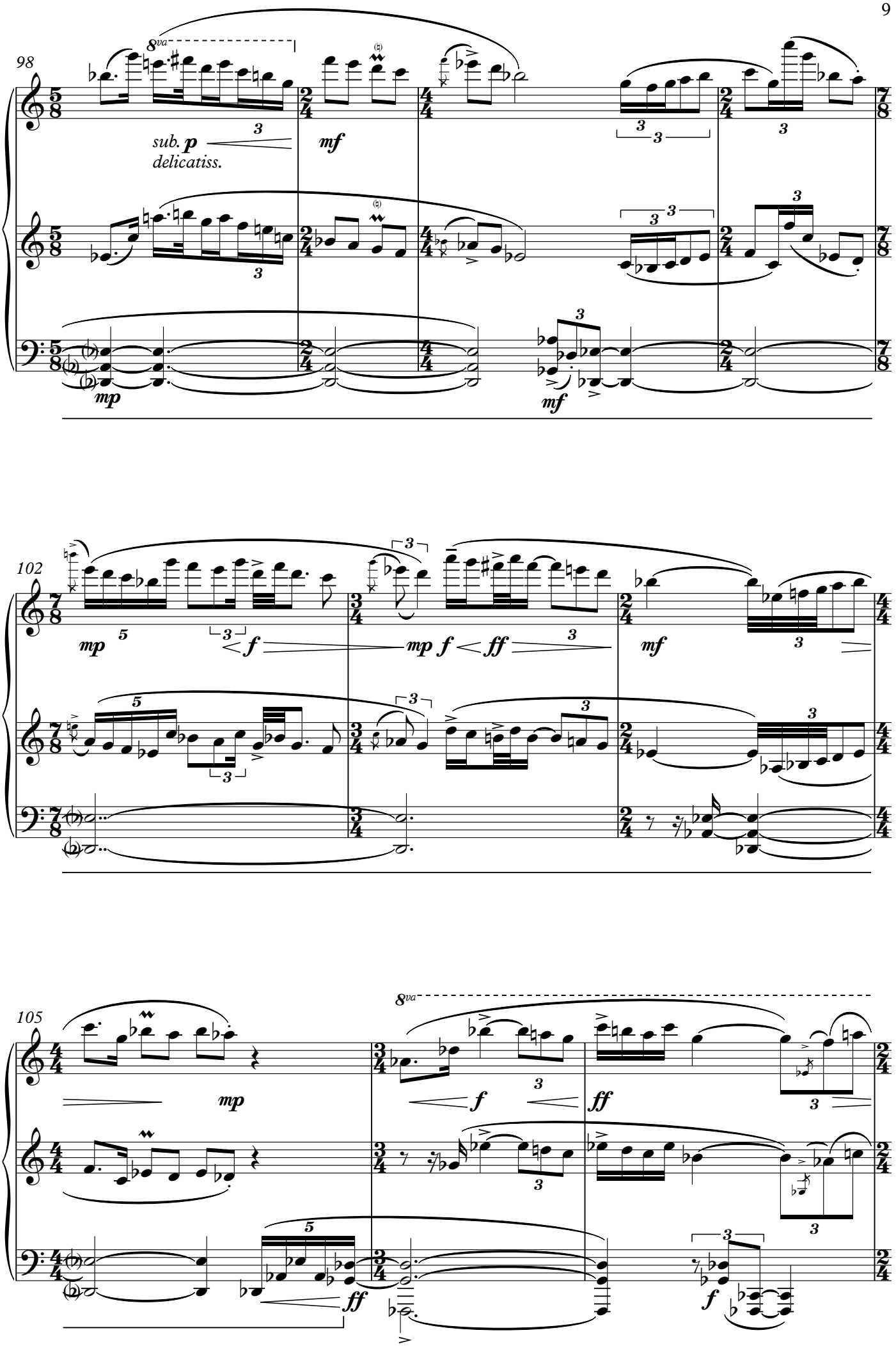

70
8va
8va
(loco)
3
3
3
3
p
pp
[r.h.]
ppp
ppp
(♮)
pp
clear pedal gradually
A tempo (♩ = 189)
75
5
3
ff
f
mp
3
80
3
3
5
3
f
ff
f
ff
Ped.
D
A
rit.
83
8va
fff
f
mp
fff
mf
mp
Ped.

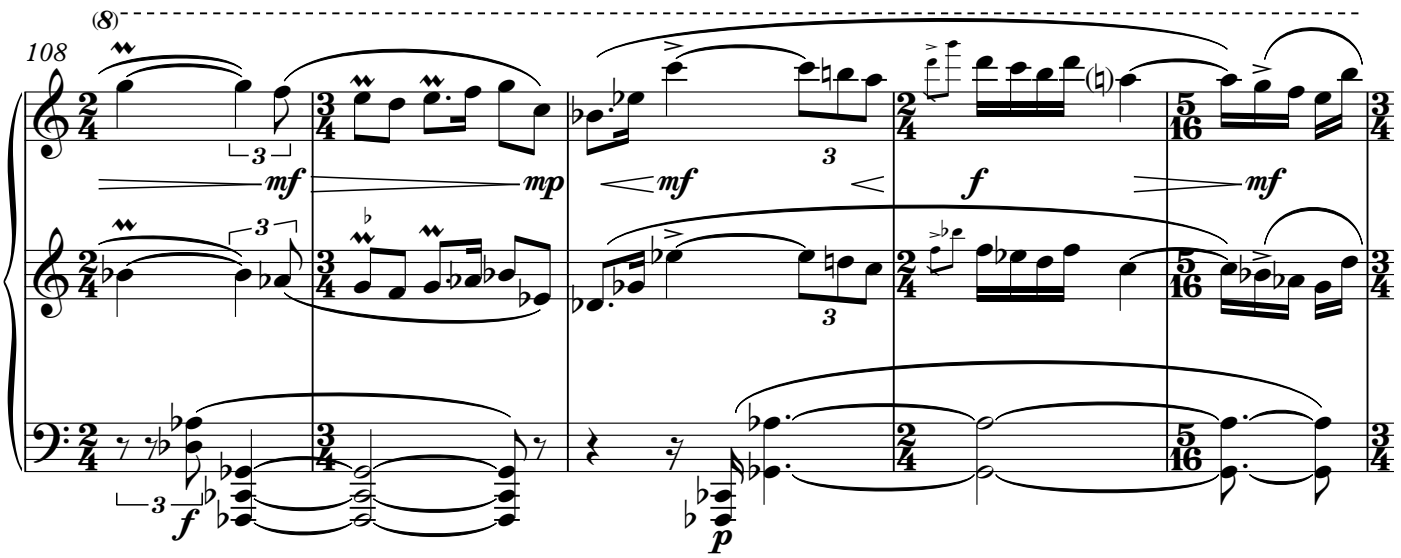


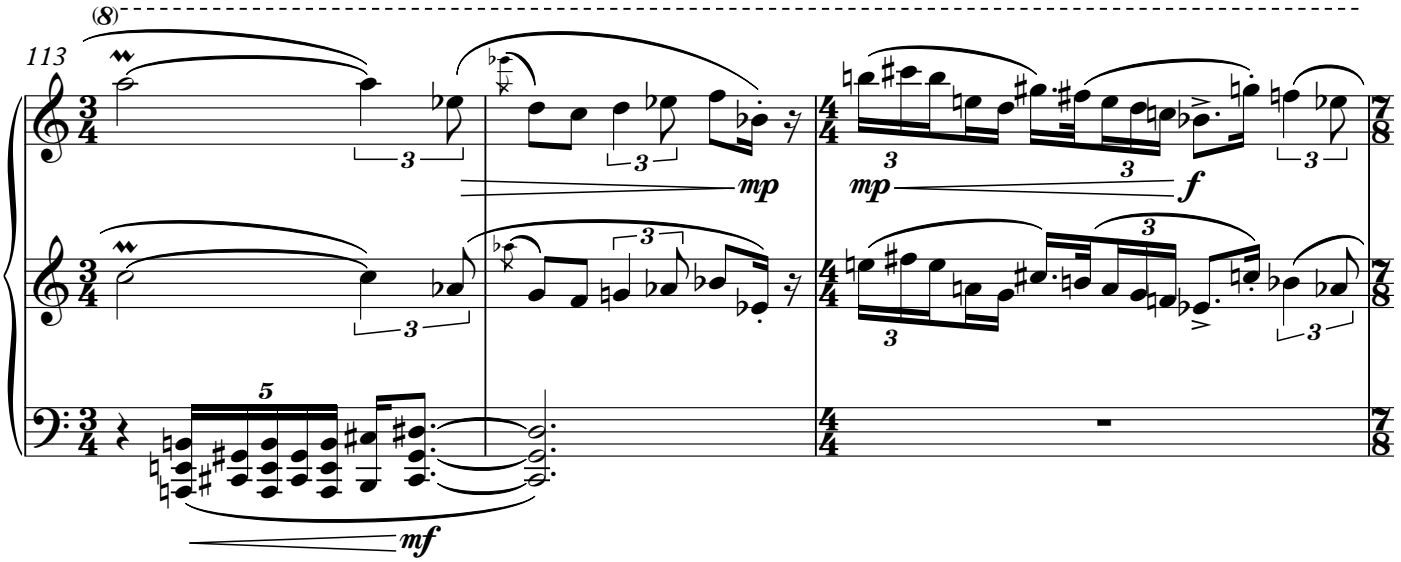
Allegro vivace (♩ = 132), poco rubato ad lib.

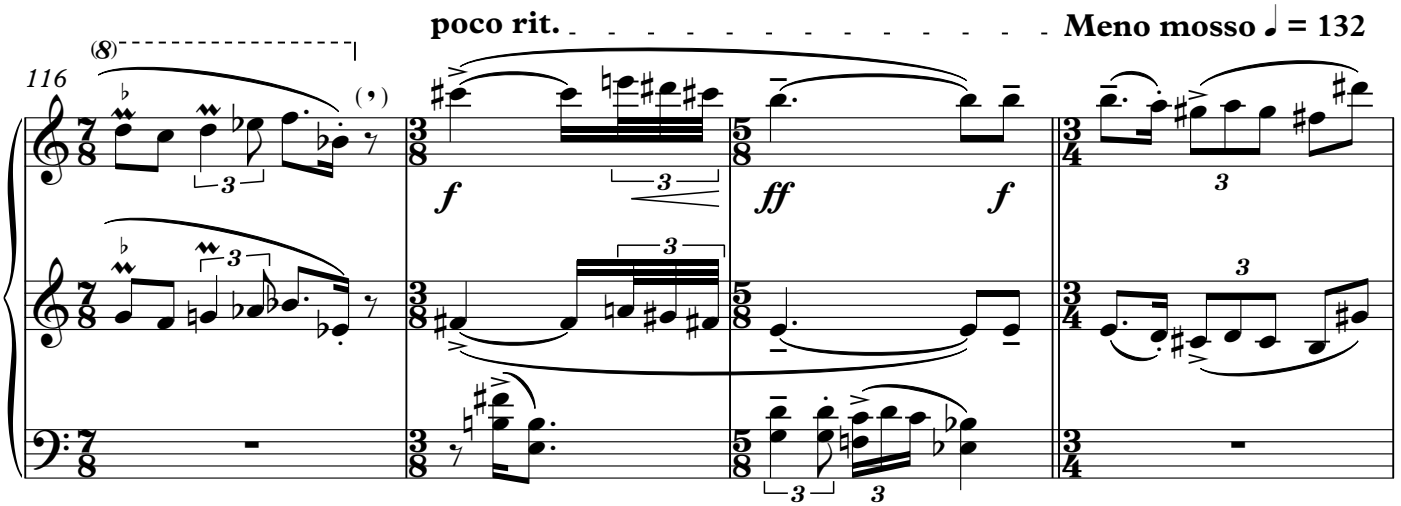


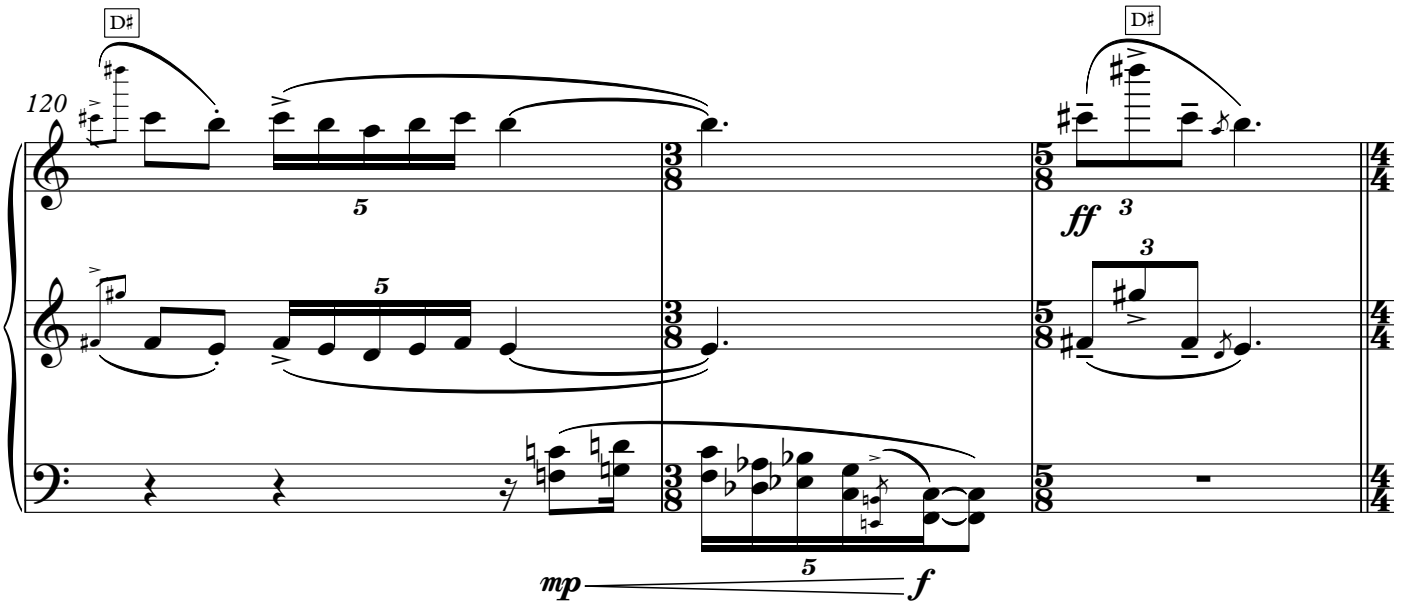


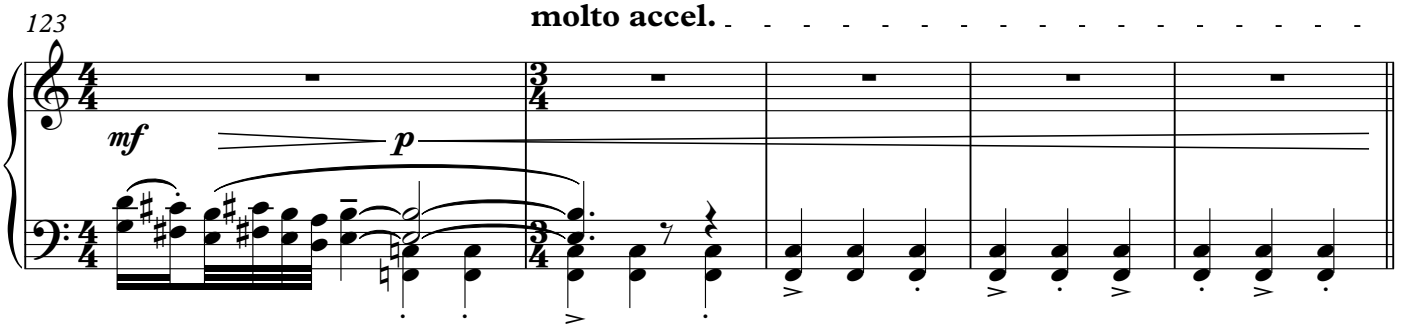

98
8va
sub. p
delicatiss.
mf
mp
mf
102
mp
f
mp f
ff
mf
105
8va
mp
f
ff
ff
f
Fb

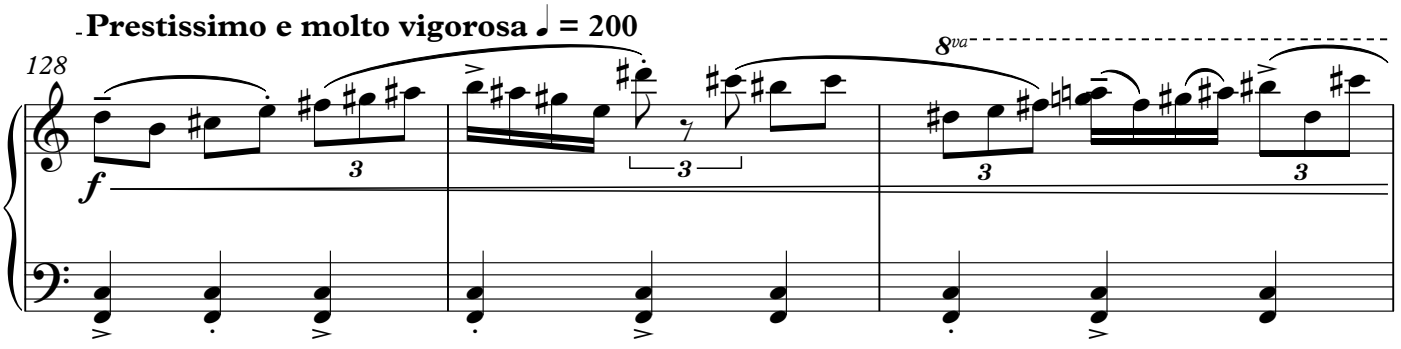

108
(8)
mf
mp
mf
f
mf
f
p

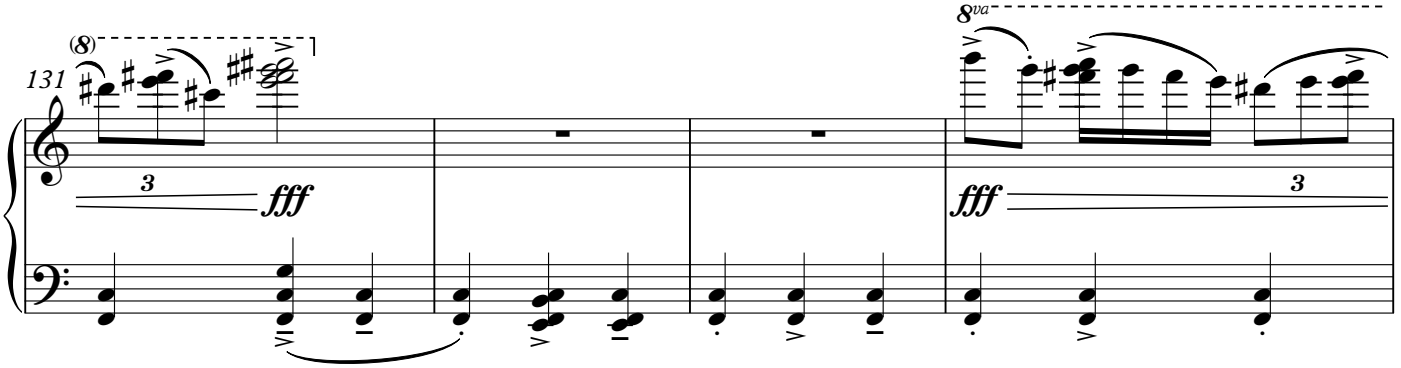

113
(8)
mp
mp
f
mf


116
(8)
poco rit.
Meno mosso ♩ = 132
f
ff
f

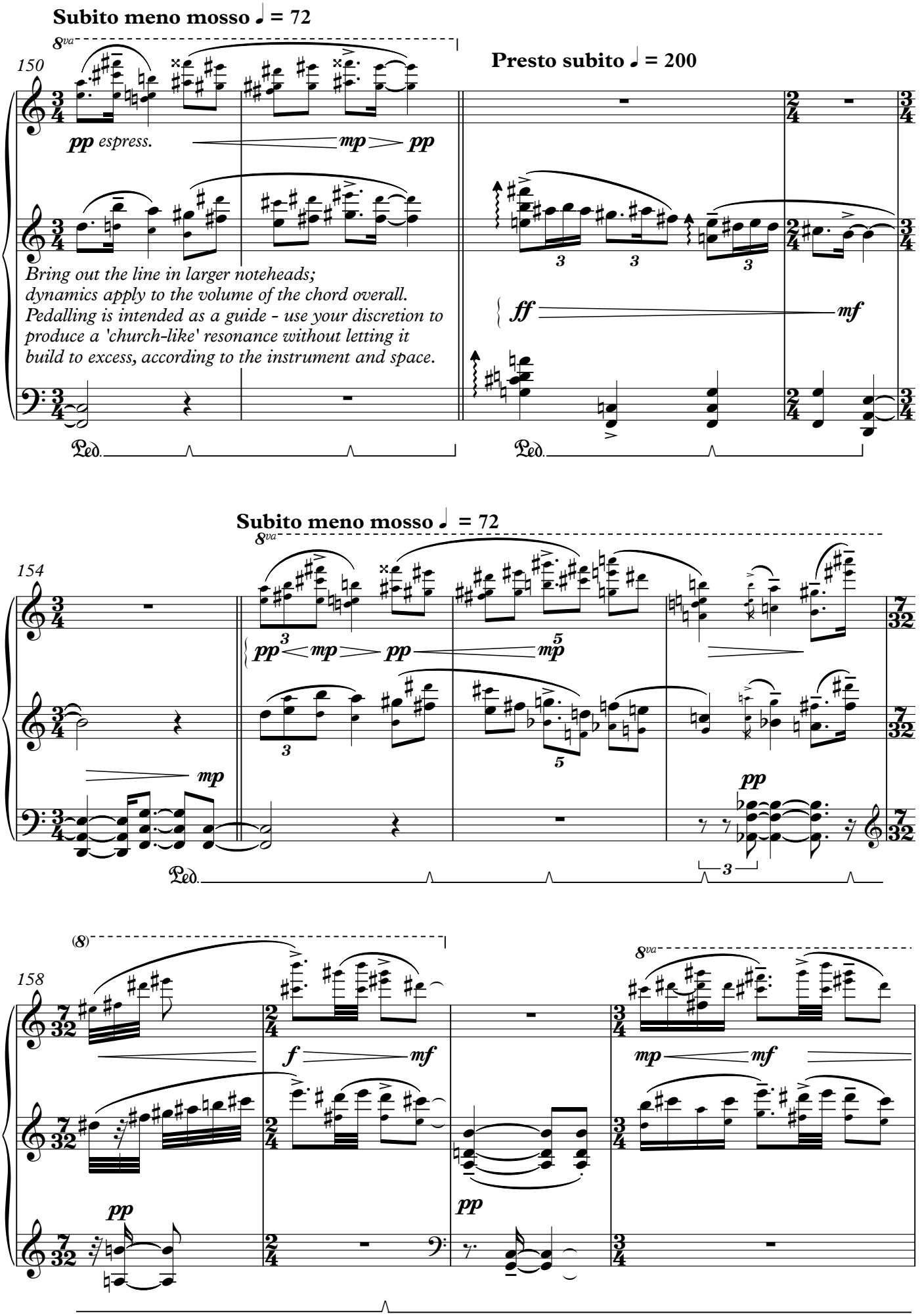

D♯
120
5
5
mp
f
D♯
ff
3
3

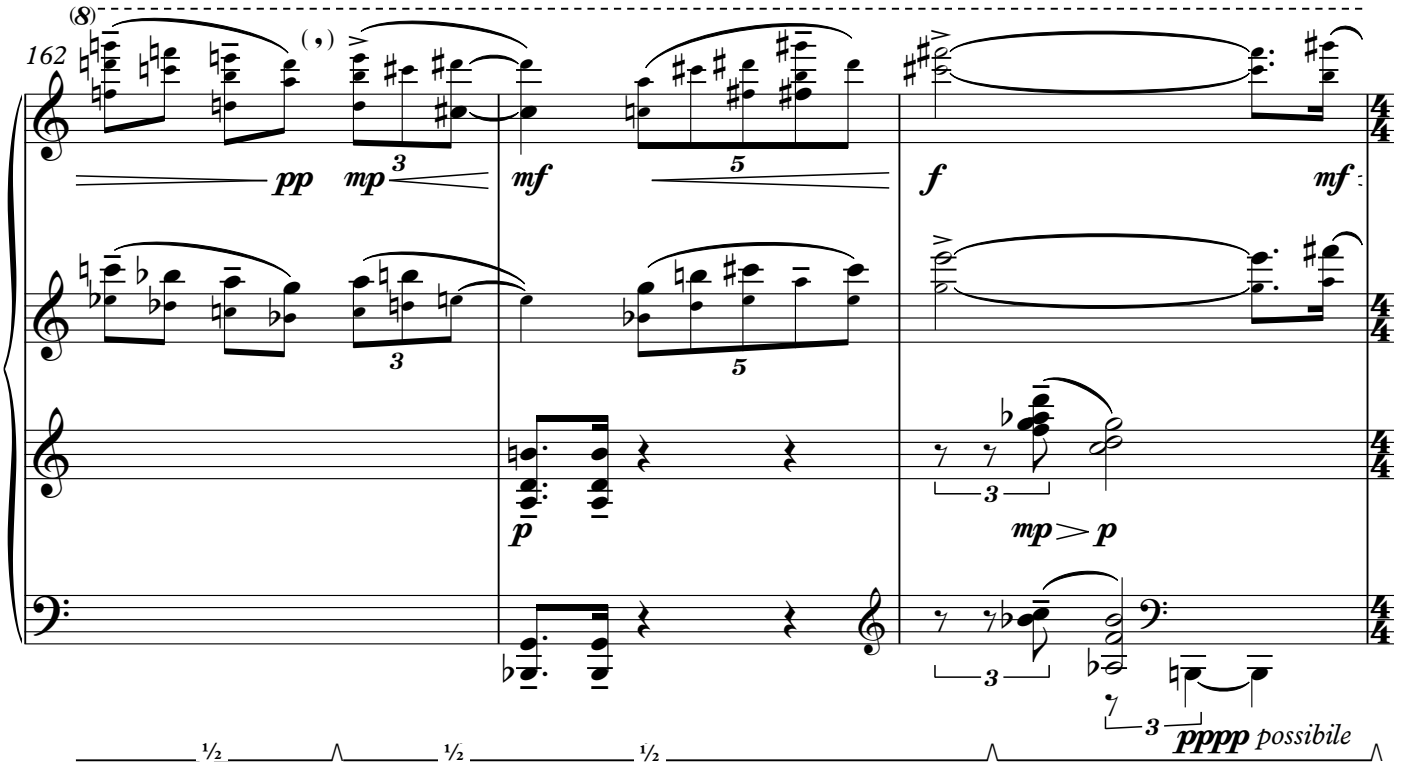

123
molto accel.
mf
p

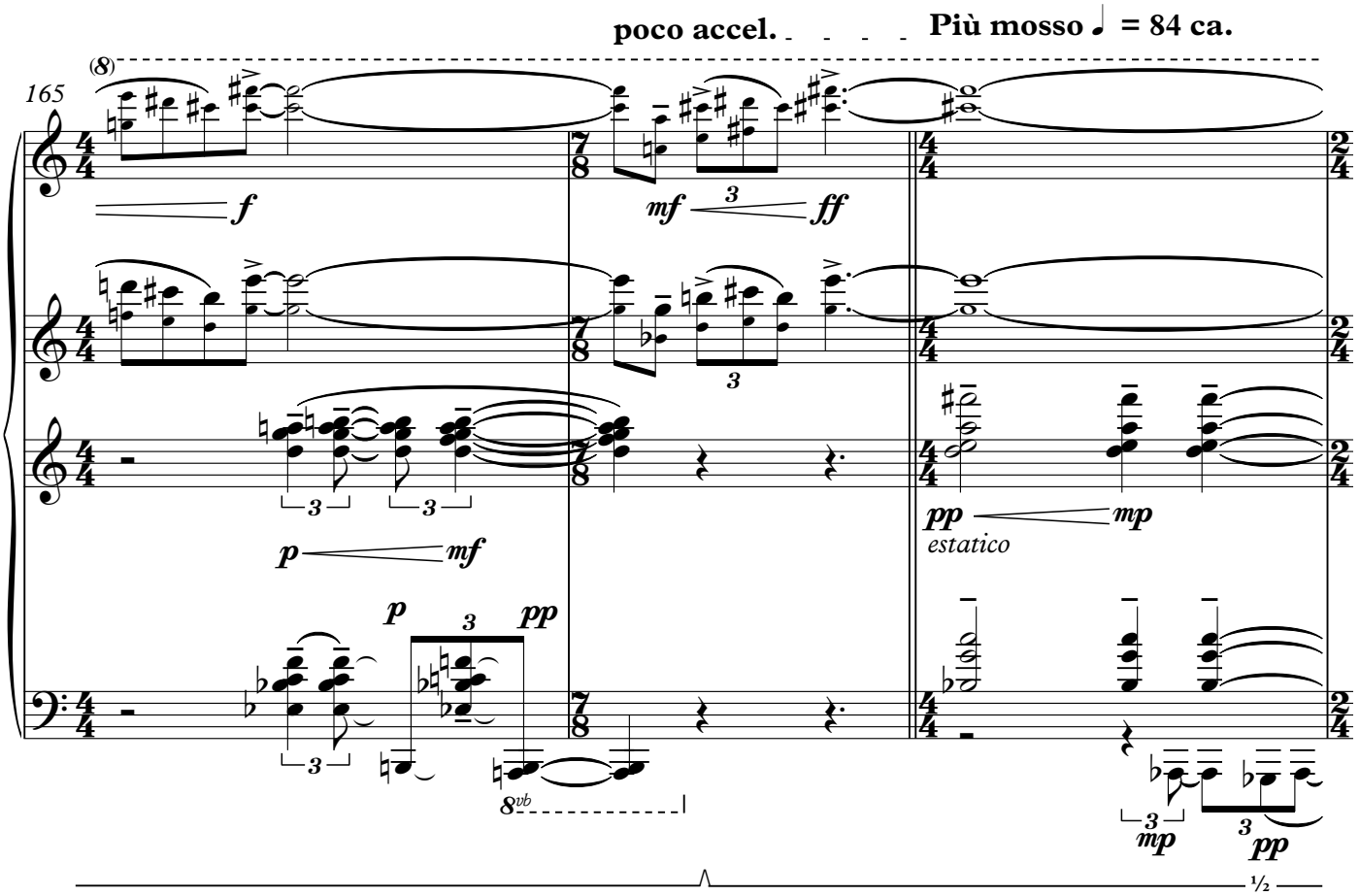

Prestissimo e molto vigorosa ♩ = 200
128
f
3
3
3
8va
3

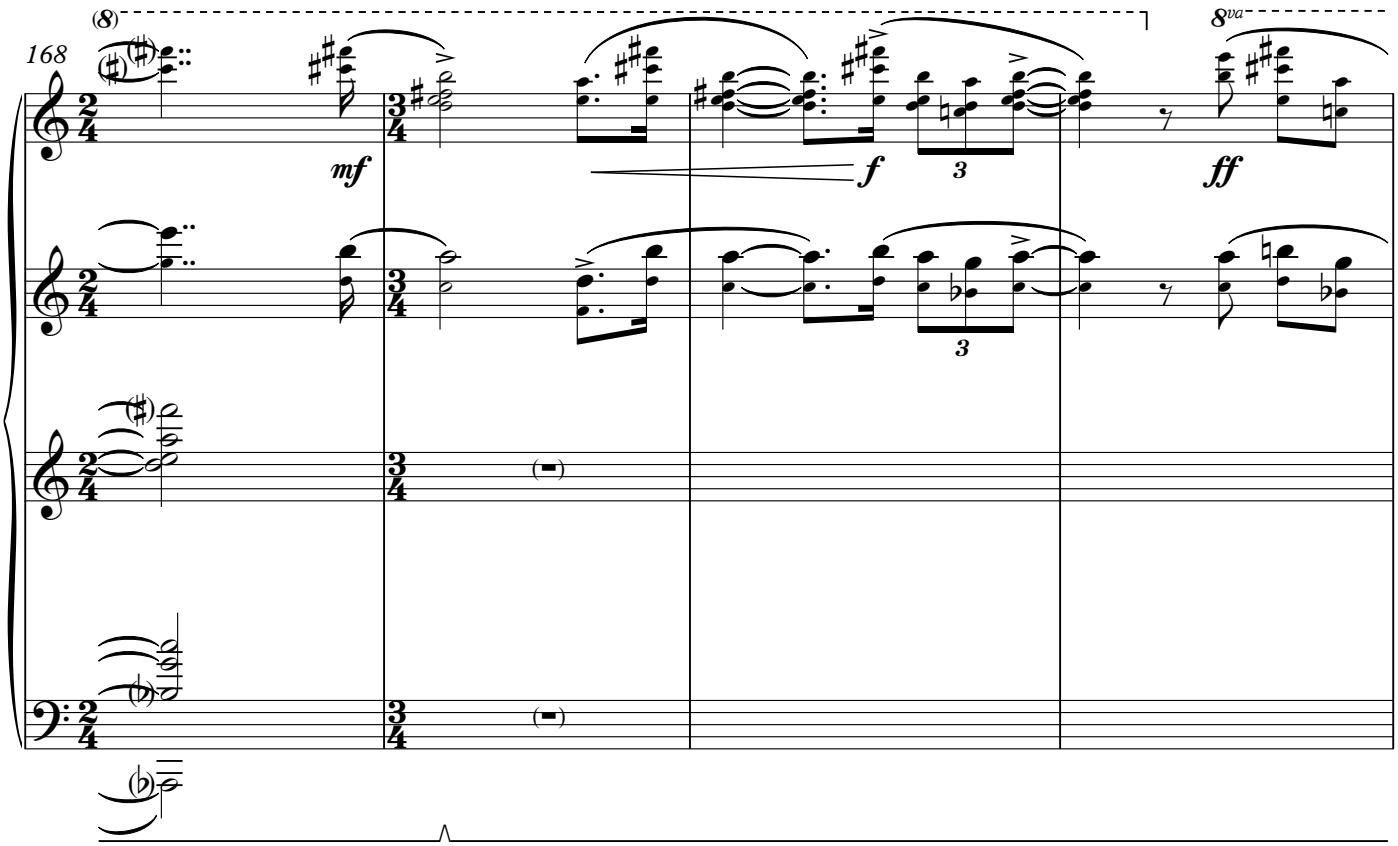

(8)
131
3
fff
8va
fff
3

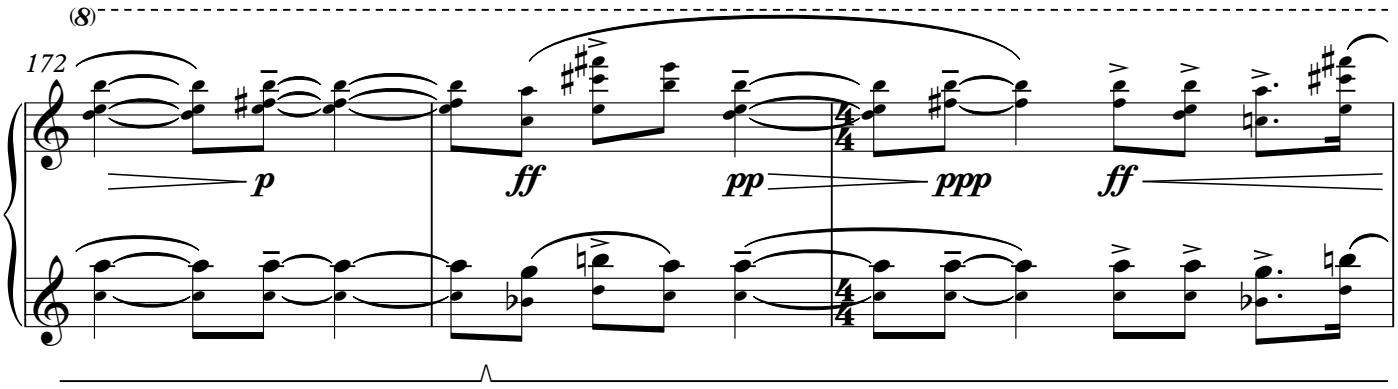
poco rit.
Poco meno mosso ♩ = 180ca.
135
(8)
3
mf
mp
mp
139
8va
pp
3
pppp
8va
pp
mf
p
con Ped.
Presto subito ♩ = 200
Meno mosso ♩ = 180ca.
poco rit.
144
8va
p
ff
8va
p
pp
f
mp
quasi senza Ped.
con. Ped.

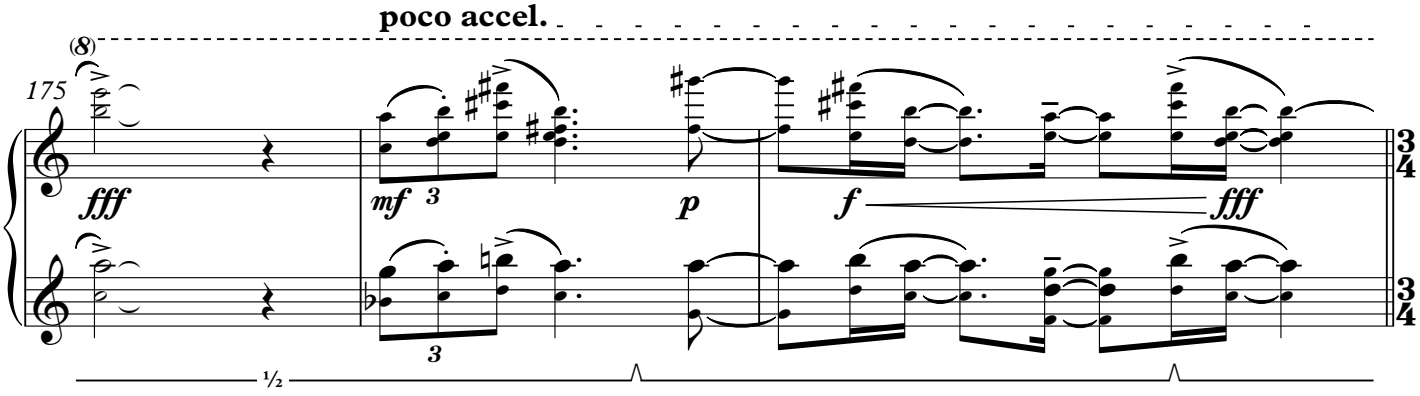

Subito meno mosso ♩ = 72
8va
150
pp espress.
mp
pp
Bring out the line in larger noteheads;
dynamics apply to the volume of the chord overall.
Pedalling is intended as a guide - use your discretion to
produce a 'church-like' resonance without letting it
build to excess, according to the instrument and space.
Ped.
Presto subito ♩ = 200
ff
mf
Ped.
Subito meno mosso ♩ = 72
8va
154
pp
mp
pp
mp
pp
Ped.
(8)
158
f
mf
pp
pp
8va
mp
mf

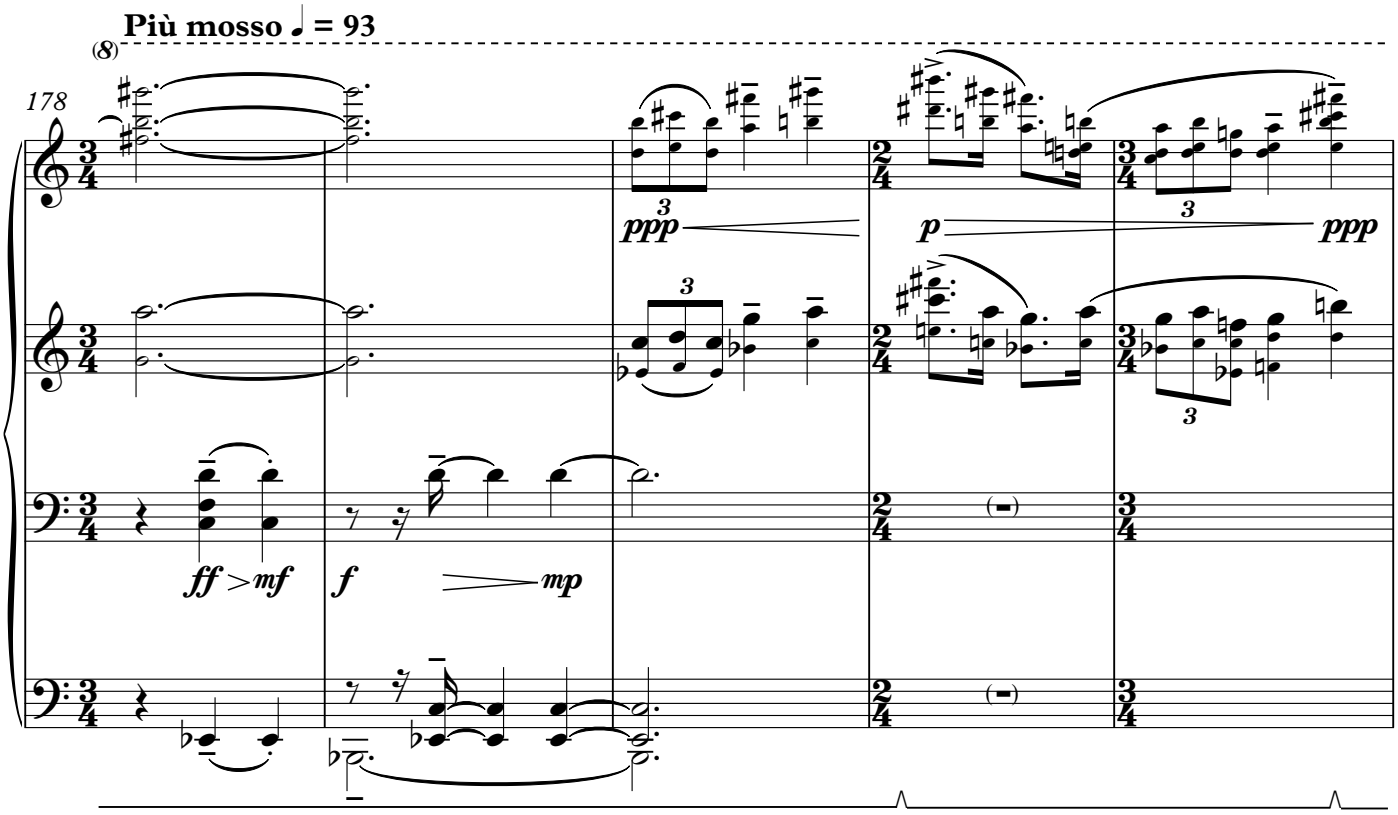

(8)
162
pp
mp
mf
f
mf
p
mp > p
pppp possibile

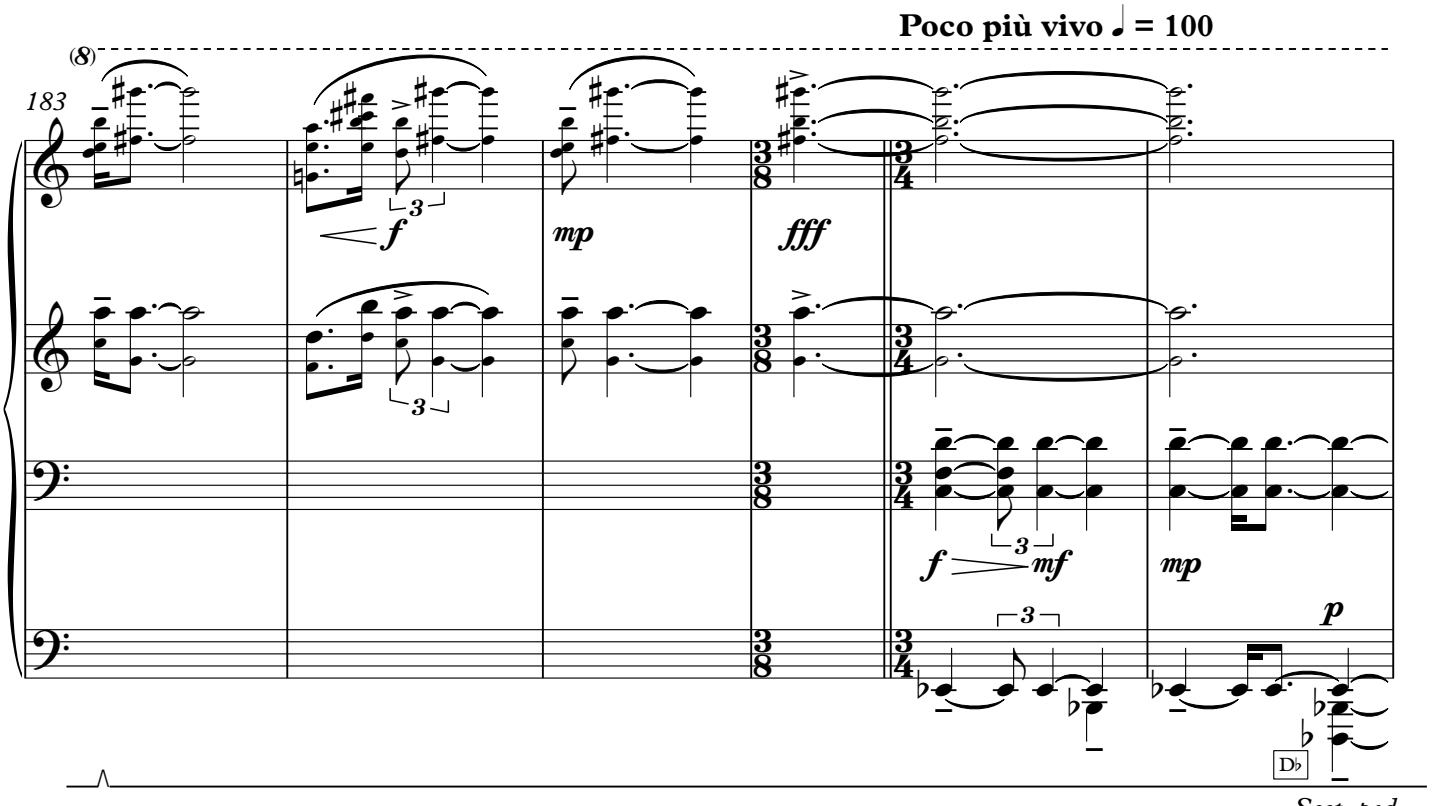

poco accel.
Più mosso ♩ = 84 ca.
(8)
165
f
mf
ff
p
mf
pp
mp
estatico
p
pp
8vb
mp
pp

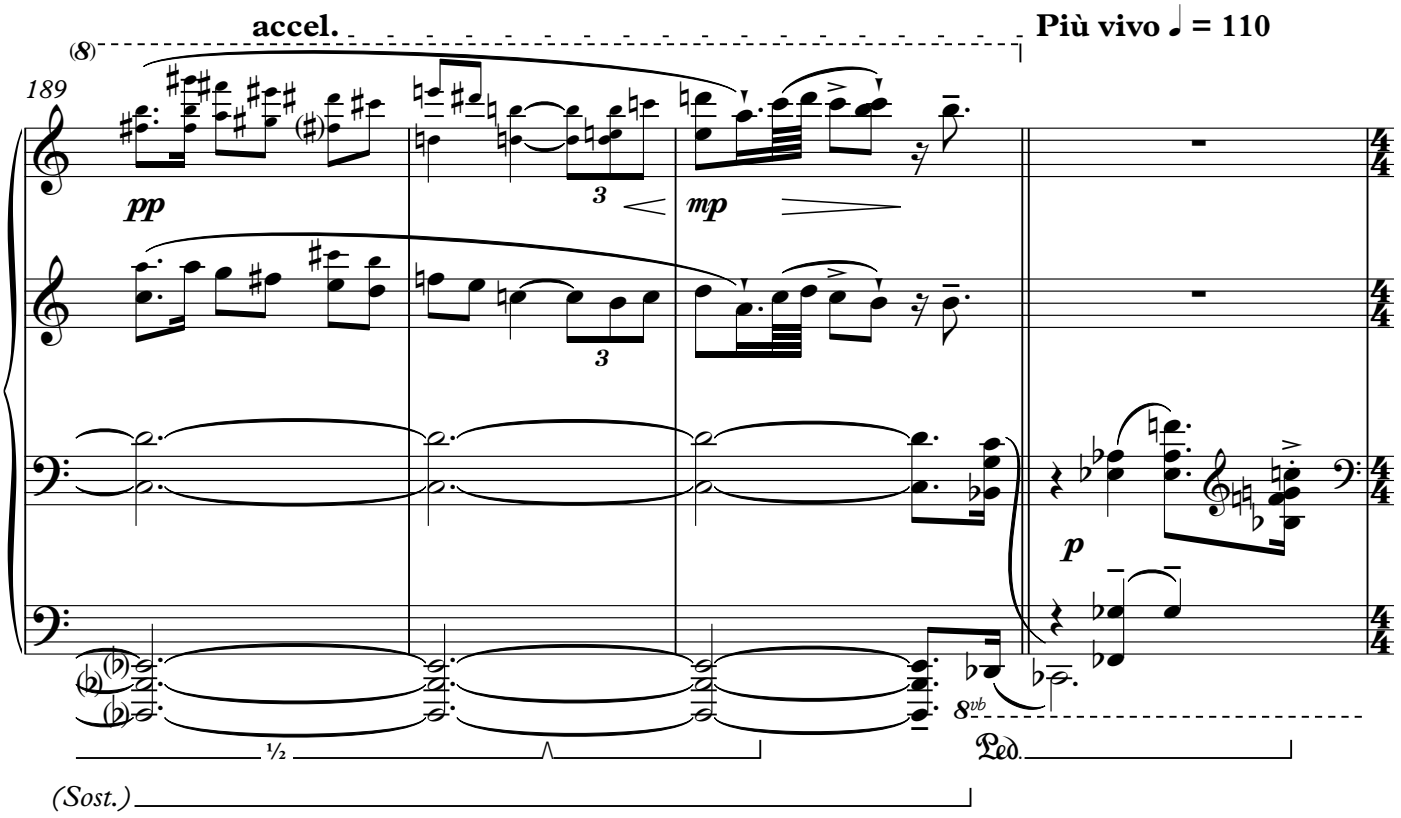

168
(8)
8va
mf
f
ff
3
3

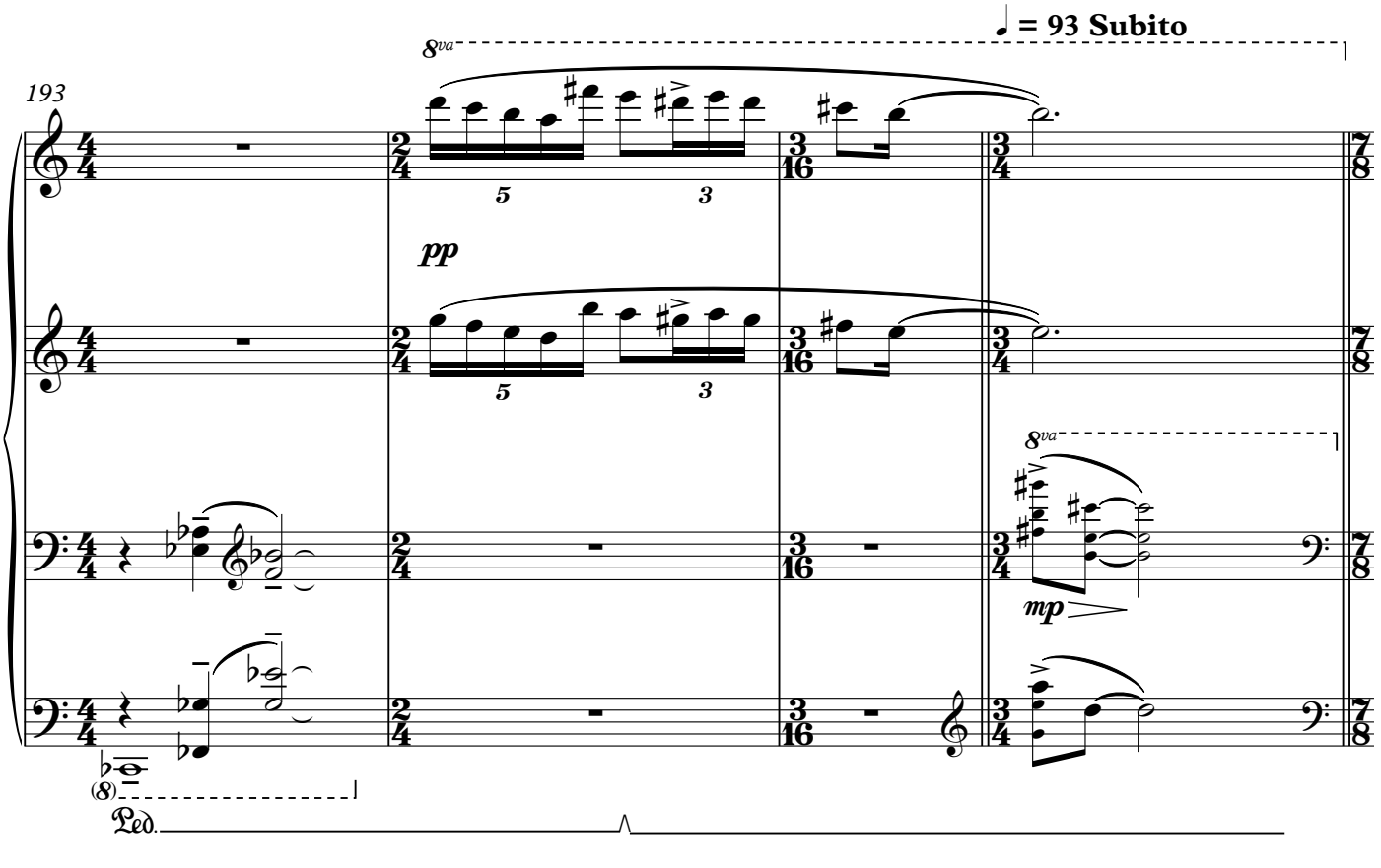

172
(8)
p
ff
pp
ppp
ff

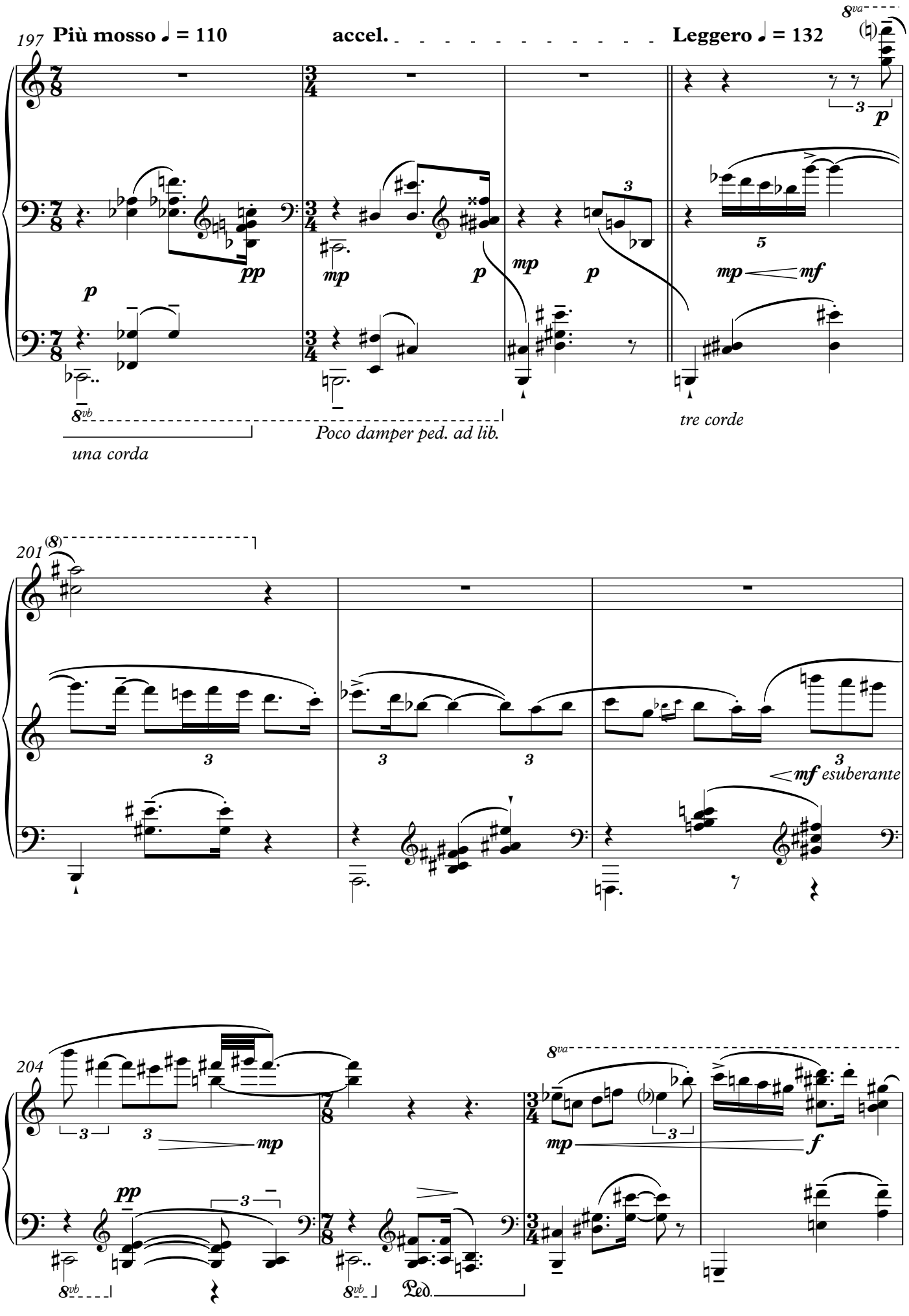

poco accel.
175
(8)
fff
mf
3
p
f
fff
3
½

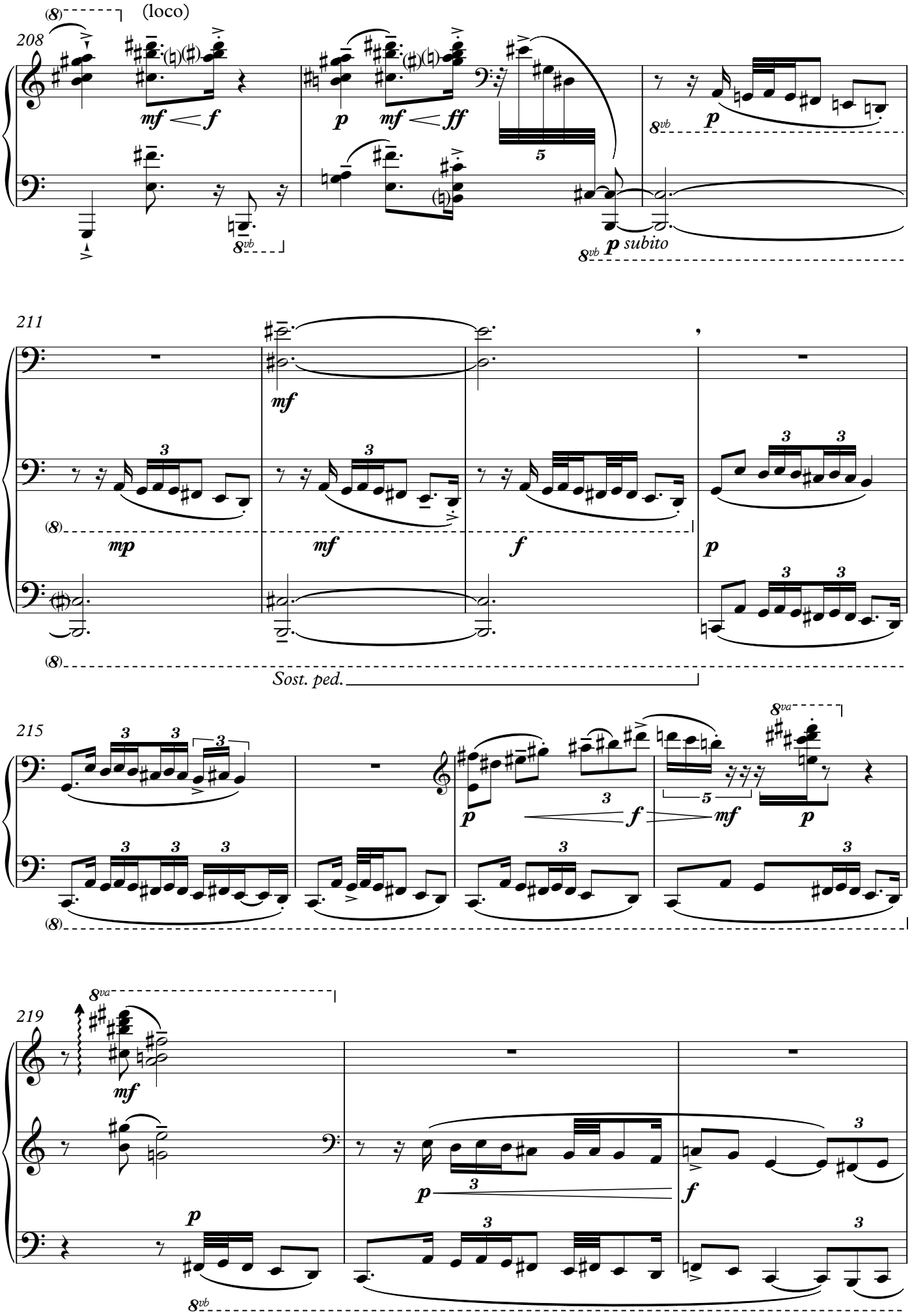

Più mosso ♩ = 93
(8)
178
ppp
p
ppp
ff
mf
f
mp

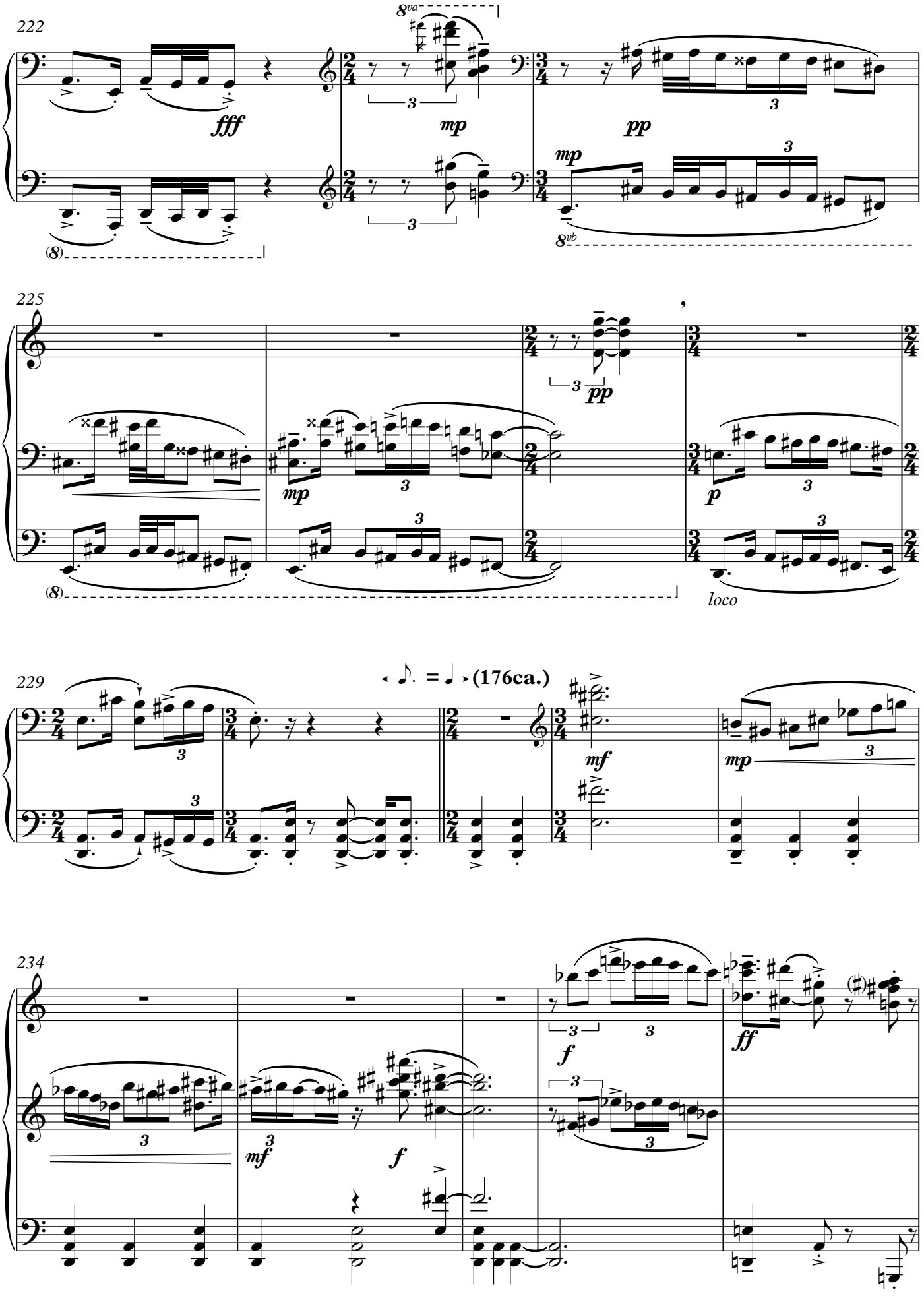

Poco più vivo ♩ = 100
(8)
183
f
mp
fff
f
mf
mp
p
Db
Sost. ped.

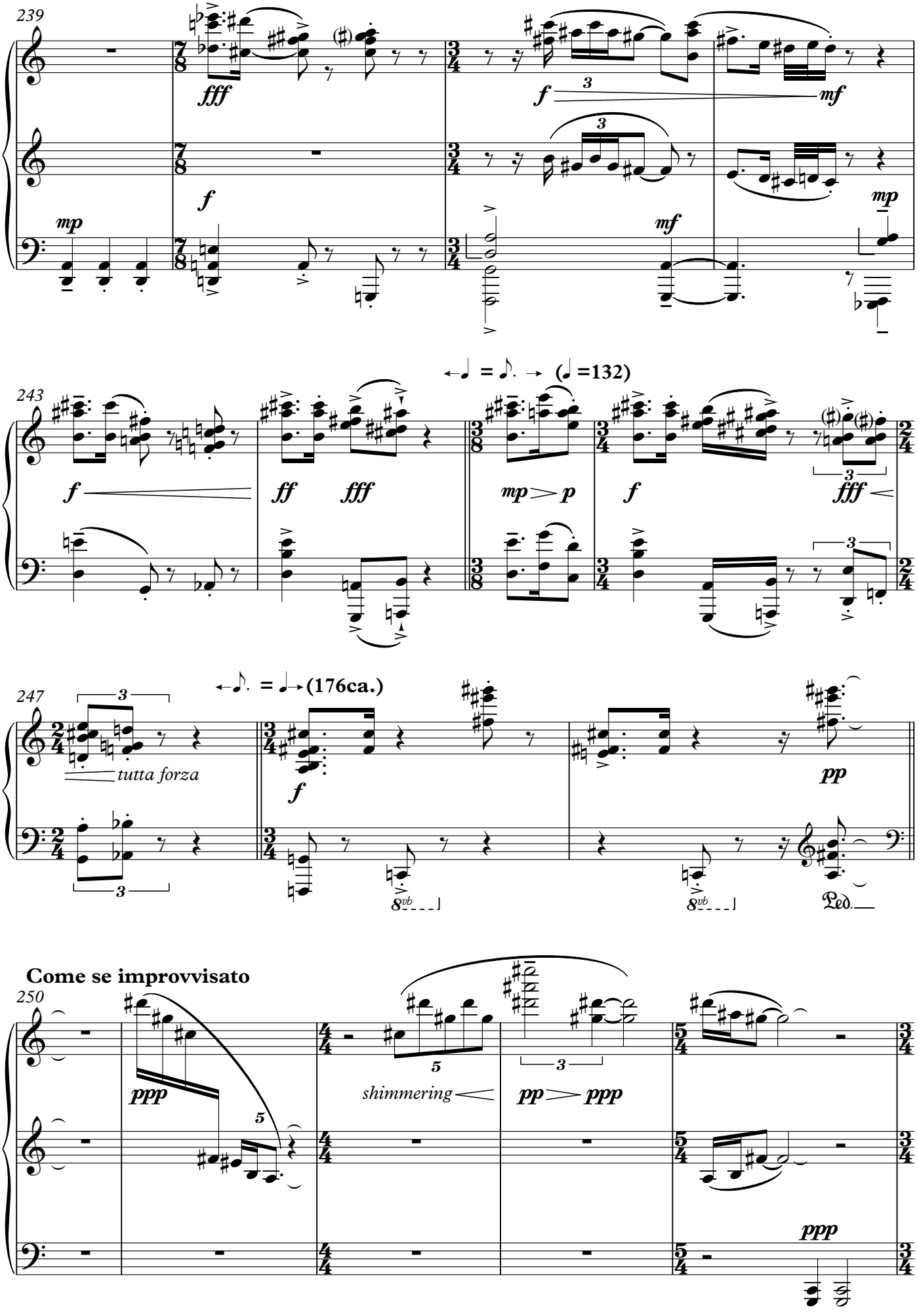

accel.
Più vivo ♩ = 110
189
pp
mp
p
(Sost.)
Ped.

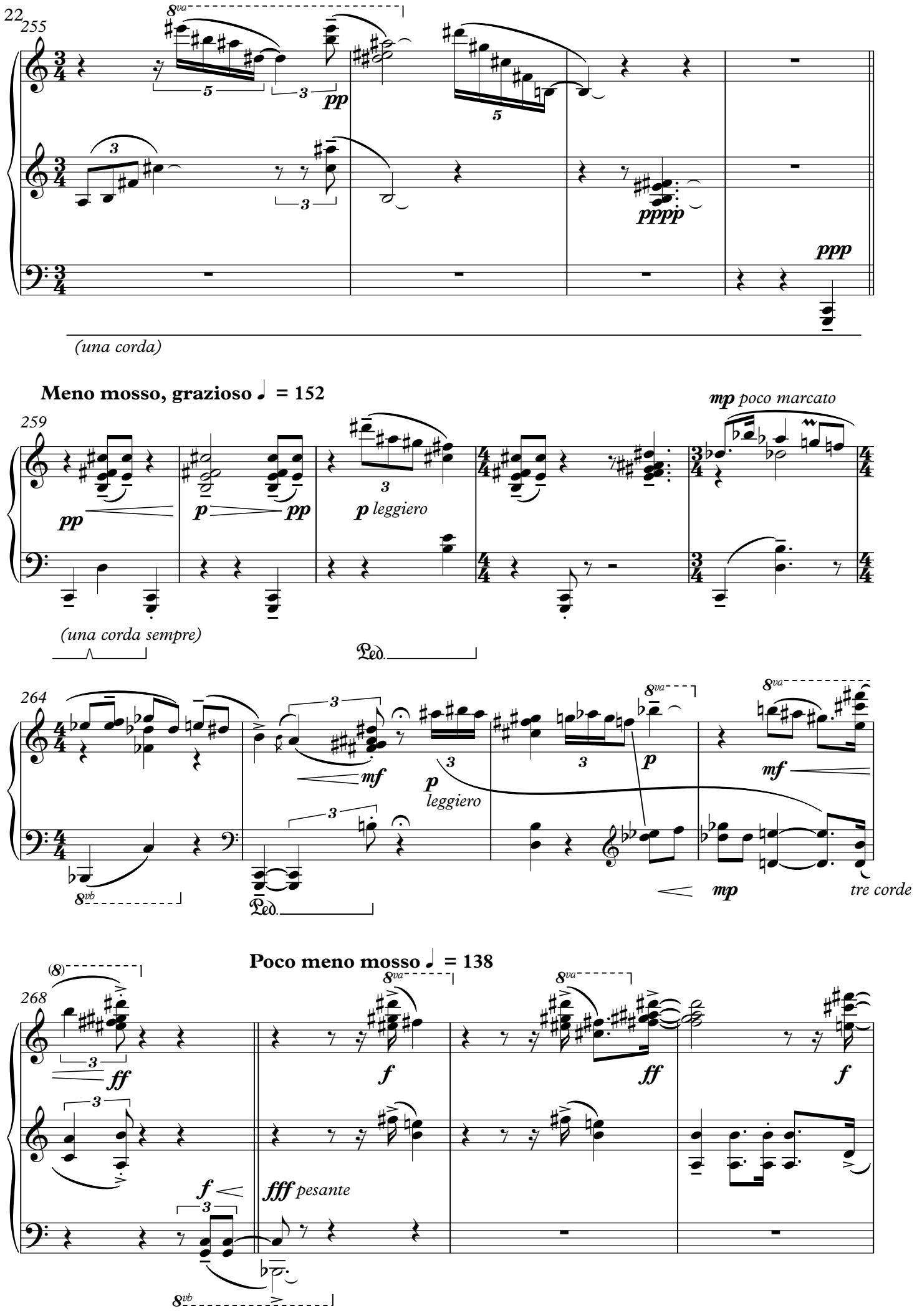

♩ = 93 Subito
193
pp
mp
Ped.

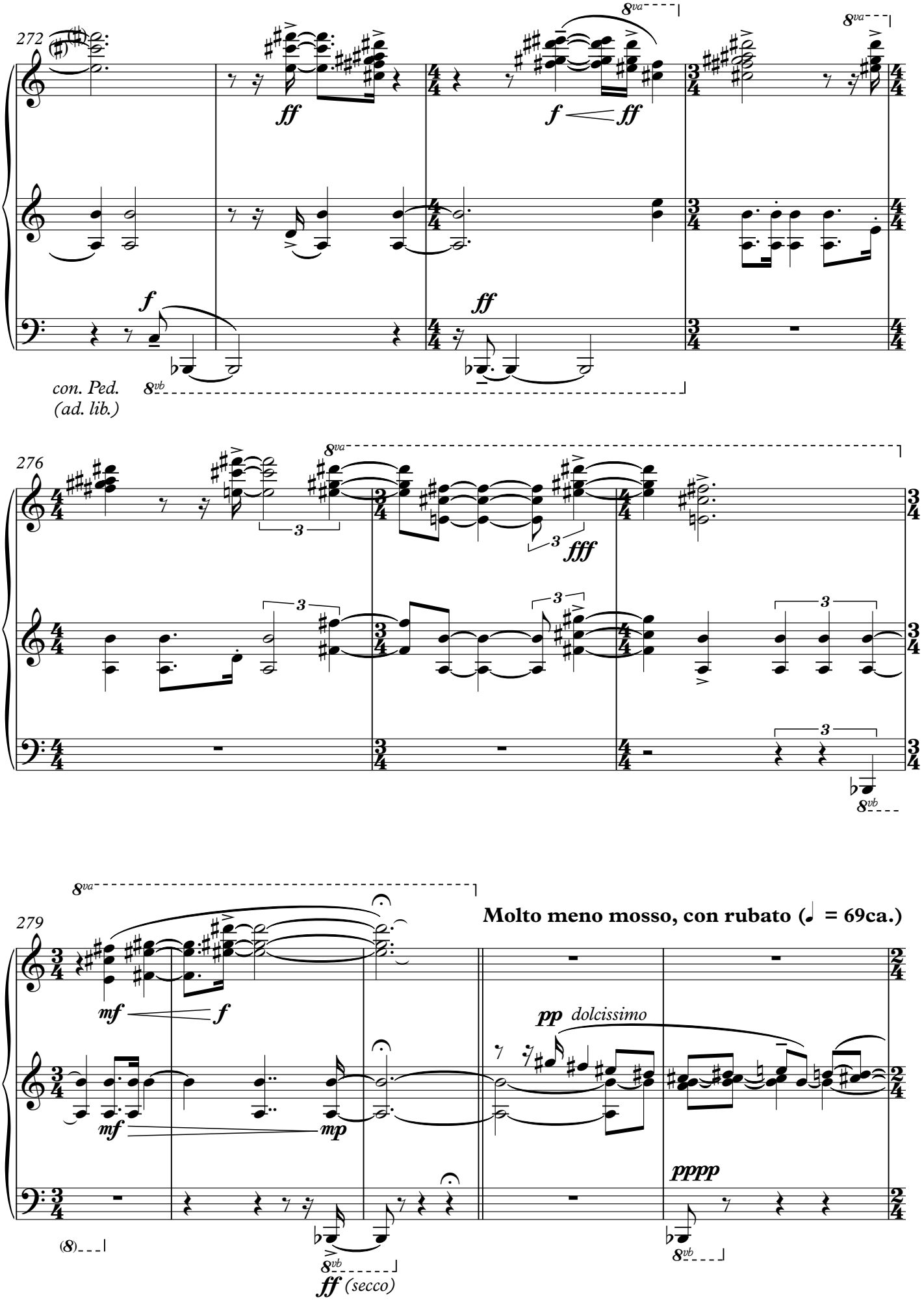

197
Più mosso ♩ = 110
accel.
Leggero ♩ = 132
8va
pp
p
mp
p
mp
p
mp
mf
8vb
una corda
Poco damper ped. ad lib.
tre corde
201
(8)
mf esuberante
204
8va
mp
mp
f
pp
8vb
8vb
Ped.

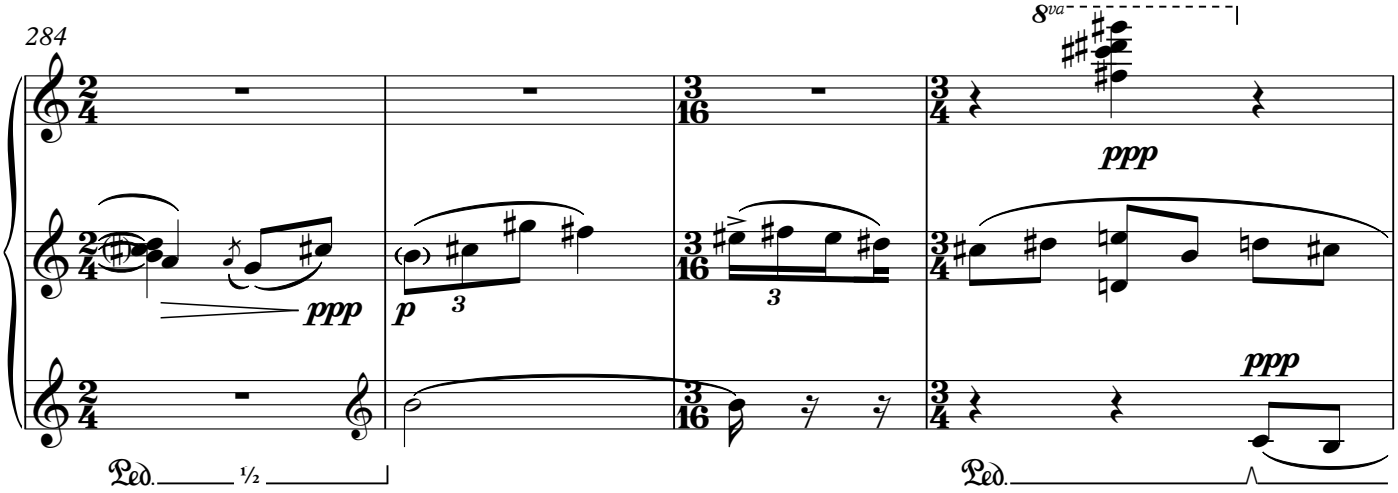

208
(loco)
mf
f
p
mf
ff
p subito
211
mf
mp
mf
f
p
Sost. ped.
215
p
f
mf
p
219
mf
p
f

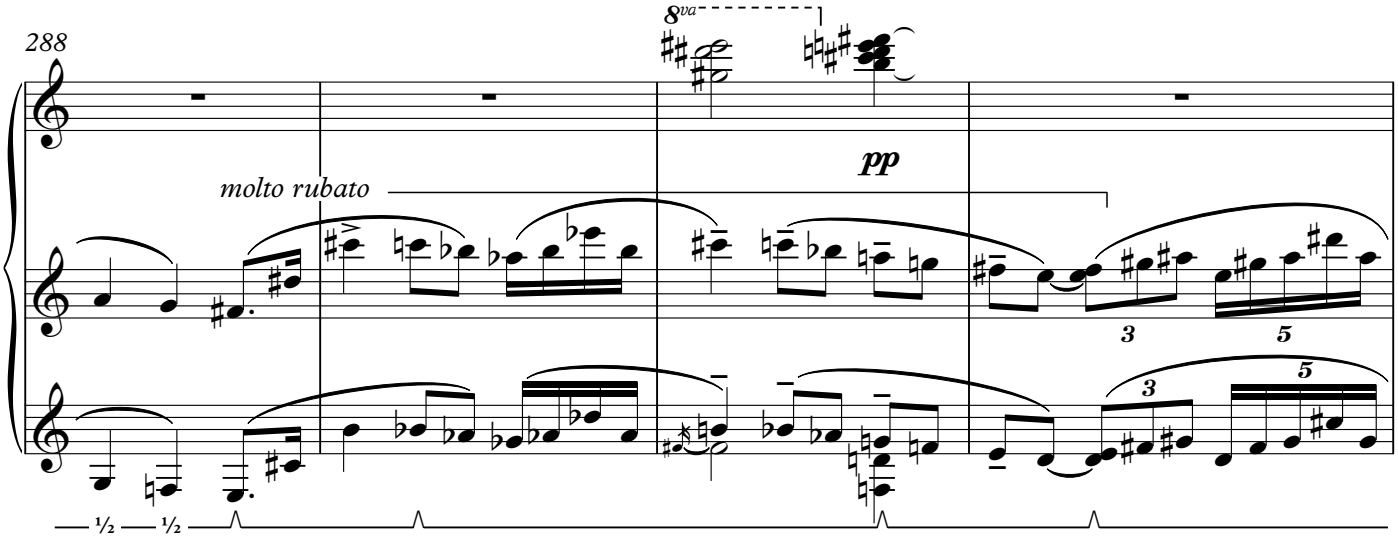

222
fff
mp
pp
mp
8va
8vb
(8)
225
pp
mp
p
loco
229
(176ca.)
mf
mp
234
mf
f
f
ff

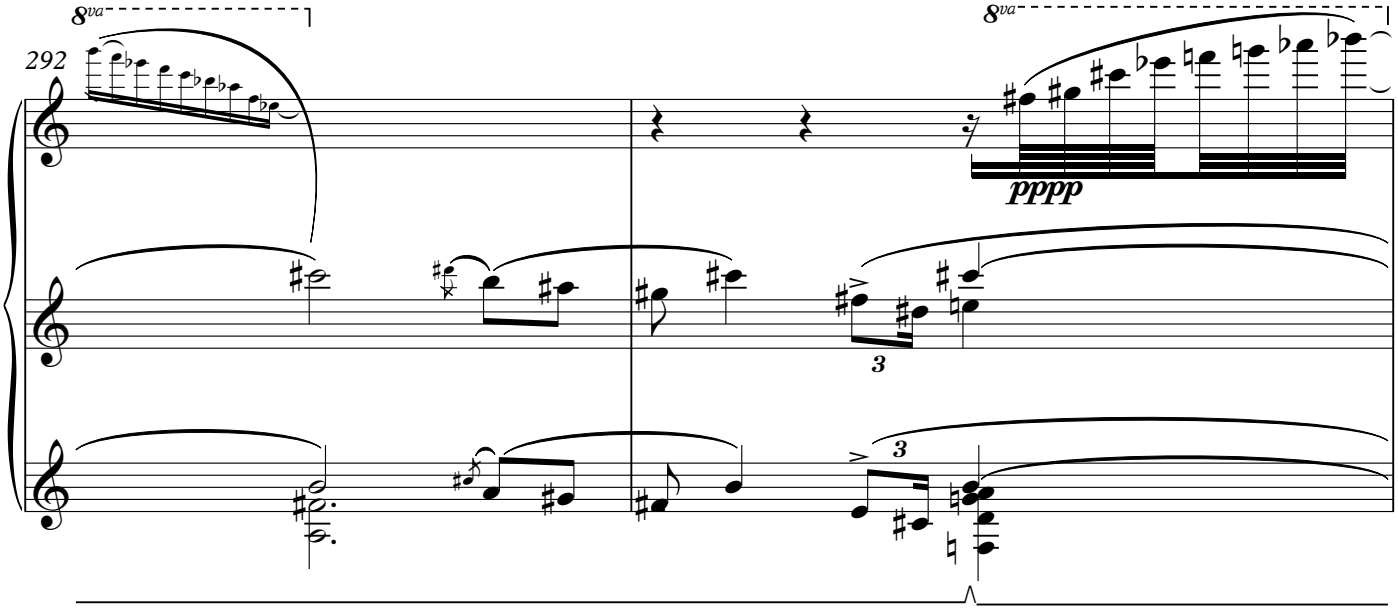

239
fff
f
mf
mp
243
(♩ =132)
ff
fff
p
247
(176ca.)
tutta forza
pp
Ped.
Come se improvvisato
250
ppp
shimmering
una corda

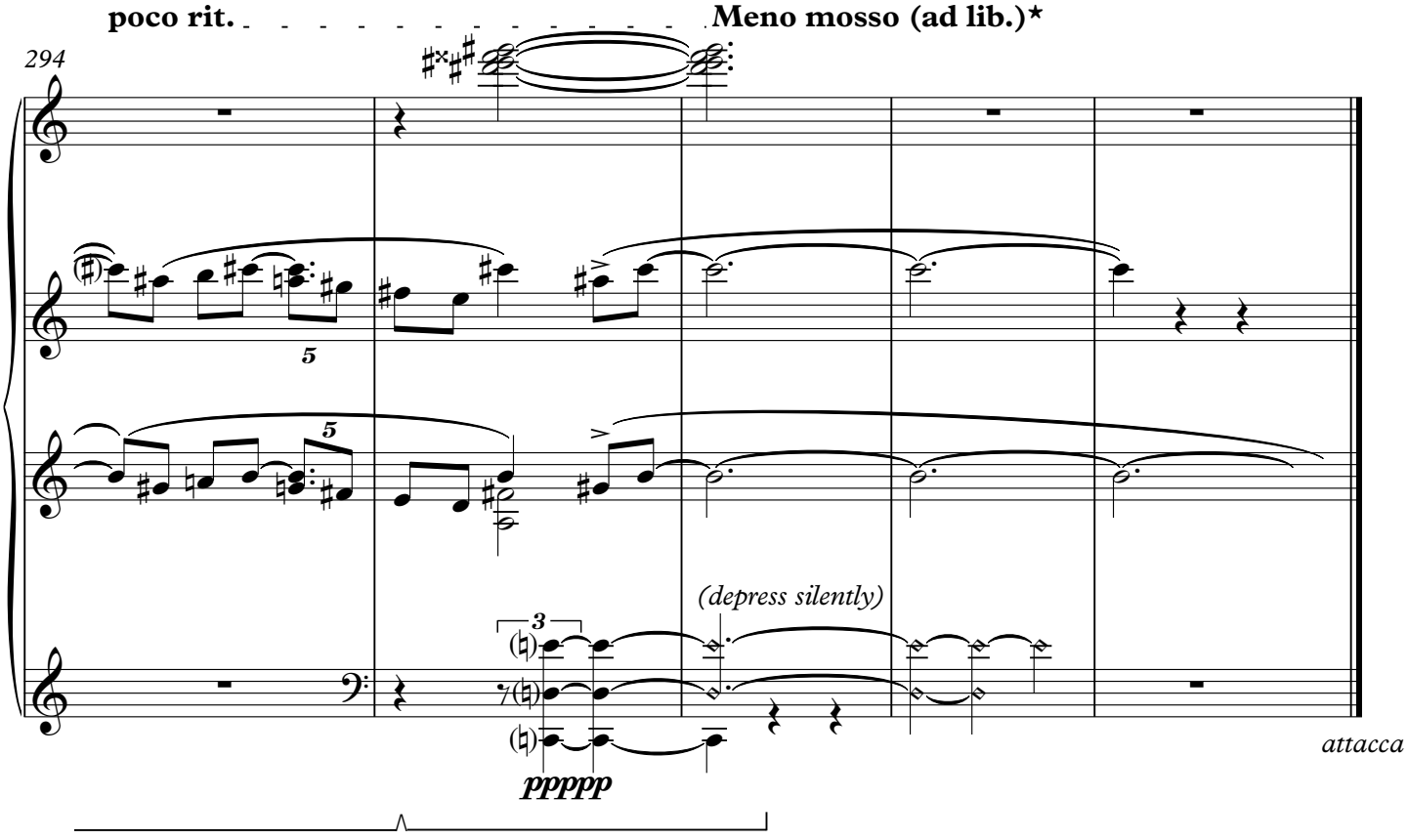

255
8va
pp
pppp
ppp
(una corda)
Meno mosso, grazioso ♩ = 152
259
mp poco marcato
p leggiero
(una corda sempre)
Ped.
264
mf
p
leggiero
8vb
tre corde
Poco meno mosso ♩ = 138
268
(8)
ff
f
fff pesante


272
8va
ff
f
ff
con. Ped.
(ad. lib.)
8vb
276
fff
279
Molto meno mosso, con rubato (♩ = 69ca.)
mf
f
mp
pp dolcissimo
pppp
(8)
ff (secco)


284
8va
ppp
p
3
ppp
Ped.
½
Ped.


288
8va
pp
molto rubato
3
5
3
5
½
½


8va
292
8va
pppp
3
3

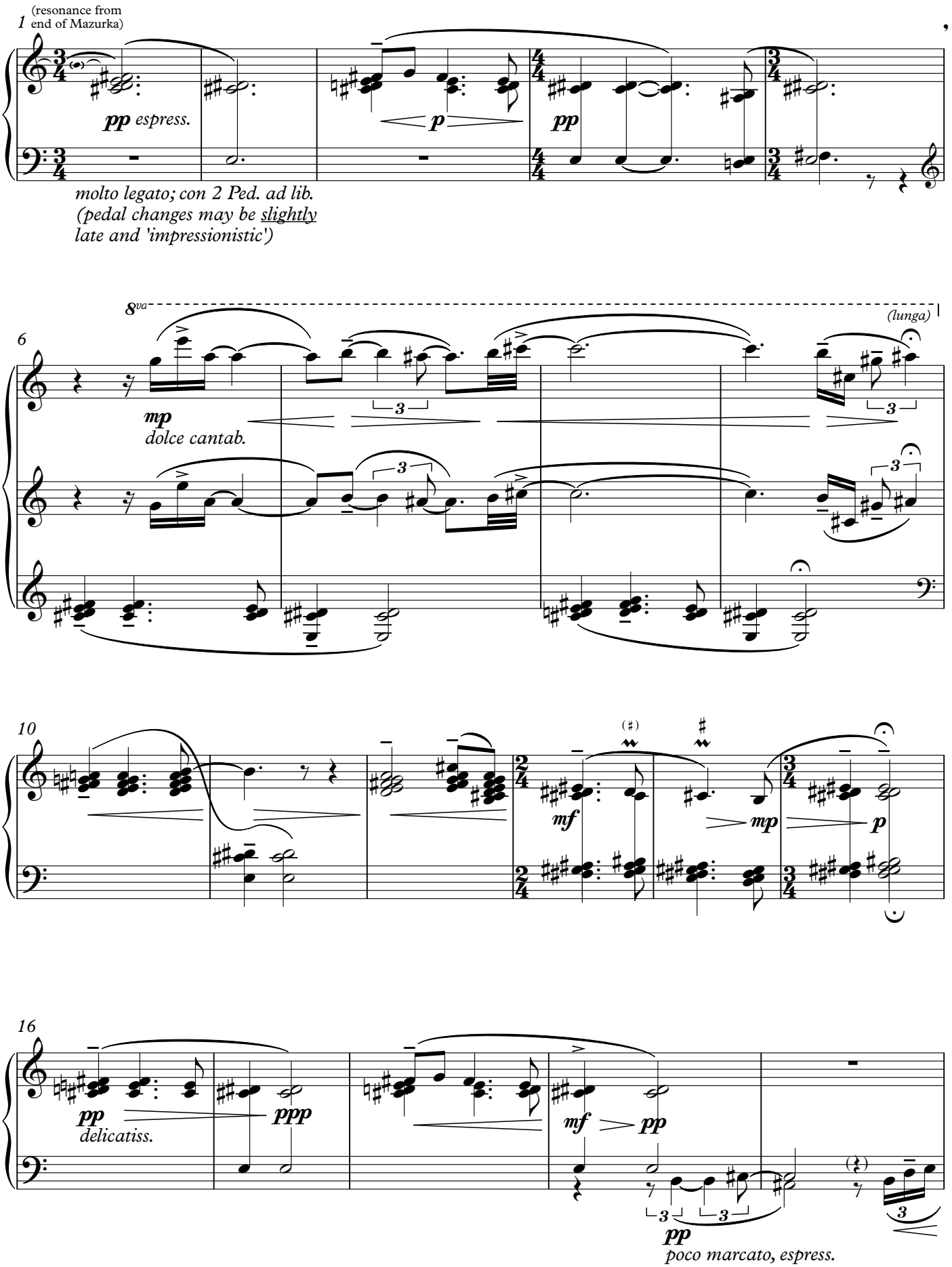


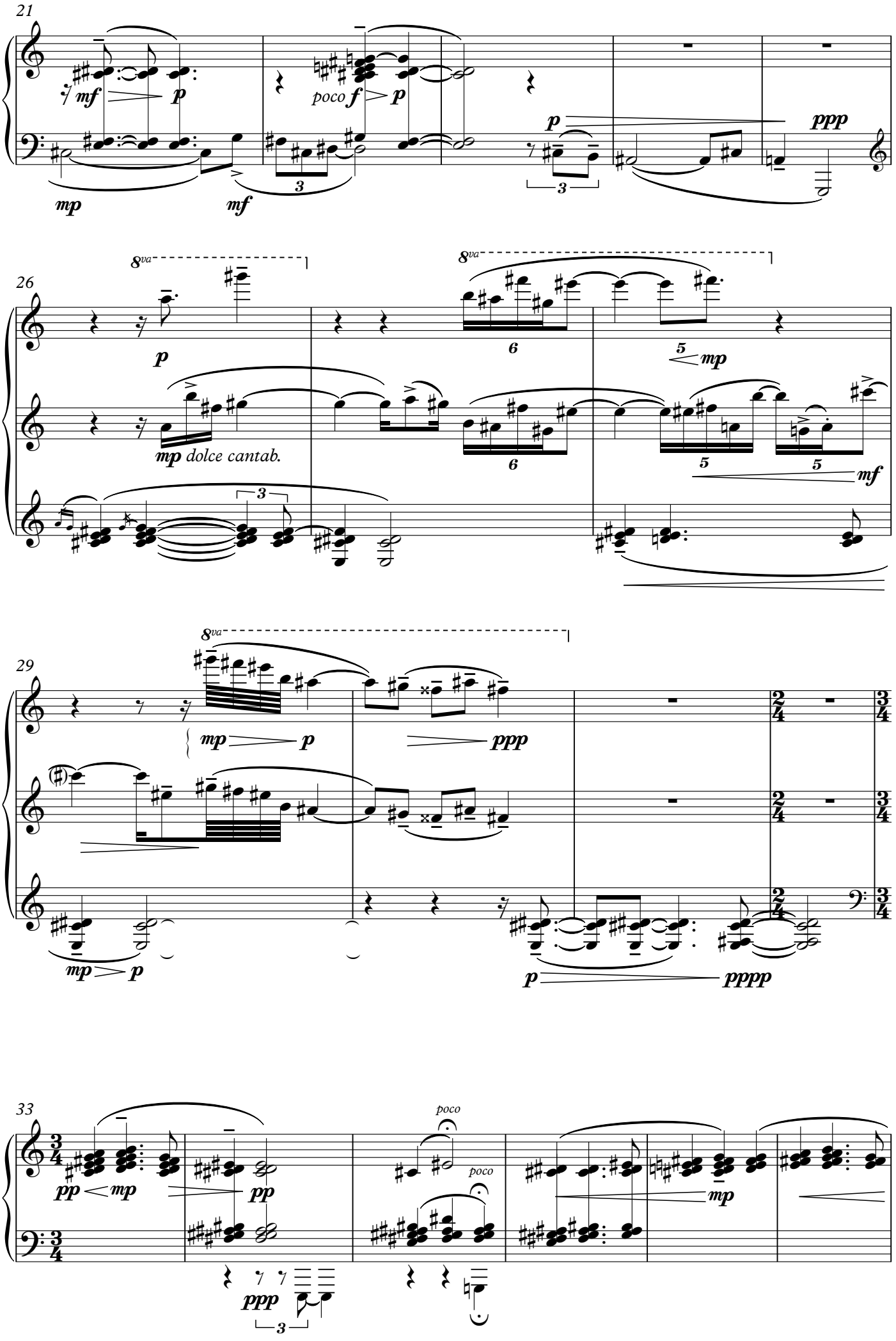
* If necessary, move forward more quickly to ensure that the resonance of the B is still audible going into the next movement.

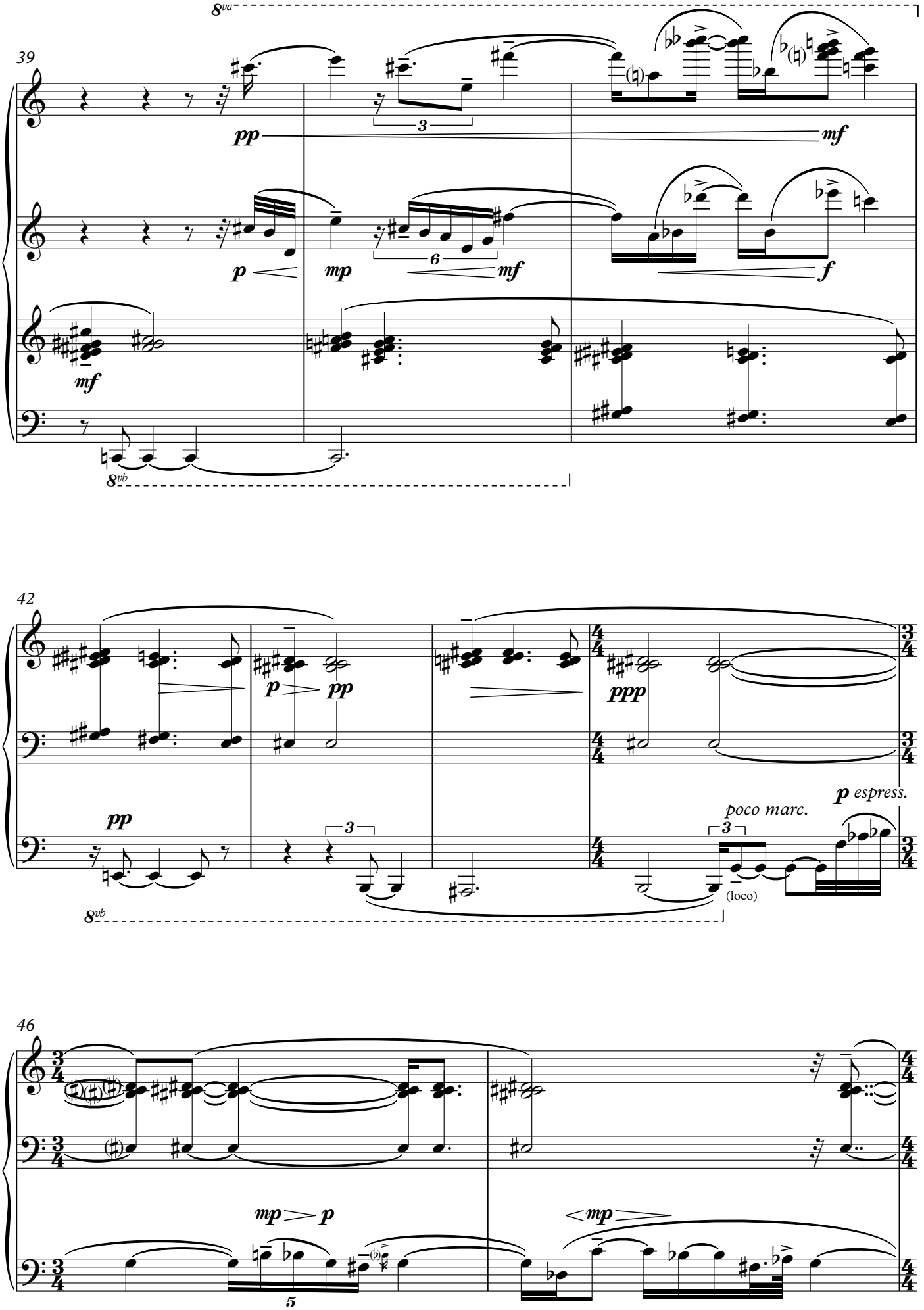
II. Sarabande

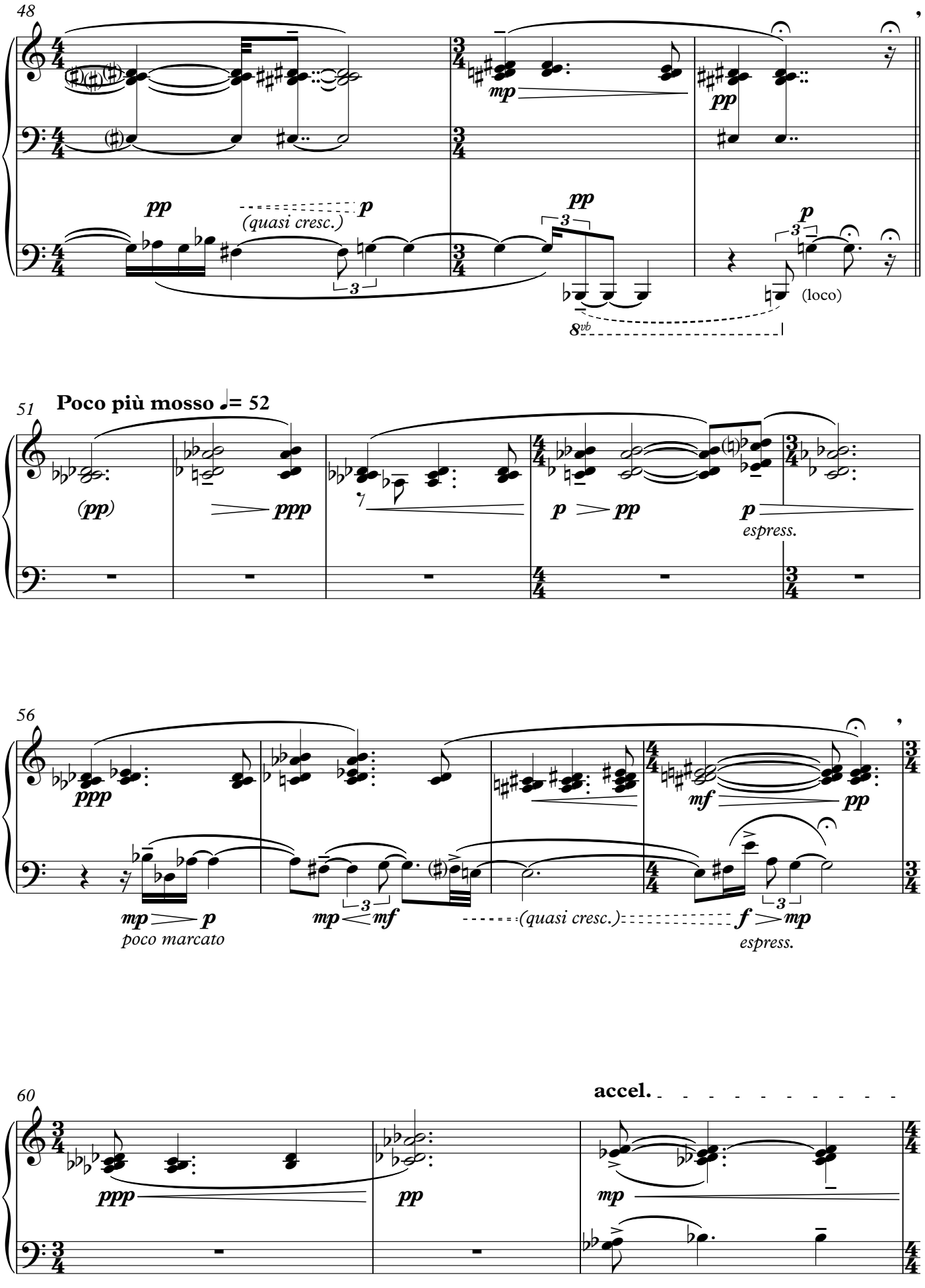
for F.K.

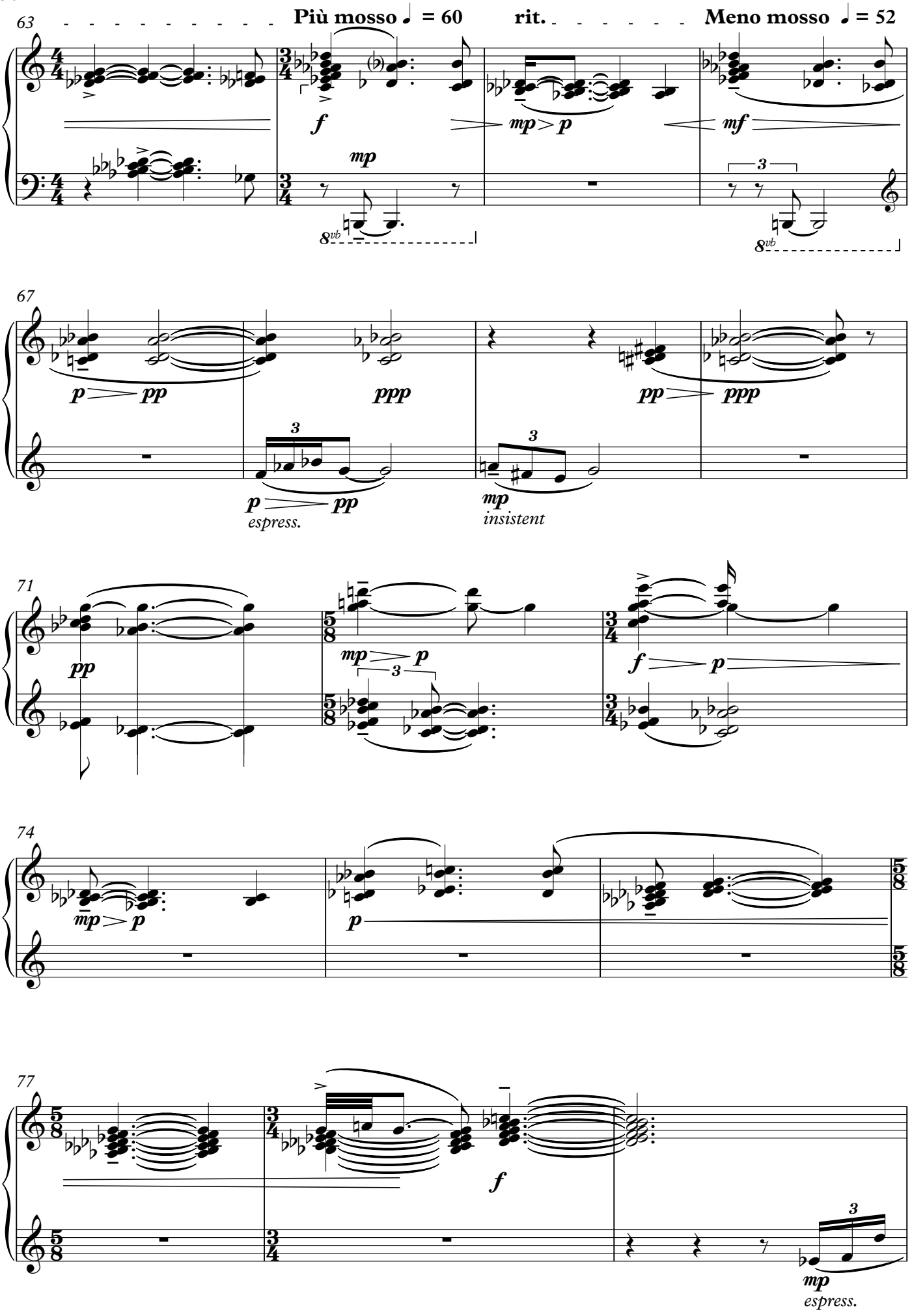
Lentissimo ♩ = 40ca., poco rubato ad lib.

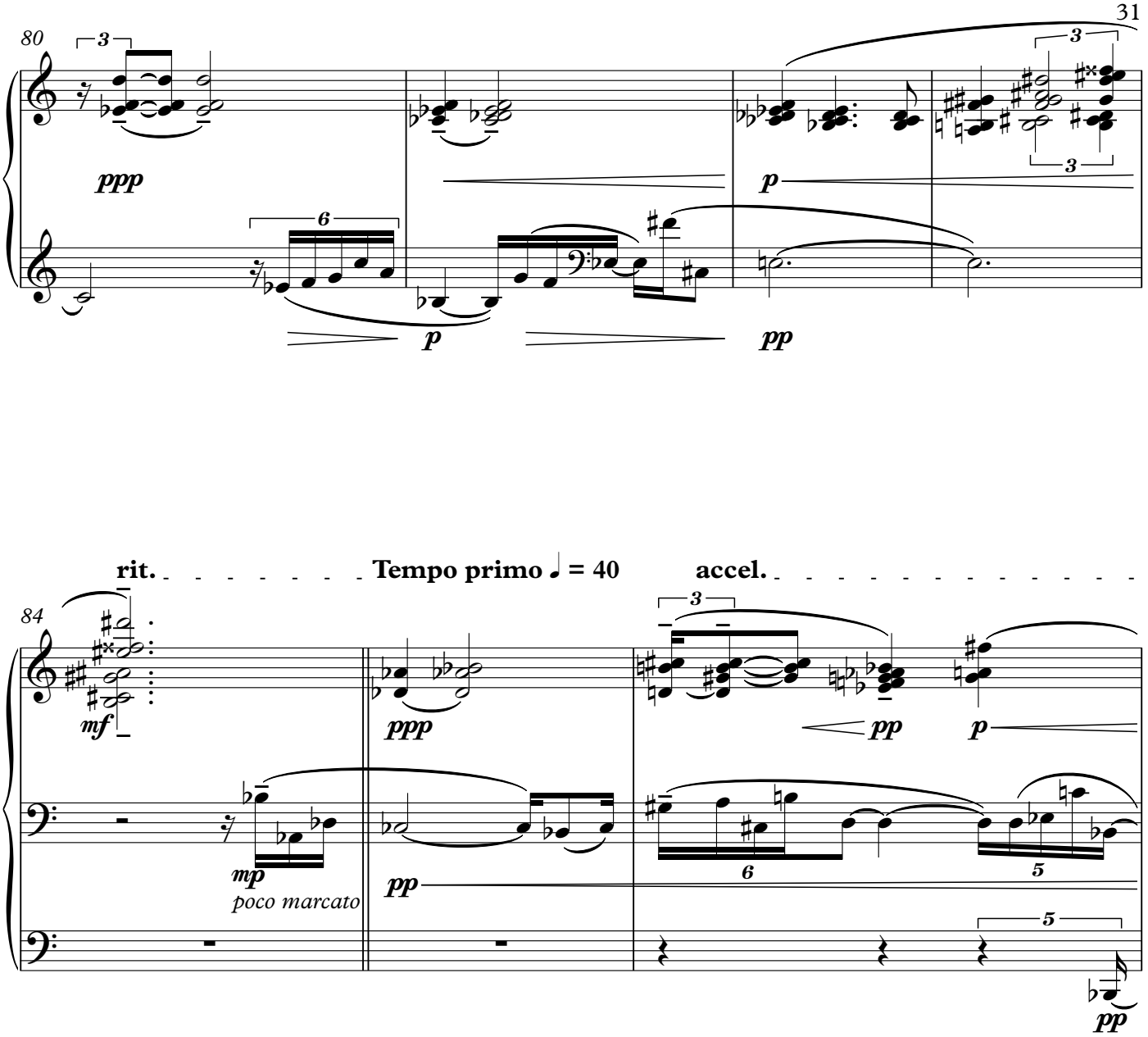


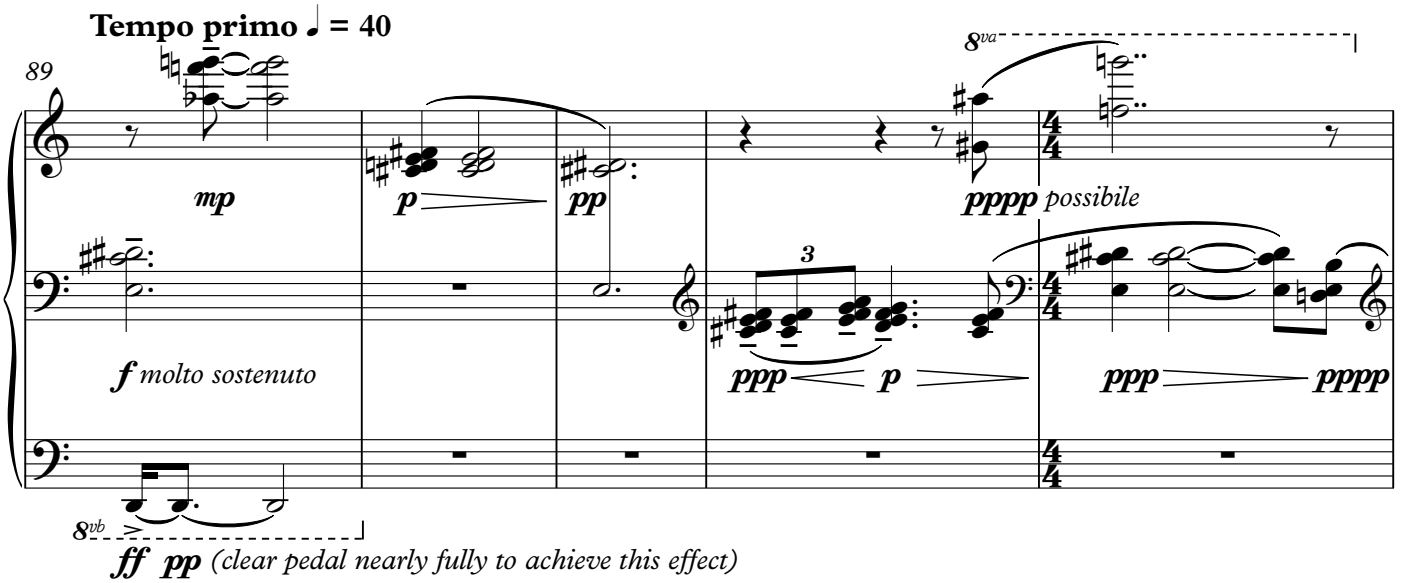

21
mf
p
poco f
p
p
ppp
mp
mf
26
8va
p
mp dolce cantab.
8va
6
5
mp
6
5
5
mf
29
8va
mp
p
ppp
mp
p
p
pppp
33
pp
mp
pp
poco
poco
mp
ppp

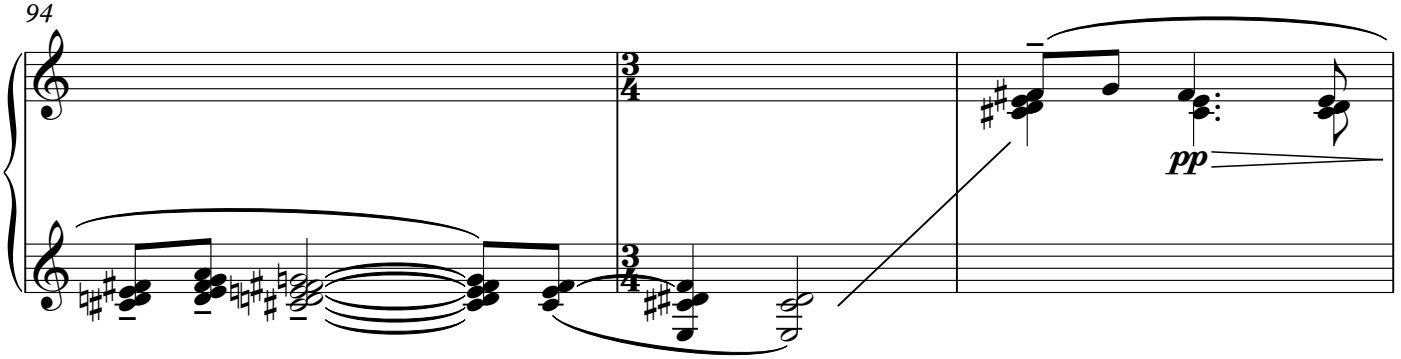

8va
39
pp
mf
p
mp
mf
f
mf
8vb
42
p
pp
ppp
pp
3
poco marc.
p espress.
(loco)
8vb
46
mp p
mp
5

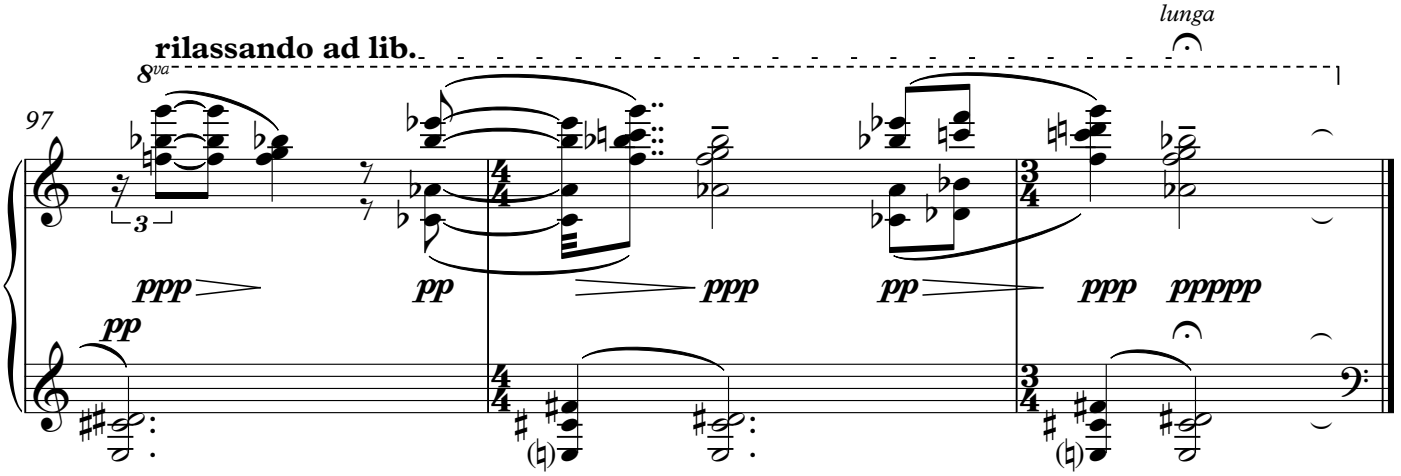

48
pp
(quasi cresc.)
p
mp
pp
pp
p
(loco)
8vb
51
Poco più mosso ♩= 52
(pp)
ppp
p
pp
p
espress.
56
ppp
mp
p
poco marcato
mp
mf
(quasi cresc.)
mf
pp
f
mp
espress.
60
ppp
pp
mp
accel.


63
Più mosso ♩ = 60
rit.
Meno mosso ♩ = 52
f
mp > p
mf
mp
8vb
67
p > pp
ppp
pp > ppp
p > pp
espress.
mp
insistent
71
pp
mp > p
f > p
74
mp > p
p
77
f
mp
espress.


80
ppp
p
pp
rit.
Tempo primo ♩ = 40
accel.
84
mf
mp
poco marcato
pp
87
molto allarg.
ff
fff
f

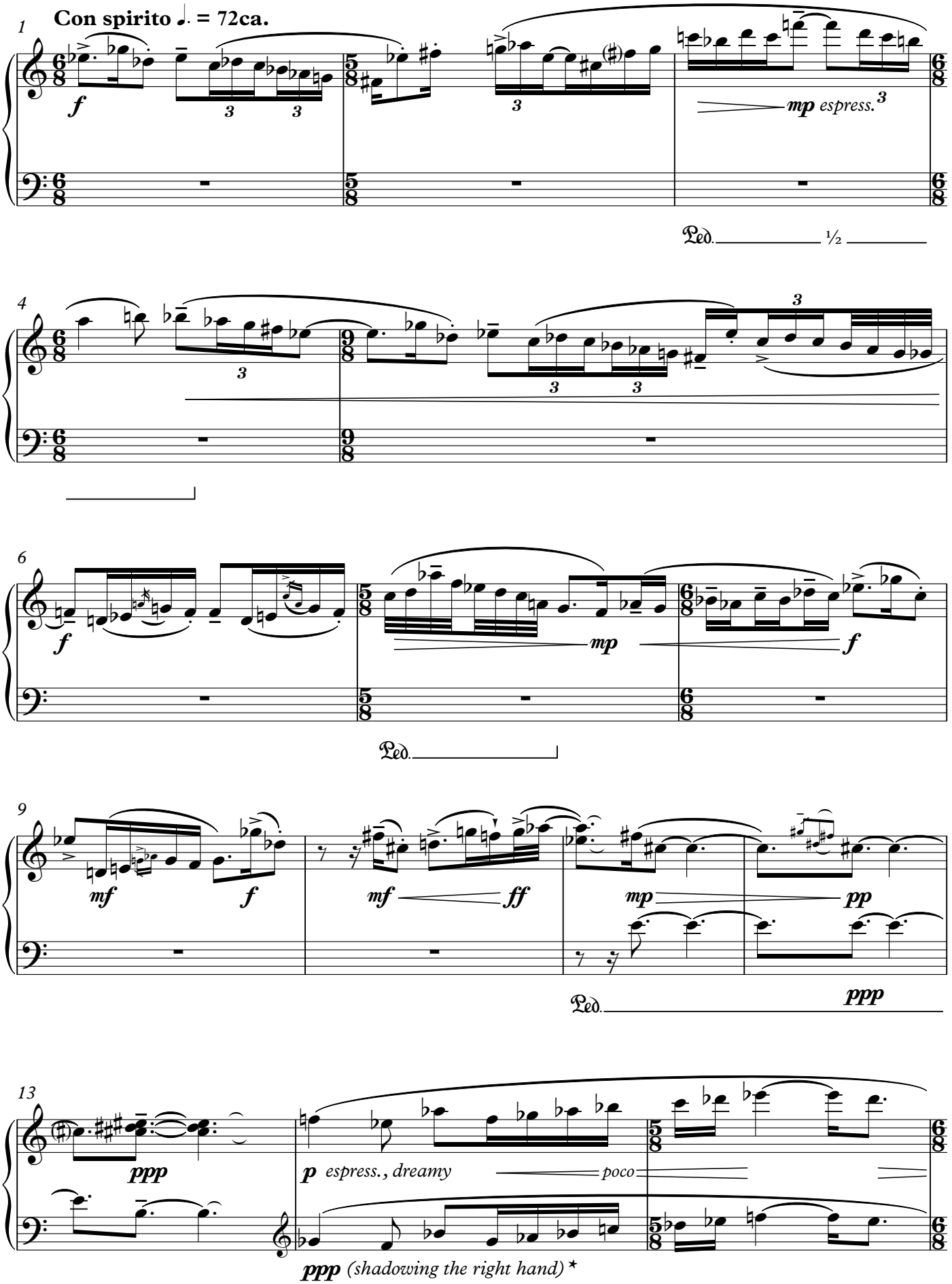




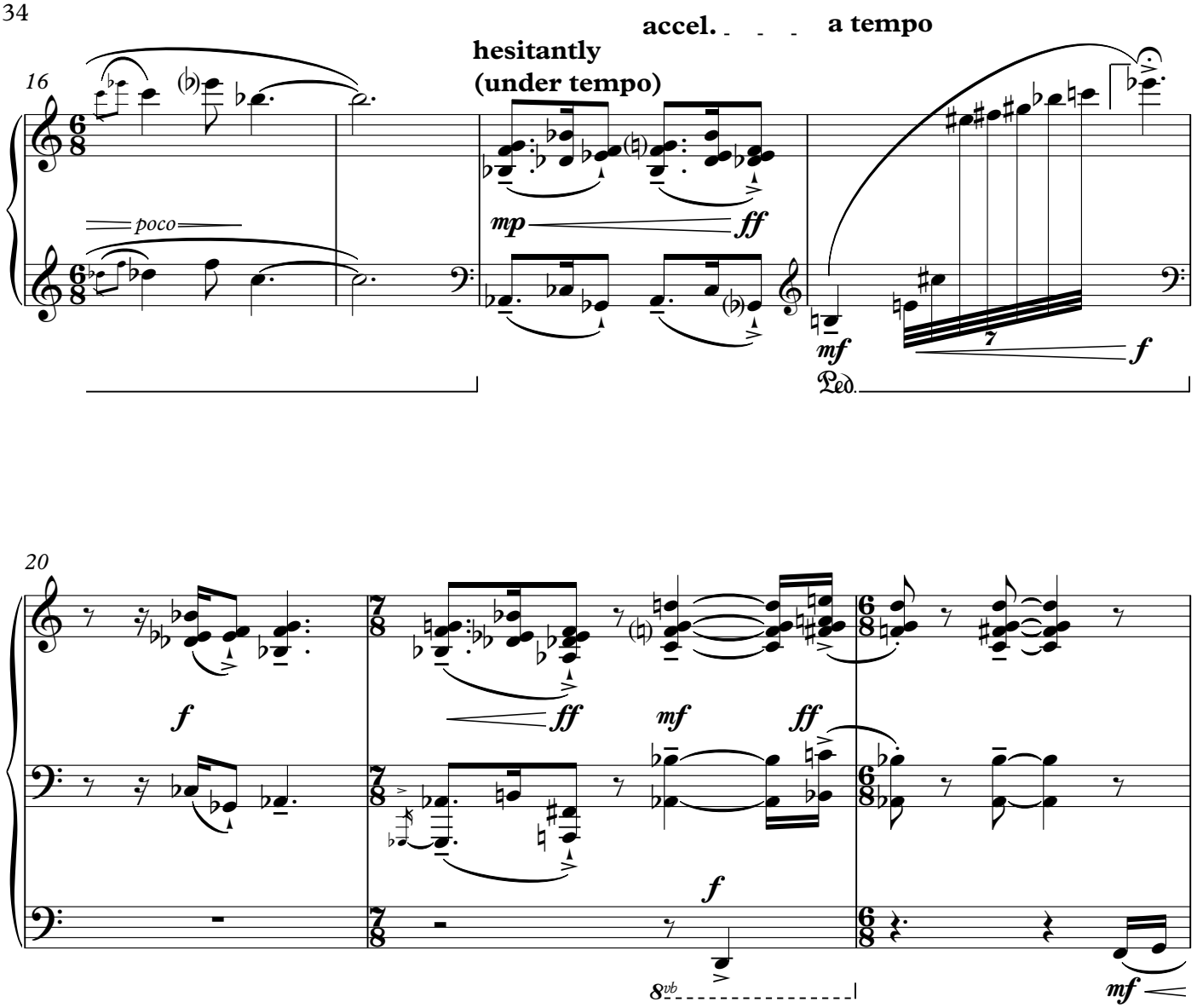


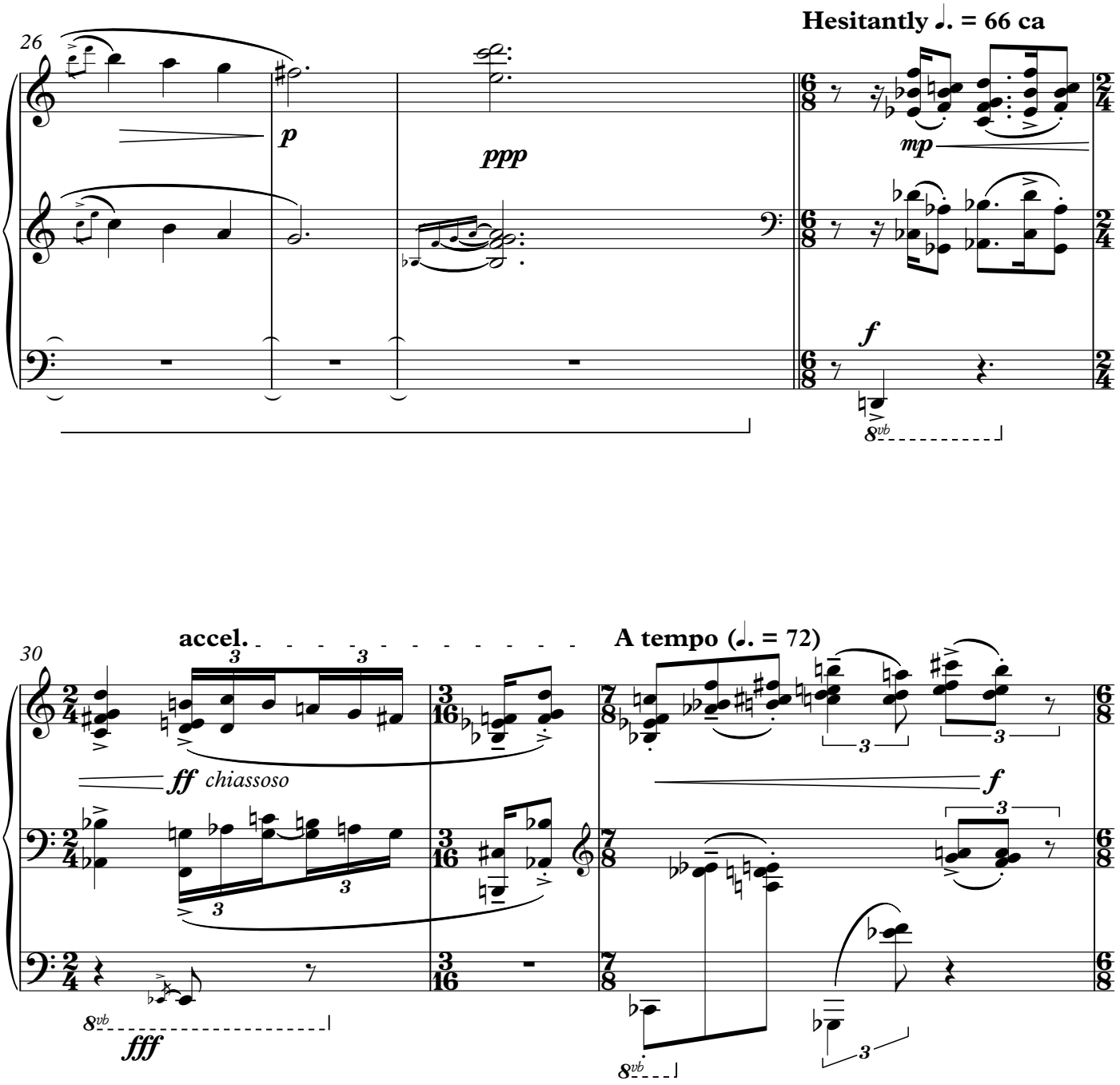
attacca <u>just before</u>
resonance completely
dies away

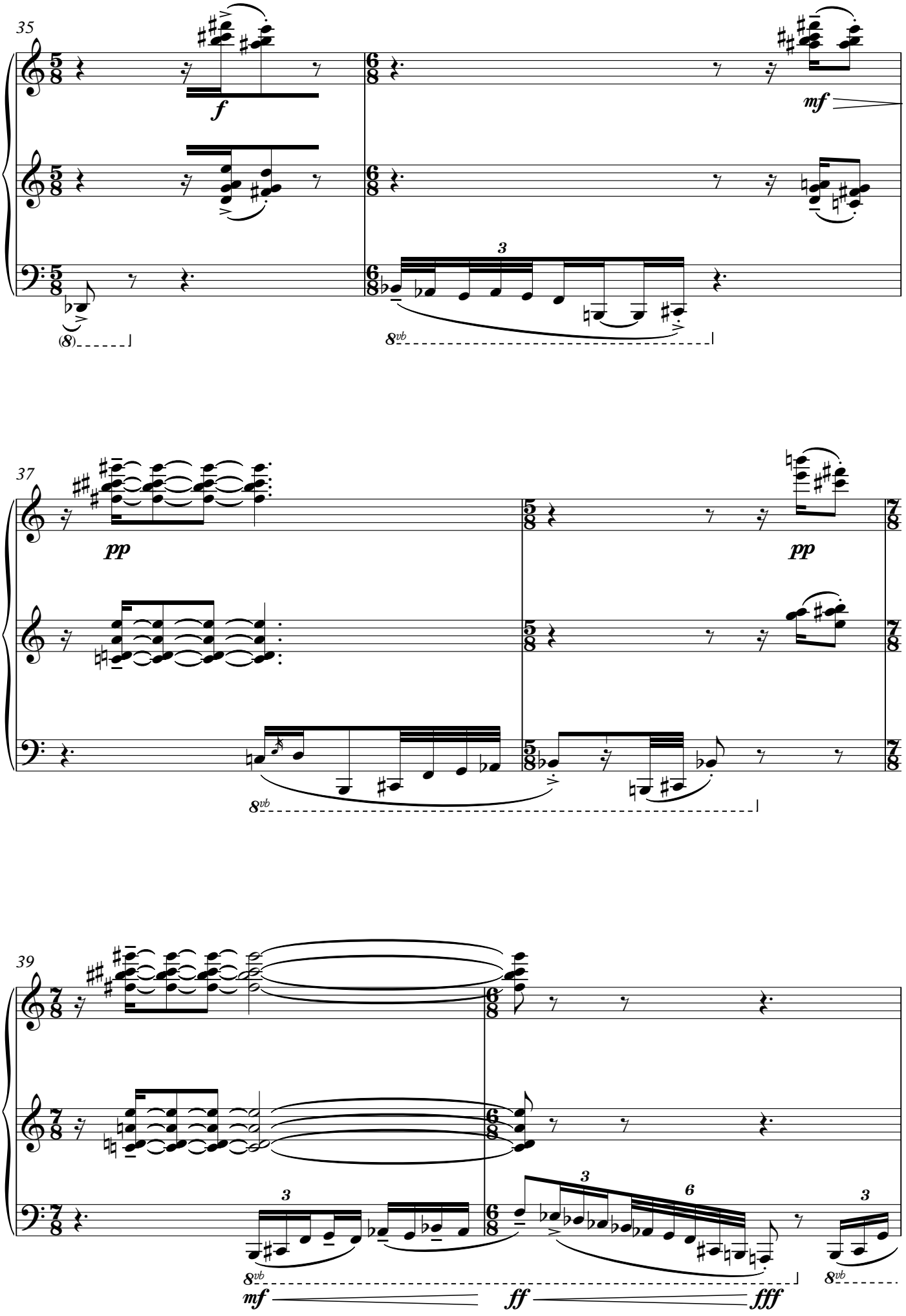
III. Gigue

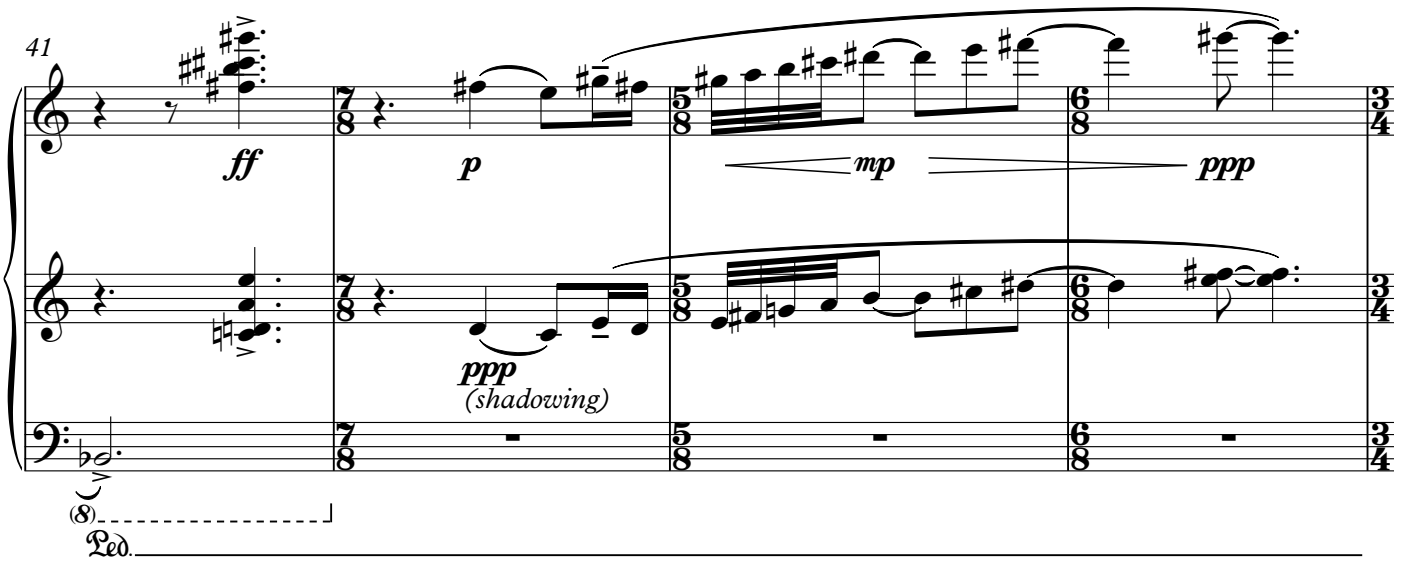


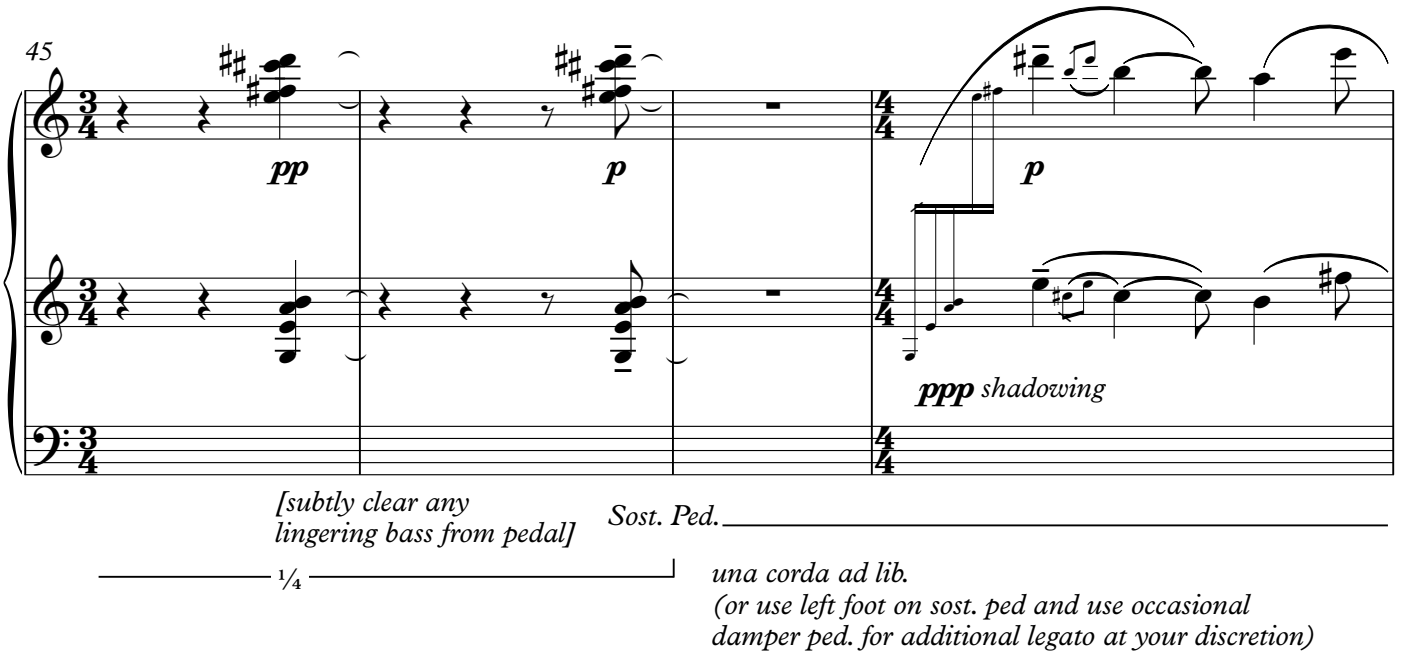
* In these passages of parallel melody in sevenths and tenths, follow the dynamic shape shown between the staves, but keep the lower voice roughly two degrees softer. Use subtle ½ & ¼ pedalling if the resonance begins to obscure the line.

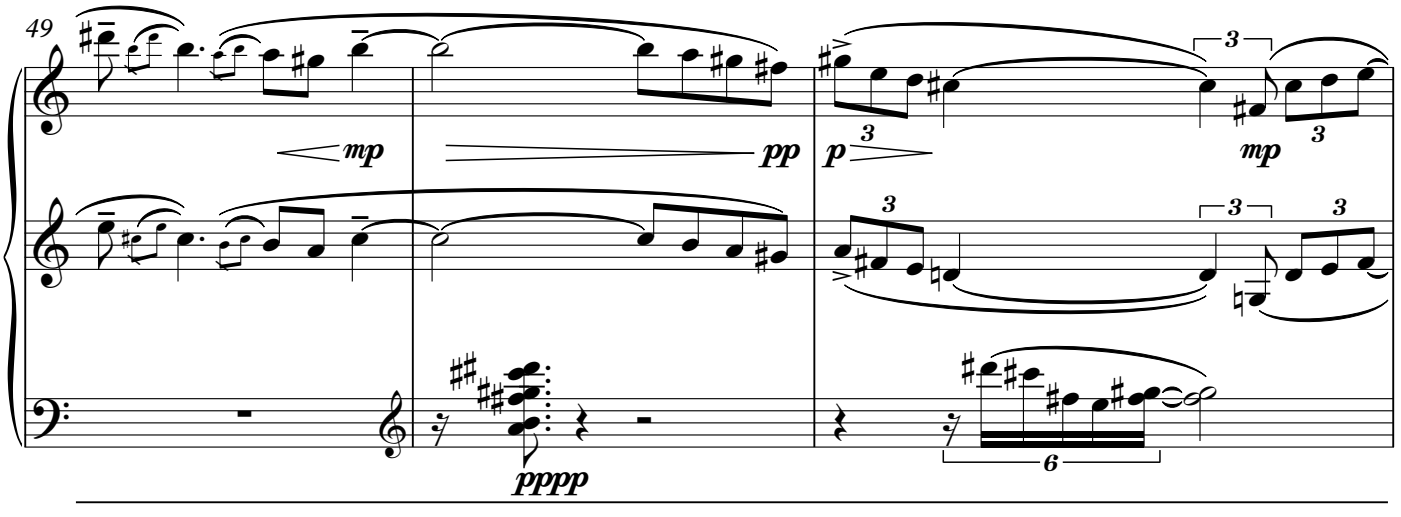

accel.
a tempo
hesitantly
(under tempo)
16
poco
mp
ff
mf
f
Ped.
20
f
ff
mf
ff
f
8vb
mf
23
p delicato
mf espress.
f
ff
3
5
8vb
ff
Ped.
(clear some bass from the pedal for clarity)

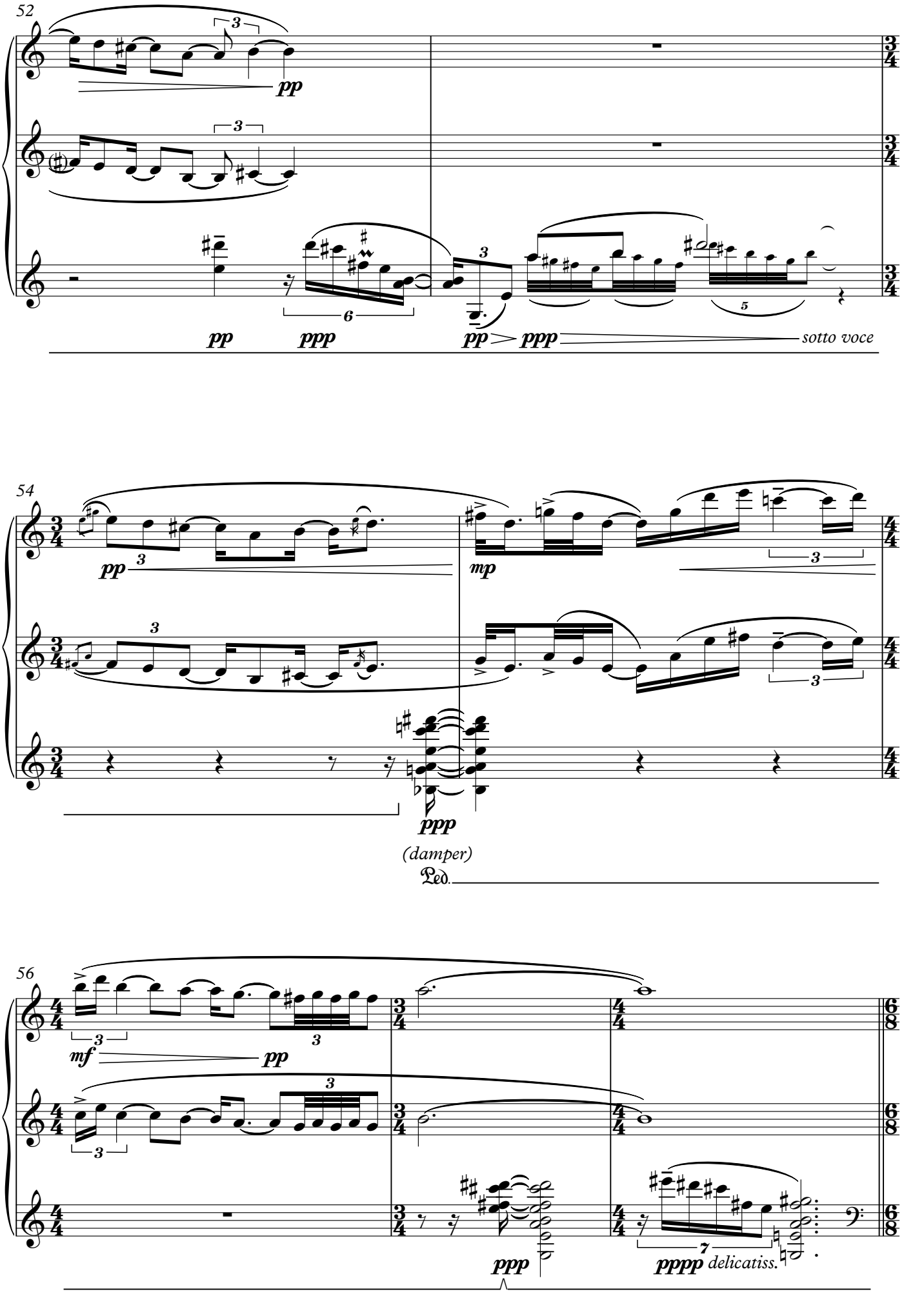

26
Hesitantly ♩. = 66 ca
p
ppp
mp
f
8vb
30
accel.
A tempo (♩. = 72)
ff chiassoso
f
fff
8vb
8vb
33
mp
f
8vb
ff

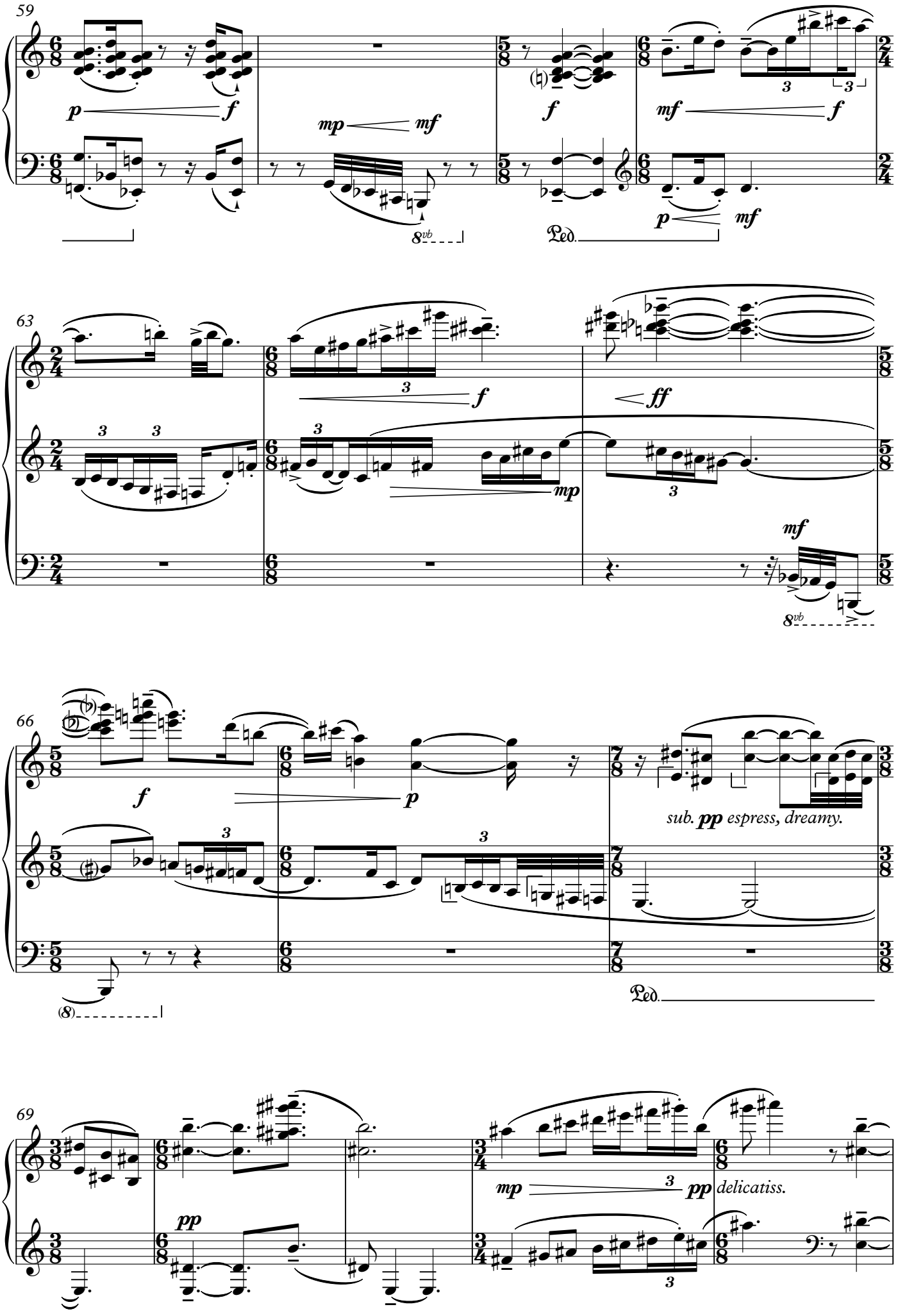

35
f
mf
3
8vb
37
pp
pp
8vb
39
3
3
6
3
8vb
8vb
mf
ff
fff

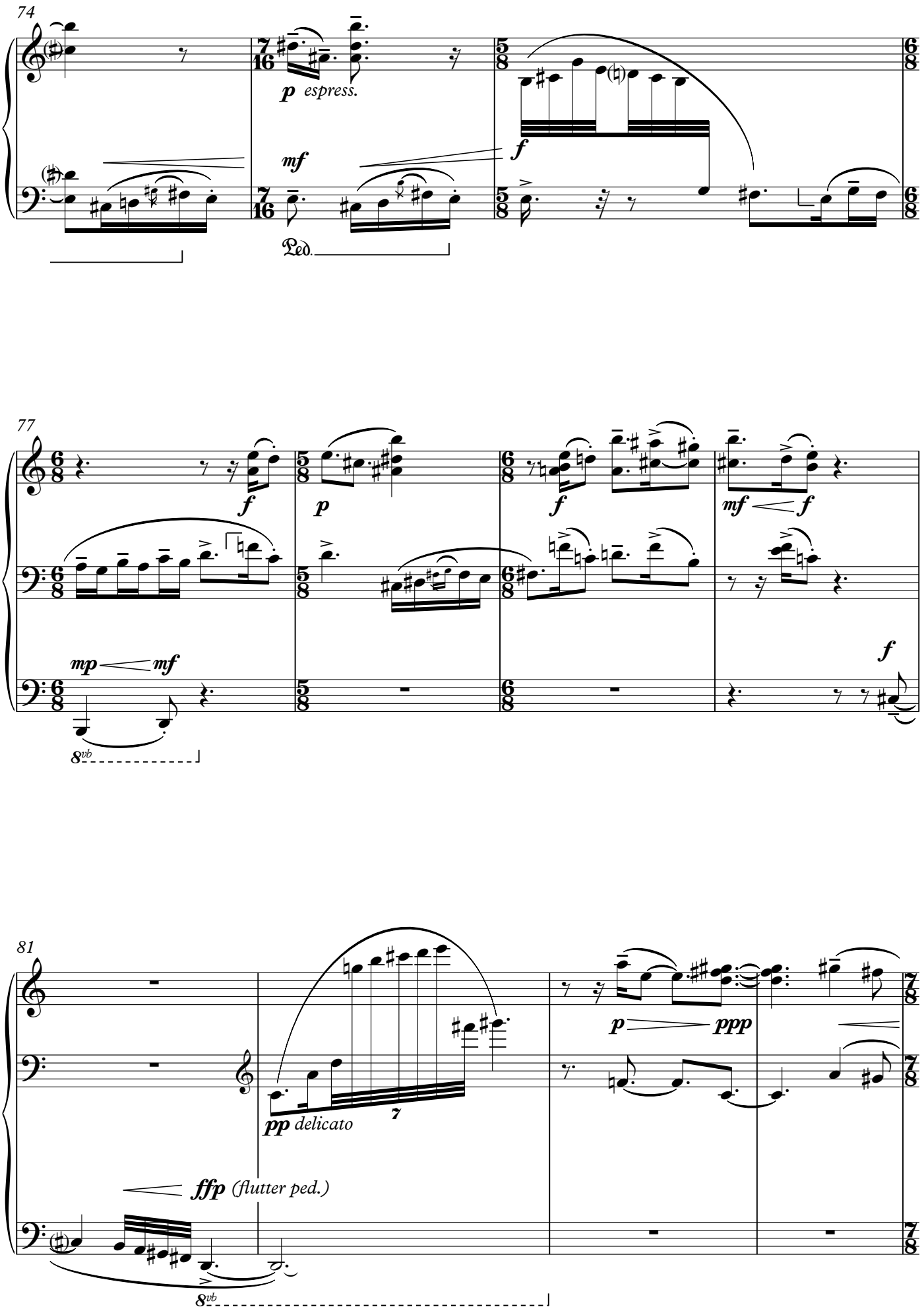

41
ff
p
mp
ppp
ppp
(shadowing)
(8)
Ped.

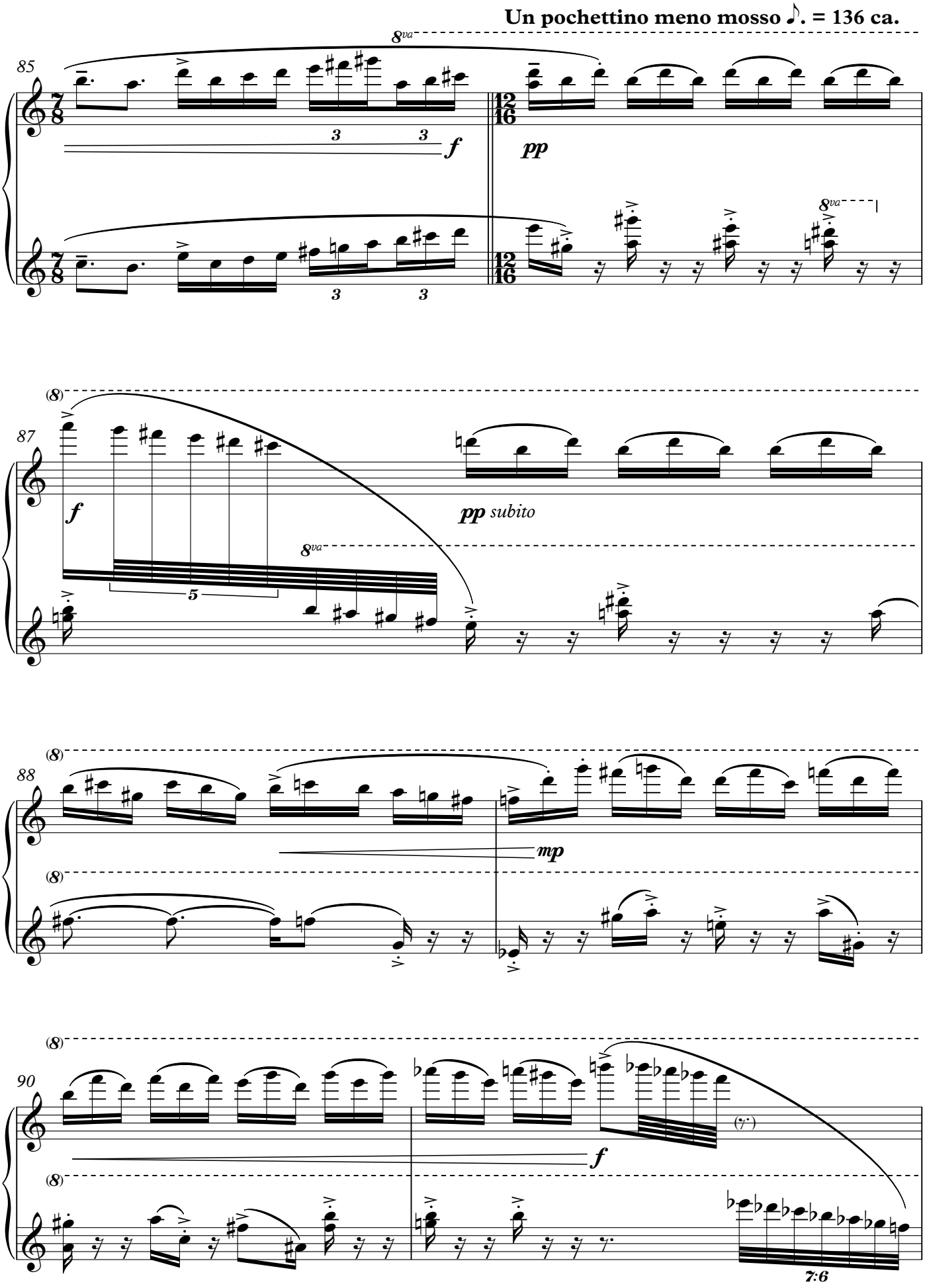

45
pp
p
p
ppp shadowing
[subtly clear any
lingering bass from pedal]
Sost. Ped.
¼
una corda ad lib.
(or use left foot on sost. ped and use occasional
damper ped. for additional legato at your discretion)

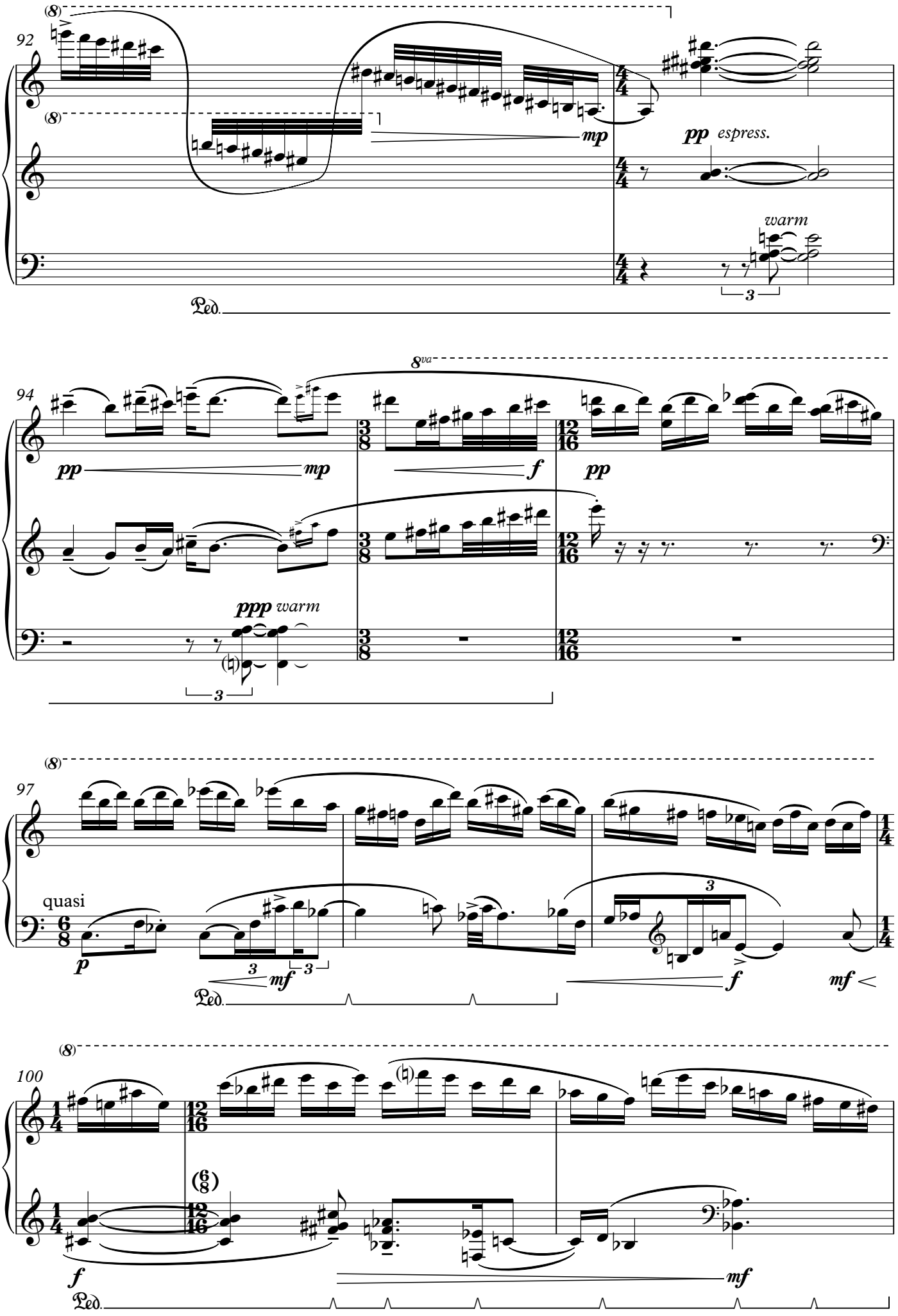

49
mp
pp
p
mp
pppp

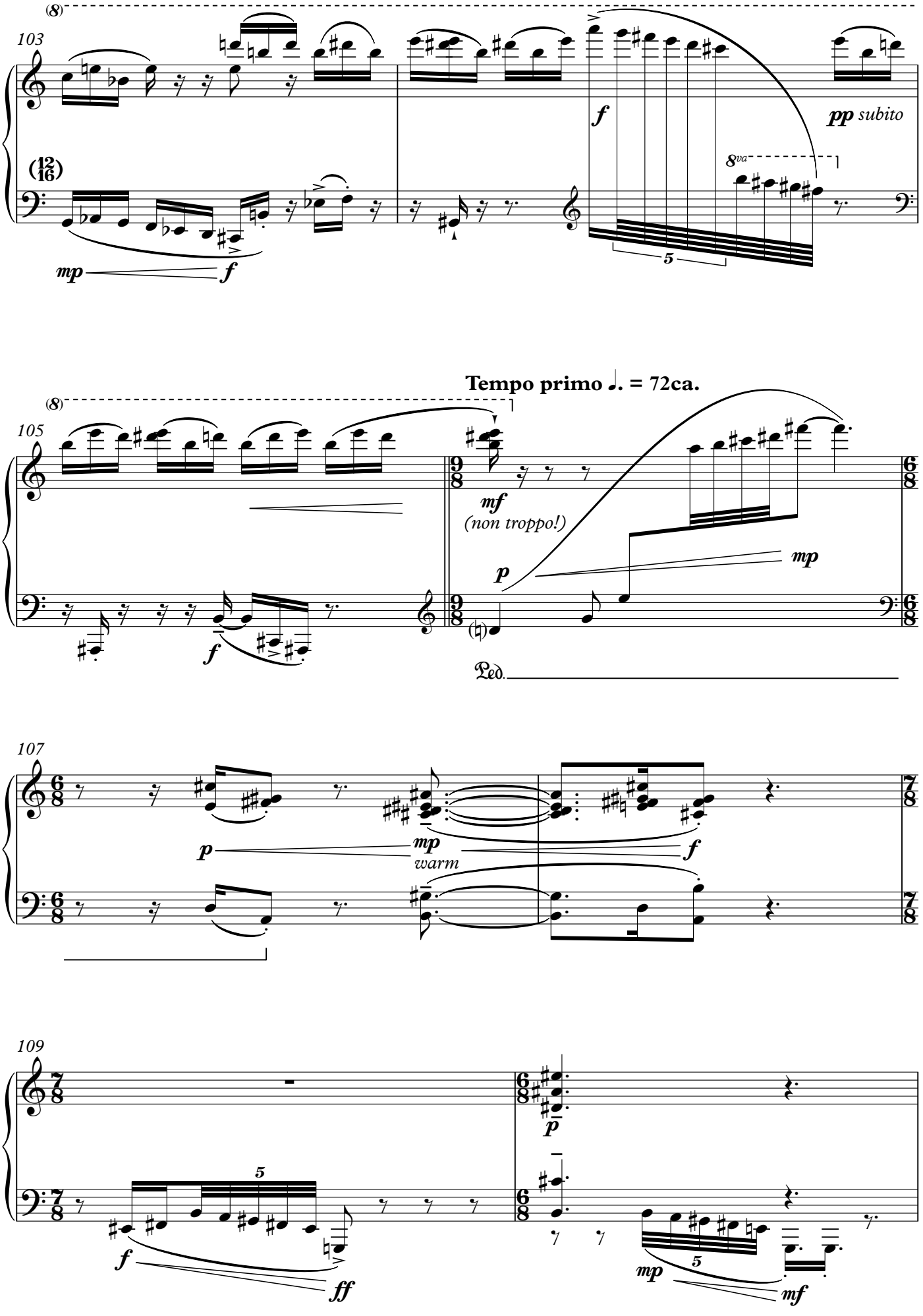

52
pp
pp
ppp
pp
ppp
sotto voce
54
pp
mp
ppp
(damper)
Ped.
56
mf
pp
ppp
pppp
delicatiss.

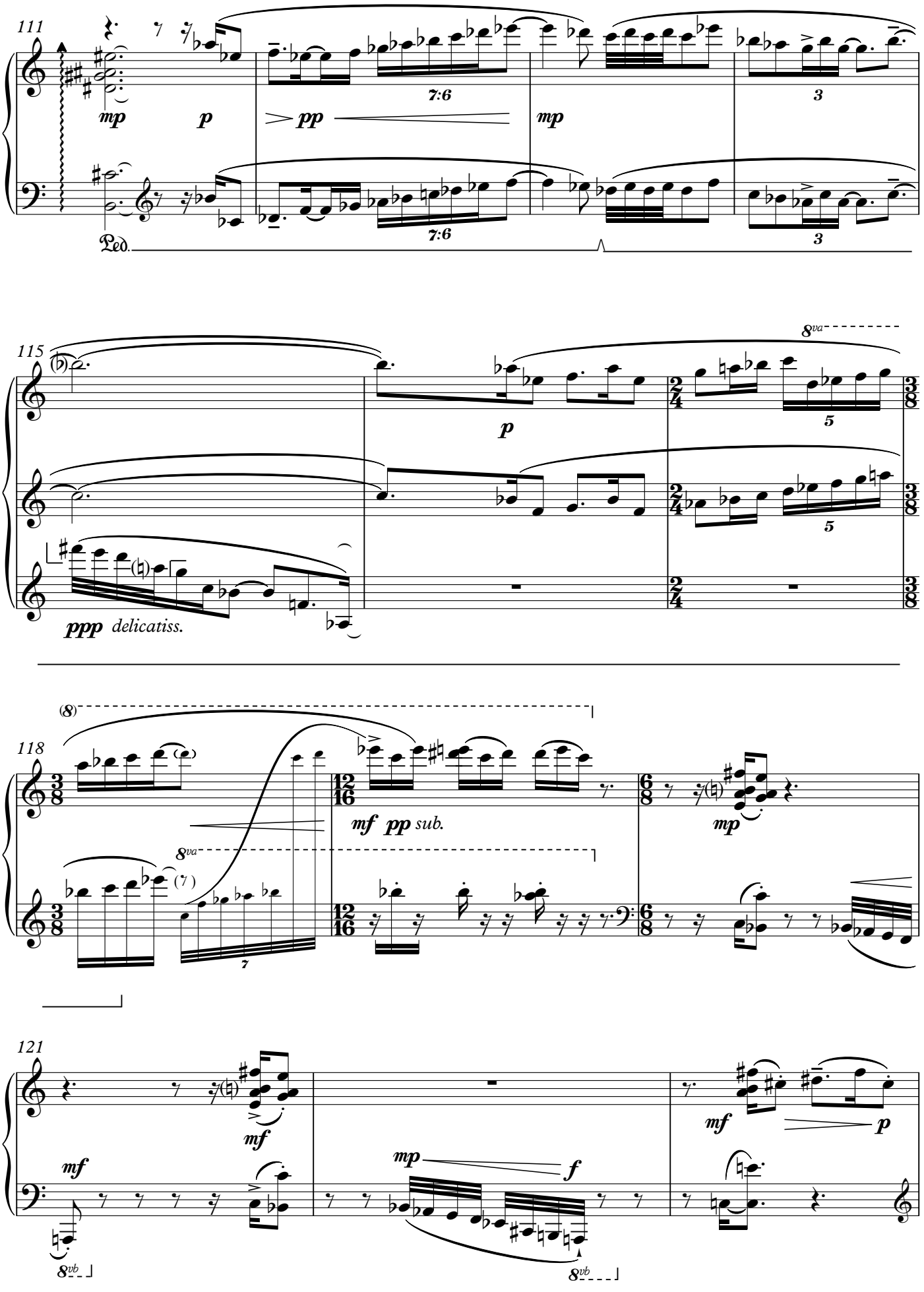

59
p
f
mp
mf
f
mf
f
8vb
Ped.
p
mf
63
f
ff
mp
mf
8vb
66
f
p
sub. pp espress, dreamy.
(8)
Ped.
69
pp
mp
pp
delicatiss.

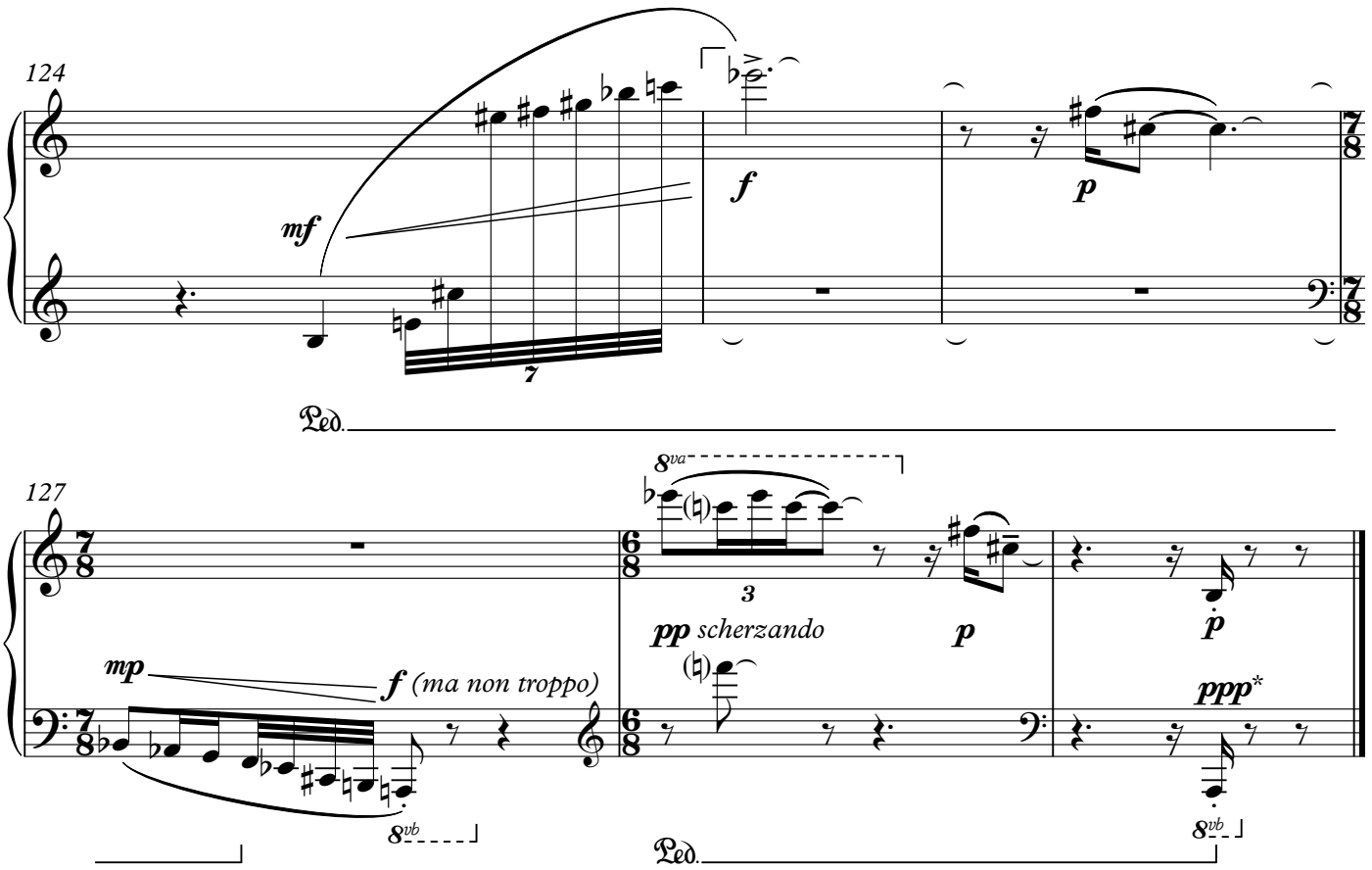

74
p espress.
mf
f
Ped.
77
f
p
f
mf
f
mp
mf
8vb
f
81
pp delicato
7
ffp (flutter ped.)
p
ppp
8vb
Ped.


Un pochettino meno mosso ♪. = 136 ca.
85
8va
f
pp
8va
87
(8)
f
pp subito
8va
88
(8)
mp
(8)
90
(8)
f
(8)
7:6


92
(8)
mp
pp espress.
warm
Ped.
8va
94
pp
mp
f
pp
ppp warm
97
(8)
quasi
p
mf
f
mf
100
(8)
f
mf
Ped.


(8)
103
(12/16)
mp
f
f
pp subito
8va
5
Tempo primo ♩. = 72ca.
(8)
105
mf
(non troppo!)
p
mp
f
Ped.
107
p
mp
warm
f
109
f
ff
p
mp
5
mf


111
mp
p
pp
7:6
mp
3
Ped.
115
p
8va
5
ppp delicatiss.
118
(8)
mf pp sub.
8va
mp
121
mf
mf
mp
f
p
8vb
8vb



* try to balance the dynamic between the hands equally here: bring the r.h. up slightly if needed.