



Dance Suite for Strings

I. Allemande, II. Sarabande, III. Gigue

MAURICE C. WHITNEY
Edited by JOHN WHITNEY

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 8 2nd Violin
 - 8 3rd Violin (Viola T.C.)
 - 5 Viola
 - 5 Cello
 - 5 String Bass
 - 1 Piano
-

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PROGRAM NOTES

“Dance Suite for Strings” was composed by Maurice Whitney in 1970. A member of ASCAP, Dr. Whitney published more than 150 compositions during his life (1909–1984). After a distinguished teaching career of 35 years, he was named New York State Teacher of the Year in 1966 and received an honorary doctor of humane letters degree from Elmira College. During the latter part of his life, Whitney took a serious interest in the music of the baroque and Renaissance, studying performance practice and performing actively on harpsichord, recorders, and other early instruments.

His work with the Adirondack Baroque Consort and with other musicians in his retirement home in Sun City Center, Florida, produced many compositions, transcriptions, and editions of early works. This original work in three parts is characteristic of the style of “early” music.

ABOUT THE COMPOSER

Maurice C. Whitney was born in Glens Falls, New York, and studied at Ithaca (NY) College, New York University, and Columbia University. Through the 1930s, he taught band and choir in Hudson Falls, New York, and was lured to the Glens Falls public schools in 1943, where he remained until his retirement in 1968. He was extremely active as a community musician, playing organ and directing the choir in the Methodist church and taking a leadership role in the local operetta club.

His public service extended to the New York State School Music Association (NYSSMA) and the Music Educators National Conference (MENC) as well. He was eastern division president of MENC in 1961–1962 and NYSSMA president in 1964–1965.

A John Hay fellow in the early 1960s, Dr. Whitney joined other faculty at Glens Falls High School to write a humanities curriculum that received wide acclaim. His elementary Band Reader was an important text for a generation of young students, and two theory texts also enjoyed national use.

ABOUT THE EDITOR

John Whitney is the composer’s son and received degrees from Ithaca College and the New England Conservatory. He has taught for 40 years, half in the public schools of New York and half at the University of Central Florida in Orlando.

Well known as a conductor, string pedagogue, and jazz (piano) performer, Whitney has guest-conducted in Venezuela and a dozen European countries. His compositions and arrangements are published by Theodore Presser and Warner Bros. Publications.

Currently, he is director of music for the Olean (NY) City School District.

NOTES TO THE CONDUCTOR

“Allemande”: As with all baroque and Renaissance dances, the performing style should be quite light. The quarter notes in this work should be performed with space while not being quite as heavy as a true martelé. It is important that the work be performed with a definite feeling of two counts and not in a heavier four beat. The ending should be tossed off like gossamer. Note the contrasting B section at measure 29 and the return to home at measure 45.

“Sarabande”: *Sostenuto* and *beautiful* should be the guidelines for this movement. There is a wonderful opportunity to teach phrasing concepts and shaping. The heavy-light character of the first two notes in measure 8 is one example. Try to make the descending arpeggio at the ending graceful, and practice the release for beauty.

“Gigue”: If the sound can remain polished, a faster metronome speed for this movement can provide real fun. It reminds one of a virtuosic encore-like romp. Try to let it trip along with a lilt. Be sure to let the fermata at measure 53 sound full and rich and be a big surprise, with no ritardando. Then, start measure 54 as lightly as possible for a truly ram-bunctious finish.

John Whitney

CONDUCTOR

DANCE SUITE FOR STRINGS

By MAURICE C. WHITNEY
Edited by JOHN WHITNEY

I. ALLEMANDE

Andantino $\text{♩} = 63$

Violin 1
mp

Violin 2
mp

Viola
(Opt. Violin 3)
mp

Cello
mp

String Bass
mp

Piano
mp *leggiero*

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Cello
mf

Str. Bass
mf

Pno.
mf

4 5 6 7 8

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10

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

9 10 11 12 13

15

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

14 15 16 17 18

20

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

19 20 21 22 23

25

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

24 25 26 27 28

30

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Cello *p*

Str. Bass *p*

Pno. *p*

29 30 31 32 33 34

35

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Cello *p*

Str. Bass *p*

Pno. *p*

35 36 37 38 39

40

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

poco rit.

40 41 42 43 44

45

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

a tempo

cresc.

45 46 47 48 49

50 55

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

50 51 52 53 54 55

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

56 57 58 59 60 61

mp

pizz.

II. SARABANDE

Andante moderato ♩ = 80

5

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Andante moderato ♩ = 80

5

Pno.

1

2

3

4

5

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

10

V

V

Pno.

10

6

7

8

9

10

11

12

15

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

13 14 15 16 17 18 19

20

25

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

20 21 22 23 24 25 26

30

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

27 28 29 30 31 32

mf < *f*

35

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

33 34 35 36 37 38 39

mf

40 45

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

40 41 42 43 44 45

This block contains the musical score for measures 40 through 45. It features five staves for strings: Violin 1, Violin 2, Viola, Cello, and String Bass, and one grand staff for Piano. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark is overlaid across the page.

50

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

50

46 47 48 49 50 51 52

This block contains the musical score for measures 46 through 52. It features five staves for strings: Violin 1, Violin 2, Viola, Cello, and String Bass, and one grand staff for Piano. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark is overlaid across the page.

III. GIGUE

Allegro moderato $\text{♩} = 96$

5

Vln. 1 *mp* *cresc.*

Vln. 2 *mp* *cresc.*

Vla. *mp* *cresc.*

Cello *mp* *cresc.*

Str. Bass *mp* *cresc.*

Allegro moderato $\text{♩} = 96$

5

Pno. *mp* *cresc.*

1 2 3 4 5

10

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

10

Pno. *f*

6 7 8 9 10

15

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

11 12 13 14 15

20

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

16 17 18 19 20

25

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

21 22 23 24 25

This block contains the musical score for measures 21 through 25. It features five staves for strings (Violin 1, Violin 2, Viola, Cello, and String Bass) and one grand staff for the piano. The key signature is one sharp (F#) and the time signature is 4/4. A rehearsal mark '25' is placed above the first measure of the second system. A large red watermark 'Preview Only' is overlaid diagonally across the score.

30

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

26 27 28 29 30

This block contains the musical score for measures 26 through 30. It features the same five string staves and piano grand staff as the previous block. Dynamic markings *mf* and *f* are present. A rehearsal mark '30' is placed above the first measure of the second system. A large red watermark 'Preview Only' is overlaid diagonally across the score.

35

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

Pno. *mf* *f*

31 32 33 34 35

40

Vln. 1 *mp* *cresc.*

Vln. 2 *mp* *cresc.*

Vla. *mp* *cresc.*

Cello *mp* *cresc.*

Str. Bass *mp* *cresc.*

Pno. *mp* *cresc.*

36 37 38 39 40

45

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

f *mp*

41 42 43 44 45

50

Vln. 1

Vln. 2

Vla.

Cello

Str. Bass

Pno.

50

46 47 48 49 50

Vln. 1
Vln. 2
Vla.
Cello
Str. Bass
Pno.

p a tempo

51 52 53 54

Vln. 1
Vln. 2
Vla.
Cello
Str. Bass
Pno.

55

f

55 56 57 58

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