

Dance Suite

for string orchestra

by

Arthur J. Michaels

(ASCAP)

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Dance Suite

for string orchestra

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I. Danzetta (2:48) 3

“Danzetta” is an energetic and moderately difficult movement. It features a lively rhythmic and melodic motif, imitative sections, dynamic antiphonal phrases, and contrary motion. This movement is useful for teaching ensemble and musicianship lessons to players with strong intermediate but advancing skills. Nevertheless, its nuances make it challenging and effective for more experienced string orchestras.

III. Terpsichore’s Dance (2:39) . . 21

“Terpsichore’s Dance” is a spirited, moderately difficult movement with animated rhythmic and melodic motifs, imitative antiphonal sections, contrary motion, a bluesy section, and driving rhythms. Terpsichore is one of nine Muses in Greek mythology, ruling over dance and the dramatic chorus. This ballet is imagined as something that Terpsichore herself might have performed.

II. St. Thomas Excursion (3:42) . . 11

“St. Thomas Excursion” depicts a pleasant open-air safari ride on the narrow, steep and curvy roads of St. Thomas, in the U.S. Virgin Islands. The bumpy road feeling and dancelike air contrast with the island’s many overlooks with their breathtaking landscape vistas and water views.

Rehearsal Notes 30

Arthur J. Michaels earned a bachelor of music degree in music education from the Eastman School of Music and a master of arts degree in teaching from Teachers College, Columbia University. He has taught instrumental music in grades 4 through 12 in New York and in New Jersey. His concert band and string orchestra works have won contest awards and were selected in competition for performances. His published works include music for concert band, chorus, string orchestra, and instrumental ensembles. He is a member of the National Association for Music Education, the Florida Music Educators Association, and ASCAP.

Other works by Arthur J. Michaels

Divertimento for Wind Quintet

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Dedicated to the Symphoria Youth String Orchestra, conducted by Rebecca Dodd

Dance Suite

Score

for string orchestra

Arthur J. Michaels
(ASCAP)

I. Danzetta

an energetic, playful dance

Brightly, staccato, and accented, not too fast (♩ = 104)

Musical score for the first system of 'I. Danzetta'. The score is for a string orchestra and consists of five staves: 1st Violins, 2nd Violins, Violas, Violoncellos, and Double Bases. The key signature is one sharp (F#) and the time signature is 7/8. The tempo is marked as 'Brightly, staccato, and accented, not too fast (♩ = 104)'. The dynamic marking is *mf*. The 1st Violins and 2nd Violins parts are active, while the Violas, Violoncellos, and Double Bases parts are mostly silent in this system.

Musical score for the second system of 'I. Danzetta'. The score is for a string orchestra and consists of five staves: 1Vns., 2Vns., Vas., Vcs., and DBs. The key signature is one sharp (F#) and the time signature is 7/8. The tempo is marked as 'Brightly, staccato, and accented, not too fast (♩ = 104)'. The dynamic marking is *mf*. The 1Vns., 2Vns., Vas., and Vcs. parts are active, while the DBs part is mostly silent in this system. The Vas. part has markings for *div.*, *unis.*, and *div.*.

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11

1Vns.

2Vns.

Vas.

Vcs.

DBs.

mf *mp* *pp*

unis.

16

1Vns.

2Vns.

Vas.

Vcs.

DBs.

mf *mf* *mf* *mf* *mf*

21

1Vns. *mp*

2Vns. *mp*

Vas. *mp*

Vcs. *mp*

DBs. *mp*

26

1Vns. *f* *p*

2Vns. *f* *p*

Vas. *f* *p*

Vcs. *f* *mp* *p*

DBs. *mp* *p* *p*

Dreamily and legato

31

1Vns.
2Vns.
Vas.
Vcs.
DBs.

p

This system contains measures 31 through 36. It features five staves: 1Vns., 2Vns., Vas., Vcs., and DBs. The music is written in treble clef for the first three staves and bass clef for the last two. The key signature has one sharp (F#). The tempo/mood is 'Dreamily and legato'. The dynamic marking *p* (piano) is present in measures 32-36. A large watermark 'MUSIC MON' is overlaid on the score.

37

1Vns.
2Vns.
Vas.
Vcs.
DBs.

p

This system contains measures 37 through 42. It features five staves: 1Vns., 2Vns., Vas., Vcs., and DBs. The music is written in treble clef for the first three staves and bass clef for the last two. The key signature has one sharp (F#). The tempo/mood is 'Dreamily and legato'. The dynamic marking *p* (piano) is present in measures 37-42. A large watermark 'MUSIC MON' is overlaid on the score.

Gradually brighter, more staccato, and more accented

43

1Vns. *pp*

2Vns. *pp*

Vas. *pp*

Vcs. *pp*

DBs. *pp*

Detailed description: This system contains measures 43 through 47. The first violin part (1Vns.) has rests in measures 43 and 45, with notes in 44 and 46. The second violin part (2Vns.) plays a rhythmic pattern of eighth notes. The viola part (Vas.) plays a melodic line with slurs. The violin cello part (Vcs.) plays a melodic line with slurs. The double bass part (DBs.) plays a rhythmic pattern of eighth notes. The dynamic marking *pp* (pianissimo) is present at the beginning of each staff.

48

1Vns. *mp*

2Vns. *mp*

Vas. *mp*

Vcs. *mp*

DBs. *mp*

Detailed description: This system contains measures 48 through 52. The first violin part (1Vns.) has a melodic line with slurs and accents. The second violin part (2Vns.) has a rhythmic pattern with slurs and accents. The viola part (Vas.) has a melodic line with slurs and accents. The violin cello part (Vcs.) has a rhythmic pattern with slurs and accents. The double bass part (DBs.) has a rhythmic pattern with slurs and accents. The dynamic marking *mp* (mezzo-piano) is present at the beginning of each staff.

53

1Vns.

2Vns.

Vas.

Vcs.

DBs.

Brightly, staccato, and accented as the beginning

58

1Vns.

2Vns.

Vas.

Vcs.

DBs.

mf

mf

mf

mf

mf

63

1Vns.

2Vns.

Vas.

Vcs.

DBs.

mf

mf

div.

68

1Vns.

2Vns.

Vas.

Vcs.

DBs.

mp

mp

mp

mp

mf

mp

unis.

div.

unis.

73

1Vns. *pp*

2Vns. *pp*

Vas. *pp*

Vcs. *pp*

DBs. *pp*

77

1Vns. *f*

2Vns. *f*

Vas. *f*

Vcs. *f*

DBs. *f*

molto rit.

II. St. Thomas Excursion

a syncopated dancelike outing on narrow, steep, and curvy roads

Playfully, not too fast (♩. = 66)

Musical score for measures 1-6, featuring five staves: 1Vns., 2Vns., Vas., Vcs., and DBs. The score is in 6/8 time with a key signature of two flats. Dynamics include *mf* and *mp*. A large watermark 'INSPIRATION' is visible across the score.

Musical score for measures 7-10, featuring five staves: 1Vns., 2Vns., Vas., Vcs., and DBs. The score continues from measure 6. Dynamics include *mp*, *mp* *decresc.*, *decresc.*, *decresc.*, *pizz.*, and *decresc.*. A large watermark 'INSPIRATION' is visible across the score.

13

1Vns. *p* *mf*

2Vns. *p* *mf*

Vas. *p* *mf*

Vcs. *arco* *p* *mf*

DBs. *arco* *p* *mf*

19

1Vns.

2Vns.

Vas.

Vcs.

DBs.

25

1Vns.

2Vns.

Vas.

Vcs.

DBs.

p *f*

pizz. *arco*

p *f*

pizz. *arco*

p *f*

pizz. *arco*

p *f*

31

1Vns.

2Vns.

Vas.

Vcs.

DBs.

mf

mf

mf

mf

mf

37

1Vns. *mp* *f* *gliss.*

2Vns. *mp* *cresc.* *pizz.* *arco* *f* *gliss.*

Vas. *mp* *cresc.* *pizz.* *arco* *f* *gliss.*

Vcs. *mp* *cresc.* *pizz.* *arco* *f* *gliss.*

DBs. *mp* *cresc.* *pizz.* *arco* *f* *gliss.*

43

1Vns. *decresc.* *mf* *gliss.*

2Vns. *decresc.* *mf*

Vas. *decresc.* *mf*

Vcs. *decresc.* *mf* *pizz.*

DBs. *decresc.* *pizz.* *arco* *pizz.* *mf*

49

1Vns.

2Vns.

Vas.

Vcs. *arco*

DBs. *arco*

Joyously

54

1Vns. *f* *gliss.*

2Vns. *f*

Vas. *f*

Vcs. *f*

DBs. *f*

59

1Vns. *mp* *p*

2Vns. *mp* *p*

Vas. *mp* *p*

Vcs. *mp* *pizz.* *p*

DBs. *mp* *pizz.* *p*

64

ritenuto

1Vns. *pp* *mp* *p*

2Vns. *pp* *mp* *p*

Vas. *pp* *mp* *p*

Vcs. *pp* *mp* *p*

DBs. *pp* *mp* *p*

a tempo

70

1Vns. *pizz.*
p

2Vns. *pizz.*
p

Vas. *pizz.*
p

Vcs. *pizz.*

DBs. *pizz.*

76

1Vns. *mf*

2Vns. *mf*

Vas. *mf*

Vcs. *mf*

DBs. *mf*

Joyously *gliss.*

82

1Vns. *arco* *p* *f*³

2Vns. *arco* *p* *f*

Vas. *arco* *p* *f*

Vcs. *arco* *p* *f*

DBs. *arco* *p* *f*

87

1Vns. *mf*

2Vns. *mf*

Vas. *mf*

Vcs. *mf*

DBs. *mf*

accel. **Urgently** (♩. = 72)

93

1Vns.

2Vns.

Vas.

Vcs.

DBs.

99

1Vns.

2Vns.

Vas.

Vcs.

DBs.

mf

105

1Vns. *p* *mp* 3

2Vns. *p* *mp* 3

Vas. *mp* *p* *mp*

Vcs. *p* *mp*

DBs. *p* *mp*

111

1Vns. *mf* 3 3 *f* *ff*

2Vns. *mf* *f* *ff*

Vas. *mf* *f* *ff*

Vcs. *mf* *f* *ff*

DBs. *mf* *f* *ff*

molto rit.

III. Terpsichore's Dance

a short ballet with optional percussion

Lively (♩ = 112)

Musical score for measures 1-4. The score includes staves for 1Vns., 2Vns., Vas., Vcs., DBs., and Pc. (Tambourine). The tempo is Lively (♩ = 112). The music is in 7/8 time and features a melody with triplets. The dynamic marking is *mf*.

Musical score for measures 5-8. The score includes staves for 1Vns., 2Vns., Vas., Vcs., DBs., and Pc. The music continues with the same melody and accompaniment. The dynamic marking is *mf*.

9

1Vns.

2Vns.

Vas.

Vcs.

DBs.

Pc.

14

1Vns.

2Vns.

Vas.

Vcs.

DBs.

Pc.

mp

p

18

1Vns. *mf*

2Vns. *mf*

Vas. *mf*

Vcs. *mf*

DBs. *mf*

Pc. *mf*

22

1Vns. *pp*

2Vns. *pp*

Vas. *pp*

Vcs. *pp*

DBs. *pp*

Pc. *pp*

Triangle

27

1Vns.

2Vns.

Vas.

Vcs.

DBs.

Pc.

pp

pp

pp

32

1Vns.

2Vns.

Vas.

Vcs.

DBs.

Pc.

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

Tambourine

p

37

1Vns. *arco*
mp

2Vns. *arco*
mp

Vas. *arco*
mp

Vcs. *arco*
mp

DBs. *arco*
mp

Pc. *mf*

42

1Vns. *mp*

2Vns. *mp*

Vas. *mp*

Vcs. *mp*

DBs.

Pc.

molto rit. **Lively** (♩ = 112)

47

1Vns. *p*

2Vns. *p*

Vas. *p*

Vcs. *p*

DBs. *mp*

Pc.

52

1Vns. *f*

2Vns. *f*

Vas. *f*

Vcs. *f*

DBs. *f*

Pc. *f* Snare Drum

55 bluesy, dreamily - - - - -
arco
1Vns. *mf*
2Vns. bluesy, dreamily - - - - -
arco *mf*
Vas. bluesy, dreamily - - - - -
arco *mf*
Vcs. *mf*
DBs. *mf*
Pc. *mf*
mp

60
1Vns. *mf*
2Vns. *mf*
Vas. *mf*
Vcs. *mf*
DBs. *mf*
Pc. *mf*

65

1Vns.

2Vns.

Vas.

Vcs.

DBs.

Pc.

Musical score for measures 65-68. The score is for a string quartet and piano. The instruments are 1st Violin (1Vns.), 2nd Violin (2Vns.), Viola (Vas.), Violoncello (Vcs.), Double Bass (DBs.), and Piano (Pc.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score features a prominent triplet of eighth notes in the violin parts, starting in measure 66. The piano part has a steady eighth-note accompaniment. Dynamics include a forte (f) marking in measure 67. A large watermark 'SAMPLE FROM' is overlaid on the score.

69

1Vns.

2Vns.

Vas.

Vcs.

DBs.

Pc.

Musical score for measures 69-72. The instruments and key signature remain the same as in the previous system. The triplet of eighth notes continues in the violin parts. The piano part continues with its eighth-note accompaniment. A forte (f) marking appears in the double bass part in measure 72. A large watermark 'SAMPLE FROM' is overlaid on the score.

73

1Vns.

2Vns.

Vas.

Vcs.

DBs.

Pc.

77

1Vns.

2Vns.

Vas.

Vcs.

DBs.

Pc.

Rehearsal Notes

I. Danzetta

Rehearse “Danzetta” with the goal of creating a spirited performance. Let players become accustomed to the predominant 7/8 time signature by carefully observing the accents and phrasing. Guard against rushing, and heed the initial tempo marking and the dynamics throughout to maintain the work’s moods and contrasts.

Begin the piece at the prescribed tempo. Beware of rushing, especially after measure 10 with the orchestra’s tutti playing. Let the section beginning at measure 33, marked “Dreamily and legato,” contrast greatly with the previous accented, staccato section. Note the hairpin swells in measures 33-34 and 35-36. A return to the original bright, energetic feel begins with viola in measure 45 and violin II in measure 46 as more staccato elements reappear. This transition finishes at measure 59, where the mood returns fully to that of the beginning. Carefully observe the pianissimo in measure 73 so that the crescendo to the forte in measure 77 is most effective. The last measure, 81, includes double stops for violin I, violin II, viola, and cello.

II. St. Thomas Excursion

“St. Thomas Excursion,” a difficult work, provides ample opportunities to teach advanced lessons in ensemble playing, blending, phrasing, and independence.

Be sure to begin the piece at the indicated tempo. Both too slow and too fast a tempo ruin the mood. Observe dynamics and hairpins carefully—they contribute to the work’s character. Ensure adequate contrast between quieter and louder sections, and staccato and legato portions.

Work for equal balance among the parts, but in measures 29 through 36, bring out the cellos and basses playing the melody. Similarly, bring out the viola part in measures 57, 58, 86, 98, and 99. Note the many places in which violins and violas play different motifs from those played by cellos and basses. Sometimes, these divisions include violins contrasting with violas, cellos, and basses. In all of these places, in addition to achieving good balance, work for clarity and togetherness while carefully observing articulations.

III. Terpsichore’s Dance

Begin “Terpsichore’s Dance” precisely at the indicated tempo. Too slow a beginning and the piece drags. Too fast and the mood and subtleties are lost.

The counterpoint and imitative phrases beginning in measure 24 characterize a light, legato section through measure 32. Rehearse for smoothness and balance so that each voice has its say.

The *molto ritenuto* that starts in measure 48 sets up measure 51’s return to the beginning melodic and rhythmic motif. Take your time with the *molto ritenuto* to increase the contrast with the “Lively” tempo indication at measure 51. At measure 51, though, like the beginning, rehearse to hit the indicated tempo precisely. Keep measures 51-52 at the indicated piano dynamic so that these two measures contrast greatly with the forte dynamic in measure 53. This contrast creates a more surprising and dramatic snare drum entrance at measure 53.

At measure 55 the music takes a surprising turn with cello and bass beginning a vamp with violins and viola playing “bluesy, dreamily.” Check tempo and intonation here carefully, and maintain a steady tempo.

The coda begins in measure 71, with violins and viola echoing the second melodic and rhythmic motif, and cello and bass recalling the first melodic and rhythmic motif. Don’t rush the tempo. Rehearse for contrast between staccato notes and slurred notes. Measure 76 marks the return of all instruments to the original melodic and rhythmic motif, with contrary motion that builds to a stunning finish.