Pamela J. Marshall

Suite

harpsichord or piano

Spindrift Music Company
www.spindrift.com
Publishing contemporary classical music and promoting its performance and appreciation

Suite

for harpsichord or piano

by Pamela J. Marshall

dedicated to Bill and Nancy Burdine

Duration

Approximately 9-12', depending on tempos taken

Harpsichord performance notes

Dynamics and registration The score uses dynamics to indicate registration suggestions — *mp* for single strings, *f* for double strings. If your harpsichord has more timbral choices, feel free to use these creatively. In measures 76-84, if there is only one manual and the left hand part can't be softer than the right, use a staccato touch to keep the left hand from being overpowering.

Chords Throughout, chords can be arpeggiated in harpsichord style, occasionally or frequently, at the player's discretion. Some chords are explicitly labeled.

Simulated piano pedal In the first movement, create a sustained texture by holding the keys down within a measure or under a slur until the fingering requires you to release them. Use this effect freely, especially on the arpeggios (for example, measure 1-3) and in syncopations (for example, measure 4-11). Think of the syncopations as fragmented arpeggios.

Range The range of the music is from Bb below the bass clef staff to F above the treble staff. If your instrument's range is at least low C to high D, you can make some pitch adjustments.

If the harpsichord only goes to high E, make these changes in the first movement:

m.52	swap the high F and E; that is, change the melody from high-F B E F# to high-E B F F#
m.71	omit the last F, with an eighth note rest on the 3rd beat

If the harpsichord only goes to high D, make these changes in the first movement:

m. 51-52	play upper staff an octave lower
m. 62	substitute Db for Eb
m. 71	play C#-D again instead of Eb-F

If the harpsichord only goes to low C, make these changes in the second movement:

m. 74-75 and 79-80	leave out low B and Bb

Program notes

This music was composed from May to October 1999 and revised in 2000. I started out thinking I was writing for intermediate players, but it didn't turn out to be that intermediate. However, the music is designed to lay easily under the fingers so although not easy, it is very playable.

The first movement is marked grazioso and rubato and begins and ends with a flowing music of cascading arpeggios mixed with fragmented arpeggios whose notes have been reordered into a syncopated texture. This contrasts with a middle section that is more angular, with march-like dotted rhythms and walking bass lines.

The second movement begins brightly with a three note motive that accelerates until it bursts into a trill. Birdlike trills and woodpecker-like repeated notes build energy until the lively "splashing music" begins. I've always thought of the harpsichord sound as splashy, with its plucked bright tone that dies away relatively fast. The splashing music is an energetic section of hand-sized note clusters and other chords that jump around the keyboard.

The third movement is scherzando allegro moving in uneven rhythms. At the beginning, 5/8 alternates with 3/8. Later the each of those time signatures sticks for a while with 3/8 measures driving to the cadences. The middle section begins in 5/8 with left hand answering right hand. Some long notes interrupt the momentum but a rising passage similar to music in the first movement brings the energy back, and the movement ends with the 5/8 - 3/8 combined with the long note interruptions.

This music is dedicated to Bill and Nancy Burdine. Their intrepid service in organizing players and concerts for many of the musical groups in our area of Massachusetts — Wellesley Symphony Orchestra, Concord Chorus, Lexington summer concert series at First Parish, and many others — enriches all of us.

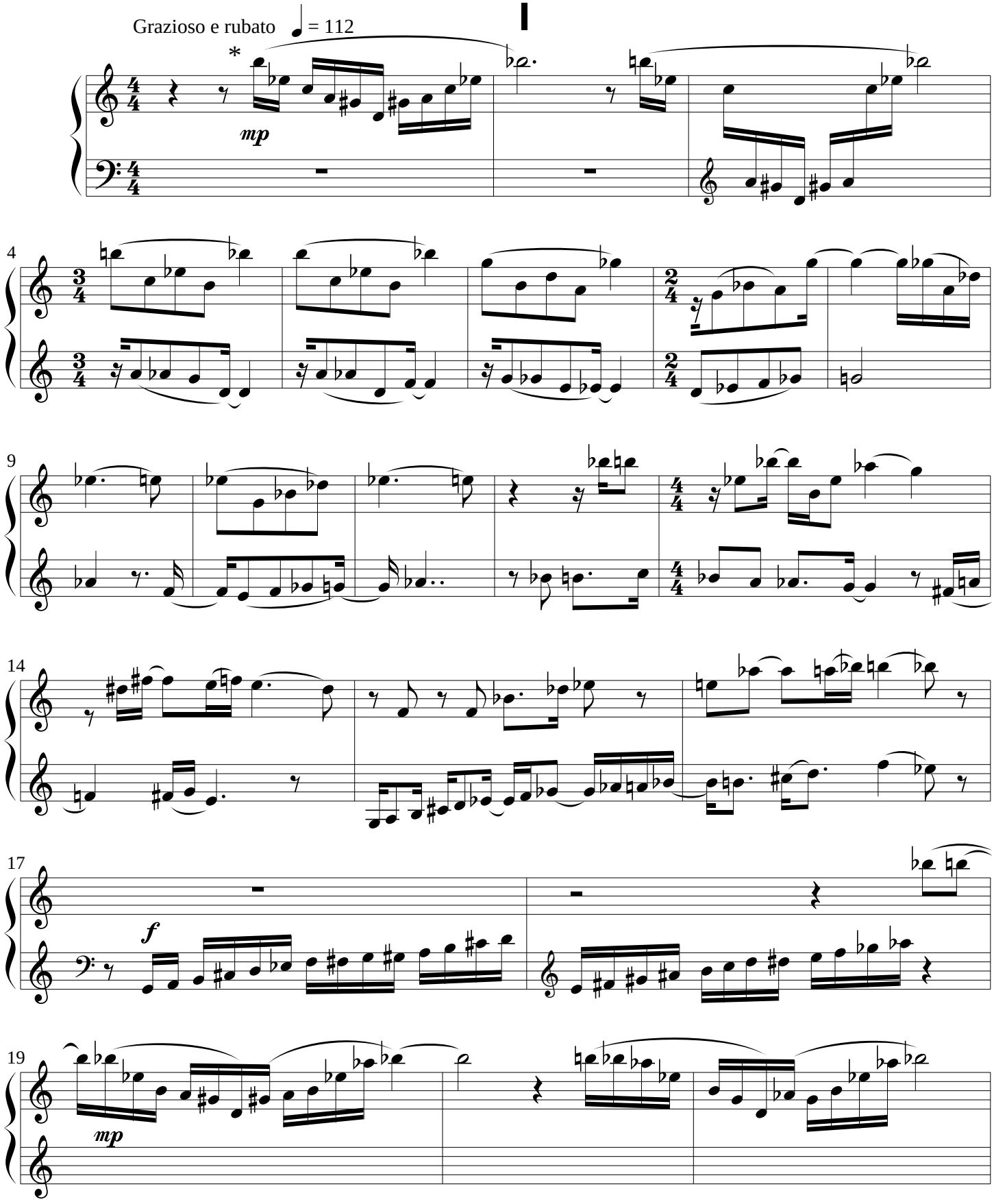
dedicated to Bill and Nancy Burdine

Suite

for harpsichord or piano

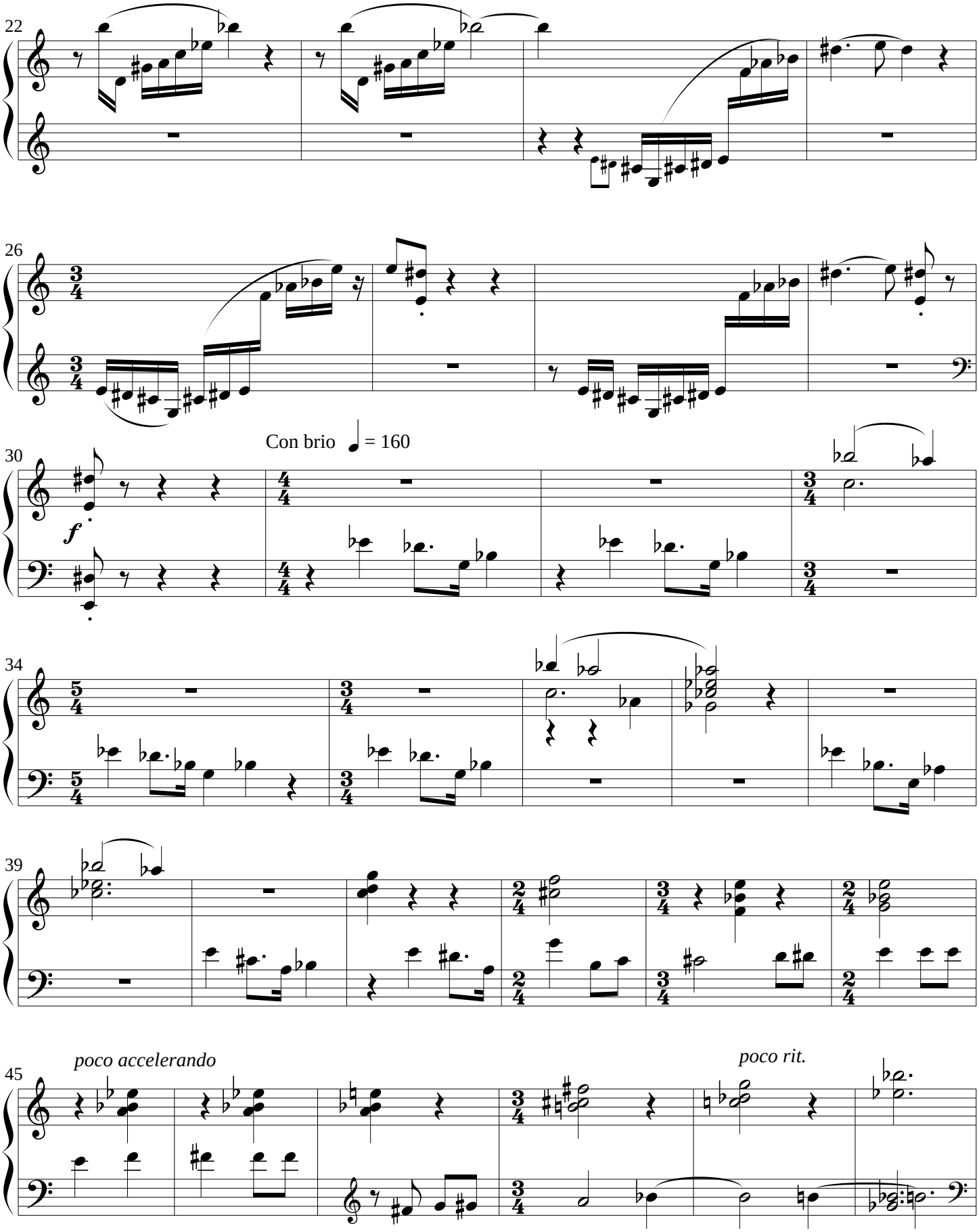
Pamela J. Marshall

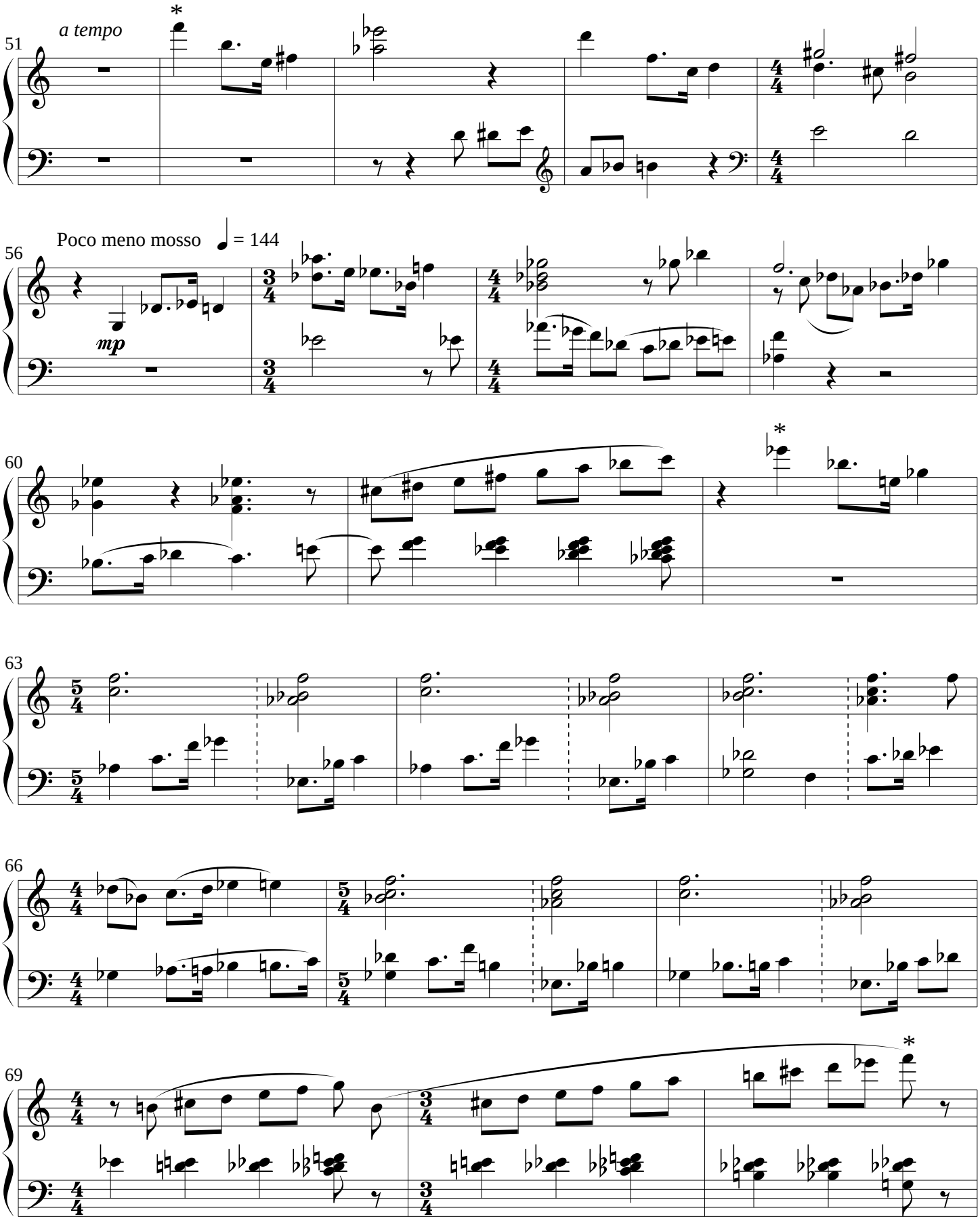
I



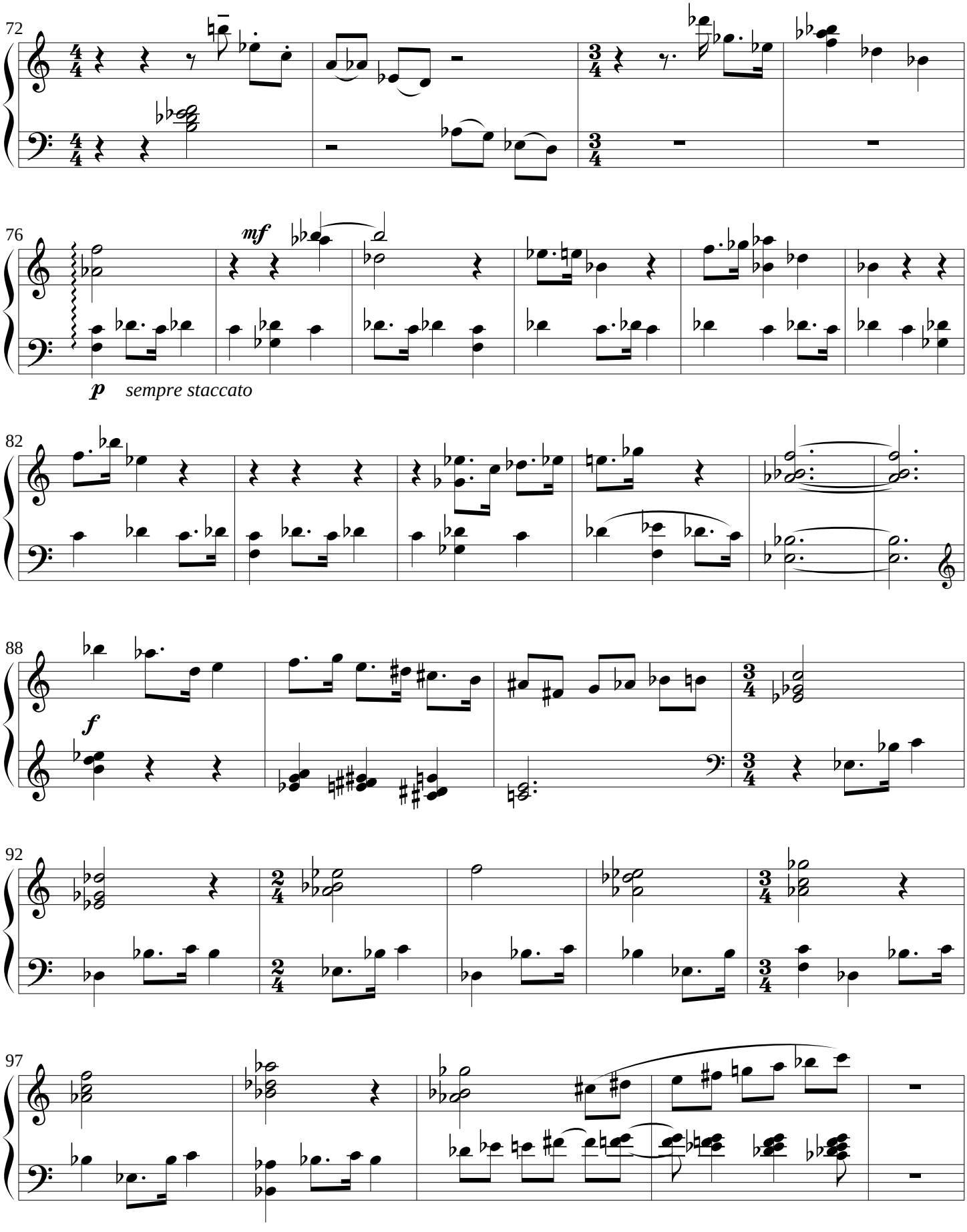
* On harpsichord, use sustain technique described in performance notes

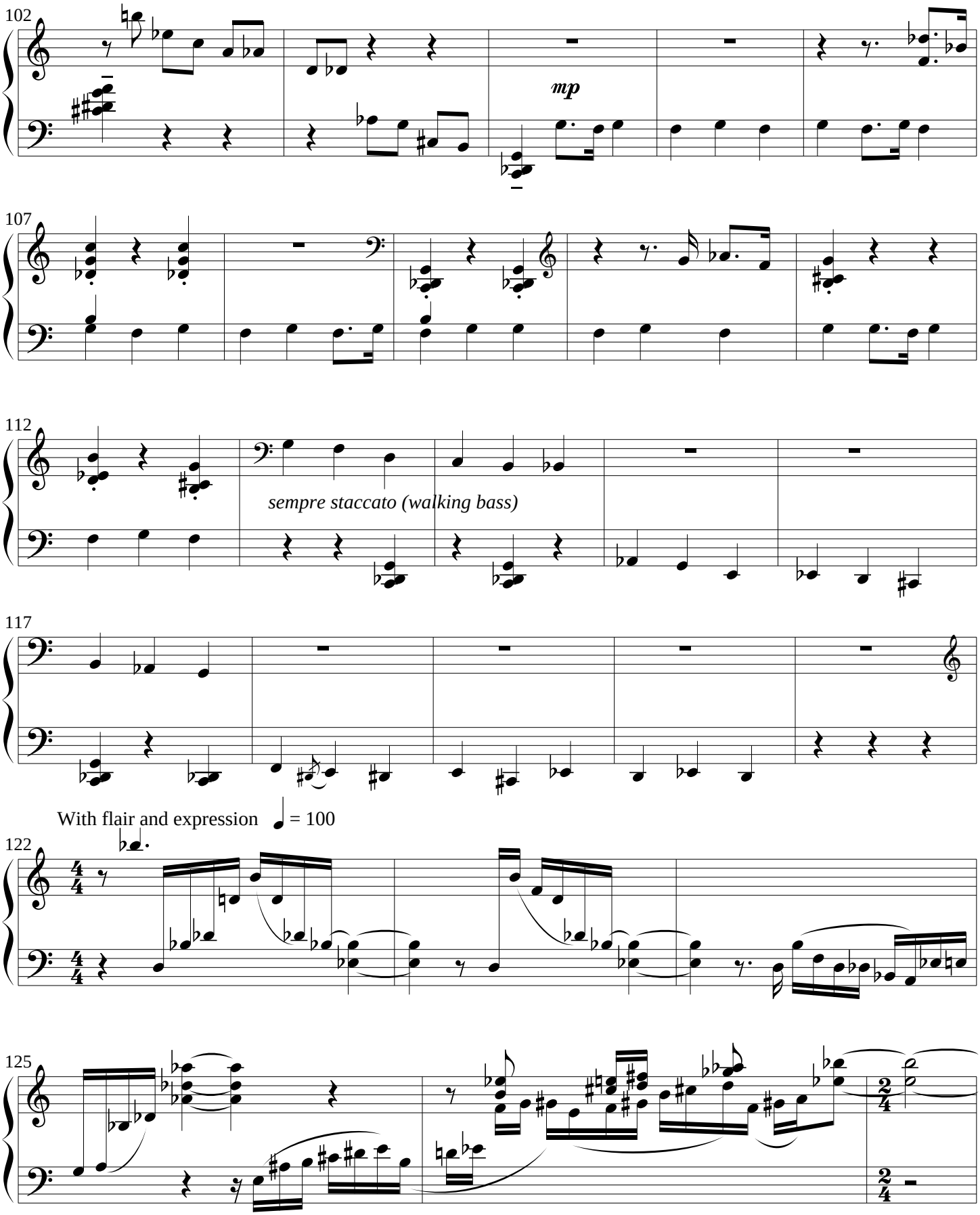
Copyright©2000 Pamela J. Marshall

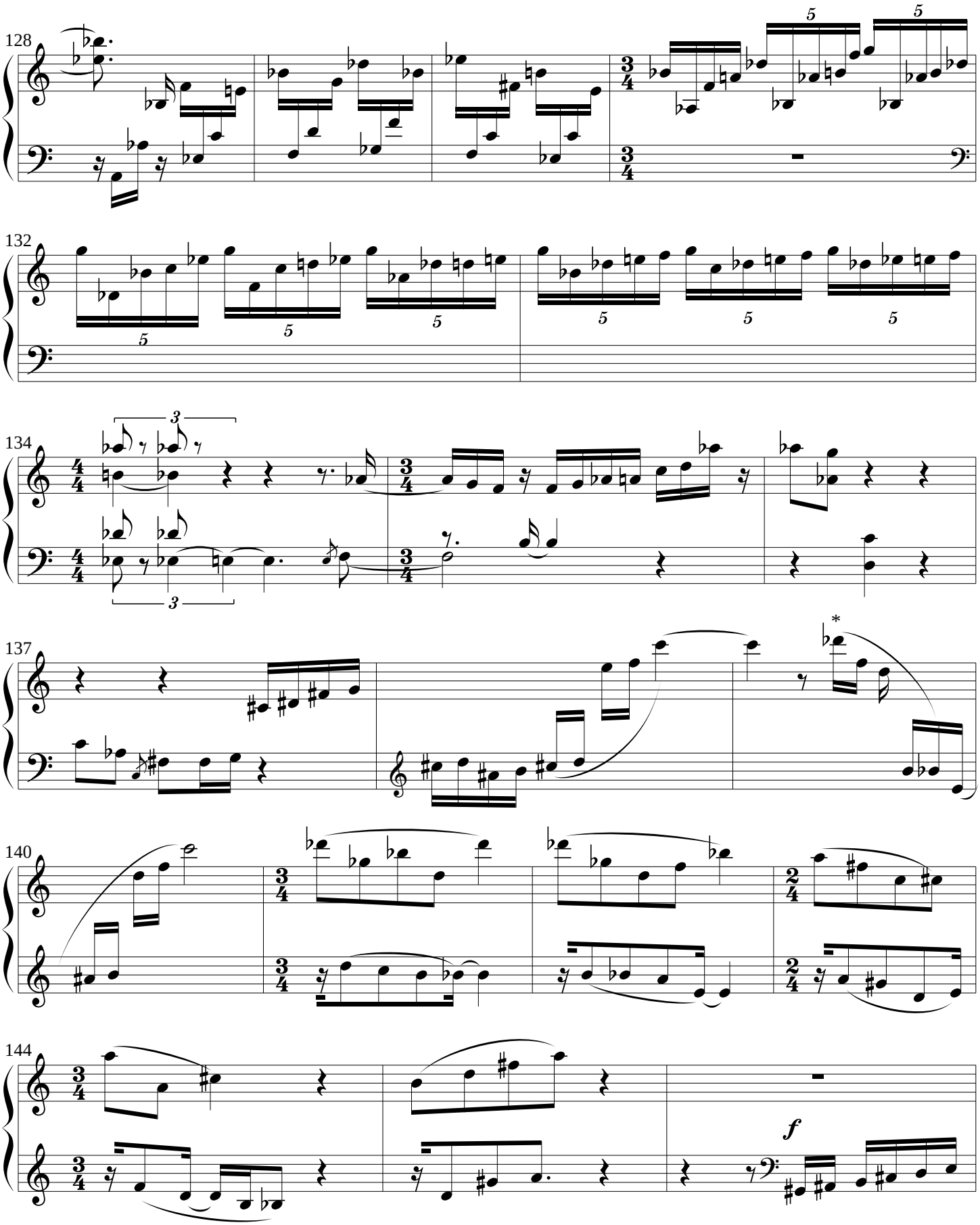

22
26
Con brio ♩ = 160
30
f
34
39
poco accelerando
poco rit.
45



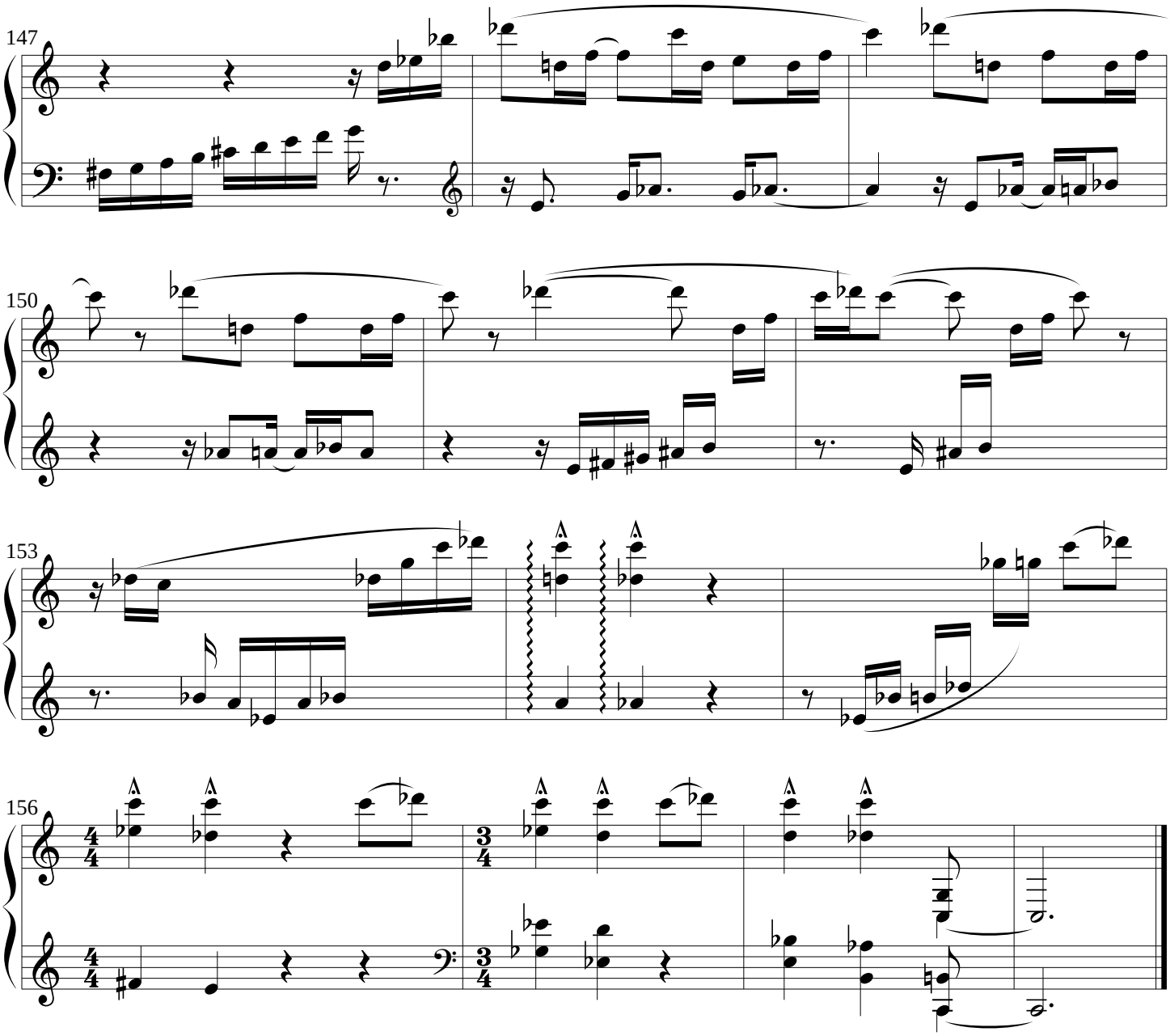
* For harpsichords with more limited range, see performance notes


72
76
mf
p sempre staccato
82
88
f
92
97

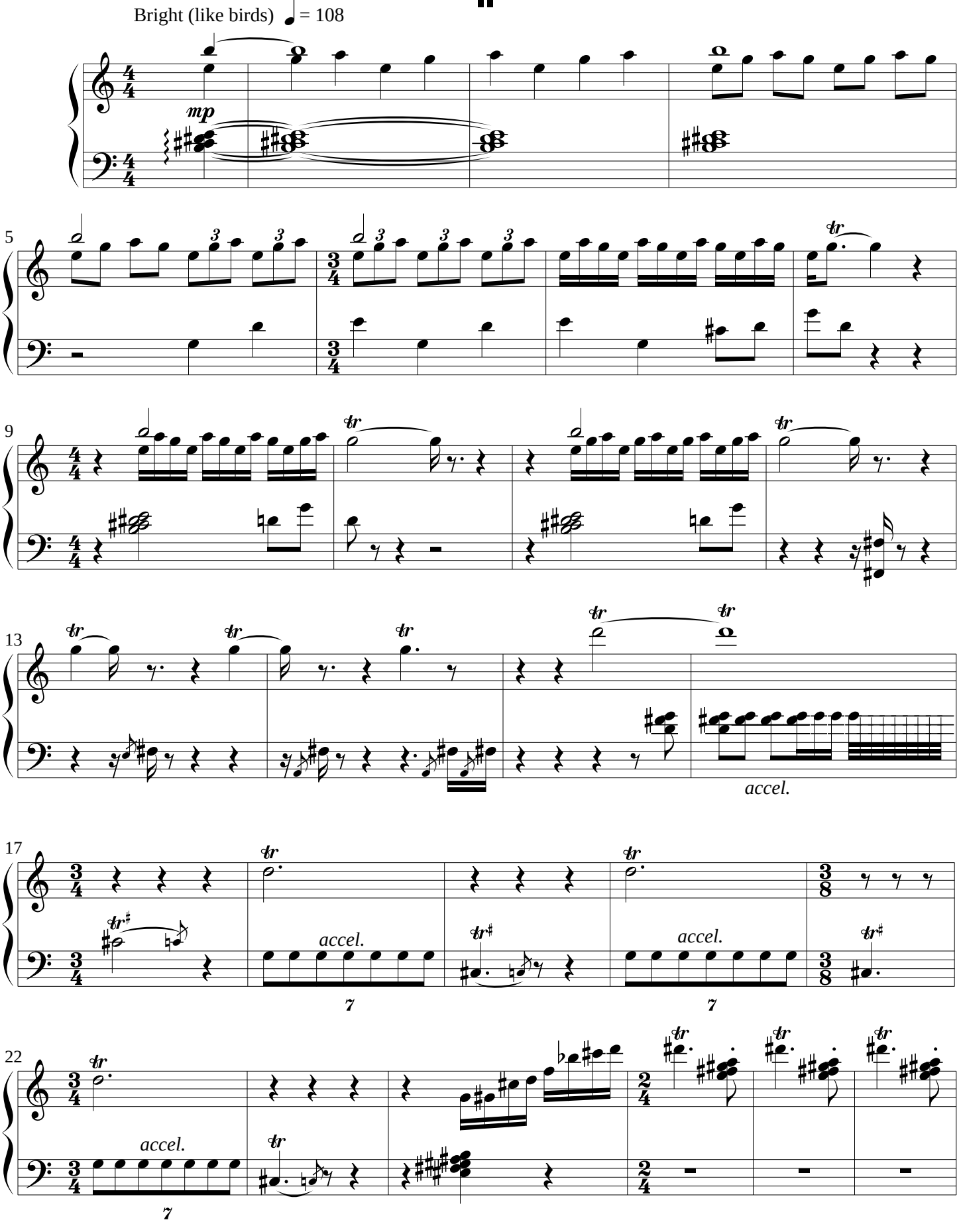

102
mp
107
112
sempre staccato (walking bass)
117
With flair and expression ♩ = 100
122
125

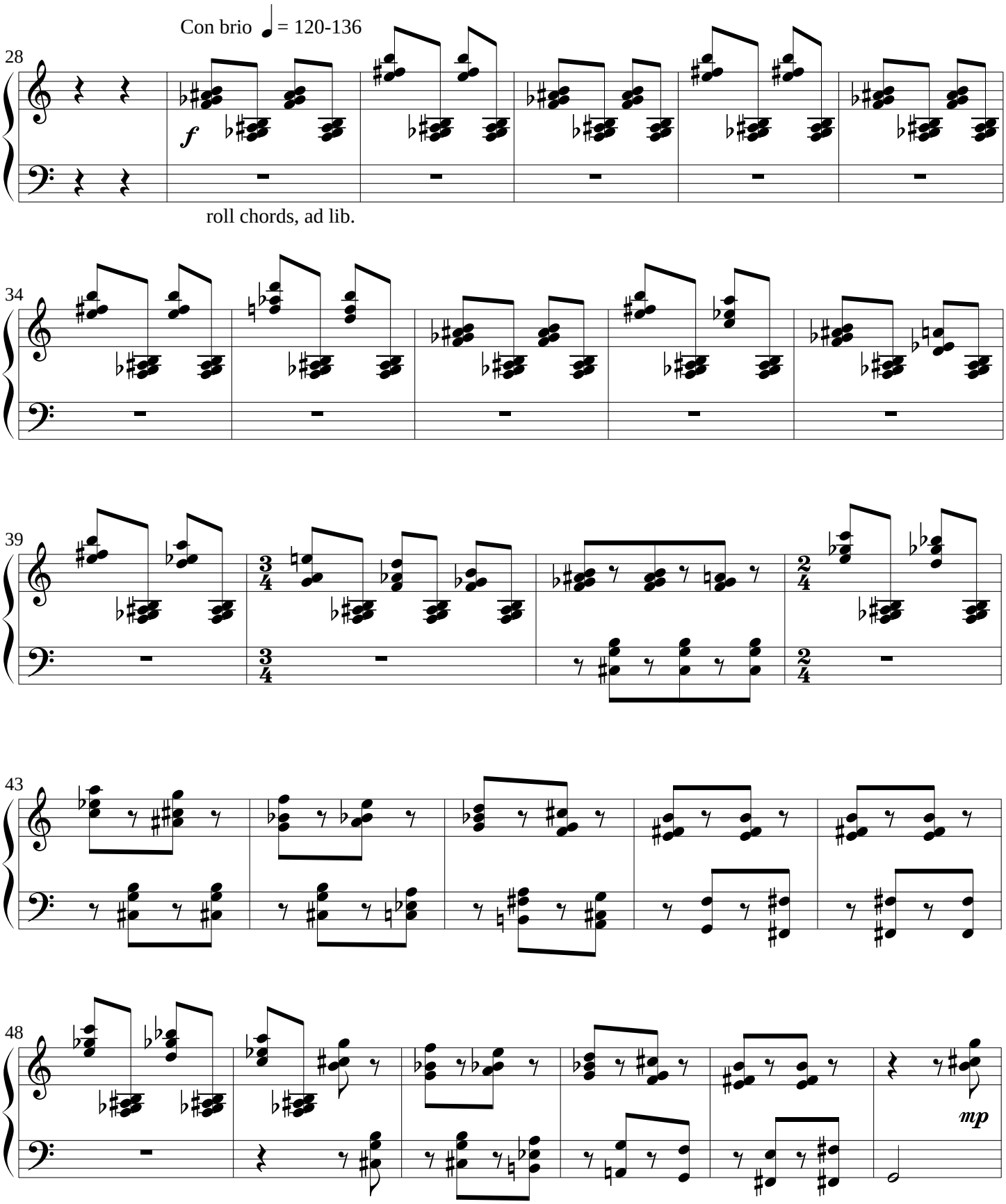


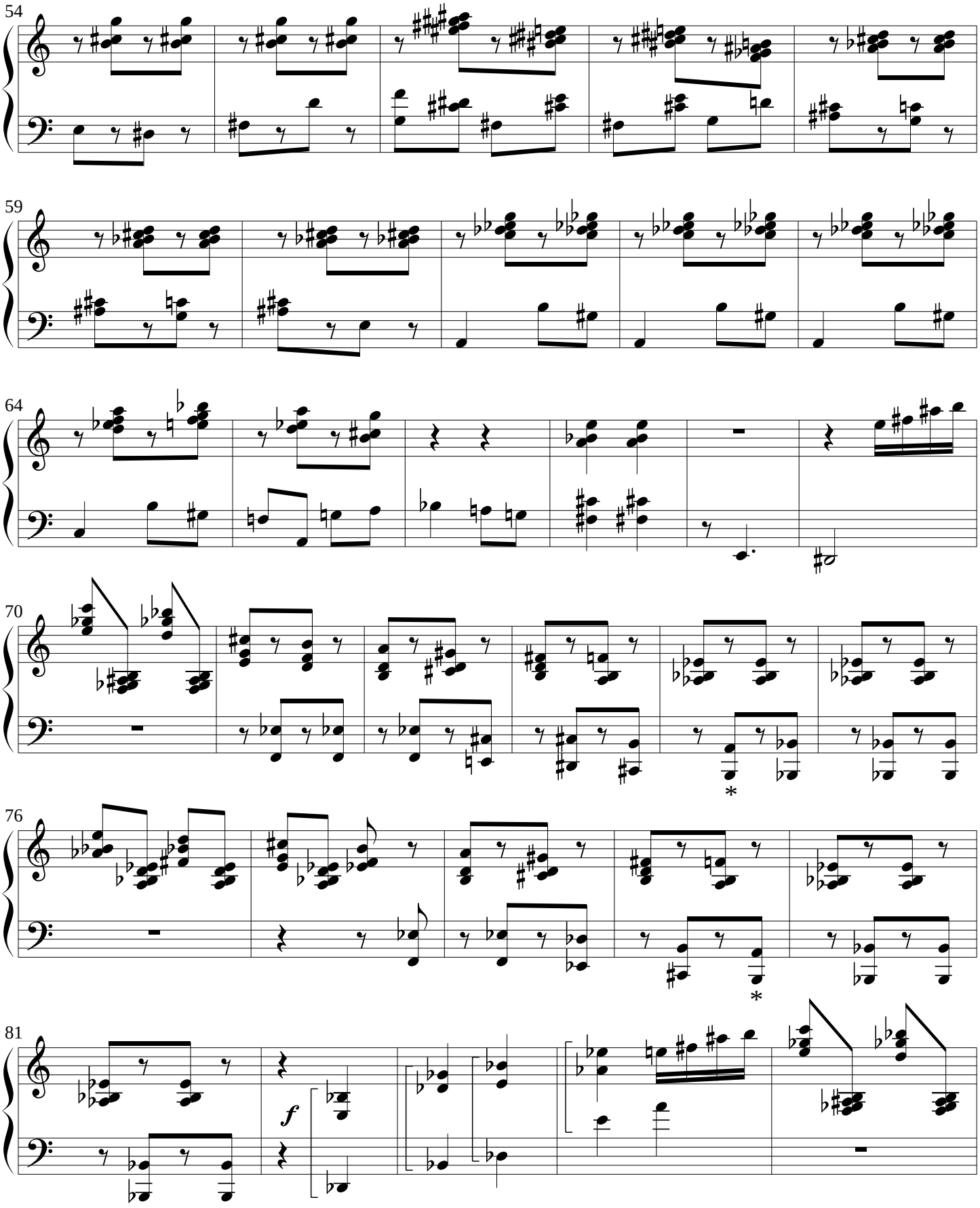
* On harpsichord, use sustain technique described in performance notes


147
150
153
156

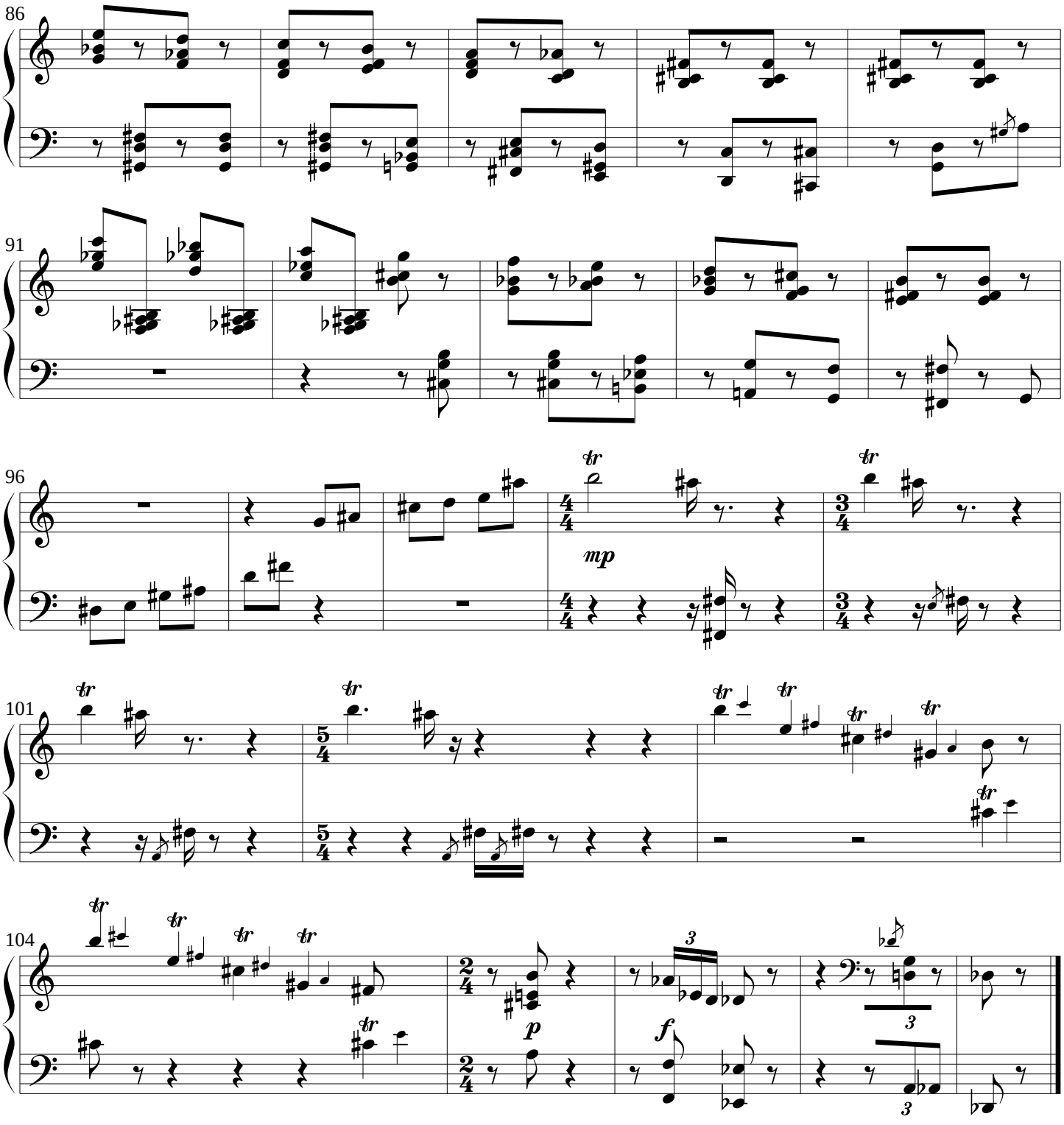
II


Bright (like birds) ♩ = 108
mp
5
9
13
accel.
17
accel.
accel.
7
7
22
accel.
7

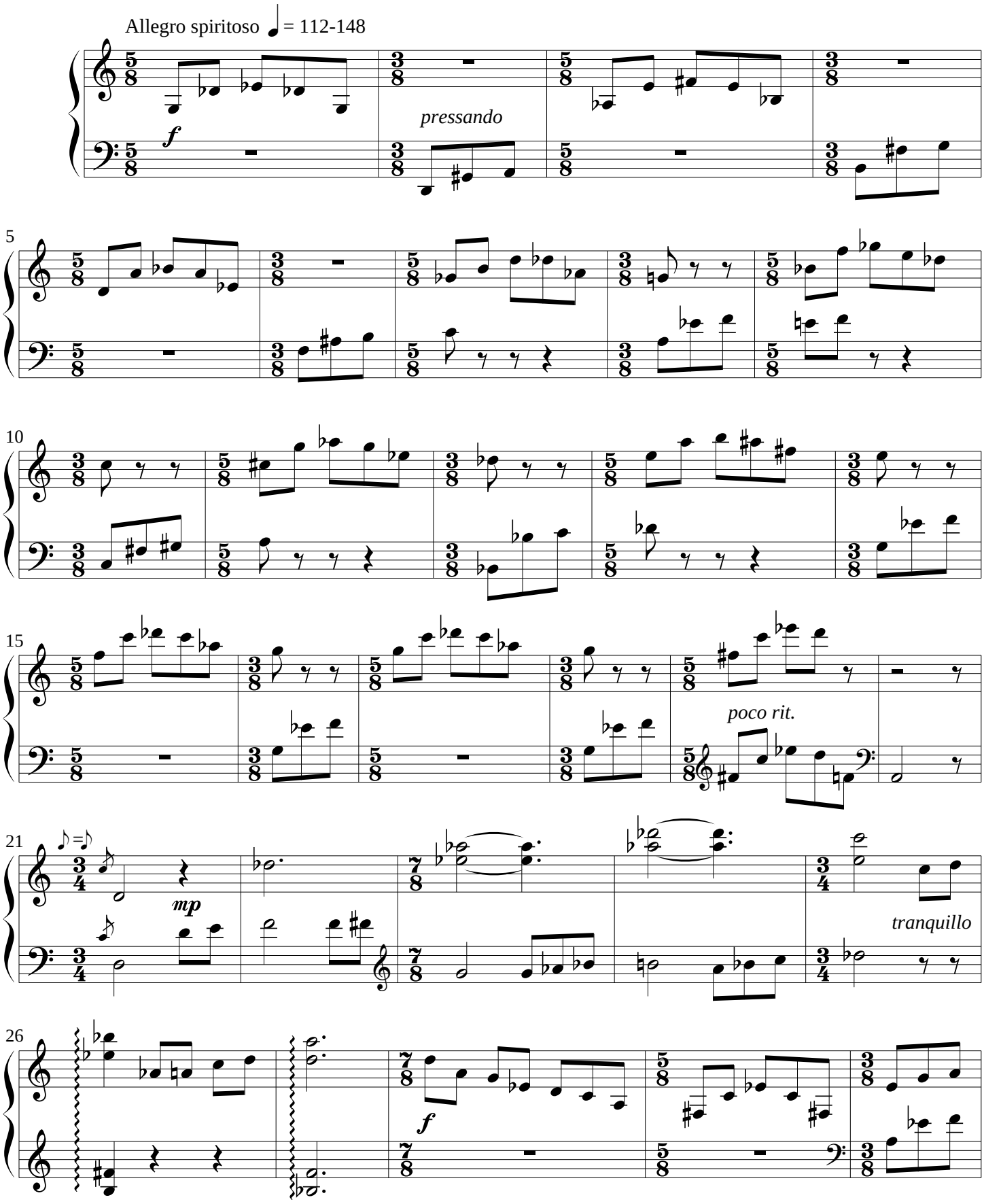

Con brio ♩ = 120-136
28
f
roll chords, ad lib.
34
39
43
48
mp

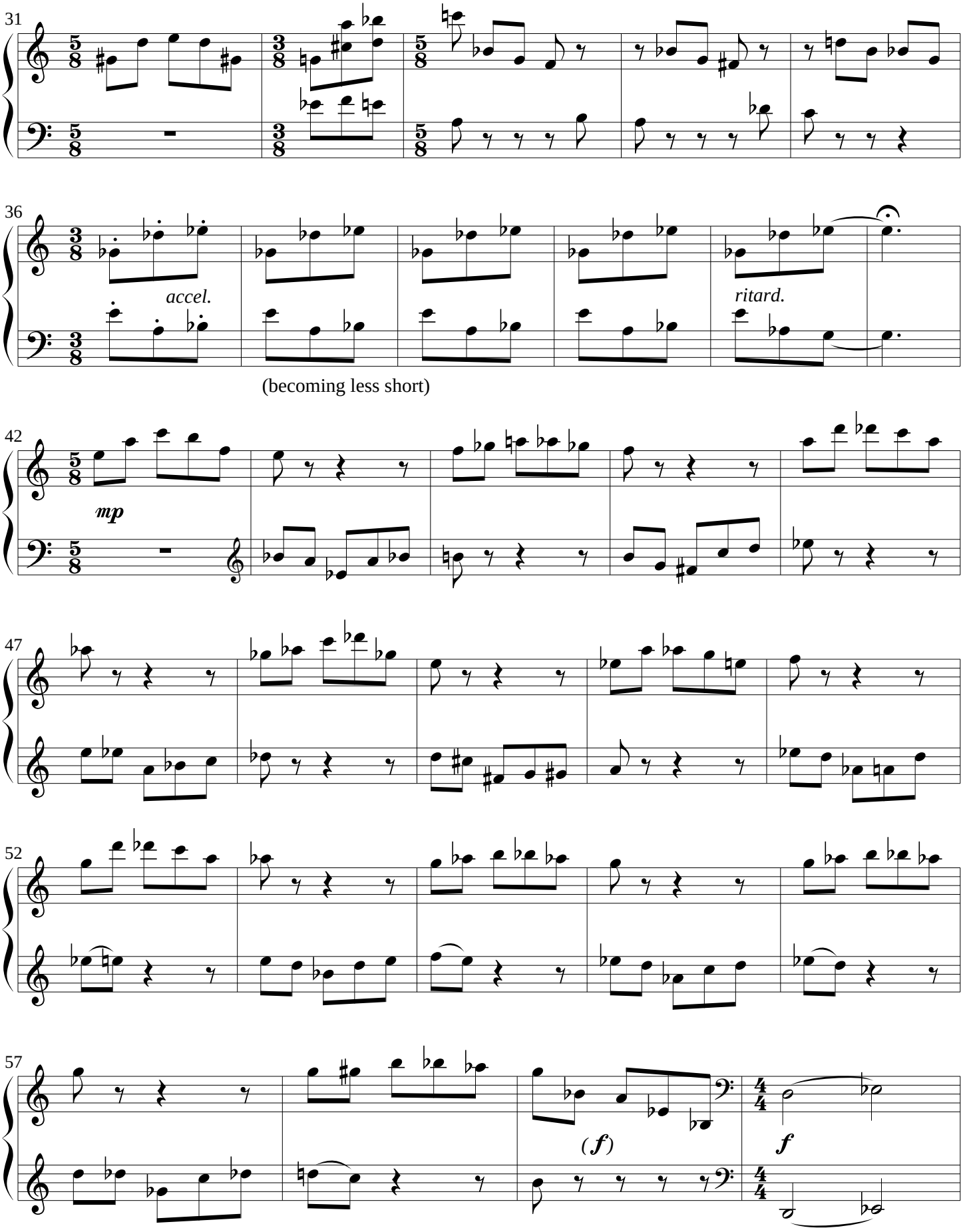


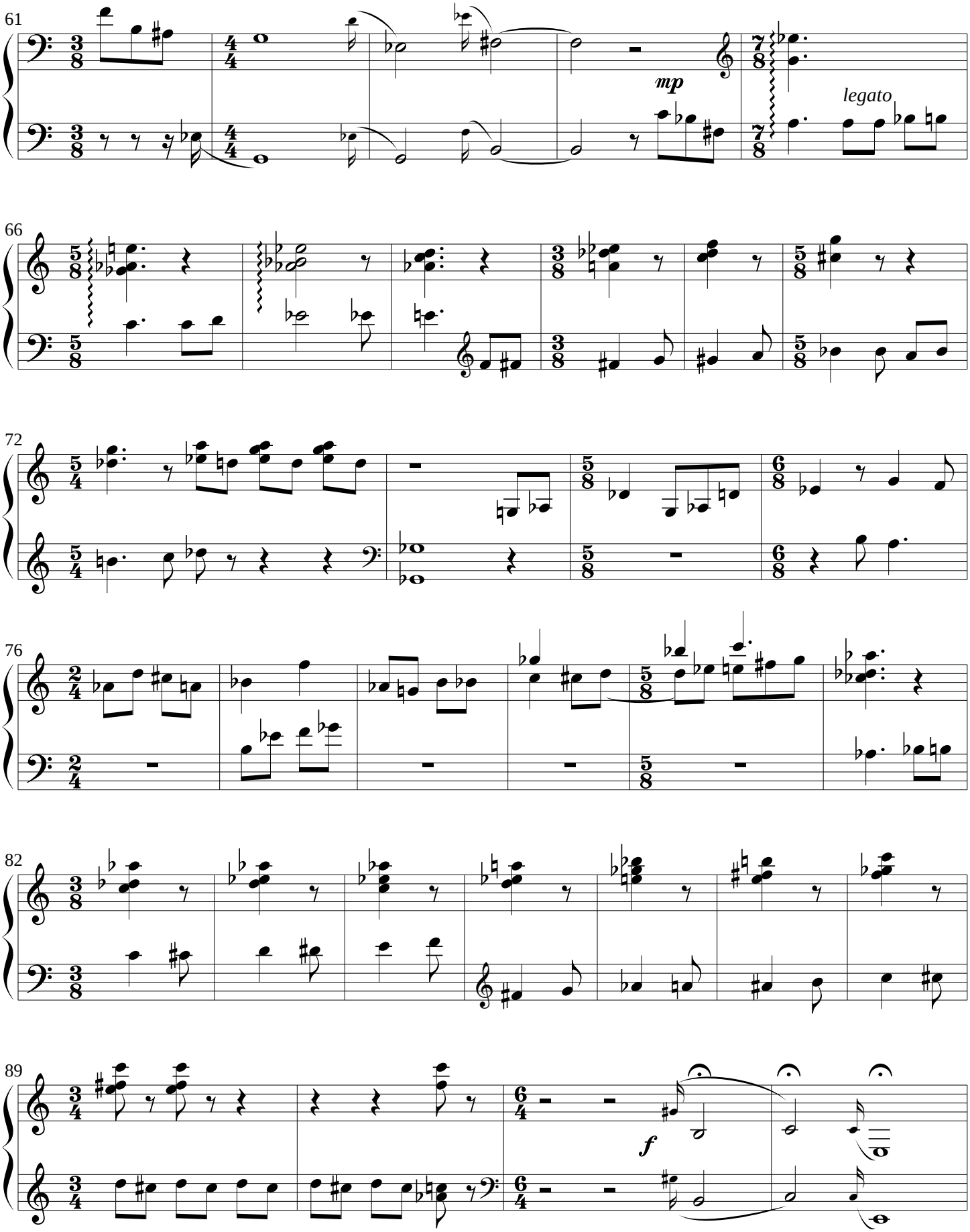
* For harpsichords with more limited range, see performance notes

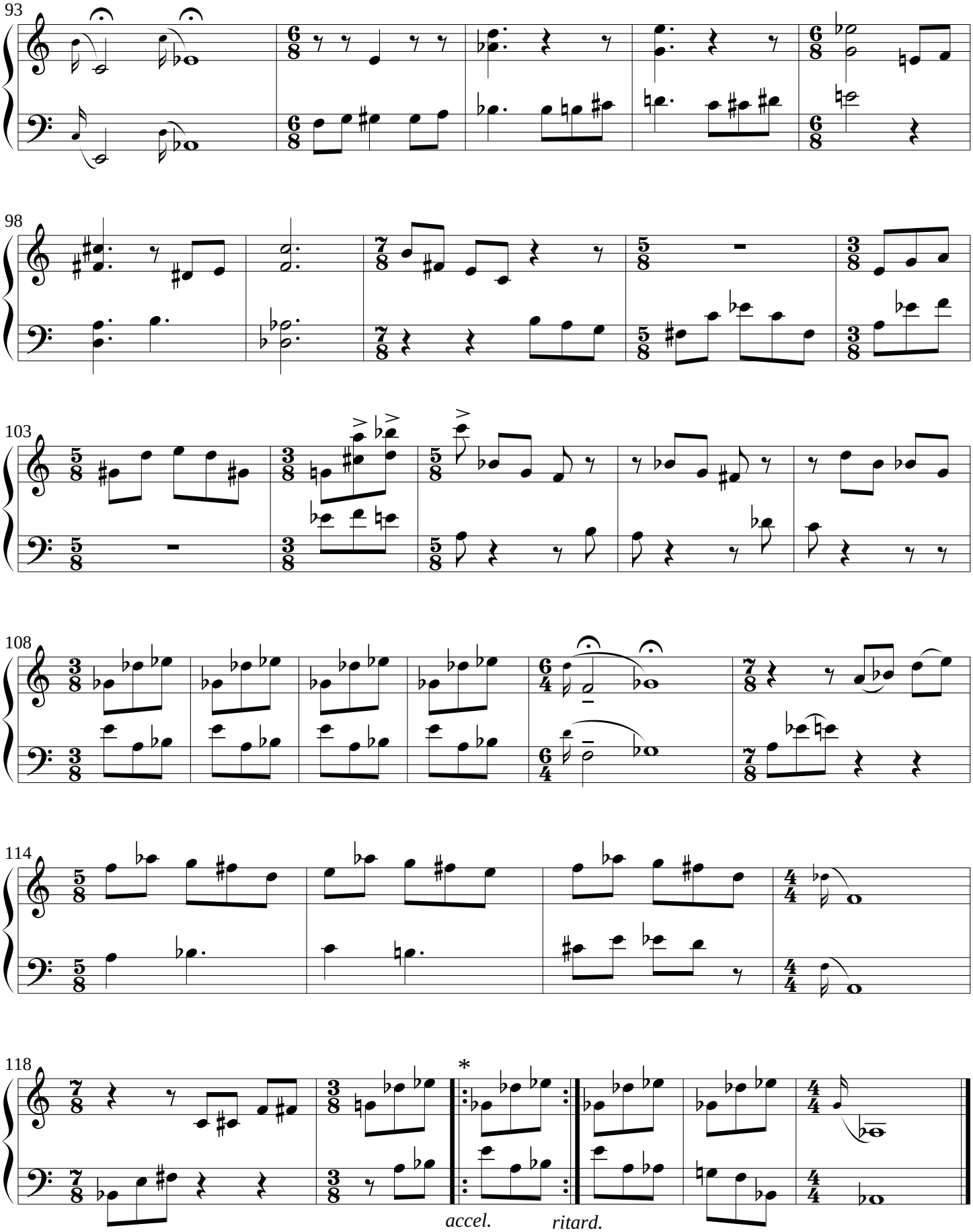

86
91
96
mp
101
104
p
f

III


Allegro spiritoso ♩= 112-148
f
pressando
5
10
15
poco rit.
21
mp
tranquillo
26
f


31
36
accel.
ritard.
(becoming less short)
42
mp
47
52
57
(f)
f


61
mp
legato
66
72
76
82
89
f



* repeat ad lib., approx. 6 times