

# ***DANCE CARD***

7 Dances for Piano

by

Karen Amrhein

PERUSAL SCORE

# DANCE CARD

Total Timing: 20 Minutes

*Dance Card* is a set of seven dances for piano. Each dance takes its inspiration and structure from a dance style that either originated in America or immigrated here. Some of my dances cleave fairly closely to the sound and structure, meter and mood of their mother dances. Others travel far from their origins, keeping the essential rhythmic or metrical aspects of the mother dances, but sounding like something else altogether.

## ***Consolation Rag***

Dedicated to Bruce Allen Hardy, piano and clarinet teacher, and friend

The ragtime style at its most basic means music with a syncopated (or ragged) tune over a solid, march-like accompaniment, usually in 2/4 meter. Most commonly, the structure of a rag is: AABBACC or AABBCCDD or AABBCCA, with each letter corresponding to an individual 16-measure theme, and each theme divided into 4-measure phrases. Ragtime was most popular from around 1900-1918 and is considered to be the first distinctly American musical genre.

The structure of my *Consolation Rag* is: Introduction-A-B-Intro'-C-D-Intro-A-B-C-Coda, where D is a *canon* and the Coda is a variation on the Introduction. I christened this dance *Consolation Rag* because it was my third, and finally successful, attempt at writing a rag — the previous two efforts (*Splash Rag* and *Hesitation Rag*) failing to be "ragged" enough and ending up far too complex.

## **A Certain Way to Beguine**

Dedicated to Francesca Monroe, a friend

The beguine has its 19th century origins in the melding of *polka* with Dominican folk dance, evolving from a Spanish *bolero* rhythm into a slow and sensual *rumba*, and coming to the United States in the early decades of the 20th century from the Caribbean islands of Guadeloupe and Martinique. It found its brief popularity in the mid-1930s and today is remembered in the U.S. only because of Cole Porter's 1935 song *Begin the Beguine*. Indeed, my own efforts at researching the style found little reward beyond the Cole Porter classic.

My beguine (from the French word for flirtation) doesn't stray far from the rhythmic structure and romance (think palm trees swaying in the moonlight) of the beguine model. *A Certain Way to Beguine* consists of a two-measure introduction, an A theme, B theme, four-measure transition based on the introduction, A theme again (this time lengthened to 6/4 time), C theme, and a return to the beginning, A theme, B theme, and conclusion. The characteristic slow-quick-quick rhythm occurs in three layers: melody that alternates between a solid and a syncopated pulse, syncopated middle voice wherein the second-half of each measure finds the rhythmic pulse quickening, and a bass line emphasizing the 4/4 meter while also reinforcing the "quickening" aspect through its dependable half note - quarter note - quarter note rhythm.

## **MISTER CHARLESTON BUTLER**

Dedicated to Charles Butler, a friend and the oldest friend of my husband, Stephen

The Charleston rhythm first became popular with James P. Johnson's 1923 tune of the same name, which in turn took its title from the city in South Carolina. Today, the Charleston epitomizes the era known as the Roaring '20s, with its speakeasies, gangsters, molls, and flappers.

My goal with my own Charleston was to turn up the electricity on the neon dazzle of the jazz age. *Mister Charleston Butler* uses the syncopated Charleston rhythm and adds the bright dissonance of bitonality. The phrases in two simultaneous keys are relieved by phrases in a single key, albeit spiced with jazzy harmonies. My Charleston's overall structure is A-B-A, with the A section further divided into exposition and development sub-sections and the B section itself in a-b-a form.

## Lemon Merengue Lullaby

Dedicated to Mario A. Garcia Briseño, a friend

Effectively synthesizing the European *minuet* with the rhythms of Africa, the national dance of the Dominican Republic has two legends explaining its origins. The first holds that the merengue's drag step originated with slaves laboring on sugar plantations, their legs heavy with iron manacles. The second tells of the war hero come home to find his village celebrating his return with a limp-footed dance to honor his wounded leg.

In *Lemon Merengue Lullaby*, the merengue rhythm appears as something of a memory or the hushed sound of a distant celebration, while a gentle lullaby melody is sung. Here, the sound of the merengue has vanished; only its plodding bass drum pulse and tambora and accordion rolls remain as the lilting, almost Schubertian tune beckons the weary dancer to sleep.

## Rumba in Fives

As with *Lemon Merengue Lullaby*, my *Rumba in Fives* makes use of a basic African rhythm, while sounding entirely unlike its progenitor, in this case the Cuban rumba. I've varied the clave rhythm of five beats within a pulse of eight (two 4/4 measures with beats on 1, 2b, and 4 in measure one and beats on 2 and 3 in measure two) by creating five rhythmic-melodic units of eighth notes that repeat every two measures (on beats 1, 2b, and 3b, and 2 and 3). Five of these units occur within each section, and there are five sections, for a total of fifty measures. The right-hand melody is varied and developed over the five sections, making *Rumba in Fives* essentially a *passacaglia*.

## Mycklorf's Folly (Reel & Semi-Quadrille)

My husband suggested that I write a square dance for the sixth dance in this set, so I did a little research and learned that square dancing is traditionally performed to 18th and 19th century folk music: jigs, reels, country dances, and quadrilles. I thought it would be fun to write a reel that holds pretty strictly to the form without sounding like *The Sailor's Hornpipe* (remember Popeye the Sailor?) and which serves as the basis for a quadrille.

A reel is very similar to a hornpipe, but has more even beats, and typically consists of two sections of eight measures each, with each 4/4 or 2/4 section evenly divided into two question-and-answer phrases. A quadrille is also comprised of eight-measure themes, some in 2/4 time and some in 6/8.

Born in the 1600s, quadrille (meaning both *four* and *square*) began as a military parade for four horsemen. Its popularity was such that two-legged dancers took to it in the 18th and early 19th centuries. The form is quite regimented (no surprise) and rather long-winded:

1. *Le Pantalon* (a pair of trousers) — three themes in 2/4 or 6/8 time arranged in the sequence ABACA
2. *L'été* (summer) — 2/4, ABBA
3. *La Poule* (hen) — 6/8, 2 measure introduction followed by ABACABA
4. Optional: *Trénis* (named for the dance master Trenitz) — 2/4, ABBA
5. *La Pastourelle* (shepherd girl) — 2/4, ABCBA
6. *Finale* — 2/4, 2 measure introduction followed by AABBA

Adhering strictly to such a structure would have yielded a very long and repetitive dance, so I chose to use half of the form (movements 1, 3, and 5) and entitled each continuous movement *A New Pair of Trousers*, *Happy Hen*, and *The Shepherdess Tries the Trousers*. I also used the ABACA form for *Happy Hen*, rather than the rambling ABACABA structure. Furthermore, the B and C sections of *Happy Hen* and *The Shepherdess Tries the Trousers* are variations on the B and C sections of *A New Pair of Trousers*, while the A sections (the *reel* mentioned above) of the first and last movements are identical and the *Happy Hen* gets her own hen-like A theme. Yee-hah!

## Waltz for One

Dedicated to Constance Amrhein (in memory of James Warren Amrhein, her husband of 61 years)

The final dance (an epilogue really) in *Dance Card* is a very slow *Waltz for One*, written in memory of my father-in-law. I haven't much to say about this very American, elegiac waltz — hopefully it will speak for me and be pleasing to the gracious widow of a gentle, generous man.

to Bruce Allen Hardy

# Consolation Rag

Duration: 3 Minutes

Karen Amrhein (ASCAP)

$\text{♩} = 96$  (energetic, but with ragtime rubato)

Piano

*mf* *p* *mp*

*ad lib.*

6

12

19

25

$\text{♩} = 88$

$\text{♩} = 96$

**DANCE CARD** by Karen Amrhein ~ 1. Consolation Rag

32

39

46

54

61

66

to Francesca Monroe

Duration: 3½ Minutes

# A Certain Way to Beguine

Karen Amrhein (ASCAP)

$\text{♩} = 88$  Expressively

Piano

*p* *mp*

\* The repetition is optional.

5

9

13

17

2nd Time to Coda

**DANCE CARD** by Karen Amrhein ~ 2. *A Certain Way to Beguine*

21

*p*  
sub.

*mp*

26

30

33

37

41

slowing ----- D.C. † Coda slowing -----

*p*  
sub.

† (Begin the Beguine)  
- 4 -

to Charles Adelbert Butler III

Duration: 2¼ Minutes

# MISTER CHARLESTON BUTLER

Karen Amrhein (ASCAP)

$\text{♩} = 192-208$

Piano

Measures 1-5 of the piano introduction. The piece is in 4/4 time with a tempo of 192-208. The key signature has one sharp (F#). The first system shows measures 1 through 5. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand has a bass line of quarter notes G2, F2, E2, and D2. Dynamics range from piano (p) to mezzo-forte (mf).

Play m.6-18 first time only. (On da Capo, after m.5 skip to m.19):

Measures 6-11. Measure 6 starts with a piano (p) dynamic. Measure 10 features a forte (f) dynamic. Measure 11 is mezzo-forte (mf). The right hand has a melodic line with eighth notes and quarter notes. The left hand provides a steady bass accompaniment.

Measures 12-18. Measure 12 has a forte (f) dynamic. Measure 13 has a mezzo-forte (mf) dynamic. Measure 14 contains a triplet of eighth notes in the right hand. The piece concludes with a final chord in measure 18.

Measures 19-25. Measure 19 starts with a piano (p) dynamic. Measure 20 has a mezzo-piano (mp) dynamic. The right hand features a melodic line with eighth notes. The left hand has a bass line with quarter notes. First and second endings are indicated for measures 20-21.

Measures 26-32. Measure 26 has a mezzo-forte (mf) dynamic. Measure 27 has a piano (p) dynamic. Measure 32 has a mezzo-piano (mp) dynamic. The right hand has a melodic line with eighth notes. The left hand has a bass line with quarter notes.

Measures 33-39. Measure 33 has a mezzo-forte (mf) dynamic. The right hand has a melodic line with eighth notes. The left hand has a bass line with quarter notes. The piece concludes with a final chord in measure 39.



**DANCE CARD** by Karen Amrhein ~ 3. **MISTER CHARLESTON BUTLER**

*Fine*

38

*p<sub>1</sub>/mp<sub>2</sub>* *mf<sub>2</sub>*

Detailed description: This system contains measures 38 through 43. The music is in 4/4 time with a key signature of one sharp (F#). The right hand features a mix of chords and eighth-note patterns, while the left hand provides a steady accompaniment with chords and eighth-note lines. Dynamic markings include *p<sub>1</sub>/mp<sub>2</sub>* and *mf<sub>2</sub>*. A fermata is placed over the final measure of this system.

44

*mp* *mf* *mp* *mf* *f*

Detailed description: This system contains measures 44 through 49. It features several triplet markings in the right hand. The dynamics range from *mp* to *f*. The left hand continues with a consistent accompaniment pattern.

50

*mp* *mf*

Detailed description: This system contains measures 50 through 55. It includes triplet markings in the right hand. The dynamics are marked as *mp* and *mf*. The left hand accompaniment remains consistent.

56

*mp* *mf* *f* *mp* *p*

Detailed description: This system contains measures 56 through 62. It features triplet markings in the right hand. The dynamics are marked as *mp*, *mf*, *f*, *mp*, and *p*. The left hand accompaniment continues.

63

*mp* *mf* *p* *mp*

Detailed description: This system contains measures 63 through 68. It includes triplet markings in the right hand. The dynamics are marked as *mp*, *mf*, *p*, and *mp*. The left hand accompaniment continues.

69

*mf* *mp* *mf* *f* *mp*

*D.C. al Fine*

Detailed description: This system contains measures 69 through 74. It features triplet markings in the right hand. The dynamics are marked as *mf*, *mp*, *mf*, *f*, and *mp*. The left hand accompaniment continues. The system concludes with the instruction *D.C. al Fine*.

to Mario A. Garcia Briseño

Duration: 3½ Minutes

# Lemon Merengue Lullaby

Karen Amrhein (ASCAP)

*♩ = 48 Tenderly*

Piano *p*

5

9

13

17

**DANCE CARD** by Karen Amrhein ~ 4. *Lemon Merengue Lullaby*

21

Musical notation for measures 21-24. The treble clef staff features eighth-note patterns with slurs and ties. The bass clef staff provides harmonic support with chords and eighth-note accompaniment.

25

*p*

Musical notation for measures 25-28. The treble clef staff features sixteenth-note runs with slurs. The bass clef staff continues with chords and eighth-note accompaniment. A piano (*p*) dynamic marking is present.

29

Musical notation for measures 29-32. The treble clef staff features eighth-note patterns with slurs. The bass clef staff continues with chords and eighth-note accompaniment.

33

Musical notation for measures 33-36. The treble clef staff features eighth-note patterns with slurs. The bass clef staff continues with chords and eighth-note accompaniment.

37

*slowing* - - - - -

Musical notation for measures 37-40. The treble clef staff features eighth-note patterns with slurs. The bass clef staff continues with chords and eighth-note accompaniment. A *slowing* instruction is indicated above the staff. The piece concludes with a final chord and a short eighth-note run in the bass clef, marked *pp*.

Duration: 1½ to 1¾ Minutes

# Rumba in Fives

Karen Amrhein (ASCAP)

♩ = 126 - ♩ = 132

Piano

*p* *mf* *mf* *mf*

*senza Rit.*

6

*f* *mp* *mf* *f* *mp* *p*

11

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

16

*mf* *mf* *mf* *mf* *mp*

21

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

**DANCE CARD** by Karen Amrhein ~ 5. *Rumba in Fives*

26

Musical notation for measures 26-30. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measure 26 features a piano introduction with a *f* dynamic. Measures 27-30 continue with a melodic line in the bass clef and a harmonic accompaniment in the treble clef, with dynamics ranging from *mf* to *mp*.

31

Musical notation for measures 31-35. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measure 31 features a piano introduction with a *f* dynamic. Measures 32-35 continue with a melodic line in the bass clef and a harmonic accompaniment in the treble clef, with dynamics ranging from *mf* to *mp*.

36

Musical notation for measures 36-40. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measure 36 features a piano introduction with a *p* dynamic. Measures 37-40 continue with a melodic line in the bass clef and a harmonic accompaniment in the treble clef, with dynamics ranging from *p* to *mf*.

41

Musical notation for measures 41-45. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measure 41 features a piano introduction with a *p* dynamic. Measures 42-45 continue with a melodic line in the bass clef and a harmonic accompaniment in the treble clef, with dynamics ranging from *mp* to *mf*.

46

Musical notation for measures 46-50. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measure 46 features a piano introduction with a *f* dynamic. Measures 47-50 continue with a melodic line in the bass clef and a harmonic accompaniment in the treble clef, with dynamics ranging from *mf* to *mp*.

# Mycklorf's Folly

Duration: 3¼ Minutes

(Reel & Semi-Quadrille)

Karen Amrhein (ASCAP)

## A New Pair of Trousers

♩ = 108 Brisk

Piano

8

16

24

30

36

*mf* *mp* *mf* *mp* *mf* *slowing* *mp*

♩ = 72

♩ = 108

*p* *mf*

Detailed description: This is a piano accompaniment score for the piece 'A New Pair of Trousers' from the collection 'Mycklorf's Folly'. The score is written for piano and is in 2/4 time. It consists of six systems of music, each with a measure number on the left (8, 16, 24, 30, 36). The first system starts with a tempo marking of 108 beats per minute and a dynamic of *mf*. The second system includes a triplet of eighth notes in the right hand and a dynamic of *mp*. The third system features a triplet of eighth notes in the right hand and a dynamic of *mf*, with a 'slowing' marking above the staff. The fourth system has a tempo change to 72 beats per minute and a dynamic of *p*. The fifth system returns to 108 beats per minute and a dynamic of *mf*. The sixth system concludes with a dynamic of *mf* and a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.

**DANCE CARD** by Karen Amrhein ~ 6. *Mycklorf's Folly*

*Happy Hen*

♩. = 72 with a light touch

43

*p*

Musical notation for measures 43-48. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 6/8 time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning of the system.

49

*mf* *mp* < *mf* *p*

Musical notation for measures 49-54. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 6/8 time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *mf* (mezzo-forte), *mp* < *mf* (mezzo-piano), and *p* (piano).

55

*mf* *mp* < *mf* *p*

Musical notation for measures 55-61. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 6/8 time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *mf* (mezzo-forte), *mp* < *mf* (mezzo-piano), and *p* (piano).

62

Musical notation for measures 62-67. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 6/8 time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

68

*mp*

Musical notation for measures 68-73. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 6/8 time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mp* (mezzo-piano) is present at the beginning of the system.

74

*p*

Musical notation for measures 74-79. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 6/8 time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning of the system.

**DANCE CARD** by Karen Amrhein ~ 6. *Mycklorf's Folly*  
*The Shepherdess Tries the Trousers*

80  $\text{♩} = 88$

mp p mp

87

95  $\text{♩} = 88$

$(\text{♩} = \text{♩})$

101  $\text{♩} = 88$

$(\text{♩} = \text{♩})$

108

114

f



Duration: 2½ Minutes

to Constance Amrhein  
in memory of James Warren Amrhein, her husband of sixty-one years

# Waltz for One

Karen Amrhein (ASCAP)

*Very Expressively* ♩ = 48 - ♩ = 52

Piano

9

16

20

24

30

*pp* *mp* *mf* *p* *mp* *pp*

*a tempo*

*slowing*

Red.

