Suite

for piano, four hands
op. 9

Victor Frost

Suite for piano, four hands; op. 9

These numbers, composed between December 1977 and August 1978, constitute an addition to the pedagogical literature for the piano, involving as they do duets between teacher and student. The latter plays throughout in five-finger position. In other words, at any given moment in the music the student, taking the *primo* part, has but five successive diatonic notes to play in each hand. This avoids the use of "thumb under" technique, that bugbear for the beginning pianist which, I hasten to point out, enables him eventually to play all up and down the keyboard. While designed to be taken by the teacher, the *secondo* part is simple enough to be negotiated by an advanced student.

In my own teaching, I have found that not all five-finger pieces are alike in conception. This has to do with how much the hands roam about from one five-finger position to another in the course of a given piece. With regard to my Suite, I give here an indication of the progressively more complex shifting of the hands that is called for as one moves from number to number.

1. **Polonaise.** Each hand remains in a single five-finger position.
2. **Berceuse.** The student's right hand moves to another five-finger position while the other remains stationary.
3. **Gavotte.** The reverse of the preceding is invariably more difficult for the beginner.
4. **Siciliano.** Both hands in the *primo* shift position, but at the same time.
5. **Valse.** Both hands shift position, at different times.

The Suite is dedicated to my dear friend Sheryl Dare, who drew me a delightful cover representing Pooh's response to each of the five pieces.

Victor Frost
10 XII 78
Miami

Performance note (2009)

Fingerings in the primo part give a clear indication of the different five-finger positions the player either begins with or moves to. Any borrowed note not in the basic diatonic scale (which entails, in other words, the use of an accidental) also has proper fingering specified. This is an especially important distinction in the Siciliano, where the respelling of Ab as a G# means a different finger gets used!

to Sheryl May Dare

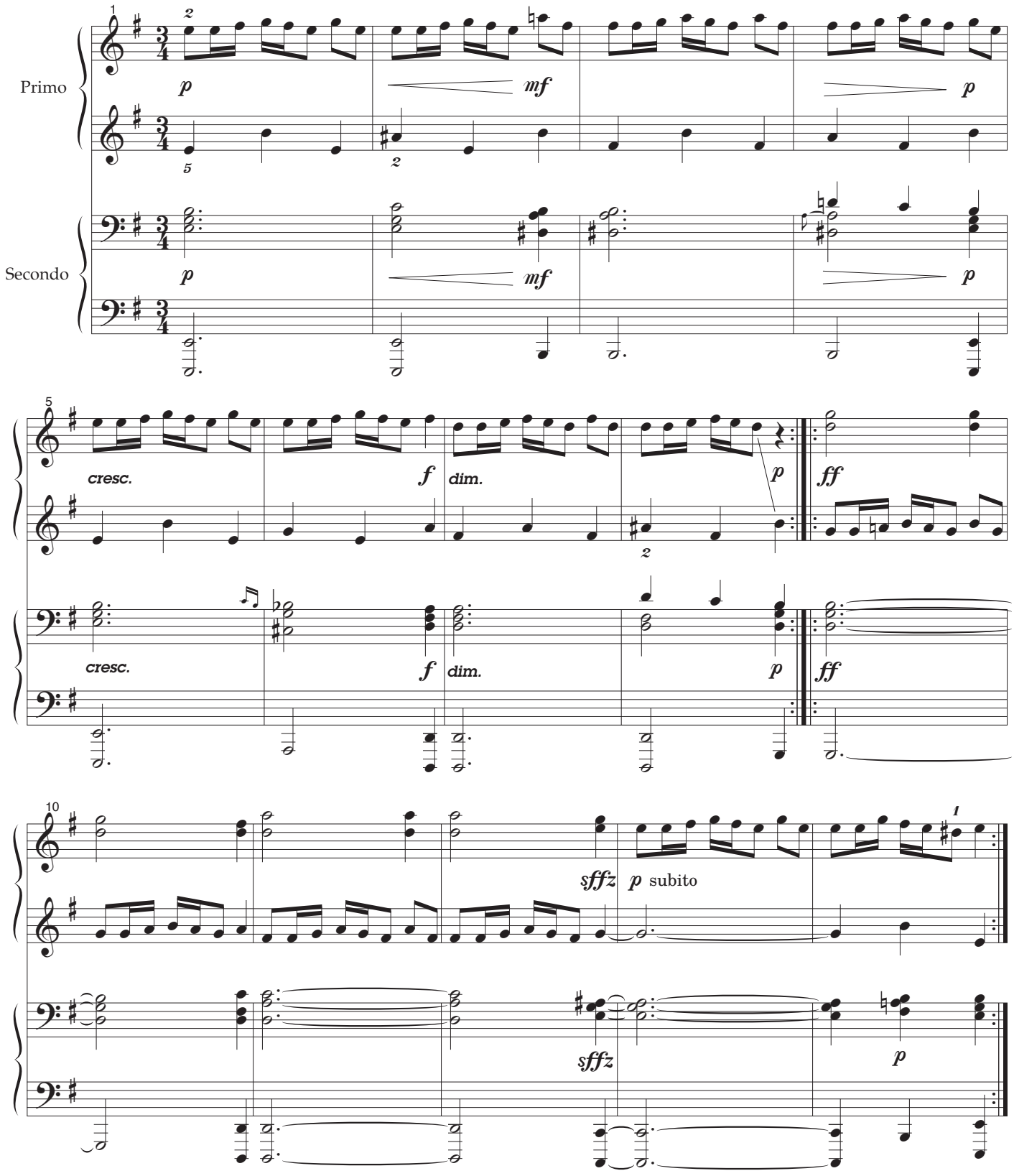
Suite

for piano, four hands; op. 9

1. Polonaise

Allegretto giusto ♩ = 69

Victor Frost



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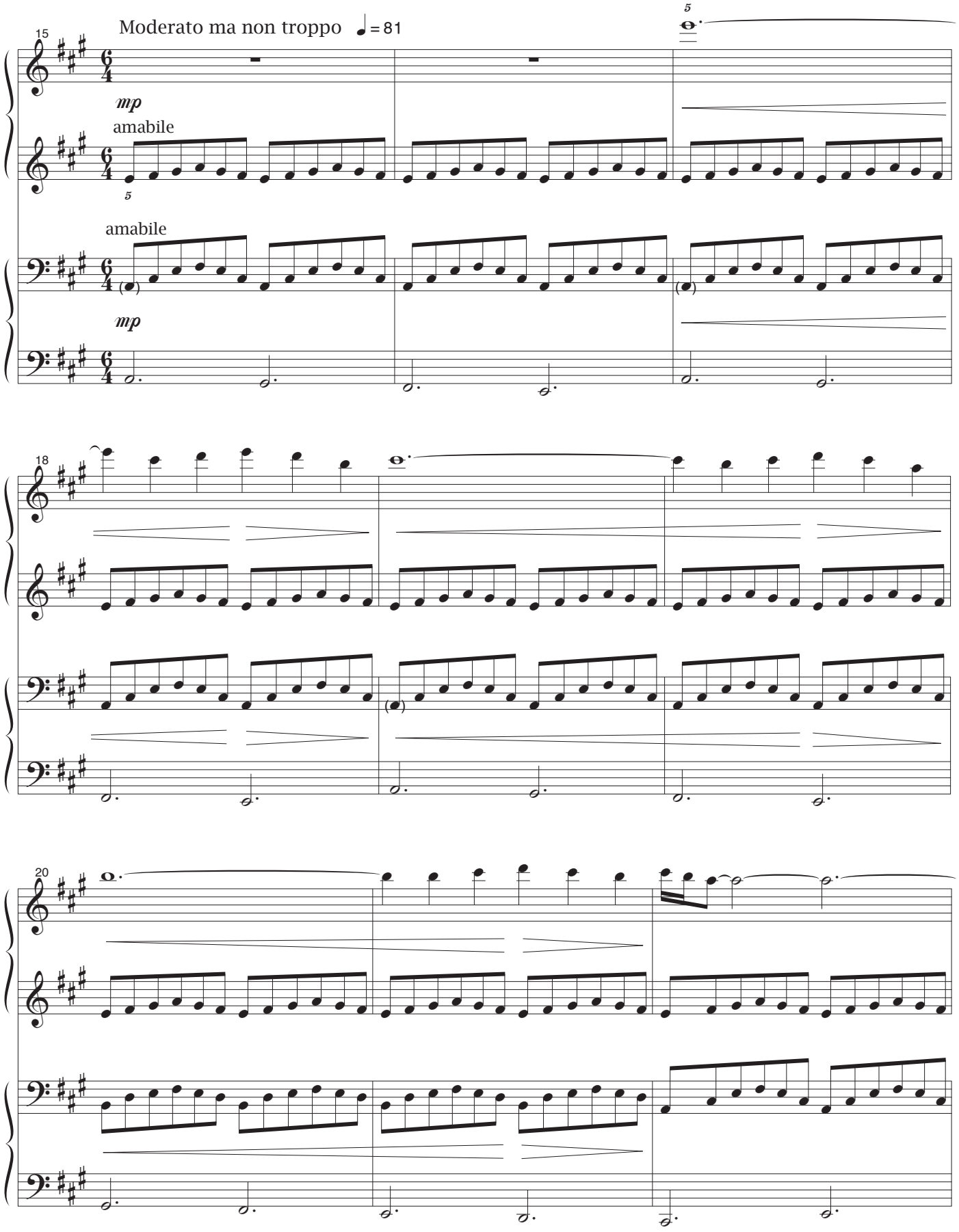
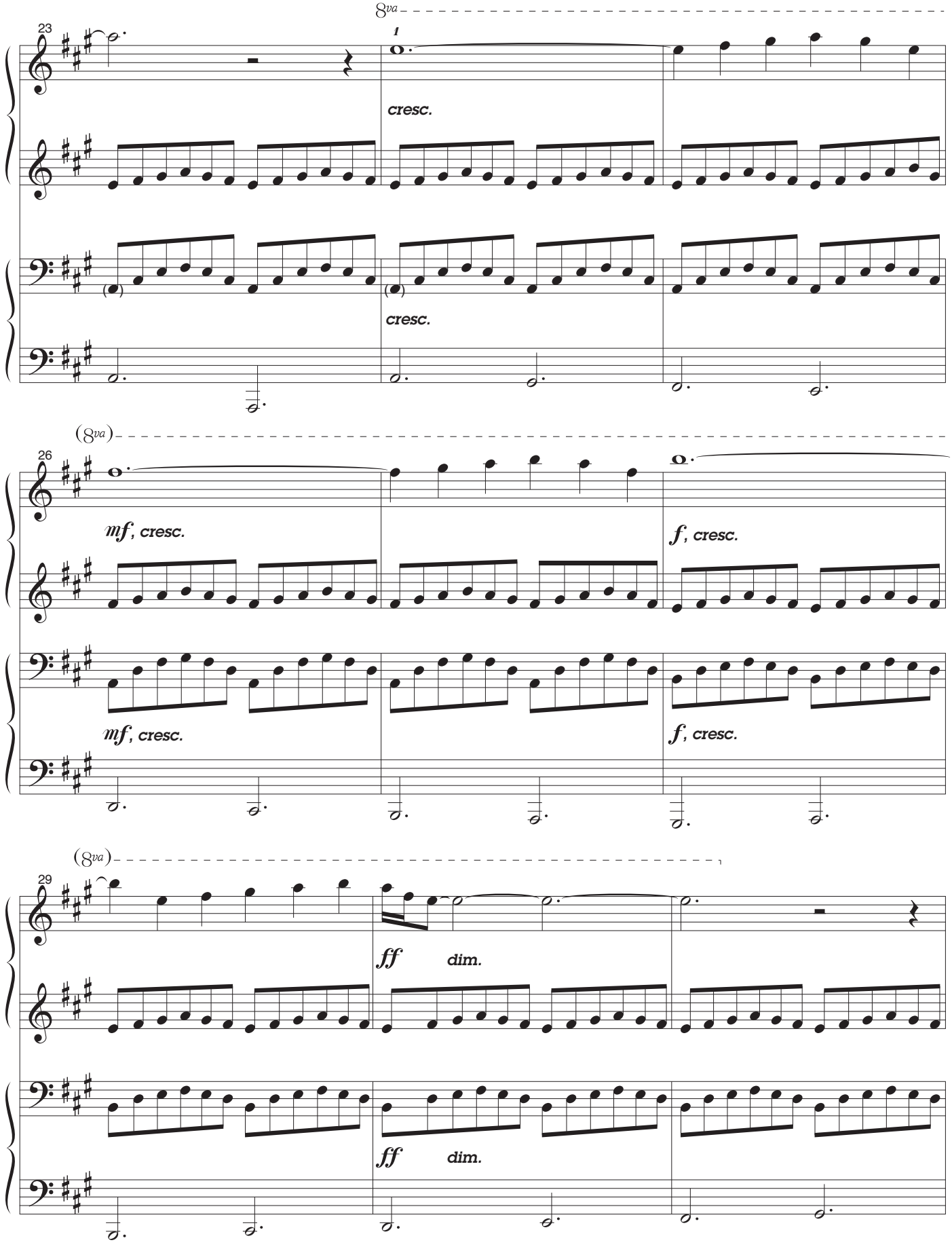
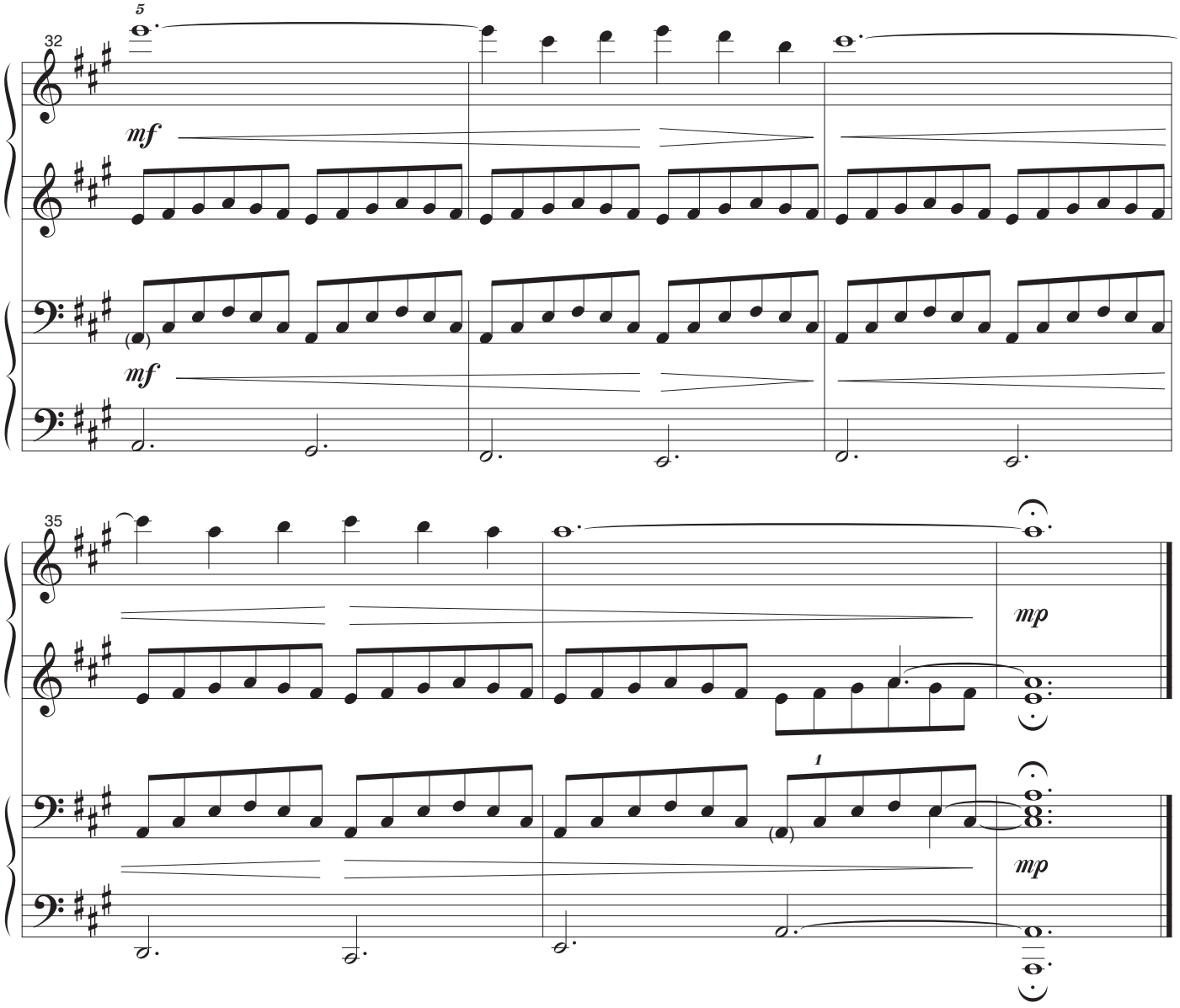
2. Berceuse

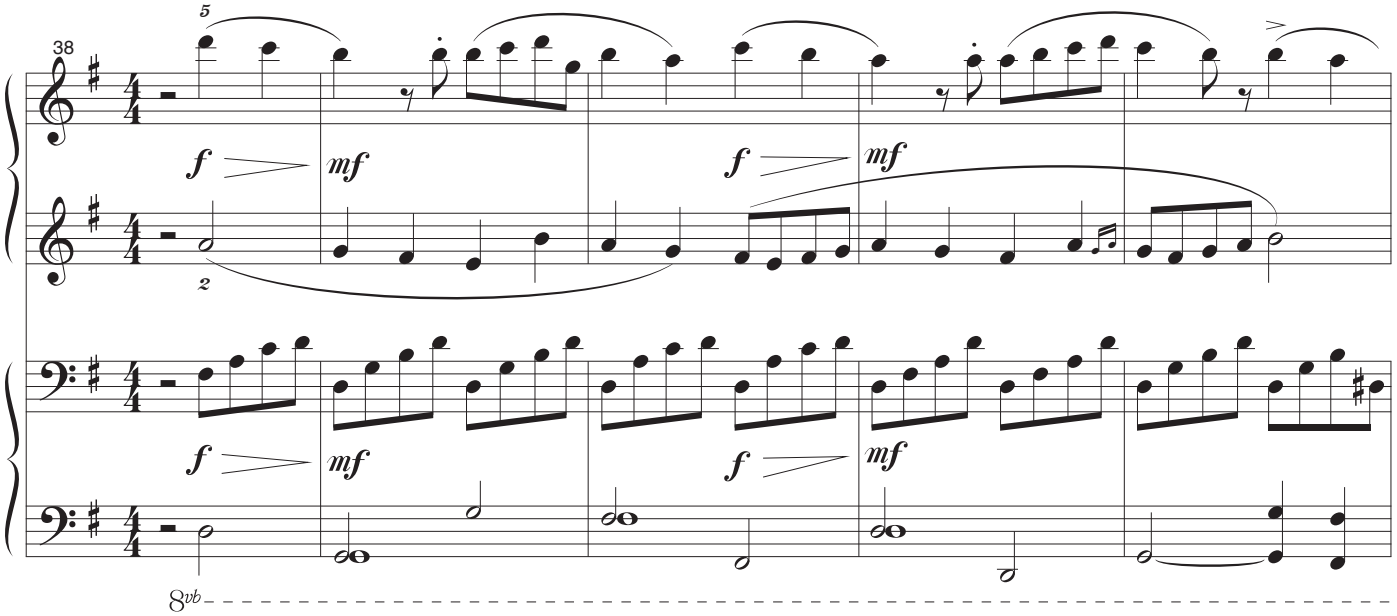


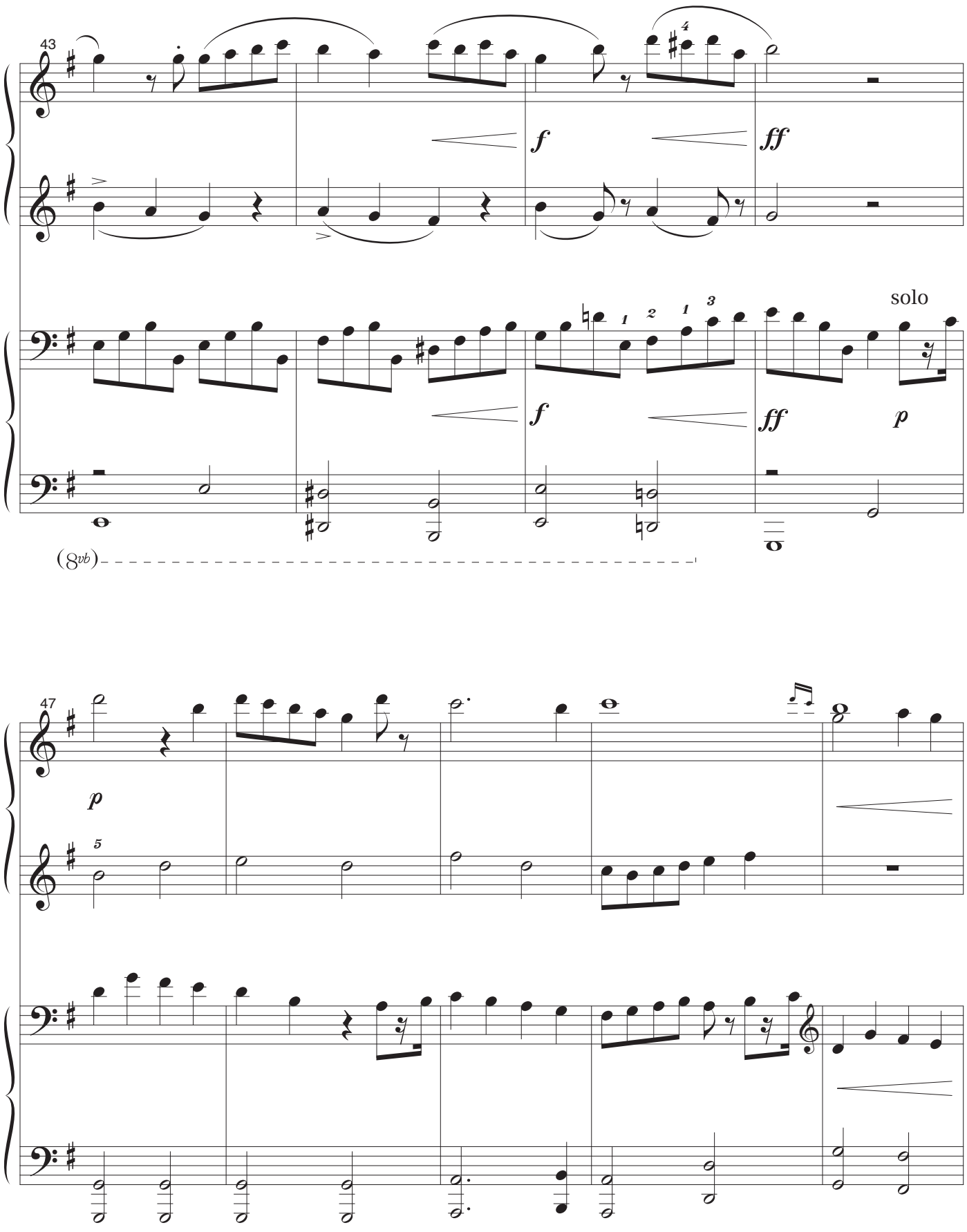

8va
23
1
cresc.
cresc.
(8va)
26
mf, cresc.
f, cresc.
mf, cresc.
f, cresc.
(8va)
29
ff
dim.
ff
dim.

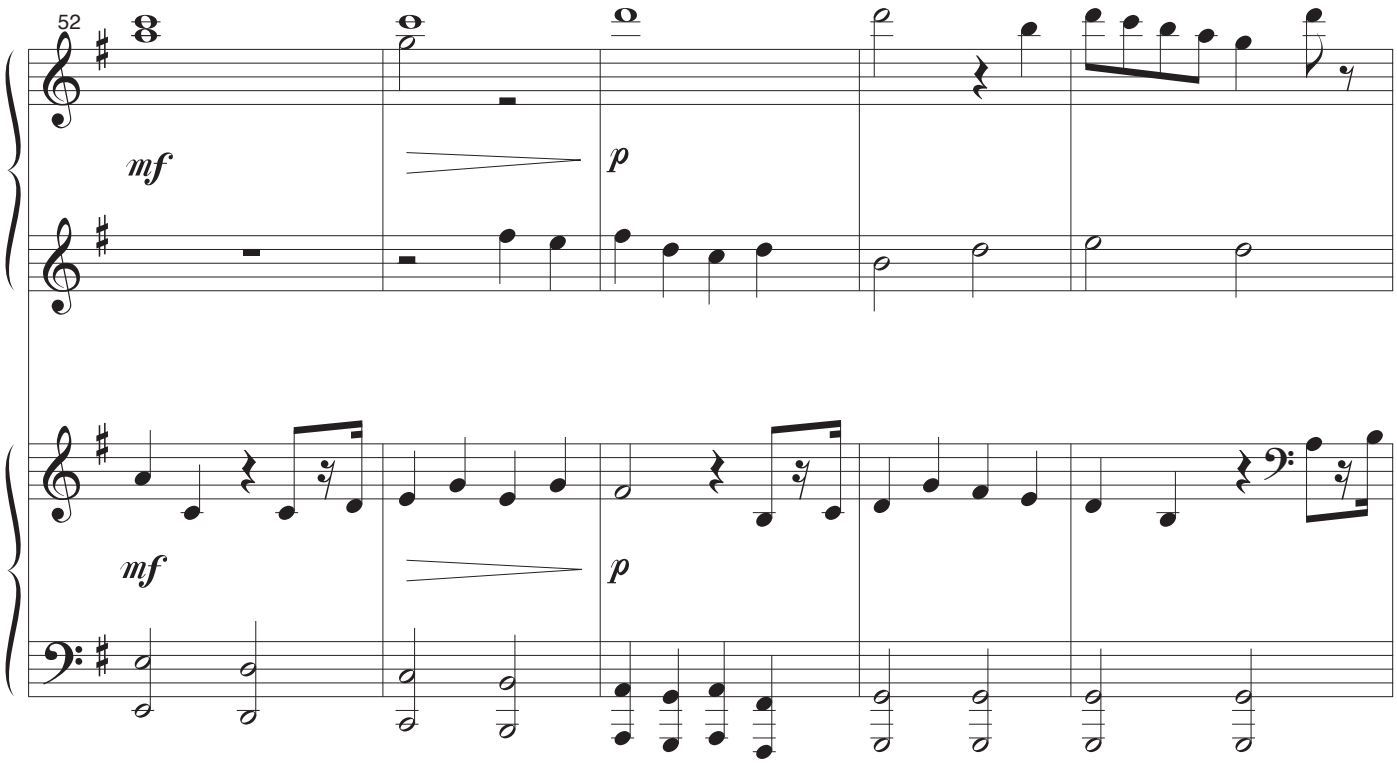


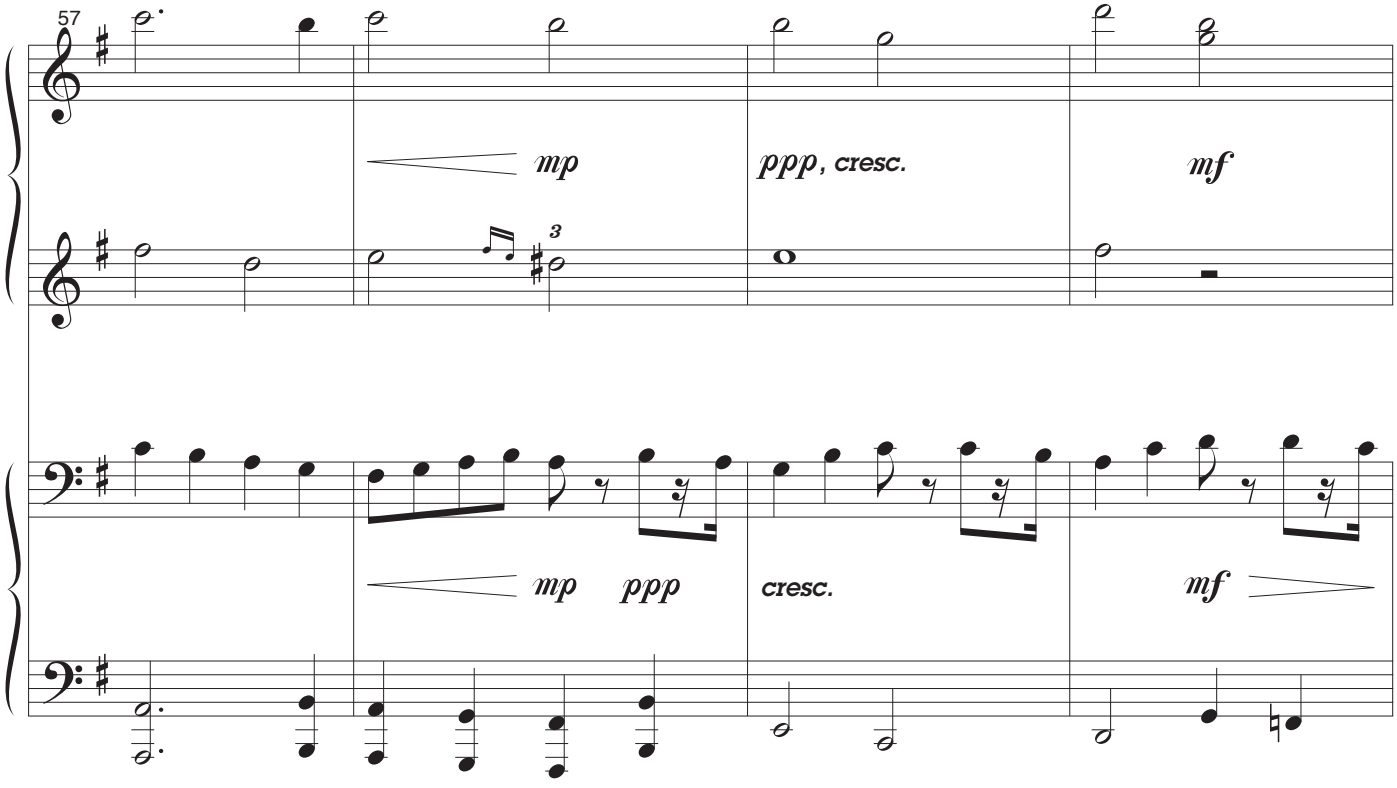
3. Gavotte

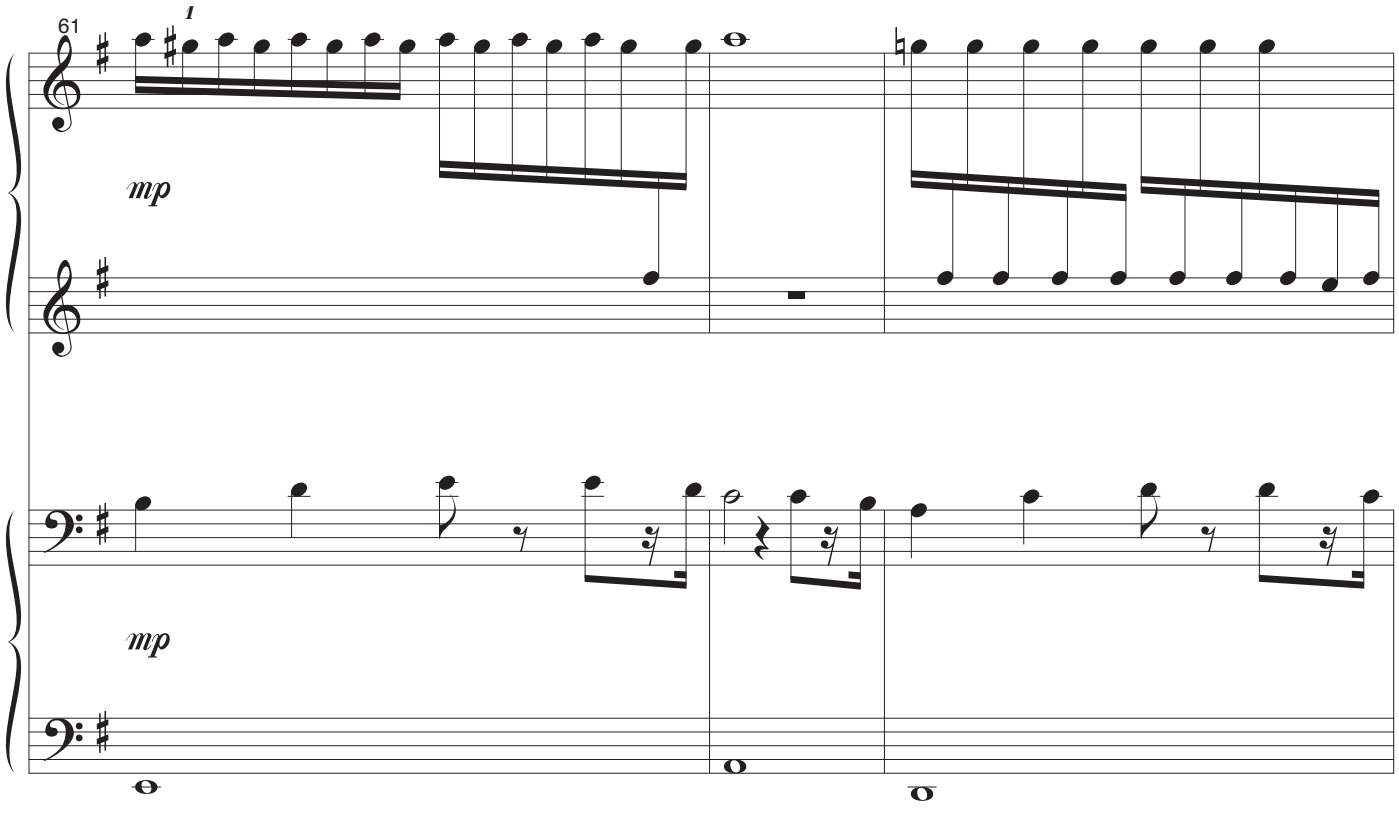
Andante grazioso ♩= 74

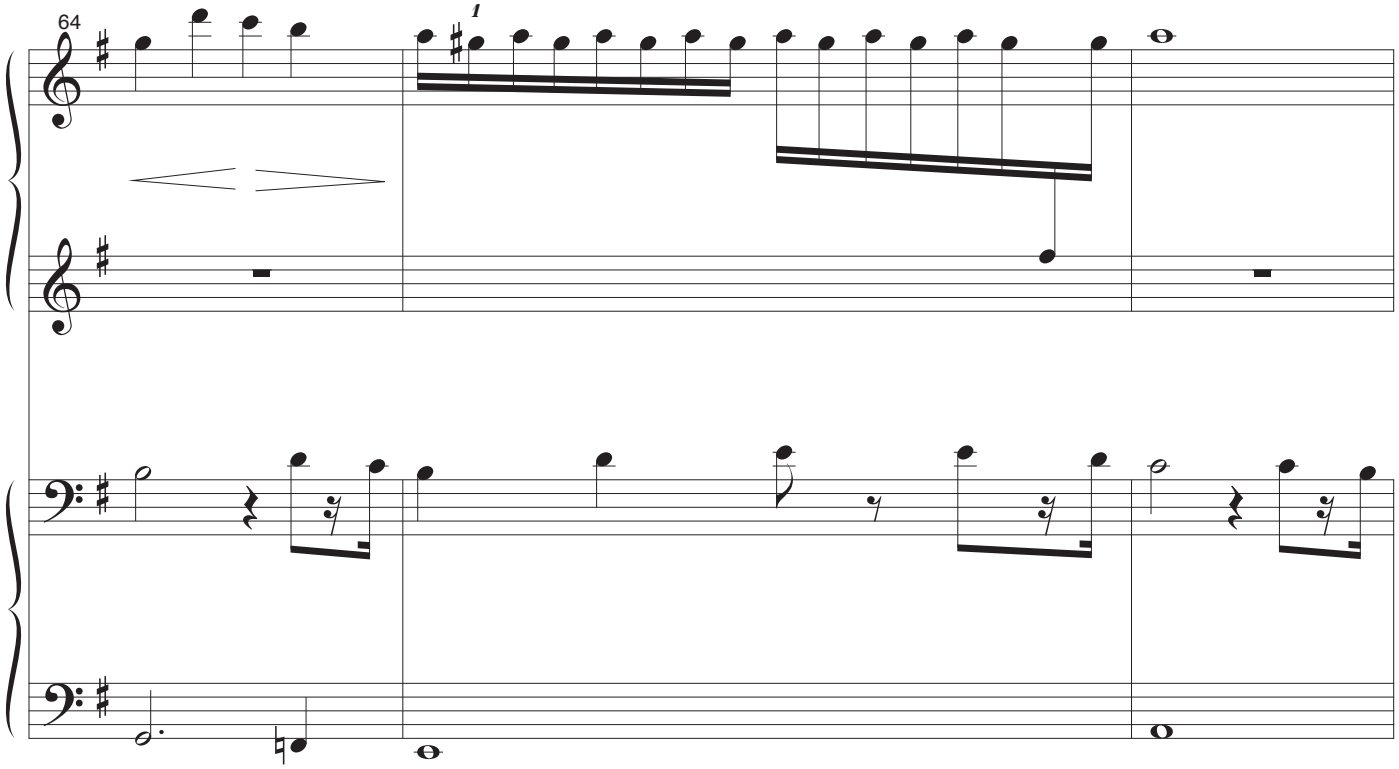


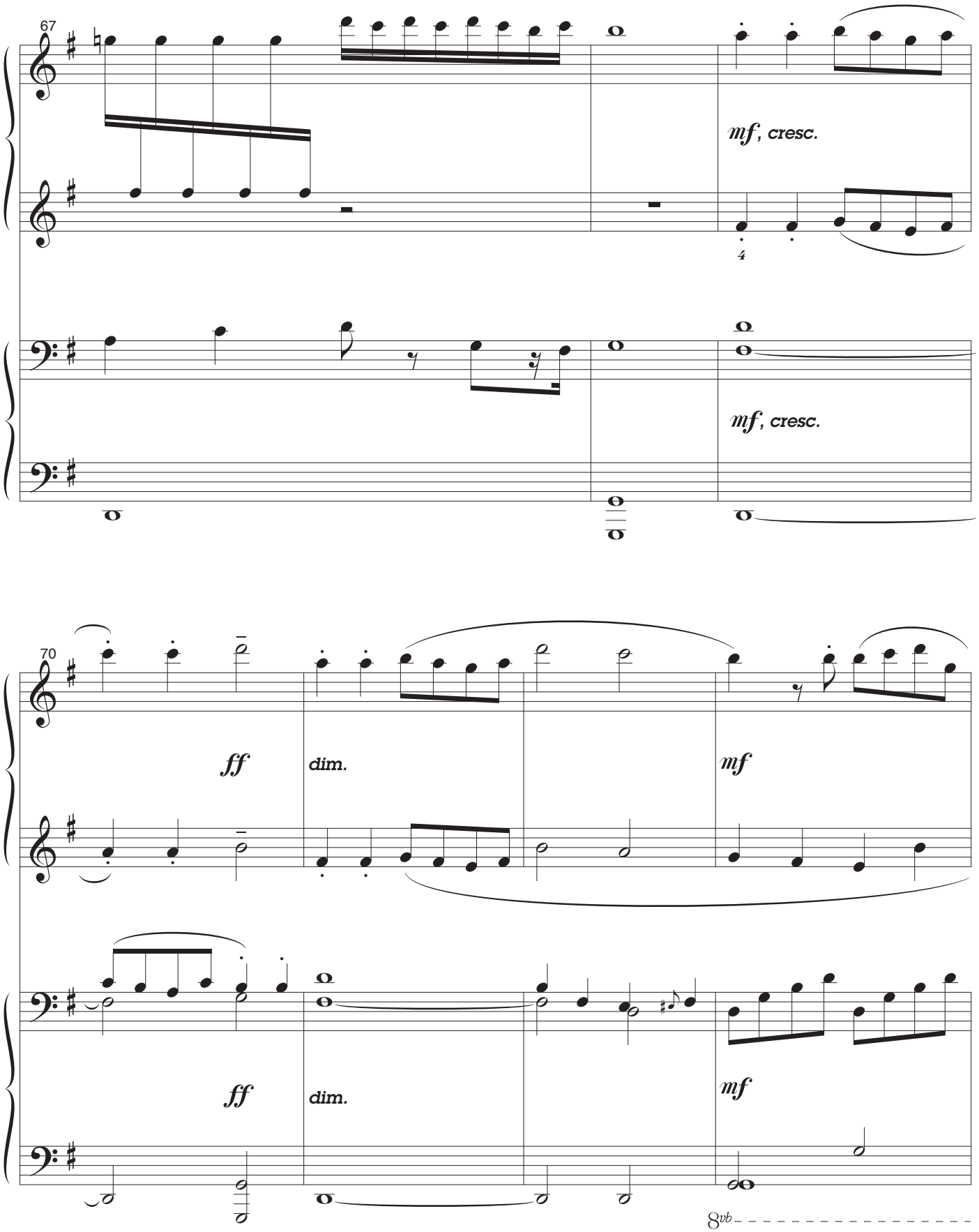

43
f
ff
solo
f
ff
p
(8vb)
47
p

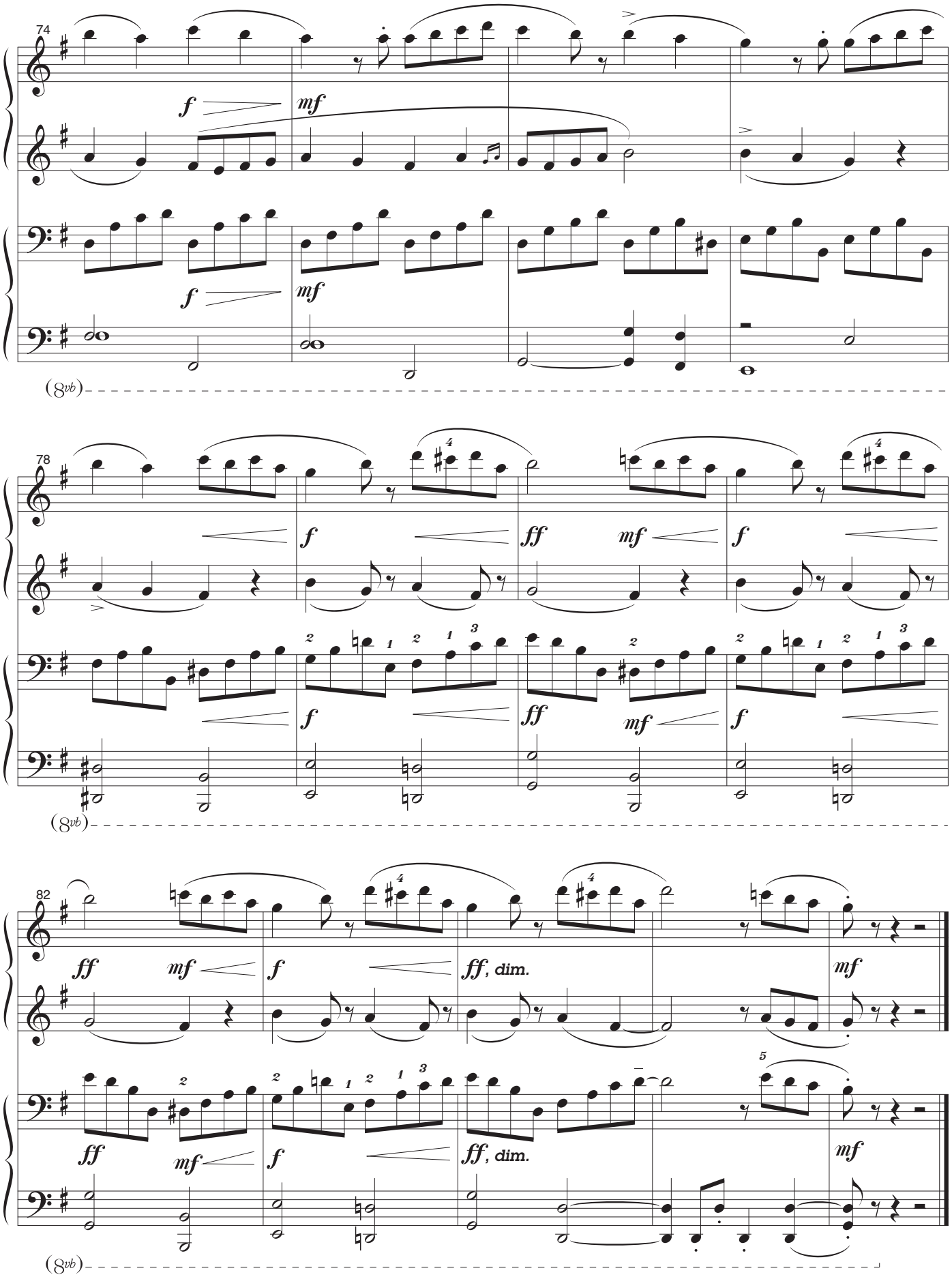

52
mf
p
mf
p

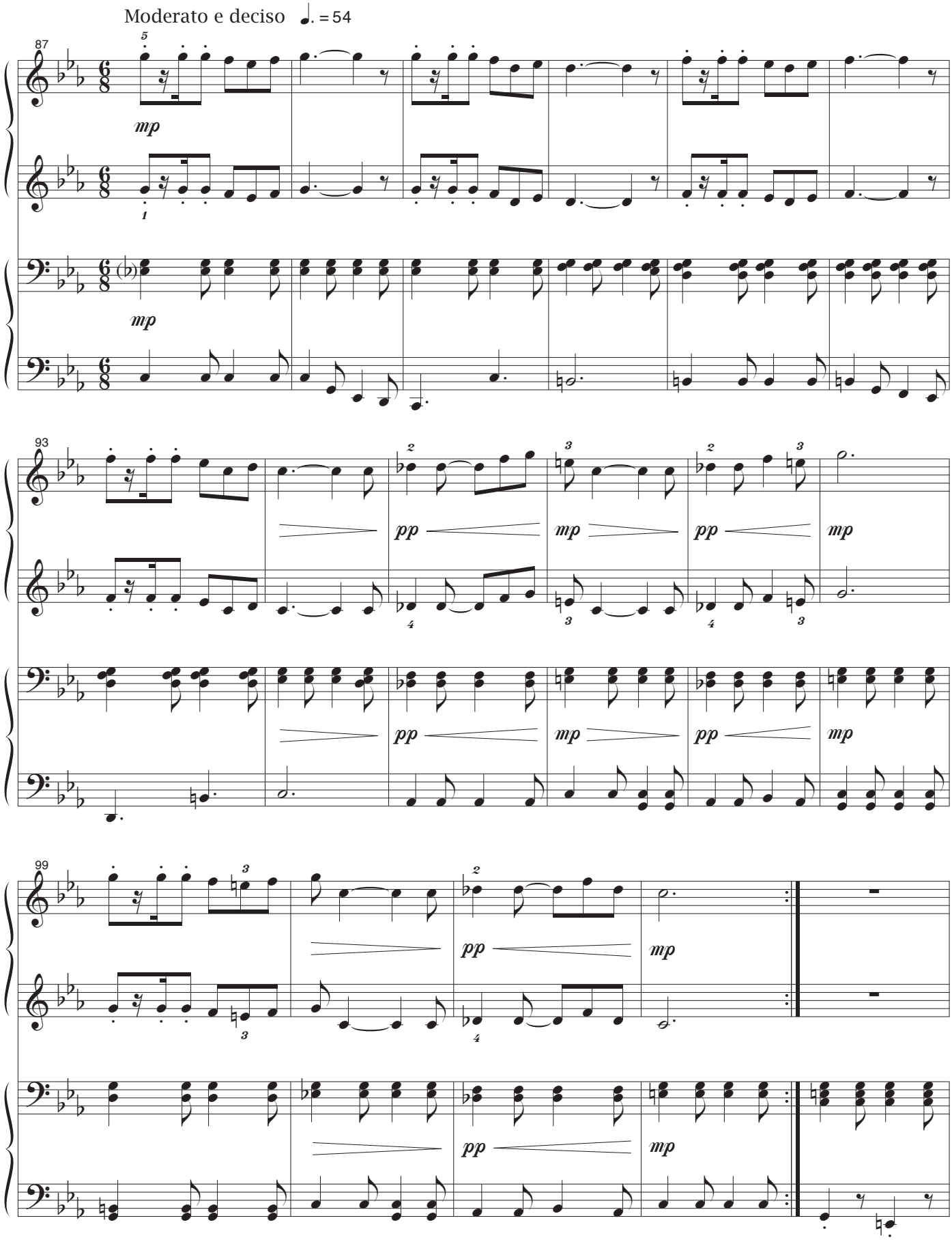

57
mp
ppp, cresc.
mf
3
mp
ppp
cresc.
mf

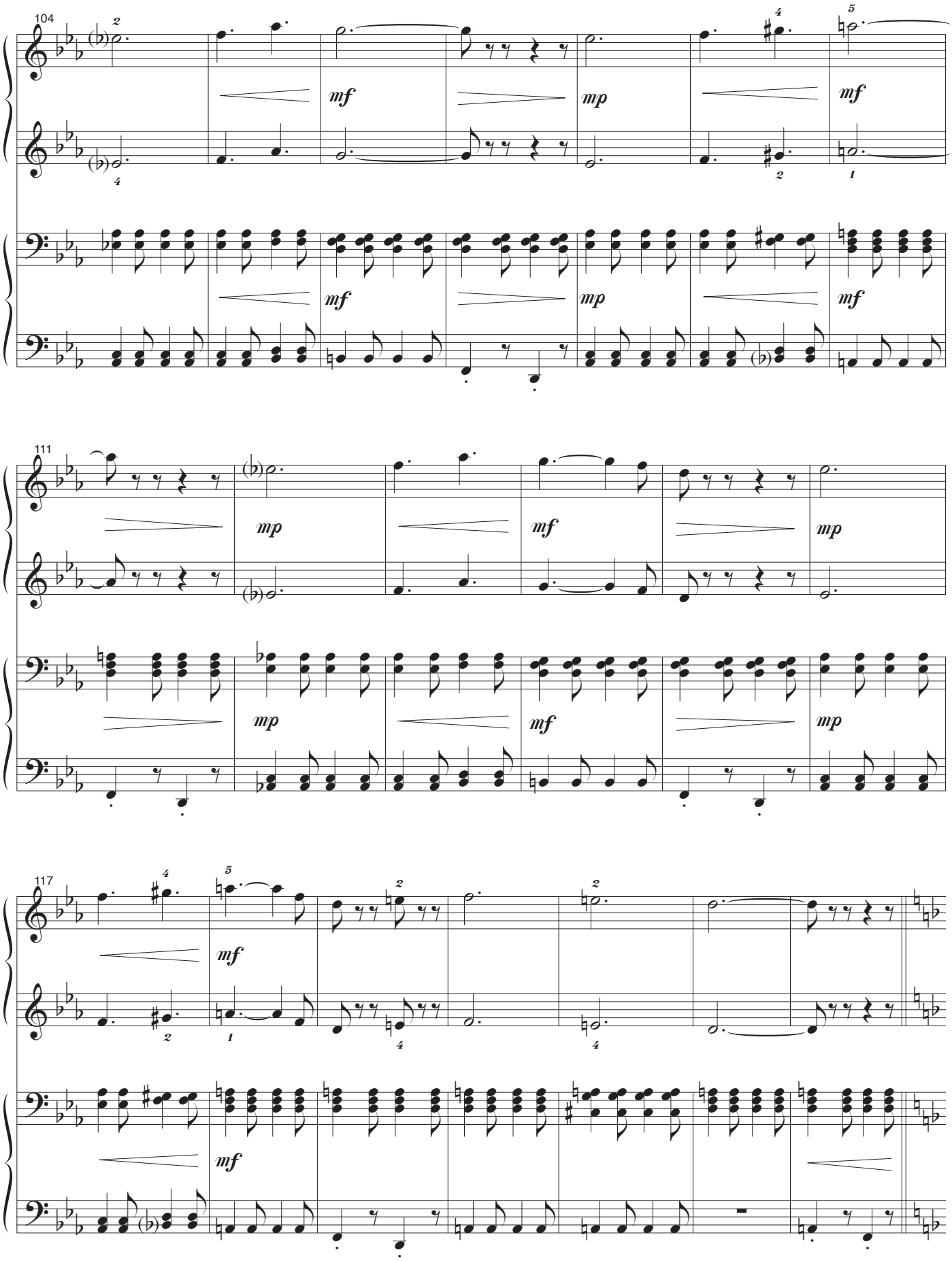

61
1
mp
mp

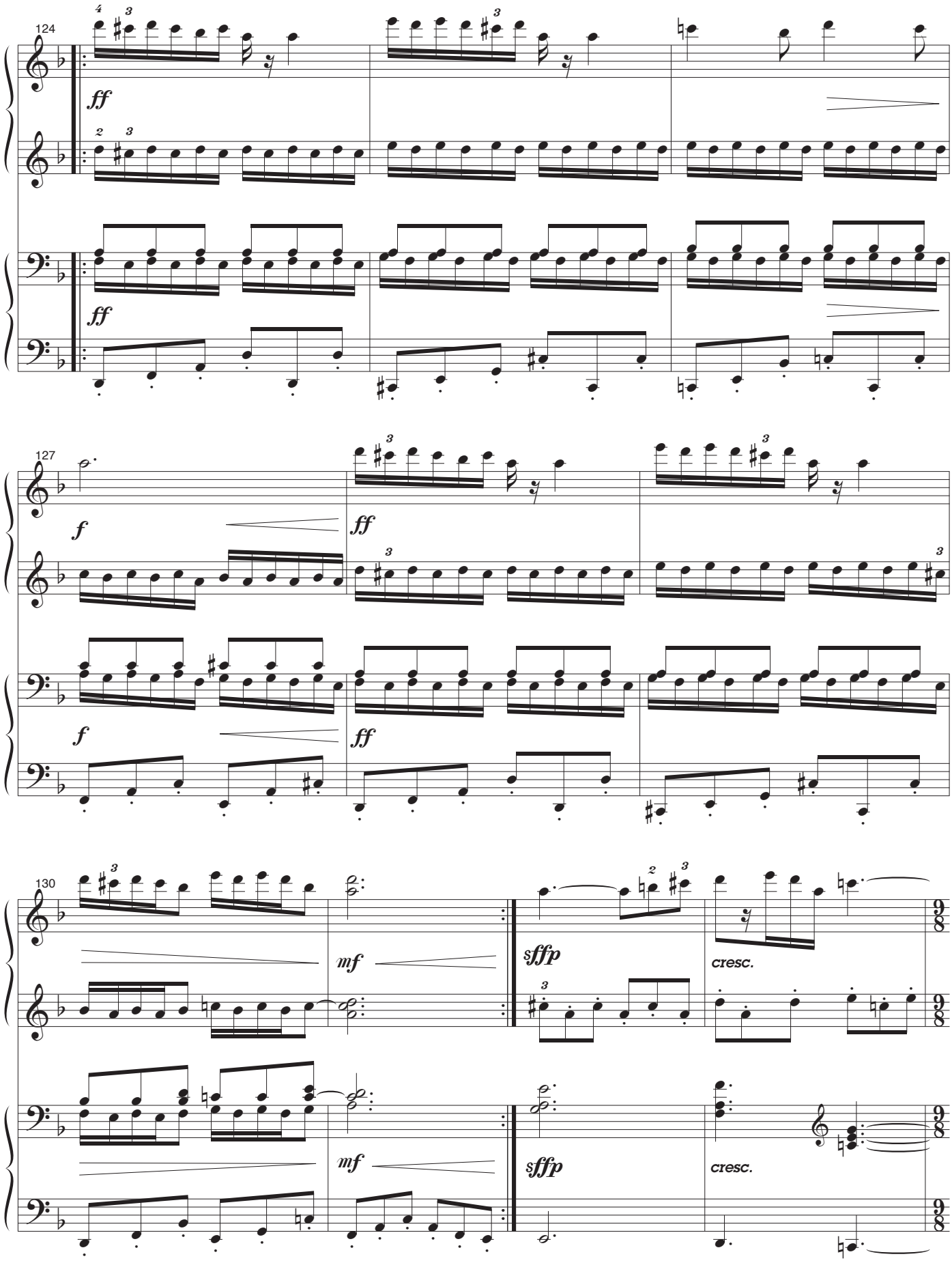

64
1

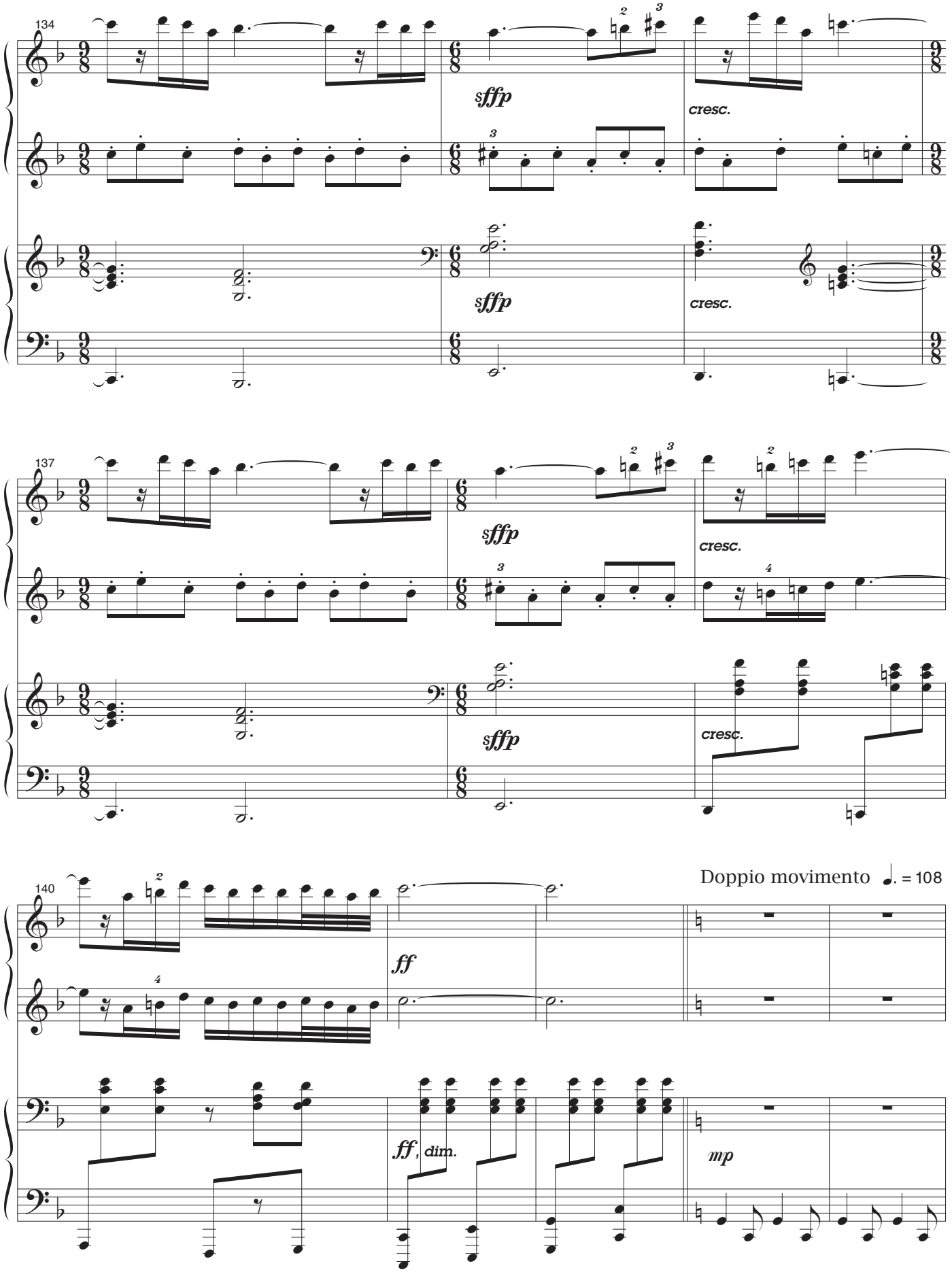

67
mf, cresc.
mf, cresc.
70
ff
dim.
mf
ff
dim.
mf
8vb

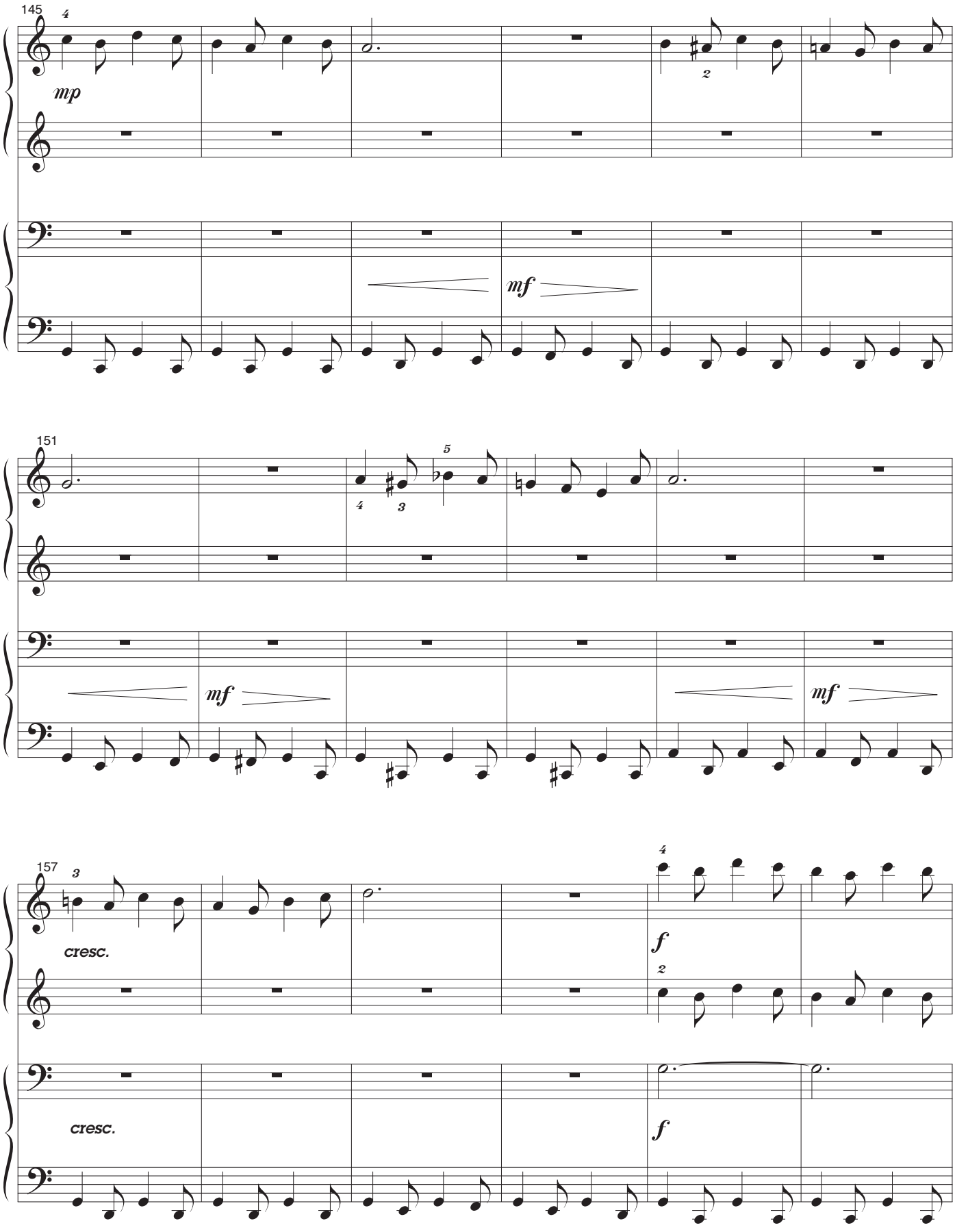

74
f
mf
f
mf
(8vb)
78
f
ff
mf
f
f
ff
mf
f
(8vb)
82
ff
mf
f
ff, dim.
mf
ff
mf
f
ff, dim.
mf
(8vb)

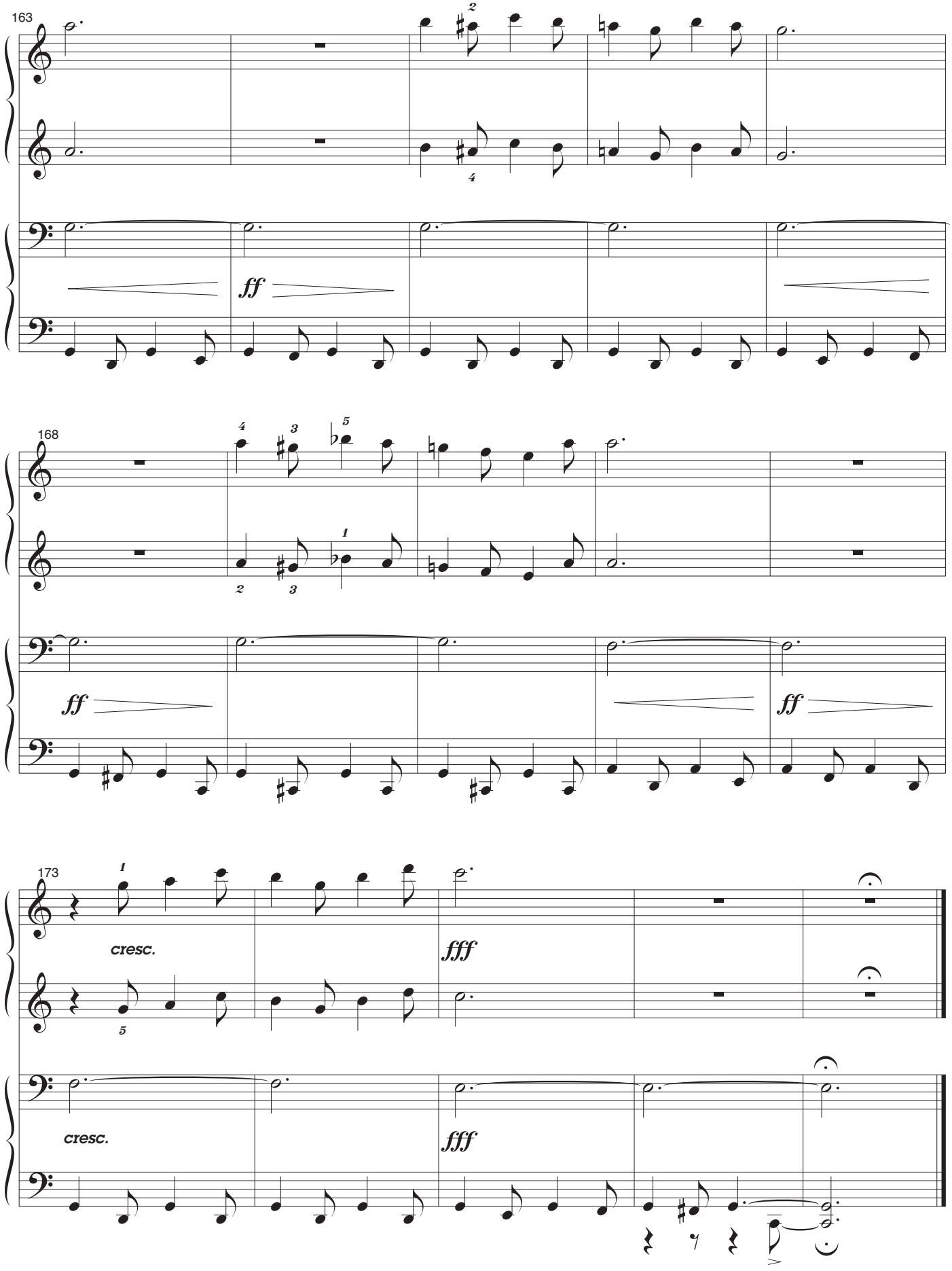

Moderato e deciso ♩. = 54
87
mp
93
pp
mp
99

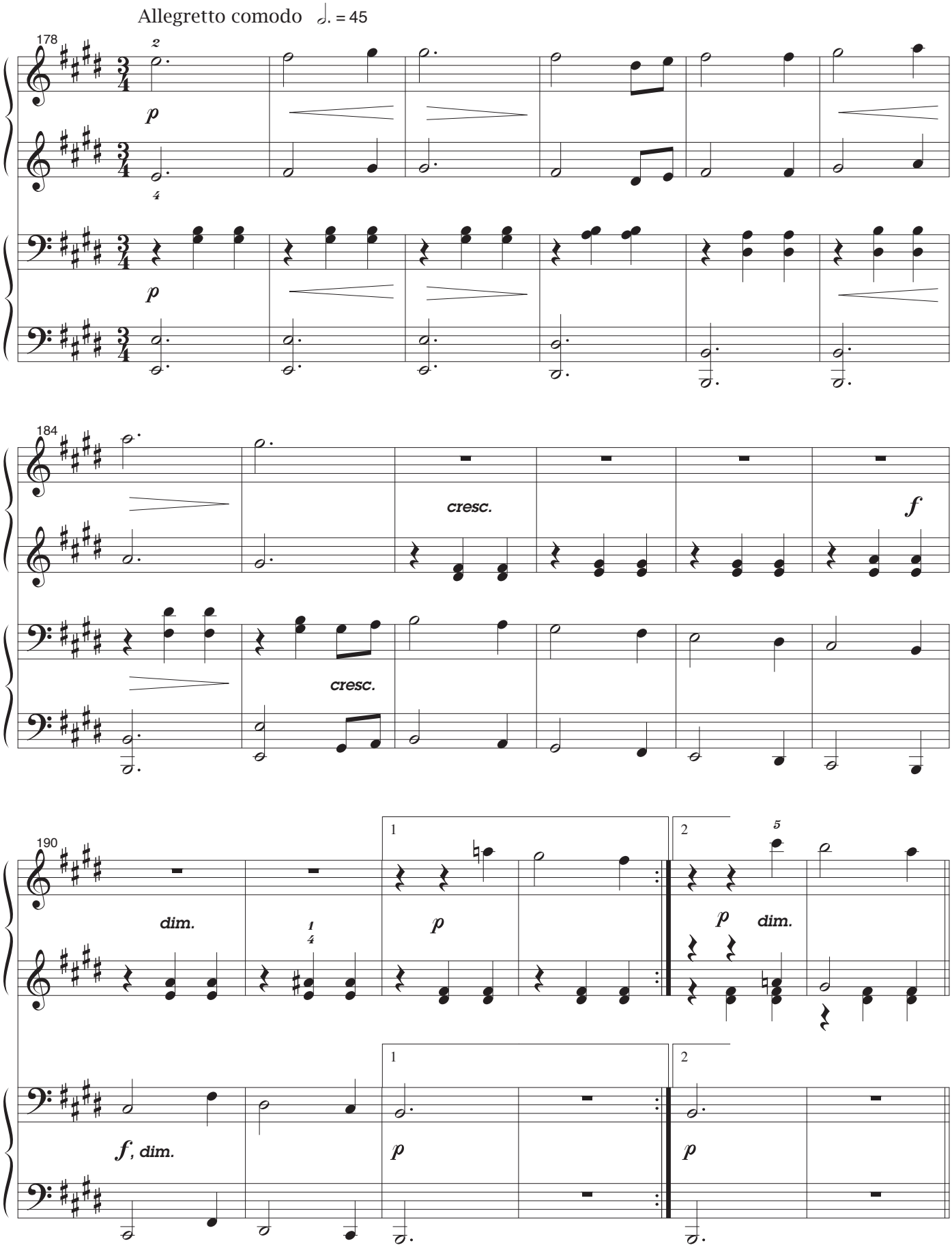

104
111
117
mf
mp

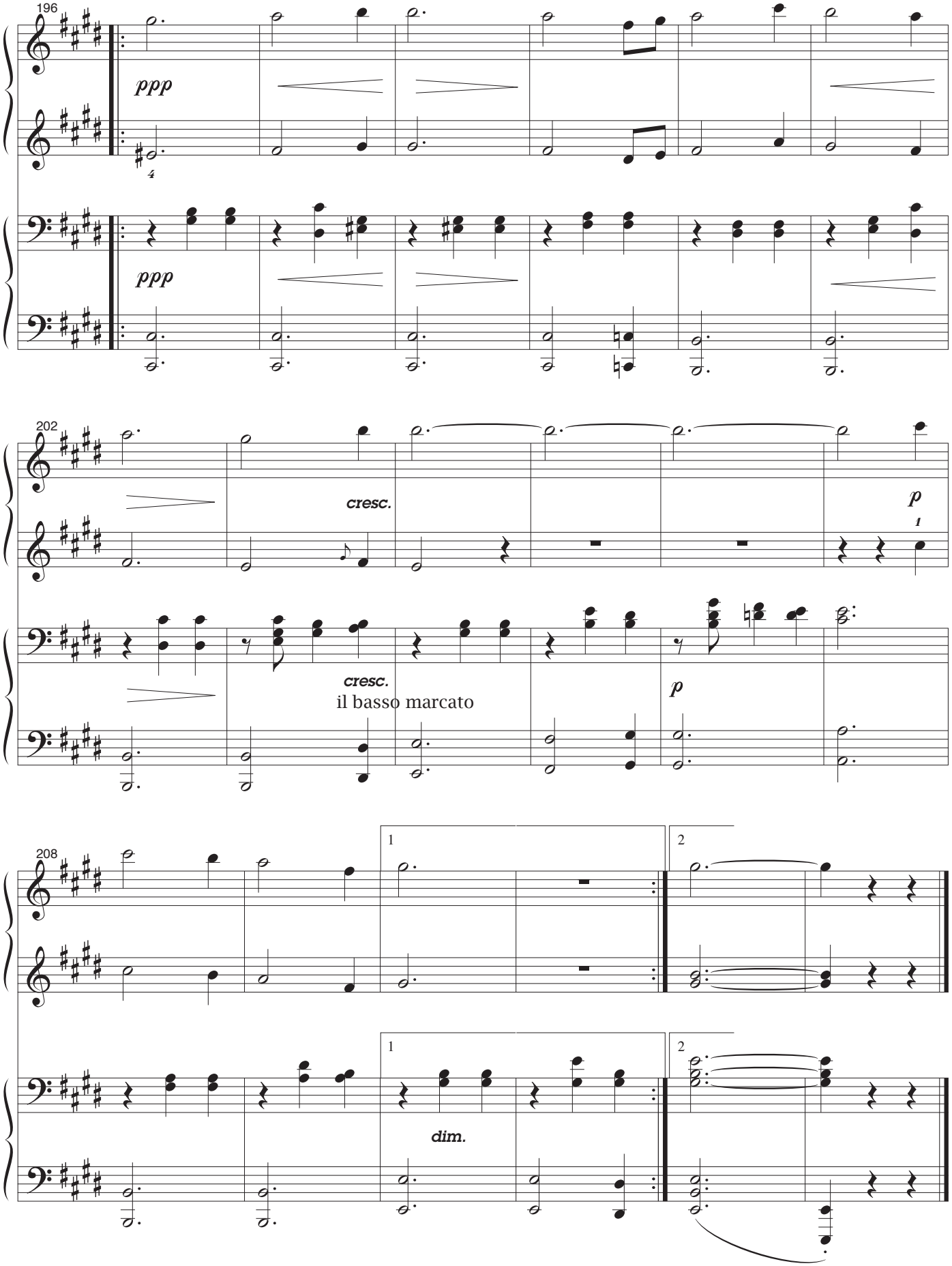

124
ff
ff
127
f
ff
f
ff
130
mf
sffp
cresc.
mf
sffp
cresc.


134
sffp
cresc.
sffp
cresc.
137
sffp
cresc.
sffp
cresc.
140
Doppio movimento ♩. = 108
ff
ff, dim.
mp


145
mp
mf
151
mf
mf
157
cresc.
f
cresc.
f


163
ff
168
ff
ff
173
cresc.
fff
cresc.
fff


Allegretto comodo ♩. = 45
178
184
190
p
cresc.
f
dim.
1
2
f, dim.


196
ppp
ppp
202
cresc.
p
cresc.
il basso marcato
p
208
1
2
1
2
dim.