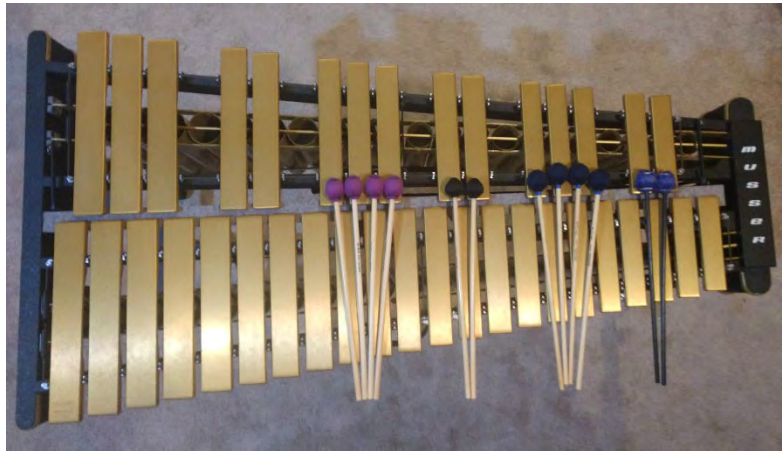


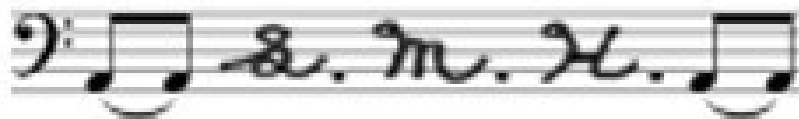
Hoffman | Enigmatic Dance Suite | Vibraphone

# STANLEY M. HOFFMAN

## Enigmatic Dance Suite *for Vibraphone Solo*



[www.stanleymhoffman.com](http://www.stanleymhoffman.com)



Stanley M. Hoffman

## PROGRAM NOTES

I have long wanted to compose music using Olivier Messiaen's "modes of limited transposition. I recently completed a brief dance piece for classical guitar where I first succeed in doing so with limited use of the modes. I figuratively "stretched my legs" as a composer with that piece, paving the way for my using the modes much more extensively in my next project.

Composed for The Vibraphone Project's call for scores, *Enigmatic Dance Suite* picks up where that piece leaves off, employing seven of those modes. The result is a work with intentionally vague tonality in which shifting tone centers form its basis. To increase the sense of vagueness, the two main tone centers are a tritone away from one another (C-G $\flat$ ).

The forms, tempos, and rhythms in this suite are mostly traditional: Allemande, Courante, Sarabande, and Gigue, with the latter movement being in the more atypical form of a Rondo. The first three movements are fairly serious in mood, whereas the final movement is rather lighthearted. The Gigue also sounds more tonal than the preceding three movements, especially in the C section of the A-B-A-C-A form. The fourth movement also features percussive sounds to emphasize that this is a dance suite, and to impart an additional sense of levity in the finale. A cheeky aspect of the music notation is that I use flats and naturals in movements I-III; sharps appear in movement IV to emphasize the more tonal basis of the music.

This composition is intended for performance by advanced performers. I hope you enjoy *Enigmatic Dance Suite*!

# Enigmatic Dance Suite

for Vibraphone Solo

Stanley M. Hoffman (b. 1959)

(BMI)

## I. Allemande

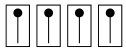


Moderato

♩ = 100

Sheet music for I. Allemande, featuring measures 1 through 20. The music is in 4/4 time and includes dynamic markings such as *f*, *p*, *rit.*, and *a tempo*. It also includes performance instructions like "motor off" and fingering numbers (3, 5). The score includes first and second endings and various articulations.

# II. Courante



Allegretto

♩ = 116

*f motor off*

*p*

*f*

*p*

*mp*

*p*

*mf sub.*

*mp*

*p*

*f*

*p*

*pp*

*mp*

*pp sub.*

*in tempo*

*p*

*13*

*mp*

*p*

*rit.*

*in tempo*

*pp*

*15*

*1.*

*mp*

*rit.*

*17*

*a tempo*

*p*

*pp*

*2.*

*mp*

*19*

*rit.*

*p*

# III. Sarabande



Adagio

♩ = 76

*p motor on*

5 *p* *rit. poco final time* **Fine**

9 *p*

13 *p*

17 *mp* *mf*

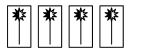
21 *mp* *mf sub.* *p* 3

25 *mp* *mf sub.* *p*

29 *mp* *mf*

33 *mp* *mf sub.* *p* 3

37 *mp* *mf sub.* *p* **D. C. al Fine**



## Allegretto

♩ = 160

## IV. Gigue Alla Rondo

*f* 1 *motor off*  
*p* 2

*tambura\**  
*ff*  
both *f* 1  
times *p* 2

4

1. 2.

*mf*

7

*mp* *p* *mf*

10

*p sub.* *mf*

14

*f* 1  
*p* 2

*tambura*  
*ff*  
both *f* 1  
times *p* 2

17

1. 2.

*f*

\* The desired percussive sound can be made by anything from striking a drum, to foot stamps/taps, to striking the vibraphone outside of its bars; player's choice.

21 *tambura*  
*f* *p* *f*

25 *tambura*  
*ff* *p*

28 *tambura*  
*p* *mp*

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

35 *f* *ff* *f*

*tambura*

38 1. 2. *tambura*  
*ff*

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