PIANO ONE

INGOLF DAHL

QUODLIBET ON AMERICAN FOLK TUNES

("The Fancy Blue Devil's Breakdown")

for 2 Pianos, 8 Hands

Duration: 5 minutes 40 seconds

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C. F. PETERS CORPORATION
NEW YORK LONDON FRANKFURT

Ingolf Dahl – Quodlibet on American Folk Tunes and Folk Dances

for 2 Pianos, 8 Hands

Of the six tunes which are contrapuntally combined in the composition, four are well-known square dances : " Boston Fancy ", " Devil's Dream ", " Old Fiddler's Breakdown " (alias " Arkansas Traveler ") and " Old Zip Coon " (alias " Turkey in the Straw "). The American square dance is played on the fiddle alone, occasionally accompanied by either guitar or banjo. Its type of fast, even figuration is conceived by the players' fingers, analogous to the way in which fiddle patterns dominate the gypsy csardas or the Norwegian halling. The term square dance (Virginia reel) is now applied generally even to " round " folk dances, all of them originally Irish or Scottish reels before they were imported to America.

The liveliest and most popular of these fiddle tunes is " Old Zip Coon ", but the " Fiddler's Breakdown " is almost equally well known. The latter, first published in 1847, is rich in American lore. Briefly, the Arkansas Traveler, arriving at the door of a farmer, is made to feel obviously unwelcome until he proves that he can finish the farmer's unfinished fiddle tune. This so overwhelms the farmer that he urges his generous hospitality on the Traveler, refusing to allow him to depart for six weeks, during which he must repeatedly play the completed tune.

The two slow tunes are : " Deep Blue Sea " and " California Joe ". The former is a melody from the hills of Tennessee, telling about Willie " what got drownded in the deep blue sea "; the latter is a narrative ballad, as sung by the Western cowboy to the accompaniment of slowly ambling guitar chords. In innumerable verses, it relates among other things of the shooting of Indians, and describes a romance, which ends " when two hearts are united."

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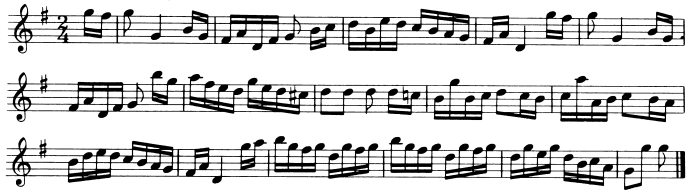
Vier der sechs Melodien, die kontrapunktisch verarbeitet werden, sind bekannte Volkstänze: "Boston Fancy" ("Boston-Schwank"), "Devil's Dream" ("Teufelstraum"), "Old Fiddler's Breakdown" oder "Arkansas Traveler " (" Das Versagen des alten Geigers " oder " Der Arkansas-Reisende "), und " Old Zip Coon " oder " Turkey in the Straw " (" Der alte Zip Coon " oder " Der Truthahn im Stroh "). Der amerikanische " Square dance " (ein Tanz im Karee nach Art der Quadrille) wird von einer einzelnen Violine gespielt, gelegentlich mit Gitarren- oder Banjo-Begleitung. Die schnelle und gleichförmige Figuration ist durch die Fingertechnik des Spielers bedingt, ähnlich wie auch der Csardas der Zigeuner oder der norwegische " Halling " von Geigenläufen beherrscht wird. Der Name " Square dance " (ein " Virginia Reel ") umfasst heute im allgemeinen auch diejenigen volkstümlichen Rundtänze, die vor ihrer Verpflanzung auf amerikanischen Boden irische oder schottische Rundtänze waren.

Die lebendigste und populärste dieser Geigenmelodien ist " Der alte Zip Coon ", jedoch steht ihr " Das Versagen des alten Geigers " an Beliebtheit kaum nach. Letztere, erstmals 1847 veröffentlicht, wurzelt tief im amerikanischen Volksleben. Der Inhalt ist in Kürze folgender: Einem Arkansas-Reisenden, der einen Farmer um Unterkunft bittet, wird deutlich zu verstehen gegeben, dass er ein unwillkommener Gast sei, bis er zeige, dass er eine unvollständige Geigenmelodie des Farmers vollenden könne. Die Vollendung überwältigt den Farmer derart, dass er den Reisenden mit Beweisen seiner Gastfreundschaft überschüttet und ihm sechs Wochen lang nicht gestattet, weiterzureisen. Während dieser Zeit muss der Reisende immer wieder die vervollständigte Melodie vorspielen.

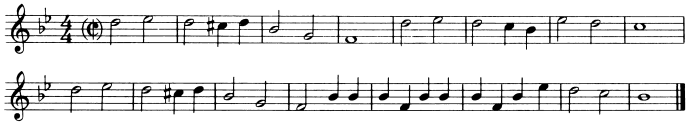
Die beiden, in langsamem Tempo fliessenden Melodien heissen "Deep Blue Sea" ("tiefes blaues Meer") und California Joe". Das erste Lied stammt aus den Bergen von Tennessee; es handelt von einem " Willie ", der im tiefen blauen Meer ertrank. Das zweite ist eine jener Balladen, wie sie von den Cowboys im Westen zu sparsam angedeuteten Gitarre-Akkorden gesungen werden. Sie erzählt in zahllosen Versen unter anderem von Kämpfen mit Indianern, und enthält eine Liebesgeschichte, die mit den Worten abschliesst: " Wenn zwei Herzen vereint sind."

THE TUNES

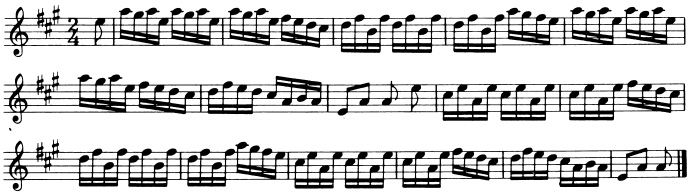
I. "Boston *Fancy**"



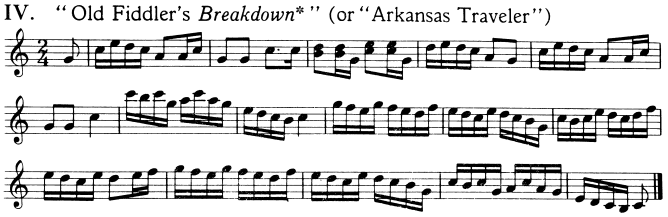
II. "Deep *Blue** Sea"



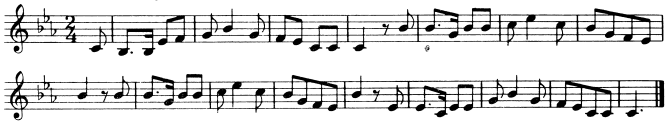
III. "The *Devil's** Dream"



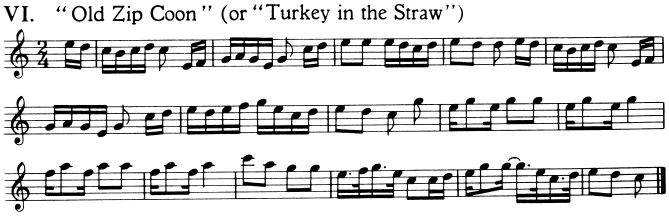
IV. "Old Fiddler's *Breakdown**" (or "Arkansas Traveler")



V. "California Joe"



VI. "Old Zip Coon" (or "Turkey in the Straw")



*The italicized words form the composite sub-title of this work.

Edition Peters 6004

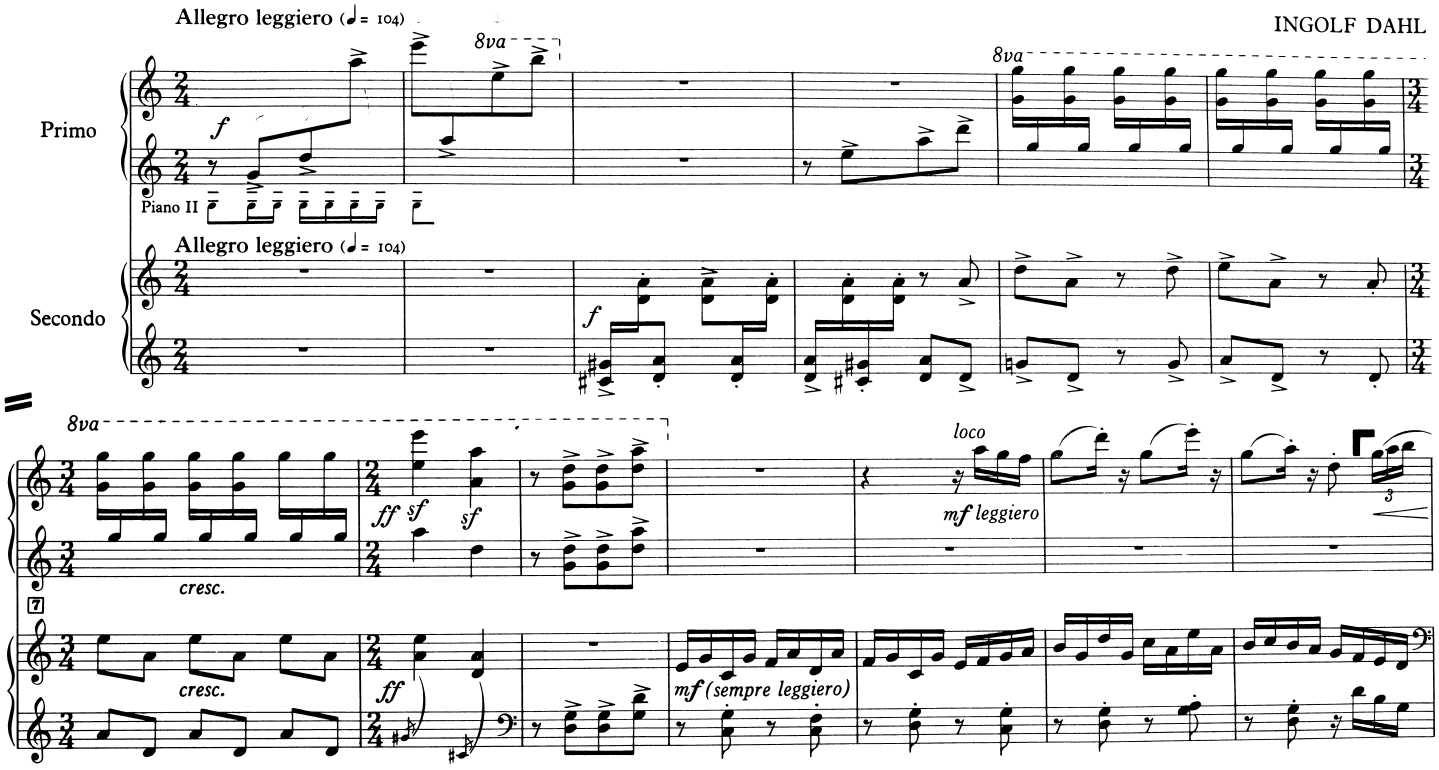
QUODLIBET ON AMERICAN FOLK TUNES

FOR TWO PIANOS, EIGHT HANDS

("THE FANCY BLUE DEVIL'S BREAKDOWN")

First Piano

INGOLF DAHL



NOTE: The sign ⌐ indicates the principal part– the other parts should never obscure it

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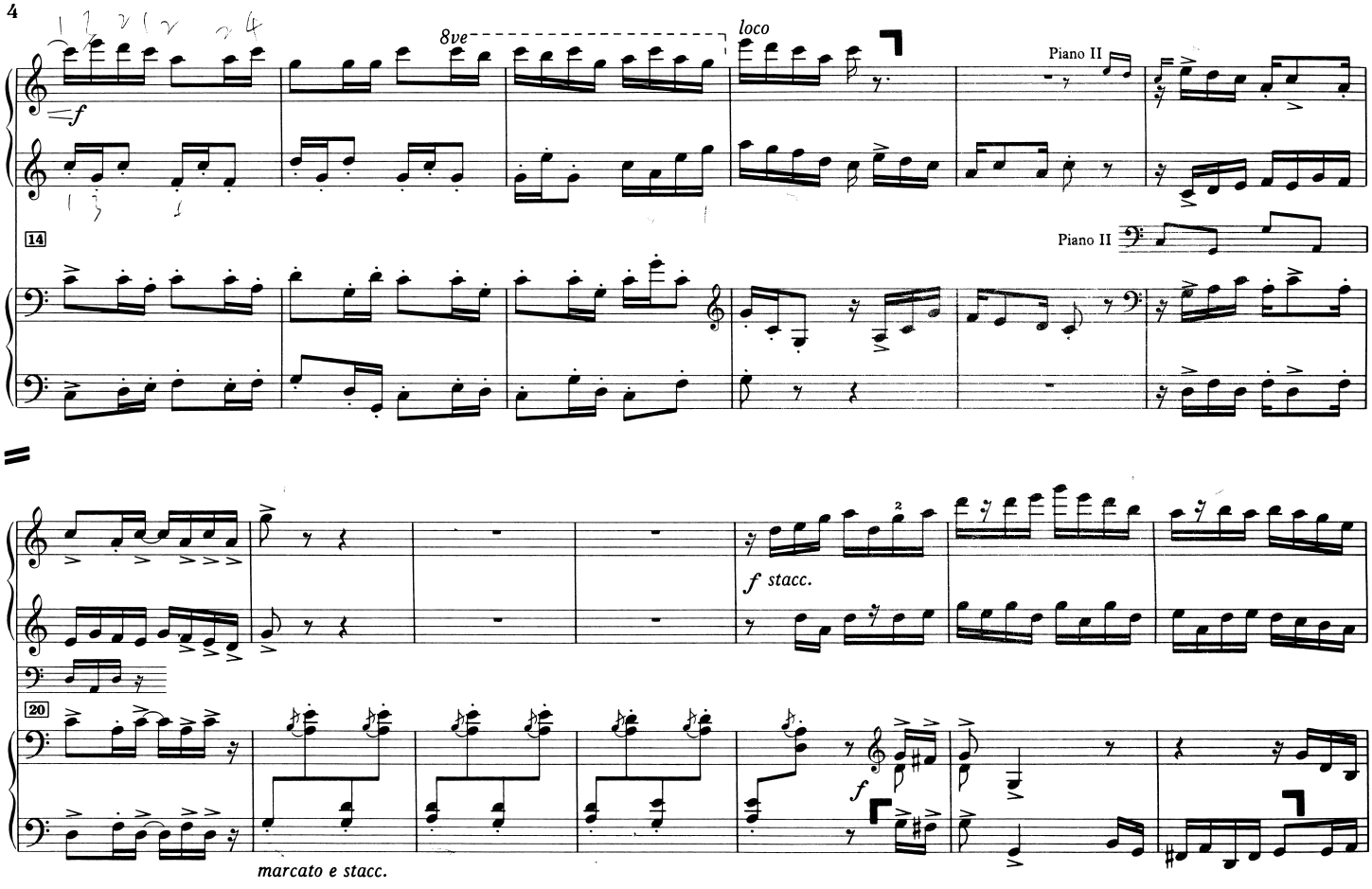
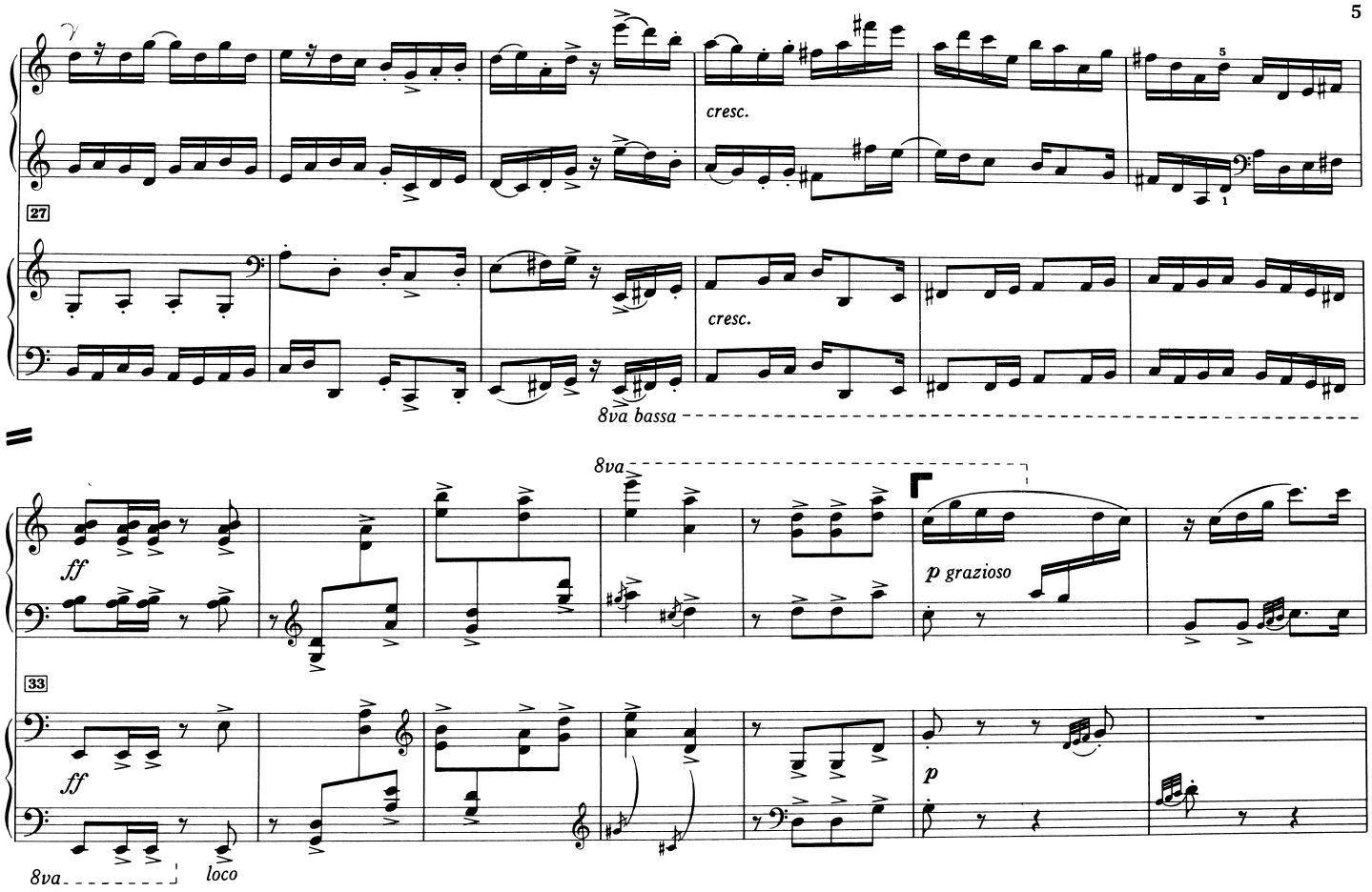
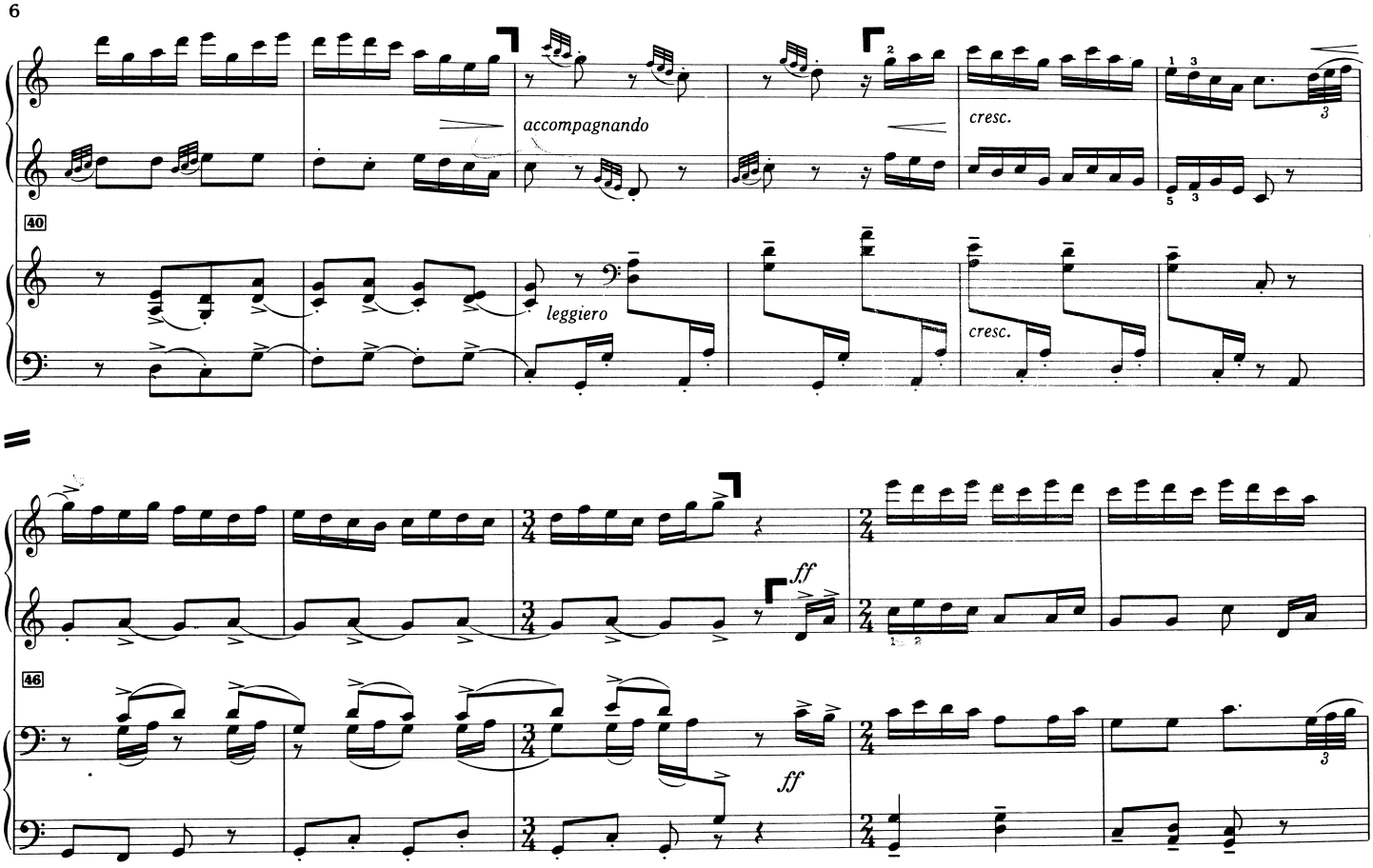
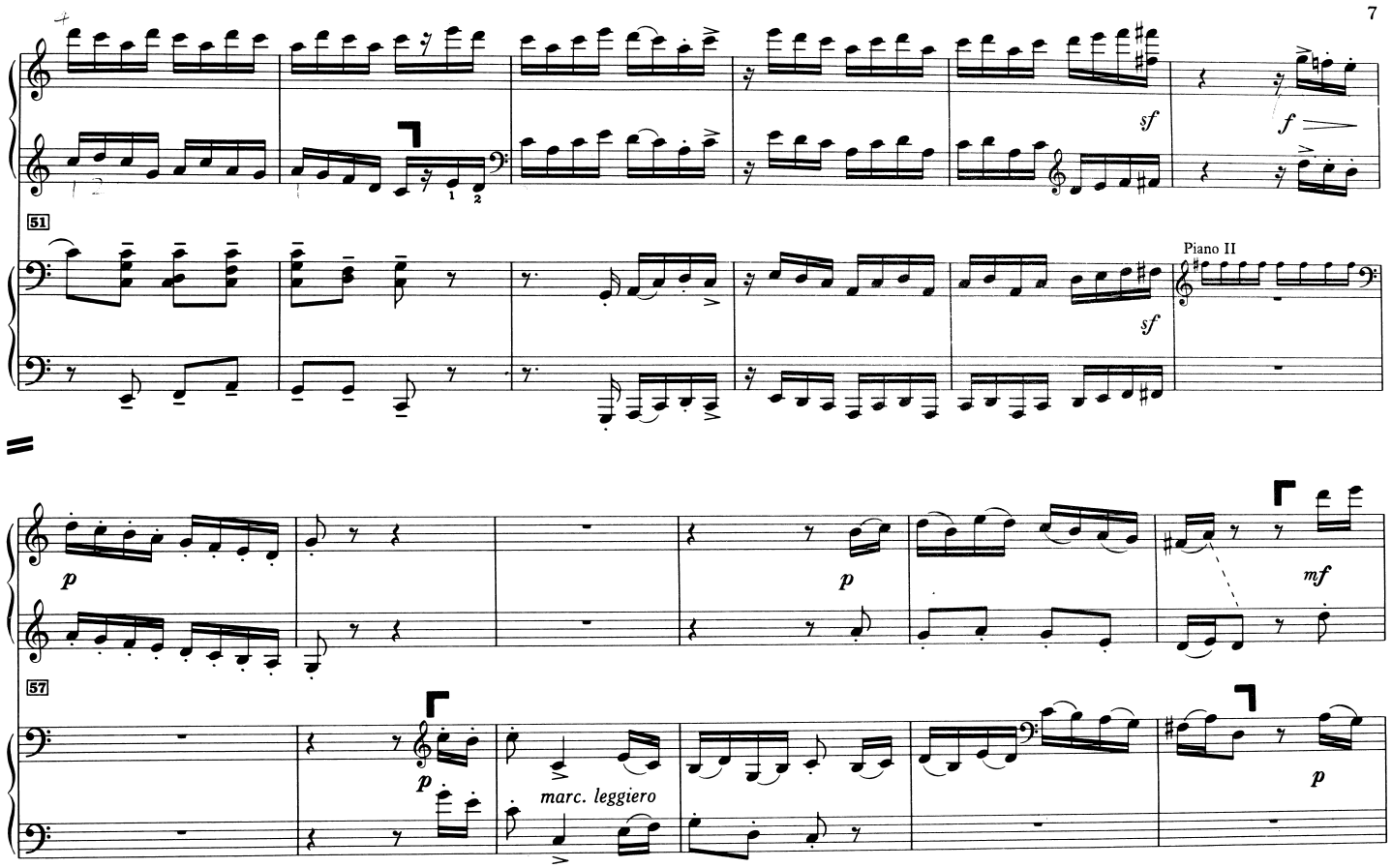
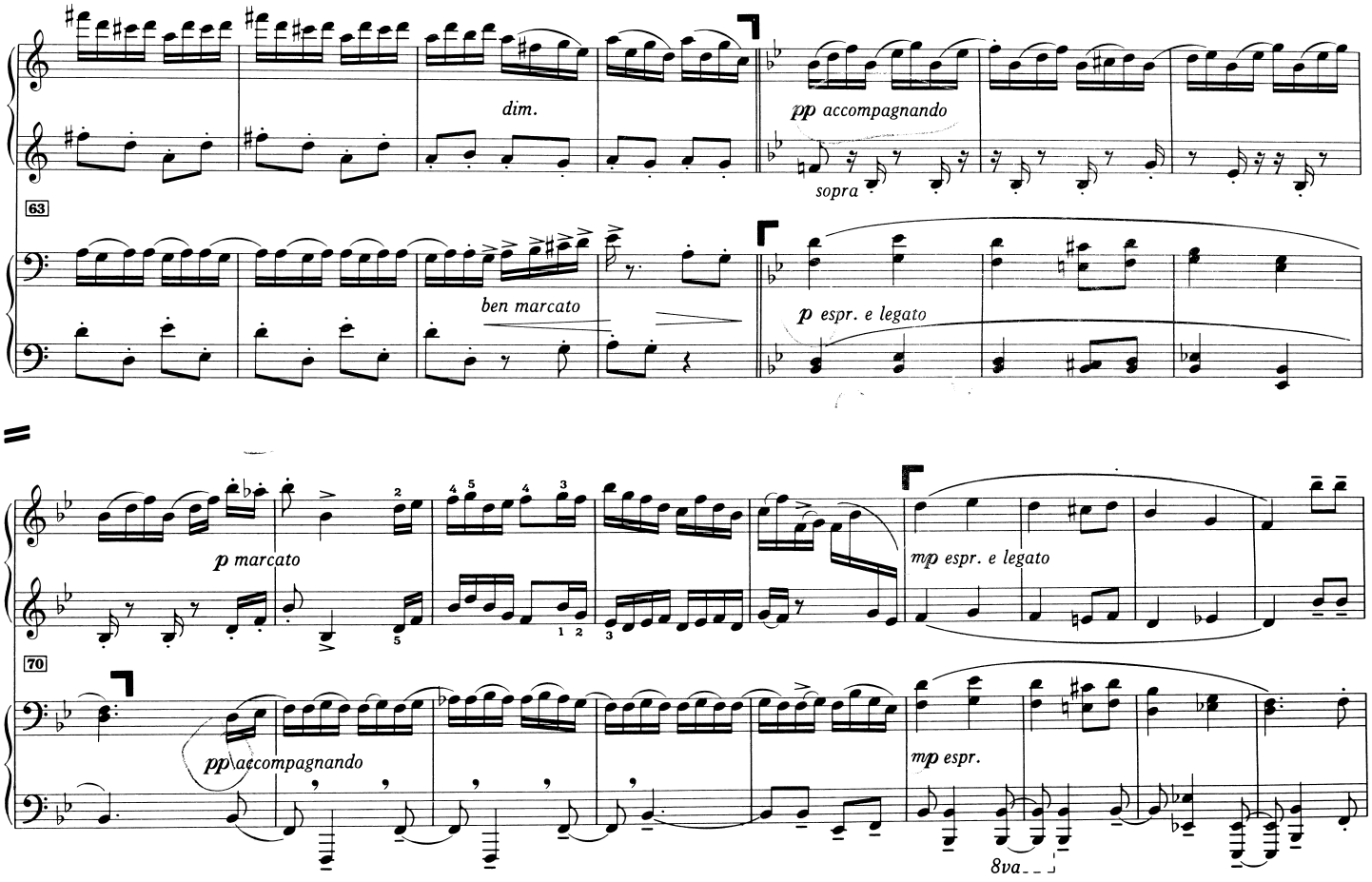
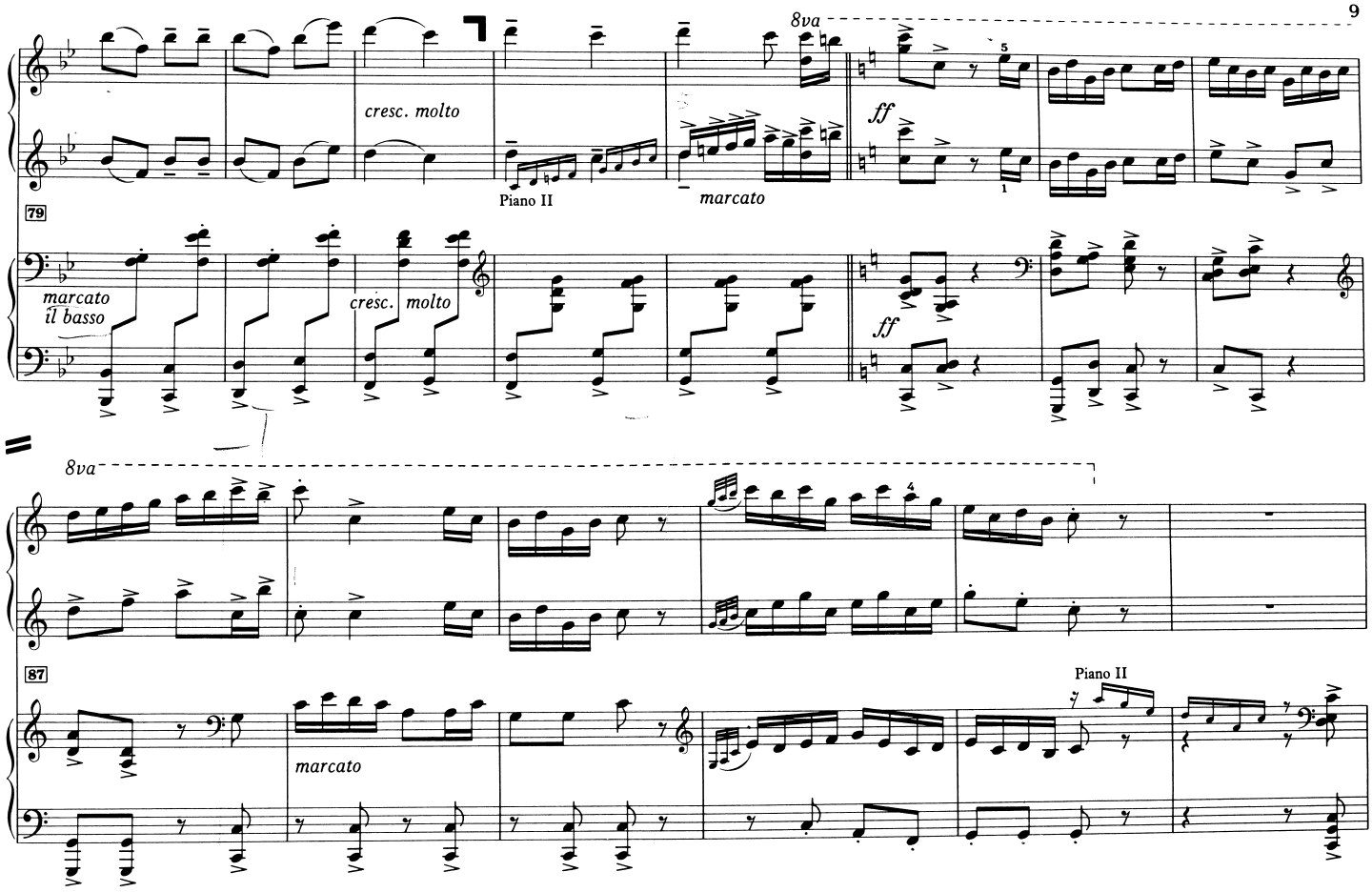

8ve
loco
Piano II
14
Piano II
f stacc.
20
f
marcato e stacc.

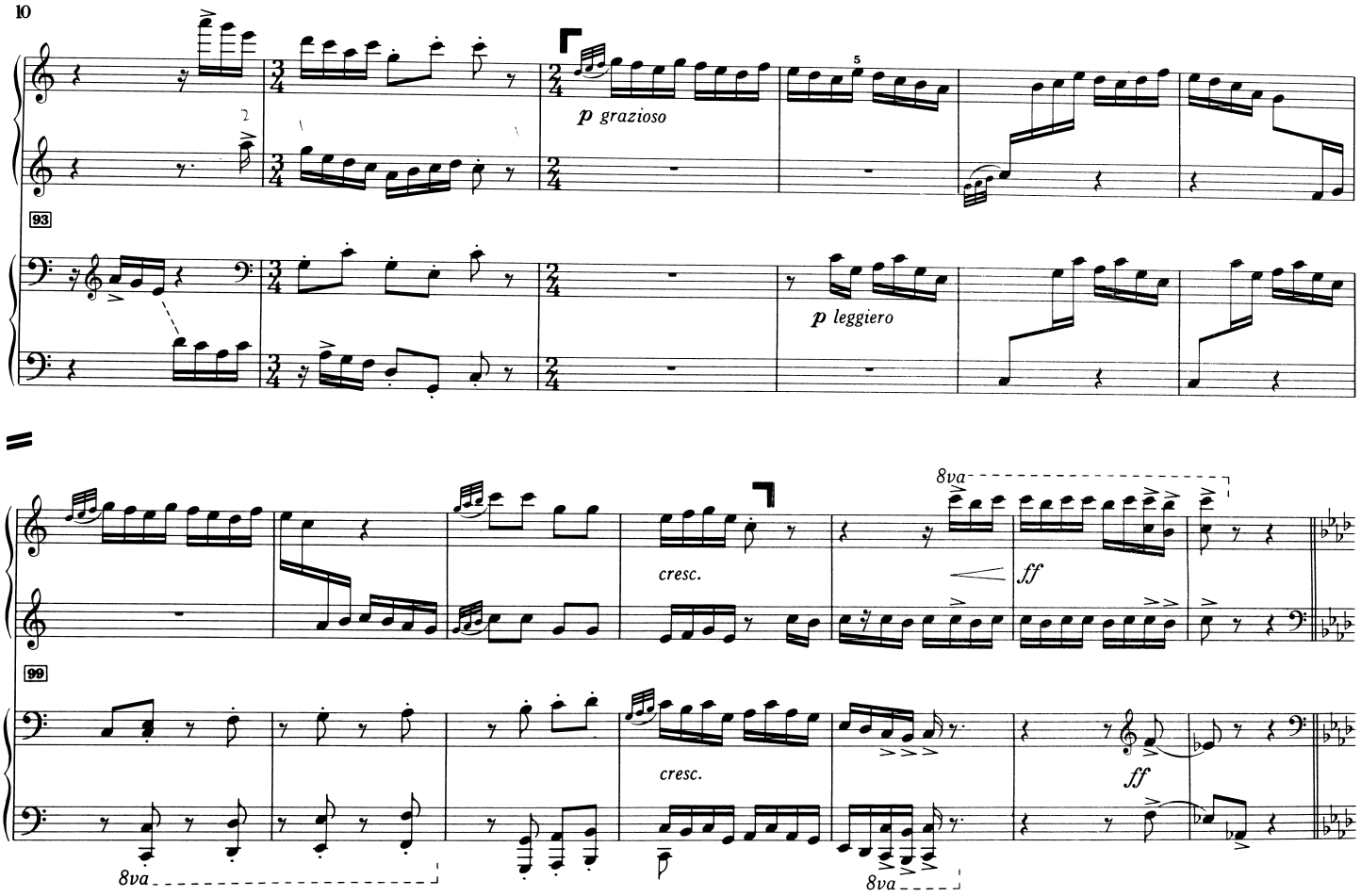

cresc.
27
cresc.
8va bassa
8va
ff
p grazioso
33
ff
p
8va
loco

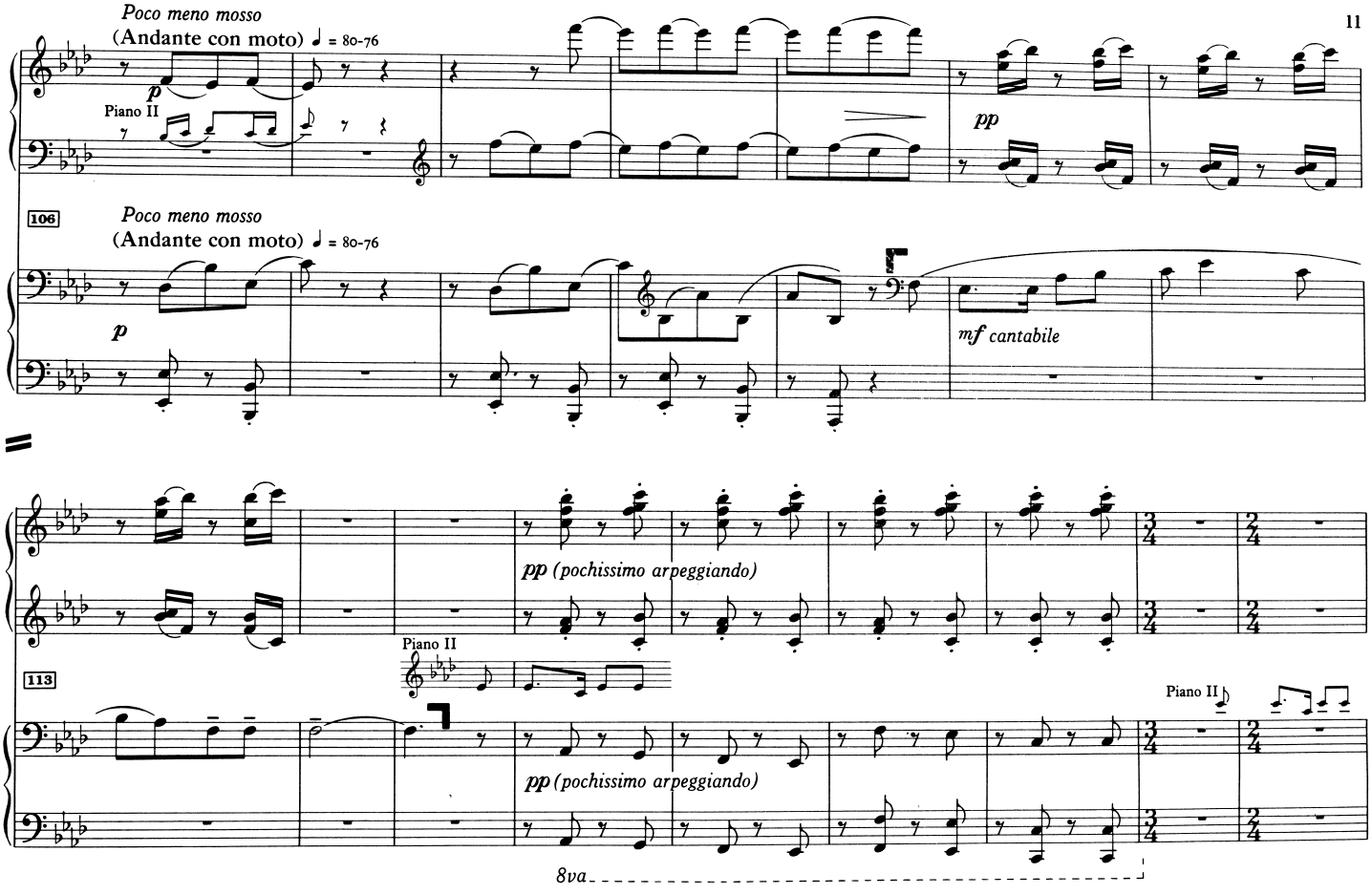

accompagnando
cresc.
40
leggiero
cresc.
ff
46
ff

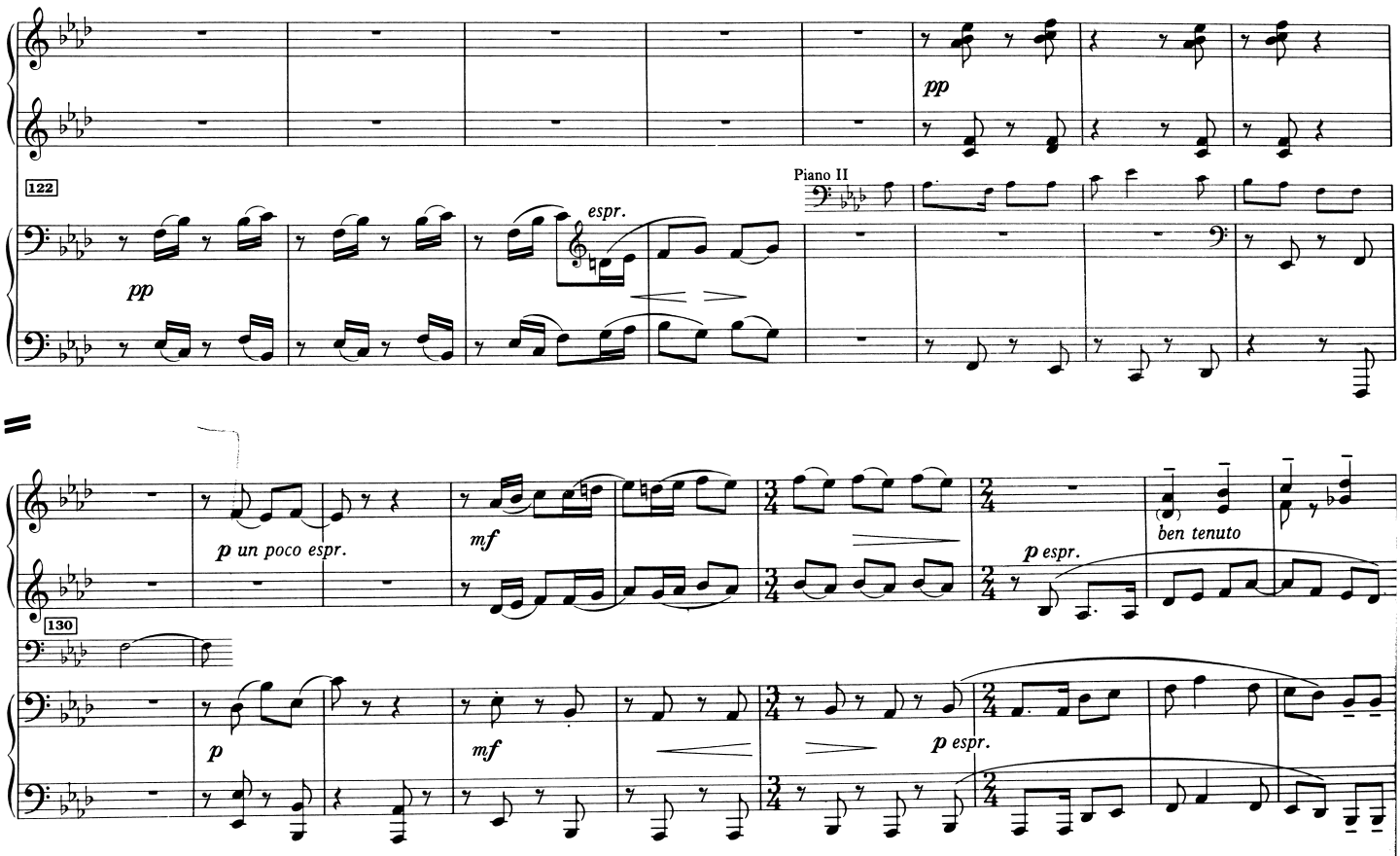

sf
f
51
Piano II
sf
p
p
mf
57
p
marc. leggiero
p

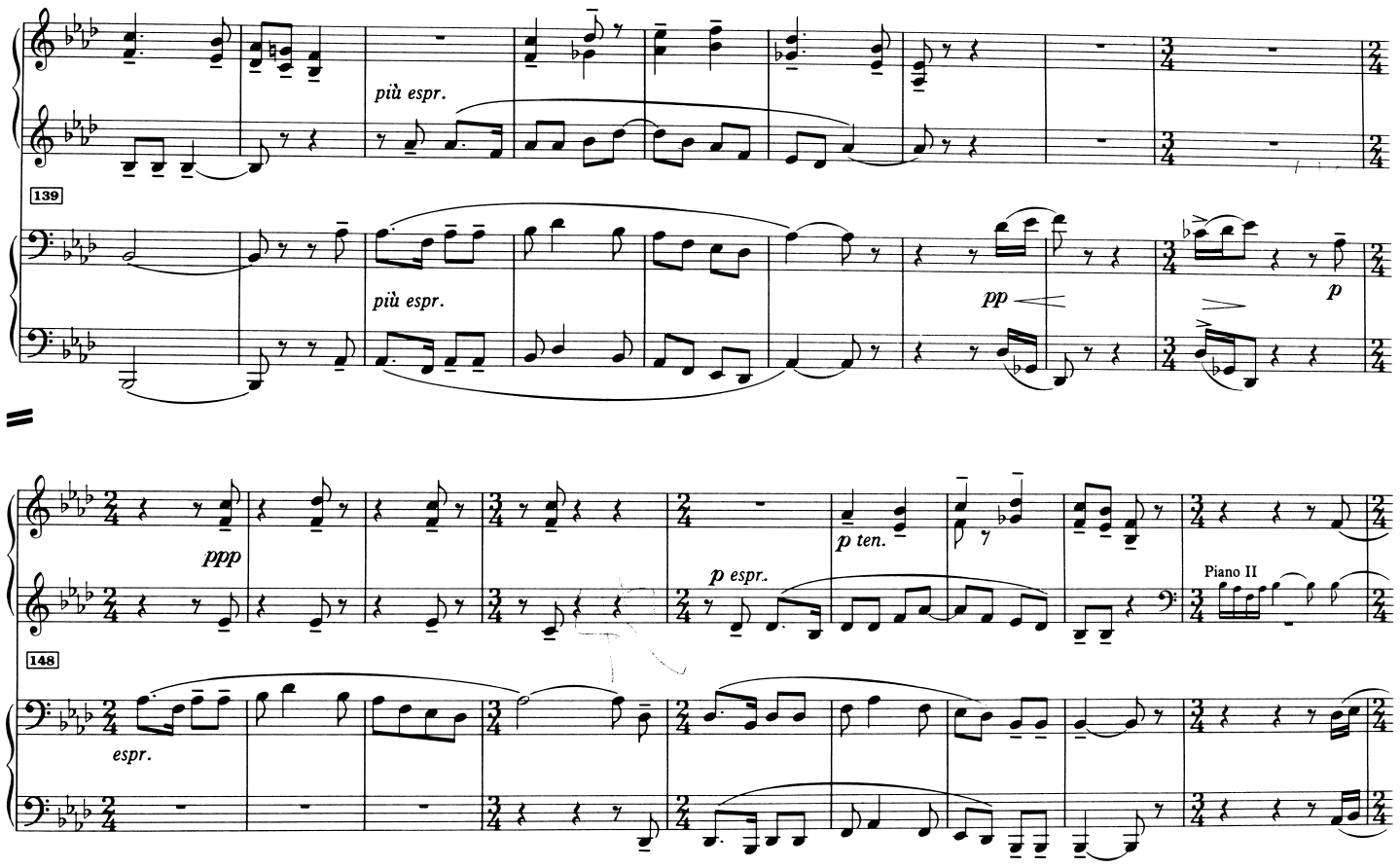

dim.
pp accompagnando
sopra
63
ben marcato
p espr. e legato
p marcato
mp espr. e legato
70
pp accompagnando
mp espr.
8va

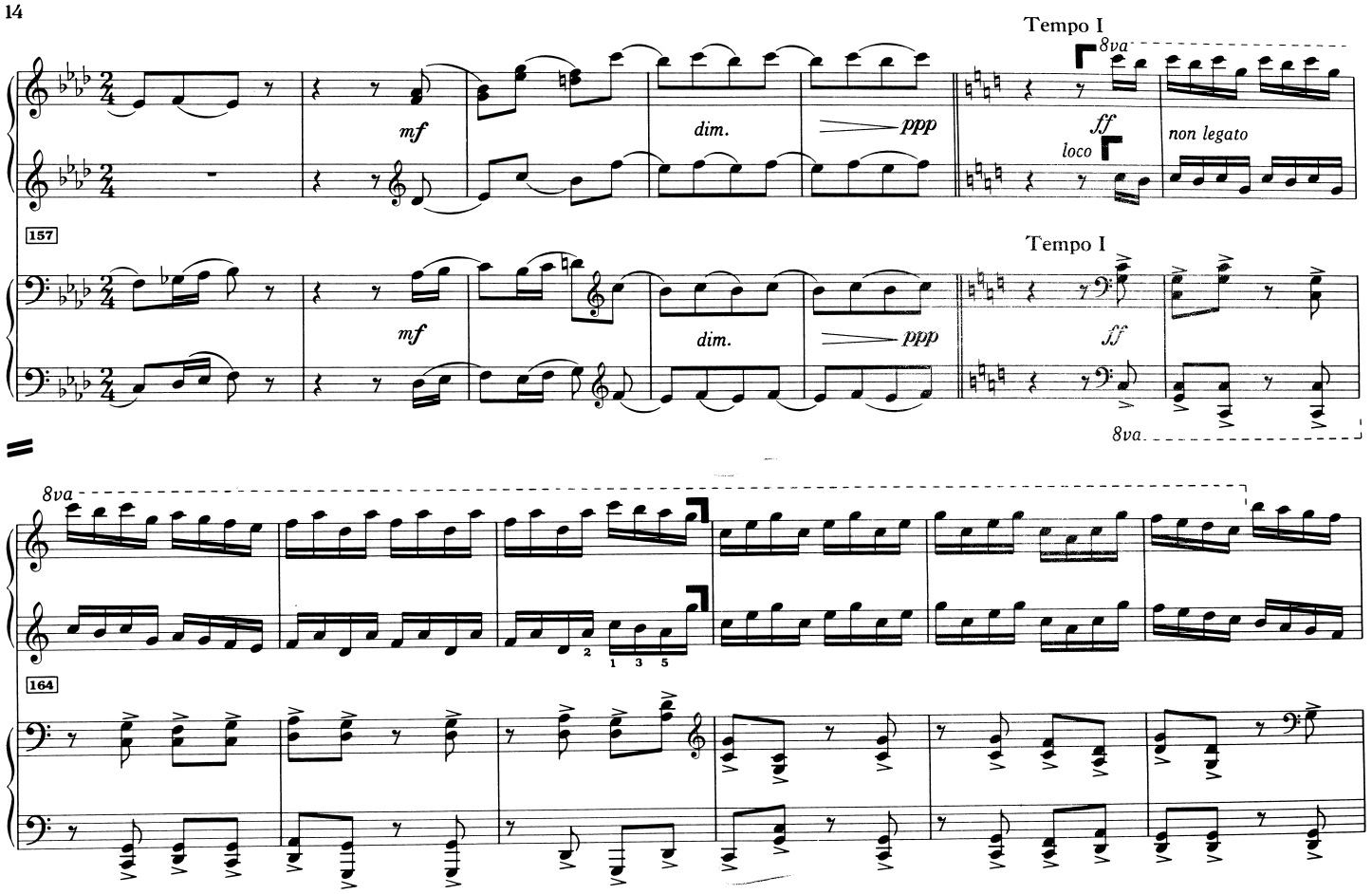

8va
cresc. molto
Piano II
marcato
ff
79
marcato
il basso
cresc. molto
ff
8va
87
marcato
Piano II

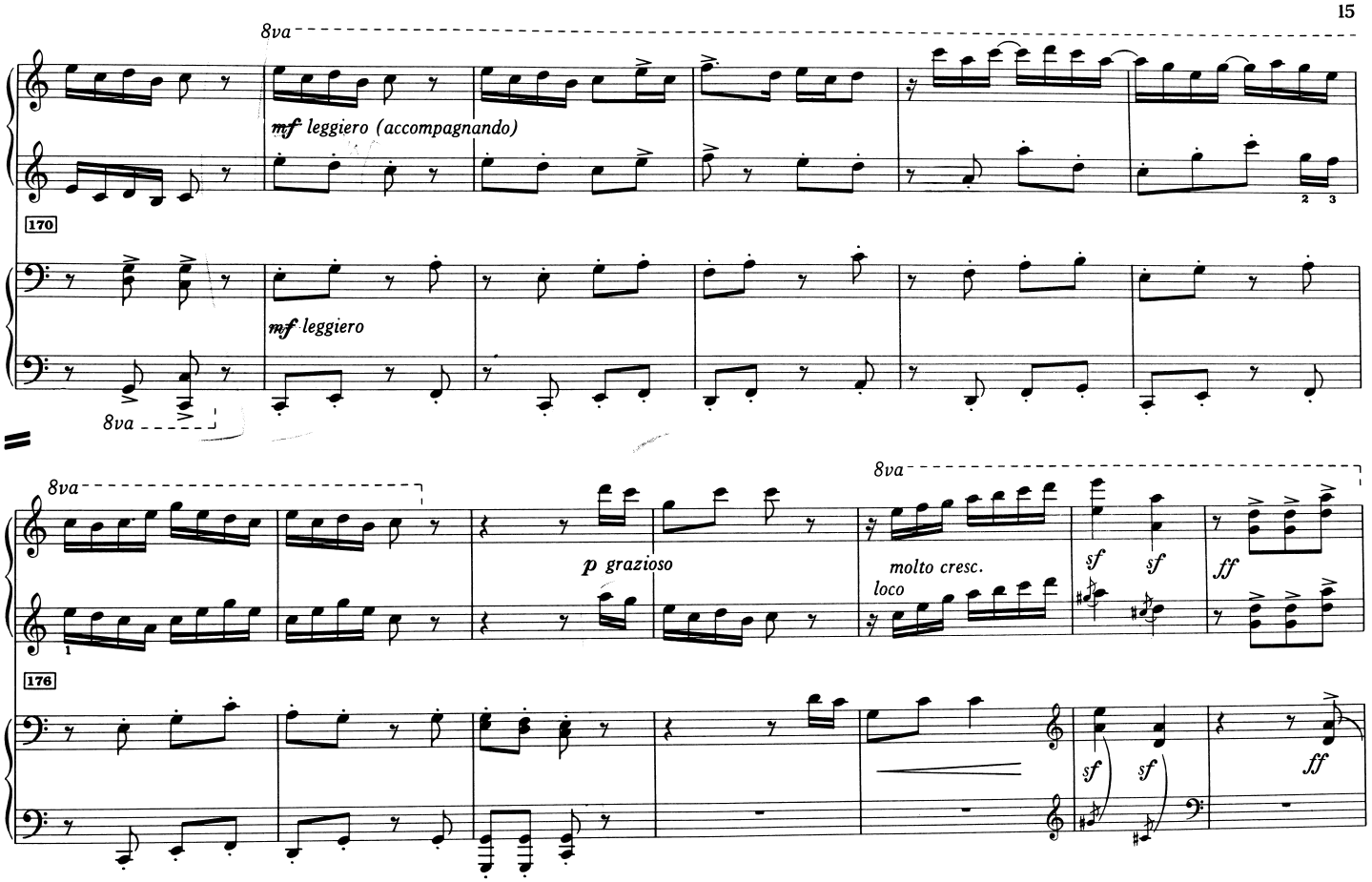

10
p grazioso
93
p leggiero
8va
ff
cresc.
99
cresc.
ff
8va
8va

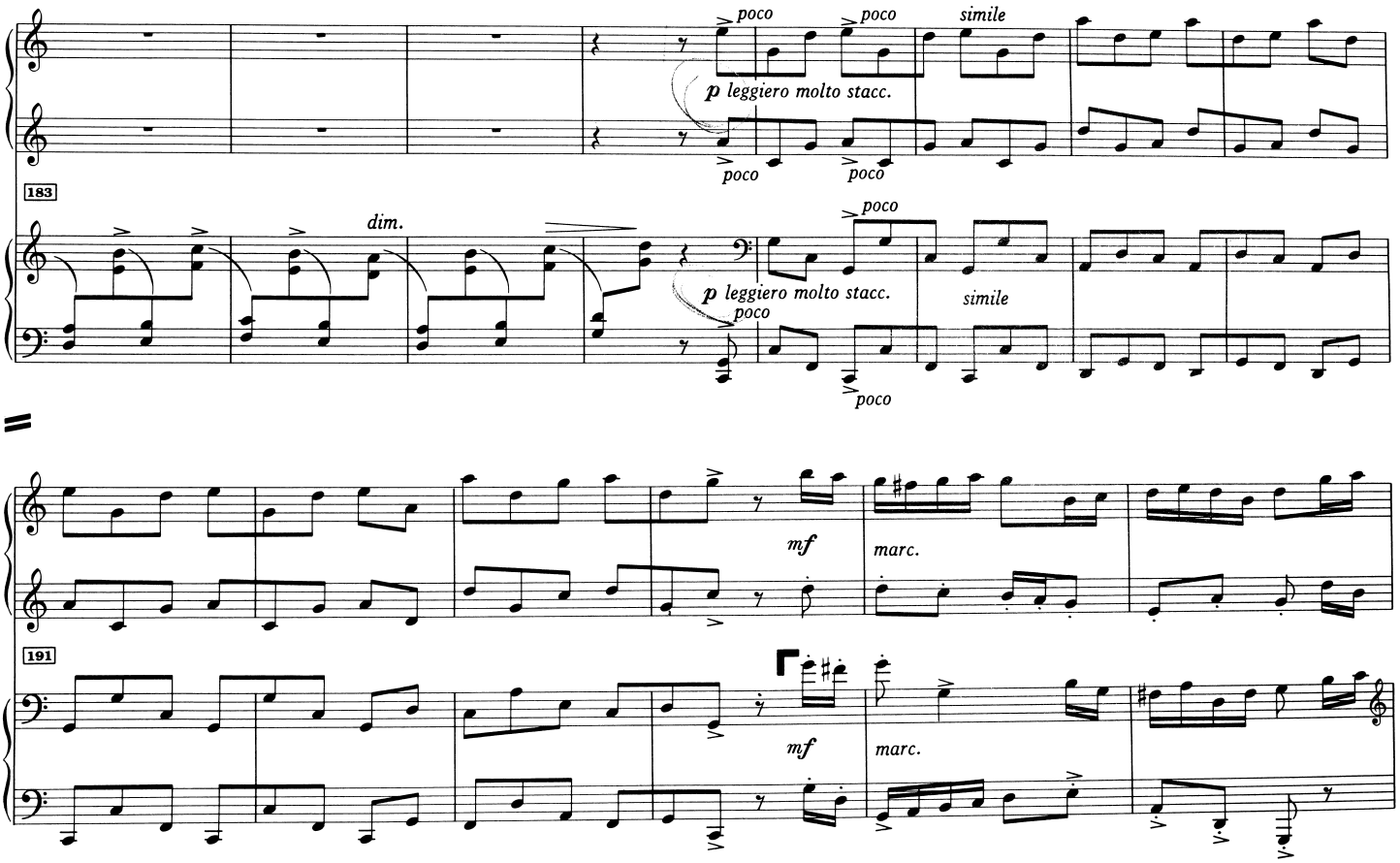

Poco meno mosso
(Andante con moto) ♩ = 80-76
p
Piano II
pp
106
Poco meno mosso
(Andante con moto) ♩ = 80-76
p
mf cantabile
pp (pochissimo arpeggiando)
Piano II
113
Piano II
pp (pochissimo arpeggiando)
8va

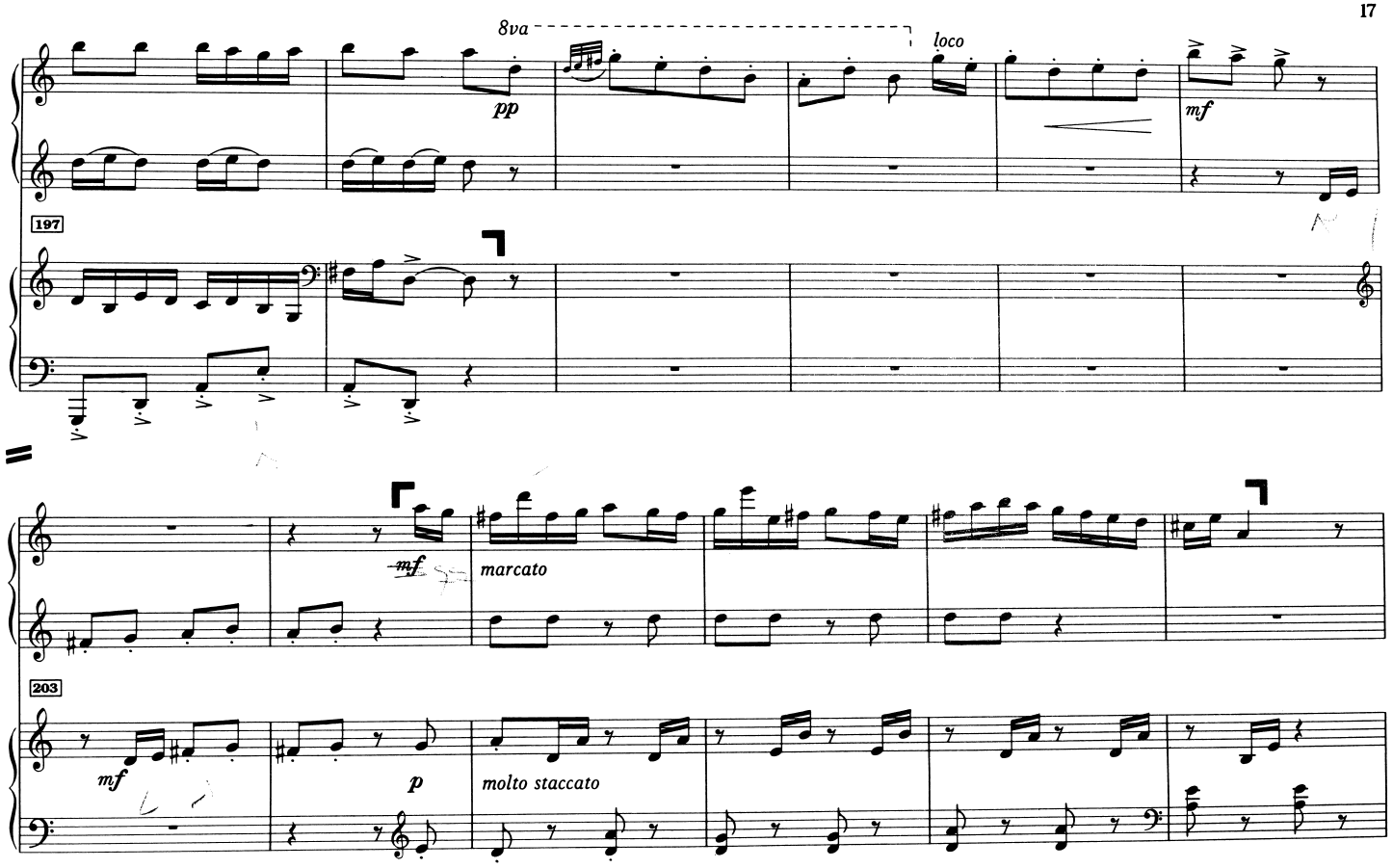

pp
122
Piano II
pp
espr.
p un poco espr.
mf
p espr.
ben tenuto
130
p
mf
p espr.

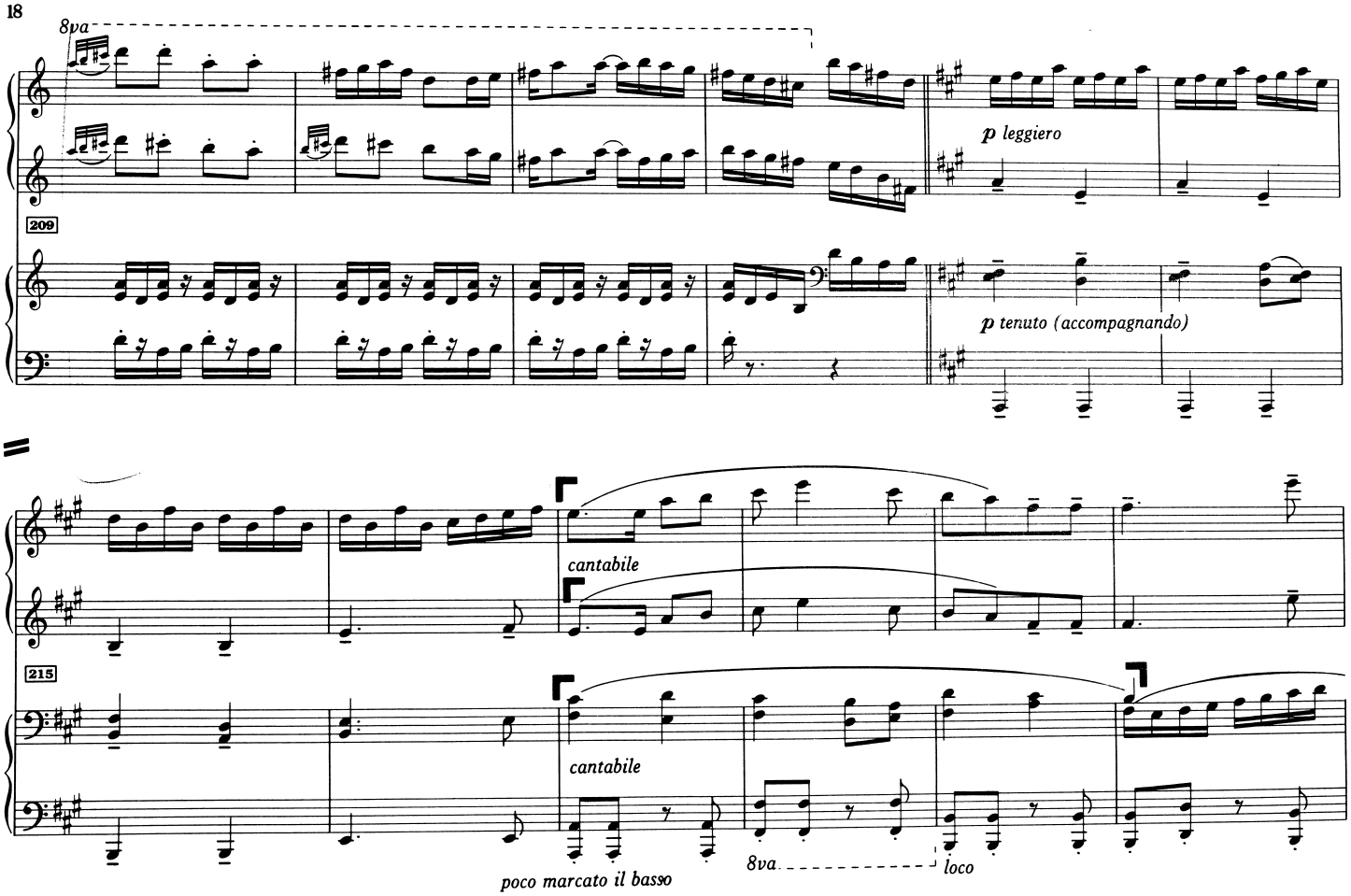

più espr.
139
più espr.
pp
p
ppp
p ten.
p espr.
Piano II
148
espr.

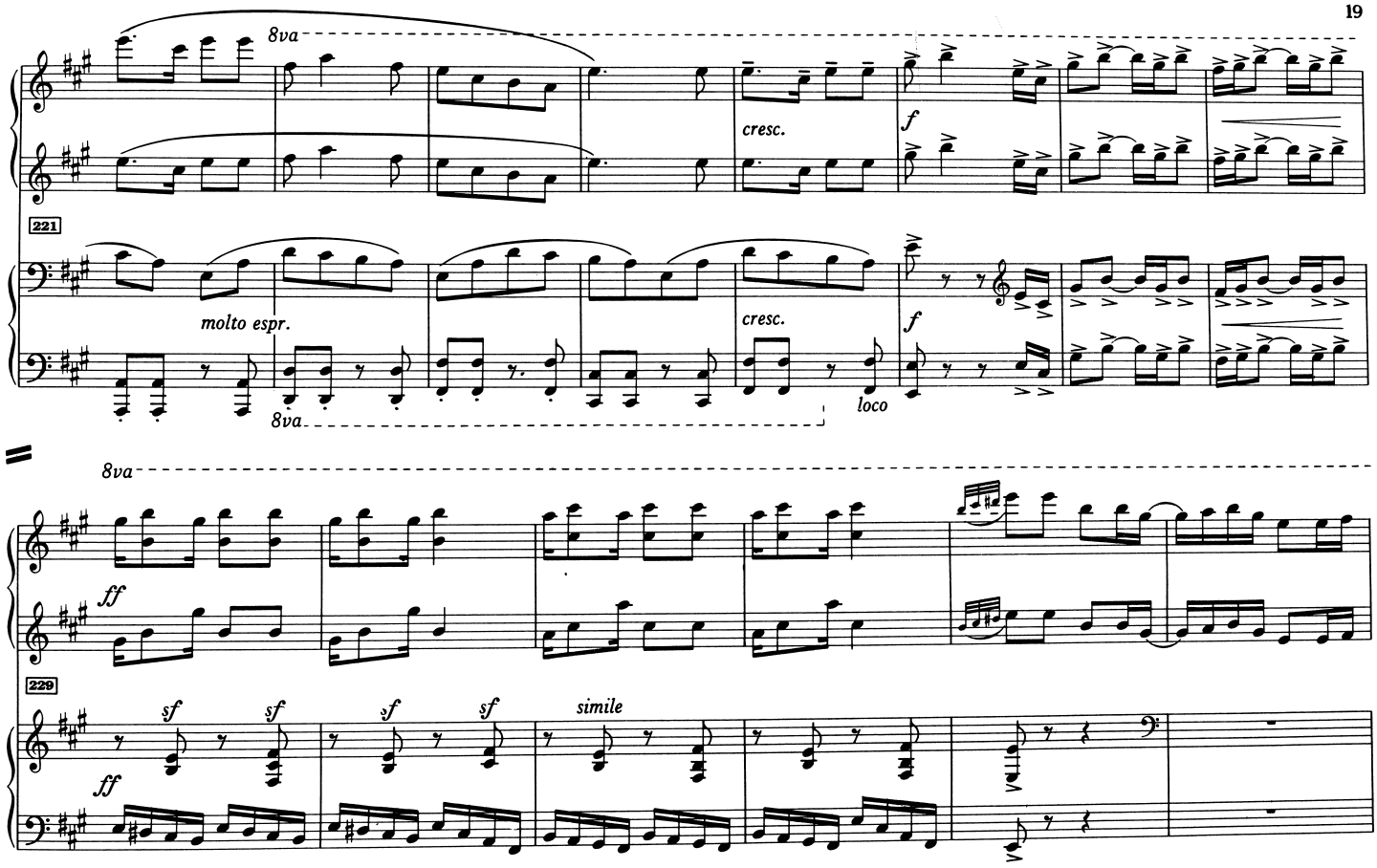

Tempo I
8va
mf
dim.
ppp
ff
loco
non legato
157
Tempo I
mf
dim.
ppp
ff
8va
8va
164

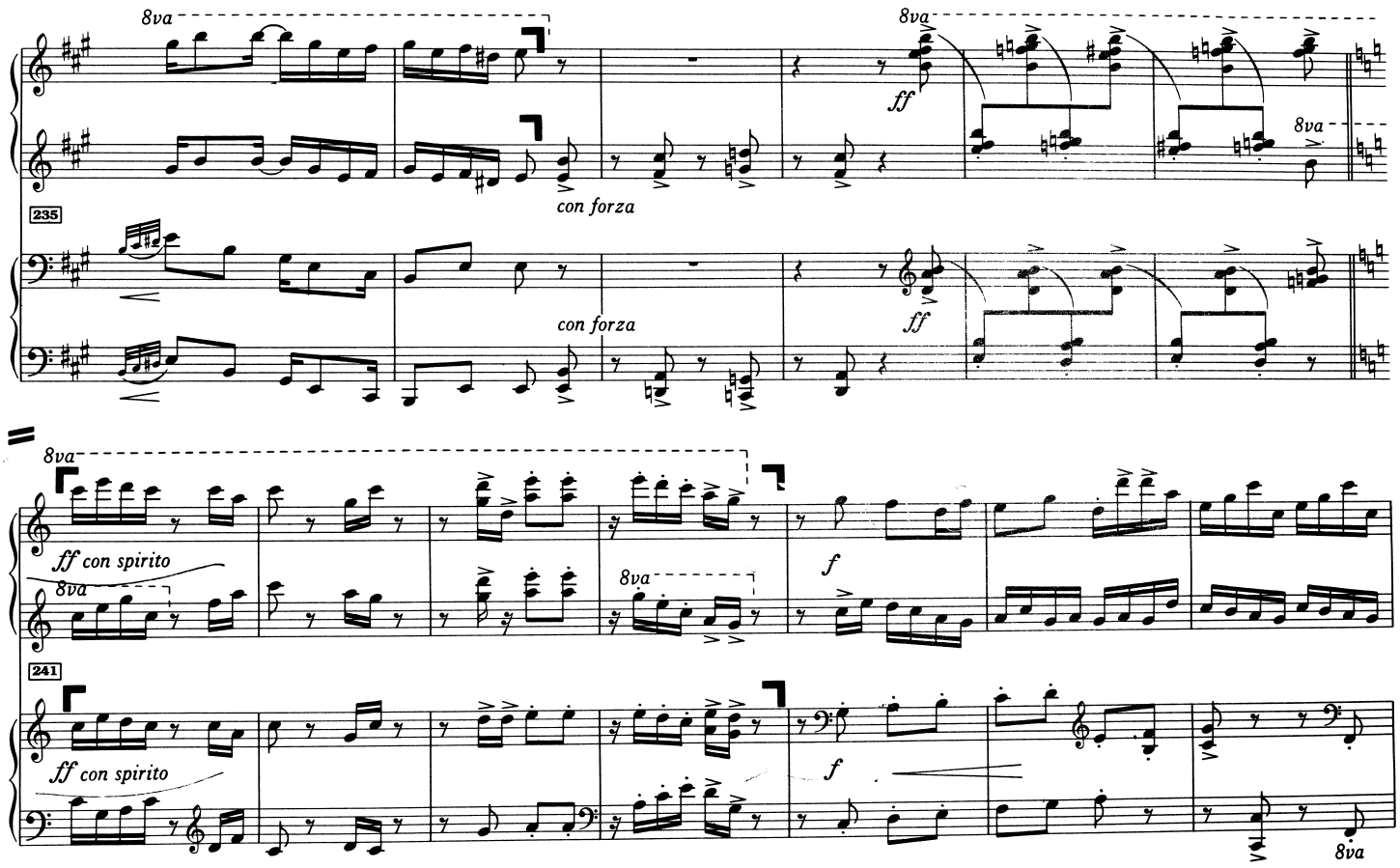

8va
mf leggiero (accompagnando)
170
mf leggiero
8va
8va
8va
p grazioso
molto cresc.
loco
sf
sf
ff
176
sf
sf
ff

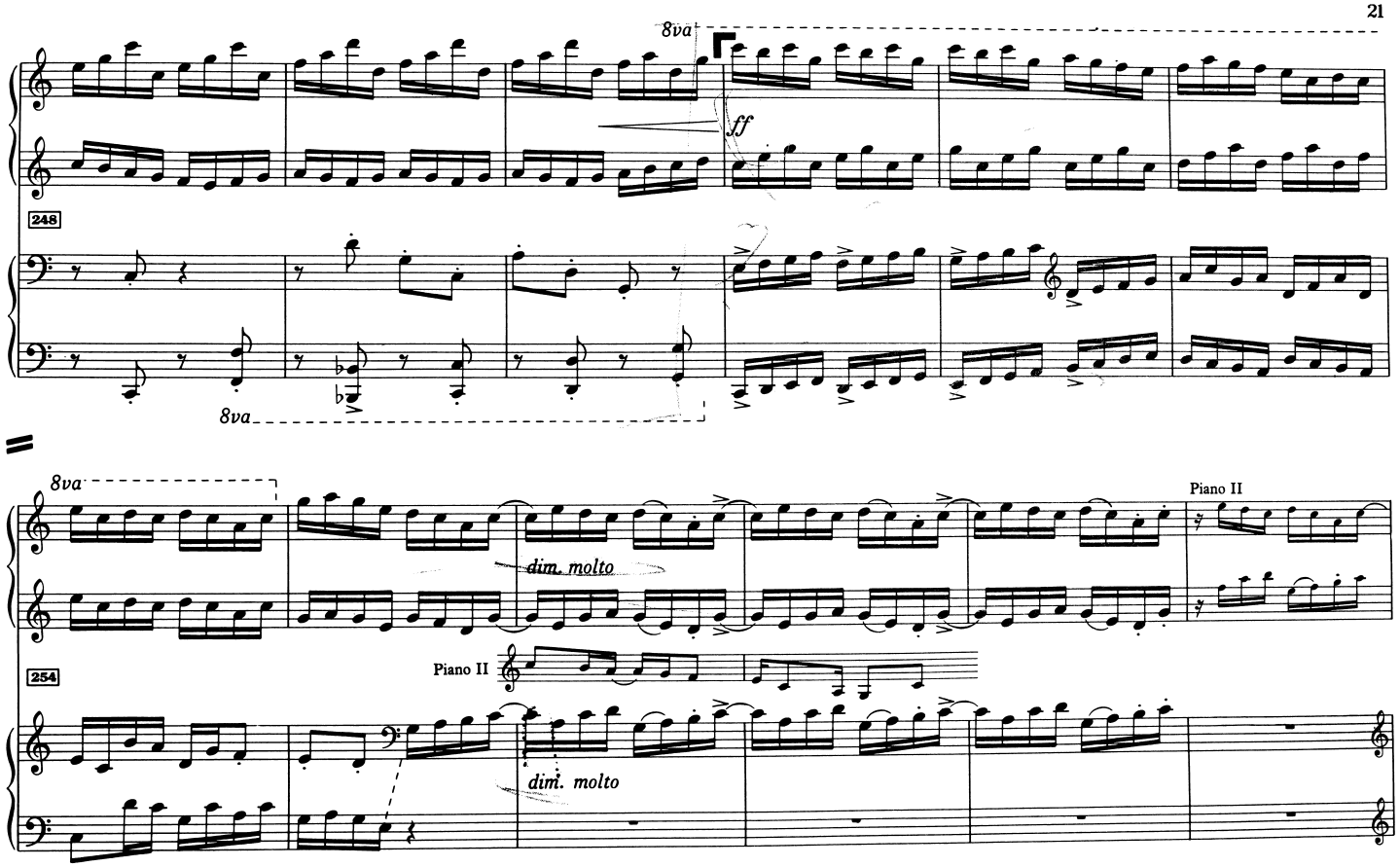

poco
poco
simile
p leggiero molto stacc.
poco
poco
183
dim.
poco
p leggiero molto stacc.
simile
poco
poco
mf
marc.
191
mf
marc.

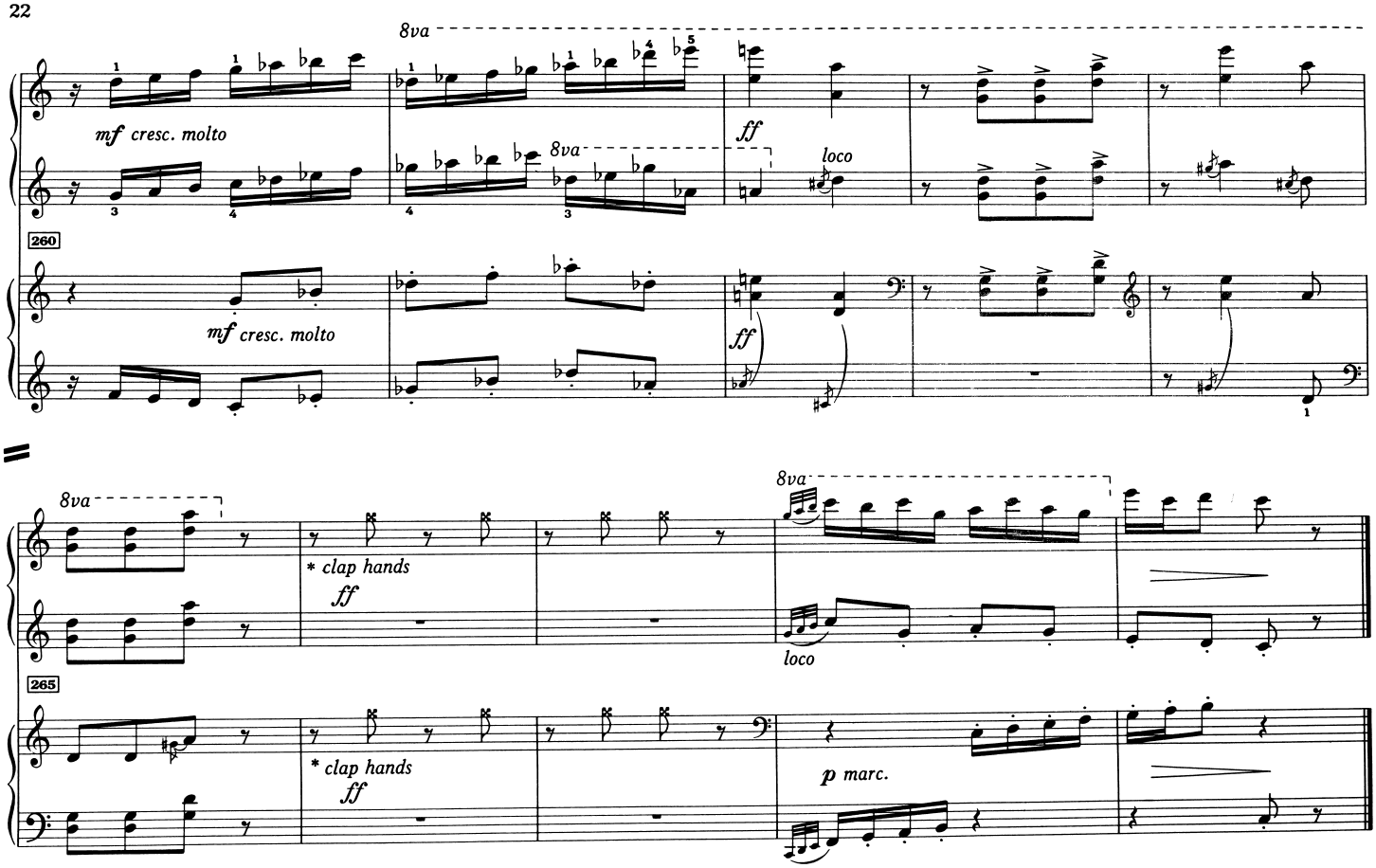

8va
loco
pp
mf
197
mf
marcato
203
mf
p
molto staccato


8va
p leggiero
209
p tenuto (accompagnando)
cantabile
215
cantabile
poco marcato il basso
8va
loco


8va
cresc.
f
221
molto espr.
8va
cresc.
loco
f
8va
ff
229
sf
sf
sf
sf
simile
ff


8va
8va
ff
8va
con forza
235
con forza
ff
8va
ff con spirito
8va
f
8va
241
ff con spirito
f
8va


8va
ff
248
8va
8va
dim. molto
Piano II
Piano II
254
dim. molto



*in die Hände schlagen–battere le mani