Suite in the Baroque Manner, D-Dur

For Two Pianos, Four Hands

CWV 14

Full Score

Composed by Hwaen Ch'uqi

Jointly commissioned by
Music Teachers National Association
and
New York State Music Teachers Association
2022

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For Emi Okumura,
Soul beatific, flower divine!

For the Inca people,
Brilliant constellation!

To my Father in Heaven,
Restore unto me Thy boundless joy, for how I ache afresh!

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PREFACE

In the nascent days of my compositional life, when the mind was filled to overflowing with grand, musical reveries and knew nothing of practical realities, I had conceived of a work for two pianos, four hands that would recall the magnificence and ingenuity of the four great Orchestral Suites - French overtures, really - of that inimitable, Lutheran master. I wrote what I knew would be the fugue subject of the final movement - the Gigue - of my projected suite. Thenceforward, the five-measure fragment languished in utter obscurity, not a scintilla of activity having since taken place. To MTNA and NYSMTA, I owe an untold debt, for their recognition of me as a composer of standing and their direct support has provided the incentive needed to resurrect a project so long ago abandoned.

In preparatory study for this work, particular inspiration was drawn from BWV 1068 and 1069, both in the key of D major. This is evidenced in the most superficial aspects of my suite - i.e., the overall key of the work, the choice of dances and forms, and some idiomatic turns of harmony. There is, incidentally, no discrepancy between the titular key and the individual key signatures; the apparent difference is merely a wry commentary on the ever upward trajectory of our tuning system.

The designation "Baroque" is hardly a passing fancy. It is rather incumbent upon both performers to utilize wherever possible all aspects of Baroque performance practice, including but not limited to spontaneous ornamentation and embellishment, articulations characteristic to each movement, even recomposition. Manifold and exotic are the musical blessings arising from the simultaneous practice thereof by both musicians!

Hwaen Ch'uqi
July, 2022
Manassas, VA

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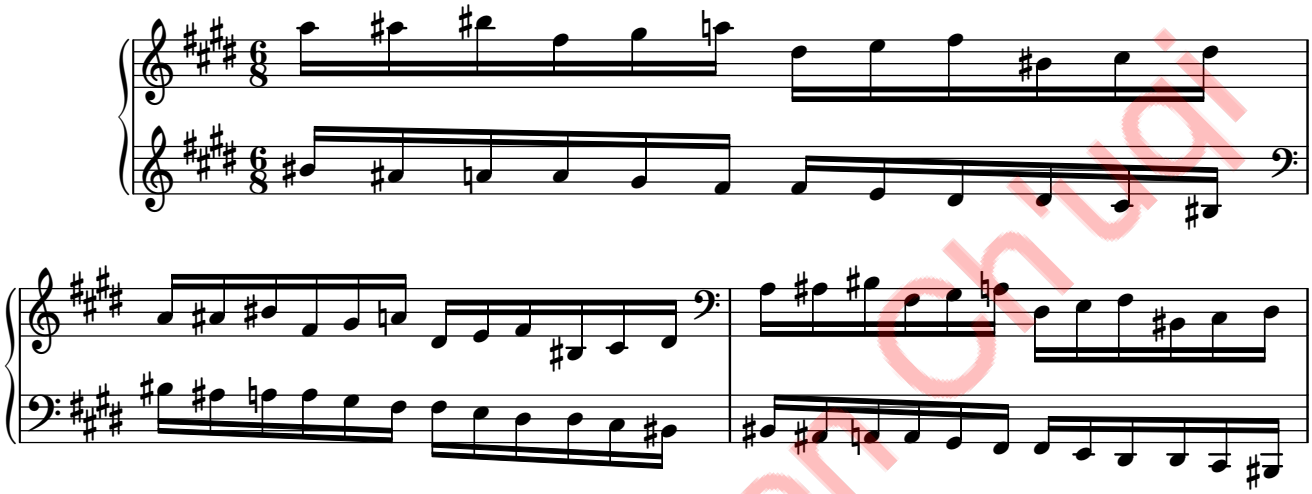
PERFORMANCE NOTES

In places where a trill is preceded by an upper neighbor grace note, that grace note is to be played on the beat and so affect a trill from the upper note. See, for example, I: Piano I., m.18, r.h.

VII. **Gigue**

mm.131-133, P.II: Optionally, this passage may be rendered as follows:



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ACKNOWLEDGMENT

I - and indeed all in whose eyes and ears this work will have found favor - owe a happy and unascertainable debt to Dr. Gary Palmer - Piano Faculty, Co-chair of the Piano Department, and Assistant Director and Dean at the Hochstein School of Music & Dance. It was he who, unbeknownst to me, put forth my name for consideration by the New York State Music Teachers Association to be its Commissioned Composer of the Year. Without his quiet recommendation, this work would have likely remained but a seed of an idea for many more years - or perchance never realized at all!

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Suite in the Baroque Manner, D-Dur was premiered by Duo Q'inti - consisting of Dr. Emi Okumura (Piano I) and Hwaen Ch'uqi (Piano II) - on Saturday, 15 October, 2022 at Frederick Marvin and Ernst Schuh Recital Hall of Onondaga Community College for the conference of the New York State Music Teachers Association.

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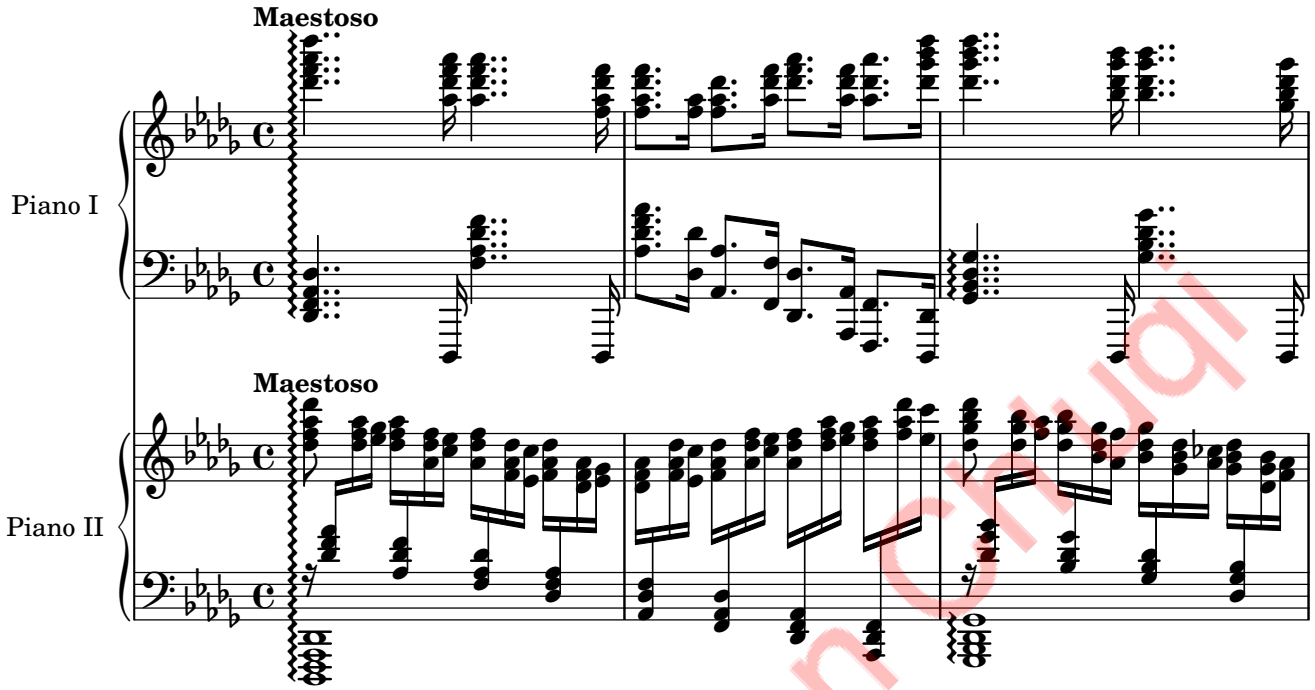
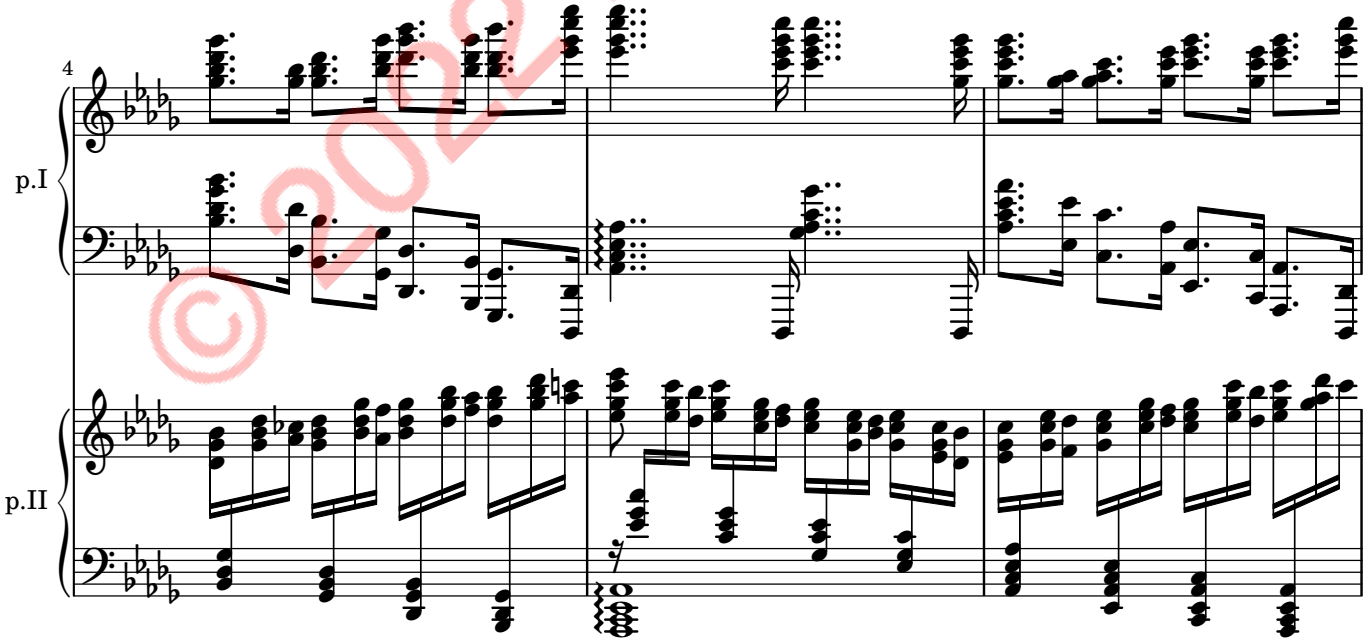
I. Ouverture





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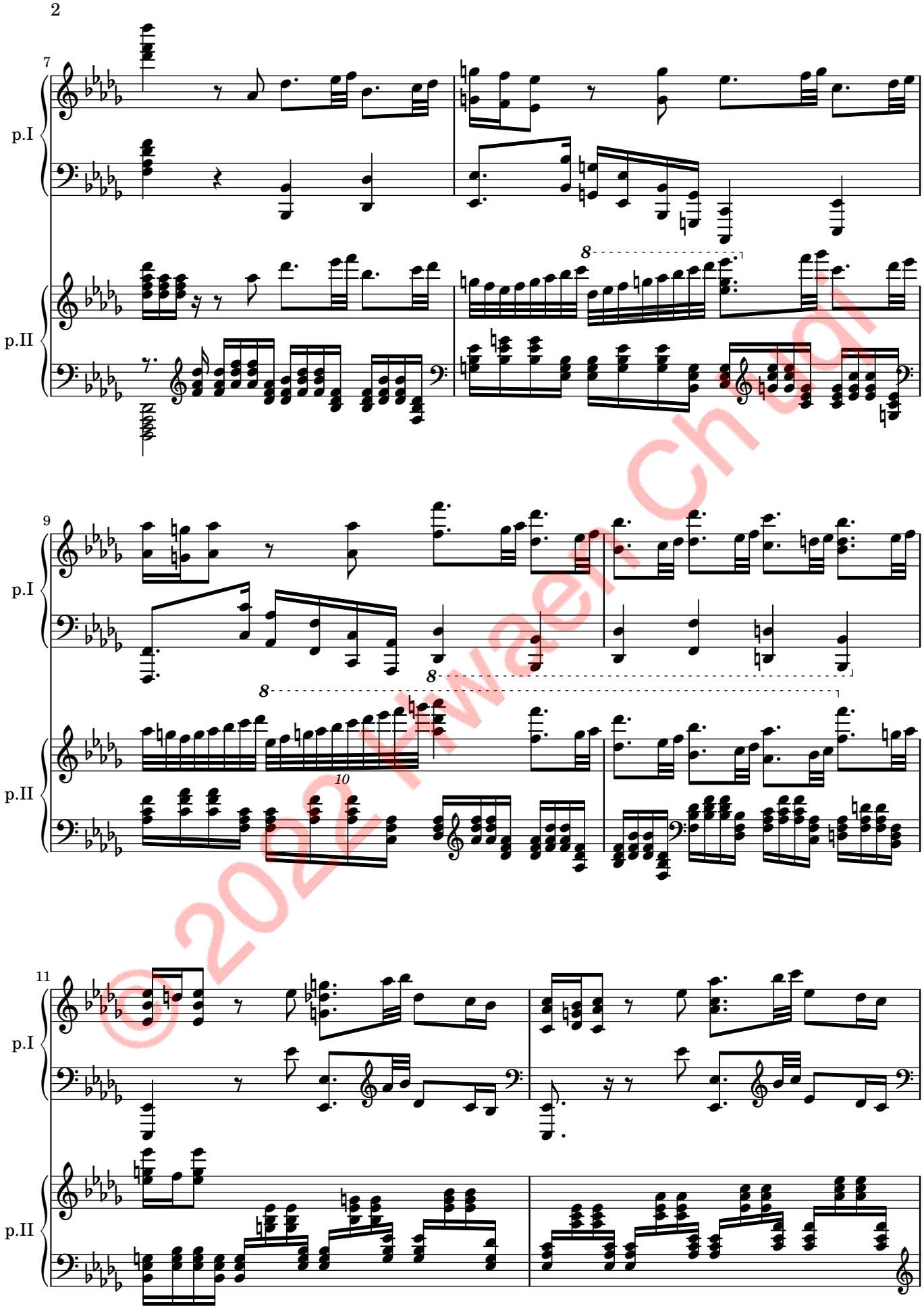

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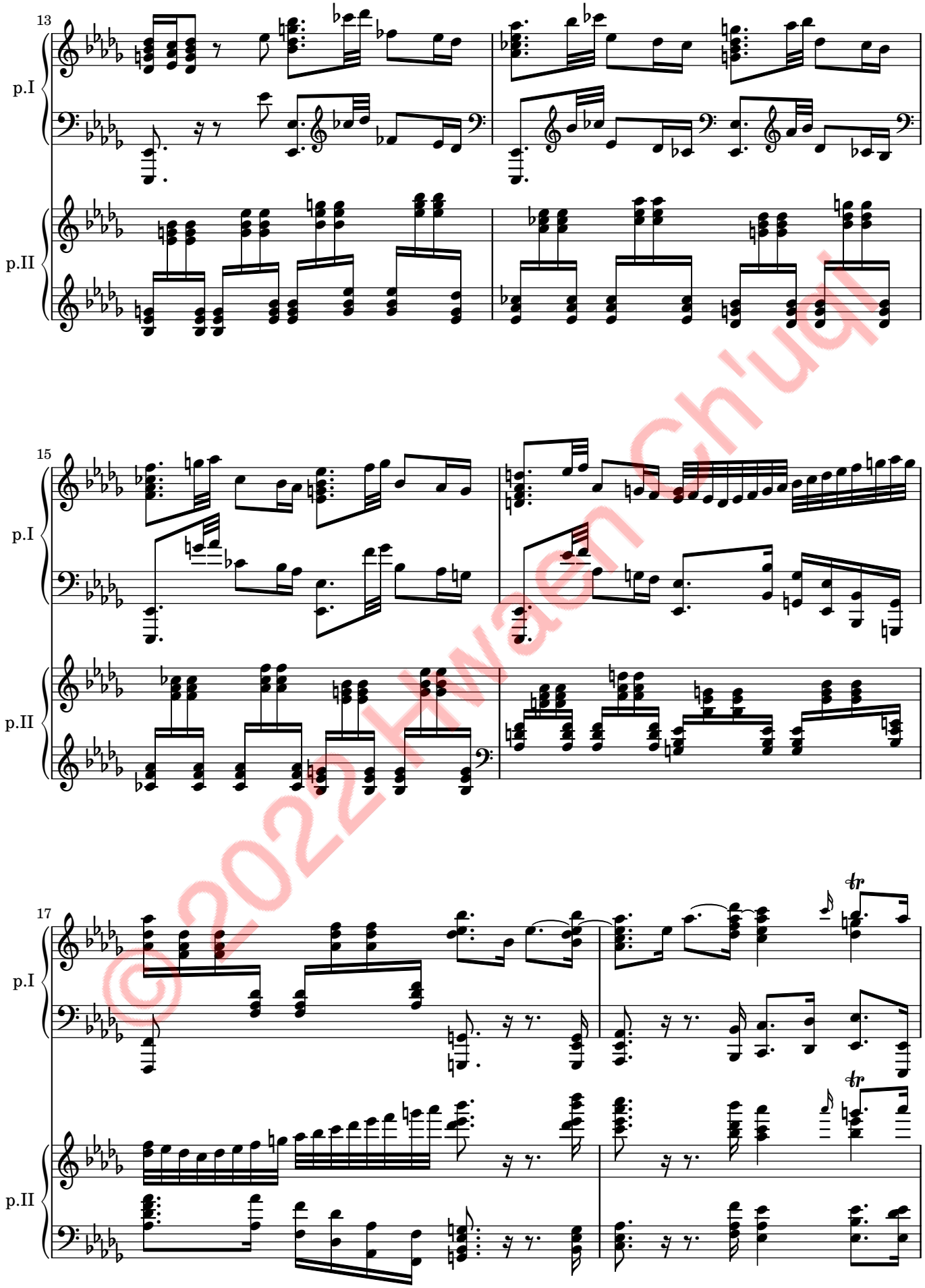

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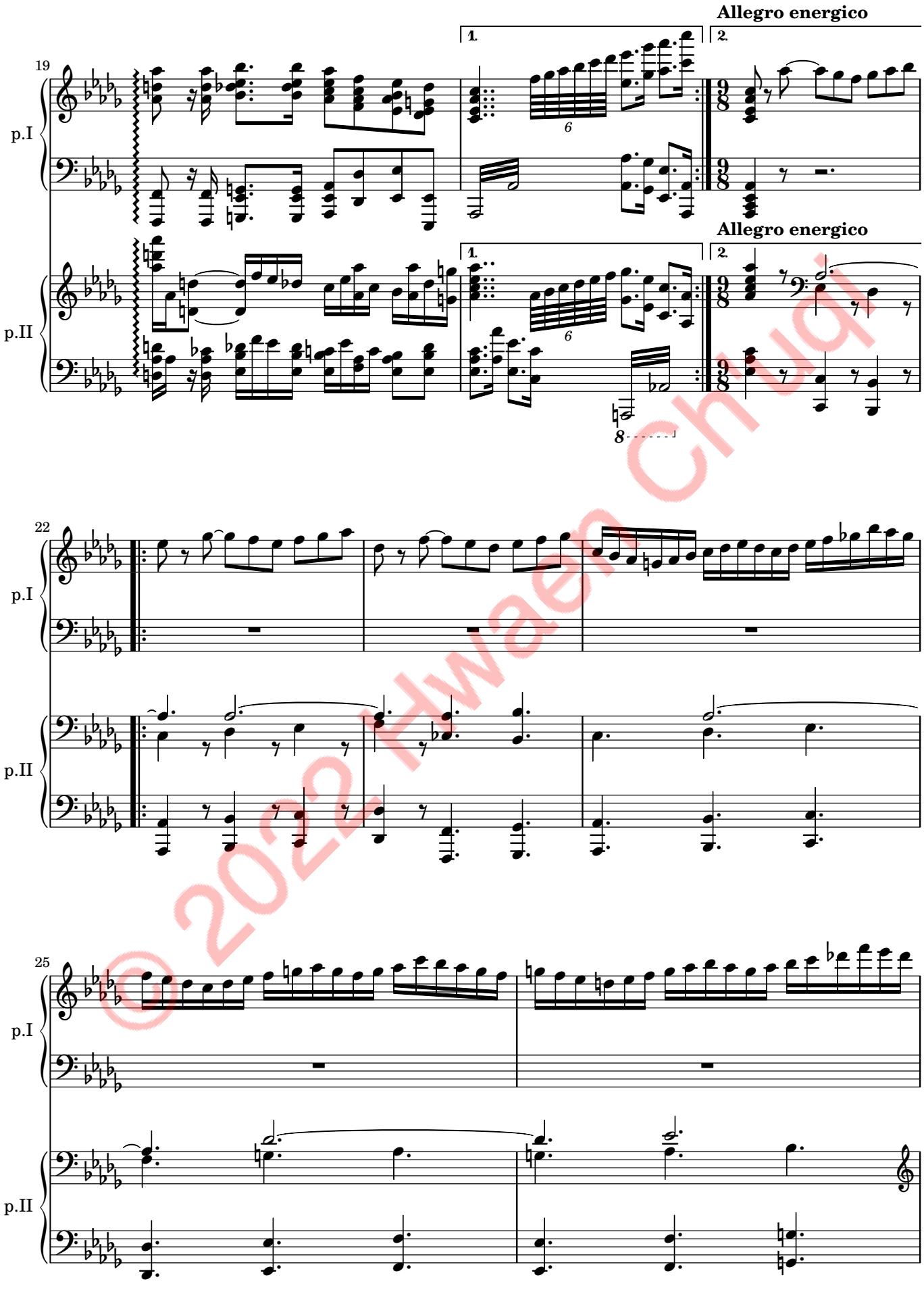

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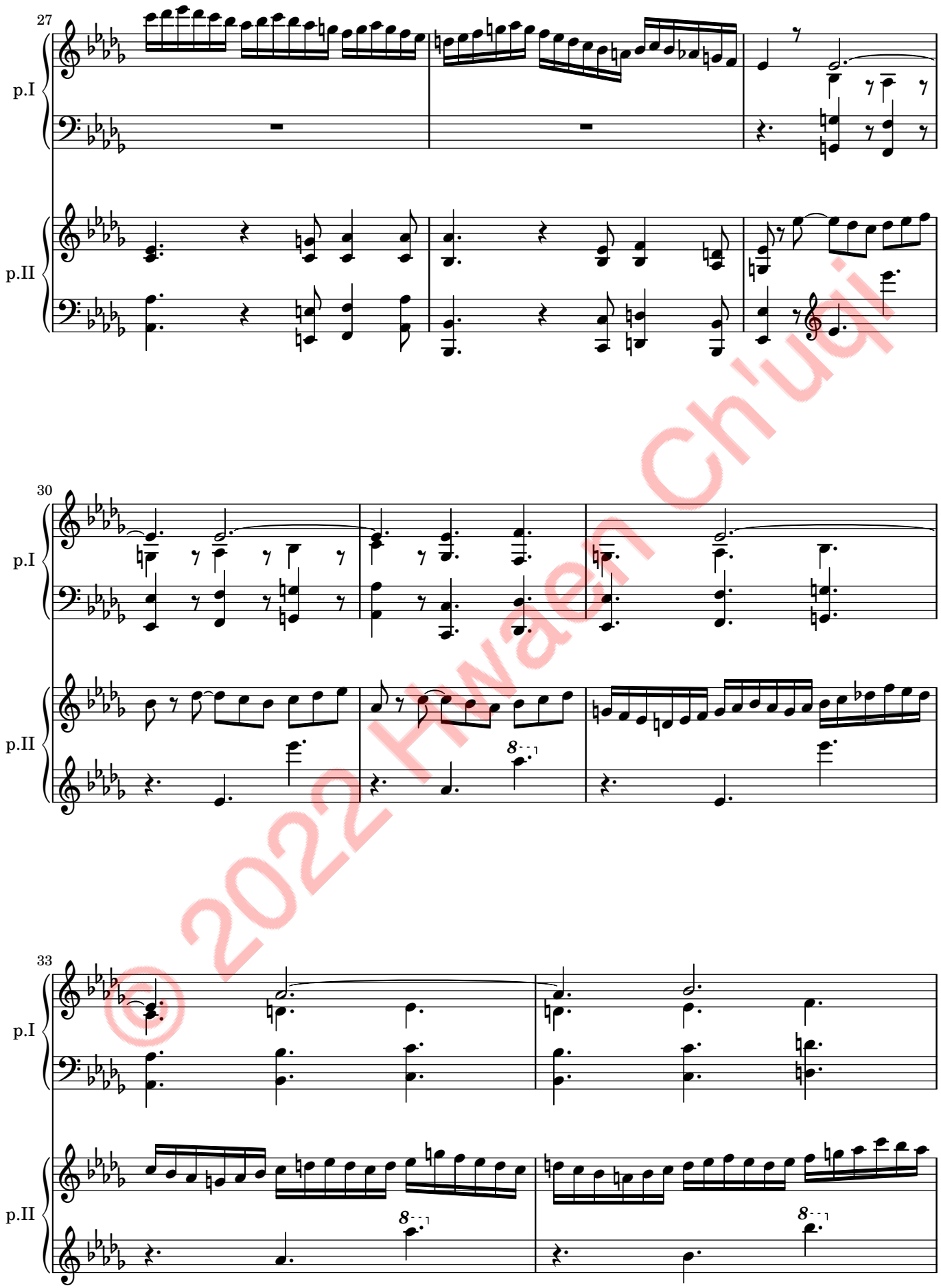

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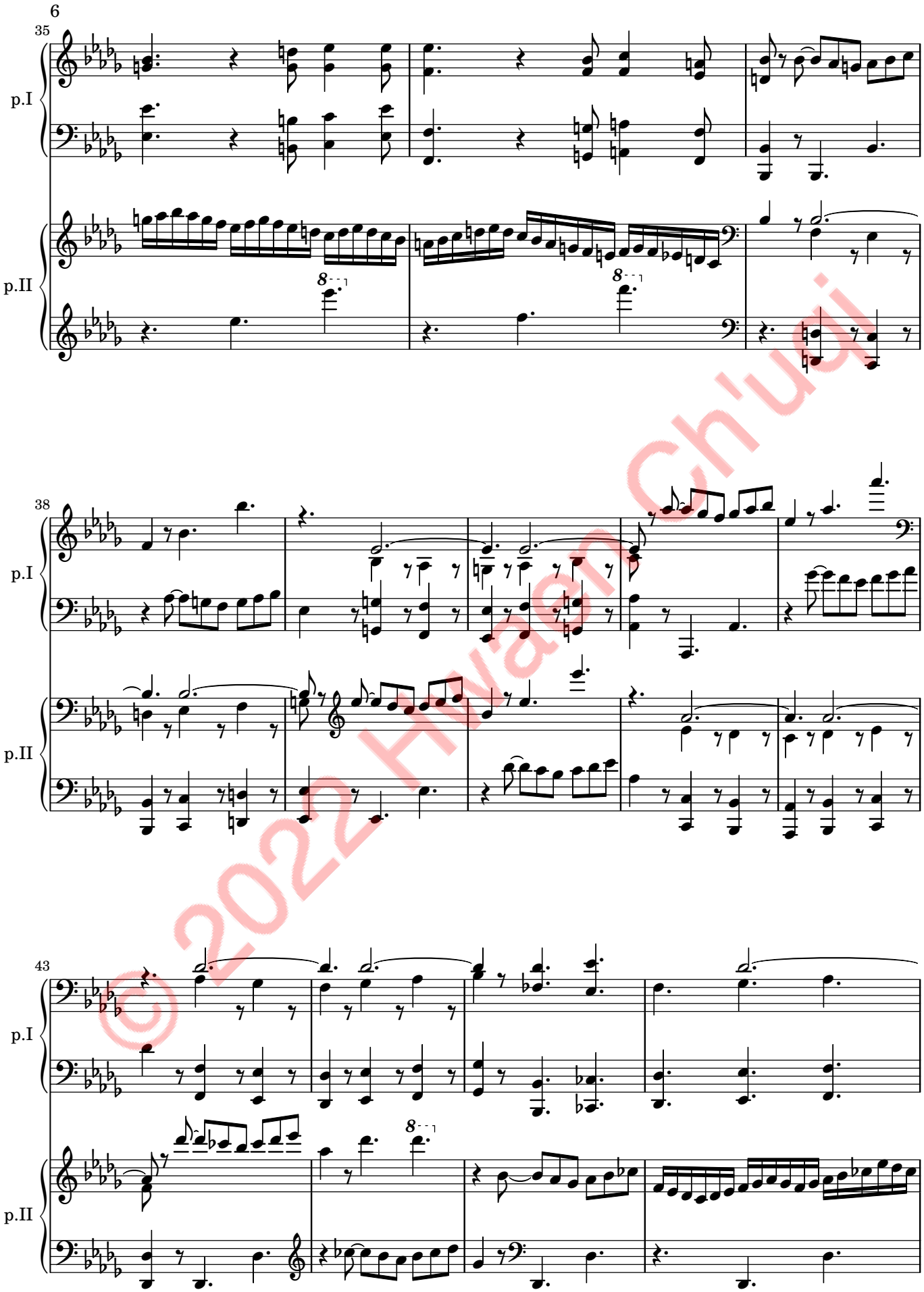

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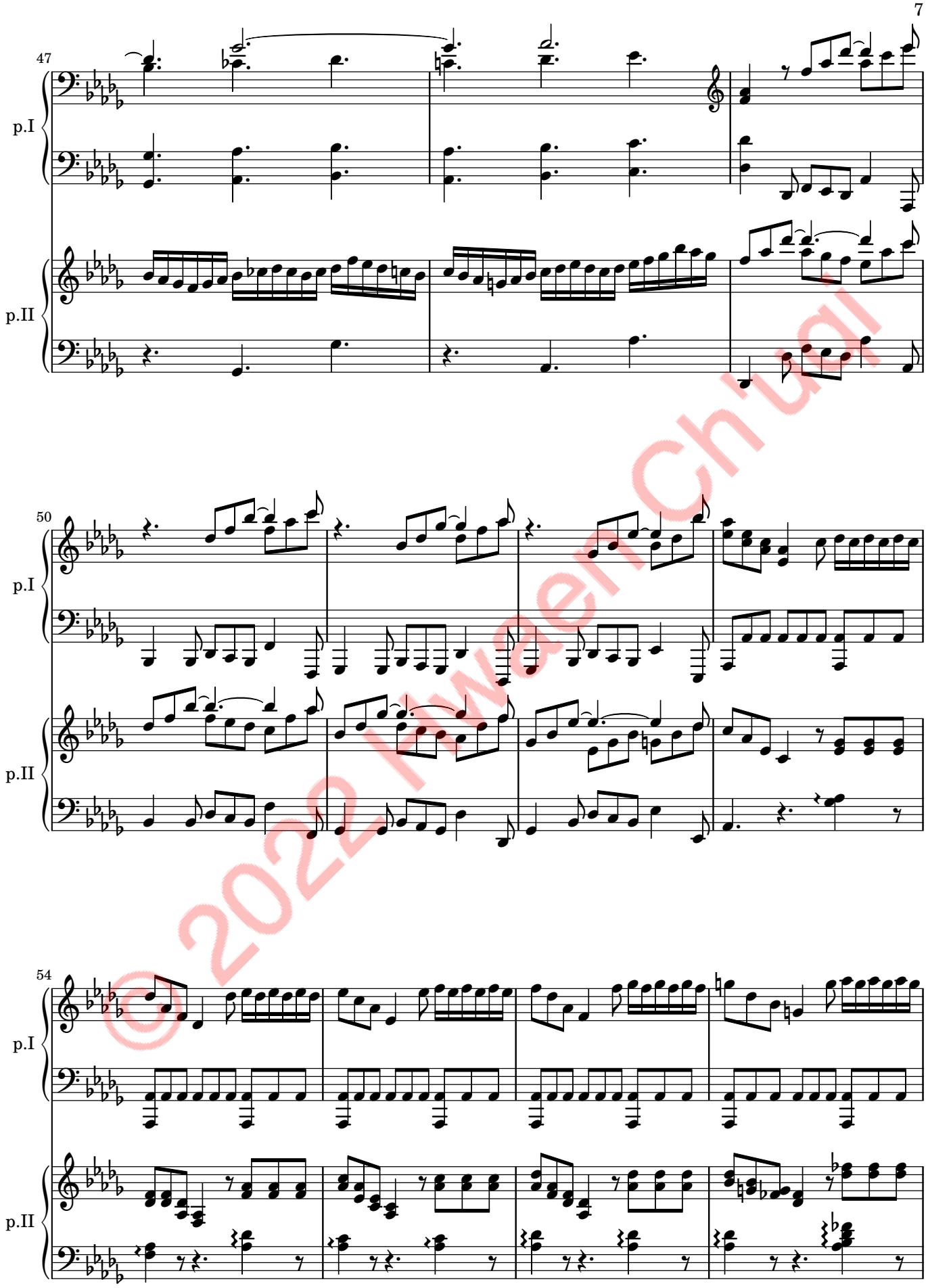

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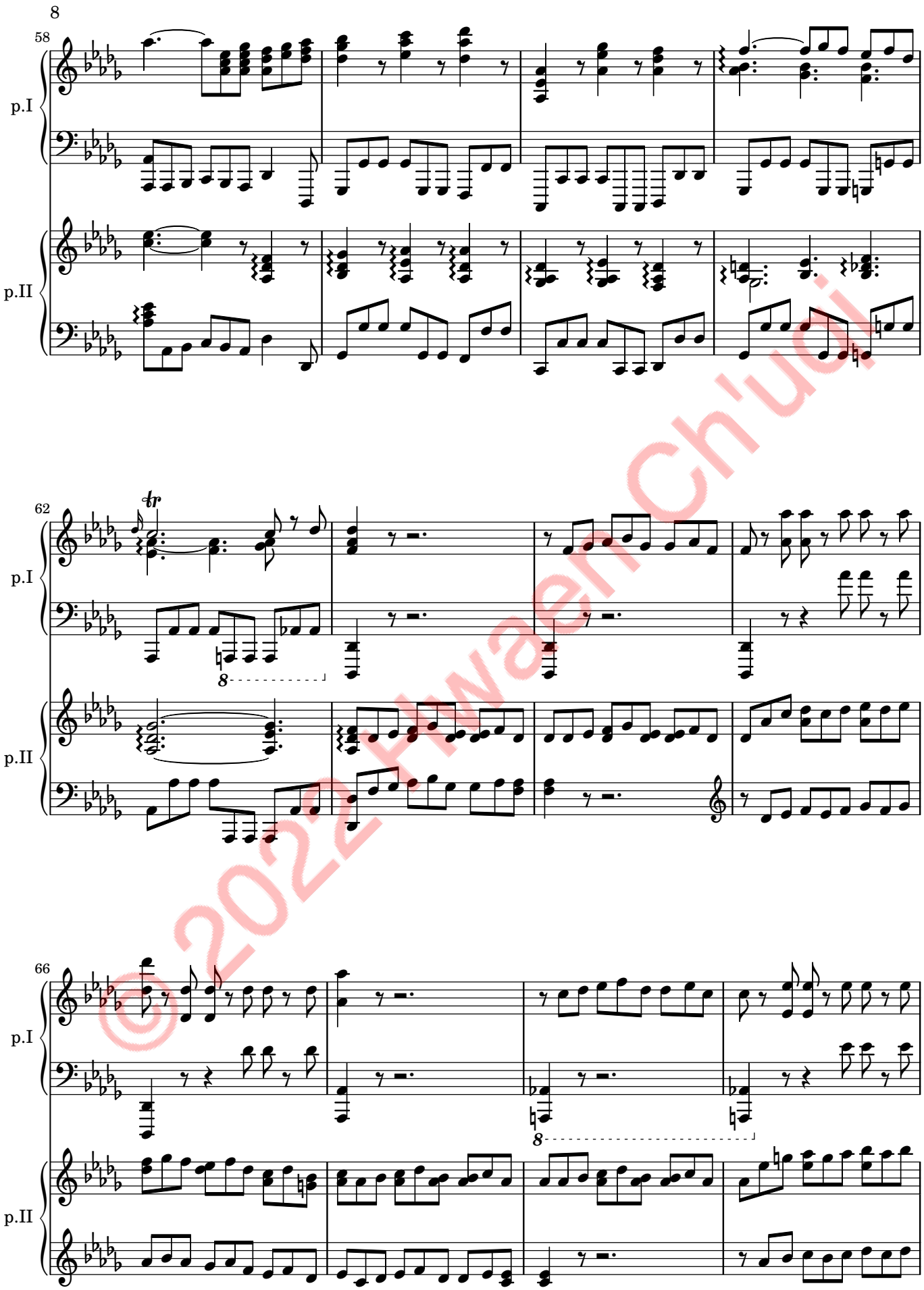

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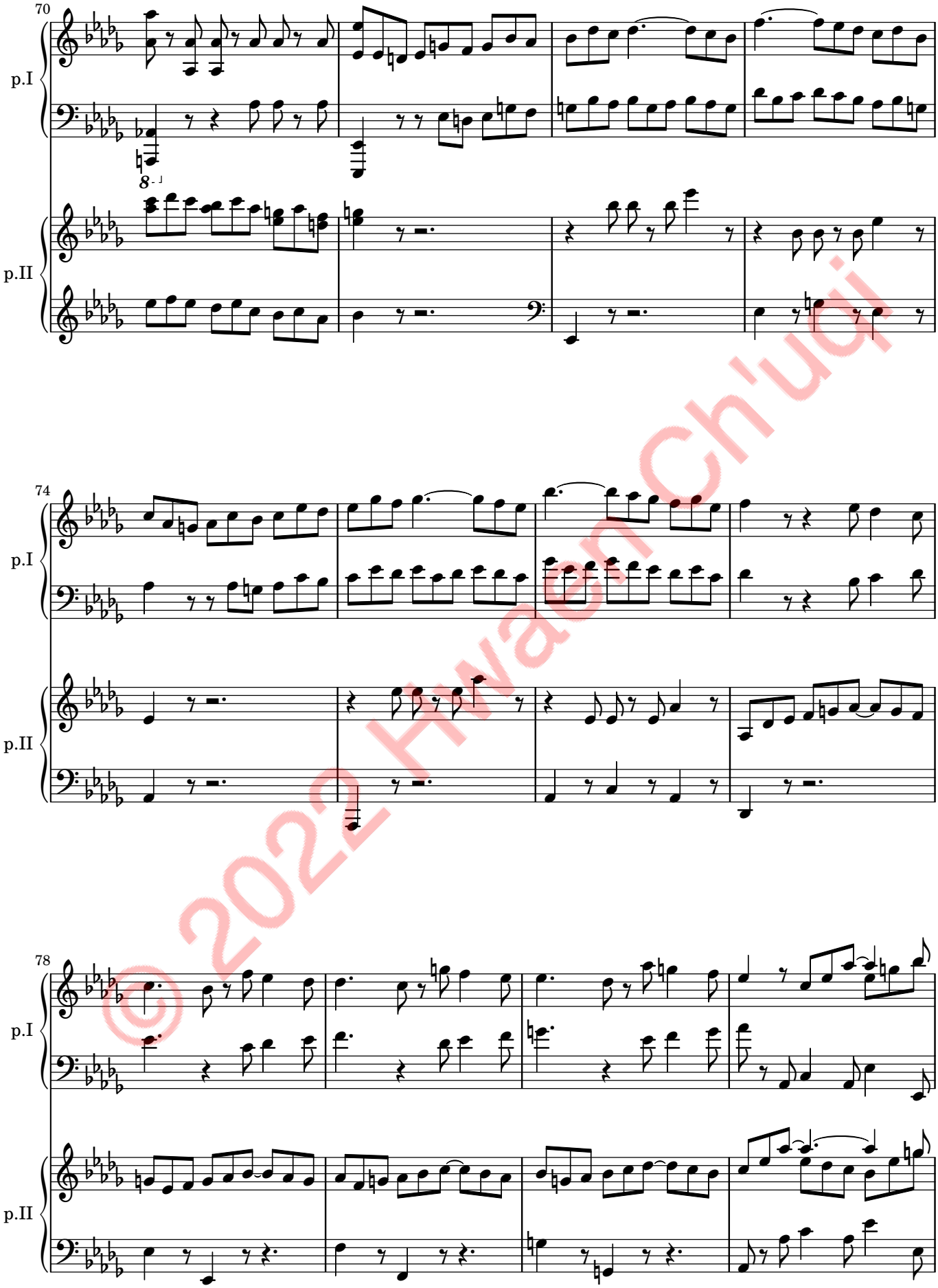

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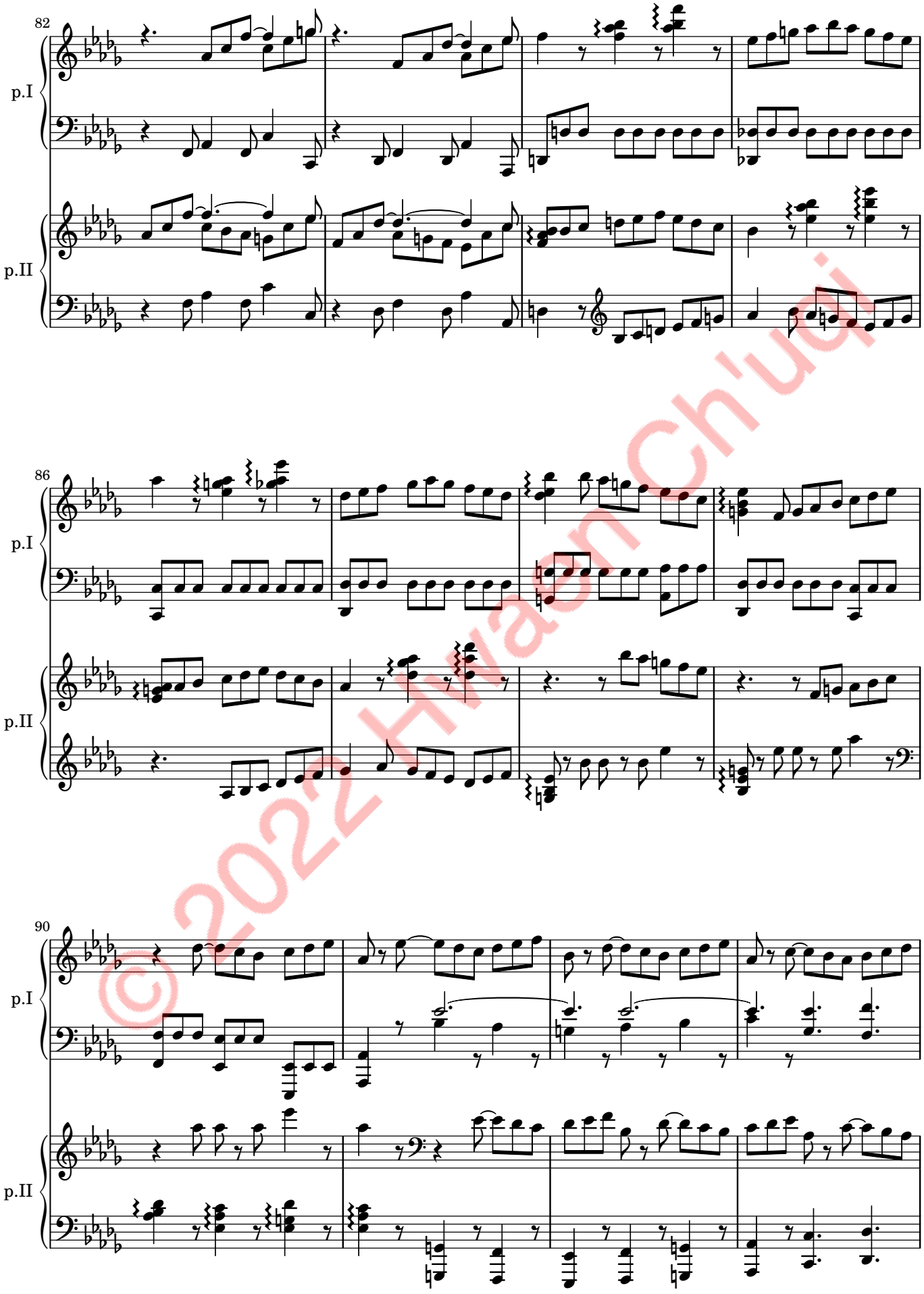

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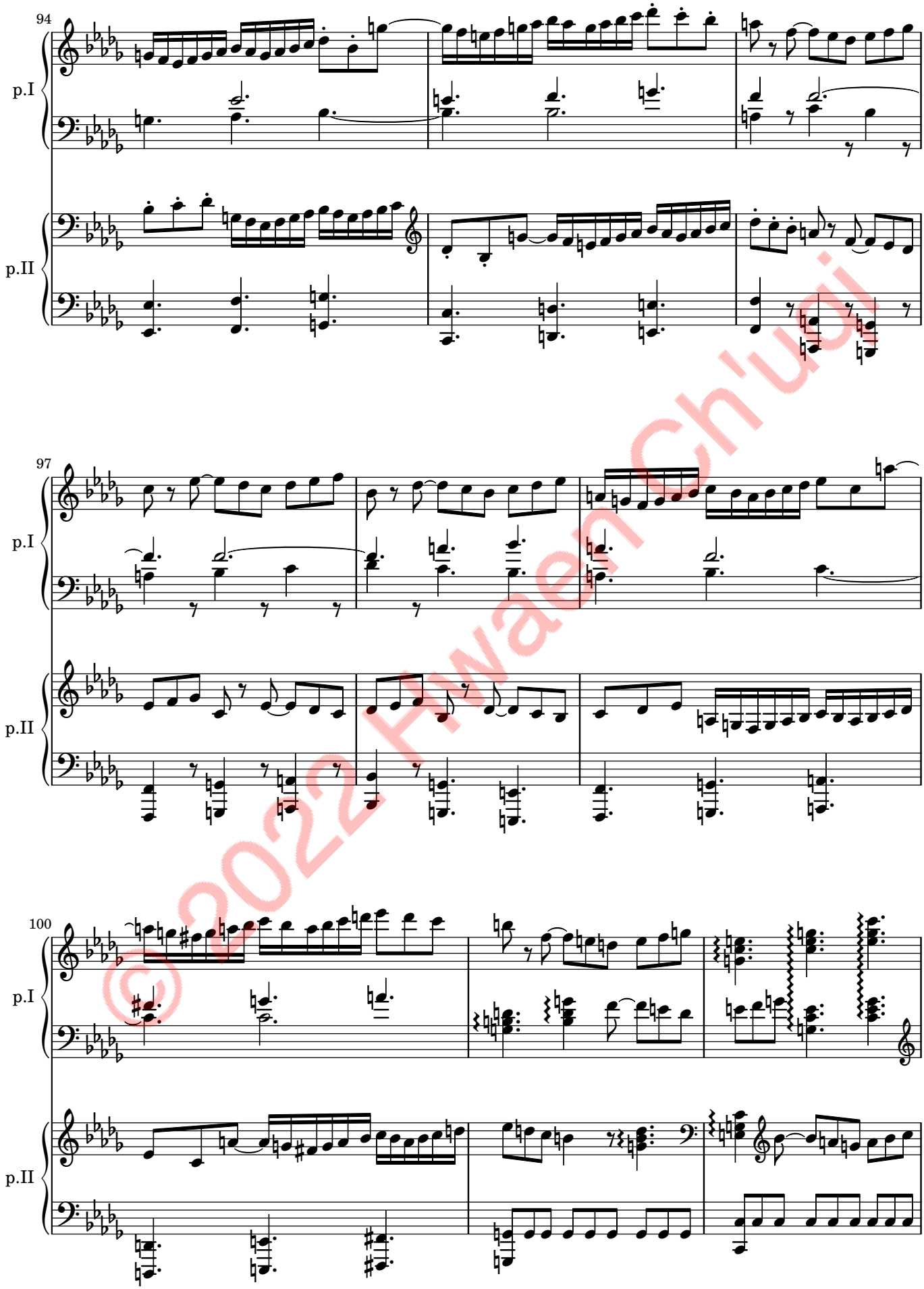

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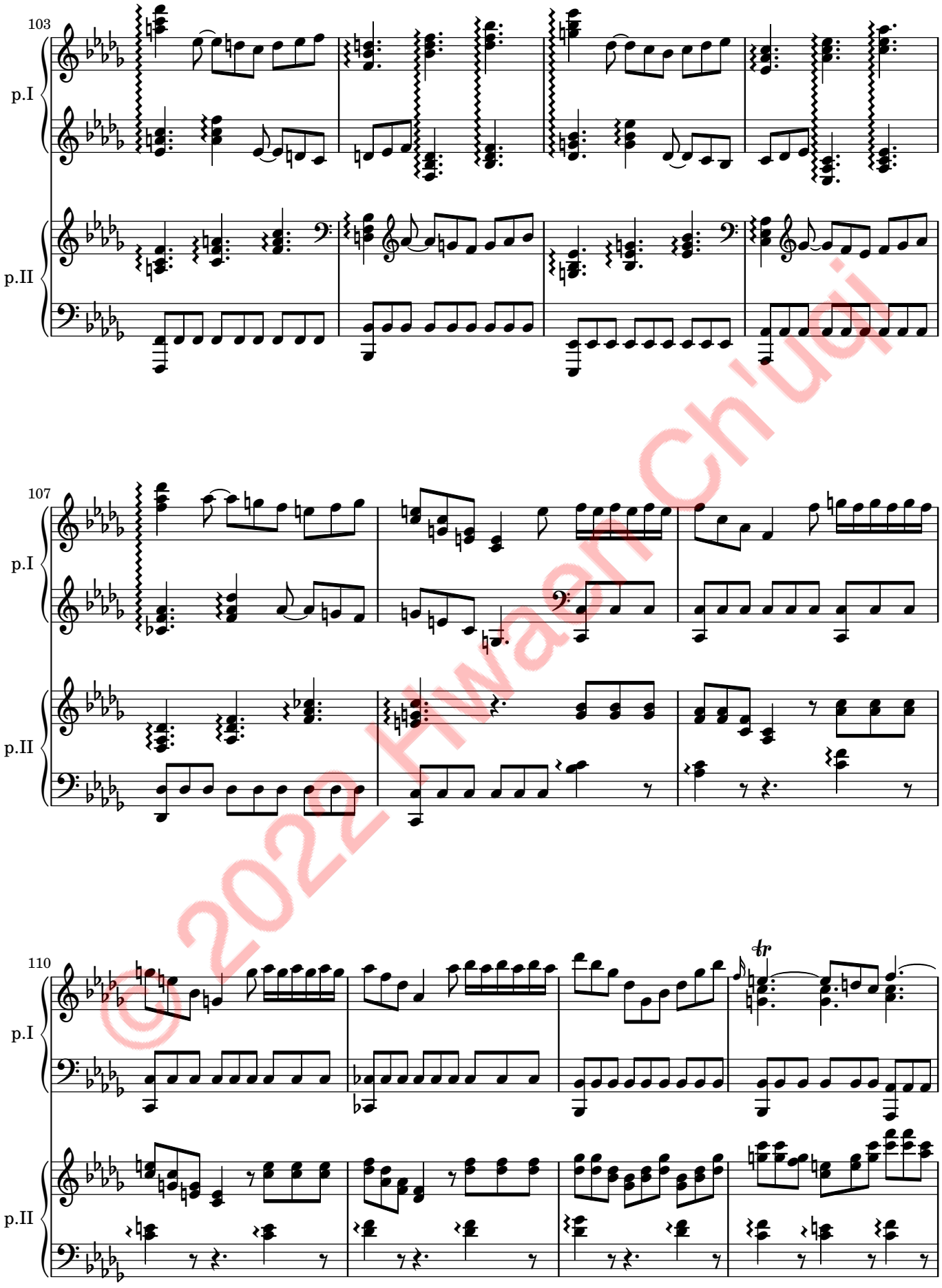

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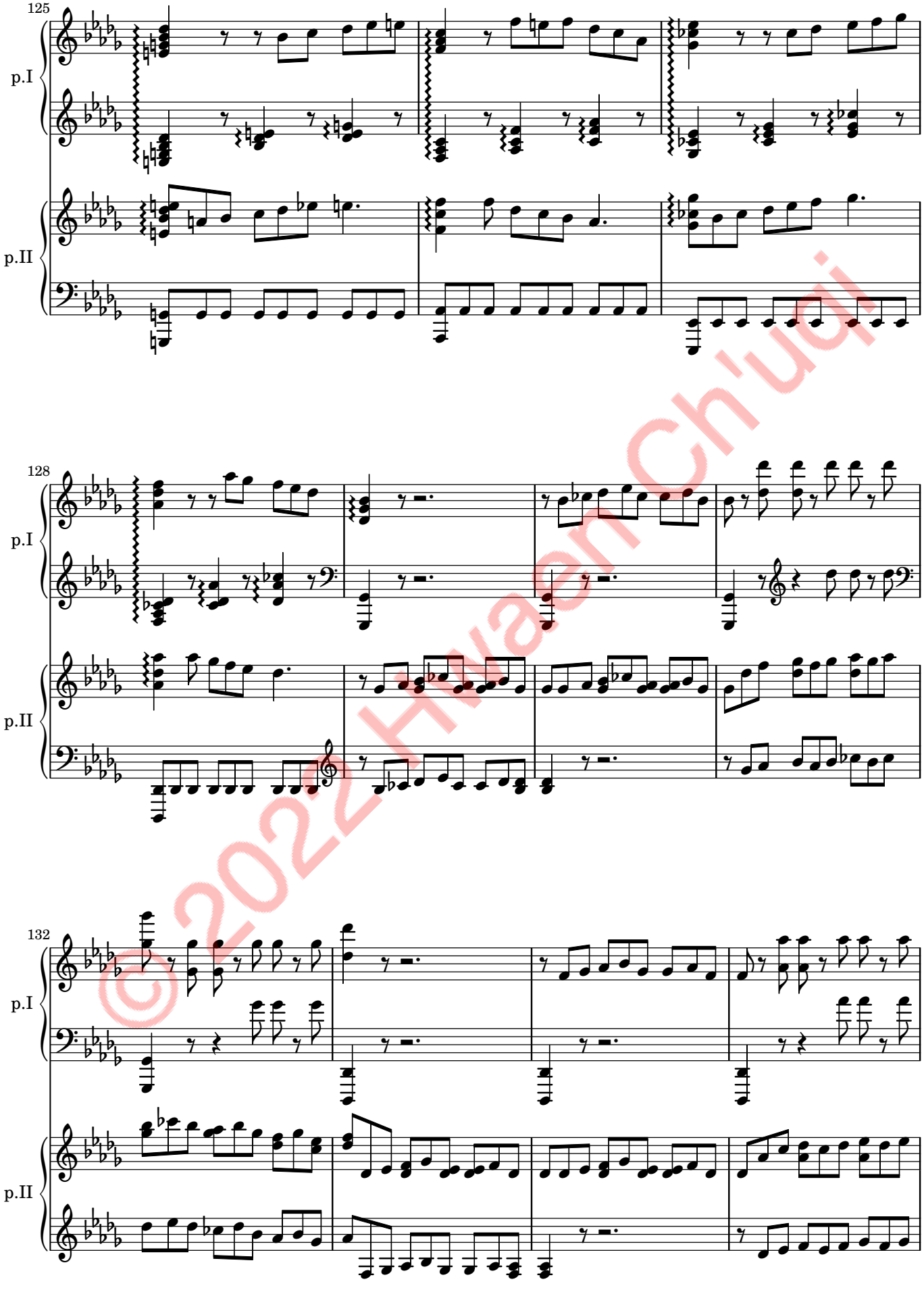

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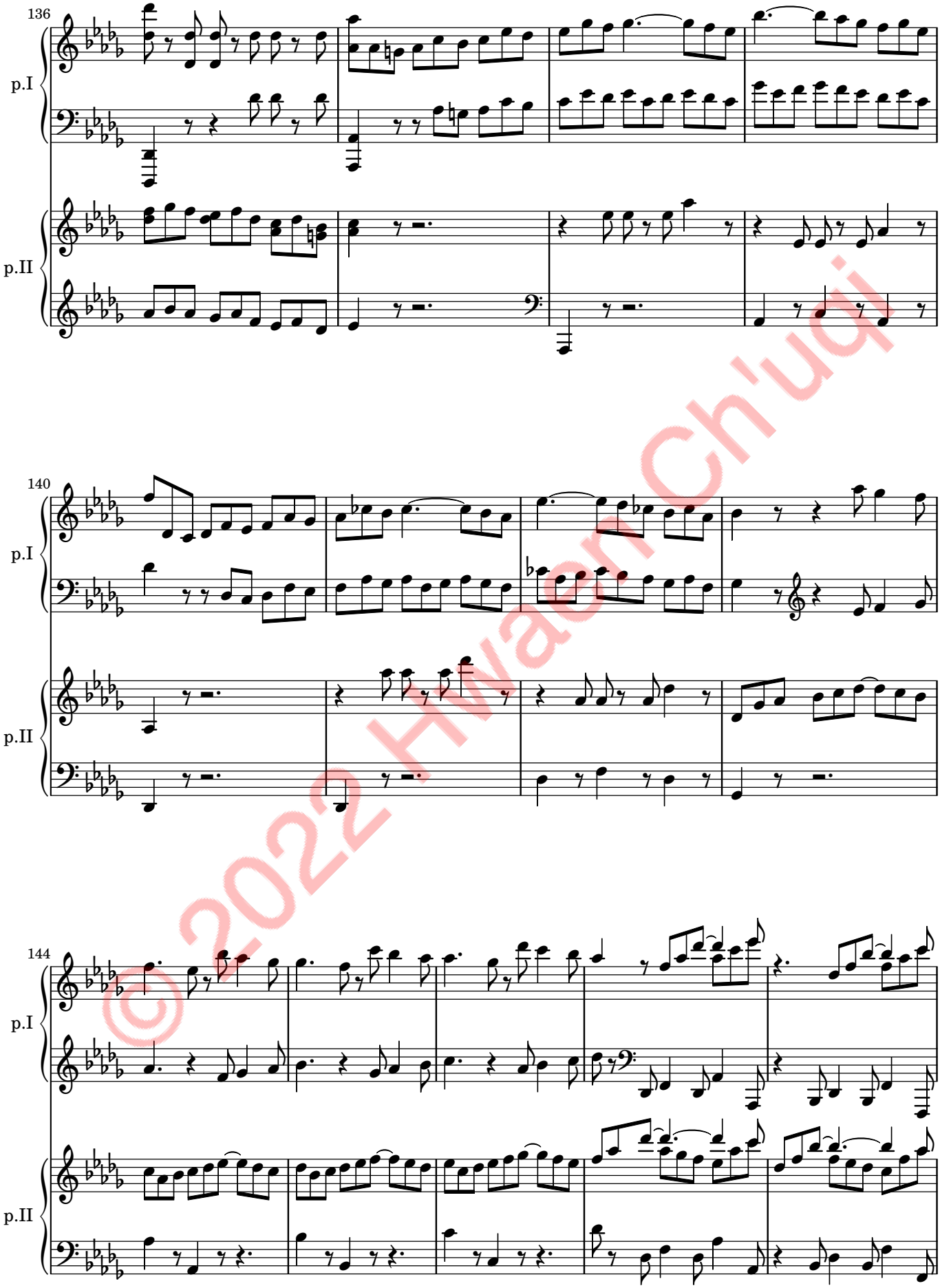

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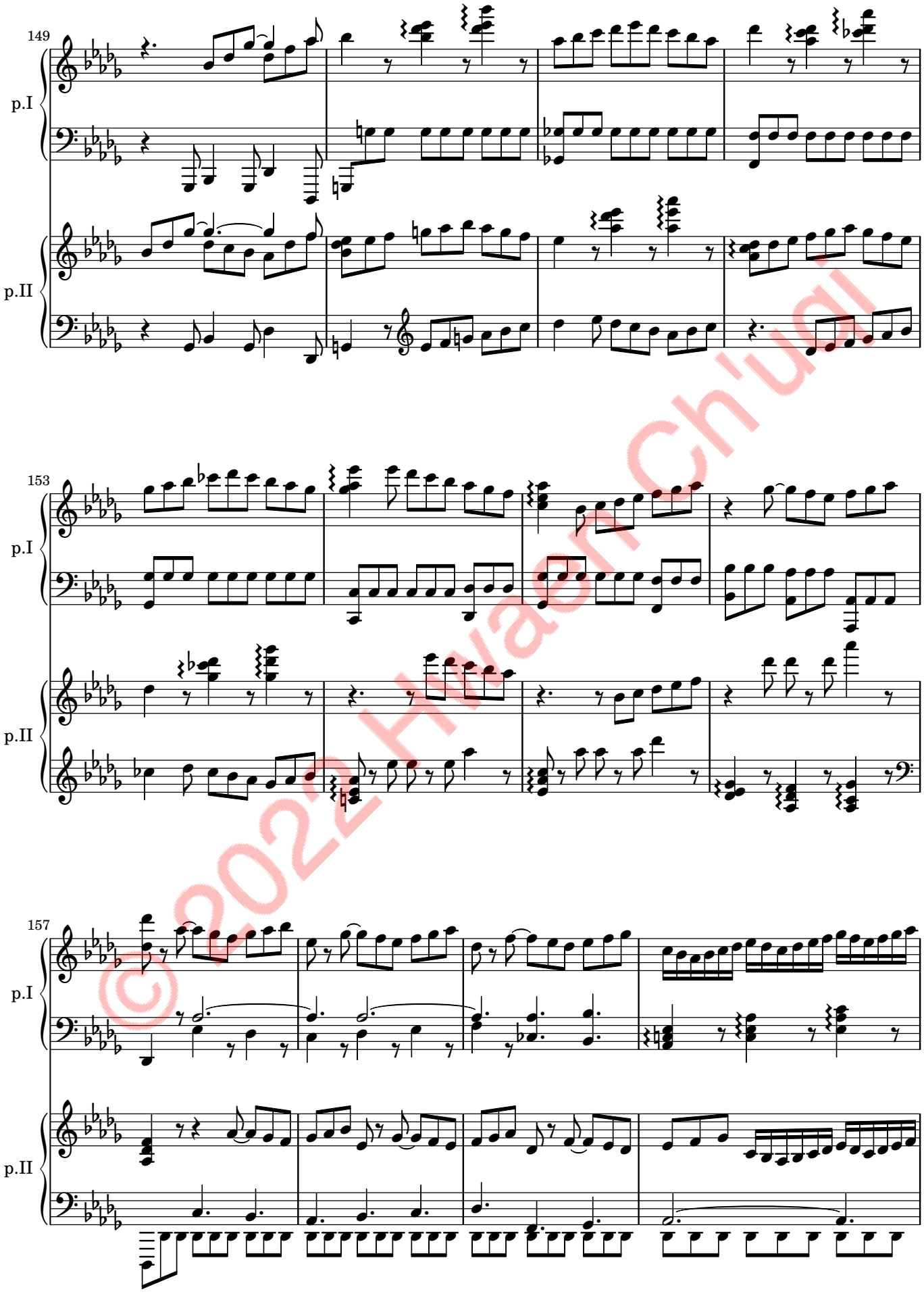

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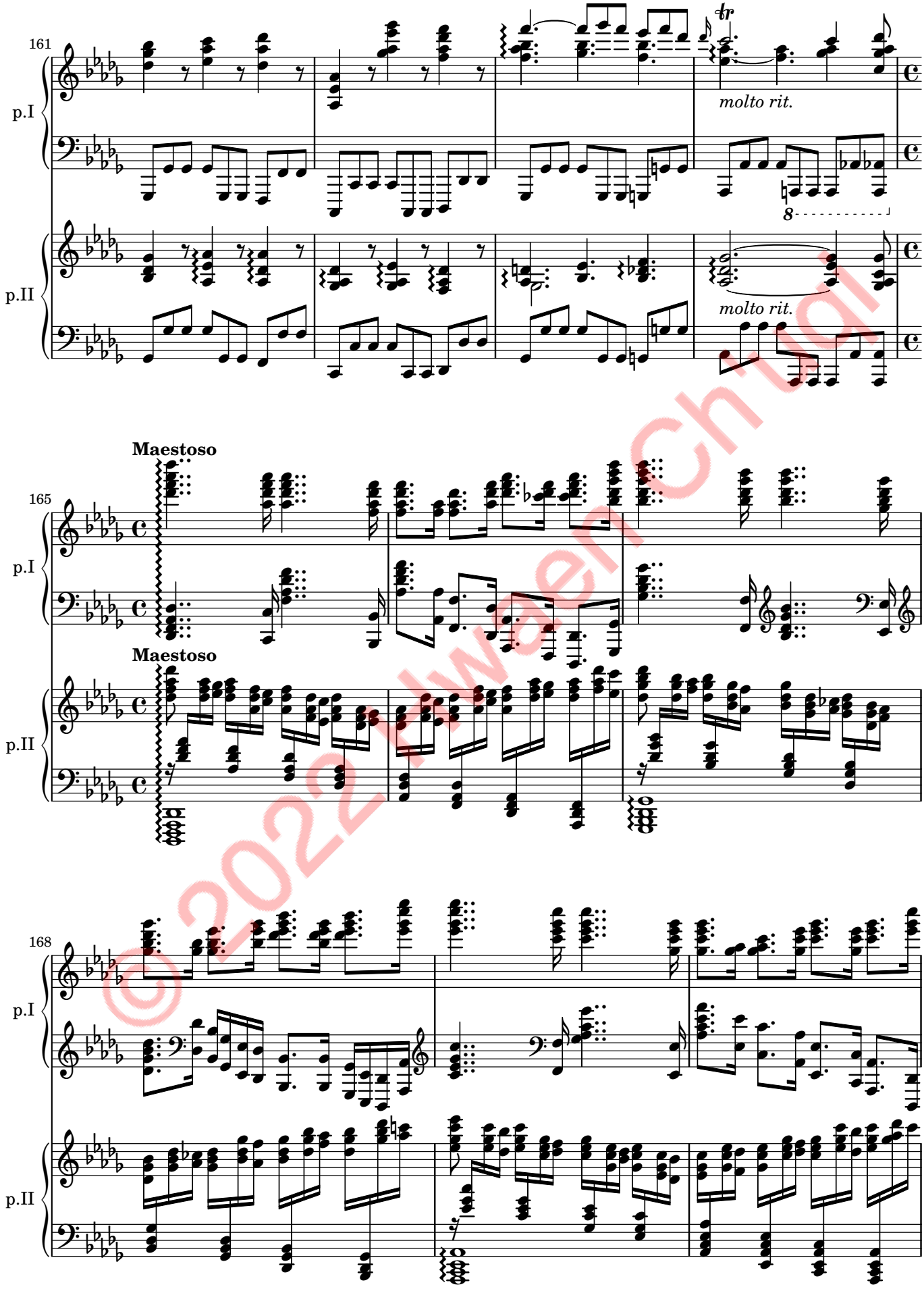

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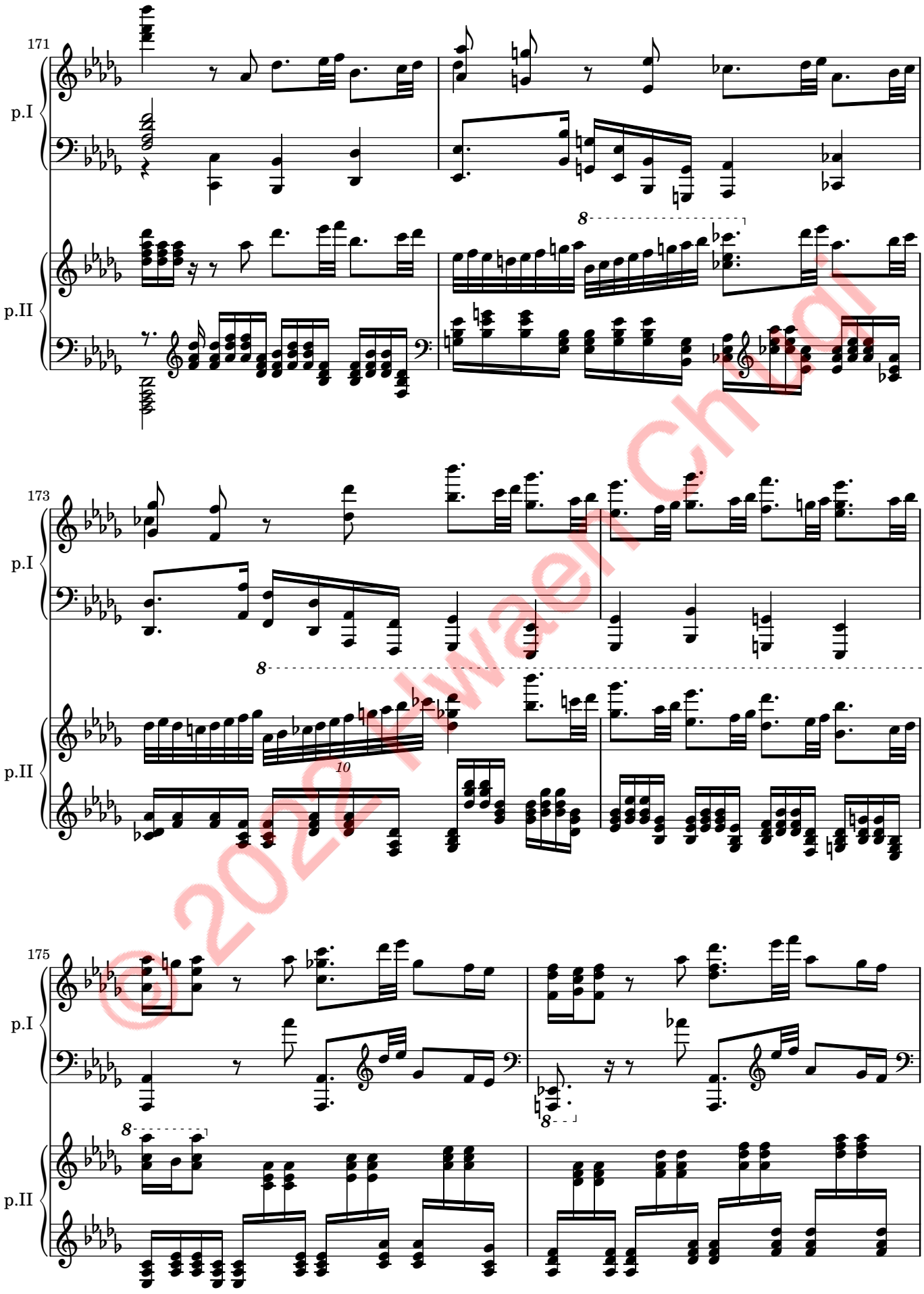

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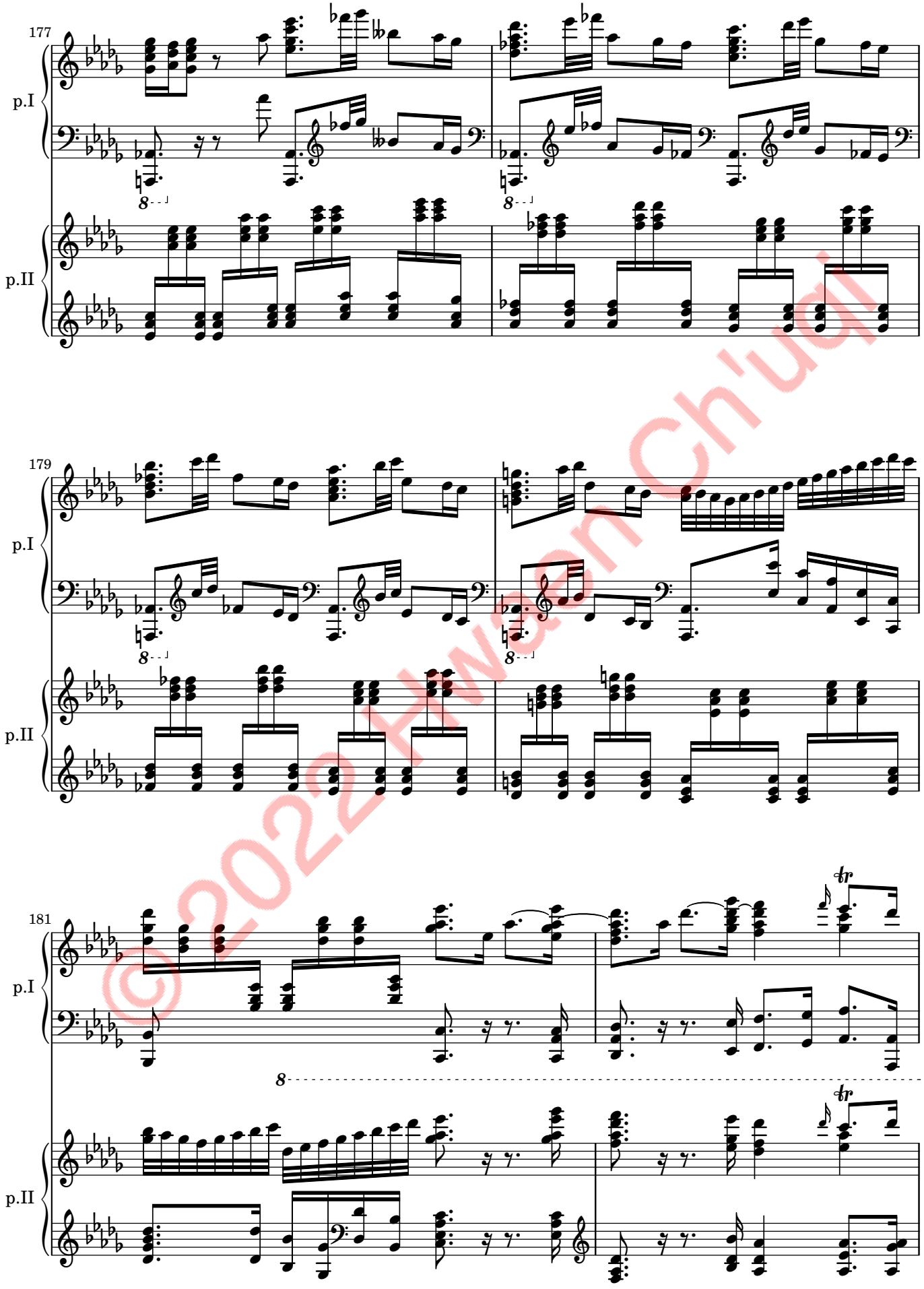

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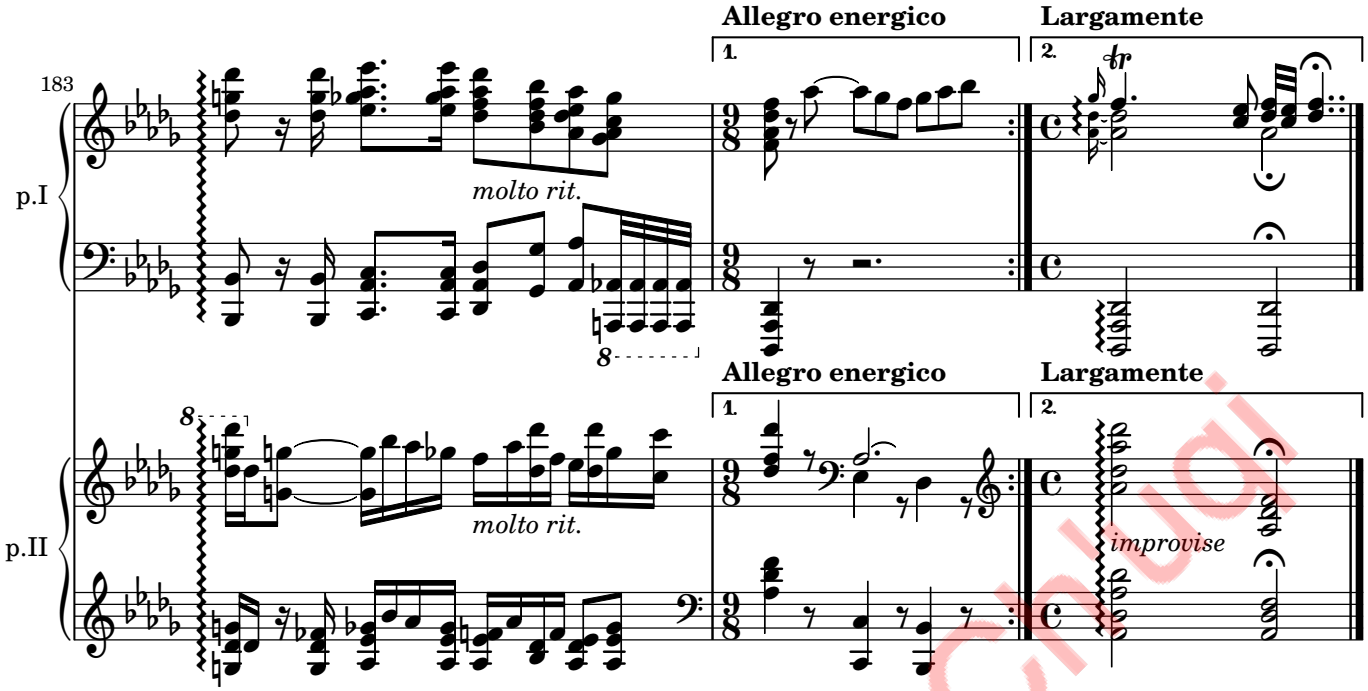

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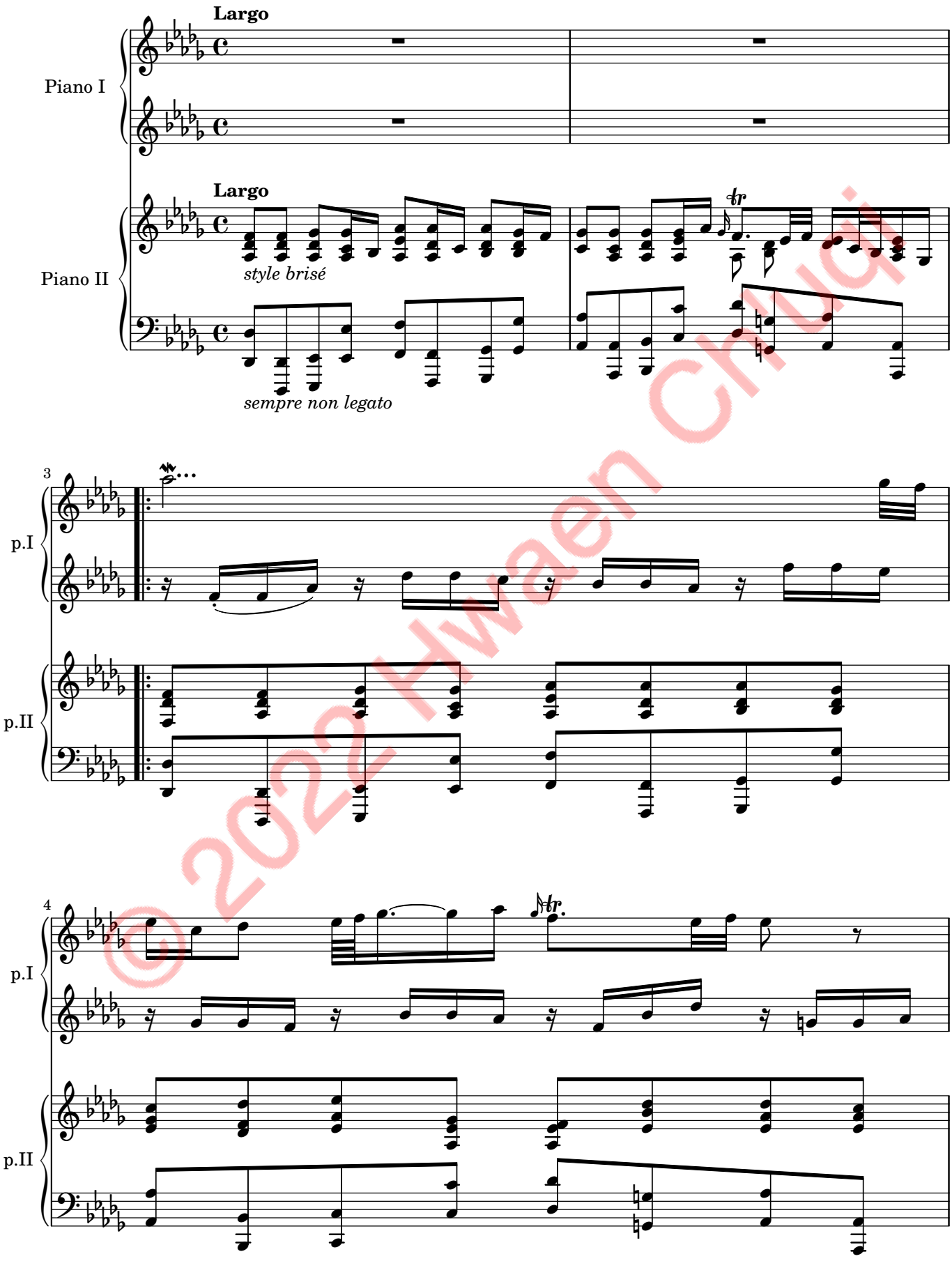

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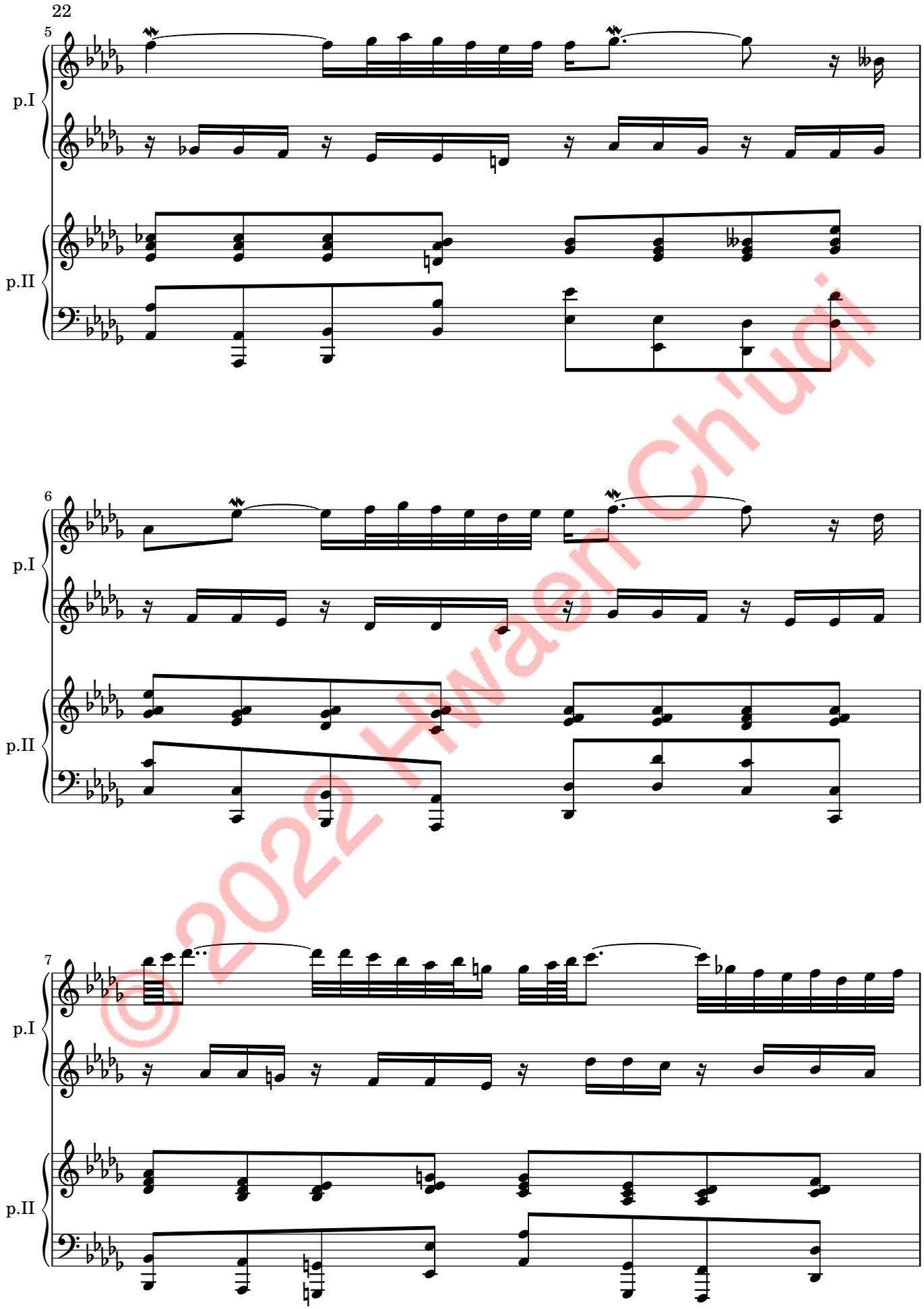

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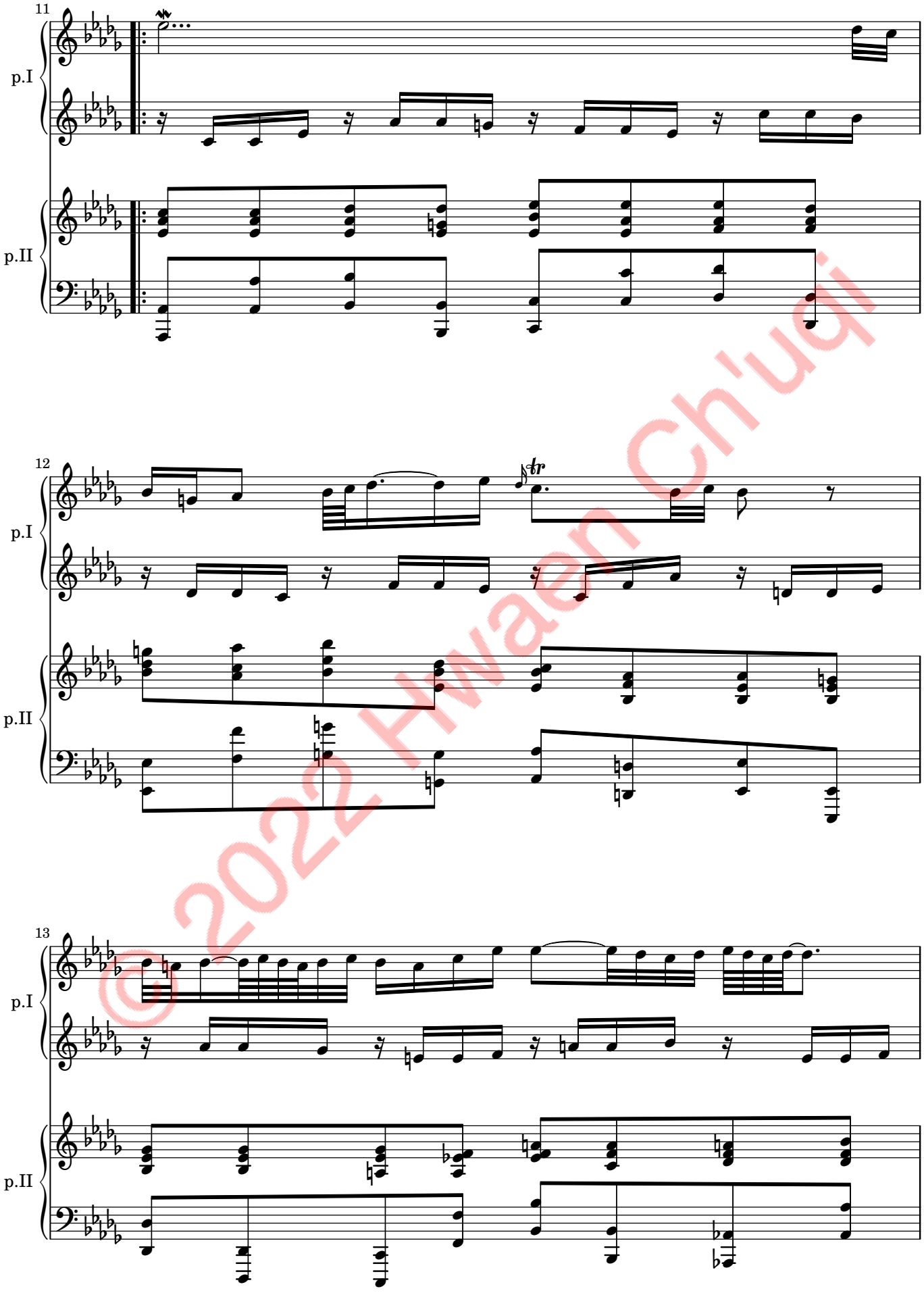

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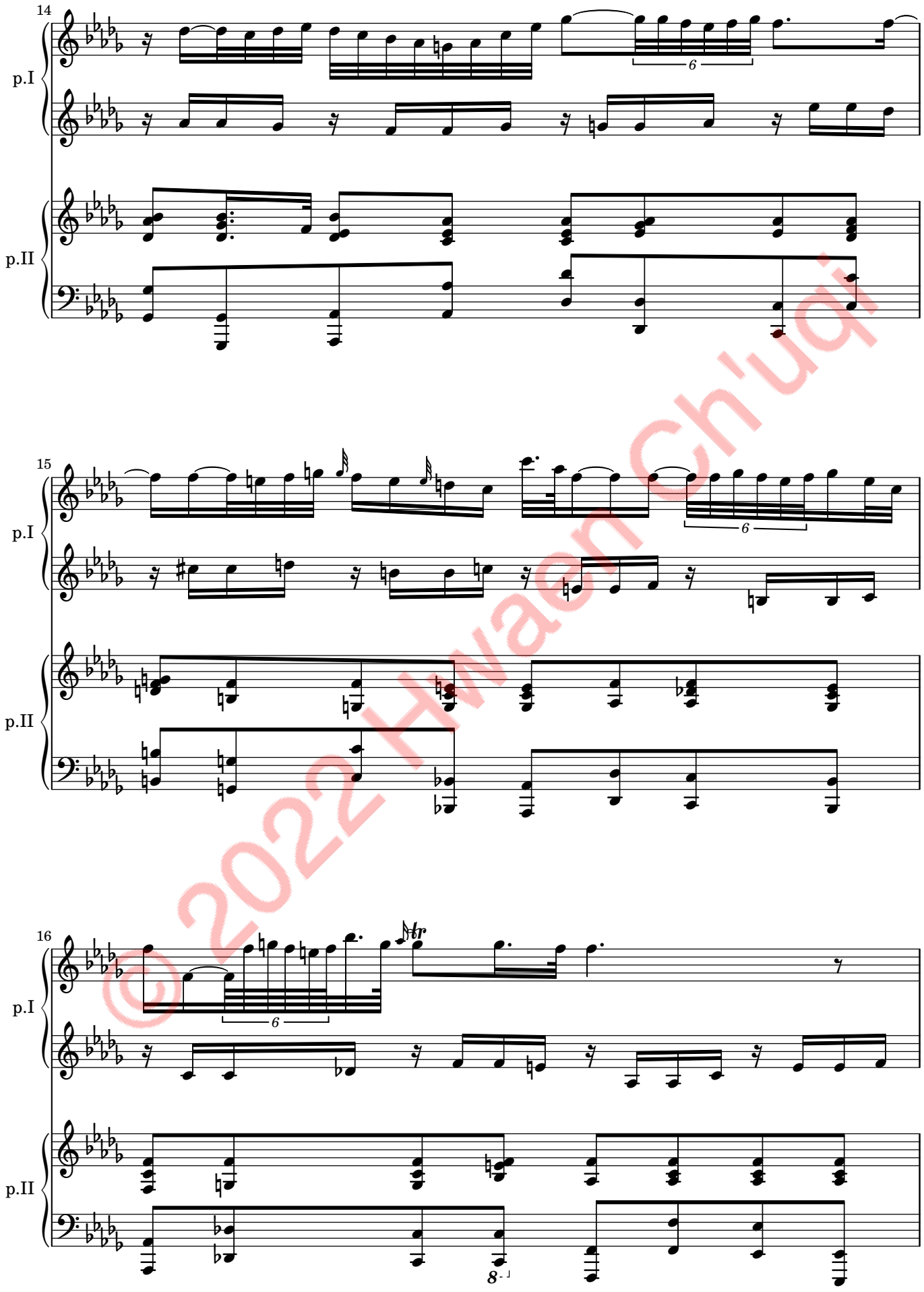

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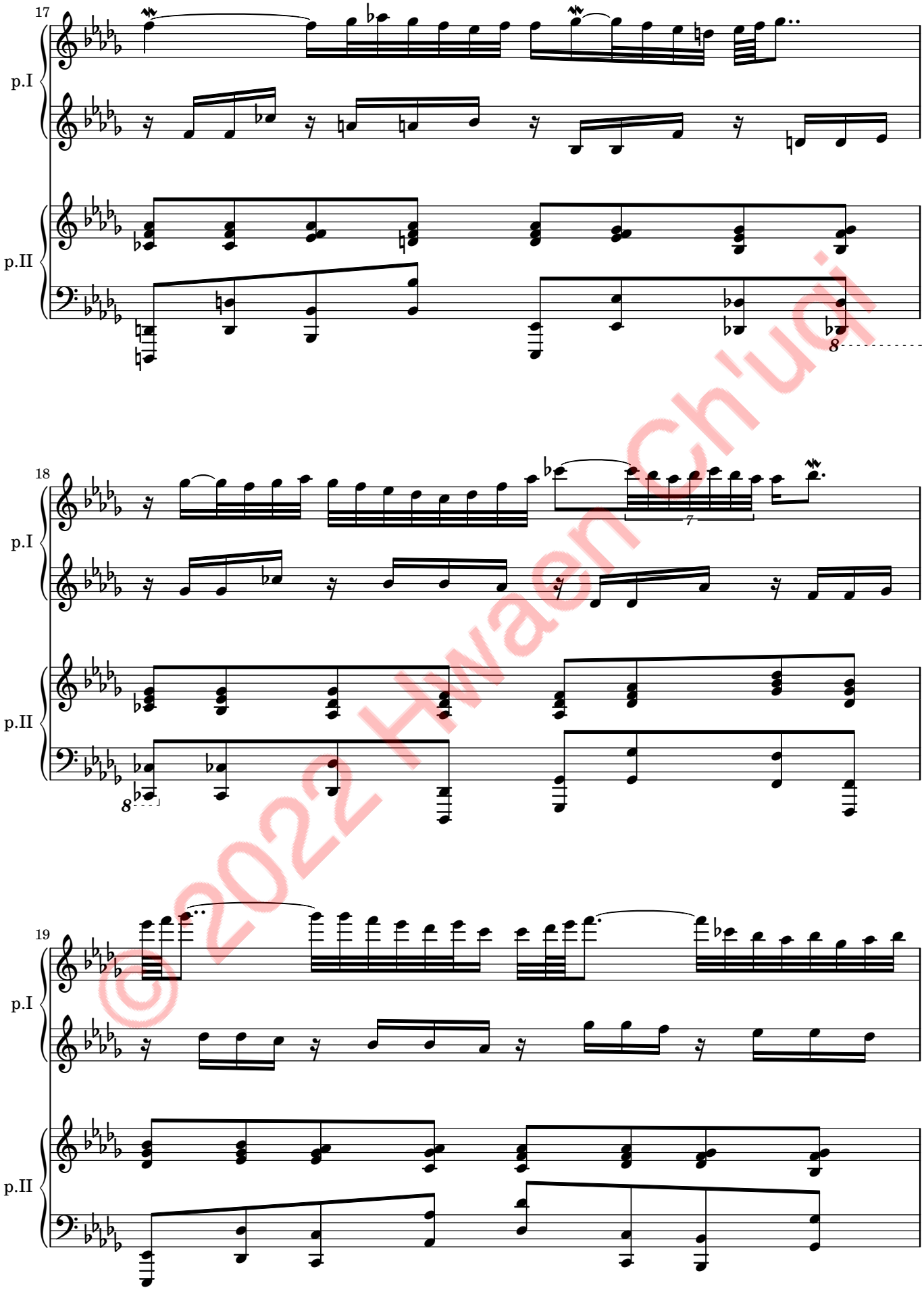

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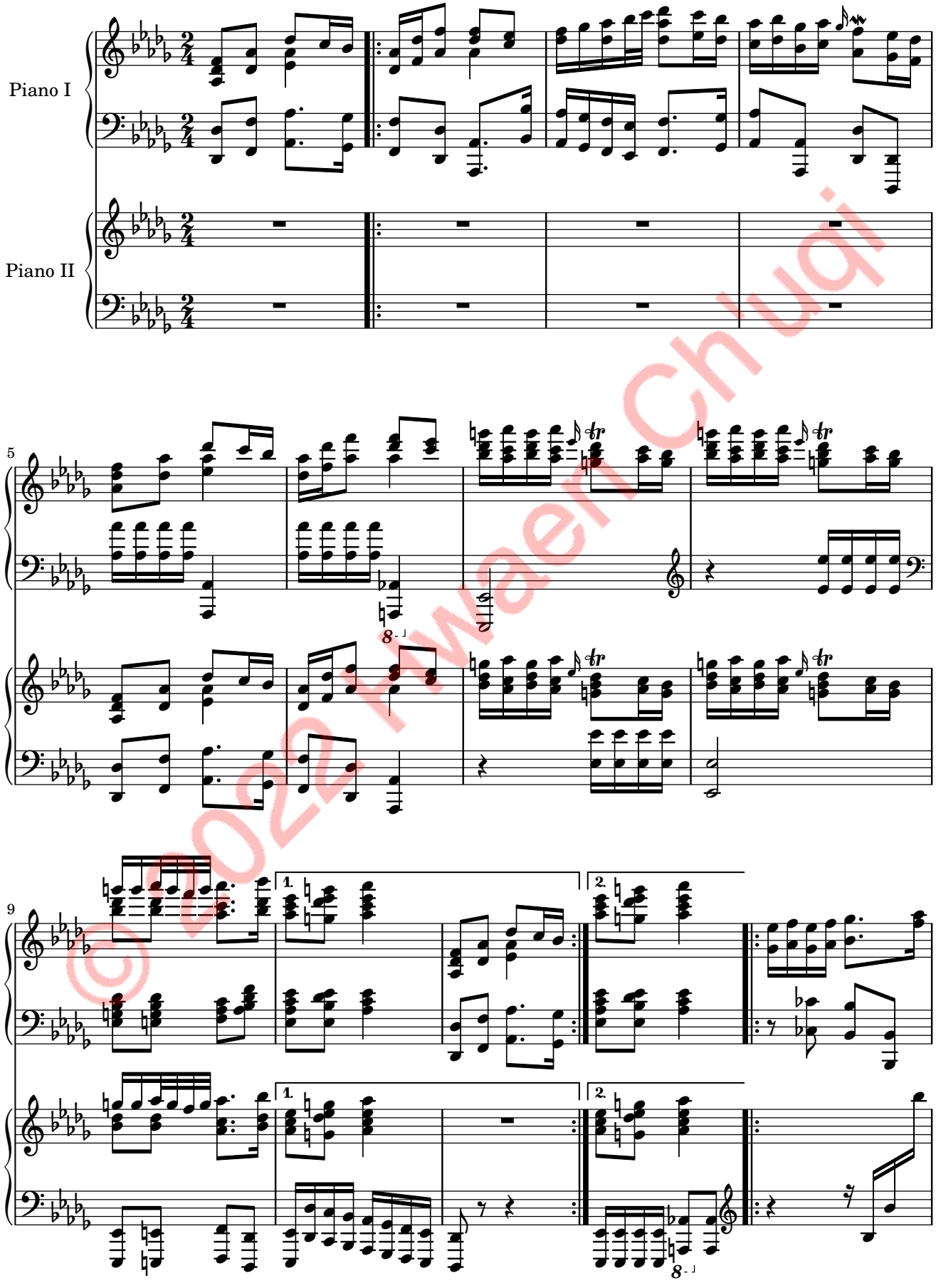
III. Gavotte 1



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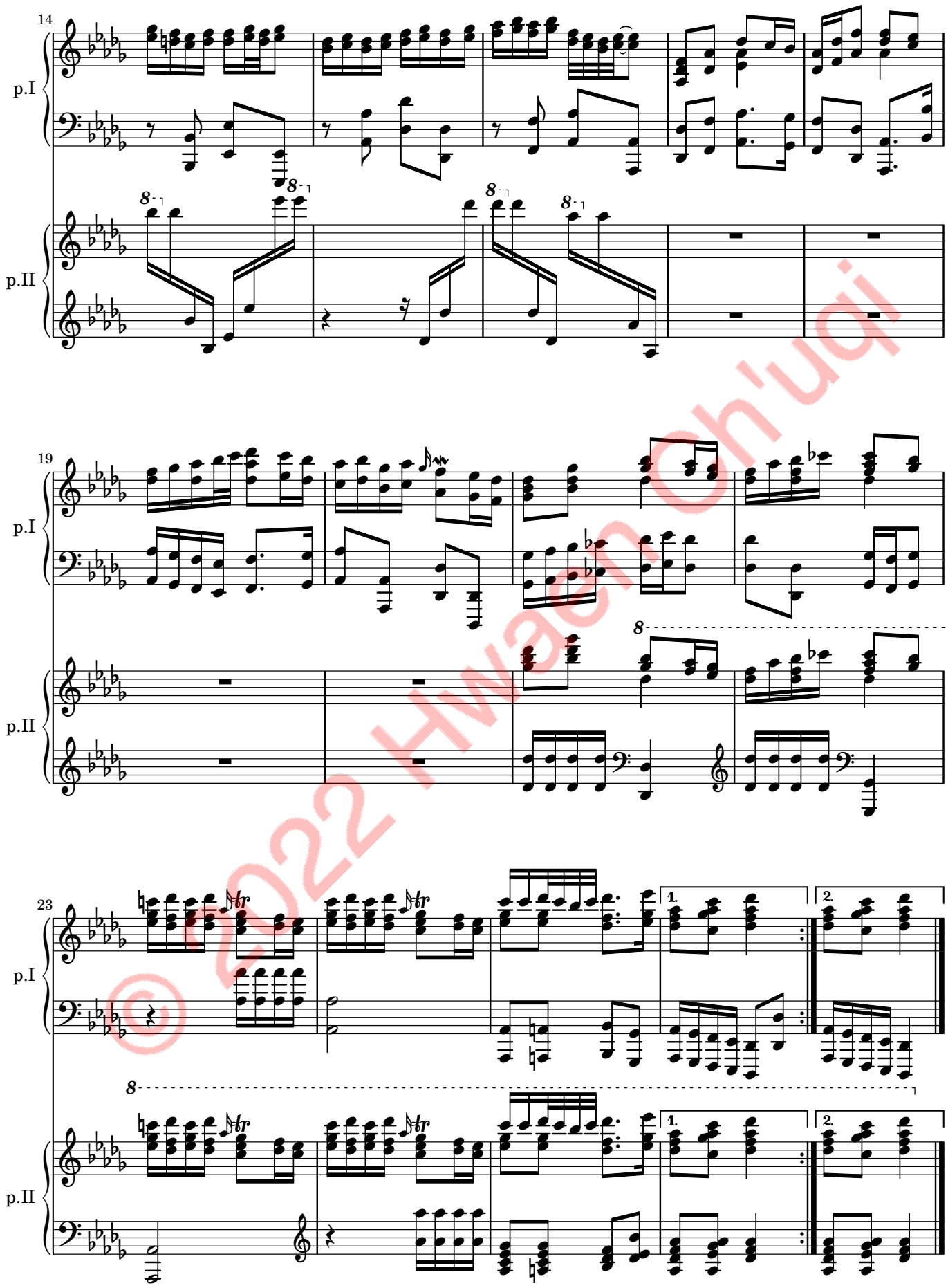

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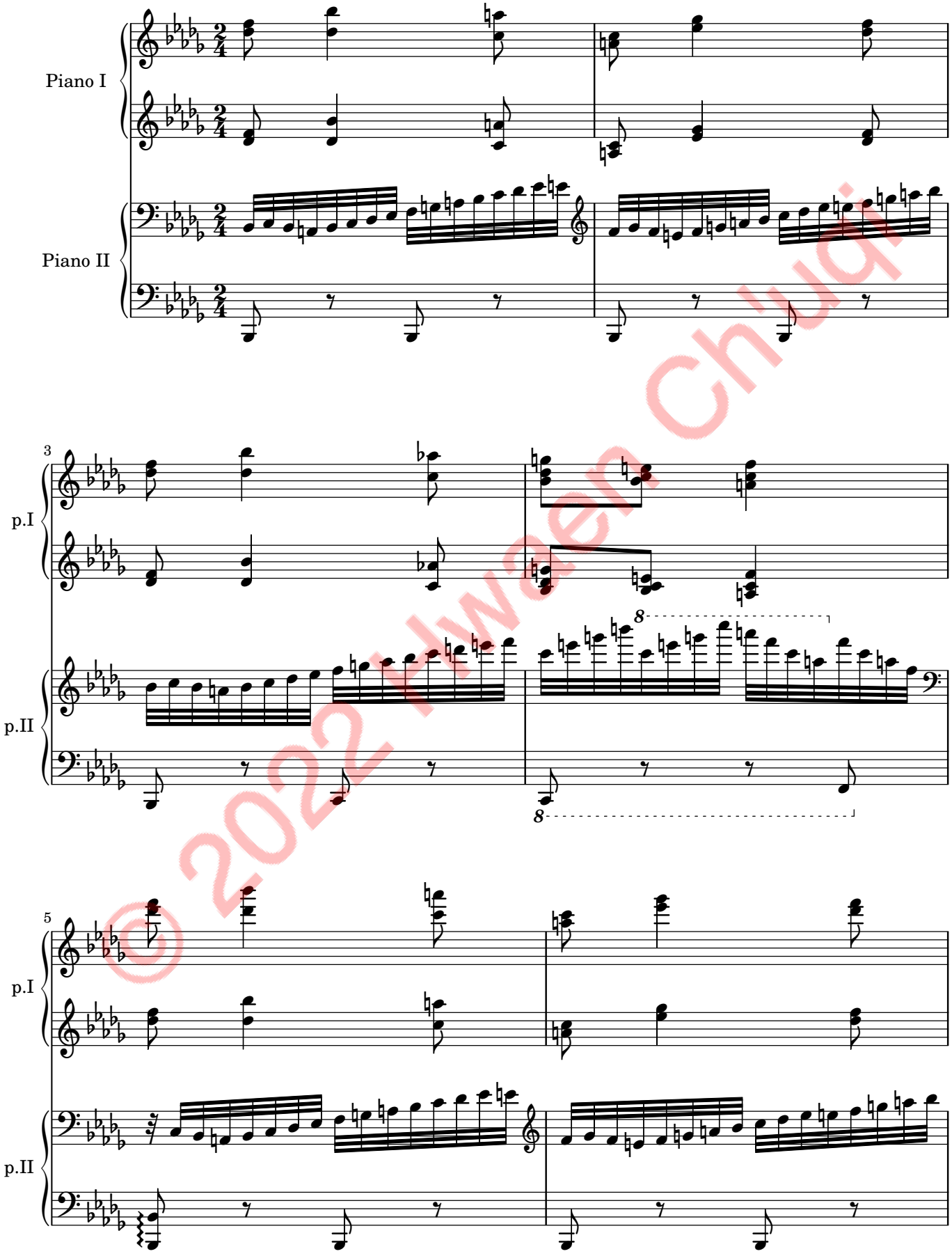
IV. Gavotte 2



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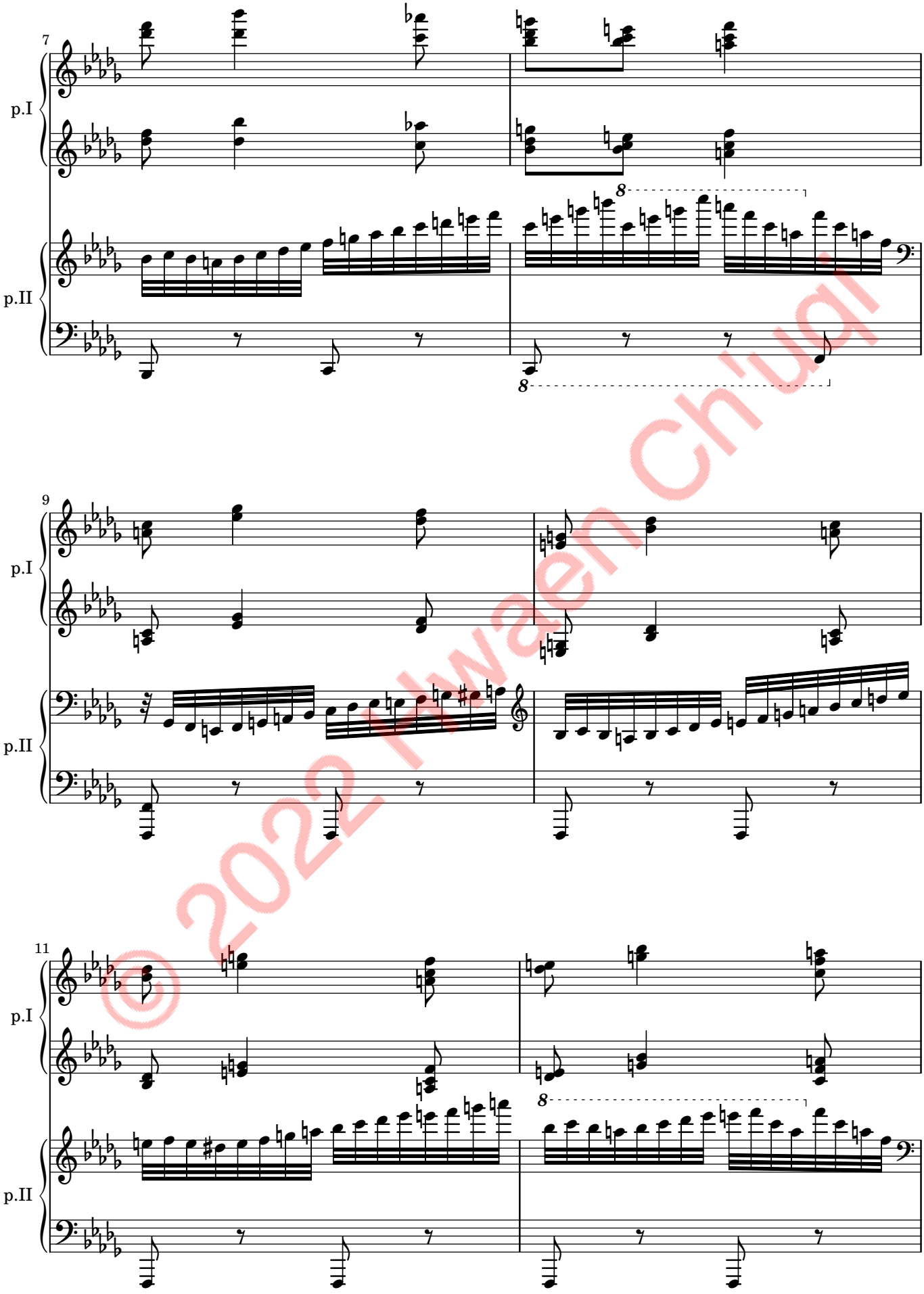

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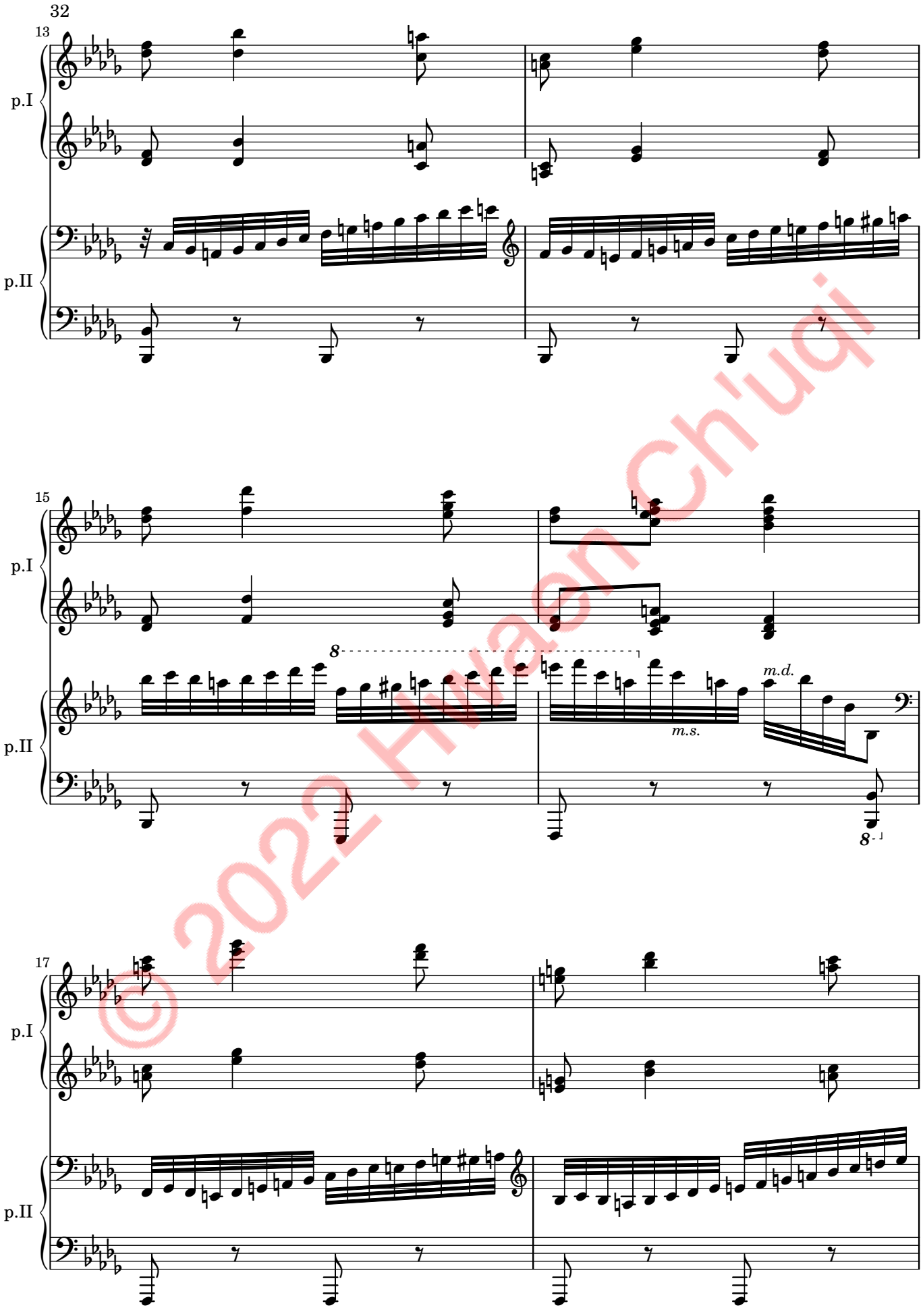

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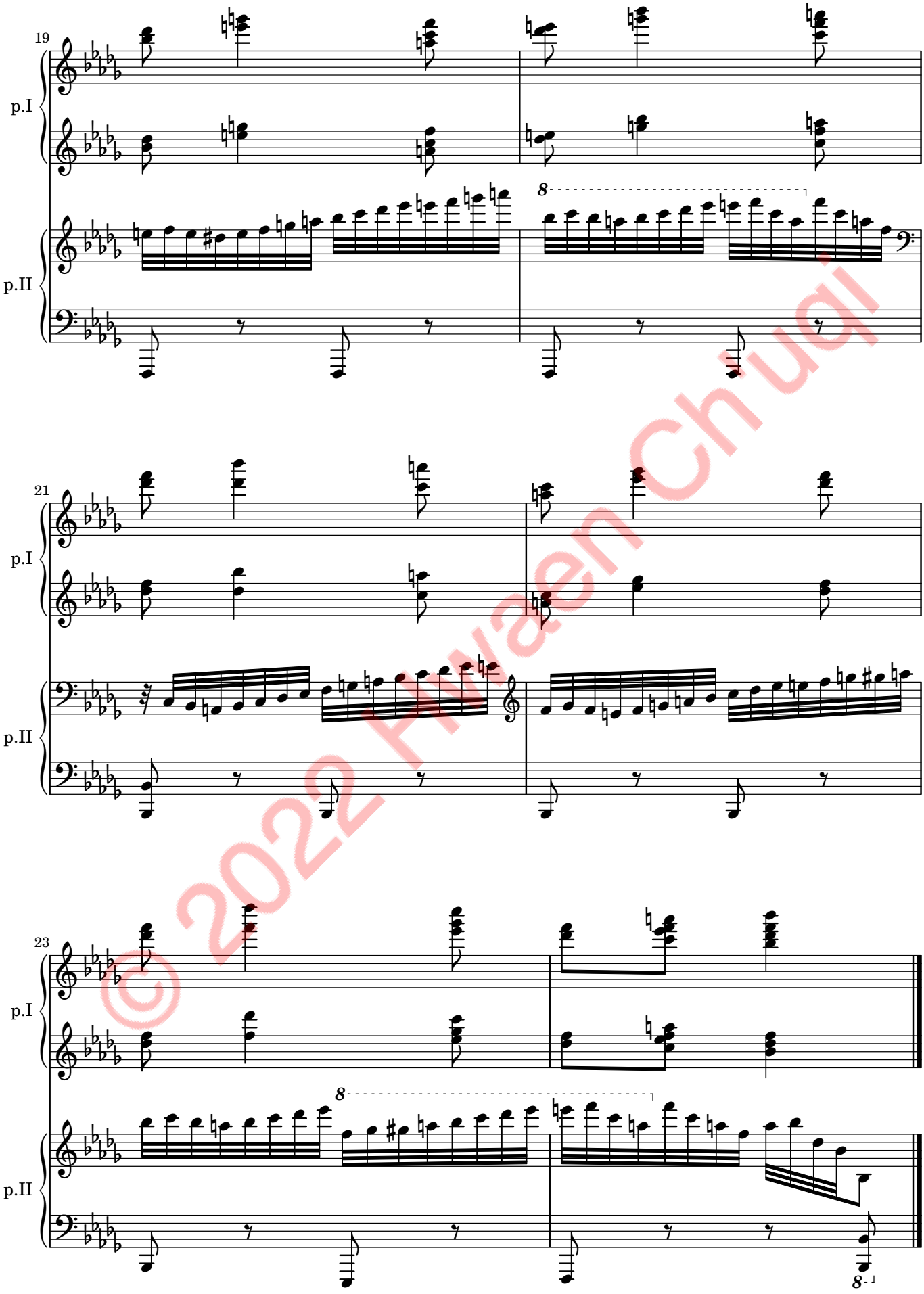

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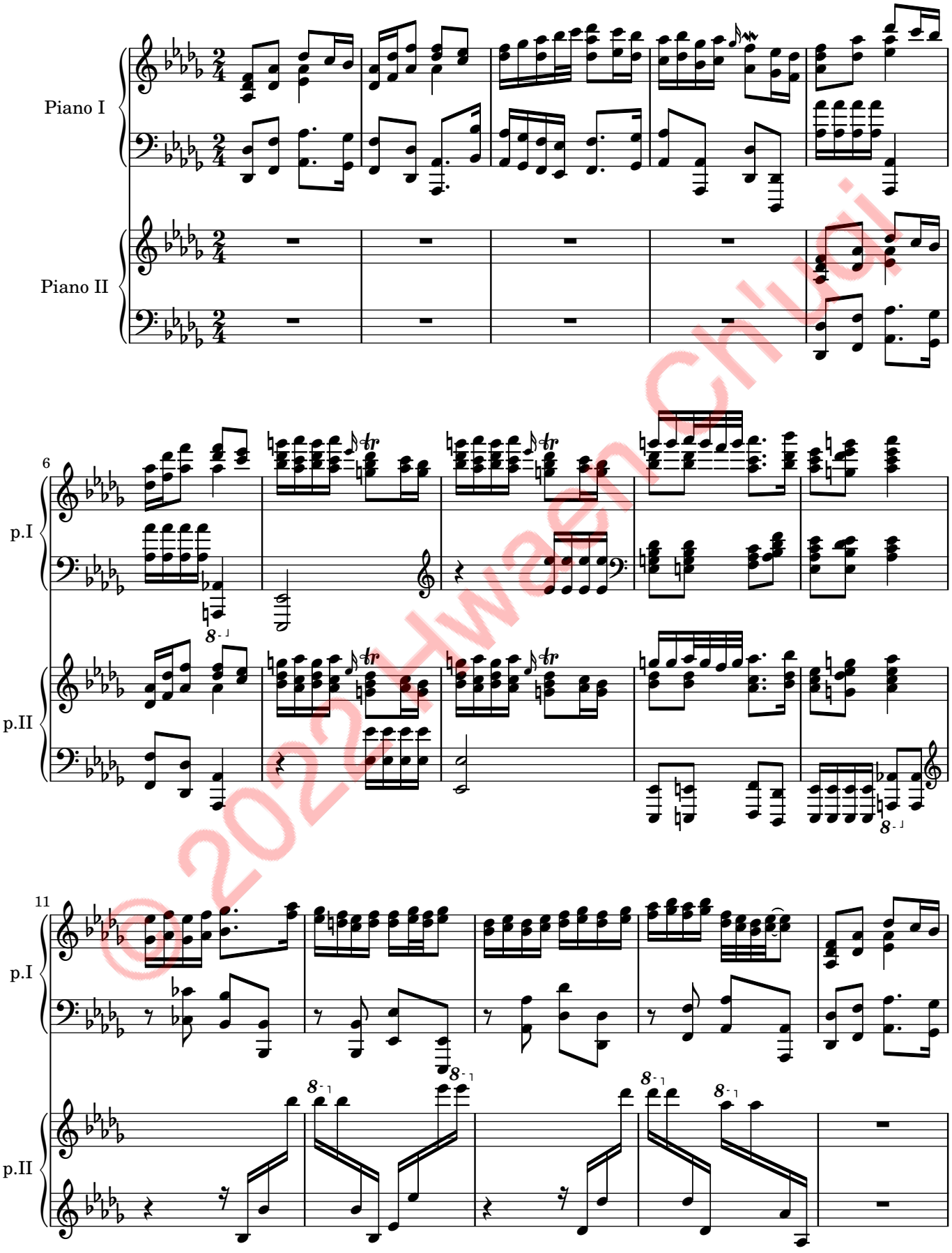
Réprise, Gavotte 1



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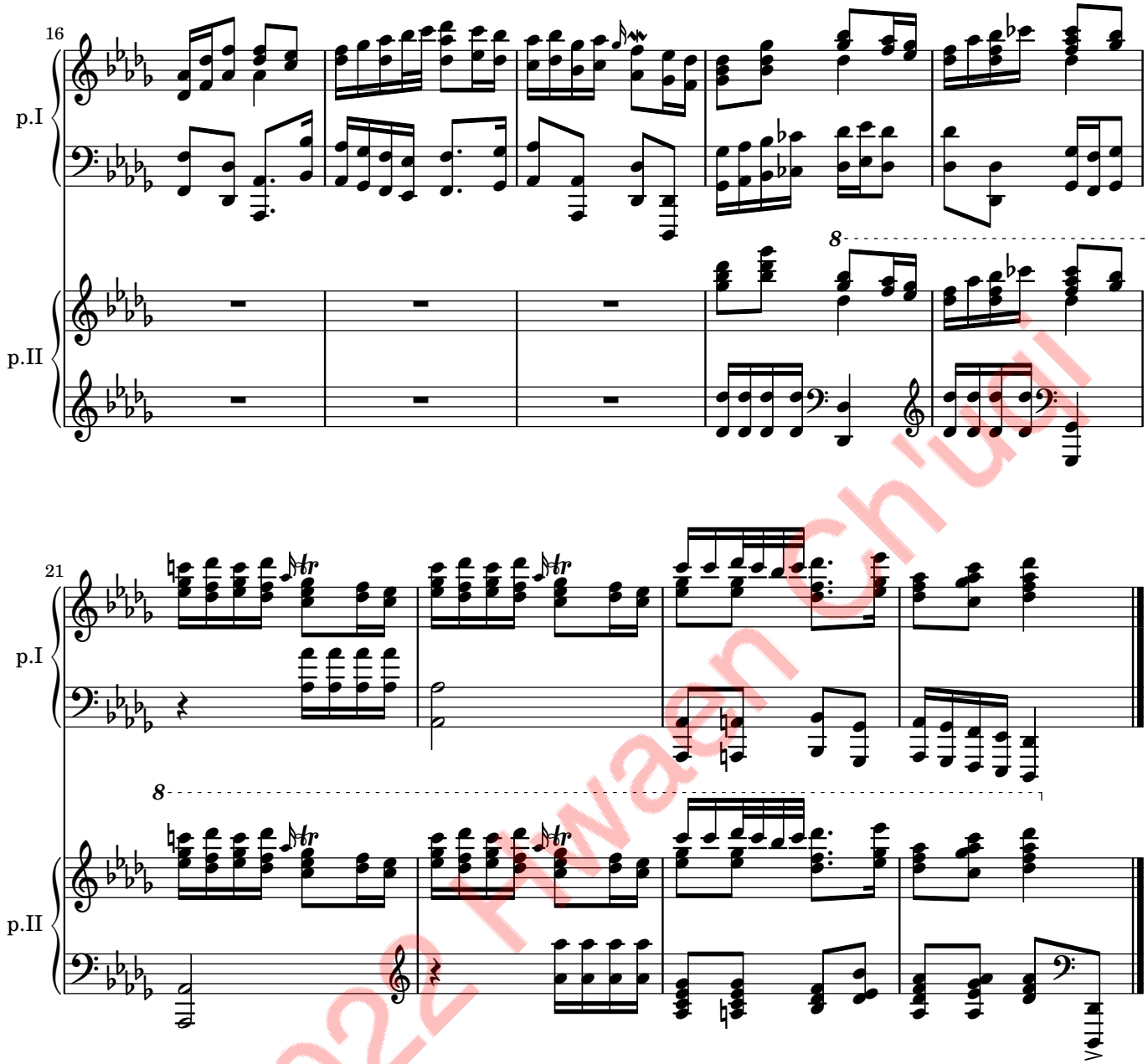

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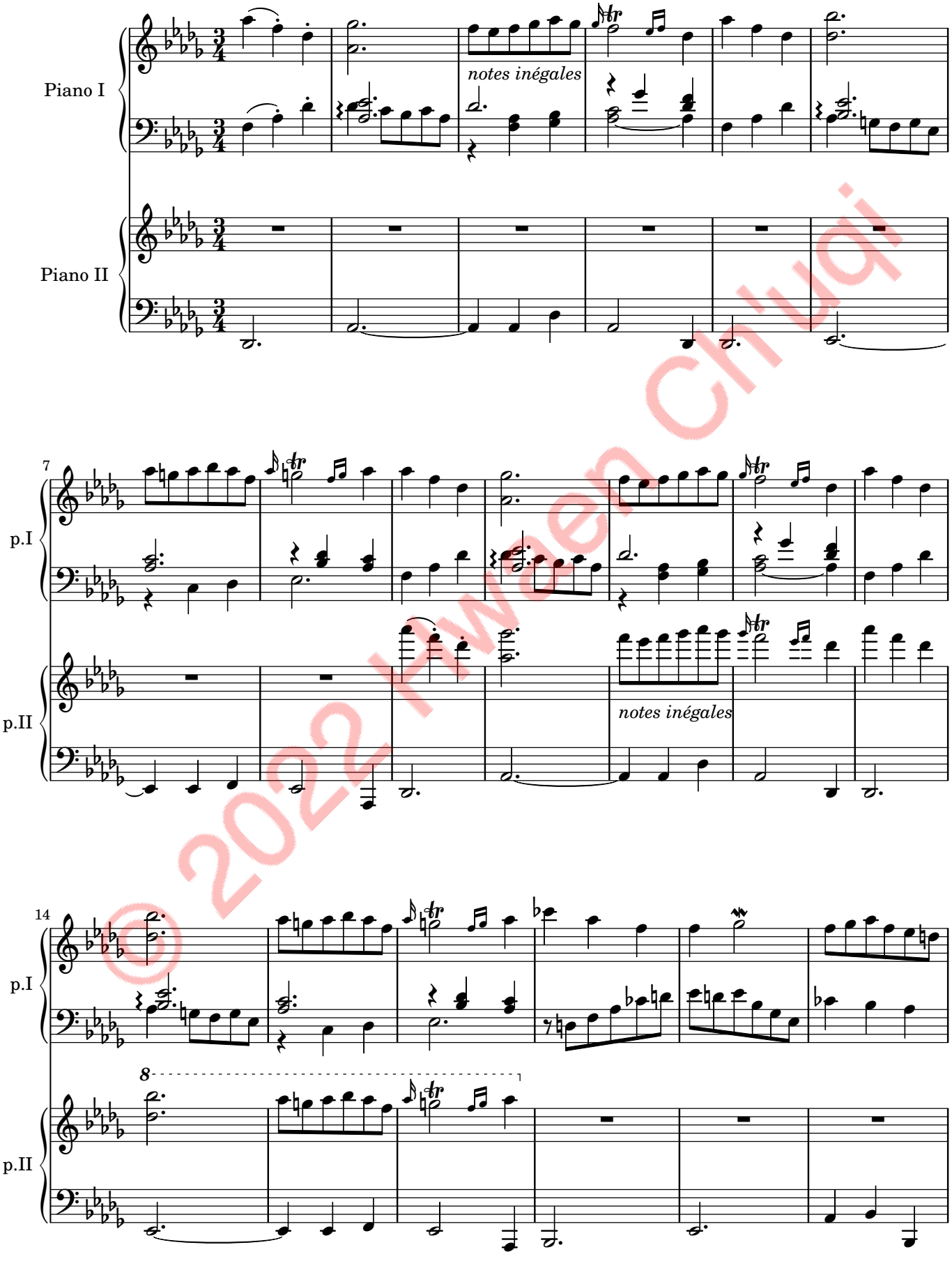
V. Minuet 1



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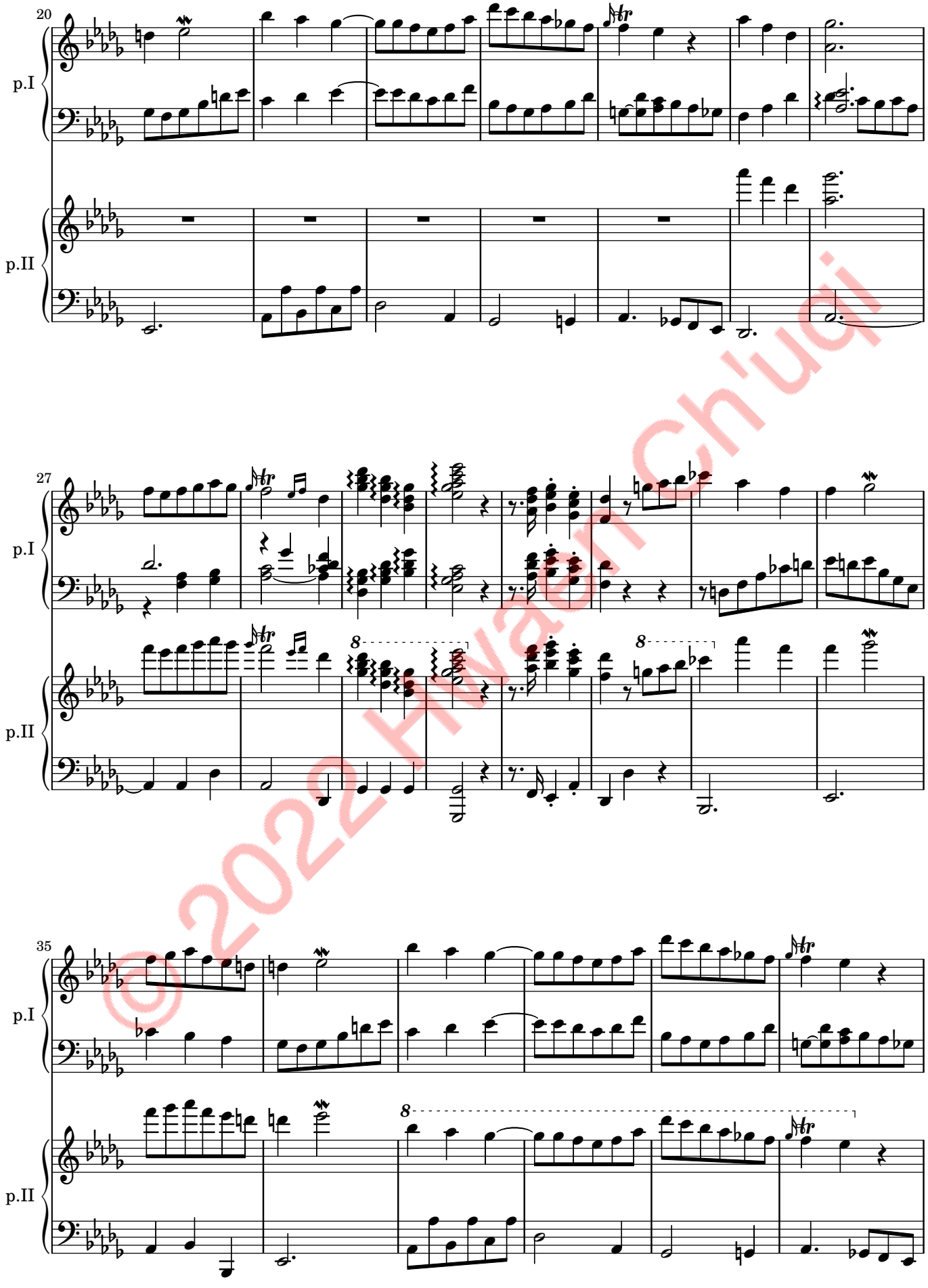

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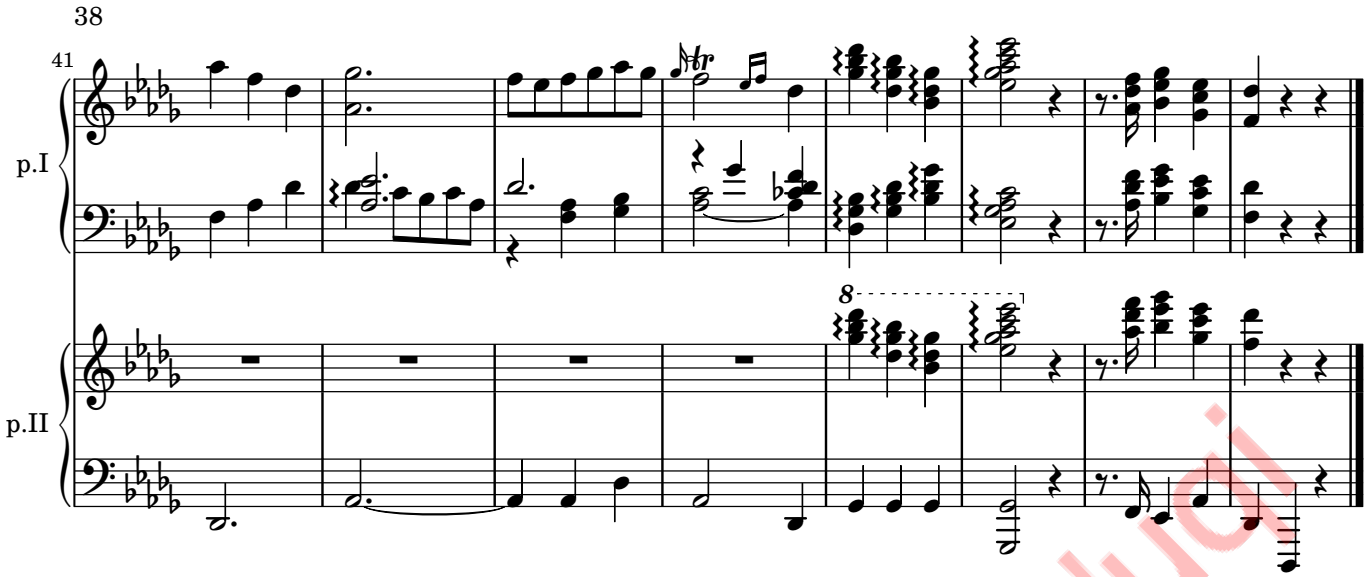

VI. Minuet 2

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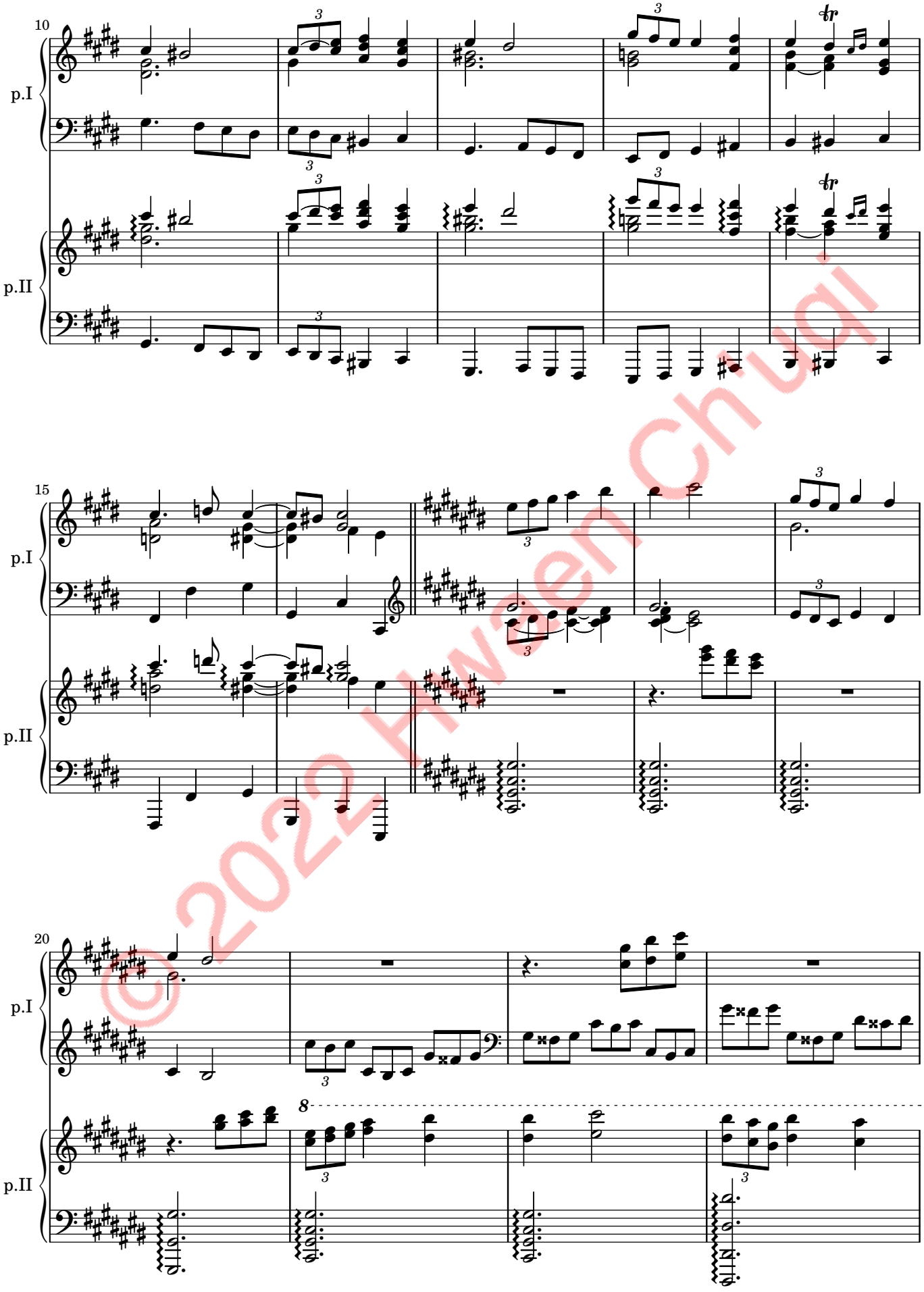

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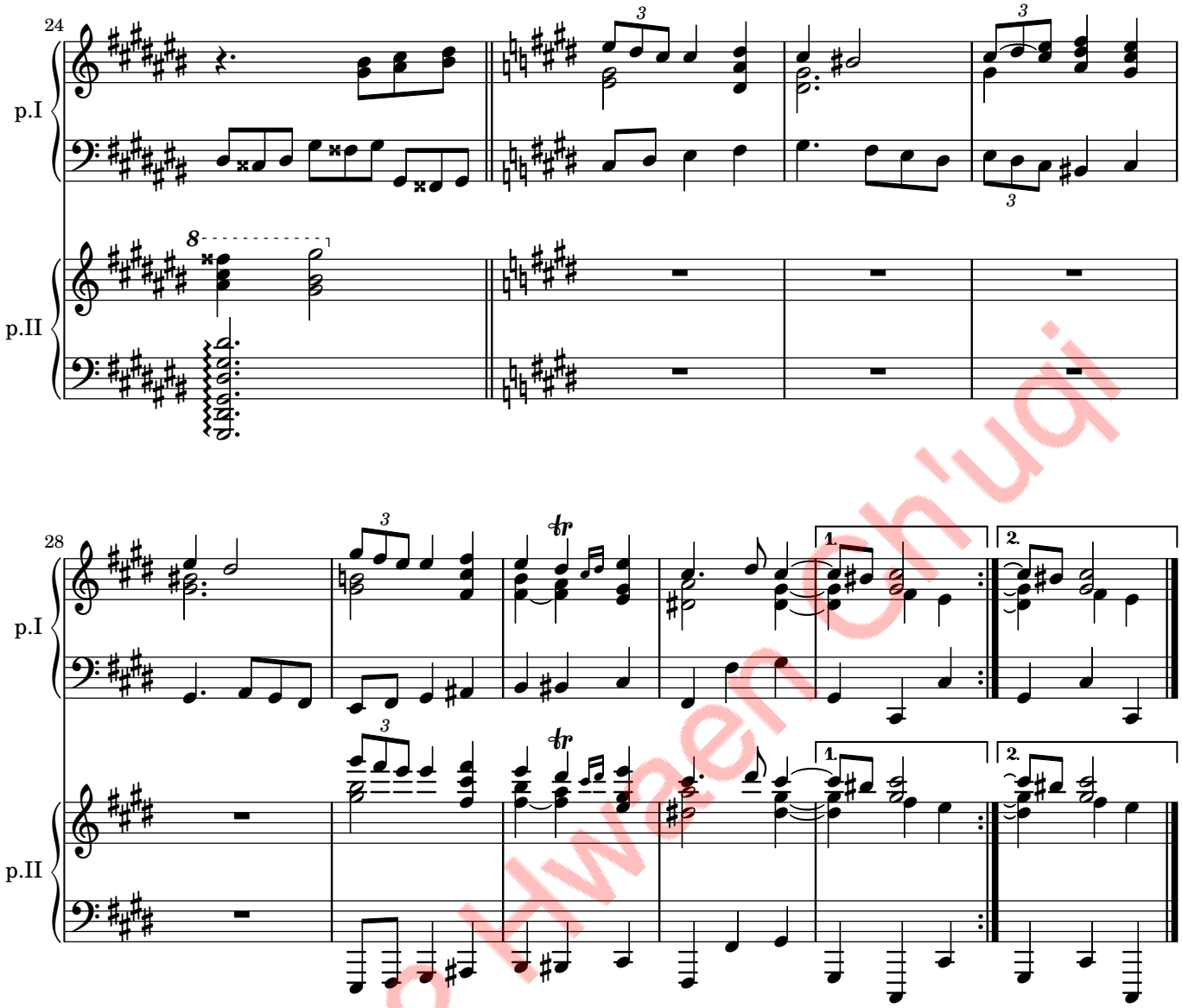
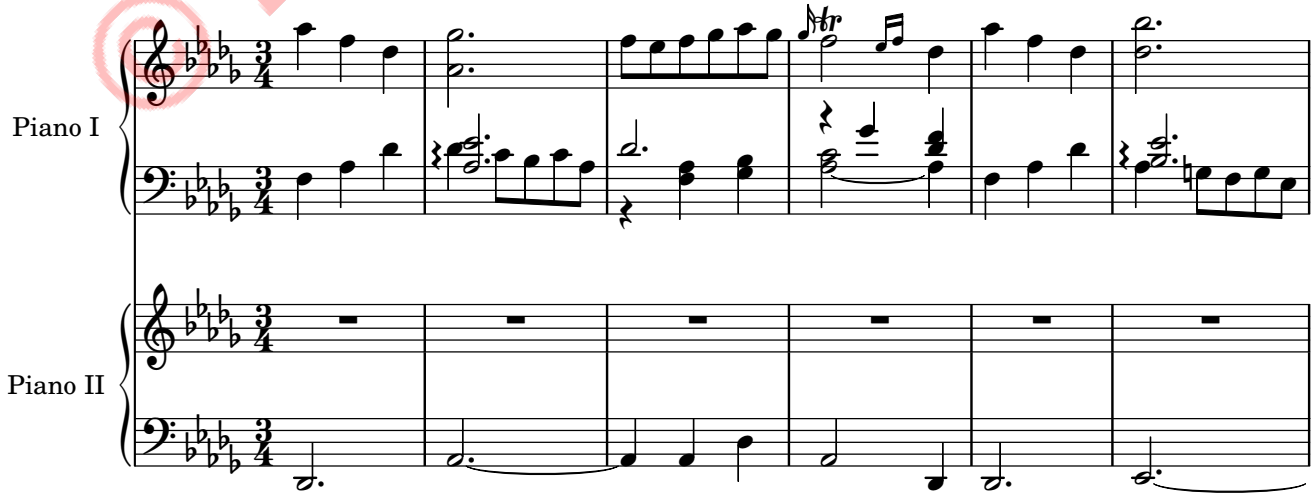


Réprise, Minuet 1



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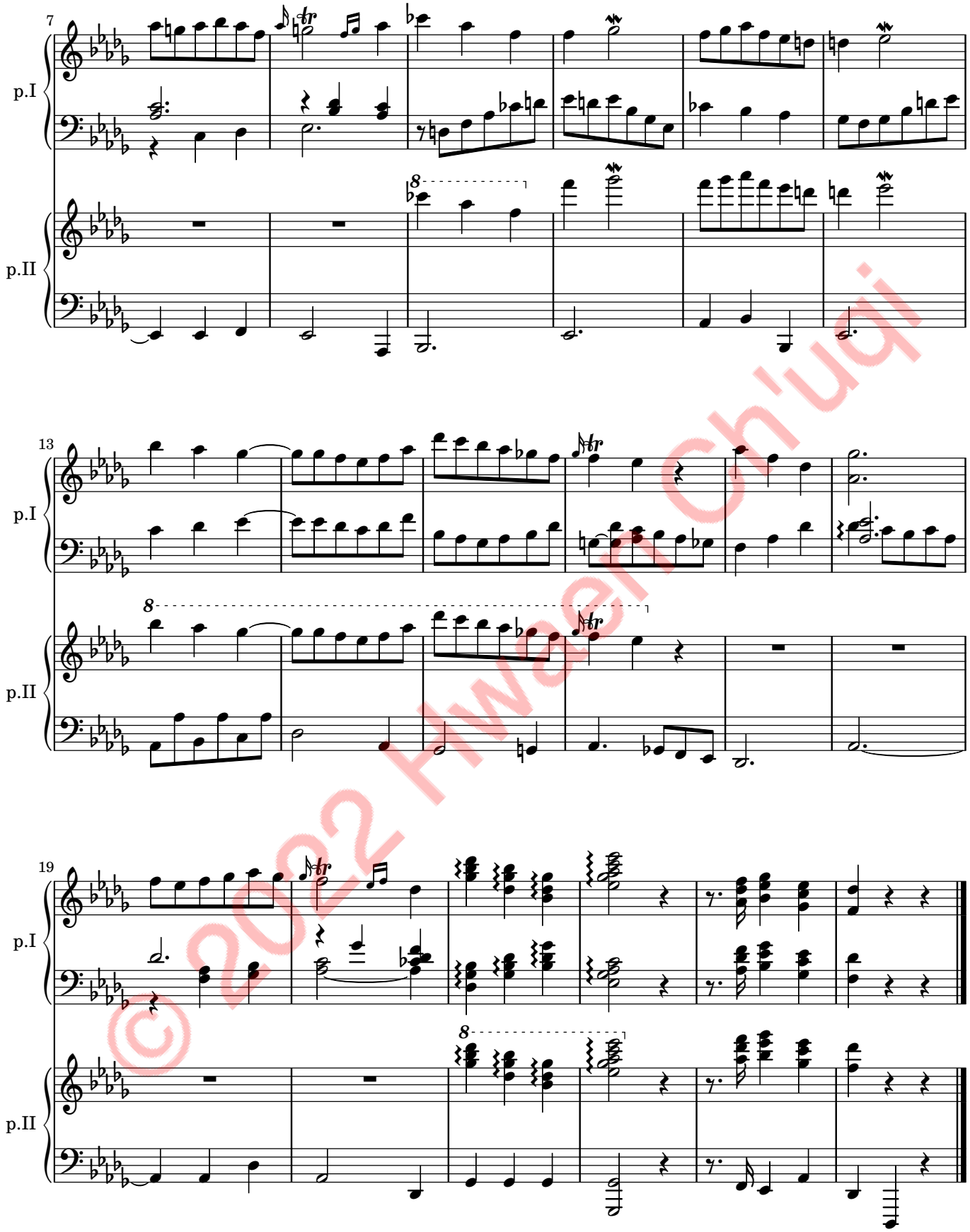

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VII. Gigue

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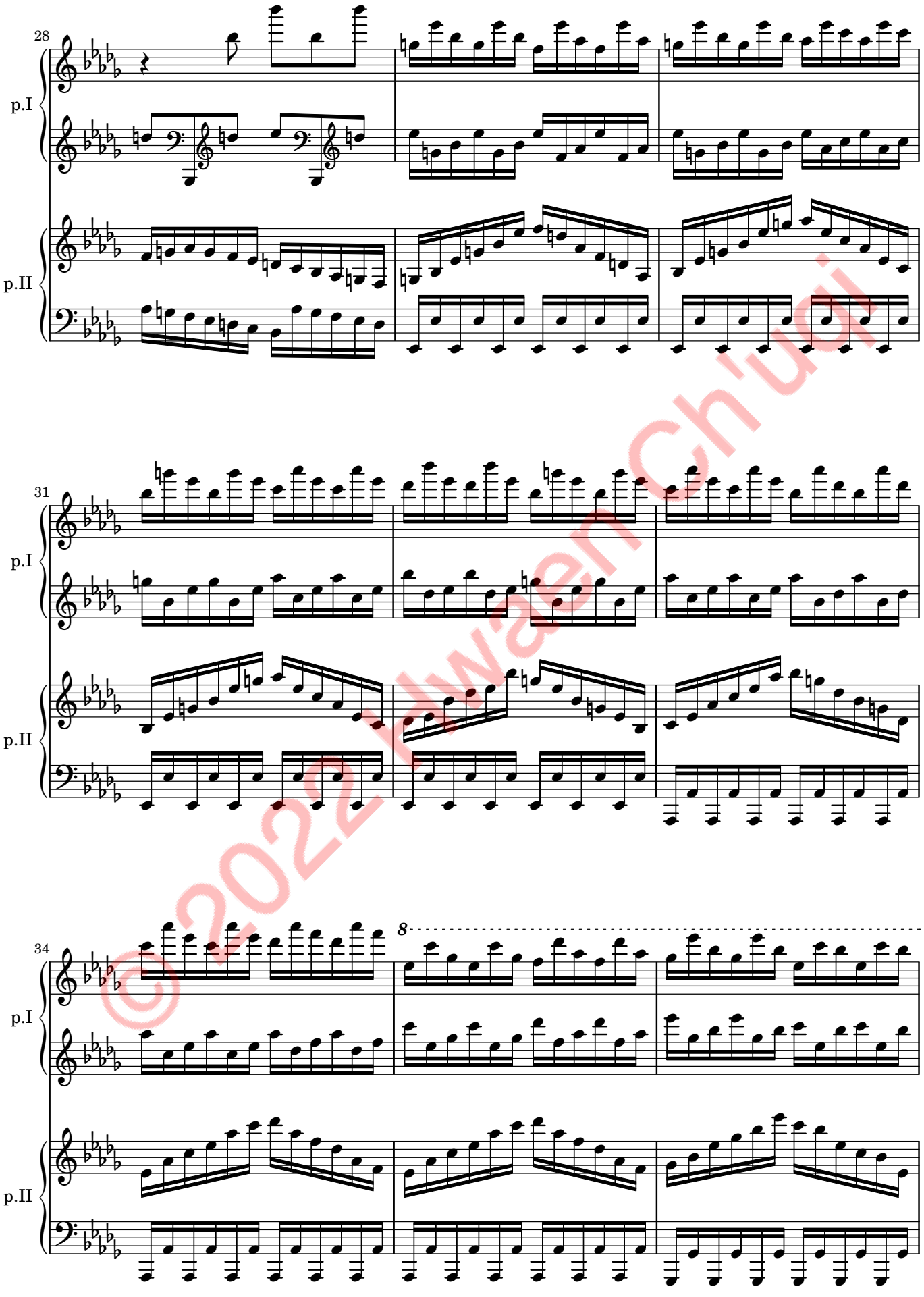

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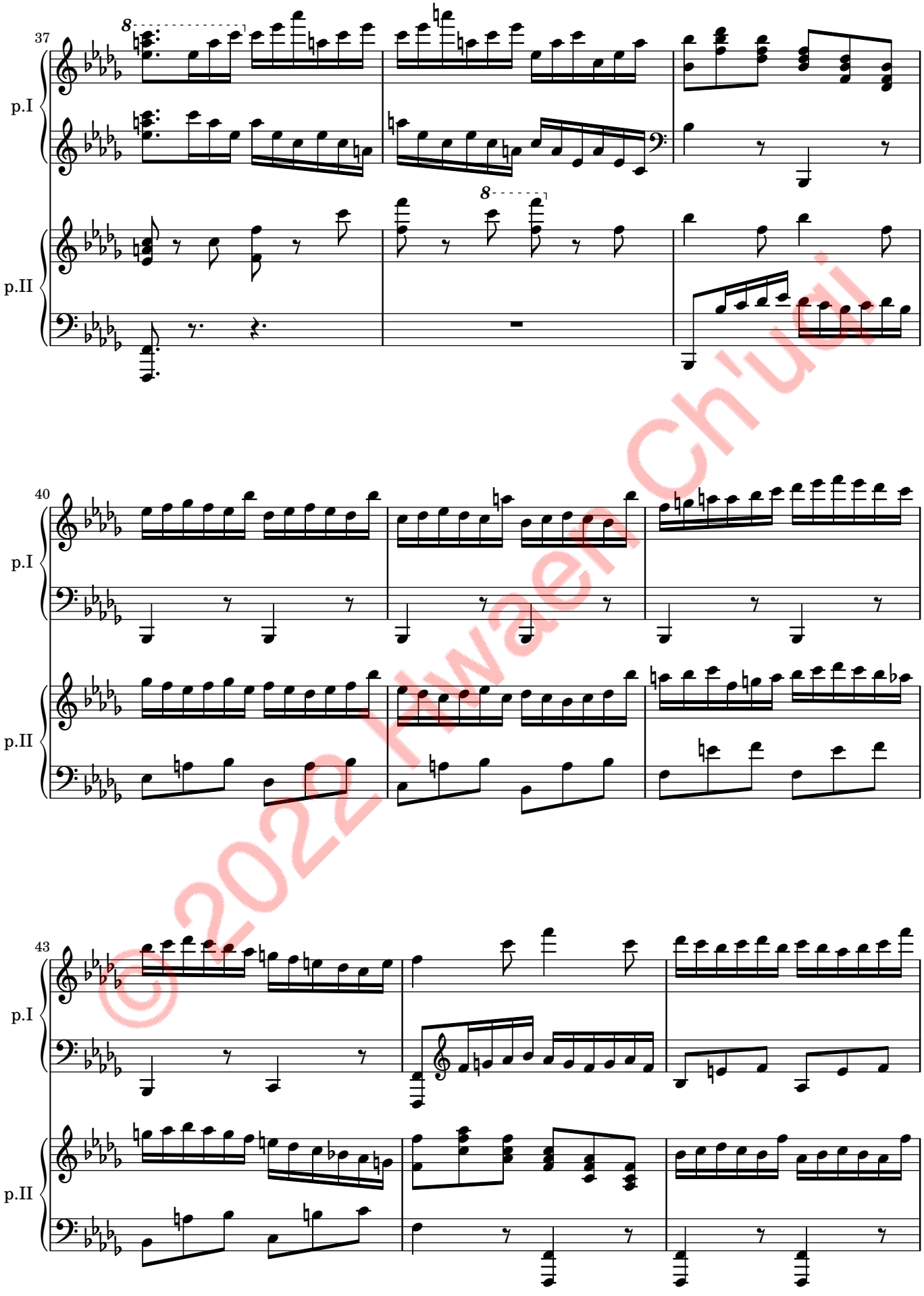

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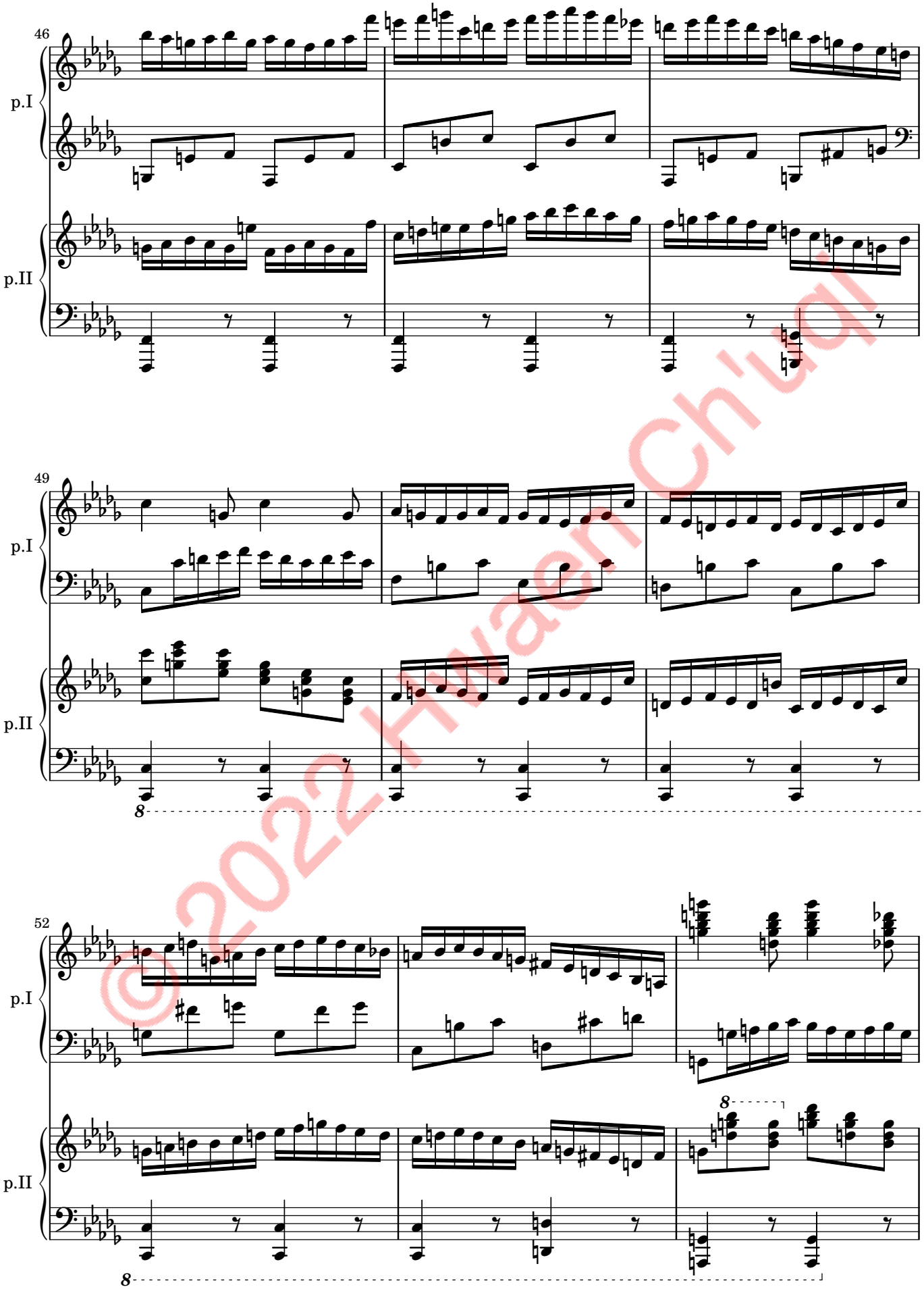

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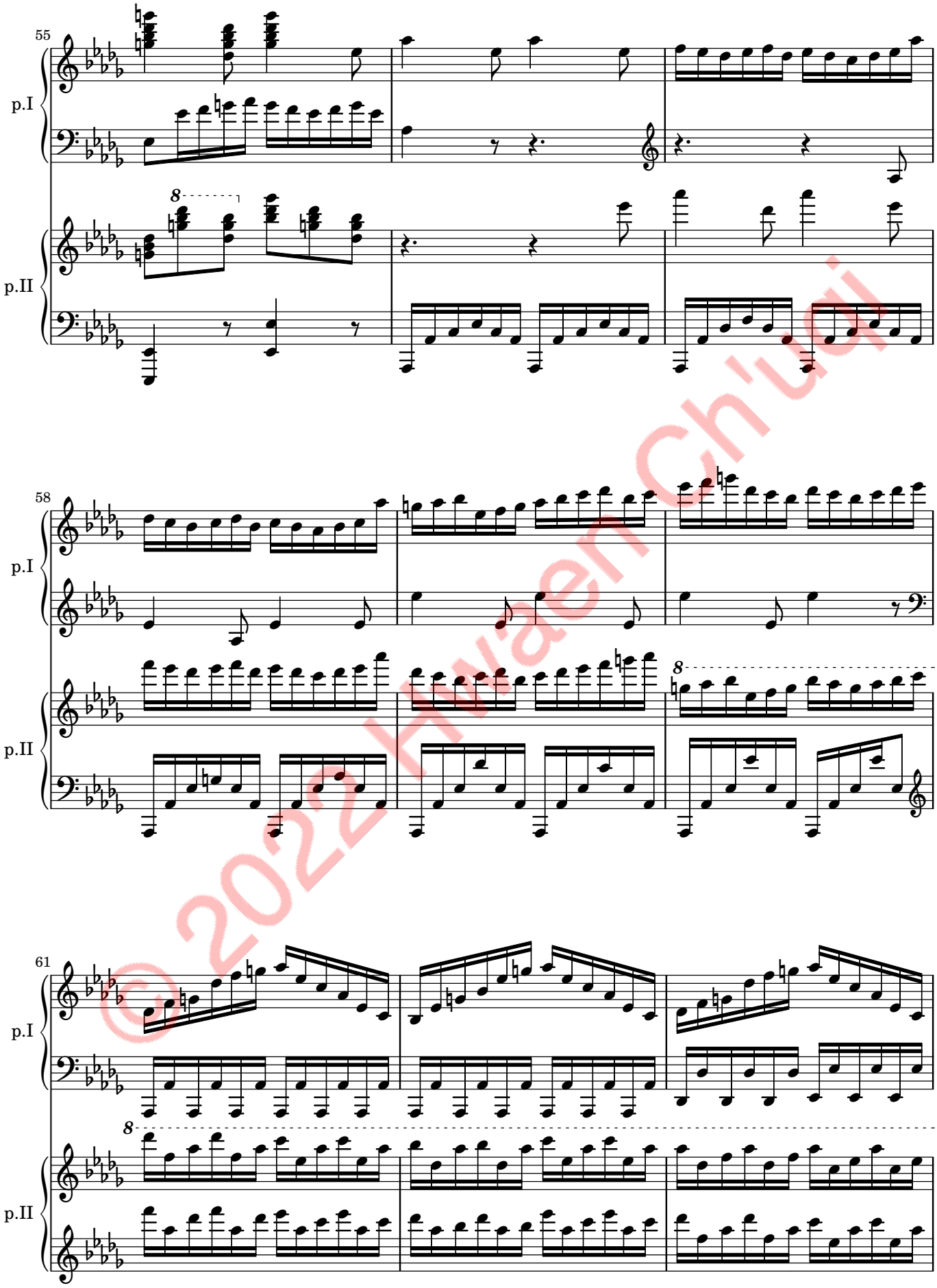

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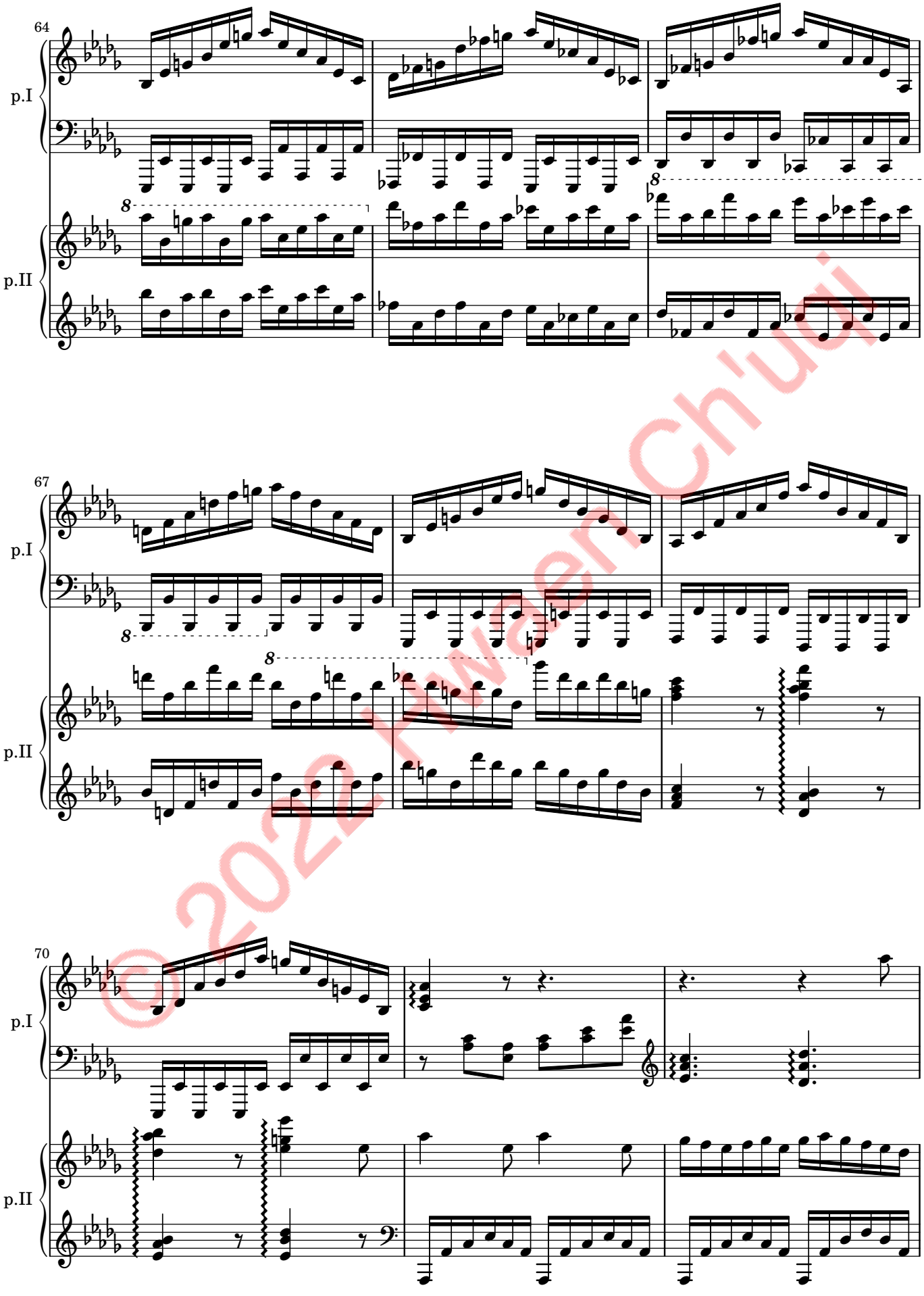

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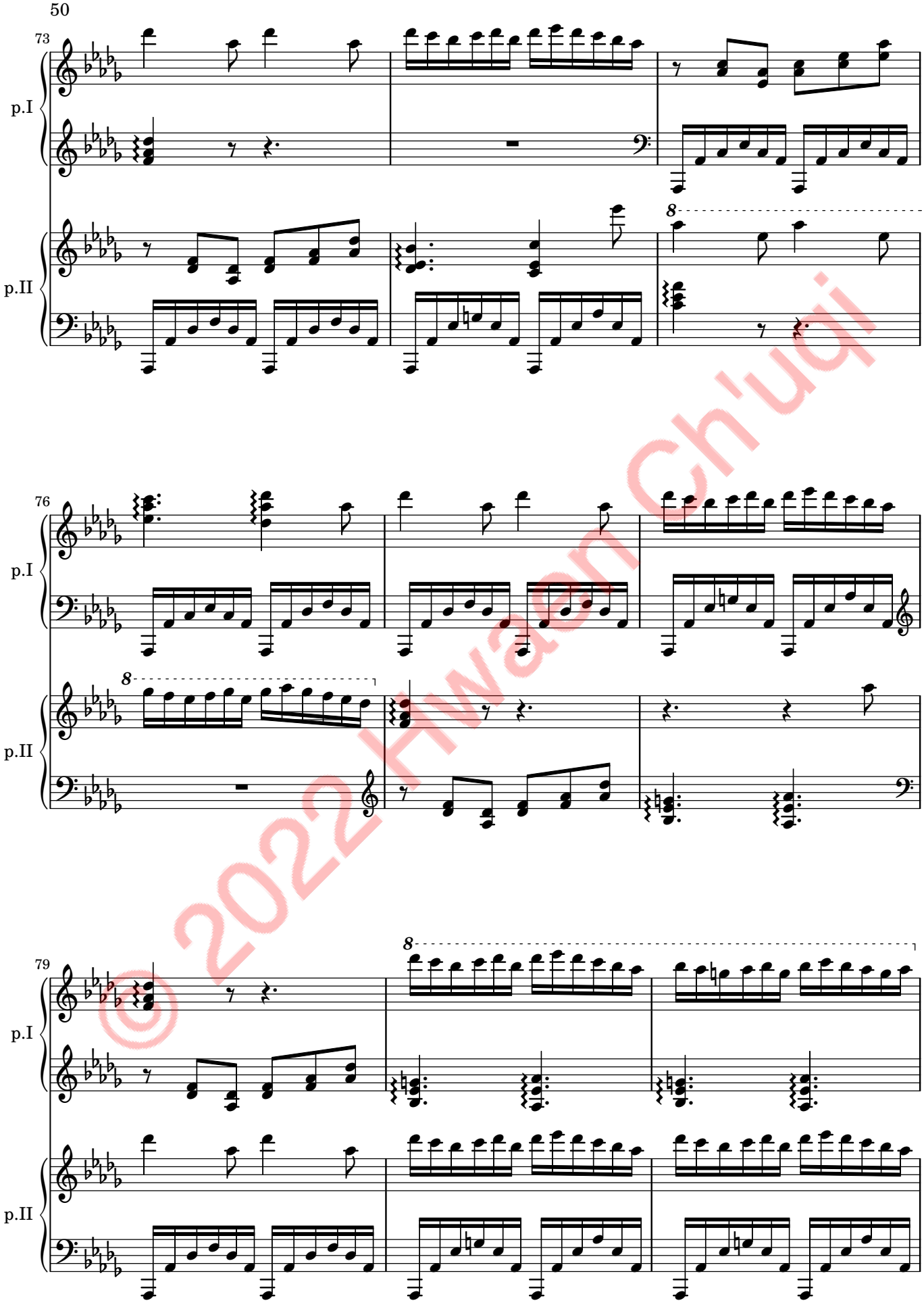

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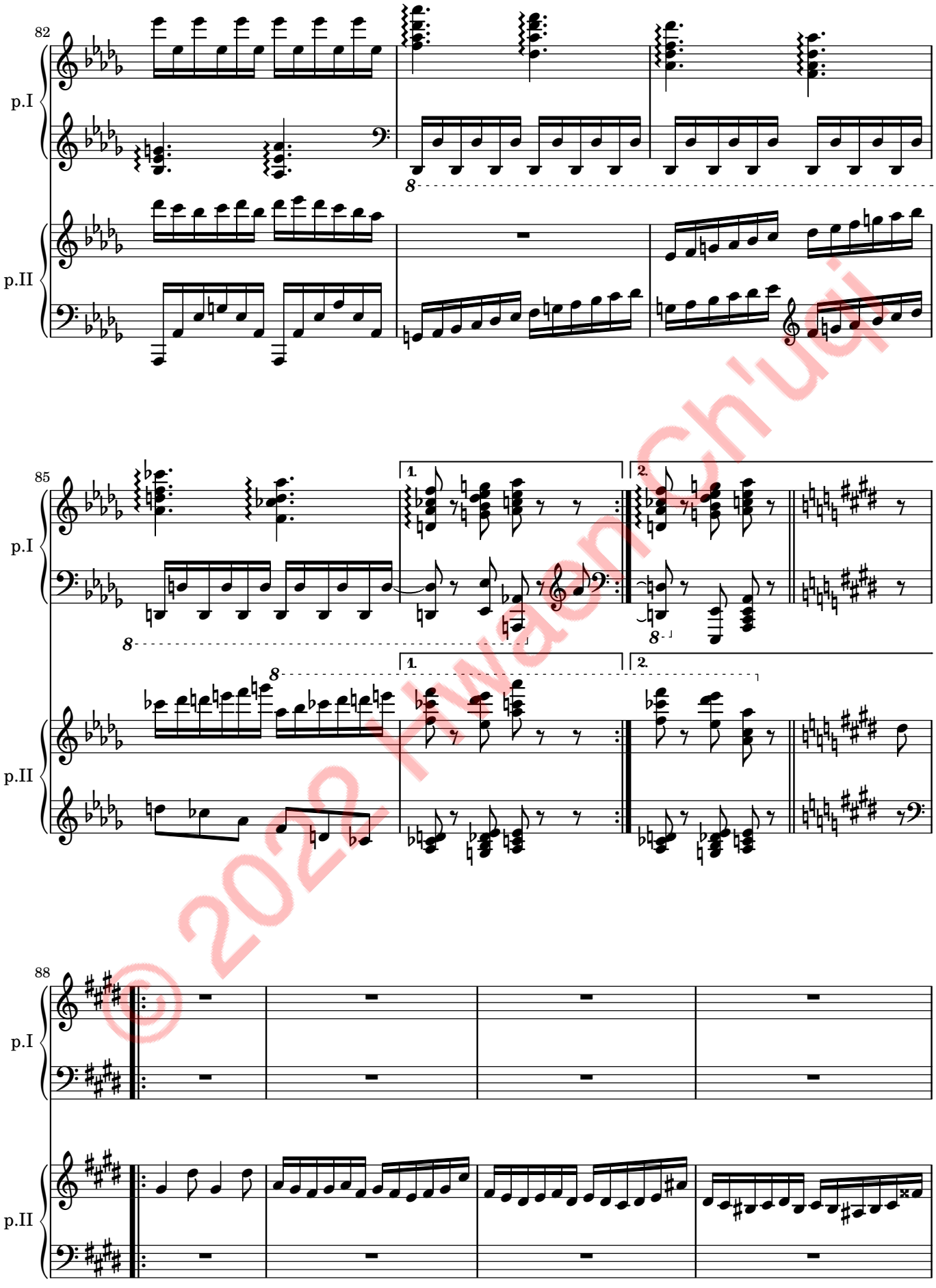

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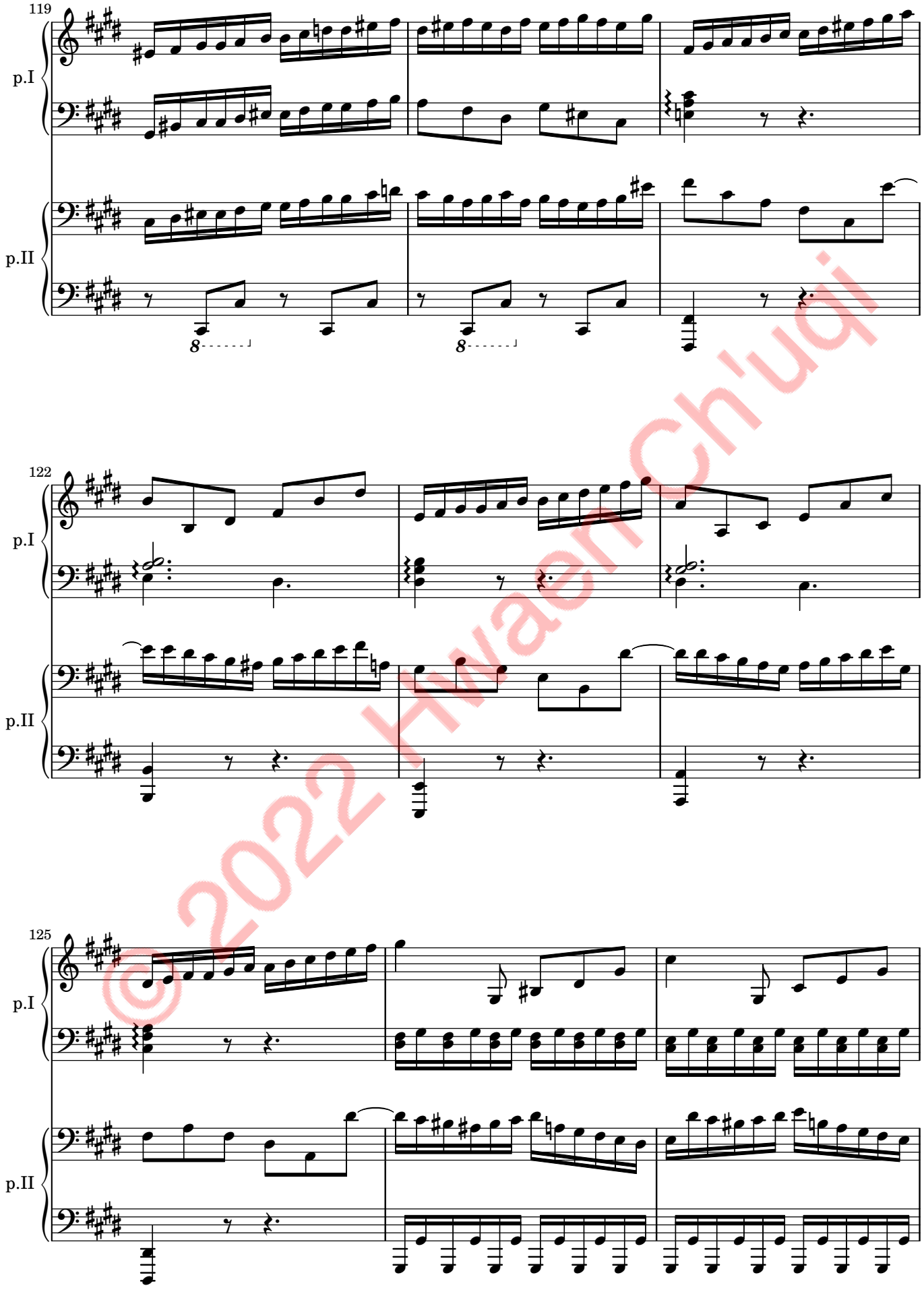

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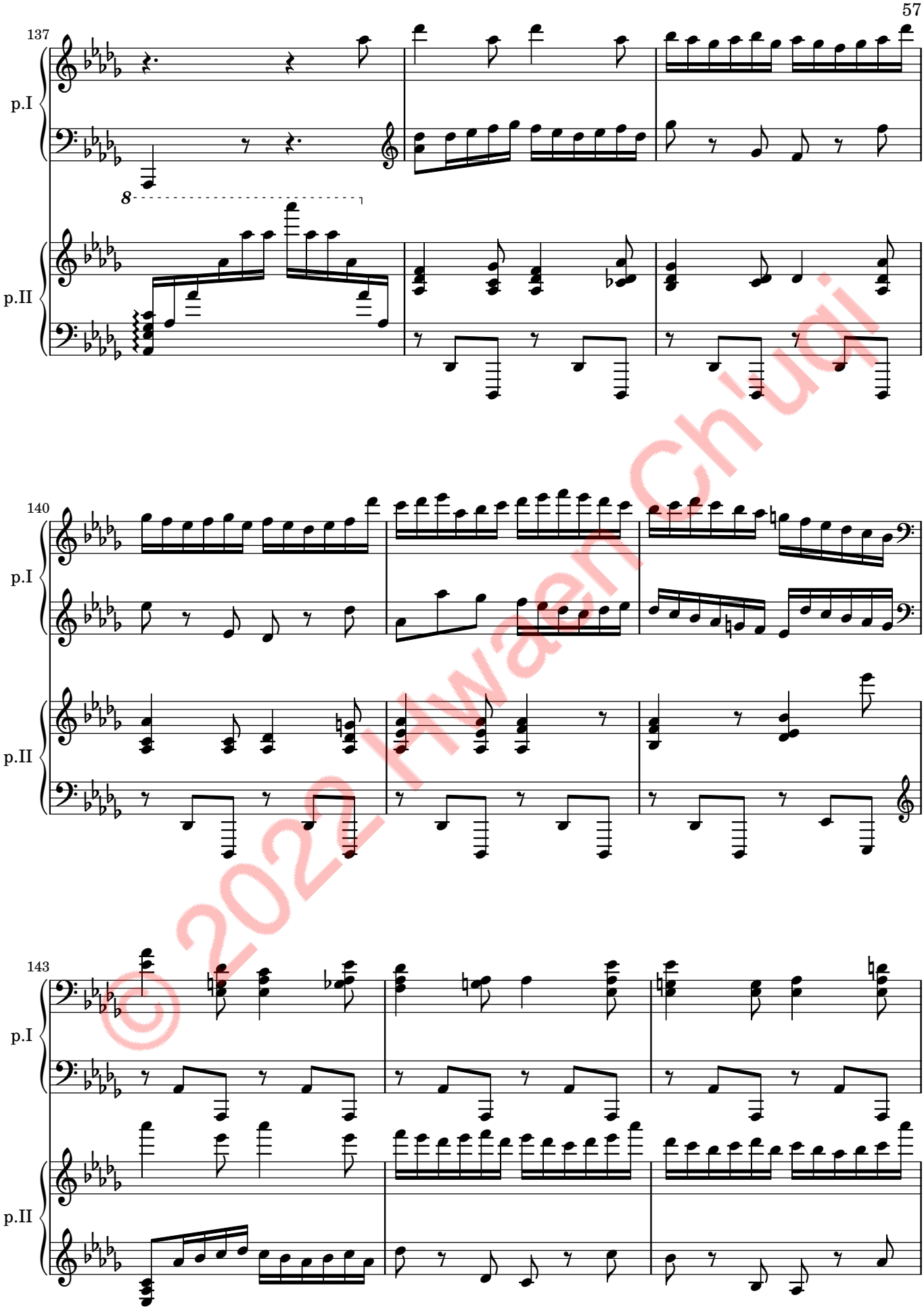

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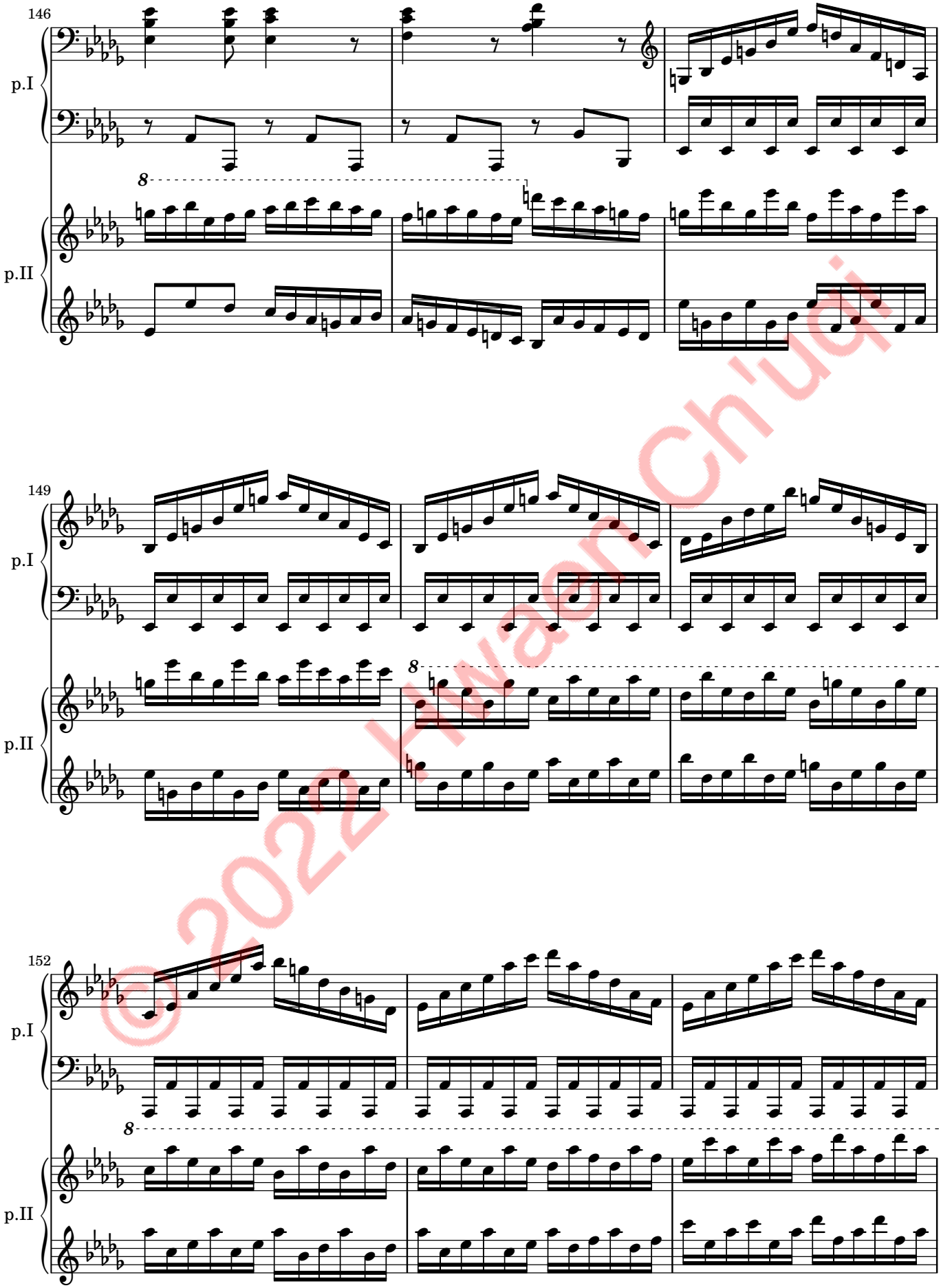

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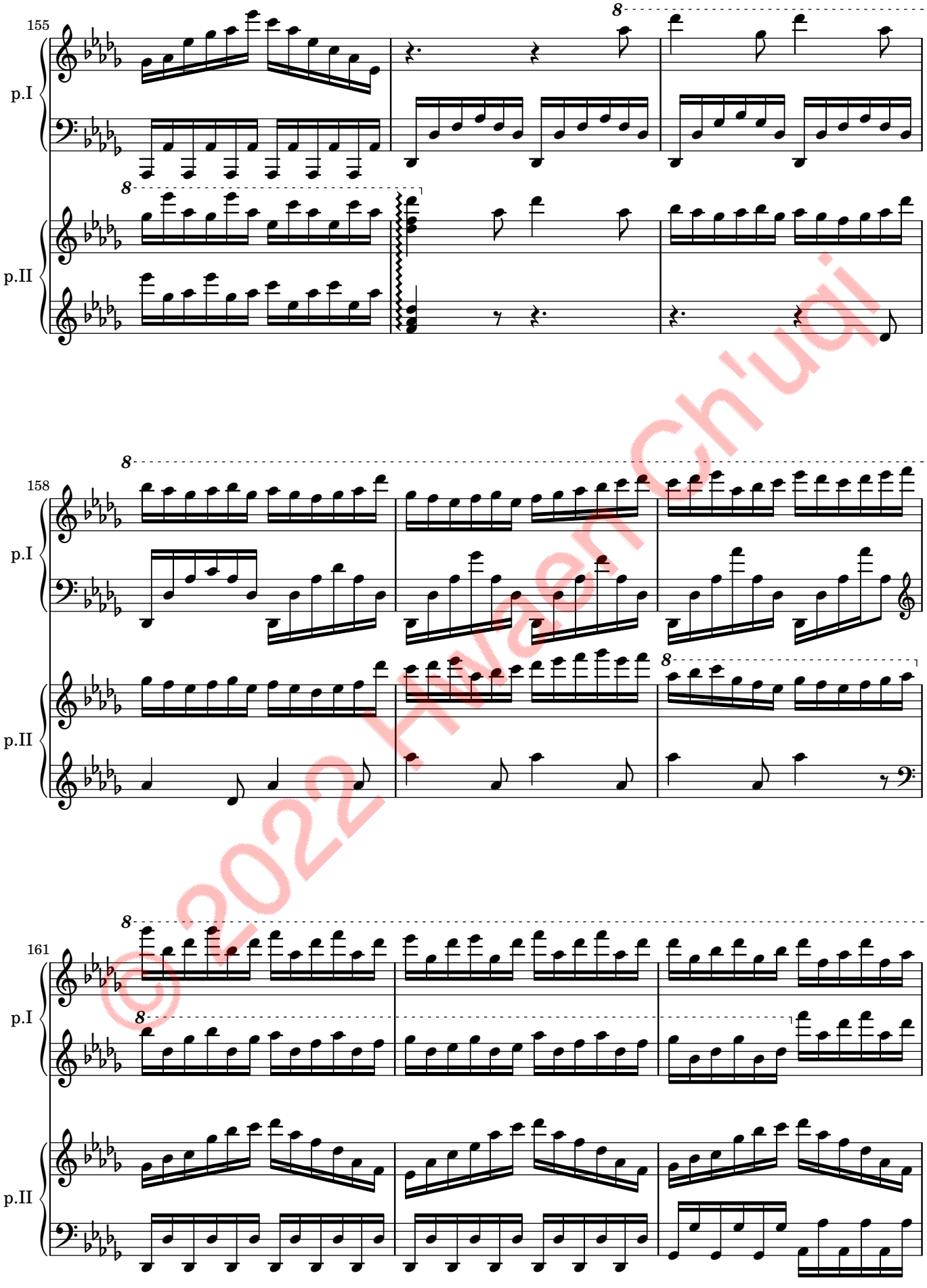

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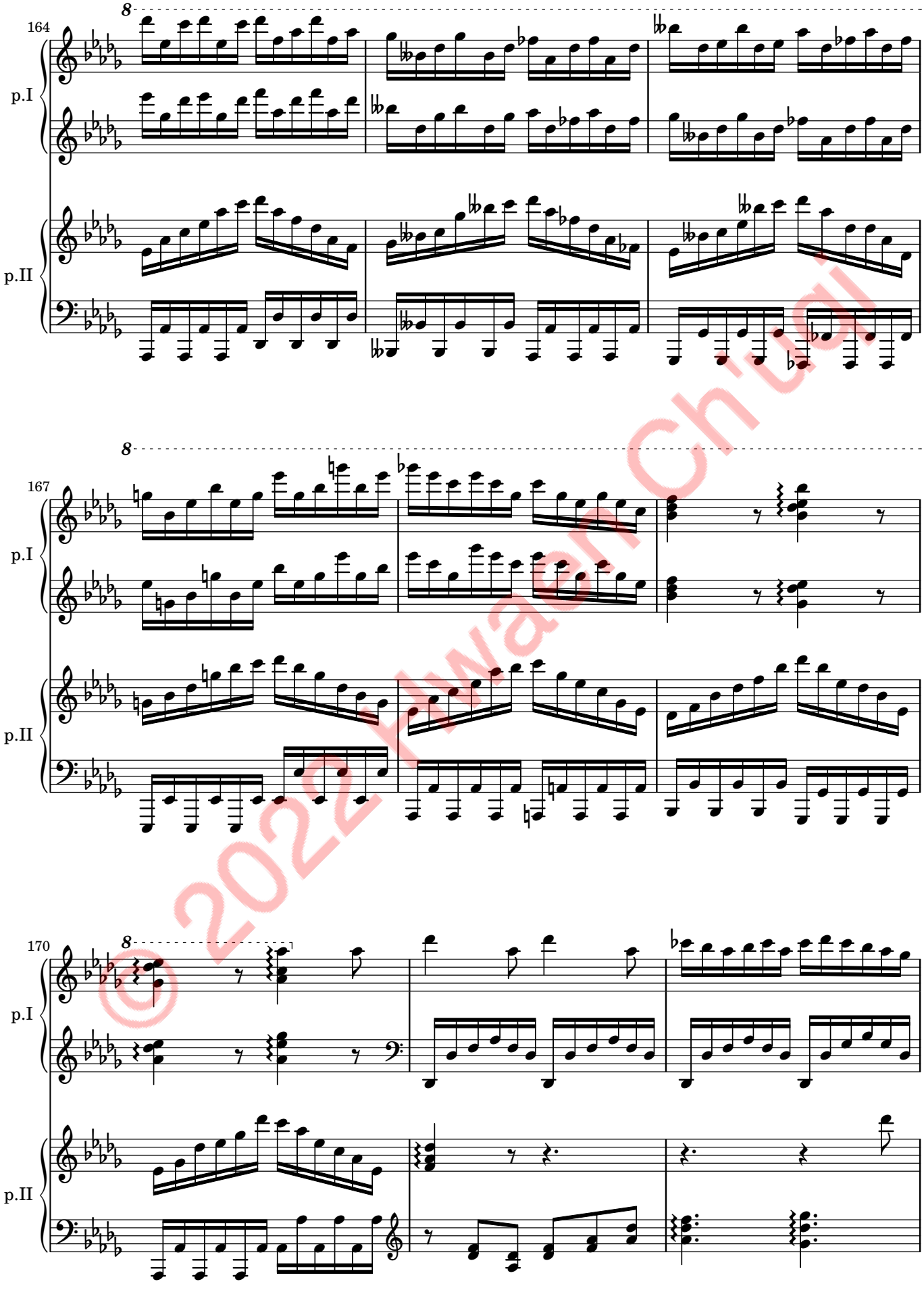

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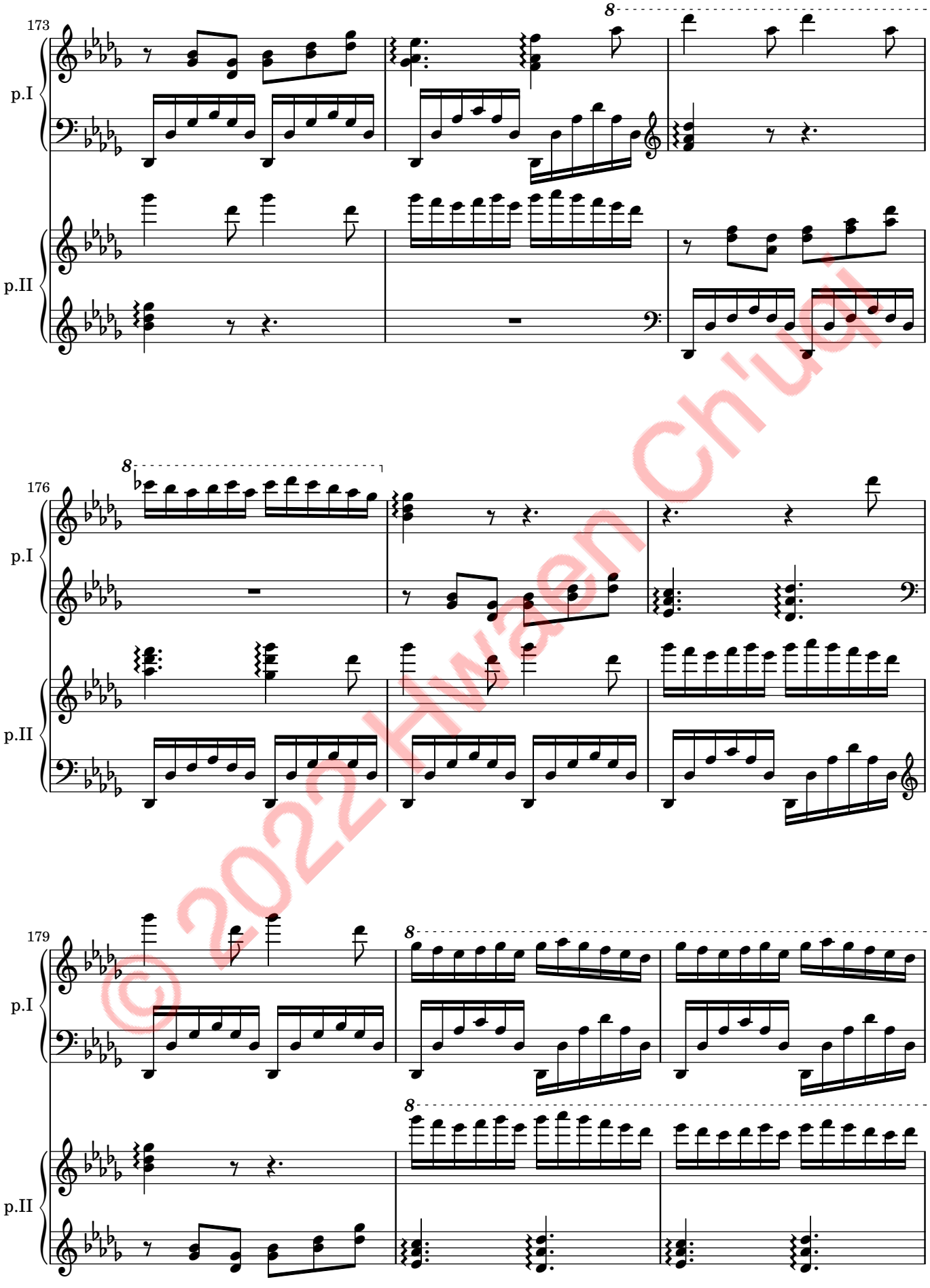

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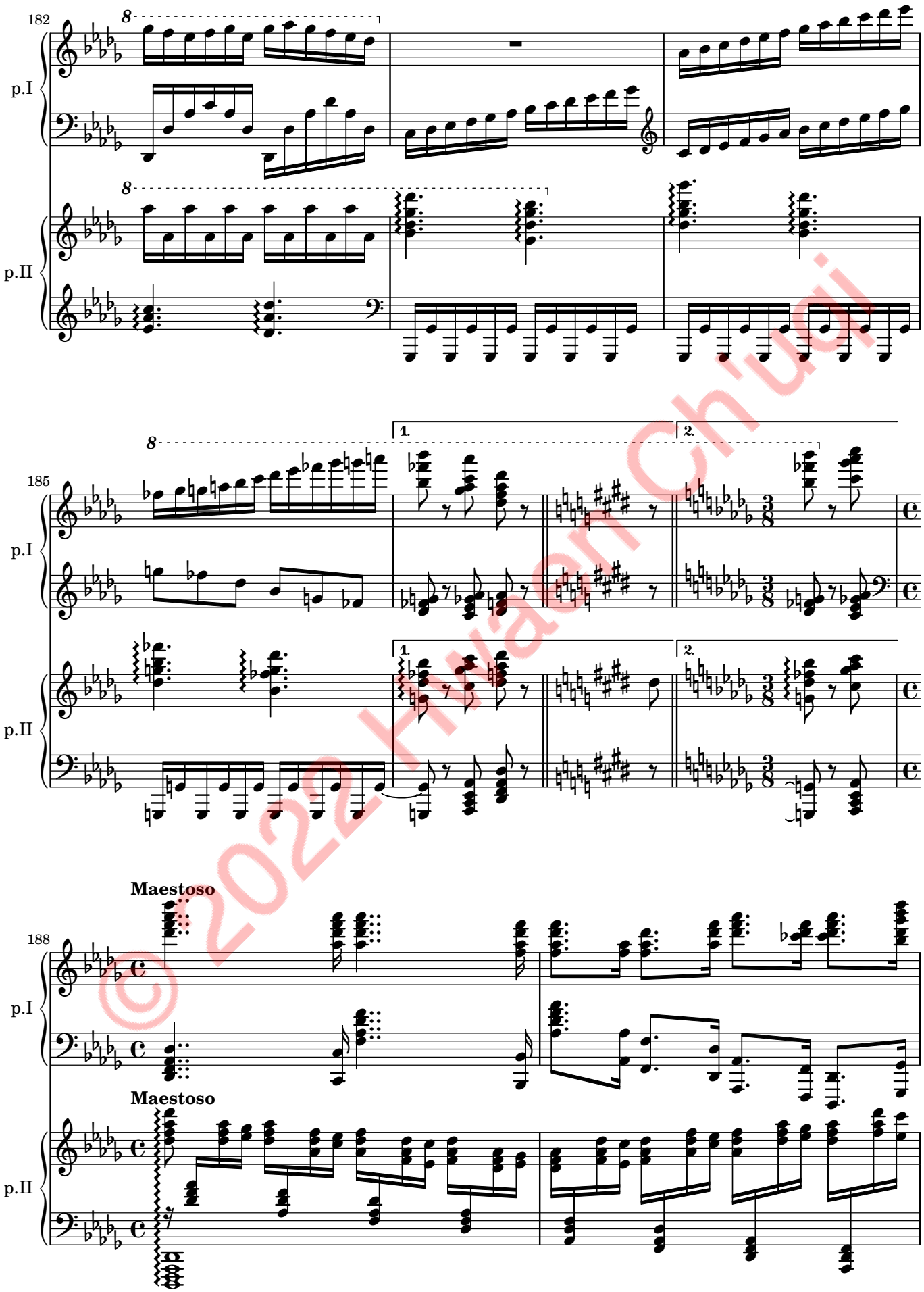

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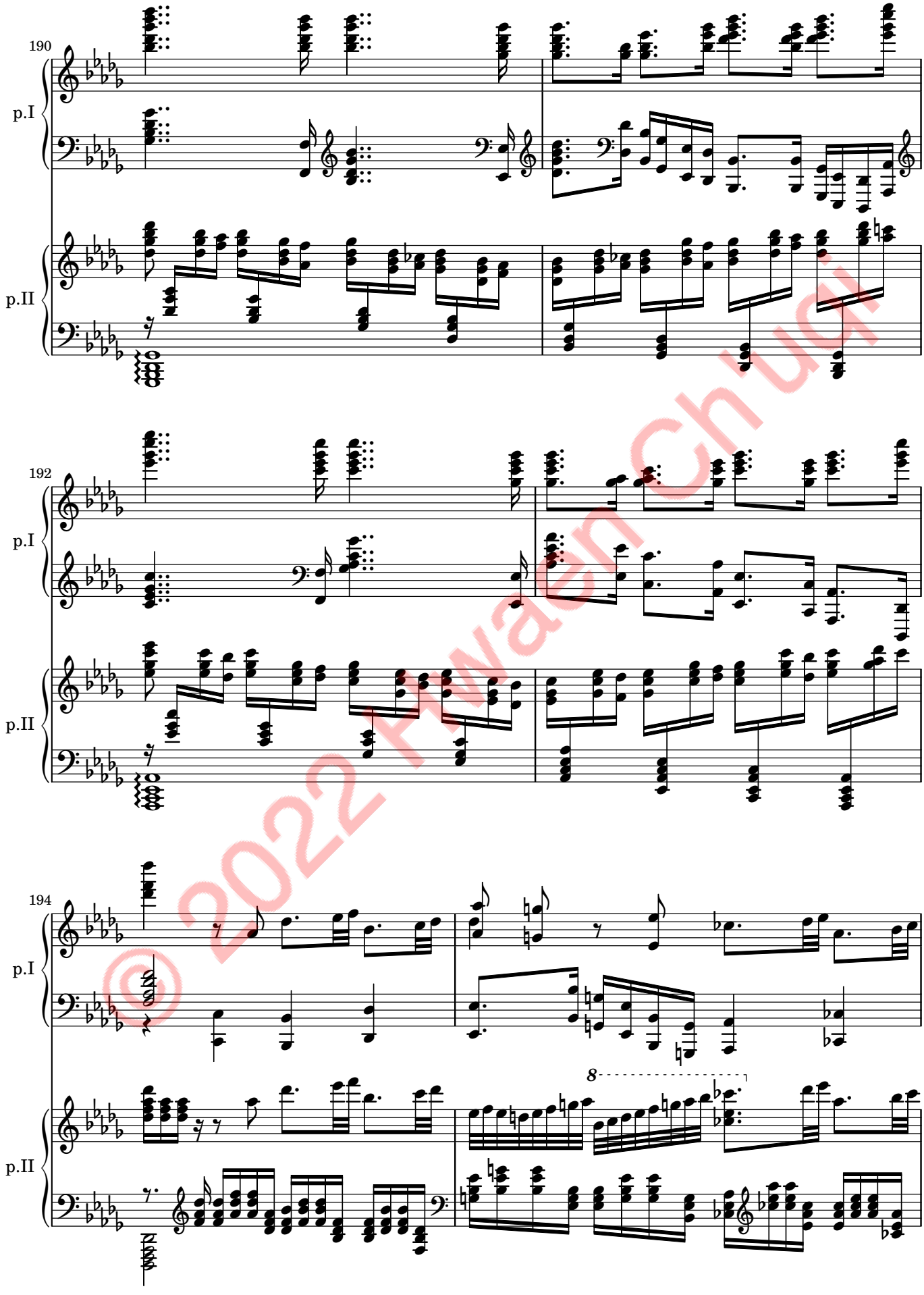

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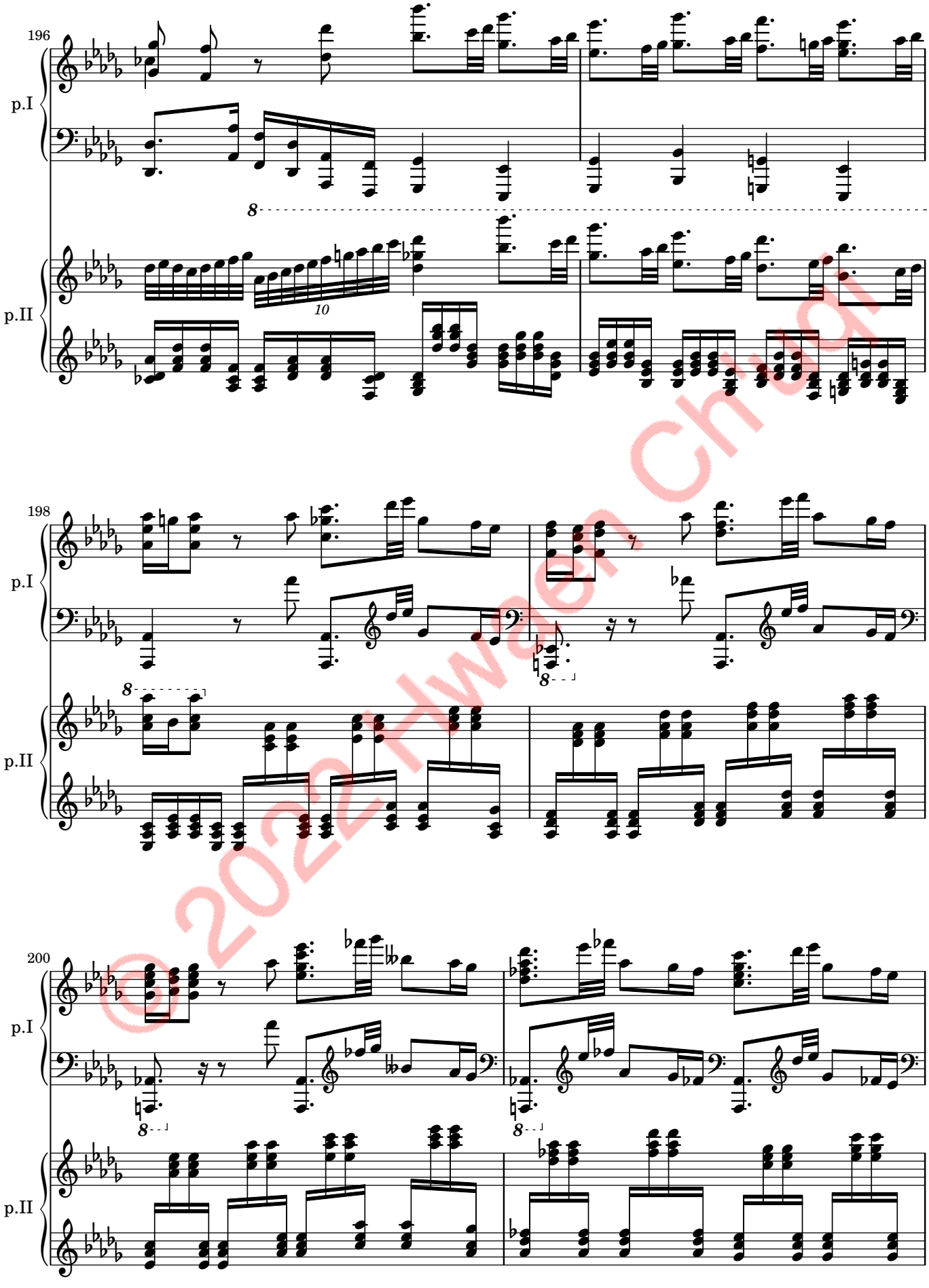

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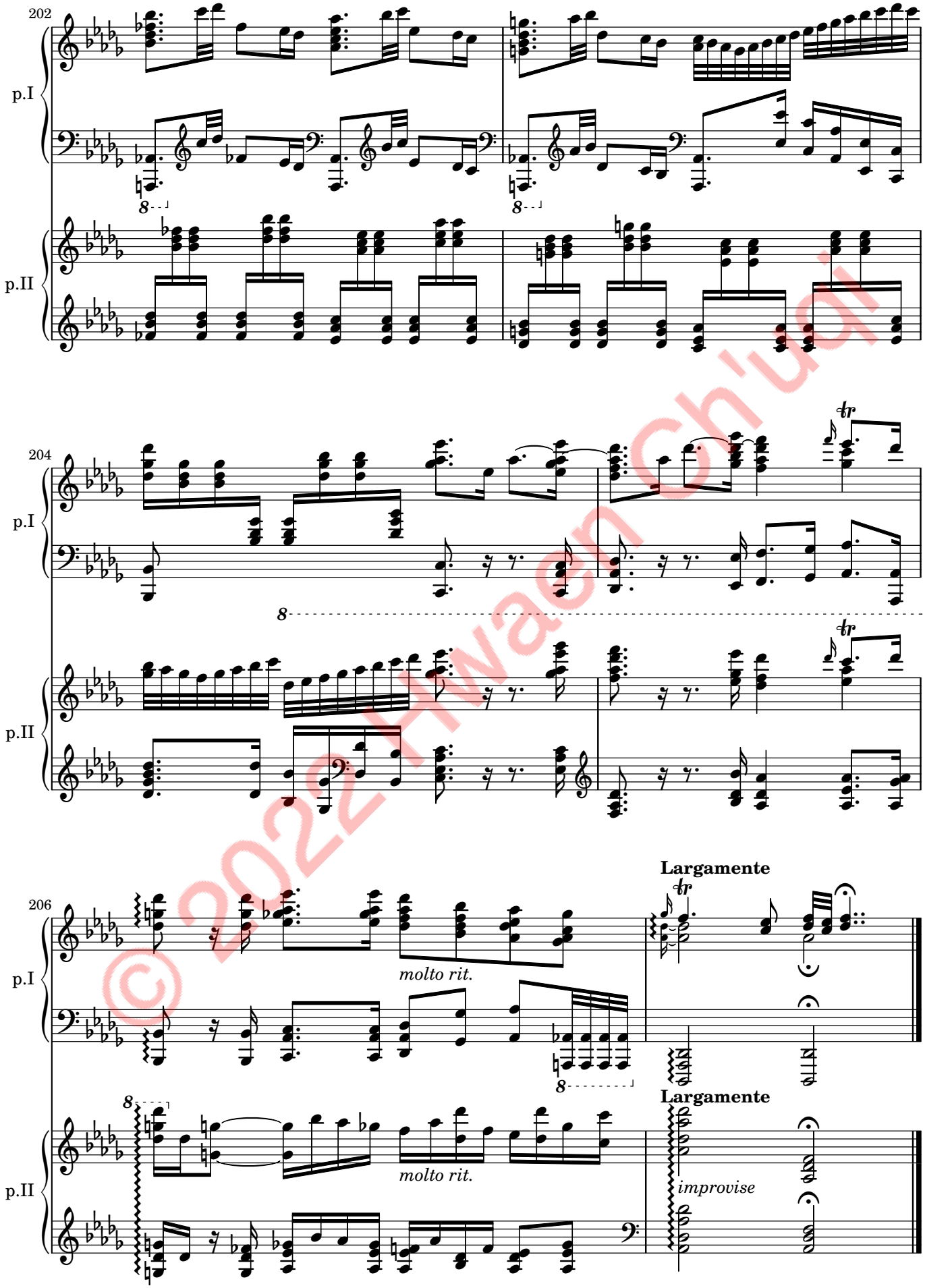

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