

DANCE OF FEAR

Soprano Soloist, and String Quartet

Duration: ca. 4 minutes

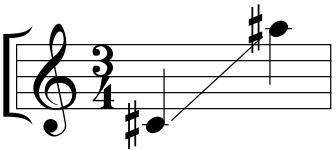


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Ariadne Press 16063

Vocal range:

Soprano 1



The strings should try to match their sound, especially when playing unisons. Vibrato can be used - enough to create a nice sound, but not so much that the tone loses its focus. In a piece such as this, in which each part usually enters independently, it is difficult to notate dynamics, especially since a lot of them are written into the piece, created by the voicings. I have tried to indicate areas where changes in dynamic levels are needed, but rather than follow them strictly, it would be better to let the conductor determine the parameters and pace of changes. In all cases, a gradual change from one level to another is preferred, rather than abrupt changes.

From measures 19 to 86, Violins 1 and 2 share a melody, each usually playing alternate notes of it. I have indicated the separate phrases, with brackets indicating the beginning **M** and end **m** of the phrase for each part.

Dance of Fear

Anguish, anguish.

Ani ania.

Aeschylus, *The Persians*

Heed thou me.

All emoi pithu.

Euripides, *Bacchants*

Cretan muses.

Musai Kretes

Alcman

Hear me!

Ai-eh-te mu!

ancient Greek

My heart is dancing with fear.

Orkhetai de kardia fobo.

Aeschylus, *The Libation Bearers*

Strike, strike your head.

A-rass' a-rahs-seh kra-ta!

Euripedes, *Trojan Women*, II. 1236-7

The vowels and consonants in the transliterated Greek should be sung as in Italian,

All translations by Mary Jane Leach.

Dance of Fear

Mary Jane Leach
(2016)

Ariadne

Violin 1

Violin 2

Viola

Cello

A

V 1

V 2

Va

C

A

V 1

V 2

Va

C

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Sheet music for orchestra and voice. The score consists of five systems of music. System 1 (measures 1-3) features Ariadne (soprano), Violin 1, Violin 2, Viola, and Cello. Ariadne sings "Ariadne". Violin 1 and 2 play eighth-note patterns. Cello provides harmonic support. System 2 (measures 4-6) continues with Ariadne singing "anguished" and the orchestra playing eighth-note patterns. System 3 (measures 7-9) shows Ariadne singing "A-ni-a-ni-a." and the orchestra playing eighth-note patterns. Measure 10 concludes the score.

Tempo: = 80

Instrumentation: Ariadne (soprano), Violin 1, Violin 2, Viola, Cello, A (soprano), V 1 (violin), V 2 (violin), Va (cello), C (double bass).

Dynamic markings: Ariadne (mf), Violin 1 (mf), Violin 2 (mf), Viola (mf), Cello (mf), A (f anguished), V 1 (f), V 2 (f), Va (f), C (f), Ariadne (f).

Text: Ariadne (lyrics: "Ariadne"), A (lyrics: "A-ni-a-ni-a."), All (lyrics: "All e-moi pi-thu").

10

A All e- moi pi- thu. —

V 1

V 2

Va

C



13

A A- ni a- a- a- ni- a. All e- moi pi- thu. —

V 1 decresc.

V 2 decresc.

Va decresc.

C decresc.



16

A — A- ni a- a- a- ni- a. All e- moi pi- thu. —

V 1

V 2

Va

C



19

A — A- ni a- ni- a. Mu- sai — kre- tes, —

V 1

V 2

Va

C

22

A ai— eh— te — mu. — Mu— sai kre— tes, —

V 1

V 2

Va

C

25

A ai- eh- te mu, ————— mu- sai kre- tes. A- ni a- a- a- ni- a.

V 1

V 2

Va

C

33

A A- ni a a a- ni. — A- ni a a a- ni a- ni- a. — A- ni, — ai- eh- te mu. —

V 1

V 2

Va

C

37

A

V 1

V 2

Va

C

Or- khe- tai de kar- di- a fo- bo.

41

A Or- khe- tai de kar- di- a fo- bo, fo- o- bo. A- ni — a- ni — a-

V 1

V 2

Va

C

45

A ni- a. — A- mi — a — a- ni. A- ni — a.

V 1

V 2

Va

C

49

A *mf* Or- khe- tai de — kar- di- a fo- bo. A- ra- si a- ras- seh.

V 1 *mf*

V 2 *mf*

Va *mf*

C *mf*

53

A A- ra- si a- ras- seh kra- ta, —— kra- ta, kra- ta. A- ni- a —— a- ni- a. ——

V 1

V 2

Va

C

57

A A- ra- si a- ras- seh A- ra- si a- ras- seh kra- ta,

V 1

V 2

Va

C

61

A kra- ta, kra- ta, —— kra- ta, kra- ta- a.

V 1

V 2

Va

C

The musical score consists of three systems of music. System 1 (measures 53-56) features vocal parts A, V1, V2, and instruments Va and C. The lyrics are: "A- ra- si a- ras- seh kra- ta, —— kra- ta, kra- ta. A- ni- a —— a- ni- a. ——". System 2 (measures 57-60) continues with the same vocal parts and instruments. The lyrics are: "A- ra- si a- ras- seh A- ra- si a- ras- seh kra- ta,". The dynamic level increases from piano (p) to forte (f) in the second system. System 3 (measures 61-64) concludes with the same vocal parts and instruments. The lyrics are: "kra- ta, kra- ta, —— kra- ta, kra- ta- a.". The score is marked with a large diagonal watermark reading "FOR PERTUSA ONLY".