EDGAR WARREN WILLIAMS

RITUAL DANCES

for violin and viola

2013

SCORE

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PERFORMANCE NOTES

To forestall confusion, I give the intended meaning of technical terms here:

collé.
An incisive, “pinched” stroke at the frog.

flautando
Light, long, gliding strokes,
sul tasto and *quasi non vibrato.*

jeté
(aka: *ricochet*)
thrown bow with an indeterminate number of bounces
(the *ad lib.* nature sugested by small, headless stems
below the desired duration of the gesture)

portato
(aka: *louré*)
A series of notes performed detached
but without changing bows.

saltato
(aka: *saltando, jeté, ricochet*...)
A thrown, off-the-string staccato.

spiccato
An off-the-string staccato that is *not* thrown.

= "Bartók" or snap pizz.

= relatively brief fermata

= relatively long fermata

DURATION: *ca.* 32 minutes

PROGRAM NOTES:

The following is extracted from *Field Notes of American Pre-History* [Miscatonic University Press, Arkham, MA: 1905] by I.M. Falls, Professor of Physical & Natural Sciences:

"The 'Dancing Stone,' as it has become known, was uncoverd in 1904 beneath a known Clovis site in Western Virginia, near the present day village of Radford. The site itself seems to have been a mound structure purposely destroyed in the Clovis epoch. The stone is the only artifact of this pre-Clovis layer not shattered or otherwise obliterated...

The ritual dances depicted on the stone are of a type hitherto unknown ... Glyphes are found on either side of the stone and seem to represent progressive stages of a single rite or ritual. The first appears to be an **invocation** of sorts with various fantastic figures posed around a pair of musicians playing two-stringed bowed instruments. Whether these are actual musicians or the gods invoked is unclear...

The second image is of a priestly character, the **hieropomp**, either part animal or dressed in the guise of an animal. The poses in this and the other two hieropomp images are oddly formal, square and stylized.

They contrast with the group of figures in the s**upplication**... [which] are gracile, perhaps female, characters who appear to be drawing their hearts from their breasts and playing upon their own heart strings. (It should be noted that the effect is less sentimental than grotesque.) ...

In each of the so-called c**ircle dances**, these same figures form a circle, apparently whirling independently while going round... [I]n the center of the circle is a monstrous figure, half man, half goat...

The e**schatos** or ultimate dance is the strangest of all: a stream of half animal, half human characters slouch down the stone, some ecstatic, others exhausted. What they dance toward has been violently obliterated by some sharp object (not "broken off" as suggested by Prof. Jasam Niko of the Croatian Folk Institute). Whether defiled by the adherents themselves, or by later inhabitants who found the images obscene or heretical (— the suggestion of Prof. Yonōso Ynadie of Tokyo Polytechnic Teachers College —) we can't say. However, it is our hope that further excavations* will yield additional insight ..."

———

* While it is known that Prof. Falls did return to the site in June of 1906, nothing more was ever heard of him or the three students from Radford College who volunteered to assist him: no evidence of their presence was found when a rescue party was dispatched a month later. In the mid–1920s, the site was obliterated and covered over by a local Baptist church group... The Dancing Stone itself was apparently lost with Prof. Falls and is known today only through the patchy description given in the above-sighted work.

RITUAL DANCES

1—Invocation

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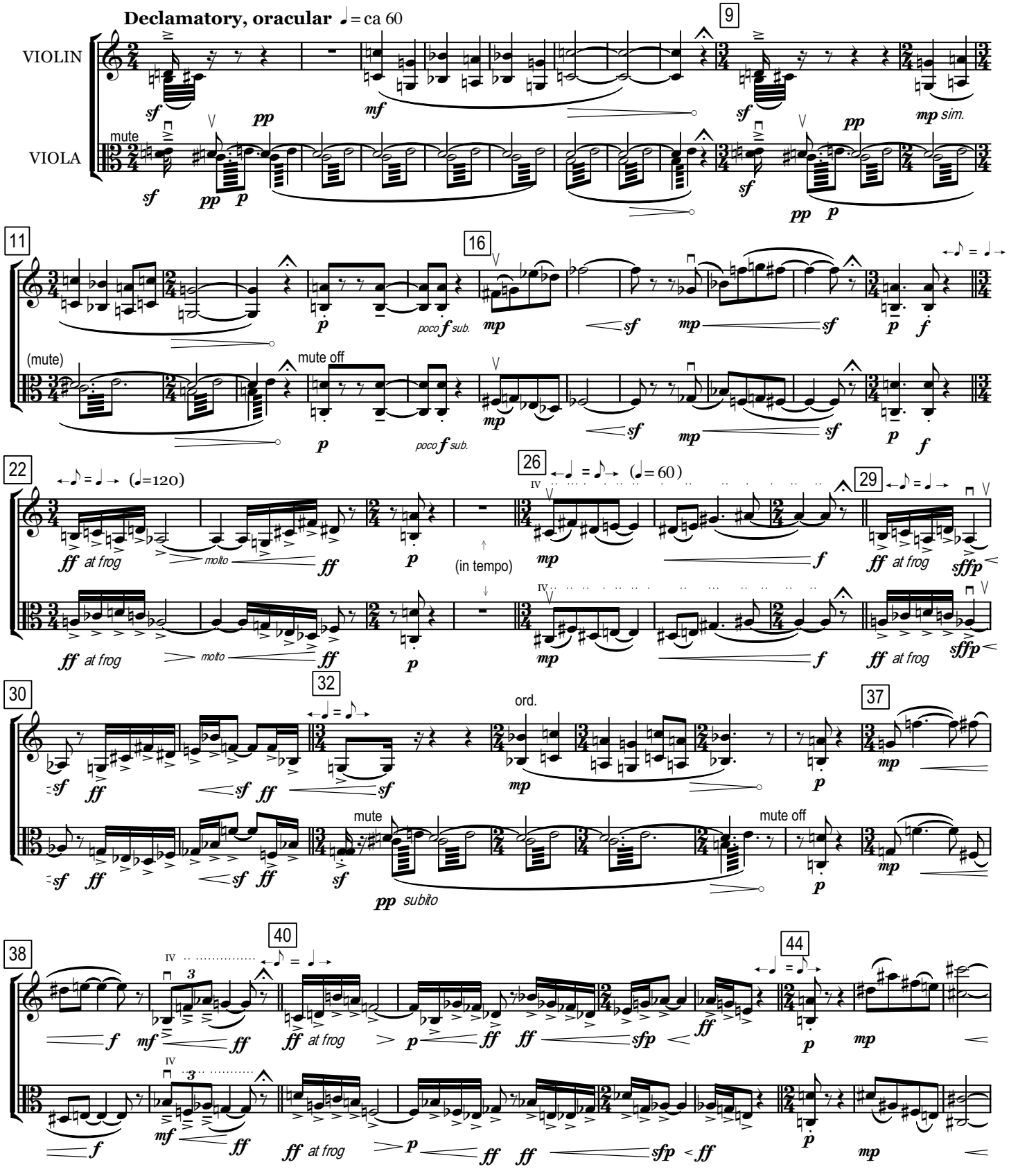

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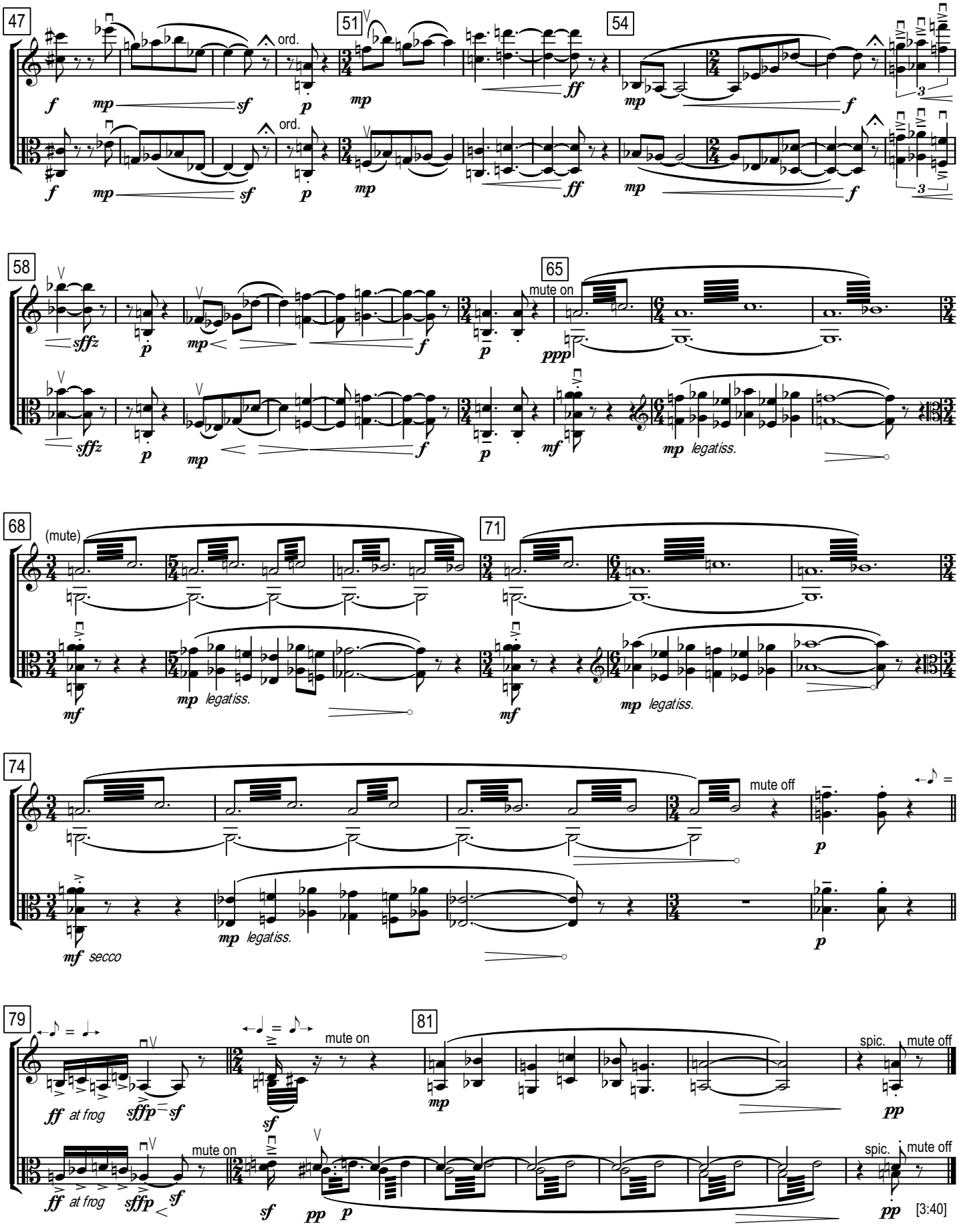
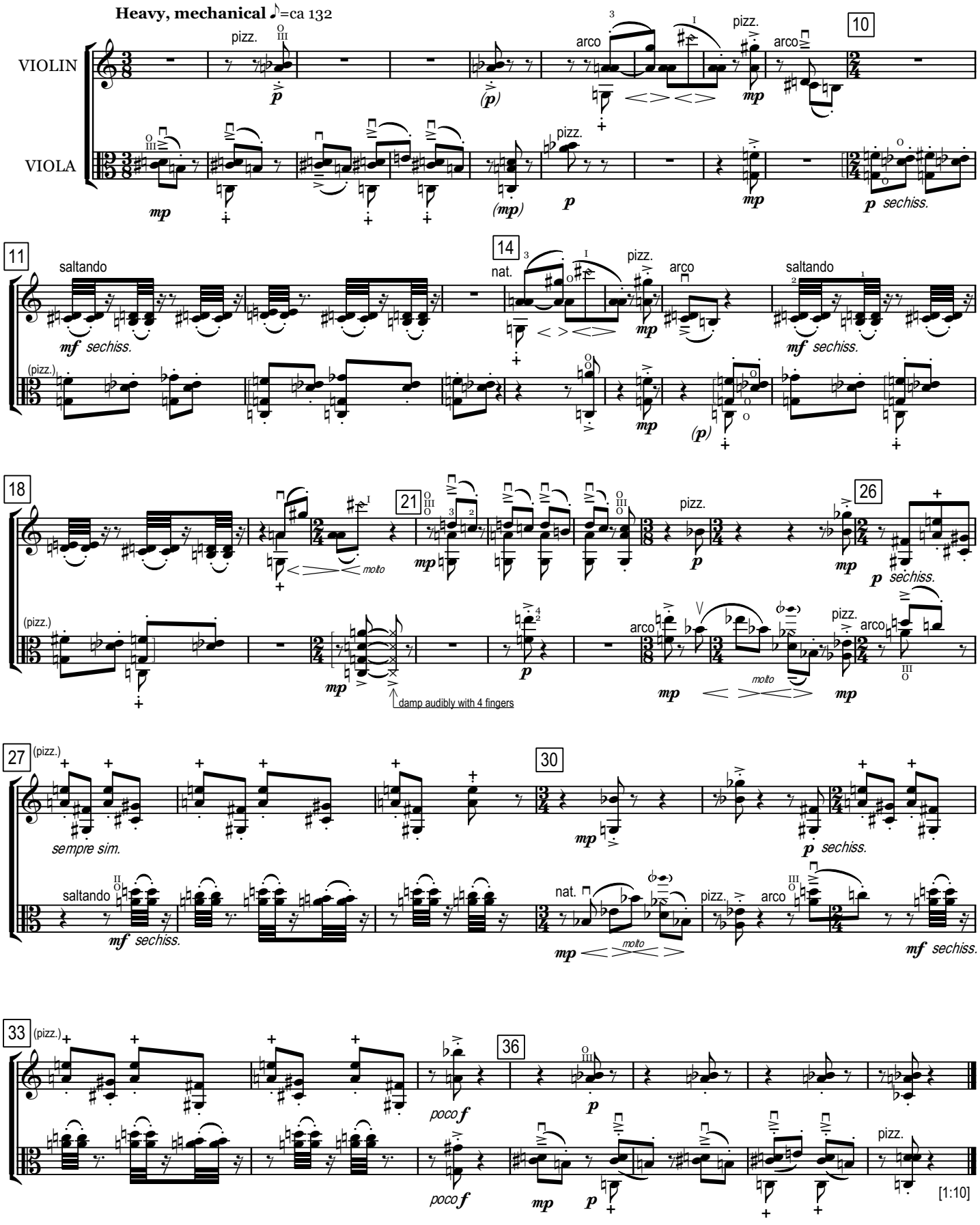
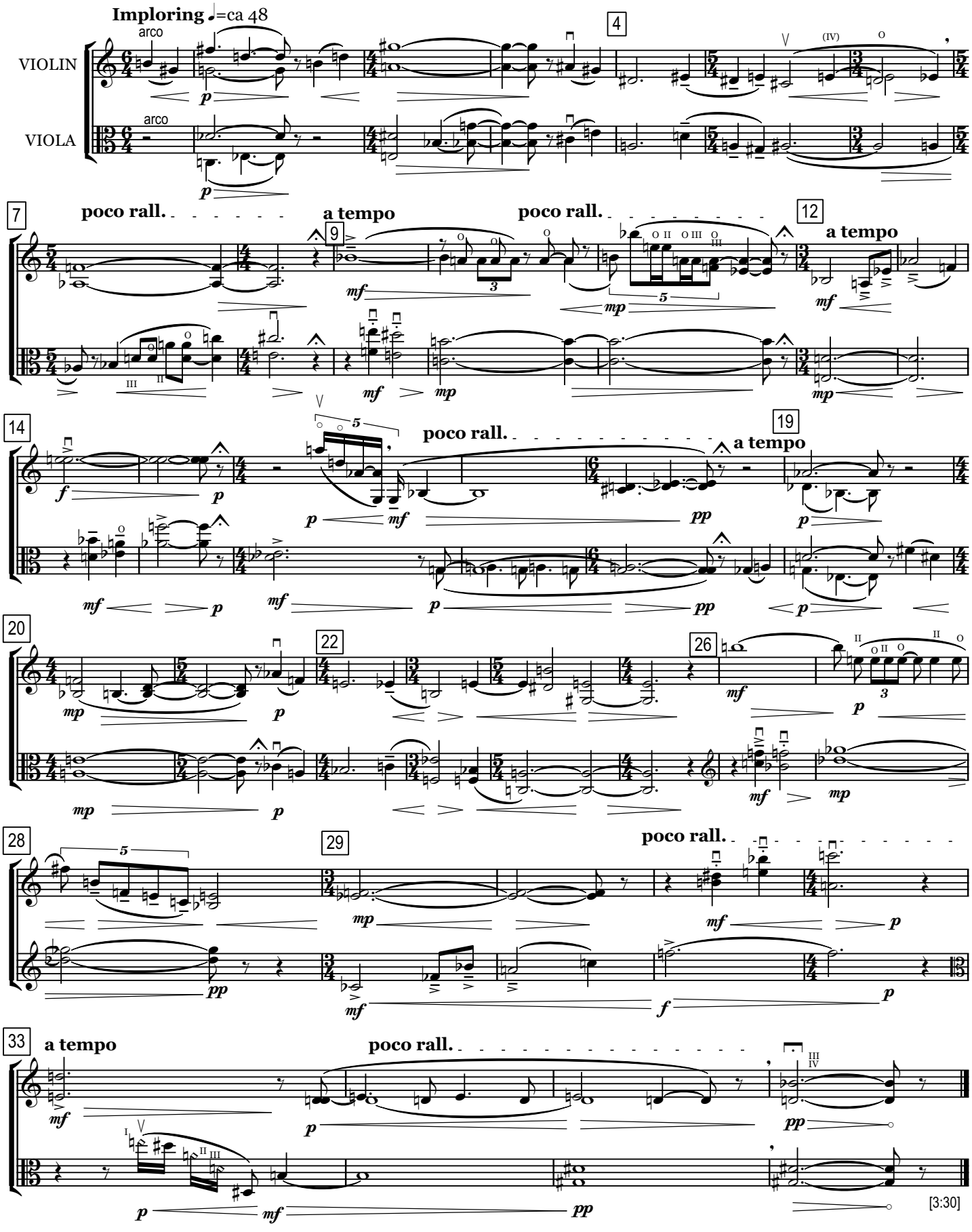

47
ord.
51
54
58
65
mute on
68
(mute)
71
74
mute off
79
mute on
81
spic.
mute off
[3:40]

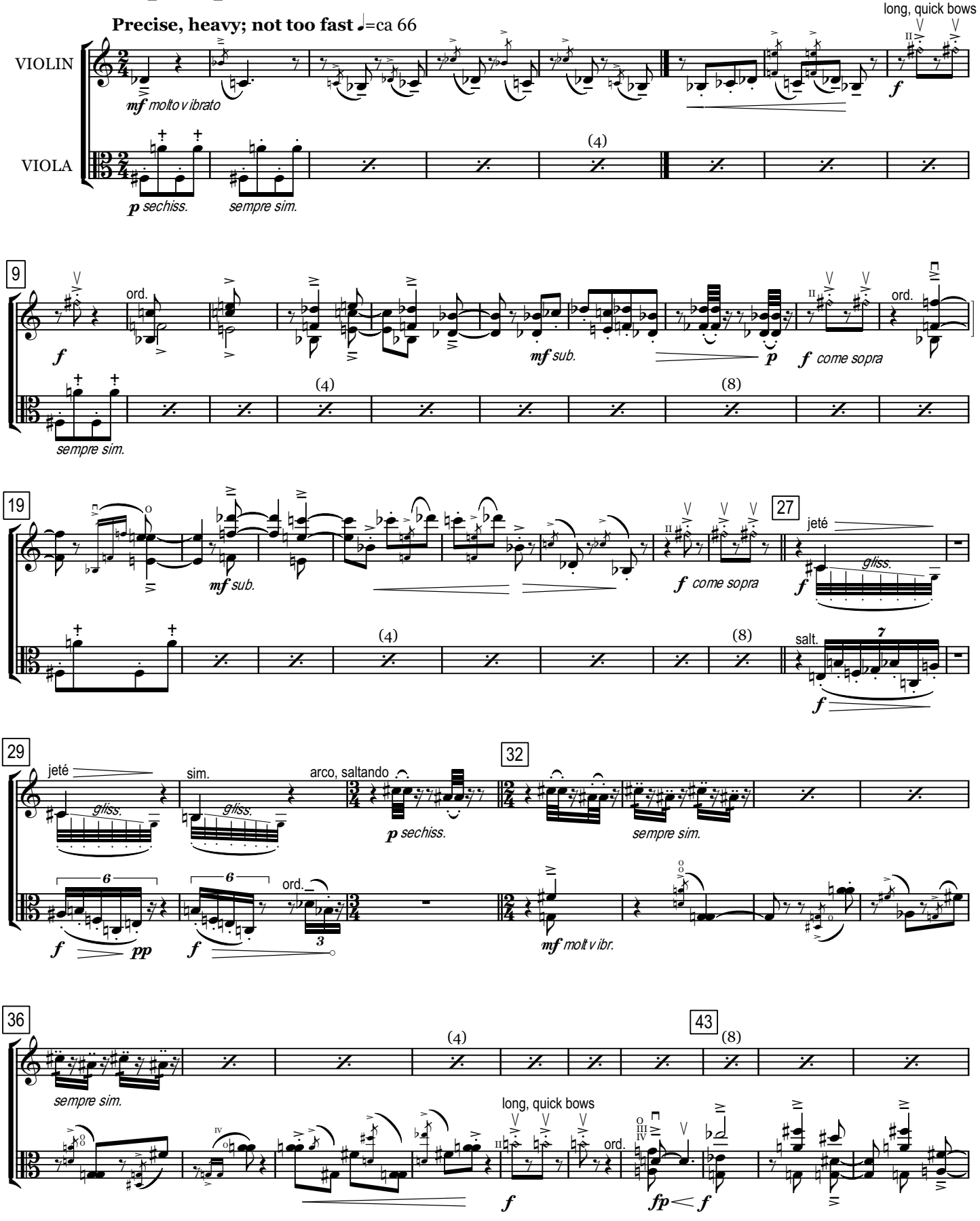
2—Hieropomp I

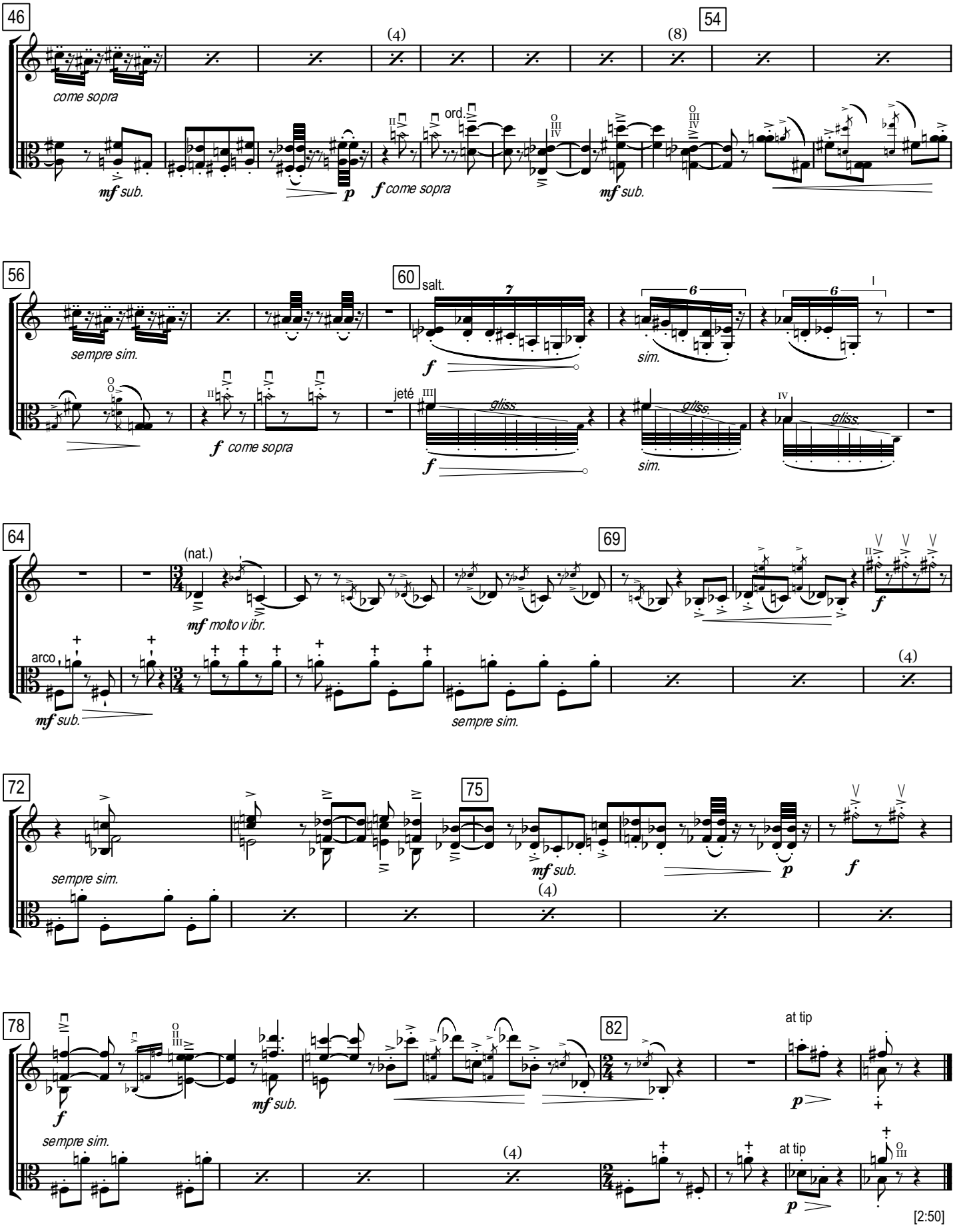


3—Supplication

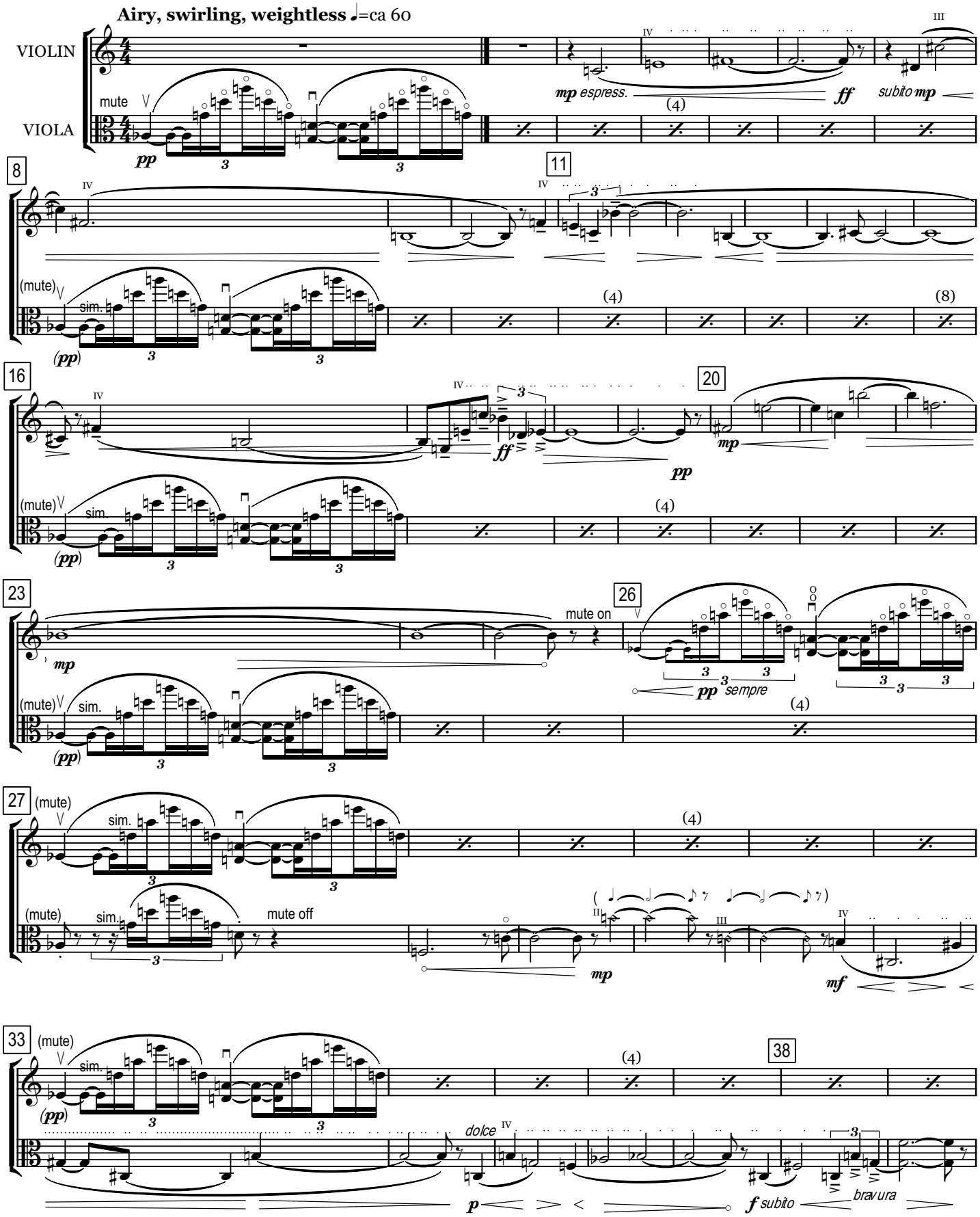


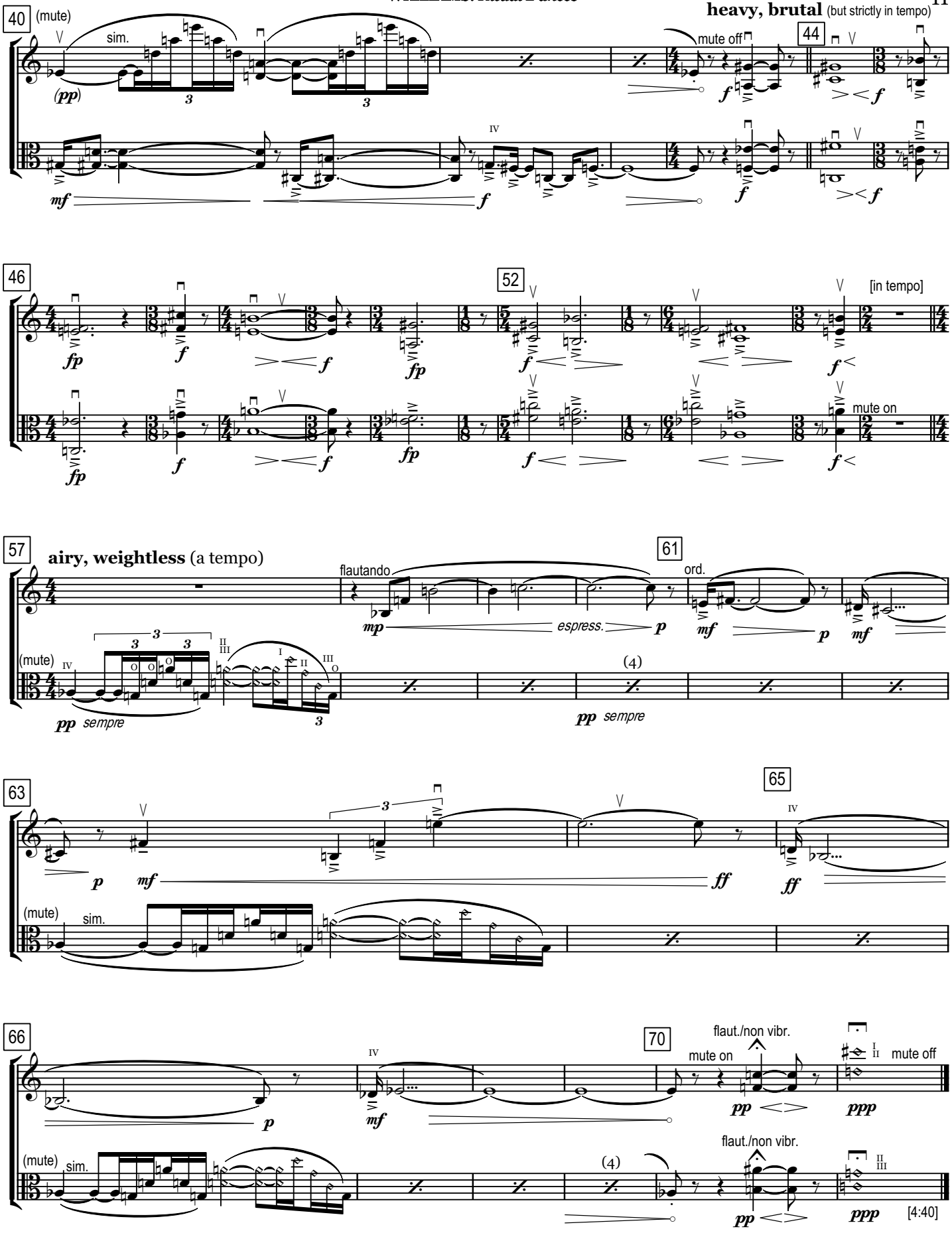
4—Hieropomp II



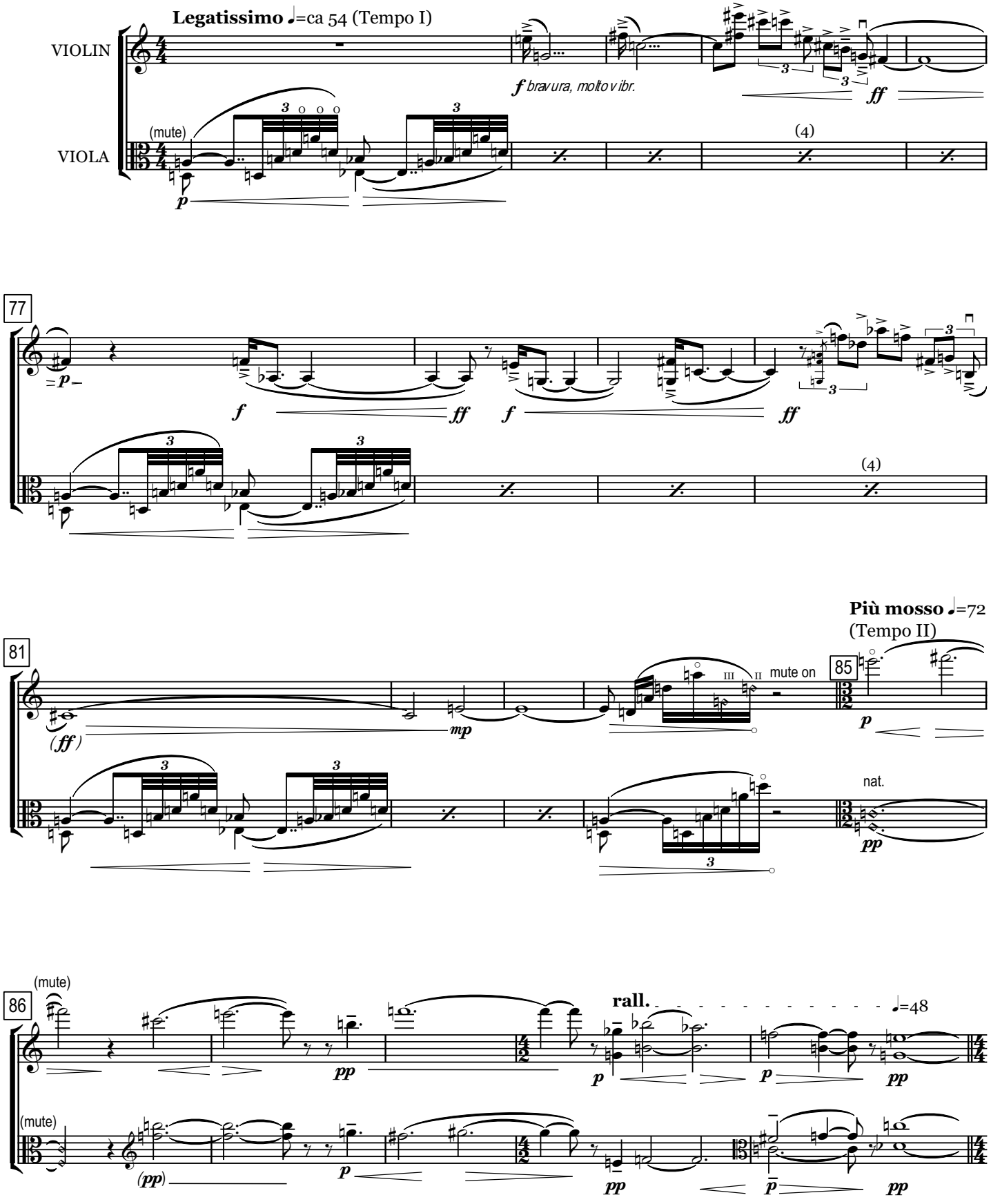

46
54
56
60
64
69
72
75
78
82
come sopra
mf sub.
p
f come sopra
ord.
(4)
(8)
sempre sim.
salt.
jeté
gliss.
sim.
(nat.)
mf molto vibr.
arco
mf sub.
sempre sim.
at tip
[2:50]

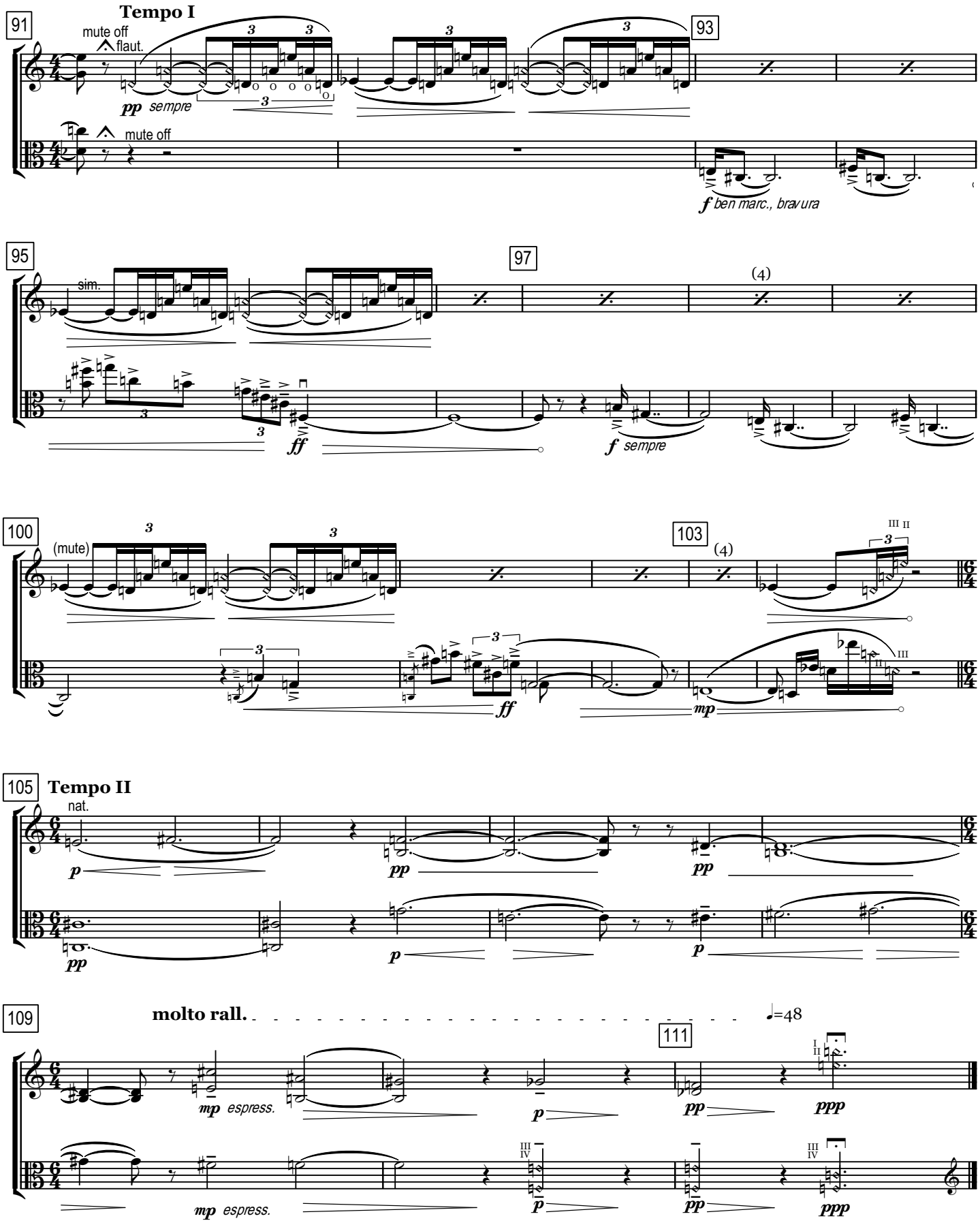
5—Circle Dance I



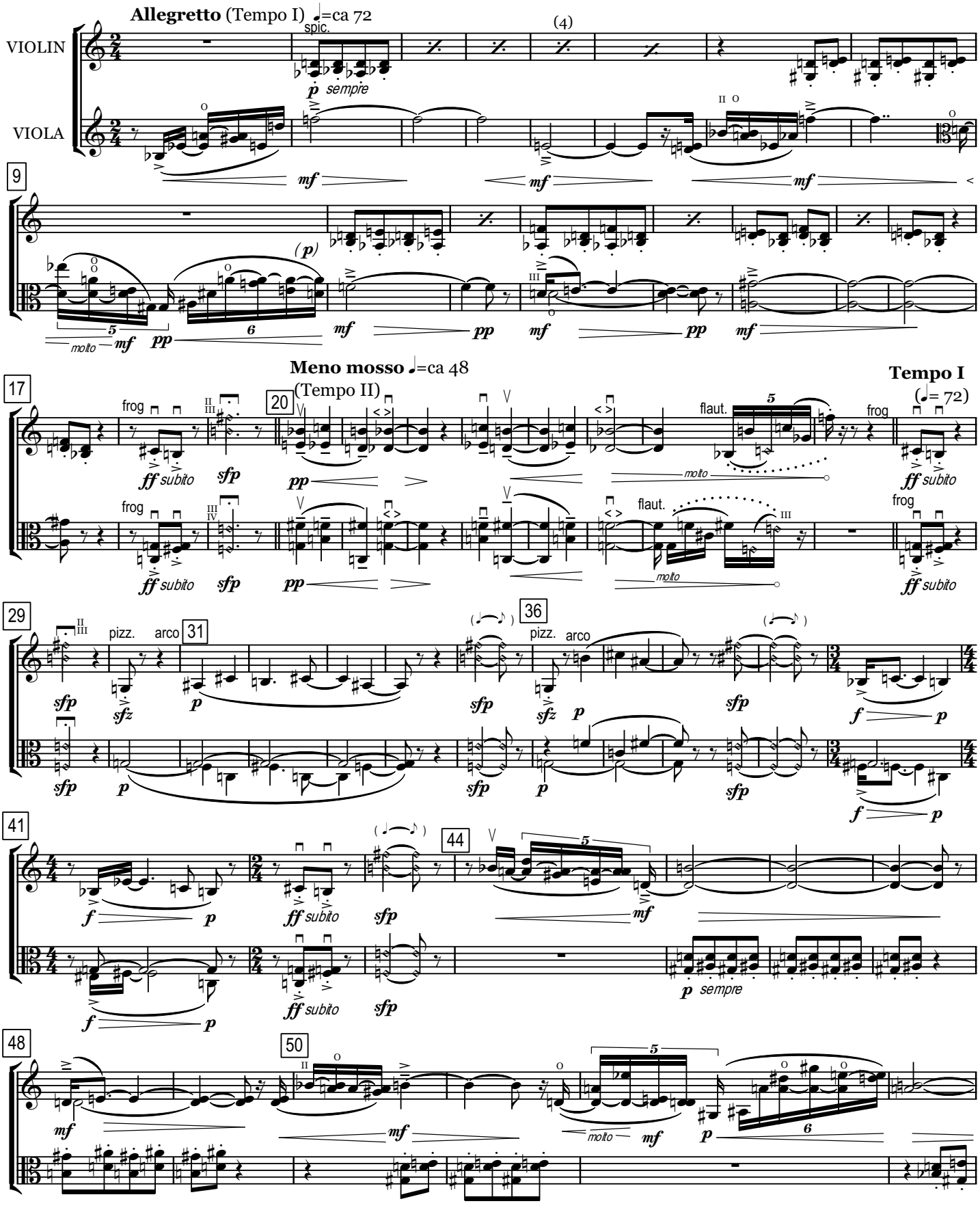

40
(mute)
sim.
(pp)
heavy, brutal (but strictly in tempo)
mute off
44
mf
f
46
52
[in tempo]
fp
mute on
57
airy, weightless (a tempo)
flautando
61
ord.
mp
espress.
p
mf
(mute)
pp sempre
(4)
63
65
ff
66
70
flaut./non vibr.
mute on
mute off
ppp
[4:40]

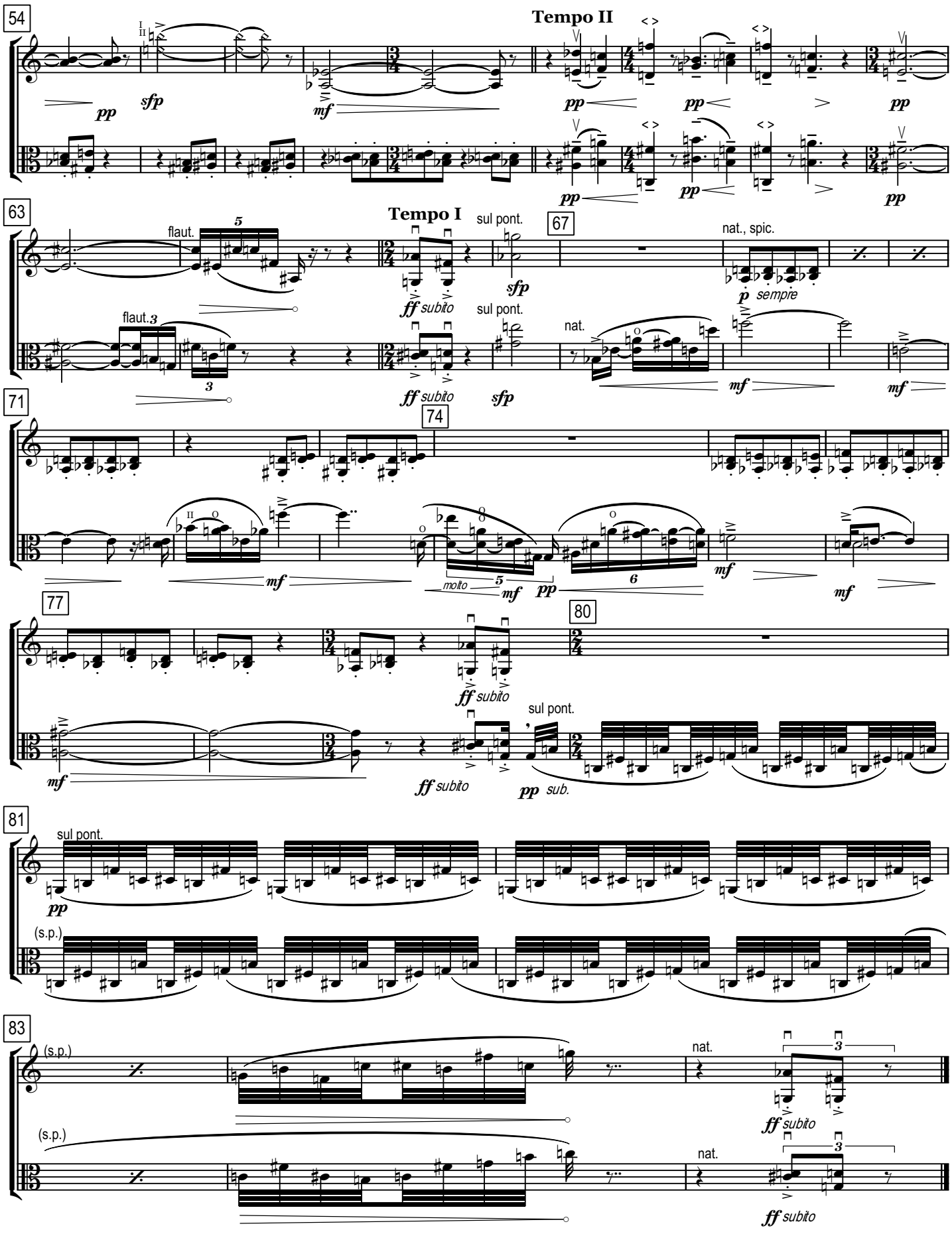
6—Incantation



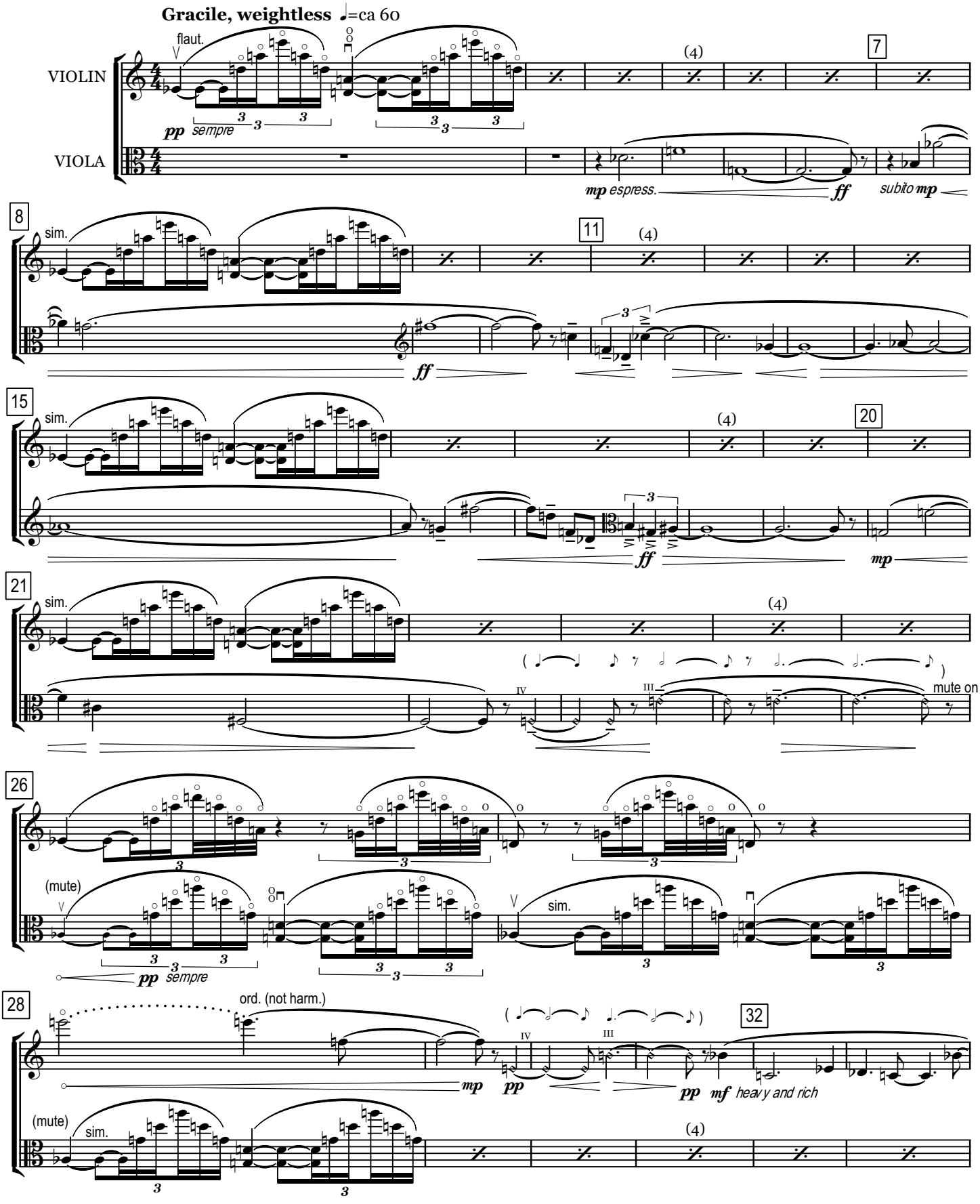

91
Tempo I
mute off
flaut.
pp sempre
mute off
93
f ben marc., bravura
95
sim.
ff
97
(4)
f sempre
100
(mute)
ff
103
(4)
mp
105
Tempo II
nat.
p
pp
109
molto rall.
♩=48
mp espress.
111
ppp

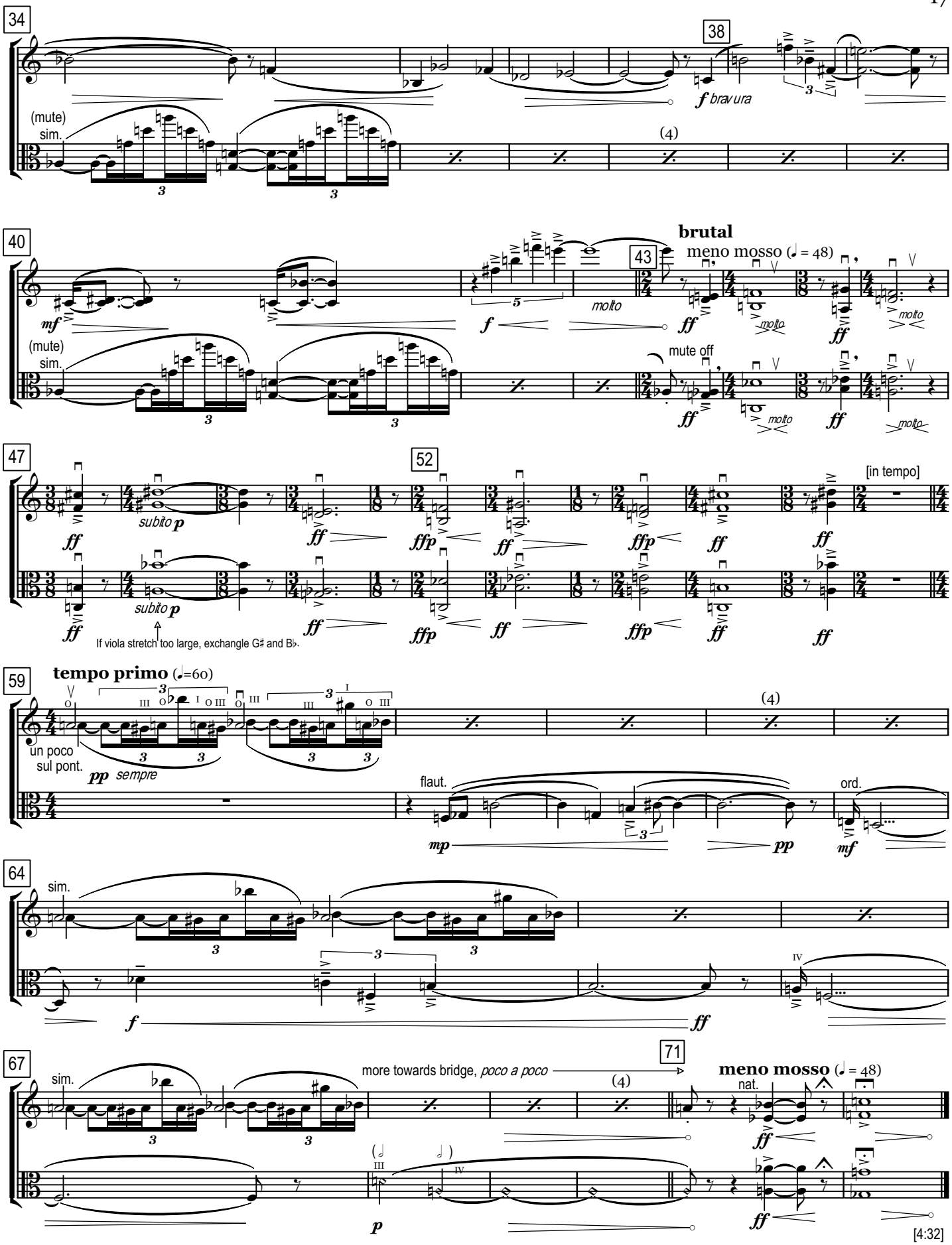
7—Hieropomp III



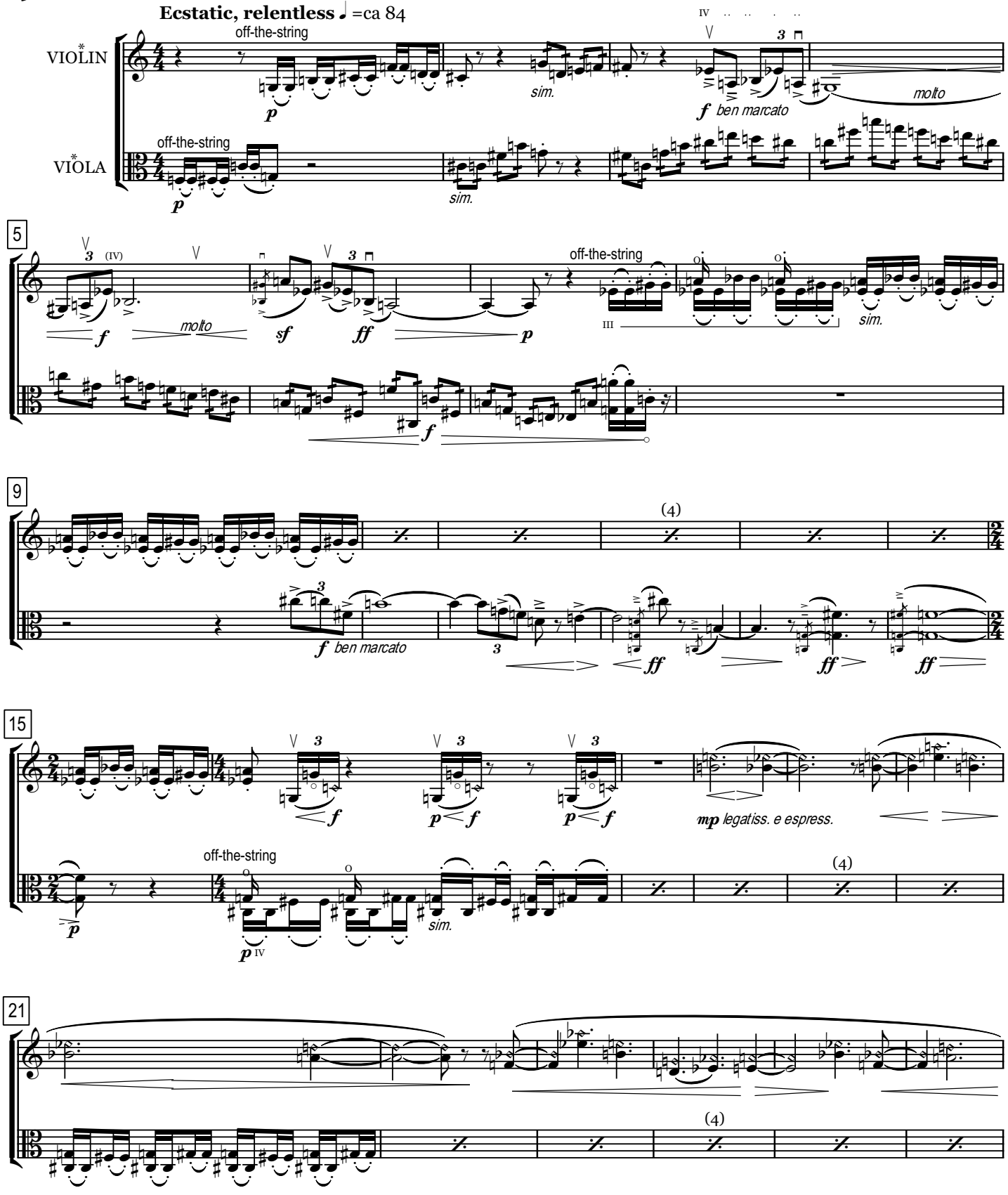

54
Tempo II
63
Tempo I
flaut.
sul pont.
67
nat., spic.
flaut.
nat.
71
74
molto
77
80
sul pont.
81
sul pont.
(s.p.)
83
(s.p.)
nat.
(s.p.)
nat.

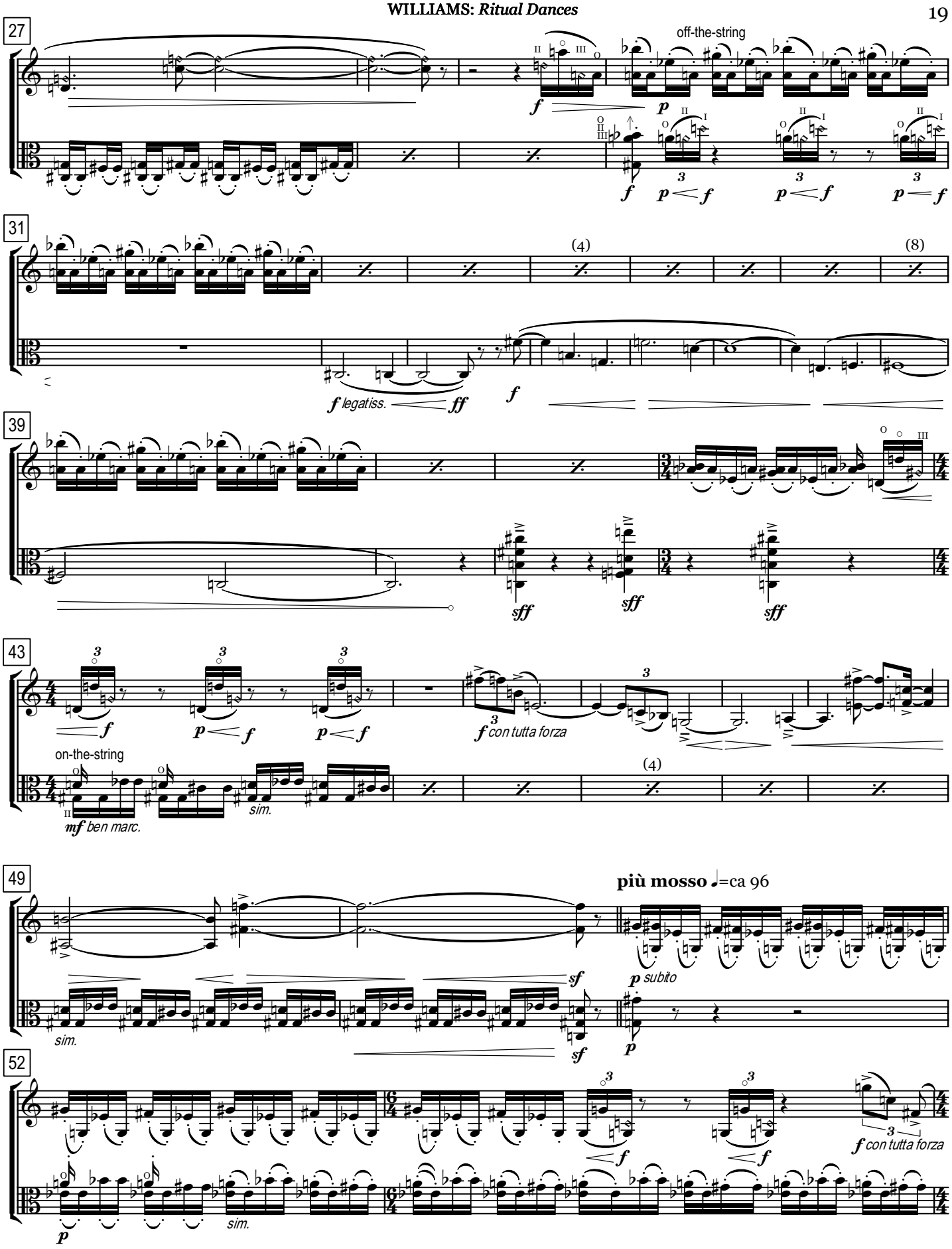
8—Circle Dance II

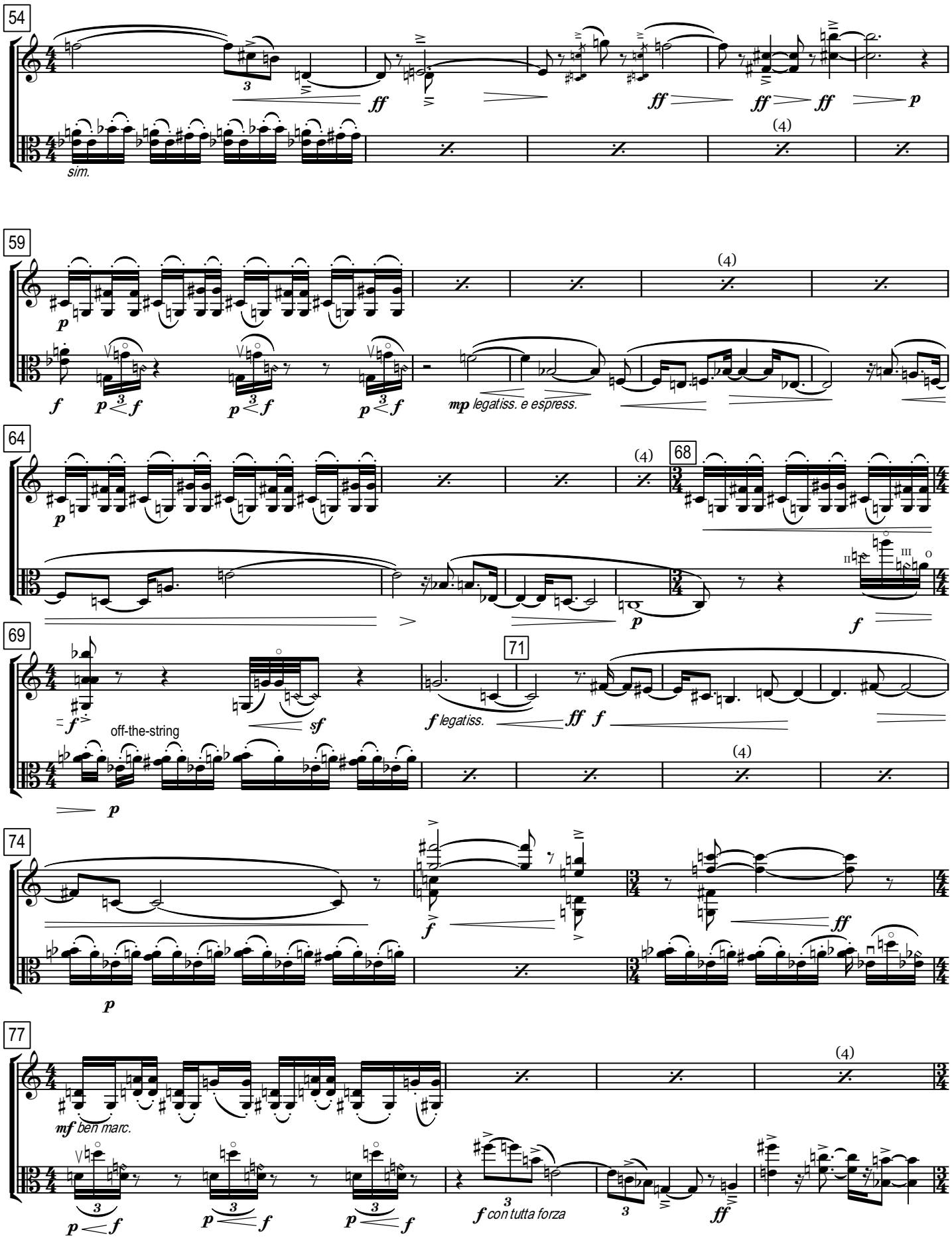


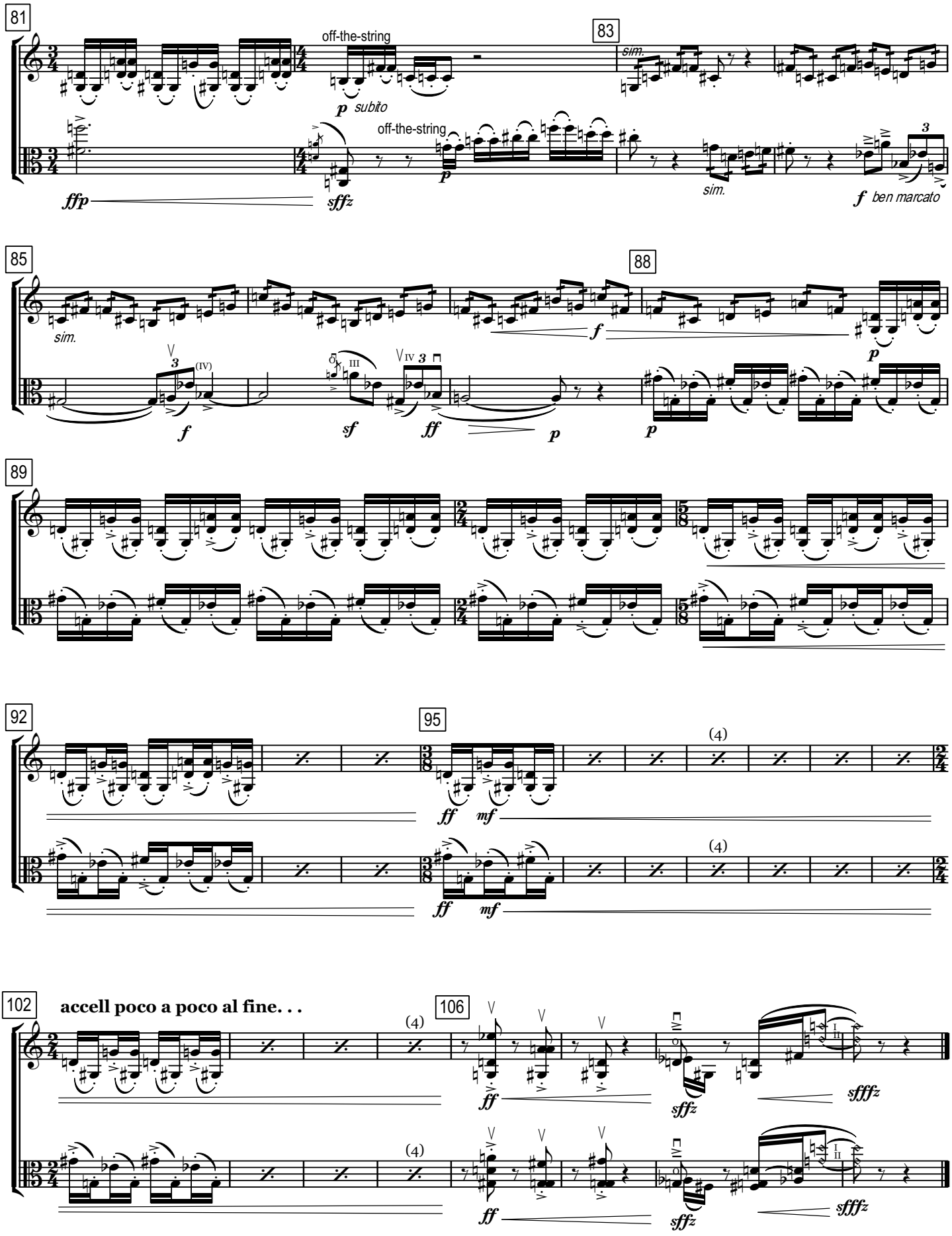

34
38
f bravura
(mute)
sim.
(4)
40
43
brutal
meno mosso (♩ = 48)
mf
f
molto
ff
(mute)
sim.
mute off
47
52
[in tempo]
subito p
ff
ffp
If viola stretch too large, exchangle G♯ and B♭.
59
tempo primo (♩=60)
un poco
sul pont.
pp sempre
(4)
flaut.
ord.
mp
pp
mf
64
sim.
f
ff
67
sim.
more towards bridge, poco a poco
71
meno mosso (♩ = 48)
nat.
p
[4:32]

9—Eschatos


Ecstatic, relentless ♩ =ca 84
VIOLIN
VIOLA
off-the-string
sim.
molto
ben marcato
5
9
15
21
legatiss. e espress.


27
off-the-string
31
(4)
(8)
legatiss.
39
43
on-the-string
mf ben marc.
sim.
con tutta forza
49
più mosso ♩=ca 96
subito
52
sim.
con tutta forza


54
ff
ff
ff
ff
p
sim.
(4)
59
p
f
p 3 f
p 3 f
p 3 f
mp legatiss. e espress.
(4)
64
p
(4)
68
p
f
69
f
sf
off-the-string
p
f legatiss.
71
ff f
(4)
74
f
ff
p
77
mf ben marc.
p 3 f
p 3 f
p 3 f
f con tutta forza
ff
(4)


81
off-the-string
p subito
off-the-string
83
sim.
ffp
sffz
p
sim.
f ben marcato
85
sim.
88
f
p
f
sf
ff
p
p
89
92
95
(4)
ff
mf
(4)
ff
mf
102
accell poco a poco al fine. . .
(4)
106
(4)
ff
sffz
sfffz
ff
sffz
sfffz