

EDGAR WARREN WILLIAMS

RITUAL DANCES

for violin and viola

2013

SCORE

info@EdgarWarrenWilliams.com



<http://www.EdgarWarrenWilliams.com>

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 suggested 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 uncovered 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 **supplication**... [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 **circle 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 **eschatos** 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

EDGAR WARREN WILLIAMS, 2013

1—Invocation

Violin and Viola score for "1—Invocation". The score is in 2/4 time and features a variety of dynamics and articulations. The tempo is marked as $\text{♩} = \text{ca } 60$. The score is divided into systems, with measures 9, 11, 16, 22, 26, 29, 30, 32, 37, 38, 40, and 44 marked.

System 1 (Measures 9-10): *Declamatory, oracular* $\text{♩} = \text{ca } 60$.
Violin: *sf*, *pp*, *mf*, *sf*, *pp*, *mp sim.*
Viola: *sf*, *pp*, *p*, *sf*, *pp*, *p*

System 2 (Measures 11-16):
Violin: *p*, *poco f sub.*, *mp*, *sf*, *mp*, *sf*, *p*, *f*
Viola: *p*, *poco f sub.*, *mp*, *sf*, *mp*, *sf*, *p*, *f*

System 3 (Measures 22-29): $\text{♩} = 120$ (Measures 22-25), $\text{♩} = 60$ (Measures 26-29).
Violin: *ff at frog*, *moto*, *ff*, *p* (in tempo), *mp*, *f*, *ff at frog*, *sffp*
Viola: *ff at frog*, *moto*, *ff*, *p*, *mp*, *f*, *ff at frog*, *sffp*

System 4 (Measures 30-37): *ord.*
Violin: *sf*, *ff*, *sf*, *ff*, *sf*, *mp*, *p*, *mp*
Viola: *sf*, *ff*, *sf*, *ff*, *sf*, *pp subito*, *p*, *mp*

System 5 (Measures 38-44):
Violin: *f*, *mf*, *ff*, *ff at frog*, *p*, *ff*, *ff*, *sfp*, *ff*, *p*, *mp*
Viola: *f*, *mf*, *ff*, *ff at frog*, *p*, *ff*, *ff*, *sfp*, *ff*, *p*, *mp*

47 51 54

ff mp sf p mp ff mp f

ff mp sf p mp ff mp f

ord. ord.

3

Detailed description: This system contains measures 47 through 54. It features two staves, treble and bass clef. The music is in 3/4 time. Measure 47 starts with a forte (ff) dynamic. Dynamics change to mezzo-piano (mp) at measure 48, sf at 49, p at 50, mp at 51, ff at 52, mp at 53, and f at 54. There are accents and slurs throughout. A '3' indicates a triplet in measure 54. The word 'ord.' appears above measures 47 and 50.

58 65

sffz p mp < f p ppp mp legatiss.

sffz p mp < f p mf mp legatiss.

mute on

Detailed description: This system contains measures 58 through 65. The top staff has a 'mute on' instruction at measure 65. Dynamics include sffz, p, mp, f, p, ppp, and mp legatiss. Slurs and accents are present. The bottom staff continues the melodic line with dynamics sffz, p, mp, f, p, mf, and mp legatiss.

68 71

mf mp legatiss. mf mp legatiss.

(mute)

Detailed description: This system contains measures 68 through 71. The top staff has a '(mute)' instruction at measure 68. Dynamics are mf and mp legatiss. Slurs connect the notes across measures.

74

mf secco mp legatiss. p

mute off

Detailed description: This system contains measures 74 through 77. Dynamics include mf secco, mp legatiss., and p. A 'mute off' instruction is at measure 77. A fermata is placed over the final note of measure 77. A note with a stem and a flag is shown to the right of the staff.

79 81

ff at frog sffp = sf sf mp pp spic. mute off

ff at frog sffp < sf sf pp P pp [3:40]

mute on

Detailed description: This system contains measures 79 through 81. Dynamics include ff at frog, sffp = sf, sf, mp, pp, and P. A 'mute on' instruction is at measure 80. A 'spic.' instruction is at measure 81. A 'mute off' instruction is at the end. A fermata is placed over the final note of measure 81. A note with a stem and a flag is shown to the left of the staff. The time signature changes to 3/4 at the end of the system. A performance time of [3:40] is indicated at the bottom right.

3—Supplication

Imploring $\text{♩} = \text{ca } 48$

VIOLIN *arco* *p*

VIOLA *arco* *p*

7 *poco rall.* *a tempo* *poco rall.* 12 *a tempo*

14 *f* *p* *p* *mf* *p* *pp* *p*

20 *mp* *p* 22 *mf* *p* 26 *mf* *p*

28 29 *poco rall.* *mp* *mf* *p*

33 *a tempo* *poco rall.* *mf* *p* *pp*

p *mf* *pp* [3:30]

4—Hieropomp II

Precise, heavy; not too fast $\text{♩} = \text{ca } 66$

long, quick bows

VIOLIN *mf molto vibrato*

VIOLA *p sechiss. sempre sim.*

9 *f* ord. *mf sub.* *p* *f come sopra*

VIOLA *sempre sim.* (4) (8)

19 *mf sub.* *f come sopra* *f* jeté *gliss.*

VIOLA (4) (8) salt. *f*

29 jeté *gliss.* *sim.* *arco, saltando* 32 *p sechiss.* *sempre sim.*

VIOLA *f* *pp* *f* ord. *mf molt vibr.*

36 *sempre sim.* (4) (8) 43 *f* *fp < f*

VIOLA *long, quick bows* ord.

46 54

come sopra

mf sub. *p* *f come sopra* *mf sub.*

56 60

sempre sim.

f come sopra *f* *sim.*

64 69

(nat.) *mf molto vibr.*

arco *mf sub.* *sempre sim.* (4)

72 75

sempre sim.

mf sub. (4) *p* *f*

78 82

f *mf sub.* *p* *at tip*

sempre sim. (4) *at tip*

6—Incantation

Legatissimo ♩=ca 54 (Tempo I)

VIOLIN

VIOLA

f bravura, molto vibr. **ff**

(mute) **p** 3 3 (4)

77

f **ff** **f** **ff**

(4)

81

ff **mp** **p**

Più mosso ♩=72 (Tempo II)

85

pp **nat.**

3 3

86

pp **p** **p** **pp**

rall. ♩=48

(mute) **pp** **p** **pp** **p** **pp**

91 **Tempo I** 93

mute off Δ flaut. *pp* sempre

3 3 3 3

mute off

f ben marc., *bravura*

95 97 (4)

sim.

ff *f* sempre

100 103 (4)

(mute) 3 3

ff *mp*

III II

105 **Tempo II**

nat.

p *pp* *pp*

pp *p* *p*

109 **molto rall.** $\text{♩} = 48$ 111

mp *espress.* *p* *pp* *ppp*

mp *espress.* *p* *pp* *ppp*

IV IV

7—Hieropomp III

Allegretto (Tempo I) ♩ = ca 72 (4)

VIOLIN *spic.*
p sempre

VIOLA

9

mf *mf* *mf*

VIOLA

(p)

moto *mf* *pp* *mf* *pp* *mf*

Meno mosso ♩ = ca 48 **Tempo I**
(♩ = 72)

17 (Tempo II) 20

frog *ff subito* *sfp* *pp* *moto* *ff subito*

frog *ff subito* *sfp* *pp* *moto* *ff subito*

flaut. *moto*

29 31 36

sfp *sfz* *p* *sfp* *sfz* *p* *sfp* *f* *p*

sfp *p* *sfp* *p* *sfp* *f* *p*

pizz. arco *pizz. arco*

41 44

f *p* *ff subito* *sfp* *mf*

f *p* *ff subito* *sfp* *p sempre*

48 50

mf *mf* *moto* *mf* *p*

mf *mf* *moto* *mf* *p*

54 **Tempo II**

pp *sfp* mf *pp* *pp* *pp*

63

flaut. 5 sul pont. 67 nat., spic.

flaut. 3 *ff subito* *sfp* *p sempre*

nat. *ff subito* *sfp* *mf* *mf*

71 *ff subito* 74 *mf* *mf*

77 *mf* *moto* 5 *mf* *pp* 6 *mf* *mf*

80 *ff subito* sul pont. *pp sub.*

81 sul pont. *pp* (s.p.)

83 (s.p.) nat. 3 *ff subito* nat. 3 *ff subito*

8—Circle Dance II

Gracile, weightless $\text{♩} = \text{ca } 60$

VIOLIN *flaut.* *pp sempre* *3 3 3* *3 3 3* (4) 7

VIOLA *mp espress.* *ff* *subito mp*

8 *sim.* (4) 11 (4)

15 *sim.* (4) 20 *ff* *mp*

21 *sim.* (4) *mute on*

26 (mute) *pp sempre* *3 3 3* *3 3 3* *3* *3* *sim.* *3*

28 *ord. (not harm.)* *mp* *pp* *pp mf heavy and rich* (4) 32

34 38

(mute) sim. *f bravura*

3 (4)

40 43 **brutal** meno mosso (♩ = 48)

mf *f* *molto* *ff* *molto* *ff* *molto*

(mute) sim. *ff* *molto* *ff* *molto*

3 (4)

47 52 [in tempo]

ff *subito p* *ff* *ffp* *ff* *ffp* *ff* *ff*

ff *subito p* *ff* *ffp* *ff* *ffp* *ff* *ff*

If viola stretch too large, exchange G# and Bb.

59 **tempo primo** (♩ = 60)

un poco sul pont. *pp sempre* *mp* *pp* *mf*

flaut. ord.

3 (4)

64

sim. *f* *ff*

3 (4)

67 71 **meno mosso** (♩ = 48)

sim. *p* *ff* *nat.*

more towards bridge, poco a poco (4)

3 (4)

9—Eschatos

Ecstatic, relentless ♩ = ca 84

VIOLIN
* off-the-string
p *sim.* *f ben marcato* *molto*

VIOLA
* off-the-string
p *sim.*

5
f *molto* *sf* *ff* *p* *sim.*

9
f ben marcato *ff* *ff* *ff*

15
p *p* *p* *mp legatiss. e espress.*

21

27

off-the-string

f *p* *p < f* *p < f* *p = f*

31

(4) (8)

f *legatiss.* *ff* *f*

39

sf *sf* *sf*

43

f *p < f* *p < f* *f con tutta forza*

on-the-string

mf ben marc. *sim.*

(4) (8)

49

più mosso ♩ = ca 96

sf *p subito*

sim. *sf* *p*

52

f con tutta forza

p *sim.*

54

54

ff *ff* *ff* *p*

sim.

3 (4)

59

59

p *f* *p < f* *mp legatiss. e espress.*

(4)

64

64

p *f*

(4) 68

69

69

f *off-the-string* *sf* *f* *ff* *f*

71

p (4)

74

74

p *f* *ff*

77

77

mf ben marc. *p < f* *f* *ff*

f con tutta forza

(4)

81 *ffp* *subito* *p* *off-the-string* *ffz* 83 *sim.* *sim.* *f ben marcato*

85 *sim.* *f* *V* *3* *(IV)* *f* *5* *III* *ff* *V* *IV* *3* *p* *p* 88 *f* *p*

89

92 95 *ff* *mf* (4) (4)

102 *accell poco a poco al fine...* 106 *ff* *sfz* *fffz* (4) (4)