

DANCE OF FEAR

Soprano Soloist, and String Quartet

Duration: ca. 4 minutes





MARY JANE LEACH

Ariadne Press 16063

Vocal range:



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  and end  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)

♩ = 80

Ariadne

Violin 1 *mf* *cresc.*

Violin 2 *mf* *cresc.*

Viola *mf* *cresc.*

Cello *mf* *cresc.*

4 *f* anguished

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

V 1 *f*

V 2 *f*

Va *f*

C *f*

7

A A- ni a- ni- a.

V 1

V 2

Va

C

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

V 2

Va

C

decresc.

decresc.

decresc.

decresc.

16

A

mf

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

V 1

V 2

Va

C

mf

mf

mf

mf

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- ni- a.

V 1

V 2

Va

C

29

A

All e- moi pi- thu. Ai- eh- te mu.

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

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

V 1

V 2

Va

C

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- ni — a- a- ni. A- ni- a.

V 1

V 2

Va

C

49 *mf*

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

V1

V2

Va

C

57

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

V1

V2

Va

C

61

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

V1

V2

Va

C