

# Pagan Dance

Kris Peysen



## Program Notes

At its heart, *Pagan Dance* is a rhythmic piece. Rapid changes in meters, most often clearly outlined by motoric rhythms, give the piece its energy and drive. Polymeter and polyrhythm characterize the piece as well, and those, alongside a harmonic progression that reappears throughout, help unify the piece. When this piece was performed by the Voices of Change, a reviewer described it as a “neoclassicism-meets-minimalism affair, cheerful chirpings and pulsing framing contrapuntal exchanges.” I think that works well as a concise description of my piece.

The title *Pagan Dance* comes from me envisioning a primitive tribal ritual that occurs over the course of a full day and night. The rhythmic language of the piece goes along well with this narrative, as the driving eighth-note beat can be interpreted as constant activity in the form of the dancers, while changes in the overall tone of the music can in turn coincide with different parts of the day as the ritual enters new stages. At the end of the piece calm is at last achieved, a musical exhalation that is representative of the fact that the ritual has finally come to a close.

## Performance Notes

### Instrumentation:

Flute

Oboe

Clarinet in B<sup>b</sup>

Violin

Viola

Marimba (For 2 players)

\*One marimba will be shared by 2 percussionists. Each will use four medium mallets. The first will always have the treble clef and the second will always have the bass clef.

### Conductor's Notes:

This piece has a lot of additive meters. I have allowed the beaming to demonstrate how those measures are to be conducted. There are some instances where two or more simultaneous parts are beamed differently (for instance meas. 36-38). In those cases, I leave it to the conductor's discretion on how to conduct those sections.

Duration: 11 minutes



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♩ = 112

## A First Light

Musical score for measures 1-5 of 'First Light'. The score includes parts for Flute, Oboe, Clarinet in B $\flat$ , Violin, Viola, and Marimba (for 2 percussionists). The tempo is marked as ♩ = 112. The key signature has one sharp (F#). The time signature is 7/8. The Flute part begins in measure 5 with a *mp* dynamic. The Oboe and Clarinet in B $\flat$  parts also begin in measure 5 with a *mp* dynamic. The Violin and Viola parts are silent throughout these measures. The Marimba part is also silent.

Musical score for measures 6-11 of 'First Light'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B $\flat$  (B $\flat$  Cl.), Violin (Vln.), Viola (Vla.), and Marimba (Mrb.). The tempo is marked as ♩ = 112. The key signature has one sharp (F#). The time signature is 7/8. The Flute part begins in measure 6 with a *mf* dynamic. The Oboe part begins in measure 6 with a *f* dynamic. The Clarinet in B $\flat$  part begins in measure 6 with a *f* dynamic. The Violin part begins in measure 6 with a *mf* dynamic. The Viola part begins in measure 6 with a *f* dynamic. The Marimba part is silent throughout these measures.

12

Fl. *sub. pp*

Ob. *sub. pp*

B♭ Cl. *sub. pp*

Vln. *f*

Vla.

Mrb.

18

Fl.

Ob. *p*

B♭ Cl.

Vln. *pizz.* *arco* *p* *cresc.*

Vla. *pizz.* *arco* *p* *cresc.*

Mrb. *mp*

27 B Morning

Fl. *pp*

Ob.

B> Cl.

Detailed description: This system contains measures 27 through 35. The Flute part is mostly silent, with a few notes in measure 35. The Oboe part has a melodic line with a long slur from measure 27 to 35. The Bass Clarinet part is silent throughout. The key signature changes from one flat to two flats at measure 27, and the time signature changes from 3/8 to 4/8 at measure 30.

27

Vln. *mp*

Vla. *mp*

Mrb. *mf*

Detailed description: This system contains measures 27 through 35. The Violin and Viola parts have a rhythmic accompaniment of eighth notes. The Violin part has a long slur from measure 27 to 35. The Viola part has a long slur from measure 27 to 35. The Maracas part has a rhythmic accompaniment of eighth notes. The key signature changes from one flat to two flats at measure 27, and the time signature changes from 3/8 to 4/8 at measure 30.

36

Fl. *p* *mp* *mf*

Ob.

B> Cl.

Detailed description: This system contains measures 36 through 40. The Flute part has a melodic line with a long slur from measure 36 to 40. The Oboe and Bass Clarinet parts are silent throughout. The key signature changes from two flats to one flat at measure 36, and the time signature changes from 4/8 to 3/8 at measure 38.

36

Vln.

Vla.

Mrb.

Detailed description: This system contains measures 36 through 40. The Violin and Viola parts are silent throughout. The Maracas part has a rhythmic accompaniment of eighth notes. The key signature changes from two flats to one flat at measure 36, and the time signature changes from 4/8 to 3/8 at measure 38.

Pagan Dance

42

Fl.

Ob.

B♭ Cl.

sub. *pp*

42

Vln.

Vla.

Mrb.

48

Fl.

Ob.

B♭ Cl.

niente *mp* *ff*

niente *mp* *ff*

niente *mp* *ff*

48

Vln.

Vla.

Mrb.

*p* *mp* *ff*

*p* *mp* *ff*

*mp* *ff*

*mp* *ff*



**C** Midday

55

Fl. *sub. mf* *mp*

Ob. *sub. mf*

B> Cl. *sub. mf*

Vln. 55

Vla. 55

Mrb. *sub. mf*

61

Fl. *f* *pp* *p*

Ob. *f* *pp* *p*

B> Cl. *f* *pp* *p*

Vln. 61 *p* *p* *mp*

Vla. 61 *p*

Mrb. 61 *p*

67

Fl. *pp* *p* *pp* *p*

Ob. *pp* *p* *pp* *p*

B♭ Cl. *pp* *p* *pp* *p*

Vln. *p* *mp* *p* *mp*

Vla. *ff*

Mrb.

73

Fl. *pp* *p* *pp* *p*

Ob. *pp* *p* *pp* *p*

B♭ Cl. *pp* *p* *pp* *p*

Vln. *p* *mp* *p* *mp*

Vla.

Mrb.

D Afternoon

Musical score for measures 79-85. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), and Bass Clarinet (B♭ Cl.). The second system includes Violin (Vln.) and Viola (Vla.). The third system includes Maracas (Mrb.). The time signature changes from 7/8 to 10/8, then to 8/8, 3/4, and finally 3/4. Dynamics include *pp*, *mp*, *f*, and *mf*. The Maracas part includes the instruction "dead-sticking" in measures 83-84.

Musical score for measures 86-92. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), and Bass Clarinet (B♭ Cl.). The second system includes Violin (Vln.) and Viola (Vla.). The third system includes Maracas (Mrb.). The time signature changes from 3/4 to 2/4, then to 3/4, and finally to 3/4. Dynamics include *mp* and *mf*.

99

Fl.

Ob.

B♭ Cl.

*mf*

99

Vln.

Vla.

Mrb.

E Evening

112

Fl.

Ob.

B♭ Cl.

112

Vln.

Vla.

112

Mrb.

*ff*

*ff*

*ff*

125

Fl.

Ob.

B♭ Cl.

125

Vln.

Vla.

Mrb.

137

Fl.

Ob.

B♭ Cl.

137

Vln.

Vla.

137

Mrb.

146

Fl. *mf*

Ob. *mf*

B♭ Cl. *f* *mf*

Vln. *sf*

Vla. *f*

Mrb. *f*

156

Fl. *mf*

Ob. *sf*

B♭ Cl. *mf*

Vln. *mf*

Vla. *mf*

Mrb. *mp*

F Nightfall

167

Fl.

Ob.

B♭ Cl.

*f*

*f*

*f*

*niente*

167

Vln.

Vla.

Mrb.

*f*

*f*

*fff*

*mf*

177

Fl.

Ob.

B♭ Cl.

*mf*

*pp*

177 *sim.*

Vln.

Vla.

*mp*

*mp*

177

Mrb.

*mp*

188

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff* *mf*

Vln. *f* *au talon* *sim.* *mf*

Vla. *f* *au talon* *sim.* *ff*

Mrb. *ff*

197

Fl.

Ob.

B♭ Cl.

Vln. *mf*

Vla. *ff*

Mrb.



203

Fl.

Ob.

Bs. Cl.

Vln.

Vla.

Mrb.

*f*

*f*

*mf*

*f*

*f*

*f*

G Midnight

212

Fl.

Ob.

Bs. Cl.

Vln.

Vla.

Mrb.

10

8

10

8

10

8

220

Fl.

Ob.

B♭ Cl.

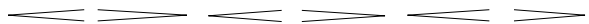
220

Vln.

Vla.

220

Mrb.



229

Fl.

Ob.

B♭ Cl.

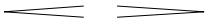
229

Vln.

Vla.

229

Mrb.



239

Fl.

Ob.

B♭ Cl.

Vln.

Vla.

Mrb.

*mp*

*mp*

[H] Late Night

246

Fl.

Ob.

B♭ Cl.

Vln.

Vla.

Mrb.

*f*

*f*

*f*

*p*

*ff*

*p*

*ff*

257

Fl.

Ob.

B. Cl.

*mf*

257

Vln.

Vla.

Mrb.

*mp*

*mf*

265

Fl.

Ob.

B. Cl.

265

Vln.

Vla.

265

Mrb.

I Pre-Morning

275

Fl.

Ob.

B♭ Cl.

Vln.

Vla.

Mrb.

*mp*

*mf*

*p*

*p*

286

Fl.

Ob.

B♭ Cl.

*pp*

286

Vln.

Vla.

286

Mrb.

*mp*

*mf*

*mp*

299

Fl.

Ob.

B♭ Cl.

*pp*

*pp*

299

Vln.

Vla.

299

Mrb.

*mf*

311

Fl.

Ob.

B♭ Cl.

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

311

Vln.

Vla.

*mp*

*f*

*mp*

*f*

311

Mrb.

*f*

319

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Vln. *ff*

Vla. *ff*

Mrb. *ff*

329

Fl. *fff*

Ob. *fff*

B♭ Cl. *fff*

Vln. *fff*

Vla. *fff*

Mrb. *fff*

♩ = 60

G. P. J Dawn

335

Fl. *mp* *pp*

Ob. *mp*

B<sup>b</sup> Cl. *mp* *p*

Vln. *mp*

Vla. *mp* *p* *mf*

Mrb. *mf* *p*

342

Fl. niente *mf* *mp* *p*

Ob. *p*

B<sup>b</sup> Cl. *p*

Vln. niente *mf* *mp* *pp*

Vla. *pp*

Mrb. *mp*

sul A



