

MYSTIC DANCE

A two-part and full flex piece

Zachary Bush (2018, rev. 2020)

Preview

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My inspiration for this work comes from listening to the music of Bartok, a 20th century composer who utilized field recordings of folk songs in his compositions. This work is not based on any particular folk song, but rather I was inspired to make use of non-Western melodies and harmonies. *Mystic Dance* is rhythmic, starting with pulsing accompaniment and ending with the “dancers” disappearing into the distance.

Performance Notes:

Part I is necessary to the work and all other parts may be used in any combination. I recommend having at least one part II or IIa. I also recommend having an octave between the Part I and Part II. I originally created this work for violins, so some grace notes may not be possible on other instruments and may be omitted.

I thought of these parts like Violin 1 and Violin 2, so the second part is easier. Doubling happens frequently between X/Xa, as I envisioned the more experienced player providing support for the beginner. Likewise, there is more independence between I/Ia than II/IIa and II/IIa is more or less unison.

This work has two different versions (“Sharp” and “Flat”) to accommodate key area considerations. The parts cannot be mixed and matched between the two key areas.

Instrumentation

Part I
Part Ia
Part II
Part IIa

Sharp Key Ranges:

C Instrument I Bb Instrument I Eb Instrument I F Instrument I Bass Clef I	C Instrument Ia Bb Instrument Ia Eb Instrument Ia F Instrument Ia Bass Clef Ia	C Instrument 2 Bb Instrument 2 Eb Instrument 2 F Instrument 2 Bass Clef 2	C Instrument 2a Bb Instrument 2a Eb Instrument 2a F Instrument 2a Bass Clef 2a

Flat Key Ranges:

C Instrument I Bb Instrument I Eb Instrument I F Instrument I Bass Clef I	C Instrument Ia Bb Instrument Ia Eb Instrument Ia F Instrument Ia Bass Clef Ia	C Instrument 2 Bb Instrument 2 Eb Instrument 2 F Instrument 2 Bass Clef 2	C Instrument 2a Bb Instrument 2a Eb Instrument 2a F Instrument 2a Bass Clef 2a

Key Concepts:

Non-Western Scales
 Simple Meter
 Subito dynamics
 Staccato
 Repeated notes (double tonguing in advanced wind parts)

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Mysteriously ♩ = 108

The score is written for five parts: Part I, Part Ia, Part II, Part IIa, and Part IIb. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Mysteriously' with a quarter note equal to 108 beats per minute. The score is divided into three measures. Part I and Part Ia are mostly rests, with some notes in the second and third measures. Part II, Part IIa, and Part IIb have continuous rhythmic patterns. Dynamic markings include *p*, *pp*, *mf*, and *f*. The word *marcato* is used for Part I and Part Ia. A large 'PREVIEW' watermark is overlaid on the score.

A

7

I

Ia

II

IIa

f

p

p sub.

10

I

Ia

II

IIa

f

p

B

13

I

Ia

II

IIa

mf

p

pp

C

16

I *f* *p*

Ia *f* *p*

II *mf* *p*

IIa *mf* *p*

19

I *f* *ff* *p*

Ia *f* *ff* *p*

II *f* *ff* *p*

IIa *f* *ff* *p*

22

I *mf* *p*

Ia *mf* *p*

II *pp*

IIa *pp*

marcato

D

E

26

I

Ia

II

IIa

f

f

f

f

29

I

Ia

II

IIa

p

p

p sub.

p sub.

f

f

f

32

I

Ia

II

IIa

mf

mf

p

p

sub. p

sub. p

f

f

f

f

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Flat Key Ranges:

C Instrument I Bb Instrument I Eb Instrument I F Instrument I Bass Clef I	C Instrument Ia Bb Instrument Ia Eb Instrument Ia F Instrument Ia Bass Clef Ia	C Instrument 2 Bb Instrument 2 Eb Instrument 2 F Instrument 2 Bass Clef 2	C Instrument 2a Bb Instrument 2a Eb Instrument 2a F Instrument 2a Bass Clef 2a

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Part I

Part Ia

Part II

Part IIa

I

Ia

II

IIa

marcato

mf

mf

p

p

p

p

f

f

pp

pp

f

f

A

8

I *p*

Ia *p*

II *p sub.*

IIa *p sub.*

11

I *f* *p* *mf*

Ia *f* *mf*

II *f* *p*

IIa *f* *p*

14

I *p*

Ia *p*

II *pp*

IIa *pp*

C

16

I *f* *p*

Ia *f* *p*

II *mf* *p*

IIa *mf* *p*

19

I *f* *ff*

Ia *f* *ff*

II *f* *p*

IIa *f* *ff* *p*

22

I *mf* *p*

Ia *mf* *p*

II *pp*

IIa *pp*

marcato

D

E

26

I *f*

Ia *f*

II *f*

IIa *f*

29

I *p* *f*

Ia *p* *f*

II *f*

IIa *p sub.* *f*

32

I *mf* *sub. p* *f*

Ia *mf* *sub. p* *f*

II *p* *f* *p*

IIa *p* *f* *p*