

DAVID DZUBAY

St. Vitus' Dance

(2003)

Brass Quintet



PRO NOVA MUSIC

Commissioned by the Manhattan Brass Quintet
This piece was made possible by a grant from the Meet the Composer

St. Vitus' Dance

(2003)

- I. Tarantella in the churchyard of St. Magnus [4:00]
- II. Lamentation of the Afflicted [5:40]
- III. Kindling of the Nodfyr [2:30]
- IV. Festival of St. John's Day [4:00]

Duration: 17 minutes

Instrumentation: Brass Quintet [2 Trumpets in C, Horn in F, Trombone, Tuba]

Program note:

"Young people of Saxony were dancing in the churchyard of St. Magnus. There were fifteen youths and four maidens and they danced so much and sang so loudly that they disturbed the priest, who was saying mass. He left the chapel and came out to them, asking them to desist; but, heedless of his injunction, they continued their sport. The priest then prayed to God and to St. Magnus to make them dance for a whole year as a punishment." (Nuremberg Chronicles, 1493)

Setting out to compose a group of dances for the Manhattan Brass Quintet, I became intrigued with the idea of exploring the history of the medieval dancing manias that raged in Europe between the eleventh and seventeenth centuries. In 1278 a crowd of people danced so raucously on a bridge above the Maas River in Germany that it collapsed, killing many participants. Survivors were apparently restored to full health in a nearby chapel dedicated to St. Vitus. Thus referred to as St. Vitus' Dance, these dance manias were sometimes ascribed to chorea, a central nervous system disorder characterized by brief irregular jerking movements resembling dancing. This is reflected in the twitchy, heavily syncopated main theme of this quintet.

An Italian variation of the dancing mania, known as tarantism, was supposedly caused by the bite of a tarantula spider. The only cure was thought to be frenetic dancing of a tarantella, causing the "poison" to dissipate from the victim's blood. Recreating the scene in the churchyard of St. Magnus, the first movement of the quintet transports the Italian tarantella, complete with the opening spider "bites," to Saxony, with the disturbed priest represented by interruptions of increasingly insistent, sonorous, repeated chords.

The second movement transforms the syncopated theme into a chant-like melody presented in rather free canon in this slow, expressive lament. The twitchy dancing continues, however, in the quick ornamentation of some of the counterpoint. After an anguished, faster middle section, the movement reaches a state of calm leading back to a chant reprise.

The third movement presents propulsive yet light bouncy music that rarely seems to touch ground. This is meant to evoke the "Kindling of the Nodfyr," a ritual associated with the dancing manias, involving participants leaping through smoke or flames with the belief this would protect them from disease over the coming year.

The "Nodfyr" ritual, performed at the summer solstice, was incorporated into the festival of St. John's Day as early as the fourth century, resulting in a half-heathen, half-Christian festival. The last movement includes variations of the priest's music, a short pious chant and some music reminiscent of the famous 12th century Notre Dame choirmaster, Perotin. These sacred elements are contrasted with a profane, raucous dance. A central feature of the medieval dance frenzy was participants leaping or jumping continuously for up to several hours through what they claimed were invisible fires, until collapsing in exhaustion, as do the players in the brass quintet at the end of this work, following five last spider bites!

St. Vitus' Dance is dedicated to the members of the Manhattan Brass Quintet, who commissioned the work, and who have performed my other music for brass quintet so well and so frequently over the years.

- David Dzubay

David Dzubay is Professor of Music, Chair of the Composition Department, and Director and Conductor of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington, Indiana.

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Coverart: Religious fanatics dancing amid graves in a churchyard. From a German engraving, about 1600.

Commissioned by the Manhattan Brass Quintet

St. Vitus' Dance

(2003)

David Dzubay
(b. 1964)

I. Tarantella in the churchyard of St. Magnus

[10]

This musical score page shows the first ten measures of the Tarantella section. It features five staves: Trumpet 1 in C, Trumpet 2 in C, Horn in F (transposed), Tenor Trombone, and Tuba. The music consists primarily of sustained notes with dynamic markings like *p*, *sffz*, and *niente*. Measure 10 concludes with a dynamic instruction "quicken swells" followed by a series of crescendos.

This page continues the Tarantella section from measure 5 to 10. The instrumentation remains the same: Tp. 1, Tp. 2, Hn., Trb., and Tba. The music features sustained notes and rhythmic patterns. Measure 10 is explicitly labeled "quicken swells". Measures 11 through 14 are shown on the next page.

This page shows the concluding measures of the Tarantella section (measures 11-14). The instrumentation includes Tp. 1, Tp. 2, Hn., Trb., and Tba. The music includes sustained notes, dynamic changes (e.g., *pp*, *sffz*, *f*), and rhythmic patterns. Measure 14 includes a tempo change to $\text{d} = 160$ with a note about erratic variation in tempo. The section ends with a dynamic marking of *niente*.

(Tp.2)
15

(Tuba)
16

Tp. 1

niente
 $\text{♩} = 160$ +/- w/ erratic variation in tempo...possessed!

Tp. 2

$3x$ $2x$ $2x$ $3x$
 p mf p f

Hn.

Trb.

Tba.

repeat as needed...

$\text{♩} = 120$ +/- w/ erratic variation in tempo...possessed!

Tp. 1

$\text{♩} = 120$ +/- w/ erratic variation in tempo...possessed!
somewhat 'with' Tuba, but not strictly so...

Tp. 2

f

Hn.

Trb.

Tba.

somewhat 'with' Tpt.1, but not strictly so...

Tp. 1

$\text{♩} = 160$
Tp.1 cue:

Tp. 2

repeat as needed...

Hn.

Trb.

Tba.

ff

35

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

39

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

41

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

44

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

f

f

f

f

mf

f

ff

gliss.

fp

ff

ff

ff

f

fff

fff

f

51

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

ff

ff

ff

ff

A musical score page for a brass quintet. The page is numbered 59 at the top left. The key signature is B-flat major (two sharps). The time signature is 12/8. The score consists of five staves: Tuba (Tba.), Trombone (Trb.), Horn (Hn.), Trumpet 1 (Tp. 1), and Trumpet 2 (Tp. 2). Each staff contains a series of notes and rests, primarily quarter notes and eighth notes. The dynamics are marked as forte (f) in several places. A large, semi-transparent gray watermark with the letters 'SY' is overlaid across the page.

Musical score for measures 63-64. The score includes parts for Tp. 1, Tp. 2, Hn., Trb., and Tba. Measure 63 starts with a dynamic *p*. Measures 64-65 show various melodic patterns with dynamics *mf*, *p*, and *mf*.

67

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

f

f

f

sffz

dim...

f

f

sffz

dim...

dim...

73

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

pp

p

p

ppp

ppp

ppp

80

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

p

p

pp

p

pp

p

pp

p

Musical score for orchestra, page 85. The score includes parts for Tp. 1, Tp. 2, Hn., Trb., and Tba. The Tp. 1 part starts with eighth-note patterns. The Tp. 2 part begins with a rest followed by eighth-note patterns. The Hn. part has a sustained note. The Trb. part features a rhythmic pattern starting with a forte dynamic (p). The Tba. part provides harmonic support with sustained notes.

Musical score for brass quintet (Tp. 1, Tp. 2, Hn., Trb., Tba.) at measure 90. The score includes dynamic markings (mp, p, mf, pp, light), time signature changes (9/8, 12/8), and performance instructions like "light" and "pp". The parts are arranged vertically from top to bottom: Tp. 1, Tp. 2, Hn., Trb., Tba.

97

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

12

mf

sfz

sfz

p

mf

sfz

sfz

mf

p

mf

sfz

mf

p

mf

mf

p

102

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

107

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

111

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

116

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

122

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

130

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

135

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

139

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

145

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

ritardando poco a poco...

152

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

Musical score for brass quintet (Tpt. 1, Tpt. 2, Hn., Trb., Tba.) in 2/4 time, key of B major, dynamic *p*, tempo 92 BPM. The score shows five staves with various notes and rests, some with slurs and dynamics like *mp*. A large 'SOX' watermark is overlaid on the page.

[4:00]

II. Lamentation of the Afflicted

$\text{♩} = 60-72$ molto rubato, independently (except where indicated)

2

always very fast grace notes... (sort of "twitchy")
harmon mute (stem in)

3

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

accel. rit. ♩ , accel. rit. ♩ , accel. rit. ♩ , accel. rit. ♩ , accel. rit. ♩

pp chant-like, expressive

p chant-like, expressive

$\text{♩} = 40-60$ molto rubato (keep order of events relatively in tact)

4

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

mp niente

p chant-like, expressive

pp chant-like, expressive

$\text{♩} = 69$ non rubato, independent

$\text{♩} = 48-54$ molto rubato, independent
accel. rit. ♩ , rit. ♩

mf niente

mp chant-like, expressive

$\text{♩} = 54-66$ rubato

6

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

p niente

mp dim...

accel. rit. ♩ , accel. rit. ♩ , accel. rit. ♩ , accel. rit. ♩

pp

mp

mf

pp

mp

pp

Musical score for brass quintet (Tpt. 1, Tpt. 2, Hn., Trb., Tba.) featuring three systems of music. The instruments play various rhythmic patterns and dynamics, including *pp*, *mf*, *p*, *acc.*, *rit.*, *crescendo...*, *fp*, *mf*, *5*, *8:6*, *mf*, *acc.*, *rit.*, *mf*, *p*, *crescendo...*, *f*, *niente*, *open*, *mf*, *pp*, *fff*, *dim...*, *p*, *mf*, *ppp*, and *fff*. The score includes measure numbers 9, 10, 11, 12, 13, 14, and 19. A large, semi-transparent watermark reading "OPEN" is overlaid across the page.

20 > accel. rit. accel. 23 ♩=84

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

25 ♩=76

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

29 ♩=84

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

33

Tp. 1 *mf* *f*

Tp. 2 *mp* *f*

Hn.

Trb.

Tba.

rubato

p

rubato

pp

p

(*f sempre*)

37

Tp. 1

Tp. 2

Hn. *mf* 5

Trb.

Tba.

mf *crescendo poco a poco...*

f

crescendo poco a poco...

f

crescendo poco a poco...

f

accelerando...

42

Tp. 1 5 5 *ff* 5 5 5 5 5 *fff* 5

Tp. 2 5 5 *ff* 5 5 5 5 5 5 *fff* 5

Hn. 5 *ff* 5 5 5 5 5 5 *fff* 5

Trb. 5 5 5 5 5 5 5 5 *fff* 5

Tba. 5

=54 calm, reflective, with twinges of anguish

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

47 49

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

55 accel. =66

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

58 =54 accel. =66

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

61 ritard... =54 =66

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

♩=50=66 molto rubato, independently

67 4" accel. rit. accel. rit. accel. rit.

pp accel. rit. accel. rit. accel.

pp accel. rit. accel. rit. rit.

mf *p* *niente* *pp* accel. rit. accel. rit.

mf *p* *niente* *pp* rit.

mf *p*

The musical score consists of five staves representing different brass instruments: Tp. 1, Tp. 2, Hn., Trb., and Tba. The key signature is A major (no sharps or flats). The tempo is indicated as ♩=50=66, with the instruction "molto rubato, independently". Measure 67 begins with a forte dynamic (mf) for the Horn (Hn.) and Trombone (Trb.), followed by a piano dynamic (p) for all instruments. The Trombone maintains this dynamic through measure 68. The Trumpet 1 (Tp. 1) and Trumpet 2 (Tp. 2) play eighth-note patterns with accents and rubato markings. The Trombone and Bass Trombone (Tba.) play sustained notes with dynamic changes (pp, niente, pp) and performance instructions like "rit." (ritardando) and "accel." (accelerando). The Bass Trombone's part includes a large downward-pointing arrow with the word "rit." at its tip, indicating a gradual slowing down of the tempo.

68

Tp. 1 *sighing* rit. accel. (rit.) *f* niente

Tp. 2 rit. *sighing* (rit.) *mf* niente

Hn. $\text{♩} = 66$ accel. rit. *pp* *p* *sfz* niente

Trb. accel. rit. *mp* niente

Tba. *mp* *p*

p dolce

70 ad libitum.. rit....

Tp. 1

Tp. 2

Hn.

Trb.

Tba.



III. Kindling of the Nodfyrr

$\text{♩} = 108$ (slightly swing eighths)

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

10

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

15

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

18

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

26

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

mf

mf

mp

mp

mp

31

33

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

f

f

mf

mf

f

f

41

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

f

f

pp

pp

pp

44

49

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

54

f

56

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

60

ff

ff

ff

ff

ff

ff

f

f

63

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

67

p

pp

p

pp

p

pp

mf

(quasi ritard)

pp

mf

(quasi ritard)

pp

p

pp

mf

(quasi ritard)

pp

70

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

79

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

86

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

93

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

97

ff

ff

ff

ff

99

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

f

f

f

f

104

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

106

ff

ff

ff

ff

p

mp

mf

mp

p

p

110

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

112

f

f

mf — *pp*

mf — *pp*

mp

mp

mp

118

119

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

125

pp

p

pp

p

mp

mp

126

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

p

p

p

p

pp

pp

pp

pp

pp

pp

pp

pp

IV. Festival of St. John's Day

$\text{♩} = 96$

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

ritardando poco a poco...

$\text{♩} = 84$

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

accelerando poco a poco...

9
15
17
21
 $\text{♩} = 96$ ($\text{♩} = 192$)
 $\text{♩} = 128$

27

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

35

$\text{♩} = \text{♩} = 128$

37

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

41

43

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

$\text{♩} = \text{♩} = 6$

50

Tp. 1 *pp*

Tp. 2 *pp*

Hn. *pious* *p* *mp* *more urgently than horn* *p* *mp* *mp*

Trb. *niente* *p* *mp* *p* *mp* *mf* *pp*

Tba. *p*

d.=116
meno mosso

57

Tp. 1 *p simple, pure*

Tp. 2 *p simple, pure*

Hn. *> pp* *p simple, pure*

Trb. *p simple, pure*

Tba. *mf p* *p*

d.=128
a tempo

67

Tp. 1 *ff*

Tp. 2

Hn.

Trb. *ff*

Tba. *ff*

75

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

83

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

85

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

91

Tp. 1
Tp. 2
Hn.
Trb.
Tba.

d.=116
meno mosso

mf *mp* *p simple, pure*
mf *p simple, pure*
mf *p simple, pure*
mf *p simple, pure*

p *f*

d.=128
a tempo

f
f
f
f



99

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

108

(♩=♩) (♩=96)

112

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

115

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

121

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

126

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

131

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

$\text{♩} = \text{○} = 128$

136

Tp. 1 f
Tp. 2 f
Hn.
Trb.
Tba.

138

Tp. 1 f
Tp. 2 f
Hn. f
Trb. f
Tba. f

143

Tp. 1 f
Tp. 2 f
Hn. f
Trb. f
Tba. f

148

Tp. 1 ff f
Tp. 2 ff f
Hn. ff f
Trb. ff f
Tba. ff f

150

Tp. 1 ff f
Tp. 2 ff f
Hn. ff f
Trb. ff f
Tba. ff f

152

Tp. 1 ff f crescendo...
Tp. 2 ff f crescendo...
Hn. ff f crescendo...
Trb. ff f crescendo...
Tba. ff f crescendo...

156

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

ff

ff

ff

ff

(= =) (=) = 170

161

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

p

f

f

f

168

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

f

ff

ff

ff

ff

177

Tp. 1

Tp. 2

Hn.

Trb.

Tba.

fingered glissandi

(1/2 step)

accelerando...

ff > p < ff > p < ff > p < fff > p < ffff >

ff > p < ff > p < ff > p < fff > p < ffff >

ff > p < ff > p < ff > p < fff > p < ffff >

ff > p < ff > p < ff > p < fff > p < ffff >

ff > p < ff > p < ff > p < fff > p < ffff >

gliss.

ff > p < ff > p < ff > p < fff > p < ffff >

8"

4"

183

Tp. 1

p dim...

ppp

air only

ritard and then...stop trill

niente

Tp. 2

p dim...

ppp

air only

ritard and then...stop trill

niente

Hn.

p dim...

ppp

air only

ritard and then...stop trill

niente

Trb.

p dim...

ppp

air only

ritard and then...stop trill

niente

Tba.

p dim...

ppp

air only

ritard and then...stop trill

niente

[4:00]

PERUSAHL