

# into the ring of dancing shadows

owen leech (2005)

violin

viola

cello

double bass

piano

$\text{♩} = \text{c. } 72$

*pp* *delicatissimo, scintillante*

Ped.

una corda

vin

vla

*p* *legato, cantando - ma sempre ritmico*

*p* *legato, cantando - ma sempre ritmico*

Ped.

6

vln

vla

*p*

9

vln

vla

*tr*

12

**A**

vln

vla

vcl

db

*p legato, cantando - ma sempre ritmico*

*p legato, cantando - ma sempre ritmico*

**A**

1 Ped.

15

vln

vla

vcl

db

*p*

*p*

*p*

*p*

**A**

1 Ped.

1 Ped.

18

vln

vla

vcl

db

*mf*

6

*mf*

Red.

Detailed description: This block contains the musical score for measures 18 through 20. It features five staves: Violin (vln), Viola (vla), Violoncello (vcl), Double Bass (db), and Piano. The key signature has one flat (B-flat). The time signature is 3/4. Measures 18 and 19 show the strings playing a rhythmic pattern of eighth notes with slurs and accents. The double bass part includes a sixteenth-note triplet in measure 20. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A 'Red.' (Reduction) symbol is placed below the piano part at the end of measure 20.

21

**B**

vln

*f* *appass., volante*

vla

*f* *appass., volante*

vcl

*f* *appass., volante*

db

*f* *mp* *f* *mp*

**B**

volante

*mp* *mp* *mp*

*f* *f* *f*

Red.

Red.

Red.

tre corde

Detailed description: This block contains the musical score for measures 21 through 23. It features five staves: Violin (vln), Viola (vla), Violoncello (vcl), Double Bass (db), and Piano. A section marker 'B' is placed at the beginning of measure 21. The key signature has one flat. The time signature is 3/4. Measures 21 and 22 show the strings playing a rhythmic pattern of eighth notes with slurs and accents. The double bass part includes a sixteenth-note triplet in measure 23. The piano part features a 'volante' section with a wide interval in the right hand and a bass line in the left hand. A 'Red.' (Reduction) symbol is placed below the piano part at the end of each measure (21, 22, and 23). The text 'tre corde' is written below the piano part at the end of measure 21.

24

vln

vla

vlc

db

*f* *mp* *f* *mp* *f*

*mp* *mp* *mp*

*f* *mp* *f* *mp* *f* *mp*

*mp* *mp* *mp*

*f* *mp* *f* *mp* *f* *mp*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

27

(tr)

vln

vla

vlc

*come prima*

*pp*

*Ped.*

*Ped.*  
una corda

Musical score for vcl and db. The vcl and db parts are in bass clef and play a rhythmic pattern of eighth notes with a dynamic marking of *pp*. The piano accompaniment consists of a treble and bass clef. The treble clef has a melody of quarter notes, and the bass clef has a bass line of eighth notes. The piece concludes with a *Ped.* (pedal) marking.

Musical score for vln, vla, vcl, and db. The vln and vla parts are in treble clef and play a rhythmic pattern of eighth notes with a dynamic marking of *pp*. The vcl and db parts are in bass clef and play a rhythmic pattern of eighth notes with a dynamic marking of *pp*. The piece concludes with a *Ped.* (pedal) marking.

Piano accompaniment for the second system, consisting of a treble and bass clef. The treble clef has a melody of quarter notes, and the bass clef has a bass line of eighth notes. The piece concludes with a *Ped.* (pedal) marking.

5/4

vln *pp*

vla *pp*

vcl *pp*

db

5/4

*Ped.*

**C** c. ♩ = ♩ - ma non precipitoso (♩ = c. 128)

38 5/4 4/4 5/4 4/4

vln *p* *grazioso, sempre ritmico*

vla *p* *grazioso, sempre ritmico*

vcl *p* *grazioso, sempre ritmico*

db *pizz.* *mp*

*mp*

**C** c. ♩ = ♩ - ma non precipitoso (♩ = c. 128)

5/4 4/4 5/4 4/4

*mp* *grazioso, cantando*

*mp*

tre corde

*Ped.*

41  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{3}{3}$

vln *mp* *mp*

vla *mp* *mp*

vlc *mp* *mp*

db *mf*

$\frac{4}{4}$   $\frac{5}{4}$   $\frac{3}{3}$

*mf* *mf*

*Ped.*

44  $\frac{3}{3}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

vln *mf* *pp* *p*

vla *mf* *pp* *p*

vlc *mf* *pp* *p*

db *mp*

*pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

$\frac{3}{3}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

*p delicato* *mp legato*

*Ped.* *Ped.*



47  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

vln *p* *mp*

vla *p* *mp*

vlc *p* *mp*

db *mp* *mf*

*mp* *mf*

*mp* *mf*

Red.

**D** un poco più mosso

50  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

vln *mf* *ff* *f* *mf*

vla *mf* *ff* *f* *mf*

vlc *mf* *ff* *f* *mf*

db *f* *ff* *f* *mf*

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

**D** un poco più mosso

*f* *fp* *mf*

Red.

54

4/4 5/4 4/4 5/4

vln *mf* *mp*

vla *mf* *mp*

vlc *mf* *mp*

db *mf* *mp*

*mf* *mp*

58

5/4 4/4 5/4 4/4 5/4

vln

vla

vlc

db

5/4 4/4 5/4 4/4 5/4

62 **5/4** **6/4** **4/4** **5/4**

vln *f*

vla *f*

vcl *f*

db *f*

**5/4** **6/4** **4/4** **5/4**

*mf*

(con Ped.)

**E** arco **5/4** **4/4** **5/4** **4/4**

vln *f* *f cantando molto*

vla arco *f* *f cantando molto*

vcl (ord. pizz.) *f*

db (ord. pizz.) *f*

**E** **5/4** **4/4** **5/4** **4/4**

*f legato, ritmico* *f cantando*



75

vln  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

vla  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

vlc  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

db  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

$\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

79

vln  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

vla  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

vlc  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

db  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

$\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

82

5/4 6/4 4/4 5/4

vln ord. *p grazioso*

vla ord. *p grazioso*

vlc ord. *p grazioso*

db

85

5/4 4/4 5/4

vln *mp*

vla

vlc

db *pizz.*

**F**

8va

4/4 loco

*mp cantando, grazioso*

11

11

(Ped.)

Ped.

87  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

vln *p sempre ritmico*

vla *p sempre ritmico*

vlc *p sempre ritmico*

db *mp*

$\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

*mp*

8va

5

loco

Ped.

89  $\frac{5}{4}$   $\frac{2}{3}$

vln *mp* *mf*

vla *mp* *mf*

vlc *mp* *mf*

db *mf*

$\frac{5}{4}$   $\frac{2}{3}$

*mf*

8va

6

loco

6

91  $\frac{2}{3}$  pizz. arco  $\frac{5}{4}$   $\frac{4}{4}$

vln *f* *pp* *p*

vla *f* *pp* *p*

vlc *f* *pp* *p*

db *f* *mp*

*p delicato* *mp legato*

Red. Red.

93  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

vln *mp*

vla *mp*

vlc *mp*

db *mf*

*loco* *mf*

Red.



95  $\frac{4}{4}$  vln  
vla  
vlc  
db  
mf f  
mf f  
mf f  
f

95  $\frac{4}{4}$  (8) loco  
97  $\frac{5}{4}$  f

97 vln  
vla  
vlc  
db  
ff ff ff f  
stringendo, affrettando (c.  $\text{♩} = \text{♩}$ )

97  $\frac{4}{4}$   $\frac{3}{8}$  stringendo, affrettando (c.  $\text{♩} = \text{♩}$ )  
ff  
Ped. Ped. Ped.

(sul III/IV)

99

vln *fff* *ff* *f* *mf*

vla *fff* *ff* *f* *mf*

vic *fff* *ff* *f* *mf*

*fff* *ff* *f* *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

102

vln *mp* *p* *p* *pp*

vla *mp* *p* *p* *pp*

vic *mp* *p* *p* *pp*

arco db *pp* legato

*mp* *p* *p* *pp*

Ped. Ped. Ped.

105 **tempo primo** (♩ = c. 72)

(tr)

vln

vla

vcl

db

**tempo primo** (♩ = c. 72)

*pp* come sopra

Ped.

una corda

**H**

vln

*p* dolce, ma sempre ritmico

vla

*pp* lontano

vcl

*pp* lontano

**H**

Ped.

Musical score for measures 111-113. The score is arranged in three systems. The first system contains the Violin (vln), Viola (vla), and Violoncello (vlc) staves. The violin part begins at measure 111 with a *mf* dynamic and a slur over a sequence of notes, including a 9-measure phrase. The dynamic changes to *p* in measure 112. Trills are marked above notes in measures 111, 112, and 113. The second system contains the piano part, with a treble and bass clef. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The piece concludes with a *Ped.* (pedal) marking at the end of measure 113.

Musical score for measures 114-116. The score is arranged in three systems. The first system contains the Violin (vln), Viola (vla), and Violoncello (vlc) staves. The violin part begins at measure 114 with a trill and continues with a melodic line. The second system contains the piano part, with a treble and bass clef. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The piece concludes with a *Ped.* (pedal) marking at the end of measure 116.

117

vln *p*

vla *p dolce, ma sempre ritmico*

vcl *p dolce, ma sempre ritmico*

*Red.*

120

vln *p cresc. poco a poco...*

vla *p cresc. poco a poco...*

vcl *p cresc. poco a poco...*

*Red.*

123

vln *mf* *f* *mf*

vla *mf* *mf*

vlc *mf* *mf*

*mp*

6

**I** l'istesso tempo

125

vln *p*

vla *p*

vlc *p*

db *mp cantando* *port.* *mp*

**I** l'istesso tempo

*mp legato, cantando* *mp*

(con Ped...)

128 **7** **7** **7** **7**

vln *p* *p* *p*

vla *p* *p* *p*

vlc *p* *p* *p*

db *mp*

*mp*

131 **J** **7** **7** **7** **7**

vln *ff* *maestoso, cantando*

vla *ff* *maestoso, cantando*

vlc *ff* *maestoso, cantando*

db *mp* *ff* *gliss. lento*

*mp* *ff* *maestoso, sonoro*

134

vln

vla

vcl

*ff*

*ff*

*ff*

2/7

2/2

2/7

5

5

136

vln

vla

vcl

*ff*

*ff*

*ff*

2/7

2/2

2/7

5

5



138

vln *ff*

vla *ff*

vcl *ff*

*fff marcato*

*fff*

Ped.

un poco precipitoso

140

vln *fff pesante*

vln *ff*

vln *f*

vln *f*

vla *fff pesante*

vla *ff*

vla *f*

vla *f*

vcl *fff pesante*

vcl *ff*

vcl *f*

vcl *f*

un poco precipitoso

Ped.