

# TUNE DANCE AND FUNERAL MARCH

This score was written for MGCI's 2004 Sears festival as accompaniment for Scene 7 in the play *What Bridge*

## Notes from the composer

This melody begins with a marching tune. All syncopated rhythms should be played very distinctly and emphasized against the main melody. The speed after B should sound sudden and unexpected to the audience. The decrescendo in the trumpet line can start even with the chromatic descent before C.

The dance is about rhythm and syncopation. Always anticipate the downbeat and never slow down! Always listen to the pulsing rhythms to help you stay in time. When in doubt of the down beat, listen to the bass drum, the heart of the piece.

The timpani roll right after C should not be overdone, let it be a murmur, not a drone. The violin line at C should be played very spiccato. At E, the timpani and snare lines are very important in creating a stress. Build up enough volume leading to the end of the bar but at the same time, allow for the trumpet to be heard. Exaggerate the dynamics between F and G if possible, allowing for an astounding crescendo a bar before G. The rhythm in the snare drum (later repeated in the timpani) should become instill a steady but hypnotic feel into the piece. Make sure the accents are played correctly for the best effect.

The entire funeral march is sad. All notes should be played *espressivo* with a little vibrato. Entries made by the violin and especially flute at J should be almost unnoticeable. Make all attacks very soft and inconspicuous. Take your time at K and don't rush the 8<sup>th</sup> note chords. At L, the violin can play *molto espressivo* and really exaggerate the accents. The violin should sound the loudest up to this point in the last movement. Play softer in the other parts if needed. Once again, the entry of the snare drum should also be inconspicuous. Make your entries precise when making a reply to the melody or beware unintentional tempo changes. At P, the trumpet can play the melody with a mute on stage, but an off stage instrumentalist is desirable for added interest. The percussion line should fade out gradually to create the effect reminiscent of a dying heart.