



Jon McGahan

Arranger, Composer, Director

United States (USA), Chicago

About the artist

After Studies at Illinois Wesleyan University and Roosevelt University. Mr. McGahan found himself the chief arranger for both the Deja Vu Big Band and the Ron Smolen Orchestra. Since 1986, Jon has been actively composing, arranging and playing Trumpet, Trombone and Euphonium for these groups, as well as the Revolutionary Swing Orchestra and the Sicilian Band of Chicago and other Jazz and Concert bands in the Chicago area, including his own big band, "Stardust"

Personal web: <http://www.facebook.com/Jon.C.McGahan>

About the piece

Title:	Pagan Ritual
Composer:	McGahan, Jon
Licence:	Copyright © Jon C. McGahan
Instrumentation:	Clarinet and Violoncello
Style:	Contemporary

Jon McGahan on [free-scores.com](http://www.free-scores.com)

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PAGAN RITUAL

Transposed Score

Jon C. McGahan

The musical score is arranged in five systems, each with two staves. The top staff in each system is for the Bb Clarinet (Cl.) and the bottom staff is for the Violoncello (Vc.).

- System 1:** Starts with a tempo marking of $\text{♩} = 116$ and a dynamic marking of *f*. The time signature changes from 6/8 to 3/4 and back to 6/8.
- System 2:** Features a dynamic marking of *mp*. The time signature changes from 3/4 to 6/8 and back to 3/4.
- System 3:** Continues the melodic lines with various time signatures including 3/4 and 6/8.
- System 4:** Includes a dynamic marking of *mf*. The time signature changes from 3/4 to 6/8.
- System 5:** Concludes the piece with a final cadence in 6/8 time.

The score includes various musical notations such as accents (>), slurs, and dynamic markings (*f*, *mp*, *mf*). The key signature is one sharp (F#).

Cl. *f*

Vc.

Cl.

Vc. *mf*

Cl.

Vc.

Cl.

Vc.

Cl.

Vc. *mp*

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Cl. Vc. This system shows the beginning of a musical phrase. The Clarinet (Cl.) part starts with a whole rest, followed by a dotted half note (F#) in 2/4 time. The Violone (Vc.) part starts with a whole rest, followed by a half note (F#), and then a half note (G#) tied to the next measure, which is a whole note (A).

Cl. Vc. This system continues the musical phrase. The Clarinet part has a quarter note (F#), a quarter note (G#), and a quarter rest. The Violone part has a quarter note (F#), a quarter note (G#), and then a series of eighth notes (A, B, C#) in 2/4 time. A dynamic marking of *f* (forte) is present. The system ends with a fermata over the eighth notes.

Cl. Vc. This system features a more complex rhythmic pattern. The Clarinet part consists of eighth notes (F#, G#, A, B) with accents, followed by a half note (C#) with an accent. The Violone part consists of eighth notes (F#, G#, A, B) with accents, followed by a half note (C#) with an accent. The system ends with a fermata over the eighth notes.

Cl. Vc. This system continues the rhythmic pattern from the previous system. The Clarinet part consists of eighth notes (F#, G#, A, B) with accents, followed by a half note (C#) with an accent. The Violone part consists of eighth notes (F#, G#, A, B) with accents, followed by a half note (C#) with an accent. The system ends with a fermata over the eighth notes.

Cl. Vc. This system concludes the phrase. The Clarinet part has a whole rest, followed by a quarter note (F#) and a quarter note (G#). The Violone part has eighth notes (F#, G#, A, B) with accents, followed by a half note (C#) with an accent. The system ends with a fermata over the eighth notes.

Cl.
 Vc.

Cl.
 Vc.

Cl.
 Vc.

Cl.
 Vc.

Cl.
 Vc.

Cl. *f*

Vc.

Cl.

Vc.