

CALL OF THE DANCE

8 Women's Voices a cappella and Soprano Soloist

Recording: New World 80525

Duration: ca. 10 minutes



Commissioned by Re:Soundings with funding provided by the Mary Flagler Cary Charitable Trust and Underwritten by the American Composers Forum with funds provided by the Jerome Foundation

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Ariadne Press 97028

Vocal ranges:

Ariadne

1

2

3

4

5

6

7

8

In a piece such as this, in which each part usually enters independently, it is difficult to notate dynamics, especially since a lot of them are written into the piece, created by the voicings. I have tried to indicate areas where changes in dynamic levels are needed, but rather than follow them strictly, it would be better to let the conductor determine the parameters and pace of changes. In all cases, a gradual change from one level to another is preferred, rather than abrupt changes. I have put in performance instructions to help guide the soloist. The chorus should sing purely throughout.

Call of the Dance

Speak through me muse.

Andra moi ennehpeh musa.
Homer, *The Odyssey*

Muse, spread the glory of this song.

Musa tudeh tu melos kleos tithe.
Timocreon

Terpsichore summons me to sing for the white-robed women of Knossos, and the city rejoices greatly.

Ehpi me Terpsihkhora kalih,
kala wehroi aisom enan,
Knossihois leukopeplus,
mega d'ehmes gegathe polis.
Corinna

The choir is sacred.

Ho khoros hosios.
Euripides, *Trojan Women*

Come, muse, clear-voiced muse of many songs,
ever singer of melody,
begin a new song.

Mus'ageh musa ligea polummehles,
aien odeh melos,
nehokhmon arkheh parsenois aden.
Alcman

Begin the lovely song; set desire in verse and
make the choral dance graceful.

Ark'ehraton wepon, ehpi d'imehron
humno kai kharinta tithe khoron.
Alcman

[Cretan] muses, fill my heart with a new song.
I am eager to hear the voices of girls
singing a beautiful melody to the skies.

Musai Kretes, pehri me frenas,
himero neas odas
pimplat. Ithtu d'akusai
parsehnias opos,
pros aithera kalon humnioisan melos.
Alcman

The vowels and consonants in the transliterated Greek should be sung as in Italian. Especially in the second section of the piece, each part usually only sings one syllable of a word, with entries staggered so that the entire word is sung. I have used hyphens and punctuation to indicate these "orphan" syllables (i.e. for the word "Terpsihkohora," "Ter-," is the first syllable; "-psih-," is the second; "-kho-," is the third; and "-ra." is the fourth). In situations where the chorus part is duplicating the solo and sustaining the tone, the final consonant is dropped, so that it doesn't intrude into the sound.

All translations are by Mary Jane Leach.

CALL OF THE DANCE

Mary Jane Leach
(1997)

Ariadne

$\text{♩} = 82$

1

2

3

4

5

6

7

8

A

1

2

3

4

5

6

7

8

mf imploringly
An- dra moi en- neh- peh

7

A

mu- sa. An- dra moi en- neh- peh mu- sa.

1

2

3

4

5

6

7

8

10

A

1

2

3

4

5

6

7

8

13

A

Mu- sa tu- deh

1

2

3

4

5

6

7

8

16

A

tu me- los. An- dra moi en- neh- peh

1

2

3

4

5

6

7

8

19

A

mu- sa. Mu- sa tu- deh tu me- los.

1

2

3

4

5

6

7

8

22

A

Mu- sa, me- los Kle- os

1

2

3

4

5

6

7

8

25

A

ti- the. An- dra moi en- neh- peh mu- sa.

1

2

3

4

5

6

7

8

28

A

An- dra moi en- neh- peh mu- sa.

1

2

3

4

5

6

7

8

32

A

1

2

3

4

5

6

7

8

39

A

mp proudly

Eh- pi — me — Ter- psih- kho- ra ka- lih, ka- la weh-

1

2

3

4

5

6

7

8

47

A

-roi ai- som e- nan, Knos- sih- o- is le- u- ko- pe- plus, me- ga d'eh-

1

2

3

4

5

6

7

8

55

A

-mes ge- gath' po- lis. Eh- pi- me- Ter- psih- kho- ra ka- lih,

1

Eh-, -ra,

2

-pi-, -kho-,

3

-i-, -psih-, -lih-,

4

Te-, ka-,

5

-e-,

6

me-,

7

8

62

A

ka- la weh- roi ai- som e- nan, _____ Kno- sih- o- is le- u- ko-

1

ka-, _____ -o-, _____ le-, _____

2

-la, _____ -na, _____ -i, _____ -u-, _____

3

weh-, _____ e-, _____ Kno-, _____ -ko-, _____

4

-so, _____ -sih-, _____

5

ai-, _____

6

-roi, _____

7

8

69

A

-pe- plus, me- ga d'eh- mes ge- gath' po- lis. *mf* Ho kho- ros

1

-pe-, _____ me-, _____ *mf* Eh-, _____

2

-ga, _____ -pi-, _____ *mf*

3

d'eh-, _____ -i, _____ *mf*

4

-plu, _____ -me, _____ po-, _____ Te-, _____ *mf*

5

ge-, _____ -li. _____ -e, _____ *mf*

6

-ga, _____ me-, _____ *mf*

7

8

mf

76

A ho- sios. Ho kho- ros ho- sios. Ter- psih-

1 -ra, ka-

2 -kho-, -la, -na, Kno-

3 -psih-, -lih, weh-, e-

4 ka-, -so, -sih-

5 ai-

6 -roj

7

8

83

A -kho- ra ka- lih. Ho kho- ros ho- sios.

1 -o-, le-, -pe-, me-

2 -i-, -u-, -ga-

3 -ko-, d'eh-

4 -plu-, -me, po-

5 ge-, -li-

6 -ga-

7

8

90

A

Mu- sa tu- deh tu me- los kle- os,

1 Eh-, -ra, ka-,

2 -pi-, -kho-, -la, -na,

3 -i, -psih-, -lih, weh-, e-,

4 Te-, ka-, so,

5 -e, ai-,

6 me-, -roi,

7

8

98

A

tu me- los kle- os. Mu- s'a- geh mu- sa

1 me-,

2 -ga,

3 d'eh-,

4 -me, po-,

5 -ga,

6 ge-, -li.

7

8

106

A

li- ge- a po- lum- meh- les, ai- en o- deh me- los,

1

2

3

4

5

6

7

8

Me-,

-e-,

los.---

114

A

ai- en o- deh me- - los, me- -

1

2

3

4

5

6

7

8

Me-, -los.---

-los.---

-e-, -e-,

-los.---

Me-, Me-, -los.---

-e-, Me-,

Me-, -e-,

122

A

1

2

3

4

5

6

7

8

-los. Mu- sa, neh- okh- mon ar- kheh

Me-, Me-, -los. -los. -los.

-los. -los. -e-, -e-, -e-

-e-, -e-, Me-, Me-

- -los. -los.

Me-, -e-, Me-

- Me-, -e-

-e-, -e-, -e-

-los. -los. -los.

-los. -los. -los.

-e-, Me-, -e-, Me-

Me-, -e-, Me-, -e-

129

A

1

2

3

4

5

6

7

8

par- se- nois a- den. Ar- kh'eh- ra- ton. we- pon,

Me-, Me-, Me-, Me- los.

-e-, -e-, -e-

-los. -los. -los.

-los. -los. -los. -los.

-e-, Me-, -e-, Me-

Me-, -e-, Me-, -e-

135

A

eh- pi d'i- meh- ron— hum- no ka- i. Eh - pi d'i - meh - ron—

1 -los. d'i-, -o, -no,

2 -e-, -pi, -ro-, -u-, -i.

3 Me-, eh-, -meh-, hu-, ka-, *f*

4 Me- los. -e-, -los. -los. *f*

5 Me-, Me-, -e-, *f*

6 -los. -e-, Me-, *f*

7 *f*

8 *f*

141

A

hum- no kai— kha- rin- ta ti- the— kho- ron.—

1 Eh- pi d'i- meh- ron— -ta, -e-, -ro.

2 *f* hum- no kai, -ri-, -the-, -o,

3 kha-, ti-, kho-,

4 -los. -los. -los. -los. -los. -los.

5 -e-, Me-, Me-, -e-, Me-, -e-,

6 Me-, -e-, -e-, Me-, -e-, Me-,

7

8

159

A

Mu- -sa. Mu- -sa.

1

2

3

4

5

6

7

8

167

A

Mu- -sa.

1

2

3

4

5

6

7

8

175

A

1

2

3

4

5

6

7

8

Musical score for measures 175-178. The score is in 4/4 time and B-flat major. It features eight staves. Measures 175-178 show a rhythmic pattern of eighth notes and quarter notes, with a dynamic marking of *mp* (mezzo-piano) starting in measure 176. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

179

A

1

2

3

4

5

6

7

8

mf prayerfully
Mu- sai

Musical score for measures 179-182. The score is in 4/4 time and B-flat major. It features eight staves. Measure 179 contains the vocal line with the lyrics 'Mu- sai' and a dynamic marking of *mf* (mezzo-forte) and the instruction 'prayerfully'. Measures 180-182 continue the instrumental accompaniment with a dynamic marking of *mf*. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

182

A

Kre- tes, peh- ri me fre- nas.

1

2

3

4

5 *mf*

6

7 *mf*

8

185

A

1

2

3

4

5

6

7

8

188

A

Mu- sai Kre- tes,

1

2

3

4

5

6

7

8

191

A

mu- sai Kre- tes, hi- me- ro ne- as

1

2

3

4

5

6

7

8

194

A

o- das pim- plat ih- thu d'a- ku- sai.

1

2

3

4

5

6

7

8

197

A

Mu- sai Kre- tes, mu- sai

1

2

3

4

5

6

7

8

200

A Kre- tes, Kre- tes,

1

2

3

4

5

6

7

8

203

A Kre- tes.

1

2

3

4

5

6

7

8

206

A

Par- seh- ni- as o- pos,

1

2

3

4

5

6

7

8

209

A

o- pos pros ai- the- ra

1

2

3

4

5

6

7

8

The image shows a page of musical notation for a piece titled "Call of the Dance". The page is numbered 21 and contains two systems of music, starting at measures 206 and 209. Each system features a vocal line (A) and an eight-part instrumental ensemble (1-8). The vocal line includes lyrics in Latin: "Par- seh- ni- as o- pos," and "o- pos pros ai- the- ra". The instrumental parts are arranged in a grand staff format, with parts 1 through 8. The music is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The notation includes various rhythmic values, slurs, and articulation marks. A large, semi-transparent watermark "FOR PAPER ONLY" is overlaid diagonally across the page.

212

A

ka- lon hum- ni- oi- san me- - los,

1

2

3

4

5

6

7

8

215

A

me- - los, me- - los, me- - los.

1

2

3

4

5

6

7

8

Kre- teh.

Kre-

Kre- teh. Kre-

Kre- teh. Kre- teh.

219

A *mf* Me- - los.

1 *mf* Kre- teh. -e-, Kre- teh. Kre- teh. Kre- teh.

2 *mf* Me-, -los.

3 -teh. Kre- teh. Kre- teh. Kre- teh. Kre- teh.

4 *mf* Me- los. Me- los.

5 -teh. Kre- teh. Kre- teh.

6

7 *mf* Kre- teh. Kre- teh.

8 *mf*

223

A *mp* Mu- sa, mu- sa. Mu- sa tu- deh tu me- los.

1 *mp*

2 *mp* -los. -los.

3 -e-, -e-,

4 *mp* Me-, Me-, Me- los. Me- los.

5 *mp* Kre- teh Kre- teh Kre- teh. Kre- teh.

6 *mp*

7 *mp* Kre- teh. Kre- teh. Kre- teh. Kre- teh. Kre- teh.

8 *mp*