

# CALL OF THE DANCE

8 Women's Voices a cappella and Soprano Soloist

Recording: New World 80525

Duration: ca. 10 minutes



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## MARY JANE LEACH

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

1

2

3

4

5

6

7

8



55

A

1

2

3

4

5

6

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-

-

-

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. — *f* -los. —

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

179

A

1

2

3

4

5

6

7

8

*mf* prayerfully  
Mu- sai

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

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*