

CALL TO THE CEREMONY

Mixed Chorus (SSATB)
And
String Quartet

Duration: ca. 0:35



MARY JANE LEACH

Ariadne Press 99031

Vocal ranges:

The image displays a musical score for six vocal parts, each on a separate staff. The parts are labeled on the left: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor, and Bass. Each staff begins with a treble clef (except for the Bass part, which uses a bass clef). The Soprano 1 staff shows a melodic line starting on a sharp (F#) and moving up to a natural (F). The Soprano 2 staff shows a similar line starting on a sharp (F#) and moving up to a natural (F). The Alto 1 staff shows a line starting on a natural (F) and moving up to a sharp (F#). The Alto 2 staff shows a line starting on a sharp (F#) and moving up to a natural (F). The Tenor staff shows a line starting on a natural (F) and moving up to a sharp (F#). The Bass staff shows a line starting on a natural (F) and moving up to a sharp (F#). The notes are connected by a slur, indicating a continuous melodic line.

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.

The strings should try to match their sound, especially when playing unisons. Vibrato can be used - enough to create a nice sound, but not so much that the tone loses its focus.

Call to the Ceremony

Worthy bull.

Aksi taureh.
ancient Greek

The choir is sacred.

Ho khoros hosios.
Euripides, *Trojan Women*

Come hither to me from Crete to this holy place.

Duru m'ek Kretas eh-pi tondeh nau-on agnon.
Sappho

The vowels and consonants in the transliterated Greek should be sung as in Italian. Especially in the alto parts, each voice usually only sings one syllable of a word, with entries staggered so that the entire phrase is sung. I have used hyphens and punctuation to indicate these "orphan" syllables (i.e. for the phrase "Kohros hosios," "Kho-" is the first syllable; "-ros," is the second; "ho-" is the third; and "-sios." is the fourth).

All translations are by Mary Jane Leach.

CALL TO THE CEREMONY

Mary Jane Leach
(1999)

♩ = 96 commandingly

mf

Soprano 1
Du- ru m'ek Kre- tas eh- pi ton- deh nau- on ag- non.

Soprano 2
Du- ru m'ek Kre- tas eh- pi ton- deh nau- on ag- non.

Alto 1
-ros, -sios. -ros, -sios.

Alto 2
mf
Kho-, ho-, Kho-, ho-

Tenor
mf
A- ksi tau- reh. A- ksi tau- reh. A- ksi tau- reh. A- ksi tau- reh.

Bass
mf
A- ksi tau- reh. A- ksi tau- reh. A- ksi tau- reh. A- ksi tau- reh.

♩ = 96 commandingly

Violin 1
mf

Violin 2
mf

Viola
cantabile
mf

Cello
mf

5

S1 Du- ru m'ek Kre- tas. Du- ru m'ek Kre- tas, Kre-, Kre-,

S2 Du- ru m'ek Kre- tas. Du- ru m'ek Kre- tas. -tas.

A1 -ros, -sios. -ros,

A2 Kho-, ho-, Kho-,

T A- ksi tau- reh. A- ksi tau- reh. A- ksi tau- reh. A- ksi tau- reh.

B A- ksi tau- reh. A- ksi tau- reh. A- ksi tau- reh.

5 *cantabile*

V1 *cantabile*

V2 *cantabile*

Va

C

10

S 1 Kre-,

S 2 -tas. -tas.

A 1 -sios.

A 2 ho-,

T A- ksi tau- reh. A- ksi tau- reh.

B A- ksi tau- reh. A- ksi tau- reh.

10

V1

V2

Va

C