

THE SACRED DANCE

Soprano Soloist, and String Quartet

Duration: ca. 6 minutes





MARY JANE LEACH

Ariadne Press 99032

Vocal range:



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. 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.

From measures 19 to 86, Violins 1 and 2 share a melody, each usually playing alternate notes of it. I have indicated the separate phrases, with brackets indicating the beginning  and end  of the phrase for each part.

The Sacred Dance

Crete.

Kretas.
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

Chorus, join with me.
Come singing of divine marriage and feasts,
singing the joys of this happy feast.
This has been yours since olden times.

Tu filu khoruson.
Kle-usa the-on teh gamus andron teh daitas,
kai thalis makaron. Soi gar tad' eks arkhes mele.
Aristophanes, *The Peace*

Up, mother, lead the dance,
whirl through the paces;
hasten the spell with your dancing.

Khoru, mater, anageh, poda son
helisseh tad eh-keseh met' eh-methen podon
ferusa filtatan basin.
Euripides, *Trojan Women*

Minos uttered sweet sounds.

Lara d'apo stomaton fthenksato Minos.
anon., ancient Greek

The vowels and consonants in the transliterated Greek should be sung as in Italian,

All translations by Mary Jane Leach.

THE SACRED DANCE

Mary Jane Leach
(1999, revised 2001)

Insistently
♩ = 92

Soprano
mp Kre- tas. *mf* Kre- tas, Kre- tas.

Violin 1

Violin 2
mp

Viola
mf

Cello
mp *mf*

8

S
Kre- tas. *cresc.* Kre- tas. *decr.* Kre- tas.

V1
mf *cresc.* *decr.*

V2
mf *cresc.* *decr.*

Va
cresc. *decr.*

C
cresc. *decr.*

15

S

V1
mp M

V2
mp M

Va
mp

C
mp

22

S

V1

V2

Va

C

mf

mf

mf

29

S

V1

V2

Va

C

mf *commandingly*

Ho

36

S

V1

V2

Va

C

kho- ros ho- sios. Ho kho- ros ho- sios.

43

S Du- ru m'ek Kre- tas. Ho kho- ros ho-

VI

V2

Va

C

50 *enticingly*

S -sios. Tu fi- lu kho- ru- son. Kle- u- sa the- on teh

VI

V2

Va

C

57

S ga- mus an- dron, ga- mus an- dron teh dai- tas, kai

VI

V2

Va

C

64

S
tha- lis ma- ka- ron. Soi gar ta- d'eks

V1

V2

Va

C

71

S
ar- khes me- le.

V1

V2

Va
cantabile

C

78

S
f
Kho- ru- son.

V1
f

V2
cresc. *f*

Va
cresc. *f*

C
cresc. *f*

85

S *decr.*
Kho- ru-

VI

V2

Va *decr.*

C *decr.*

92

S *joyfully* *mf*
-son. Kho- ru, ma- ter, mah- ter,

VI *mf*

V2 *mf*

Va *mf*

C *mf*

98

S
a- na- geh, po- da son, he- lis - seh

VI

V2

Va *cantabile*

C

104

S
tad eh- ke- seh, _____ me- t'eh- me-

V1

V2

Va

C

110

S
-then po- don, _____ fe- ru-

V1

V2

Va

C

cantabile

116

S
-sa fil- ta- tan ba- sin.

V1

V2

Va

C

cantabile

122

S Kho- ru, ma- ter, ma- ter,

VI

V2

Va

C

128

S a- na- geh, po- da son, he- lis- seh

VI

V2

Va

C

134

S tad eh- ke- seh, me- t'eh- me- then po-

VI

V2 *cantabile*

Va

C

141

S
-don, _____ fe- ru- sa fil- ta-

V1

V2

Va

C

147

S
-tan ba- -sin. Kho- ru,

V1

V2

Va

C

f

153

S
ma- ter, _____ fe- ru- sa _____

V1

V2

Va

C

159

S
fil- ta- tan- ba- sin.

VI

V2

Va

C

166 *mf*

S
La- ra d'a- po sto- ma- ton fthen- ksa- to Mi- nos.

VI
mf

V2
mf

Va
mf

C
mf

173

S
Fthen- ksa- to Mi- nos, Mi- nos.

VI
decr.

V2
decr.

Va
decr.

C
decr.