

THE CRANE DANCE

8 Women's Voices a cappella
and Soprano Soloist

Duration: ca. 5 minutes



Commissioned by The New York Treble Singers

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Vocal ranges:

Ariadne

The image displays eight staves of musical notation, each representing a different vocal range for the character Ariadne. The staves are numbered 1 through 8 from top to bottom. Each staff begins with a treble clef and a single note, followed by a diagonal line indicating the range of the voice. The notes are positioned on the staff lines to show their relative pitch. The ranges are as follows:

- Staff 1: Note on the second line (G4).
- Staff 2: Note on the second space (A4).
- Staff 3: Note on the second space (A4).
- Staff 4: Note on the second space (A4).
- Staff 5: Note on the second space (A4).
- Staff 6: Note on the second space (A4).
- Staff 7: Note on the second space (A4).
- Staff 8: Note on the first space (F4) with a sharp sign (#).

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.

The Crane Dance

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* (*Troyadeez*)

Let the holy step of the foot be flung high.

Riptestho podos hiera Basis
Anon., *Greek Lyric*, V

I thrill with the rapture of this mystic rite.

Efriks' eroti tude mustiku telus.
Aeschylus, Fragment, *Aeschylus II*

Now advance
in the whirling, twirling dance,
with hand linked in hand, as we deftly trip along,
keeping time to the cadence of the swiftly-flowing
song.

Horma, khore;
kufa posin ag'es kuklon,
kheri sunapte khera, hruthmon
khoreas hupageh pasa,
baineh karpalimoin podoin.
Aristophanes, *Thesmophoriazusae*

Oh my sisters!

Ho kassignetai!
ancient Greek

The vowels and consonants in the transliterated Greek should be sung as in Italian. In the chorus, 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 "Terpsihkhora," "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.

Where there are no lyrics, everybody should sing the same vowel. A series of vowels can be decided on, so that the whole piece isn't sung using only one vowel sound. Each note should be held for its entirety with entries clearly articulated, so that the rhythm and pulse of the piece is evident.

All translations are by Mary Jane Leach.

THE CRANE DANCE

Mary Jane Leach
(2002)

Ariadne

$\text{♩} = 88$

1 *mf*

2 *mf*

3 *mf*

4 *mf*

5 *mf*

6 *mf*

7 *mf*

8 *mf*

9 proudly *mf*

A Eh— pi— me— Ter— psih— kho— ra ka— lih, ka— la weh— roi ai— som e— nan, ———

1 Eh—, ——— —ra, ——— ka—,

2 —pi—, ——— —kho—, ——— —la, ——— —na, ———

3 —, ——— —psih—, ——— —lih, ——— weh—, ——— e—,

4 Te—, ——— ka—, ——— —so, ———

5 —e—, ——— ai—, ———

6 me, ——— —roi,

7

8

17

A

Knos- sih- o- is le- u- ko- pe- plus, me- ga d'eh- mes ge- gath' po- lis.

1

2

3

4

5

6

7

8

25

A

cresc. Ho kho- ros ho- sios. *f* Ho

1

cresc. Eh-, -ra, *f* ka-,

2

cresc. -pi- -kho-, *f* -la,

3

cresc. -i, -psih-, -lih, *f* weh-,

4

Te-, ka-, *f*

5

cresc. -e,

6

cresc. me-,

7

cresc.

8

cresc. *f*

30

A kho- ros ho- sios. Ter- psih- kho- ra ka- lih.

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

2 -na, Kno-, -i, -u-,

3 e-, -ko-,

4 -so, -sih-, -plu,

5 ai-,

6 -roi,

7

8 *decresc.*

37 *decresc.* Ho kho- ros ho- sios. $\bullet = 82$

1 *decresc.* me-, *mf*

2 *decresc.* -ga, *mf*

3 *decresc.* d'eh-, *mf*

4 *decresc.* -me, po-, *mf*

5 *decresc.* ge-, -li. *mf*

6 *decresc.* -ga, *mf*

7 *decresc.*

8

42

A

1

2

3

4

5

6

7

8

45

rapturously

A

Rip-tes- tho po- dos hie- ra Ba- sis. E- fri- ks'e-

1

2

3

4

5

6

7

8

48

A

-ro- ti tu- de mu- sti- ku te- lus.

1

2

3

4

5

6

7

8

51

A

Mu- sti- ku te- lus.

1

2

3

4

5

6

7

8

54

A

Hor- ma, kho- re, hor- ma; ku- fa po- sin

1

2

3

4

5

6

7

8

57

A

a- g'es ku- klon,

1

2

3

4

5

6

7

8

60

A

khe- ri su- nap- te khe- ra, hruth-

1

2

3

4

5

6

7

8

63

A

-mon, kho- re, kho- re- as

1

2

3

4

5

6

7

8

66

A hu- pa- geh pa- sa, kho- re,

1

2

3

4

5

6

7

8

69

A kho- re, bai- neh kar- pa- li- moin

1

2

3

4

5

6

7

8

72

A po- doin. Ho ka- sig- ne- tai!

1

2

3

4

5

6

7

8

75

A Ho ka- sig- ne tai!

1

2

3

4

5

6

7

8

78

A

Ho ka- sig- ne- tai!

1

2

3

4

5

6

7

8

81

A

E- tri- ks'e- ro- ti tu- de

1

2

3

4

5

6

7

8

84

A

mu- sti- ku te- lus.

1

2

3

4

5

6

7

8

87

A

Ho ka- sig- ne- tai!

1

2

3

4

5

6

7

8

The image shows a page of a musical score for 'The Crane Dance', page 11. It features a vocal line and an eight-part instrumental ensemble. The vocal line starts at measure 84 with the lyrics 'mu- sti- ku te- lus.' and continues at measure 87 with 'Ho ka- sig- ne- tai!'. The instrumental parts are numbered 1 through 8. The score is written in treble clef with a key signature of one sharp (F#). A large, semi-transparent watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

90

A  Ho ka- sig- ne- tai!

1 

2 

3 

4 

5 

6 

7 

8 

93

A  Ho ka- sig- ne- tai!

1 

2 

3 

4 

5 

6 

7 

8 



96

A

E- fri- ks'e-

1

2

3

4

5

6

7

8

99

A

-ro- ti tu- de mu- sti- ku te-

1

2

3

4

5

6

7

8

The image shows a page of a musical score for 'The Crane Dance', page 13. It features a vocal line and eight instrumental staves. The vocal line starts at measure 96 with the lyrics 'E- fri- ks'e-' and continues to measure 99 with '-ro- ti tu- de mu- sti- ku te-'. The instrumental parts consist of eight staves, numbered 1 through 8, each with its own melodic and rhythmic line. The score is written in a key signature of one sharp (F#) and a common time signature (C). A large, semi-transparent watermark 'FOR PERSALON' is overlaid diagonally across the page.

102

A -lus. Ho ka- sig- ne tai!

1

2

3

4

5

6

7

8

105

A Ho ka- sig- ne tai!

1

2 -ne tai!

3 Ho ka- sig-,

4

5

6

7

8

108

A Ho ka- sig- ne tai!

1 Ho ka- sig- ne, Ho ka- sig-,

2 tai!

3 -ne,

4 tai!

5

6

7

8

111

A Ho ka- sig- ne tai! Ho ka- sig- ne tai!

1 Ho, Ho, -ne, tai!

2 ka- sig-, tai! ka- sig-, -ne,

3 -ne, ka- sig-,

4 tai! Ho,

5

6

7

8