

## 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.

Arkh'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.