

J O A N S Z Y M K O

Invitation to the Dance

for

SATB CHORUS

on mystical poetry of

HAFIZ

as interpreted by

Daniel Ladinsky



JOAN SZYMKO

Joan Szymko (b.1957) is widely regarded as an outstanding choral composer in North America today. Her works consistently display a discerning, stirring marriage of words and music. The American Choral Directors Association (ACDA)

recognized Szymko's lasting impact on the choral arts in North America by selecting her as a recipient of the prestigious Raymond W. Brock Memorial Commission (2010) Notably, her music has been sung on stage or in sessions at every national ACDA conference since 2003. A dynamic conductor, Joan has led choirs in the Pacific Northwest for over forty years. As a visiting artist, Szymko workshops her compositions with choirs in academic and festival setting in the US and abroad. As a resident composer and performer with Portland's Do Jump! Movement Theater, she created underscoring for major touring productions, earning praise from the New York Times for her "ethereal vocal music." For more about Joan Szymko and to explore her catalog of over 150 choral works, visit her website: www.joanszymko.com

DANIEL LADINSKY & HAFIZ

Poet Daniel Ladinsky (1948 -) is most well known as a renderer of mystical poetry, in particular that of 14th c. Persian Sufi mystic Hafiz. The Sufis regard the poetry of Hafiz as a perfect expression of the human experience of divine love. Hafiz's *ghazals* (short sonnet length love songs) are still extremely popular throughout the Near East. Working primarily from an 1891 English translation by H.W. Clarke, Ladinsky has sought to make accessible to modern day readers the profundity of Hafiz's poetry by reflecting/releasing the *spirit* of Hafiz. in Ladinsky's words: "the spirit of tenderness and compassion, of great exuberance, joy and laughter, of ecstatic love and fervent longing for his Beloved, and wonder and delight at the divine splendor of the universe."

NOTES

"Invitation to Dance" was composed along with seven other works during a 10 week period over the summer of 2002, to be premiered in an all-Szymko program entitled a "A Choral Conspiracy" — mixed chorus settings of mystical poets, featuring unconventional accompanying forces. Colorful, playful, rhythmic and tender, like Ladinsky, I sought to evoke the spirit of Hafiz with these works. The three short pieces work together creating an arc toward joy. The bass/bottle accompaniment of "Where is the Door to the Tavern" may be substituted with accordion. Dance percussion for No.3 may be replaced by bodhrán.— Joan Szymko

INVITATION TO THE DANCE

No.1

Where is the door to the tavern?
Where is the door to God?
In the sound of a barking dog
In the ring of a hammer
In a drop of rain
In the face of everyone I see.

No.2

I think we are frightened
every moment of our lives
Until we
Know
Him

No.3

Every child has known God,
Not the God of names,
Not the God of don'ts,
Not the God who ever does
Anything weird,
But the God who knows only four words.
And keeps repeating them, saying:
"Come dance with Me."
Come
Dance.

Invitation to the Dance

1. Where is the Door to the Tavern?

HAFIZ
adapted/translated by Daniel Ladinsky

JOAN SZYMKO

Freely *Raucous*
Solo *f* ♩ = 94 misura
Where is the door to the ta - vern?

Pitched bottles (3) ♩ = 94 misura
bottles blown transversely
pizz. *mf*

Contrabass *mf*
(may substitute bottles and Cb with an accordion)

S. *p*
Where is the door

A. *Tutti mf*
Where is the door

T. *p*
Where is the door

B. *p*
Where's the door to the

The musical score is written for a vocal soloist (A.), pitched bottles (3), and contrabass. The key signature is B-flat major (two flats). The tempo is marked 'Freely' and 'Raucous'. The soloist part begins with a 'Solo' marking and a forte 'f' dynamic. The pitched bottles part enters with a 'pizz.' (pizzicato) marking and a mezzo-forte 'mf' dynamic. The contrabass part also enters with a mezzo-forte 'mf' dynamic. The lyrics are 'Where is the door to the ta - vern?'. The score includes a section for four vocalists (S., A., T., B.) with lyrics 'Where is the door' and 'Where's the door to the'. The pitched bottles and contrabass parts continue with a rhythmic pattern of eighth notes.

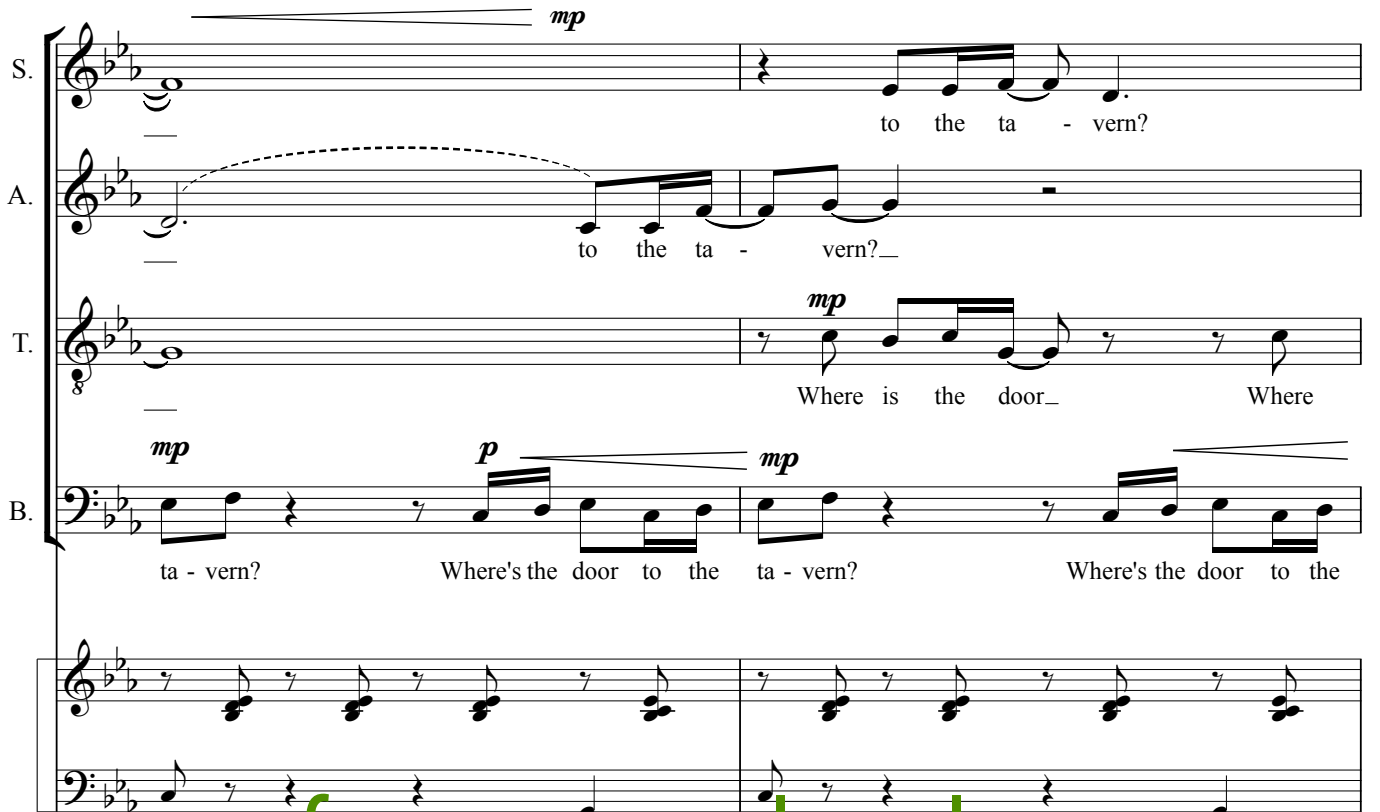
mp

S. to the ta - vern?

A. to the ta - vern?_

T. *mp* Where is the door_ Where

B. *mp* *p* *mp* ta - vern? Where's the door to the ta - vern? Where's the door to the



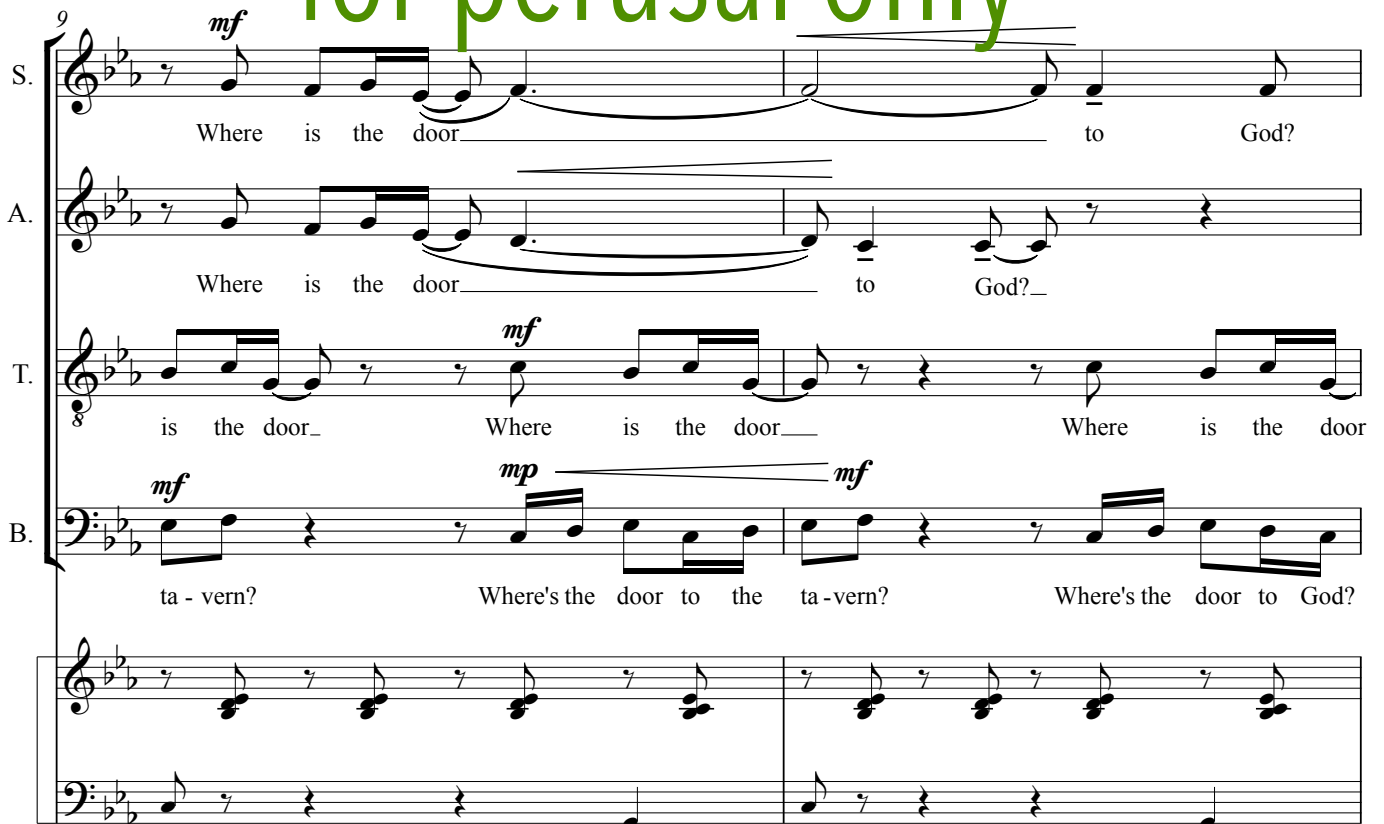
mf

S. Where is the door_ to God?

A. Where is the door_ to God?_

T. *mf* is the door_ Where is the door_ Where is the door

B. *mf* *mp* *mf* ta - vern? Where's the door to the ta - vern? Where's the door to God?



11 *mf* *f* *mf*

S. Where is the door to God? Where is

A. *f* Where is the door

T. 8 Where is the door Where is the door *f* Where

B. Where's the door to God? Where's the door to God? Where's the door to the ta - vern?

for perusal only

13 *mf* *mf* *mf* *mf*

S. the door to God?

A. to the ta - vern?

T. 8 is the door Where is the door Where is the door?

B. Where's the door to the ta - vern? Where's the door to God Where's the door to God?

15 (1-3 sopranos) *like a YAPPING dog* **mf**

S. *mp* *poco a poco cresc.*
in the sound of the bark - ing dog, in the sound of the bark - ing dog, in the sound of the

A. *mp* *poco a poco cresc.*
In the sound of the bark - ing dog in the sound of the

T. *mp*
bark

B. *like a BIG dog* **mf** *mp*
bark bark

17 *mp* *mf* *mp* *mf*

S. bark bark bark bark

A. bark - ing dog, bark - ing dog, bark - ing dog, bark - ing dog, bark - ing dog, bark - ing dog,

T. *poco marcato* *mp* *poco a poco cresc.*
bark - ing dog bark ing dog bark - ing dog bark - ing

B. *mf* *mp* *mf*
bark bark bark bark

THIS PAGE LEFT BLANK FOR
COPYRIGHT PROTECTION

26 *ff* *Broadly, sostenuto*

S. ham - mer. In the face of Ev-'ry - one I see

A. *f* In a drop of *ff* In the face of Ev-'ry - one I see

T. ham - mer. In the face of Ev-'ry - one I see

B. ham - mer. In the face of Ev-'ry - one I see

for perusal only

29 *mf* *Lilting* *ff* *f*

S. Where is the door?

A. *mf* Where's the door to the ta - vern? Where's the door to God?

T. *mf* Where is the door

B. *f* Where is the door *mf* to the ta -

for perusal only

32

S. *mp*
Where's the door to God?

A. *p*
Where is the door?

T. *mp*
to the ta - vern?

B. *p*
vern? Where is the door.

for perusal only

34

S. *p* *pp* *ppp*
Where's the door to God? Where's the door to God?

A. *ppp*
to God?

T. *p* *pp*
Where's the door to the ta - vern? Where's the door to God?

B. *pp*
Where's the door to God?

Invitation to the Dance

2. UNTIL

Hafiz
translated by Daniel Ladinsky

JOAN SZYMKO

$\text{♩} = 64$ *Espressivo, yearning*

S.

A.

T.

B.

7

A.

T.

B.

THIS PAGE LEFT BLANK FOR
COPYRIGHT PROTECTION

26

S. *mp* Mm Mm

A. *f* fright - ened *mp* I think we are fright - ened, *mf* we are fright -

T. *mp* Mm Mm

B. *mp* Mm Mm

for perusal only

31

S. *mf* Mm

A. *f* ened *mf* ev - ery Mo - ment *f* ev - ery mo - ment of our lives

T. *mf* Mm

B. *mf* Mm Mm

36

S. *p*

A. *mp* *mp* Un - til

T. *p* *mp* *p* Mm Mm

B. *p* *p* Mm

for perusal only

42

S. *mp* *pp* Mm

A. *mp* *mf* *p* un - til we Know Him.

T. *mp* *pp* Mm

B. *mp* *pp* Mm

Invitation to the Dance

3. Every Child Has Known God

HAFIZ

translated/adapted by David Ladinsky

JOAN SZYMKO

♩. = 94 Playfully

Soloist 1

Soloist 2

Soprano *mf*
La la

Alto *mf*
La la la la la, La la la

Tenor *mf*
La la la la la la la

Bass *mf*
La la La la La la la la

for perusal only

5

S. *p* *mp* *p*
la la la la la la la la la la la la la la la

A. *p*
La la la la la la la la la la la

T. *p*
La la la la la la la la la la la la la la la

B. *p*
La la la la la la la la la la la la la la la

9 Soloist 1 **A** *mf*

Ev - ery child has known God_____

S. *div.* *f* *mp*
la la la la la La la La la

A. *f* *mp*
la la la la La la la la, La la

T. *f* *mp*
la la la la La la la la La la

B. *f* *mp*
la la la a La la a la La la la

for perusal only

15

Ev - ery child_____

S. *f* *mp*
La la La la

A. *f* *mp*
la La la la la, La la la

T. *f* *mp*
la la La la la la La la la la

B. *f* *mp*
la La la La la la la la

20

Ev - ery child has known God _____ Ev - ery

S. La _____ la _____ La _____ la _____ La _____ la _____

A. La la _____ la la la, La la la La la

T. 8 La la la la La la la la La la

B. La la La la La la la la La la

mf

mf

mf

mf

25

child _____ Ev - ery child _____

S. _____ La _____ la _____ Not the God of names,

A. _____ la la la, La la la Not the God of names,

T. 8 la la La la la la Not the God of names,

B. La la La la la la Not the God of names,

f

f

f

f

for perusal only

THIS PAGE LEFT BLANK FOR
COPYRIGHT PROTECTION

46

S. *mp* but the God *mf* who on - ly knows four words

A. knows four words *mf* who on - ly knows four words who on - ly knows four words

T. knows four words *mf* who on - ly knows four words But the God,

B. *mp* but the God *mf* But the God,

for perusal only

53

Soloist 1 *f* And keeps re - peat - ing them, **D** CUE DANCER

S. *f* And keeps re - peat - ing them la la la la la la la la

A. *f* And keeps re - peat - ing them La la la la la

T. *f* And keeps re - peat - ing them La la la la la la la

B. *f* And keeps re - peat - ing them La la la la la la la

59 Soloist 1

ff *f*

Say - ing: _____

mf *f*

S. la la la la la la la la la la la la la la la! _____

mf *f*

A. la la la la la la la la la! _____

mf *f*

T. 8 la la la la la la la la la la la la! _____

mf *f*

B. la la la la la la la la la la la la! _____

64

for perusal only

"Come dance with Me."

mf

S. La la _____ La la _____ La la _____

mf

A. La la _____ la la la, La la la La la _____

mf

T. 8 La la la la La la la la La la

mf

B. La la La la La la la la La la

69

E

Soloist 2

"Come_ dance____ "Come_ dance____ with____ Me.____
 "Come_ dance,____ with____ Me.____ "Come_ dance,-
 La la La la
 la la la, La la la La la la la
 la la La la la la La la la la
 La la La la la la La la

74

Come dance_ with me____ Come dance_ with Me."____
 with____ Me.____ "Come_ dance,____ with____
 La la la La la la La la
 la, La la la La la la la, La la
 La la la la La la la la La la
 La la la la La la la la

79

— Me."

f

S. La la la la la la la la La la la la la la

A. la La la la la la la la la la

T. 8 la la La la la la la la La la la la la la

B. la La la la la la la la La la la la la la

84

sub p **mp**

S. La la la la la la la la La la la la La la la la

sub p **mp**

A. La la la la la la la la La la la la la la la la

sub p **mp**

T. 8 La la la la la la la La la la la La la la la la la

sub p **mp**

B. La la la la la la la La la la la La la la la la la

89 *mf*

S. *mf* La la la La la La la la

A. *mf* La la la la la la

T. *mf* la la la La la la la la

B. *mf* la la la La la la la

91 **F** *f* *mp* *mf*

S. *f* *mp* *mf* La! La! La la la la la la la

A. *f* *mp* *mf* La! La! La la la la la la la

T. *f* *mp* *mf* La! La! La la la la la la la

B. *f* *mp* *mf* La! La! La la la la la la la

for perusal only

95 *f* 1. 2. *f* *mp*

S. *f* *mp* La la la la la la La la la la la La la la la la la

A. *f* *mp* La la la la la la La la la la la La la la la la la

T. *f* *mp* La la la la la la la La la la la la

B. *f* *mp* La la la la la la la la la la la

99

mf *mp* *mf* *f*

S. *la* *La* *la* *la* *La* *la* *La* *La!*

A. *la* *La* *la* *la* *La* *la* *La* *La!*

T. *la* *La* *la* *la* *La* *la* *La* *La!*

B. *la* *La* *la* *la* *La* *la* *La* *La!*

for perusal only

105

f *G*

Soloist 1 "Come Dance! _____ Come

ff *mf*

S. *La!* *La* *la* *La* *la*

ff *mf*

A. *La!* *La* *la* *la* *la*, *La* *la* *la*

ff *mf*

T. *La!* *La* *la* *la* *la* *La* *la* *la* *la*

ff *mf*

B. *La!* *La* *la* *La* *la* *La* *la* *la* *la*

THIS PAGE LEFT BLANK FOR
COPYRIGHT PROTECTION

120 **H**

Soloist 1

Soloist 2

Ev - 'ry Child has known God

S. *f* *mf*
La La la

A. *f* *mf*
La la la la, La la

T. *f* *mf*
La La la la La la

B. *f* *mf*
La La la La la la

125

"Come dance with me. Come dance,

Ev - ery Child,

S. *f*
La la La la

A. *f*
la La la la, La la la

T. *f*
la la La la la la La la la la

B. *f*
la La la La la la la

130

The image displays a musical score for the song "Come Dance With Me." The score is written for a piano and four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano part is in the right hand, and the vocal parts are in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are "Come dance with me." and "La la la, La la la." The score includes a large green watermark that reads "for perusal only".

Instrumental:

S. Come dance with me."

A. Come dance with me."

S. La la

A. La la la, La la la

T. La la la la La la la la

B. La la La la La la La la

for perusal only

134

Dance!
 Dance!
 S. *f* Dance! Dance! Come Dance!... *mf* Come Dance! *f* Dance! Dance!
 A. *f* Dance! Dance! Come Dance! *mf* Come Dance! *f* Dance! Dance!
 T. *f* Dance! Dance! Come Dance! *mf* Come Dance! *f* Dance! Dance!
 B. *f* Dance! Dance! Come Dance! *mf* Come Dance! *f* Dance! Dance!

139

S. Come Dance! ____ Come Dance! ____ Dance!

A. Come Dance! ____ Come Dance! ____ Dance!

T. Come Dance! ____ Come Dance! ____ Dance!

B. Come Dance! ____ Come Dance! ____ Dance!

for perusal only

143

S. Dance! Dance! ____ Dance!

A. Dance! Dance! ____ Dance!

T. Dance! Dance! ____ Dance!

B. Dance! Dance! ____ Dance!

ff *fff*