

# Swimming Between Shores

*... a woman's journey through identity ...*

by Morag Galloway and Merit Ariane Stephanos



Duration: approximately one hour

*For Merit*

*Swimming Between Shores* was first performed in the Sir Jack Lyons Concert Hall, Music Department, University of York, as part of the York Spring Festival, on the 29th April 2015.

It was commissioned by Terry Holmes for the Composer and Performer Award, 2015, and had the following cast:

#### THE WANDERER

Merit Ariane Stephanos - Soprano

#### THE TRUTH

Nilufar Habibian - Qanun

#### THE SHAPESHIFTERS

John Cummins - Violin

Dan Hodd - Violin/Baritone

Morag Galloway - Viola

Charlotte Bishop - Cello

#### THE TRAVELLERS

Richard Oakman - Recorders/Saxophones

Katharine Wood - Flutes/Saxophones

Sound Technicians - Oliver Larkin and Ben Eyes

Lighting Technician - John Rawling

The pre-recorded voices on the backing tracks are:

#### THE SPIRITS

Carter Sligh - Counter Tenor

Toby Churchley - Tenor

Jack Comerford - Bass

#### THE MUSES

Chloe Gilgallon - Voice One

Rachel Dyson - Voice Two

Sarah Dickenson - Voice Three

Cathy Abbott - Voice Four

Elizabeth Towne Allen - Voice Five

## Production Note

Character names are used in the script, instrument names are used in the musical scores. This will help director and cast make decisions as to who plays and/or speaks which material.

The Arabic pieces, written by Merit Ariane Stephanos, need a singer who can read and speak Arabic to perform them. Watching the film of the original production (included on the DVD with this score) will inform how the words are set to the melody lines.

Use of an extra Arabic musician/instrument is optional, but recommended. Depending on the instrument chosen by the production team, any suitable musical line can be substituted between a Western instrument and an Arabic one. Similarly a drum can be used in the piece, if desired.

Watching the film will, again, help inform the production, but ultimately decisions regarding character, staging, lighting and props are left to the director/production team.

Extra musicians/actors can be used if there isn't a performer who can double up instruments (as with THE TRAVELLERS in the original production, for example).

The original production used an Apollonian Cone in *The Flaw of Space: Part One* and *The Flaw of Space: Part Two*. This could be recreated exactly, a similar prop or object used, or nothing used at all.

The piece is split into two Acts to indicate where a break would occur should the performance(s) require an interval.

In preparation for producing a performance of this piece it is highly recommended that the poetry of Arabic women, namely Etel Adnan's *There*, is read. This will inform the rehearsal process and enrich the performance. The texts from *There* used on the recorded tracks are included on the DVD in the score for this purpose.

Workshopping Arabic Maqam during the rehearsal process with the whole cast, if possible, will be hugely beneficial, as would using the String Loops (on pages 4 and 5) to explore movement and conceptual ideas of identity and circularity. Any musical and textual material can be used, out of context, in the rehearsal process to aid understanding and create meaning.

**Morag Galloway 2017**

## ACT ONE

### Introduction - This Is Me

String Quartet/THE SHAPESHIFTERS *preset on stage.*  
 Arabic musician/THE TRUTH *can be preset too, if used.*

THE TRUTH: [*In English or Farsi.*]:

This is me: Sometimes hidden and sometimes revealed,  
 Sometimes a devoted Muslim, sometimes a Hebrew and a Christian,  
 For me to fit inside everyone's heart,  
 I put on a new face every day.

(Rumi *This Is Me*)

ما ئيم که که نهان و که پيدا ئيم  
 که مؤمن و که يهود و که رستائيم  
 تا اين دل ما قالب هر دل کرد  
 هر روز بصورتی برون ميسائيم

## Scene One - The Beginning. The Creation. The Question.

MUSE VOICE ONE: (Recorded Track 1)

Where are we? where? There is a *where*, because we are, stubbornly, and have been, and who are we, if not you and me?

Where are we? Out of History, of his or her story, and back into it, out in Space and back to Earth, out of the womb, and then into dust, who are we?

Where is where, where the terror, the love, the pain? Where the hatred? Where your life, and mine?

Who are we, a woman or a man, and is that seasonal, is it eternal, and is it true that there are men and women and it must be true, because you are and I am.

Where are we? In the middle, at the beginning, the end? Who is we, is it you plus me, or something else expandable, explosive, the salt and pepper of our thoughts, the something that may outlast our divinities?

Who are we, us the children of History, whose, which period, which side of History, the wars or the poems, the queens or the strangers, on which side of whose History are we going to be? Are we going to be?

Where are we? In a desert, on a glacier, within a mother's womb or in a woman's eyes, in a man's yearning, or are we into each other, each other's future, as we have been in the past? Are we dead or alive?

(Etel Adnan *There*)

STRING QUARTET: *All lines are started together but are not in unison. Music starts then gets louder and erratic. Eventually it is frantic. This is in response to THE WANDERER entering. She moves round the stage, hearing the music and looking for it. Eventually she becomes agitated by it and stops the music abruptly with the vocal cue below.*

THE WANDERER: [*Shouted.*] No!

Violin 1

$\text{♩} = 80$

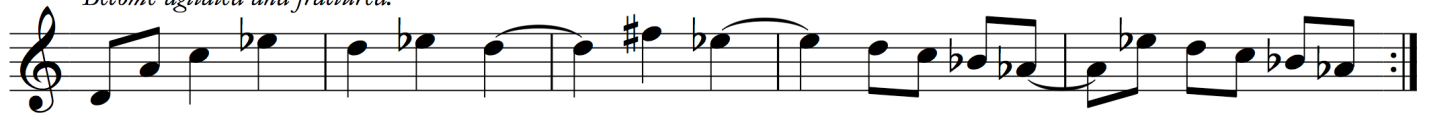
*Become agitated and fractured.*



Violin 2

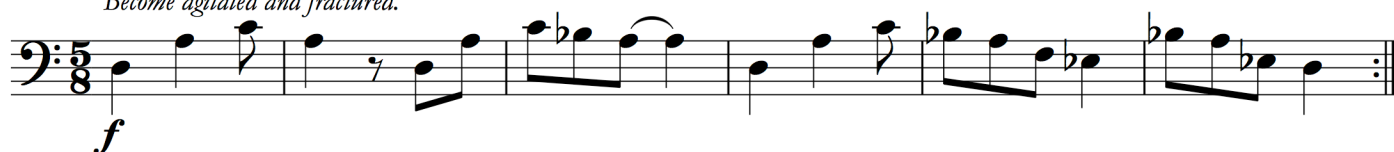
$\text{♩} = 80$

*Become agitated and fractured.*



Viola  $\text{♩} = 80$ *Become agitated and fractured.*

Violoncello

 $\text{♩} = 80$ *Become agitated and fractured.*

*She composes herself in the silence and faces the audience, then sings an unaccompanied Aramaic Chant (for example Man Dodekh, which was used in the original production).*

SHAPESHIFTER: (Viola player in original production). [*Spoken over the Aramaic Chant.*]

We came from our own country in a red room  
 which fell through the fields, our mother singing  
 our father's name to the turn of the wheels.  
 My brothers cried, one of them bawling, *Home,*  
*Home,* as the miles rushed back to the city,  
 the street, the house, the vacant rooms  
 where we didn't live any more. I stared  
 at the eyes of a blind toy, holding its paw.

All childhood is an emigration. Some are slow,  
 leaving you standing, resigned, up an avenue  
 where no one you know stays. Others are sudden.  
 Your accent wrong. Corners, which seem familiar,  
 leading to unimagined pebble-dashed estates, big boys  
 eating worms and shouting words you don't understand.  
 My parents' anxiety stirred like a loose tooth  
 in my head. *I want our own country,* I said.

But then you forget, or don't recall, or change,  
 and, seeing your brother swallow a slug, feel only  
 a skelf of shame, I remember my tongue  
 shedding its skin like a snake, my voice  
 in the classroom sounding just like the rest. Do I only think  
 I lost a river, culture, speech, sense of first space  
 and the right place? Now, *Where do you come from?*  
 strangers ask. *Originally?* And I hesitate.

(Dame Carol Ann Duffy *Originally*)

## Scene Two - 'The Flaw Of Space: Part One

MUSE VOICE TWO: (Recorded Track 2)

Go deep into the world's throat, there's no way out of this universe, but then is  
 there a universe, and why, and where from, and is its existence necessary for  
 anything to *be*, and if there's not a somewhere what then, with no faith, no hope,  
 there's maybe love, somewhere?

(Etel Adnan *There*)

THE WANDERER: *Moves towards a different part of the stage, towards an Apollonian Cone, or  
 other prop/ lighting state/ stage area.*

STRING QUARTET *and* THE WANDERER: *Perform* The Flaw of Space: Part One.



# The Flaw Of Space: Part One

Music Morag Galloway  
Words Sabah al-Kharrat Zwein,  
trans Kaissar Afif  
from *As if in Flaw* or *In the Flaw of Space*

Original stage directions for use of an Apollonian Cone are included, as a guide/suggestion.

*Wondering, confused, curious.*

Look at the ellipse piece of cone, holding the circle side to the audience.

**Soprano**

$\text{♩} = 60$  **3**

An a-bys-mal cir-cle is in the sky.

**Violin I**

$\text{♩} = 60$  con sord. *pp*

**Violin II**

con sord. *pp*

**Viola**

con sord. *pp*

**Violoncello**

con sord. *pp*

5

Put piece down.

**Sop.**

At the mo-ment we are an in - fi-nite line head-ed to-wards it.\_\_\_\_\_

**Vln. I**


**Vln. II**

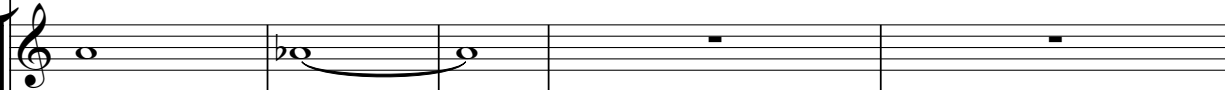
**Vla.**

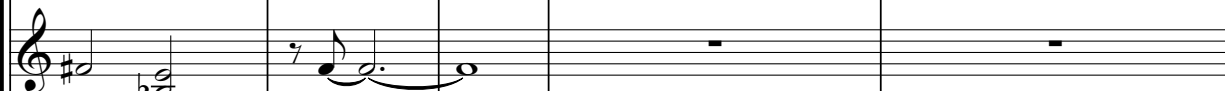
**Vc.**

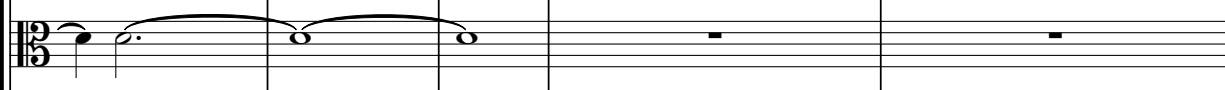
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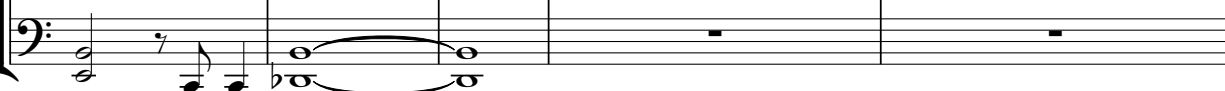
Pick up cone tip and scrutinise it.

Sop.  One di-min-ish'd form is head-ed to-ward the a - byss...

Vln. I 

Vln. II 

Vla. 

Vc. 

13

Put tip in hand lengthways and draw it in a line across the body.

Sop.  But the line is spread-ing to-ward it.

Vln. I 

Vln. II 

Vla. 

Vc. 

18 Put tip back down.

Sop.   
I see you throw-ing your-self in the hol-low cir-cle;

Vln. I 

Vln. II 

Vla. 


Vc. 

23

Sop.   
time has stopped in your space.\_\_\_\_\_


Vln. I 

Vln. II 

Vla. 

Vc. 

28

Sop. 
  
You glimpse at me as if we have be-come one op-en line head-ed to-wards the bot tom.

Vln. I 

Vln. II 

Vla. 

Vc. 

31

Sop. 
  
I glimpse at you as if the pu - ri - ty of the en-coun-ter ac - cum-u-lates with-in me, \_

Vln. I 

Vln. II 

Vla. 

Vc. 

34

Sop. ac - cu - mu - lates with - in me, with-

Vln. I

Vln. II

Vla.

Vc.

38

Sop. in me, in me. *Segue into Stunning Looks.*

Vln. I

Vln. II

Vla.

Vc.



11

S.

14

S.

16

S.

18

S.

Violin 1 and  
Woodwind

21

S.

1. **dal Segno** 2.

*Segue into*  
Words Fail, Bodies Fall.

# Words Fail, Bodies Fall

**MUSIC NOTE:**

Soprano continues singing *Stunning Looks* melody over below material, until her new musical material starts.

A drum could be added from the 5/8 section. (The viola player stopped playing to do this in the original performance.)

Morag Galloway

THE WANDERER *is joined by a SHAPESHIFTER/Baritone on stage.*  
*They perform with the other musicians.*

The musical score is for the piece "Words Fail, Bodies Fall" by Morag Galloway. It is written in 7/4 time and features a tempo of quarter note = 136. The score includes parts for Soprano, Baritone, Flute, Tenor Saxophone, Violin, Viola, and Violoncello. The Soprano and Baritone parts are currently silent, indicated by rests. The Flute part is also silent. The Tenor Saxophone part begins with a *pp* dynamic. The Violin part begins with a *mf* dynamic. The Viola part begins with a *p* dynamic. The Violoncello part begins with a *mp* dynamic and is marked *pizz.* (pizzicato).

Score details:

- Tempo:** ♩ = 136
- Time Signature:** 7/4
- Instrumentation:** Soprano, Baritone, Flute, Tenor Saxophone, Violin, Viola, Violoncello.
- Dynamics:**
  - Tenor Saxophone: *pp*
  - Violin: *mf*
  - Viola: *p*
  - Violoncello: *mp*, *pizz.*



3

S. - - - 6/4 - - - 5/4 - - -

B. - - - 6/4 - - - 5/4 - - -

Fl. *pp* *p* *mp*

Ten.Sax. *p*

Vln. *f*

Vla. *mp*

Vc. *mf* arco *f*

Detailed description: This page of a musical score features seven staves. The top two staves, S. (Soprano) and B. (Bass), are mostly empty with rests and time signature changes from 6/4 to 5/4. The Flute (Fl.) staff has three measures of sixteenth-note patterns with dynamics *pp*, *p*, and *mp*. The Tenor Saxophone (Ten.Sax.) staff has a simple eighth-note melody with a *p* dynamic. The Violin (Vln.) staff has a melodic line with a *f* dynamic. The Viola (Vla.) staff has a similar melodic line with a *mp* dynamic. The Violoncello (Vc.) staff has a bass line with a *mf* dynamic, an *arco* marking, and a *f* dynamic. Time signature changes from 6/4 to 5/4 occur at the beginning of the second and third measures.

6

S.

Fl.

Ten. Sax.

Vln.

Vla.

Vc.

*mf*

*mf*

*mf*

5

9

S.

Fl.

Ten.Sax.

Vln.

Vla.

Vc.

*f*

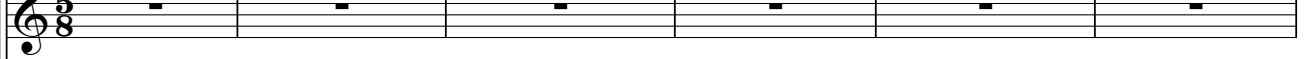
6

7

6

12


*Start reciting different alphabets, as if trying to re-find true language.*

S. 


**ff** *Didactic, rolled r's, singing a sub-language.*


B.   
I or ul ult al ral tem, ral tem stem ral am

Fl. 

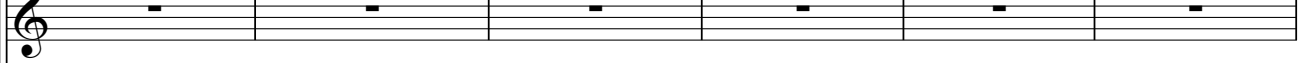
Ten. Sax. 

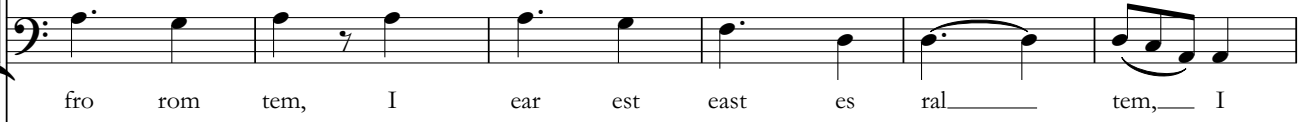
Vln. 

Vla. 

Vc. 

18

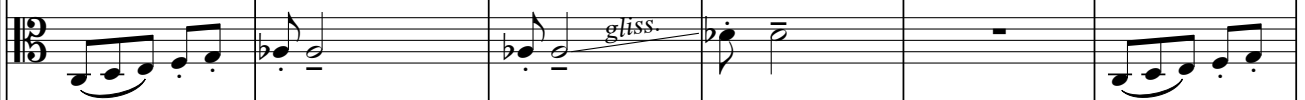
S. 

B.   
fro rom tem, I ear est east es ral tem, I

Fl. 

Ten. Sax. 

Vln. 

Vla.   
*gliss.*

Vc.   
*gliss.*

24

S.

B.   
east we est west fro rom tem, I east est ist est

Fl.

Ten. Sax.

Vln.

Vla.

Vc.

*Lamenting, utterly lost.*

S. *30*  
*f*  
 Aakh! Aakh! Aakh! Aakh! Aakh!

*With cunning, persuasive.*

B. *ff*  
 ral. Je fir la ast out er ter, in

Fl. *mf*

Ten. Sax. *mf*

Vln.

Vla. *gliss.*

Vc. *gliss.*

36 *ff* *mf*

S. Aakh! Aakh! Aakh! Aakh! Aakh! Aakh! Aakh!

B. er je ast out hat be ath, ing man an ma in

Fl.

Ten. Sax.

Vln.

Vla.

Vc.

42 *f*

S. Aakh! Aakh! Aakh! Aakh! Aakh! Aakh!

B. ma ast, Je ath out er out fir fir

Fl.

Ten. Sax.

Vln.

Vla.

Vc.



47 *ff* *mf*

S. Aakh! Aakh! Aakh! Aakh! Aakh! Aakh!

B. la, Je ast er ter out ma.

Fl.

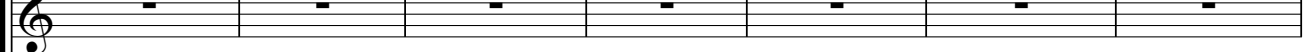
Ten. Sax.

Vln. 5

Vla.

Vc.

*Feel the direct impact of the Baritone's singing; each note is a blow. Terrified.*

S. 

B. *ff* *Demonic. Chasing Soprano around stage. Each note is a blow.*  
Rig in sto or ig in lace, less es race ace less soul so

Fl. *ff* 

Ten. Sax. *ff* 

Vln. *ff* 

Vla. *ff* 

Vc. *ff* 

59

S.

B. lace less or in sto ig lace trace in ace less less so

Fl.

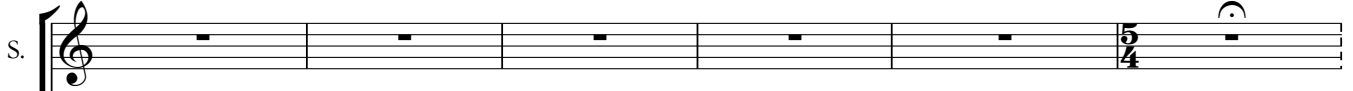
Ten. Sax.

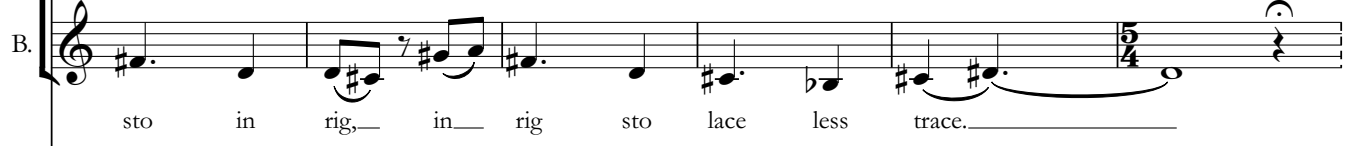
Vln.

Vla.

Vc.

*Collapse to the ground.*

S. 

B. 
  
sto in rig, in rig sto lace less trace.

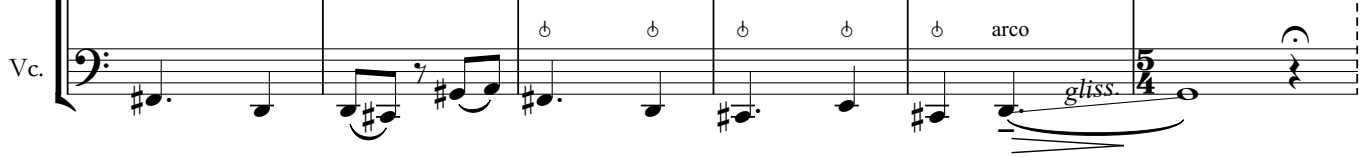
*Segue into  
Forbidden Love.*

Fl. 

Ten. Sax. 

Vln. 

Vla. 

Vc. 
  
arco gliss.

MUSE VOICE THREE: (Recorded Track 3)

The sun is above me, the original one that angels speak about, a ball of fire, look!  
 There's dust over there, storms, there's love, which love, what for, there's SOMETHING  
 over there which keeps growing ...  
 It's cold, over there, under primitive tents made of skins as soft as my heart's.  
 You're so beautiful, young fellow, my eyes can't see you, so pale that your presence lights my house.  
 Anyway, who are you? Born under a female sign, a warrior, woman or man, and does it matter when  
 desire rises before we know it, telling things unknown?

(Etel Adnan *There*)

*Under the recording SHAPESHIFTER/Violin 1 comes forward to music stand on stage close to THE WANDERER.  
 The SHAPESHIFTERS/Violin 2, Viola and Cello move forward and take up a position together somewhere on stage in audience view.*

## Forbidden Love

MUSIC NOTE:  
 The violin line is based on  
 an English folk melody;  
 The Blacksmith.

Music Morag Galloway  
 Words *Song of Songs* New International Bible  
 dramatised by Morag Galloway

THE WANDERER/Soprano *has two spoken styles: naturalistic in bold text, and heightened/dramatic in underlined text.*  
*All her spoken dialogue is above her staff. Arrows indicate where the text should start; cues being taken from the instrumentalists.*  
 The SHAPESHIFTERS sing role of Chorus. The Tenor Recorder's cue to start is 'It's cold,' in the recorded text.

$\text{♩} = 60$

Soprano

Chorus

Violin

Alto Flute

Tenor Recorder

A. Fl.

T. Rec.

*All slurred notes to be bent up or down to the next one, every time.*

*All slurred notes to be bent up or down to the next one, every time. Demi-semis are fast to slow.*

*ppp* *pp* *pp* *pp*

3

A. Fl.

T. Rec.

Musical notation for measures 3-4. The A. Fl. part features a whole note with a sharp sign. The T. Rec. part features a complex rhythmic pattern with triplets.

4

A. Fl.

T. Rec.

Musical notation for measures 4-5. Similar to the previous system, showing the continuation of the A. Fl. and T. Rec. parts.

5

A. Fl.

T. Rec.

*p*

Musical notation for measures 5-6. The A. Fl. part begins with a piano (*p*) dynamic. The T. Rec. part continues with triplets.

6

A. Fl.

T. Rec.

Musical notation for measures 6-7. The A. Fl. part features eighth notes. The T. Rec. part features sixteenth note triplets.

8

A. Fl.

T. Rec.

*mp*  
*Beginning to move tempo, and energy, on.*

Musical notation for measures 8-9. The A. Fl. part features eighth notes. The T. Rec. part features sixteenth note triplets. Includes performance instruction: *mp* Beginning to move tempo, and energy, on.

10

A. Fl.

T. Rec.

Musical notation for measures 10-11. The A. Fl. part features eighth notes. The T. Rec. part features sixteenth note triplets.

12

A. Fl.

T. Rec.

10/4

10/4

14  $\text{♩} = 72$

S.

A. Fl.

T. Rec.

All night long on my bed I looked for the one my heart loves ... I looked for him but did not find him.

Let him kiss me with the kisses of his mouth; for his love is more delightful than wine.

*pp*

*pp*

3

3

16

S.

A. Fl.

T. Rec.

Pleasing is the fragrance of his perfumes; his name is like perfume poured out.

His left arm is under my head, and his right arm embraces me

3

3

18  $\text{♩} = 80$

S.

Vln.

A. Fl.

T. Rec.

Flirty. Passionate.

*p* *mp* *mf* *f*

Listen!

My beloved! Look! Here he comes!

8/4

8/4

8/4

8/4

3

19

S. *My beloved is like a gazelle  
or a young stag. Look!*

Vln. *Broadly, with warmth.*  
*mf*

A. Fl.

T. Rec.

21

S. *There he stands behind our wall,  
gazing through the windows,  
peering through the lattice.*

Vln.

A. Fl.

T. Rec.

23

S.

Vln. *gliss.*

A. Fl.

T. Rec.



25

S. *My beloved spoke  
and said to me ...*

Vln.

A. Fl.

T. Rec.

27

S. *'Arise my darling,  
my beautiful one.  
Come with me.'*

Ch.

Vln.

A. Fl.

T. Rec.

28

$\text{♩} = 108$

S.

Ch. *Conspiratorial.*  
*p*

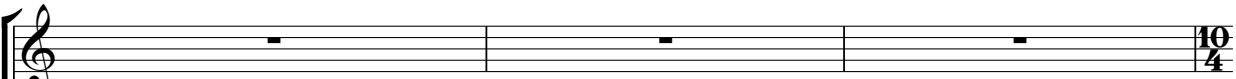
Vln. *Change timbre and inflect throughout.*  
*pp*


A. Fl.


T. Rec.

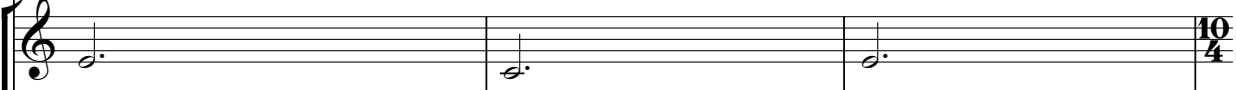
Daugh-ters of Je - ru - sa - lem, I charge you by the ga-zelles and by the does of the field:

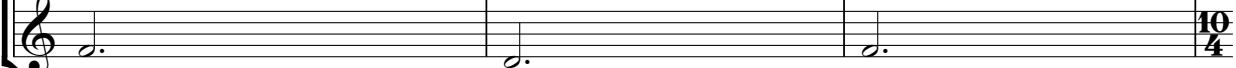
33

S.  10/4

Ch.  10/4

Vln.  10/4

A. Fl.  10/4

T. Rec.  10/4

I will get up now and go about the city,  
 through its streets and squares;  
 I will search for the one my heart loves.

36  $\text{♩} = 80$

S.  10/4

Ch.  10/4


Vln.  10/4

A. Fl.  10/4

T. Rec.  10/4

The watchmen found me as they  
 made their rounds in the city.  
 I asked them, 'Have you seen the one  
 my heart loves?'


38

S.  4/4

Ch.  4/4

Vln.  4/4

A. Fl.  4/4

T. Rec.  4/4

So I looked for him  
 but did not find him.

THE WANDERER *moves around the Violinist in this section, referring directly to his physiology as she describes it.*

41  $\text{♩} = 72$  My beloved is radiant and ruddy. His hair is black as a raven.

*Passionately and fluid.*

Vln. *f*

43 His eyes are like doves by the streams. His cheeks are like a bed of spice yielding perfume. His lips are like lilies dripping with myrrh.

Vln. *gliss.*

46 His arms are rods of gold set with topaz. His legs are pillars of marble set on bases of pure gold. His body is like polished ivory decorated with lapis lazuli. His mouth is sweetness itself ...

S. His left arm is under my head, and his right arm embraces me.  $\text{♩} = 108$

Ch. *mf* *Emphatically.* Daugh - ters of Je - ru - sa - lem, I charge you by the ga-

Vln.  $\text{♩} = 108$  *p*

A. Fl.

T. Rec.

53

S. \_\_\_\_\_

Ch. *zelles and by the does of the field: do not a - rouse\_ or*

Vln. \_\_\_\_\_

A. Fl. \_\_\_\_\_

T. Rec. \_\_\_\_\_

56

S. \_\_\_\_\_

Ch. *wak - en love un - til it so de - sires.*

Vln. \_\_\_\_\_

A. Fl. \_\_\_\_\_

T. Rec. \_\_\_\_\_

59

S. \_\_\_\_\_

Ch. \_\_\_\_\_

Vln. *Completely freely, very tenderly.*

A. Fl. \_\_\_\_\_

T. Rec. \_\_\_\_\_

*My beloved spoke and said to me...*

61  $\text{♩} = 80$

S.

Ch. *Clapping.* *A dance may be choreographed for this section, using SHAPESHIFTERS from the Chorus.*

Vln.

A. Fl. *With spring and bite.* *mf*

T. Rec. *mf*

67 *'How beautiful you are my darling! Oh, how beautiful!'*

S.

Vln. *Sexy, flamboyant.* *f* *gliss.*

A. Fl.

T. Rec.

70 *'Your eyes behind your veil are doves.'*

S.

Vln. *gliss.* *2* *3* *3* *6* *gliss.*

A. Fl.

T. Rec.

73 'Your lips are like a scarlet ribbon.'

S.

Vln.

A. Fl.

T. Rec.

76 'Your temples like the halves of a pomegranate.'

S.

Vln.

A. Fl.

T. Rec.

79 'I will go to the mountain of myrrh  
and to the hill of incense.'

S.

Vln.

A. Fl.

T. Rec.

'You are altogether beautiful;  
there is no flaw in you.'

83

S. [Soprano line with rests]

Vln. [Violin line with triplets and sextuplets]

A. Fl. [Alto Flute line]

T. Rec. [Trumpet line]

Detailed description: This system covers measures 83 to 86. The Soprano part has whole rests. The Violin part features a triplet of eighth notes in measure 83, followed by a sextuplet of eighth notes in measure 84. Measures 85 and 86 show a glissando on a quarter note. The Alto Flute and Trumpet parts have rhythmic accompaniment with eighth and sixteenth notes.

87

S. [Soprano line with rests]

Vln. [Violin line with glissandos]

A. Fl. [Alto Flute line]

T. Rec. [Trumpet line]

Detailed description: This system covers measures 87 to 90. The Soprano part has whole rests. The Violin part features a glissando on a quarter note in each of the four measures. The Alto Flute and Trumpet parts continue with their rhythmic accompaniment.

91

S. [Soprano line with rests]

Vln. [Violin line with glissandos]

A. Fl. [Alto Flute line]

T. Rec. [Trumpet line]

Detailed description: This system covers measures 91 to 94. The Soprano part has whole rests. The Violin part features a glissando on a quarter note in each of the four measures. The Alto Flute and Trumpet parts continue with their rhythmic accompaniment.

95 *Spoken.*

S. Op - en to me my dar - ling, my dove, my flaw-less one.

Vln.

A. Fl.

T. Rec.

99

S. My head is drenched with dew, my hair with the damp-ness of the night.

Vln.

A. Fl.

T. Rec.

103

S. I arose to open for my beloved  
and my hands dripped with myrrh ...  
His left arm is under my head,  
and his right arm embraces me.

Ch. The watchmen found us as they made their rounds in the city.

*Dancers, if used, stop dancing here.*

Vln.

A. Fl.

T. Rec.



106  $\text{♩} = 100$  *Shouted.*

S. They beat me, they

Ch. *Angry, ferocious.*  
*ff*  
Daugh - ters of Je - ru - sa - lem, I

Vln. *ff*

A. Fl. *f*

T. Rec. *f*

109

S. bruised me; they took a-way my cloak!

Ch. charge you by the ga-zelles and by the does of the field:

Vln. *gliss.*

A. Fl. *f*

T. Rec.

112

S.  10/4

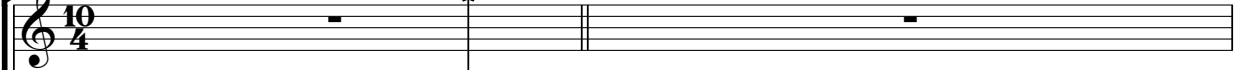
Ch.  10/4  
do not a rouse or wak - en love un - til it so de -


Vln.  10/4


A. Fl.  10/4


T. Rec.  10/4


115

S.  10/4  
I looked for my beloved but did not find him. I called him but he did not answer. ♩ = 68

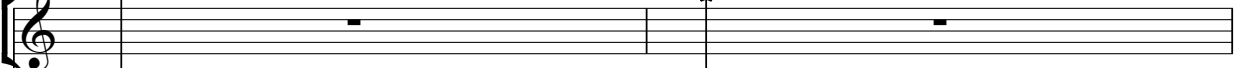
Ch.  10/4  
sires.


Vln.  10/4


A. Fl.  10/4

T. Rec.  10/4  
*pp*

117

S.  10/4  
If only you were to me like a brother, who was nursed at my mother's breasts. Then, if I found you outside, I would kiss you, and no one would despise me.

A. Fl.  10/4

T. Rec.  10/4

119 I would lead you and bring you to my mother's house;  
she who has taught me.

S.  
A. Fl.  
T. Rec.

120 I would give you spiced wine to drink,  
the nectar of my pomegranates.

S.  
A. Fl.  
T. Rec.

121 All night long on my bed  
I look for the one my heart loves.

S.  
Vln.  
A. Fl.  
T. Rec.

122 I look for him but do not find him.

S.  
Vln.  
A. Fl.  
T. Rec.

His left arm is under my head,  
and his right arm embraces me.

123

S.

Vln. *pp*

A. Fl.

T. Rec.

124

*Sung. Disillusioned, lost.*  
*mp*

Daugh - ters of Je - ru - sa - lem, I charge

S.

Vln. *ppp*

A. Fl.

T. Rec.

125

you by the ga - zelles and by the does of the field,

S.

Vln.

A. Fl.

T. Rec.

126

S. do not a - rouse\_ or wak - en love

Vln.

A. Fl.

T. Rec.

127

S. un - til it so de - - sires.

Vln.

A. Fl.

T. Rec.

THE TRUTH: [*In English or Farsi, as before.*]:

This is me: Sometimes hidden and sometimes revealed,  
 Sometimes a devoted Muslim, sometimes a Hebrew and a Christian,  
 For me to fit inside everyone's heart,  
 I put on a new face every day.

*Violin 1, Violin 2 and Cello return to STRING QUARTET seats during above.  
 SHAPESHIFTER moves forward, towards audience.*

## ACT TWO

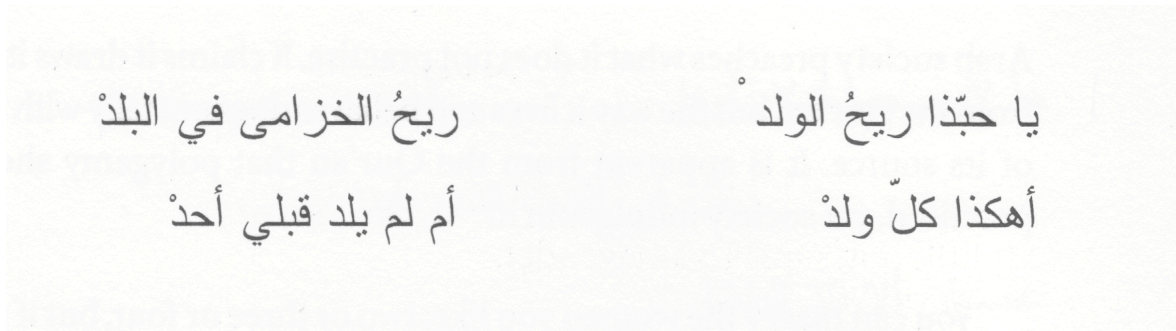
### Scene Four - Double Loves: My Child and My Mother, My Lover and My God.

SHAPESHIFTER: (Viola player in original production.) *An Arabic speaking performer could speak it in Arabic simultaneously.*

My little boy's smell is all lavender.

Is every little boy like him, or hasn't anyone given birth before me?

(Anonymous *The Lavender Boy*)



THE WANDERER and THE TRUTH (or other instrumentalist) perform Double Loves. The below text is interspersed between the singing.

SHAPESHIFTER:

I close my eyes trying to bring back my mother's face when she laughed. She had a very special laugh that belonged only to her, and resembled no other laugh in the world. It rang out in the house, swept through the walls into the street, into open space filling the whole universe. I could hear it as I walked along by my father's side. Its ring in my ears was wonderful, like the ring of sweet, limpid water in a vessel of pure silver or crystal.

I used to hear it before I entered our house. My hand would slip out of my father's long fingers and I would run up to her. She would sweep me up in her arms, hold me to her breast, feed me. Her smell has never left my nostrils. It is as though it were the smell of my body. It belongs with the smell of fresh milk and hot bread and of steam rising from soup in the cold of winter.

My mother used to hold me up on the surface of the sea, teach me how to jump or float over the waves. I thrash the water with my arms and legs, and laugh. I drown under the waves with laughter. My mother pulls me out, laughing all the time. Our laughter rises in the air above the waves.

The waves rise up, then break into white surf. The white of the surf melts into the blue of the sea, and the sea fuses with the sky, travels to where they meet far away at the horizon. My mother's arms carry me high up, and my head touches the heavens.

My mother rebelled against many things but still she held on to certain traits of femininity which I did not share with her. Moments before she died, she stretched out her hand to a little flask of *kebol*, pulled out the rod and drew a line of black around her eyes, painted her lips with a baton of rouge, sprayed perfume around her neck and around her ears, and combed her hair ...

When she did, I saw her eyes open wide full of a sudden childish surprise, as though she were discovering the truth for the first time ... Her lips parted for a moment perhaps to express what she had now found out, but death was quicker, snatched her away before she could say anything.

(Nawal El Saadawi - *A Daughter of Isis*)

*See overleaf for score.*

## Double Love

**MUSIC NOTE:**

Originally for voice and qanun.  
In the style of Mawwal - an improvisatory form of singing with text.  
The qanun improvises with the vocal line. Using maqam Saba.

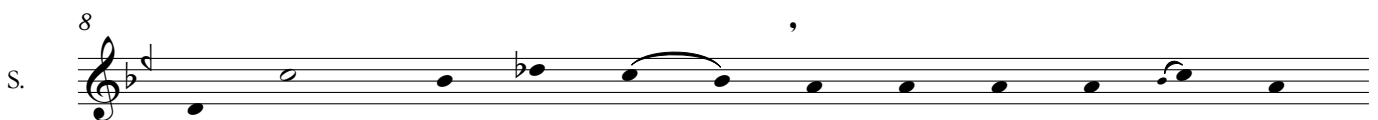
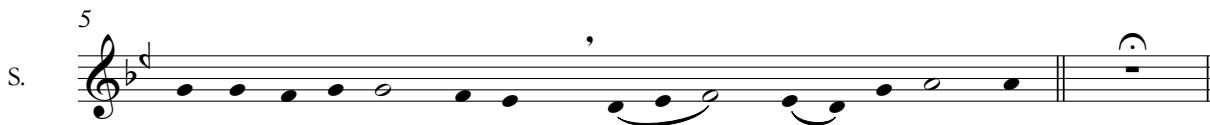
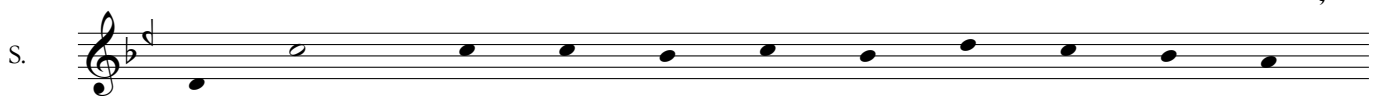
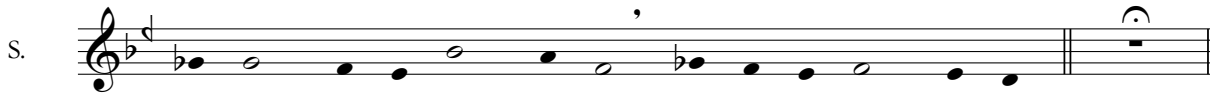
Music Merit Ariane Stephanos  
Words Rabi'a al Adaweyya

**Lyrics:**

I love You a double love:  
I love You passionately and I love You for Yourself  
My passionate love pertains only to You.

I love You for Yourself so You would drop Your veil to let me see You.  
I am not to be thanked;  
all thanks must go to You.

|   |   |
|---|---|
| وَحِبًّا لِأَنَّكَ أَهْلٌ لِدَاكَا      | أَحِبَّكَ حُبَيْنِ: حُبَّ الْهَوَى      |
| فَشَغْلِي بِذِكْرِكَ عَمَّنْ سِوَاكَ    | فَأَمَّا الَّذِي هُوَ حُبُّ الْهَوَى    |
| فَكَشَفْتَ لِي الْحُجُبَ حَتَّى أُرَاكَ | وَأَمَّا الَّذِي أَنْتَ أَهْلٌ لَهُ     |
| وَلَكِنْ لَكَ الْحَمْدُ فِي ذَا وَذَاكَ | فَمَا الْحَمْدُ فِي ذَا وَلَا ذَاكَ لِي |







SHAPESHIFTER: [Once the music is over.] *An Arabic speaking performer could speak it in Arabic simultaneously.*

The morning south wind blew from my son's land his musk,  
ambergris and lavender scented presence.

I miss him and the thought of him tears my eyes like a prisoner recalling home  
under the shackles' painful grip, or the cries of a soul away from its love.

|   |   |
|---|---|
| أَتَتْنَا بَرِيَاتٍ نَصَابِ هَبُوبُهَا      | أَذَا مَا أَتَتْنَا الرِّيحُ مِنْ نَحْوِ أَرْضِهِ |
| وَرِيحٍ خَزَامِي بَاكَرْتَهَا جَنُوبُهَا    | أَتَتْنَا بِمَسْكِ خَالِطِ الْمَسْكِ عَنَبِرِ     |
| وَتَهْلُ عِبْرَاتُ تَفِيضِ غُرُوبُهَا       | أَحْنُ لَذْكَرَاهُ إِذَا مَا ذَكَرْتَهُ           |
| وَإِعْوَالِ نَفْسٍ غَابَ عَنْهَا حَبِيبُهَا | حَنِينَ أُسَيْرٍ نَازِحٍ شَدَّ قَيْدَهُ           |

(Umm Khalid Annumairiyya - Lavender Scented Presence)

## Scene Five - From There to Here

## There

## MUSIC NOTE:

The E naturals may be changed into E quarter flats, to become a true Arabic Saba maqam. The vocal and instrumental lines may also be ornamented. The saxophone line is a Jewish Melody; Orcha Bamibar, the recorder line an Aramaic Chant; Hayan Lhatoyé.

Music Morag Galloway  
Words from *There* by Etel Adnan

THE WANDERER and THE TRAVELLERS perform *There*.

**Soprano**  $\text{♩} = 50$  *mf* *Melancholy, lost.*

There, in front of me, with-out her, my am - pu - ta - ted

**Soprano Saxophone**  $\text{♩} = 50$  *Rising and falling with the voice.*  
*p*

**Tenor Recorder**

2 *S.* *3* *3* *3*  
soul waits in a street cor - ner ca - fe, — close to her, to her a - part - ment, to her

*Sop. Sax.* *5*

5 *S.* *5*  
cell and pri - son, — and yet her queen - dom, — and

*Sop. Sax.* *5*

8 *S.* *f*  
there, — in the mu - sic, — are you in Eu - rope, which Eu - rope, the

*Sop. Sax.* *3*

10

S. *mp*  
 one ne - ga - ted, sha - dow Eu - rope, the one close to me, to us, the

Sop. Sax.

13

S.  
 one you know which pro - duced shout - ing po - ets, stut - ter - ing ex - ciles,

Sop. Sax.

16

*Emphatic; wanting the answer.*  
*f* ♩ = 60

S.  
 he - ro - ic trav - 'lers. Are you this man, or this wo - man, are you

Sop. Sax. ♩ = 60

T. Rec. *p*

19

S.  
 me, a self ex - plo - ded and scat - ter'd al - ways kept a - side, out of it,

Sop. Sax.

T. Rec.

22

S. out of your sight, your pur - pose cross - ing mine;

Sop. Sax. 5

T. Rec.

24

S. *f*  
you're may-be the hid-den seed of the earth, and me, the moon, it could be

Sop. Sax. 3

T. Rec.

26

S. *ff* *mf*  
that I am E - gypt re-born, Yes! It could be, like the

Sop. Sax.

T. Rec.

29

S. 7/4 4/4  
suns which are wait-ing be-yond and be-hind all the pro-bing ma-chines that we send.

Sop. Sax. 7/4 4/4

T. Rec. 7/4 4/4

33 *f* *The true question.*

S. *Are you, am I, is a-ny-one is - ing, is a - ny - one be - ing,*

Sop. Sax. *mp*

T. Rec.

37 *p* *Intensely, like a prayer.*

S. *is mat - ter real, as real as we are, but aren't we*

Sop. Sax.

T. Rec.

39 *3* *3*  
real be cause we are dy - ing and that mat - ter is in - fin - ite

Sop. Sax.

T. Rec.

*Segue into Here.*

41  
S. *and there - fore not real?*

Sop. Sax.

T. Rec.

THE WANDERER and CAST: [*Spoken. Each voice joining THE WANDERER one at a time, until whole cast is speaking at once. All voices segue straight into singing the music.*]

What is here?: a place or an idea, a circle focused in God's eye, a cosmic wave's frozen frame, transient, doomed?

Here, where the heat mollifies, when the body surrenders before solicitations could reach it, and there, where the temperature boils the mind and makes it explode into sudden action:

(Etel Adnan - *There*)

*Freebly, emphatically.*

Cast

here is the point of no re - turn!

Violoncello

*p*

*Segue into:*

## Scene Six - 'The Flaw of Space: Part Two

MUSE VOICE FOUR: (Recorded Track 4) [STRING QUARTET *start playing* 'The Flaw of Space: Part Two *on* 'circularity'.]

Such as two trees planted next to each other, under an ageing moon, we're prisoners of a circularity. Remembrance needs primeval forgiveness. Energies, in their acceleration, will break the heavens.

There, where there's fire, when the fear of death coincides with spring, are we going to be doomed to be lovers who could never meet, restless as the sea's surface?

O devastated creation! Love of love, eyes filled with dust, the burned body's particles dispersed, end of end and end's ending brought about by the sun's decisions, o the resurrection of desire after the body's destruction! If you aren't, how can the soul not die?

(Etel Adnan - *There*)

# The Flaw Of Space: Part Two

Music Morag Galloway  
 Words Sabah al-Kharrat Zwein,  
 trans Kaissar Afif  
 from *As if in Flaw* or *In the Flaw of Space*

*Original stage directions for use of an Apollonian Cone are included again, as a guide/suggestion.*  
 STRING QUARTET start playing on 'circularity' in the recorded track.

**♩ = 80 rit.**

Soprano

*Becoming more glassy and expansive, and getting quieter.*

**♩ = 80 rit.**

Violin I

*f*

Violin II

*f*

Viola

*f*

Violoncello

*f*

5

Vln. I

Vln. II

Vla.

Vc.

10

Vln. I

Vln. II

Vla.

Vc.

15

$\text{♩} = 60$   
***p*** Intensely, sadly.

S. Emp-ti-ness was in the cen - tre.

$\text{♩} = 60$

Vln. I ***p***

Vln. II ***p*** con sord.

Vla. ***p***

Vc. ***p***



20 Look through hole in ellipse piece of Apollonian Cone. *mf* Almost sobbing.

S. 3 3  
There is an an-guish in the ex - pan - sion of the par-

Vln. I con sord. *pp*

Vln. II *pp*

Vla. con sord.

Vc.

24 Put piece down with others. *mp* Becoming calmer.

S. 4/4 4/4 4/4 4/4  
ti - cles. Ev - 'ry par - ti - cle se - pa - rates dai - ly.

Vln. I

Vln. II

Vla. *pp*

Vc. con sord. *pp*

29 Put tip section into ellipse and hold it. *p Reverently.* Place two sections onto base.

S. Noth - ing en - ters e - ter - ni - ty.

Vln. I

Vln. II

Vla.

Vc.

35 *mf Emotional again.* Play with the two side sections. Rub them together and hold them up to look at their lines.

S. I have start-ed to lose the form of the lines.

Vln. I

Vln. II

Vla.

Vc.

40

*mp*

Place side pieces down alongside cone, tilt head to look at the 'leaning' side.

S. I was not ab - le to lean.\_\_\_\_\_

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

45

*mf* ————— *f*

S. I am a - slant, I al - ways bend in that di - rec -

Vln. I *mf cresc.*

Vln. II

Vla. *mf cresc.*

Vc.

50

Put final two pieces onto the cone.

Turn from cone and look out to audience.

S. tion.

Vln. I

Vln. II *mf cresc.*

Vla.

Vc. *mf cresc.*

*ff*

*ff*

*ff*

*ff*

56

*p* Calmly, simply. Understanding now.

Segue into Realisation.

S. Then, I turn in - to the dwind - ling light.

Vln. I

Vln. II *pp*

Vla.

Vc. *pp*

*pp*

*pp*

*pp*

## Scene Seven - A Realisation. A Resolution.

### MUSIC NOTE:

Inspired by the Mwashshah form:  
Using maqam Shawq Afza (with a  
Ajam pentachord on bottom and  
Hjaz (with augmented second)  
tetrachord on top - from Bb-Bb).  
Rhythm is called Mudawwar Masri  
(Mudawwar from Egypt).

### Realisation

Music Merit Ariane Stephanos  
Words Maisun bint Bahdal (d.700)

Soprano

$\text{♩} = 60$

Bassline continues throughout. Pitches change as indicated in boxes above melody line. Continue under Only Breath.

String Quartet

$\text{♩} = 60$

Lyrics: I would rather be in a house full of life  
than in a tall palace.  
And I prefer a simple gown  
to a chiffon dress.  
Eating a little crumb in a happy house is much better  
than eating a whole loaf with no happiness in it.  
The sound of the wind is more enjoyable to me  
than the playing of the drum.  
Even a small, meagre sheep from my uncle's house  
is more beautiful to me than a big, fat sheep.  
The hard life of the Beduins is more pleasing for my own spirit  
than having an easy life.  
If I won't have her,  
I prefer to be in my own country home.

أَحَبُّ إِلَيَّ مِنْ قَصْرِ مُنِيفٍ      لَبَيْتُ تَخْفِقُ الْأَرْوَاحُ فِيهِ  
أَحَبُّ إِلَيَّ مِنْ قِطِّ الْوَلْفِ      وَكَلْبُ يَنْبِخُ الطُّرَّاقَ عَنِّي  
أَحَبُّ إِلَيَّ مِنْ لُبْسِ الشُّفُوفِ      وَلُبْسُ عِبَاءَةٍ وَتَقَرُّ عَيْنِي  
أَحَبُّ إِلَيَّ مِنْ أَكْلِ الرَّغِيفِ      وَأَكْلُ كُسْبِيرَةٍ فِي كِسْرِ بَيْتِي  
أَحَبُّ إِلَيَّ مِنْ نَقْرِ الدُّفُوفِ      وَأَصْوَاتُ الرِّيَّاحِ بِكُلِّ فَجٍّ  
أَحَبُّ إِلَيَّ مِنْ عِلْجِ عَلِيفٍ      وَخِرْقٌ مِنْ بَنِي عَمِّي نَحِيفٌ  
إِلَى نَفْسِي مِنَ الْعَيْشِ الطَّرِيفِ      خُسُونَةٌ عَيْشَتِي فِي الْبَدْوِ أَشْهَى  
فَحَسْبِي ذَاكَ مِنْ وَطَنِ شَرِيفٍ      فَمَا أَبْغَى سِوَى وَطَنِي بَدِيلًا

S.

S.

4

6 Bass changes to D - A

8

10 Bass changes to F - Bb

12 Bass changes back to Bb - F

14

THE WANDERER and THE TRUTH:

[Spoken in English and Farsi simultaneously. Bassline continues underneath.]

Not Christian or Jew or Muslim, not Hindu, Buddhist, sufi or zen.  
 Not any religion or cultural system.  
 I am not from the East or the West,  
 not out of the ocean or up from the ground,  
 not natural or ethereal, not  
 composed of elements at all.  
 I do not exist, am not an entity in this world or the next,  
 did not descend from Adam or Eve or any origin story.  
 My place is placeless, a trace of the traceless.  
 Neither body or soul.  
 I belong to the beloved,  
 have seen the two worlds as one and that one call to and know:  
 first, last, outer, inner, only that  
 breath breathing human being.

(Rumi - Only Breath)

چه تدبیر ای مسلمانان که من خود را می دانم  
 نه شرقتم نه غربتیم نه برزخیم نه بحریم  
 نه از خالم نه از بادم نه از آبم نه از آتش  
 نه از دنیی نه از عقیبی نه از خست از دور  
 مکنم لامکان باشد نشان بی نشان باشد  
 دومی از خود برودن که دم کی دیدم و عالم  
 ز جام مشق سر مستم و عالم رفت از دم  
 اگر در عمر خود روزی می بی او برآوردم  
 الا ای شمس تجریری چنان مستم درین عالم  
 نه ترسا و یسودیم نه کبرم نه مسلامم  
 نه ارکان طبعیم نه از افلاک گردانم  
 نه از عرشم نه از فرشم نه از کونم نه از کافم  
 نه از آدم نه از حواته نه از فردوس و صواعم  
 نه تن باشد نه جان باشد که من از جان عالم  
 کی جویم کی گویم کی دامنم کی خوانم  
 بجز زندگی و قلاشی نباشد هیچ سانم  
 از آن وقت و از آن ساعت عمر خود چه شایم  
 که جز مستی و قلاشی نباشد هیچ دایم

THE CAST assemble on stage during Only Breath, playing the bassline.  
 This segues into Resolution.

**MUSIC NOTE:**  
 This score is an example of how all the melodies from the show create a medley at the end. Individual entries are flexible, lines are improvisatory in feel and dynamics may be judged from overall feel of ensemble balance.

# Resolution

Morag Galloway

*The lyrics for Der Kanzler are the original German lyrics. Realisation uses the same Arabic lyrics as before.  
 The CAST gradually exit during this piece, leaving THE WANDERER alone on stage.*

Soprano/  
Realisation

Baritone/  
Der Kanzler

Flute/  
Daughters of  
Jerusalem

Tenor Saxophone/  
Man Dodekb

Violin/  
The Blacksmith

Viola/  
The Flaw of Space

Violoncello/  
Realisation

Start singing once the recitations of Only Breath are over.

Got, schep - fer al - ler din - gen, din

2

S.

B.


Vln.

Vc.


wer - dez lop kein zun - ge mac vol -


3

S. 

B. 

spre - chen noch vol - sin - - gen, — wie

Vln. 

Vc. 

4

S. 

B. 

al - ler cre - a - tiu - re - kraft — in —

Vln. 

Vc. 

5

S. 

B. 

di - ner hen - de stat. — Got,

Vln. 

Vc. 



6

S.   
B.   
Fl.   
Vln.   
Vc.

schep - fer al - ler din - gen, din

3

7

S.   
B.   
Fl.   
Vln.   
Vc.

wer - dez lop kein zun - ge mac vol -

3

8

S.

B.

Fl.

Ten. Sax.

Vln.

Vc.

spre - chen noch vol - sin - - gen, — wie

Detailed description: This block contains the musical notation for measures 8 and 9. The vocal parts (Soprano and Bass) have lyrics. The instrumental parts include Flute, Tenor Saxophone, Violin, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 8 starts with a treble clef for the Soprano and a bass clef for the Bass. The lyrics are 'spre - chen noch vol - sin - - gen, — wie'. Measure 9 continues the vocal lines and instrumental accompaniment.

9

S.

B.

Fl.

Ten. Sax.

Vln.

Vc.

al - ler cre - a - tiu - re - kraft — in —

Detailed description: This block contains the musical notation for measures 9 and 10. The vocal parts (Soprano and Bass) have lyrics. The instrumental parts include Flute, Tenor Saxophone, Violin, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 9 starts with a treble clef for the Soprano and a bass clef for the Bass. The lyrics are 'al - ler cre - a - tiu - re - kraft — in —'. Measure 10 continues the vocal lines and instrumental accompaniment.

10

S. Musical notation for the Soprano part, starting with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes.

B. Musical notation for the Bass part, starting with a bass clef and a key signature of one flat. The lyrics "di - - ner hen - de stat. Got," are written below the staff. The melody features a long note with a slur and a fermata.

Fl. Musical notation for the Flute part, starting with a treble clef and a key signature of one flat. The melody begins with a rest and then moves into eighth notes.

Ten. Sax. Musical notation for the Tenor Saxophone part, starting with a treble clef and a key signature of one flat. The melody is a continuous eighth-note line.

Vln. Musical notation for the Violin part, starting with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes.

Vla. Musical notation for the Viola part, starting with a C-clef and a key signature of one flat. The melody consists of eighth and quarter notes.

Vc. Musical notation for the Violoncello part, starting with a bass clef and a key signature of one flat. The melody consists of quarter notes with rests.

11

S.



B.

schep - fer al - ler din - gen, din



Fl.



Ten. Sax.



Vln.



Vla.



Vc.



Detailed description: This page of a musical score, numbered 66, contains measures 11 through 12. It features six staves: Soprano (S.), Bass (B.), Flute (Fl.), Tenor Saxophone (Ten. Sax.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Soprano part has a melodic line in G major. The Bass part provides the vocal accompaniment with the lyrics 'schep - fer al - ler din - gen, din'. The Flute part has a melodic line with two triplet markings. The Tenor Saxophone part is mostly silent. The Violin part has a melodic line. The Viola part has a rhythmic accompaniment. The Violoncello part has a rhythmic accompaniment.

12

S. Musical notation for the Soprano part, starting with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes.

B. Musical notation for the Bass part, starting with a bass clef and a key signature of one flat. The accompaniment consists of quarter notes.

wer - dez lop kein zun - ge mac vol -

Fl. Musical notation for the Flute part, starting with a treble clef and a key signature of one flat. The melody features a sharp sign on the second measure.

Ten. Sax. Musical notation for the Tenor Saxophone part, starting with a treble clef and a key signature of one flat. The melody is marked with a slur.


Vln. Musical notation for the Violin part, starting with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Vla. Musical notation for the Viola part, starting with a C-clef and a key signature of one flat. The melody consists of quarter and eighth notes.


Vc. Musical notation for the Violoncello part, starting with a bass clef and a key signature of one flat. The accompaniment consists of quarter notes.

13

S.



B.



spre - chen noch vol - sin - - gen, — wie

Detailed description: This block contains the vocal staves for measures 13-14. The soprano part (S.) is in treble clef with a key signature of two flats. The bass part (B.) is in bass clef and includes the German lyrics: "spre - chen noch vol - sin - - gen, — wie". The music features a melodic line in the soprano and a more rhythmic, accompanimental line in the bass.


Fl.



3


Detailed description: This block shows the flute part (Fl.) for measures 13-14. It features a melodic line with a triplet of eighth notes in measure 14, indicated by a '3' below the notes.

Ten. Sax.



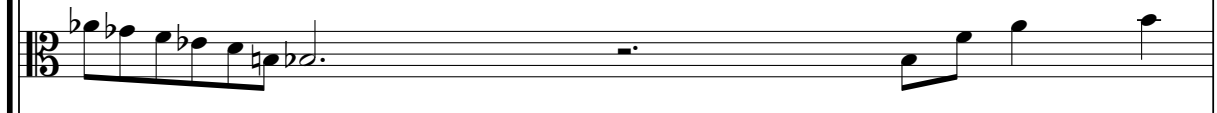
Detailed description: This block shows the tenor saxophone part (Ten. Sax.) for measures 13-14. It features a melodic line with a triplet of eighth notes in measure 14, indicated by a '3' below the notes.

Vln.



Detailed description: This block shows the violin part (Vln.) for measures 13-14. It features a melodic line with a triplet of eighth notes in measure 14, indicated by a '3' below the notes.

Vla.



Detailed description: This block shows the viola part (Vla.) for measures 13-14. It features a melodic line with a triplet of eighth notes in measure 14, indicated by a '3' below the notes.

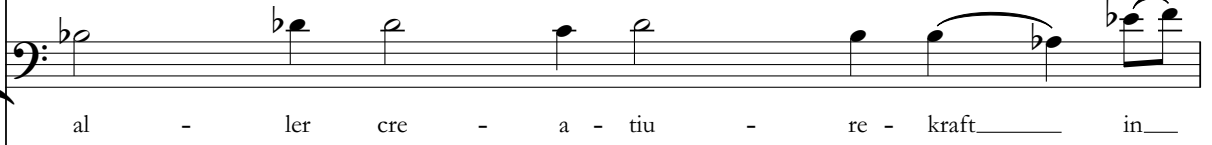
Vc.



Detailed description: This block shows the violoncello part (Vc.) for measures 13-14. It features a melodic line with a triplet of eighth notes in measure 14, indicated by a '3' below the notes.

14

S. 

B.   
al - ler cre - a - tiu - re - kraft in

Fl. 

Ten. Sax. 


Vln. 

Vla. 


Vc. 

15

S.



B.



di - ner hen - de stat. \_\_\_\_\_

Detailed description: This block contains the vocal staves for Soprano (S.) and Bass (B.). The Soprano staff is in treble clef and begins with a measure rest, followed by a melodic line. The Bass staff is in bass clef and contains the lyrics "di - ner hen - de stat. \_\_\_\_\_" with a long horizontal line indicating a continuation of the text. The key signature has one flat (B-flat).

Fl.



Detailed description: This block contains the musical notation for the Flute (Fl.) part. It is in treble clef and features a melodic line with a triplet of eighth notes. The key signature has one flat.

Ten. Sax.



Detailed description: This block contains the musical notation for the Tenor Saxophone (Ten. Sax.) part. It is in treble clef and features a rhythmic pattern of eighth notes with slurs. The key signature has one flat.

Vln.



Detailed description: This block contains the musical notation for the Violin (Vln.) part. It is in treble clef and features a melodic line with slurs. The key signature has one flat.

Vla.



Detailed description: This block contains the musical notation for the Viola (Vla.) part. It is in alto clef and features a melodic line with slurs. The key signature has one flat.

Vc.



Detailed description: This block contains the musical notation for the Violoncello (Vc.) part. It is in bass clef and features a rhythmic pattern of eighth notes with slurs. The key signature has one flat.



THE WANDERER: *Faces audience, then sings an unaccompanied Aramaic Chant* (for example Shoubho P'howo qolo, which was used in the original production).  
*At the beginning of the second verse/repetition MUSE VOICE FIVE starts.*

MUSE VOICE FIVE: (Recorded Track 5)

From the primeval waters we arose - you and I, from the beginning we went on a search and when the gardens grew we looked together for a shade, didn't we?

From the desire to live we arose and built nations, didn't we?

Then we were visited by a creature not named by any of the gods and we called it Death, and it took power over us, and autumn on its first day started to shed yellowish leaves on our beds; then the trees stared at their own bareness and we didn't come to their aid, did we?

(Etel Adnan *There*)

*Blackout.*

This collaboration and performance was made possible by the  
 Terry Holmes Composer and Performer Award, 2015.

Three original Arabic Songs © Merit Ariane Stephanos 2015  
 All other original music © Morag Galloway 2015