**Seamstress: a multimedia documentary song-cycle based on the collected oral histories of Palestinian women**

by

Donia Jarrar

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of the requirements for the degree of
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(Music Composition)
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**Doctoral Committee:**

**Professor Evan K. Chambers, Chair**
**Professor Michael Daugherty**
**Professor Kristin Kuster**
**Associate Professor Erik Santos**
**Professor Anton Shammas**

Donia Jarrar

djarrar@umich.edu

ORCID iD: 0000-0002-1298-0873’

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**DEDICATION**

For my beautiful Aunts Sania, Hikmiya, Itaf and Souad.

For my talented student and friend Waed.

For Huda.

For Shahrat.

For my mother.

For my sister.

For Palestinian women everywhere and the men that love and support them.

For Ibrahim.

For all those we have lost and found.

For all those who came before us.

We created a home out of each other, our voices traveling through time and weaving in and out of each others' souls.

We inherited these memories to carry us forward.

**ACKNOWLEDGEMENTS**

First and foremost I would like to thank my professors at the University of Michigan School of Music, Theater and Dance for supporting my artistic vision and endeavors over the course of the past seven years. I would like to thank my research advisor and chair of my dissertation committee, Dr. Evan Chambers, for his mentorship, leadership, advice and support of my artistic and creative vision. I would also like to thank my committee members Dr. Kristin Kuster, Dr. Michael Daugherty, Dr. Erik Santos and Dr. Anton Shammas, who have each inspired me endlessly and nurtured my ambition in their own unique ways. Thank you.

I would like to extend my utmost gratitude to Dr. Kristin Kuster and Dr. Michael Daugherty, who gave me my first true glimpses into what I was capable of as a Masters student in the Music Composition department from 2009-2011. I would not have understood how to hone my compositional process without Dr. Kuster's guidance. I would never have envisioned myself on stage as a solo vocalist with an orchestra backing me without Dr. Daugherty's faith in my talent and capabilities. And I would never have ventured into and discovered the world of electronic music and sound design and production without Dr. Santos' courses. All of you and all of the experiences you provided me with during those two years prepared me for the following two years of fieldwork in Palestine. In fact, I was still a Masters student in the Music Composition department when I shared the first seeds that were planted for the idea to create a project based on the stories of Palestinian women with Dr. Chambers, who then became my dissertation advisor.

I would like to thank my colleagues Ilaria Masieri, Robin Burlton and all the teachers from Qalandia, Jalazon and Ammari refugee camps and Umm Watan from the Deir Ghassaneh center, Iyad Staiti from the Jenin center, and all my students from Al Kamandjati. I would also like to extend my gratitude to my colleague, pianist and composer Dina Shilleh from the Edward Said Conservatory, who helped me transition from working in the non-profit sector to becoming more

engaged in the contemporary classical music scene of Ramallah. She supported my work and collaborated on several new projects with me. She also introduced me to oud performer and songwriter Huda Asfour and that is how Huda became featured in *Seamstress*. I would also like to extend my gratitude to Huda for blessing me with her beautiful voice and artistic vision and for joining me on this project.

While I was in Palestine I also had the privilege of working with dancer Maher Shawamreh of the Orient and Dance Theater in Ramallah, and I am grateful for him and for Meropi Makhlouf's choreographic retelling of my aunt's story, captured by lens through Yusuf Karajah's incredible directorship and cinematography.

Upon my return to Michigan, I had the privilege of working with Erik Santos again my first year, receiving much needed guidance on vocal work and live performance practices. Sometime after this, I met one of my favorite contemporary Palestinian authors Dr. Anton Shammas, who found a story in the seamstress before I did. I would like to extend my gratitude to him for sharing his storytelling prowess and fine eye for detail with me.

Working on *Seamstress* would become one of the greatest yet most rewarding artistic challenges of my life. I would like to express my utmost gratitude for the guidance and support of my advisor Dr. Evan Chambers over the course of the past three years, without whom the completion of this work would not have been possible. I can not stress enough how important it was for me to work with someone who stood in solidarity with me, had a clear understanding of my vision, and who supported the music beyond the confines of our discipline and out into the broad realms of performance and social justice work, oral history, and intersectional practice.

Lastly, I would like to send all my love to my friends and family who supported me throughout the years and encouraged me to continue during the challenges that felt insurmountable.

There are not enough words. Thank you all for joining me on this journey.

## PREFACE

As an artist my work is primarily focused on the musical representation of contemporary Palestinian women's narratives from a decolonial, transnational, and intersectional feminist lens. As a former refugee of war born to a Palestinian father and an Egyptian-Greek mother, who grew up between Kuwait, Egypt, the West Bank, and the United States, my personal experiences have strongly shaped my compositional voice, leading me to explore the universal themes of memory, identity politics, exile, displacement, femininity and cultural narrative. More specifically I have worked extensively in documenting the voices of marginalized communities within occupied Palestine and in juxtaposing contemporary media narratives of these communities with collected oral histories. The resulting research is both interdisciplinary and collaborative in its aims to expose contemporary Palestinian narratives and theorize Palestinian culture within the realm of contemporary classical composition and performance.

In producing *Seamstress*, my hope was to provide fresh perspectives on Palestinian women's culture and histories, where much of the previous and current work has been guided by the political landscape in relation to Israel, and limited by the preferences of many researchers and professionals who work there in collecting stories and data on the subjects of terrorism, occupation and the two-state solution, what Palestinian author Rhoda Kanaaneh refers to as "the politics of reproduction and homogenization of Palestinians as 'terrorists'" in her book *Birthing the Nation*.

Based on over two years of fieldwork in Ramallah and the surrounding villages of the West Bank, focusing on autobiographical documentation, contemporary cultural production within rural and urban communities, and the artwork of Palestinian women contemporaries, I aim to:

1) re-theorize Palestinian women's narratives as more complex, nuanced and humanized against an otherwise dominant Israeli narrative by providing an audio-visual exploration

of their voices and emotionally powerful episodic memories drawn from their collected oral histories

2) provide a global context for Palestinian women's narratives by focusing on shared universal themes of memory, identity politics, exile, displacement, femininity and love
3) utilize contemporary classical performance and production to evoke empathy and compassion within American audiences, shaping an understanding of the women of these marginalized communities by creating a safe space for their voices to be heard
4) highlight Palestinian women artists as vital cultural and historical authorities in regional, local and global contexts.
5) draw unifying connections between Palestinian women's individual and collective memories in response to an undermining postcolonial geographical separation across the West Bank, Israel, Gaza and the Diaspora.

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## INSTRUMENTATION

Fixed Media

Flute

Oboe

Clarinet

Bassoon

SATB Choir (1, 1, 1, 1)

2 Percussionists

1. Large metal darabukka (or ceramic), Tar or Frame Drum, Regular size synthetic head doumbek or darabukka, wood box, ankle bell for styling
2. 4.5 Octave Marimba, Bass Drum of Tabl Balady if available

Piano

Violin

Violin

Viola (single players or approximately 4/4/3/2/1)

Cello

Contrabass

***Amplification for all players and singers is necessary.***

Score in C/~42’

## PERFORMANCE NOTES

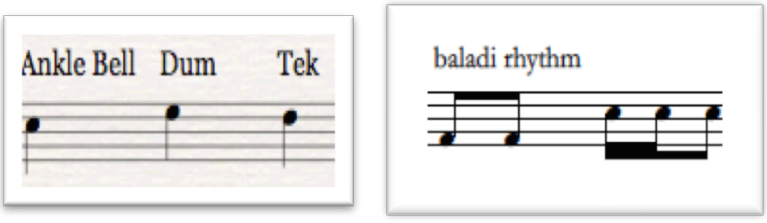
The piece begins with an experimental film featuring the first two movements. During the live performance this film should be screened on its own while the ensemble watches from the first row of the audience. The ensemble should then rise from their seats and situate to begin playing before the start of the third movement. The video should be triggered to begin again once the ensemble is situated.

6 Video cues (1, 25, 30, 55, 77, 78) are labeled in the score and should be triggered as such. There are differences between video cues and screenshots of the video included at certain points in the score as a visual guide for the conductor (6, 17, 44, 45).

The first two movements function as an electronic soundtrack and are not meant to be performed by anyone other than the author and Huda Asfour. Permission must be requested for a vocal performance from Asfour and the author. The score of these movements merely serves as a visual guide for the conductor.

Improvisation (irtijal) is an important component of Arabic music. The vocal improvisations marked in the score are merely notated guidelines and performers should feel free to embellish in the style of their training (whether classical, folk, pop, etc.), and being sure not to appropriate or mimic Arabic traditional singing if that is not their area of expertise.

### Percussion Key




Movement VI Doumbek (Dum and Tek played on Fa and Do respectively)

## PROGRAM NOTES

One rainy winter evening in February of 2013, I sat drinking tea and coffee with my aunt Sania in Ramallah. She was fond of telling stories, and I recorded her often as we sat huddled beneath the blankets, safe from the clashes and protests nearby at Qalandia checkpoint. On this particular evening Sania told me a story about her first love. Years later in my apartment in Ann Arbor, I stumbled upon the recording and was inspired to tell her story through song. I listened to the recording over and over again, and decided I would go back to collect more information from her about what happened. I even went in search of the people she mentioned in her stories, people she hadn't seen or heard from in decades, including the woman who used to sew her dresses for her when she was a young girl in Jenin, a seamstress named Shahrat.

"Is Shahrat still alive?" I asked the many different women of my family.

"No, of course not! She must be dead by now!" They'd respond.

I called my aunt Itaf in Jenin to see if she remembered any details about Shahrat.

"The last I heard, she had sewn a coat for Umm Tawfiq Jarrar's daughter!"

So I hopped on a yellow caravel *service* van to Jenin, where my aunt and I went in search of Umm Tawfiq's number. We called her. She had the number for Shahrat the Seamstress 'in a drawer somewhere.' She'd have to look for it. In the morning she called us back.

"I have the number here, it was in my daughter's wedding dress."

I called it and the seamstress answered. With just 24 hours left in Palestine, I hugged my aunt Itaf goodbye and journeyed to Nablus to meet the fabled Shahrat. The *service* driver dropped me off on the main street and told me Shahrat lived near the bakery and gas station. I asked the young boy in the bakery if he knew where Shahrat lived, and he directed me towards

an elderly man asleep in a chair outside an auto repair shop next to the gas station. I woke him up, and he directed me to knock on the green door down the street, and surely Shahrat would answer. The problem with this is that every door in Nablus is the same, faded sea green. Eventually I was able to borrow the man's phone and call Shahrat, who directed me to walk into the middle of the street and look up towards a set of balconies, where she was waving down at me in a flowery nightgown and thick-rimmed glasses. I crossed the street to climb a set of stairs leading up to her apartment.

A short woman with brown hair and a sour-apple green combed headband and tortoiseshell glasses opened it. Here she was before me, the woman who designed all the beautiful dresses my eyes lingered over in old family photographs. Her dimples shone through the wrinkles of age like a lone ripe fig amidst my grandfather's trees. She invited me into her home for a lunch of fish and told me the history of each and every family in Nablus, how she had fled Jaffa during the *Nakba* in 1948, how she had provided for her entire family through her sewing business, how she had lived a long life because no man had ever married her to bring her down with child rearing and marital duties. She even remembered the details of my grandmother, her measurements, her attitude. It took me by surprise. In all my excitement, I'd forgotten that here was a woman who knew the most intimate details of my grandmother, whom I'd never known.

I felt this brought me closer to her, somehow.

Shahrat didn't like me recording her, and she certainly didn't want me to take pictures of her. "I remember everything here," she spoke softly while gracing her forehead with the tip of her finger. She had sewn her last item the previous fall and was no longer working. After 53 years, sick and unable to lift and work with fabrics any longer, she had finally retired

I had gone in search of Shahrat with the aim of telling her story, hoping she would be the missing link I was searching for. What I found instead was that I, like Shahrat, had been sewing the

different threads and fabrics together of so many different voices in my attempt to understand my own history and the history of the women I lived, worked and created with so closely.

~

In the first two movements, I center Palestinian cultural production and the idea of Palestine as a bride: not just the land, but also the idea of womanhood as this commodity to be bought and sold and how that relates to colonialism and consumerism. The imagery juxtaposes indigenous production versus colonial consumption. I used footage from my cousin's wedding in Ramallah with the imagined idea, this inherited memory I have been so curious about defining through my research questions, that perhaps Shahrat had sewn her wedding dress.

I also use an archival British mandate footage clip called "Jaffa Sends Us Oranges" of settlers in the orange groves of Jaffa in 1938, pre-Nakba, in the ultimate colonialist fantasy of fruit gathering in a native land. I combine this clip with footage of Palestinians boxing the oranges to ship them off to what the commentator reveals to be the Christmas stockings of British children, seemingly innocuous as the act of settler colonialism itself. The backdrop of the quintych features the Palestinian landscape from the passenger seat of a vehicle, as someone traveling through it and not as someone settling it or stripping it of its fruit.

I introduce the listener to Palestine through the voice of the seamstress herself, Shahrat. Since Shahrat had fled from Jaffa to Nablus, in the second section of the film I incorporate archival footage of Nablus from the same year of 1938. Not only is Nablus where Shahrat is from, it is also a major production center for one of Palestine's most sought after products: soap. What the archival footage shows is the Nablus Soap Factory. I visited it myself in 2012 and when I found this footage I was stunned to discover it looks almost identical today as it does in the film. The footage lingers on and repeats the scenes of the men working at the soap factory in this movement, in order to highlight the power of Palestinian olive oil and man-made goods despite colonial efforts to stifle such production, and in opposition to the footage of "Jaffa Sends Us Oranges." This old Nablusian footage also features Bedouin Jewish Samaritan girls dancing in a

circle, and I found this to be very poignant because it highlighted how circular, how feminine, the narrative of indigenous culture is. It shows how circular and repetitive Arabic songs and music can be and how circular and repetitive oral history and our memories and our stories can be, once they start bleeding into one another

Throughout history, Palestinians have been called an invented non-entity. The media tends to romanticize Palestine and Jerusalem, labeling these places with words such as "The Holy Land" and stripping them of their ancestral and contemporary meaning, their rich cultural history.

This is where the second movement comes in, as I feature an improvisation and score of Lumiere Brothers' footage from 1896 Palestine with the voice and lyrics of queer Palestinian composer, multi-instrumentalist and songwriter Huda Asfour from Gaza. With her voice and my piano playing, Huda and I aimed to reclaim our own subtle, magical realism. Huda sings about how she feels she does not belong anywhere. She is a stranger. She is between East and West. She is between Ramallah, Gaza, Tunis, Lebanon. She is capturing the despair of the diaspora and at the same time the humanity and the beauty of longing, love and the power of music in the face of misinformation and injustice.

The third movement, the prelude, features raw footage I compiled in Palestine over the course of several years – friends, family, students, colleagues. The fifth movement features my former student and now friend, Waed Barghouti. I interviewed her at the Deir Ghassaneh music center about her music, dreams and aspirations for life.

In composing the final song, which was supposed to be a joyful celebration of Waed and her musical upringing as well, her best friend and my student Ibrahim was killed during a protest by an Israeli soldier. He was just sixteen. "What God Has Written Will Be" was my way of coping with the tragic loss.

## TRANSLATIONS

### I. 1938 (Spoken)

Where were you born?

I was born in Jaffa, in 1938.

And we fled to Nablus.

And I learned how to sew.

And I became a seamstress.

### II. Kan ya Makan (Sung)

There once was, and oh, how much there was

Between two shores and two strange lands

In a grave dug in seventh heaven

I am leaving and I am returning

### III. Prelude (No Text)

## IV. White Dress, Blue Butterflies (Spoken and sung)

I had this white dress and it had butterflies sewn on it. Blue butterflies.

It was… we used to…

Do you know who we used to imitate, honey?

Whatever we used to see Faten Hamama wearing, we would have our dresses sewn to look just like hers.

It was just like Faten's.

There was a seamstress in Nablus who was excellent, she might still be around today, but she's likely very old by now.

I wore a white dress with blue butterflies.

A white shawl and white sandals.

And a small white purse on my shoulder.

There were no strange fashions yet. No hijab. Nothing like today.

No! Short sleeves like this (points to shoulders).

Not long. Only the latest fashions…

…Just like Faten Hamama's dresses!

So, here I was with this dress on.

Low cut.

My chest highlighted with a blue necklace.

My chestnut hair with a red ribbon.

It was a day like any other day.

1. Photograph of Sania Jarrar at her engagement in 1963, her mother Rasmiya is in the bottom right corner

## V. Interlude (No Text)

## VI. What God has Written will Be (Spoken and Sung)

People outside the country have this idea that Palestine is always at war, that there are always clashes, that we are without work…

But we aren't like this. At our roots, we can survive off very little,

The smallest things make us happy,

the smallest things bring us joy.

The media is always reporting on 'clashes'

But in the end, what God has written will

Be.

2.Waed Barghouti photographed by Donia Jarrar in Deir Ghassaneh Square, June 2015

## ABSTRACT

S*eamstress* is a 42-minute multimedia and interdisciplinary documentary song-cycle, in six movements, for solo soprano, chamber ensemble, chorus, electronics, recorded audio and video. It is based on oral history interviews I conducted with Palestinian women from different generations and social sectors in occupied Palestine (The West Bank and Gaza) from the summer of 2012 through the winter of 2017. Blending audio interviews, photography, raw and archival footage with live chamber orchestra and dance performances, *Seamstress* aims to create a moving and powerful portrait of love, strength, and resistance in the face of colonization, injustice and misinformation. The women interviewed include my aunt, who lives in Ramallah, a seamstress named Shahrat who fled from Jaffa to Nablus pre-Nakba, former students from the Deir Ghassaneh music center, and current artistic collaborators and colleagues, including Palestinian multi-instrumentalist and songwriter Huda Asfour. Song texts are adapted from the interviews, weaving together their different voices, perspectives and experiences in a way that challenges current existing media stereotypes of Palestinian culture and womanhood, providing a global and de-colonial context for Palestinian women's narratives by focusing on shared universal themes of memory, identity, exile, displacement, femininity and love. The oral histories draw unifying connections between Palestinian women's individual and collective memories in response to an undermining postcolonial geographical separation across the West Bank, Israel, Gaza and the Diaspora.

My research questions were rooted in the shaping and defining of the individual and collective voice through documentary-style narratives, which is where the music comes into play in providing a sonic exploration of the voice and memory. Who belongs to the voice and whom does the voice belong to? How much of our stories are shaped by what others have told us, and how much are shaped by our lived experiences? At what point do the stories, the voices of our ancestors, become our own, and at what point do the stories, the voices of our colleagues and contemporaries, become woven into the shared fabric of our histories? How does performance

help shape our understanding of marginalized communities and function in reclaiming a space for their voices, and how does it reshape our understanding of the theories and histories we have encountered about ethnic conflicts and their subjects? How does performance as resistance in marginalized communities extend beyond the boundaries of politics and nation-states? I feature Palestinian women as vital cultural and social agents of change whose stories empower and awaken a movement of progress on the regional, local and global levels.

The film provides visual landscapes and timelines for the audience through use of archival footage from the Lumiere Brothers dating back to 1896, scenes from the Nablus soap factory in 1938, and British mandate clips of settlers in the orange groves of Jaffa in 1946. It features collaborative work with cinematographers and choreographers Yusuf Karajah, Maher Shawmreh and Meropi Makhlouf of the Orient and Dance Theater in Ramallah. The files and oral histories are accessible and easily shared online via the Seamstress Project (seamstressproject.com), as social media plays a pivotal role in shaping global understanding of people and their cultures.

The result is a sonic and visual exploration of personal experiences with place in relation to diasporic and transnational intersectional feminist perspectives on the self/denial of the self, the state, personal identity, the body, sociality and agency.

# SEAMSTRESS
## I. 1938

DONIA JARRAR
2017

Video Cue #1

Tape

0:00 Click here for link to film

0:18 When were you born?

0:23 I was born in Jaffa in 1938.

0:33 And we fled to Nablus.

Oud

*f*

Piano

*p*

Tape

0:34 And I learned how to sew.

0:41 And I became a seamstress.

0:45

seamstress

Oud

*ff*

Pno.

Tape

1:01 1:26 1:30 1:46

piano and oud continue →

Tape

1:57 2:47 3:50-4:30

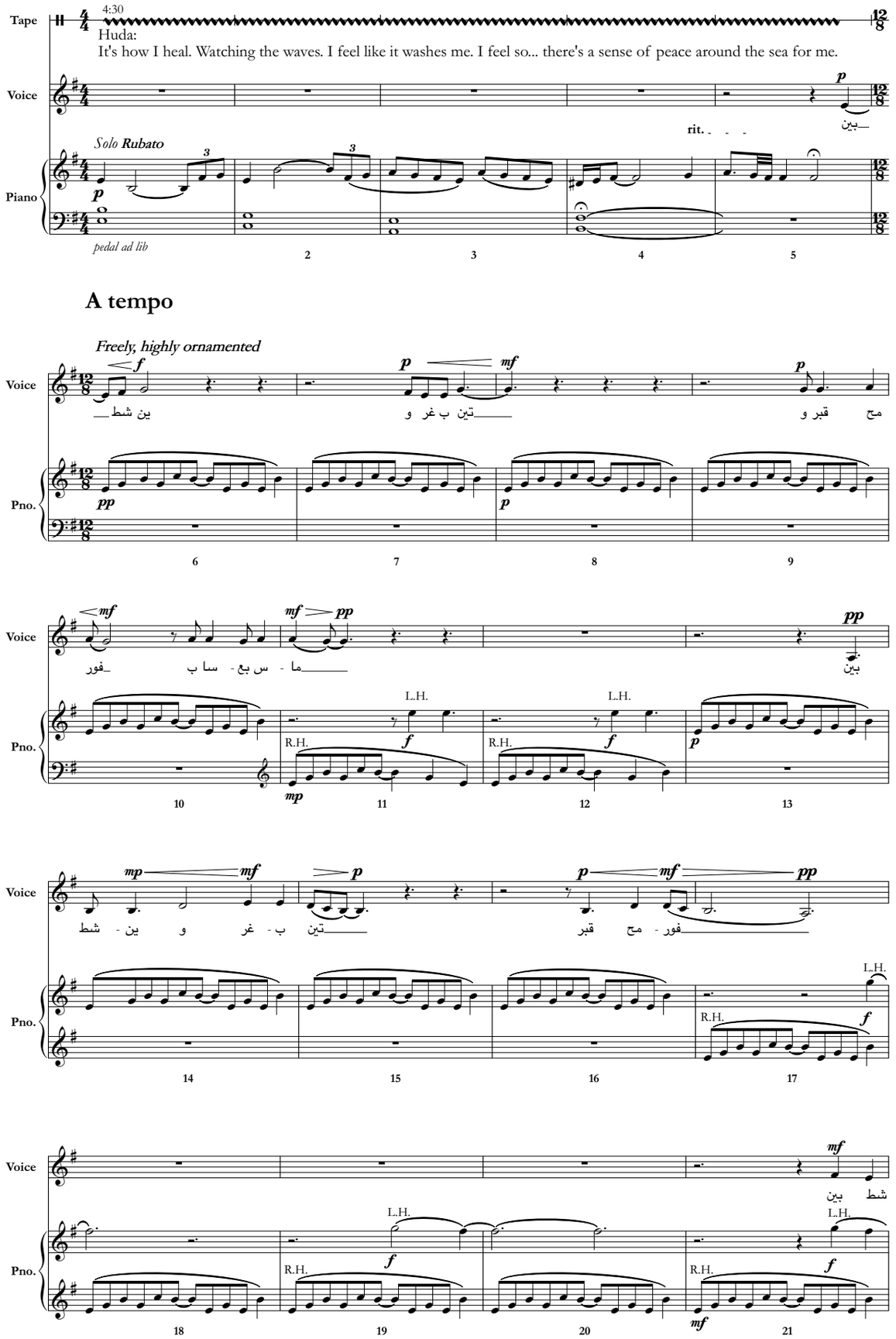
piano and oud continue →

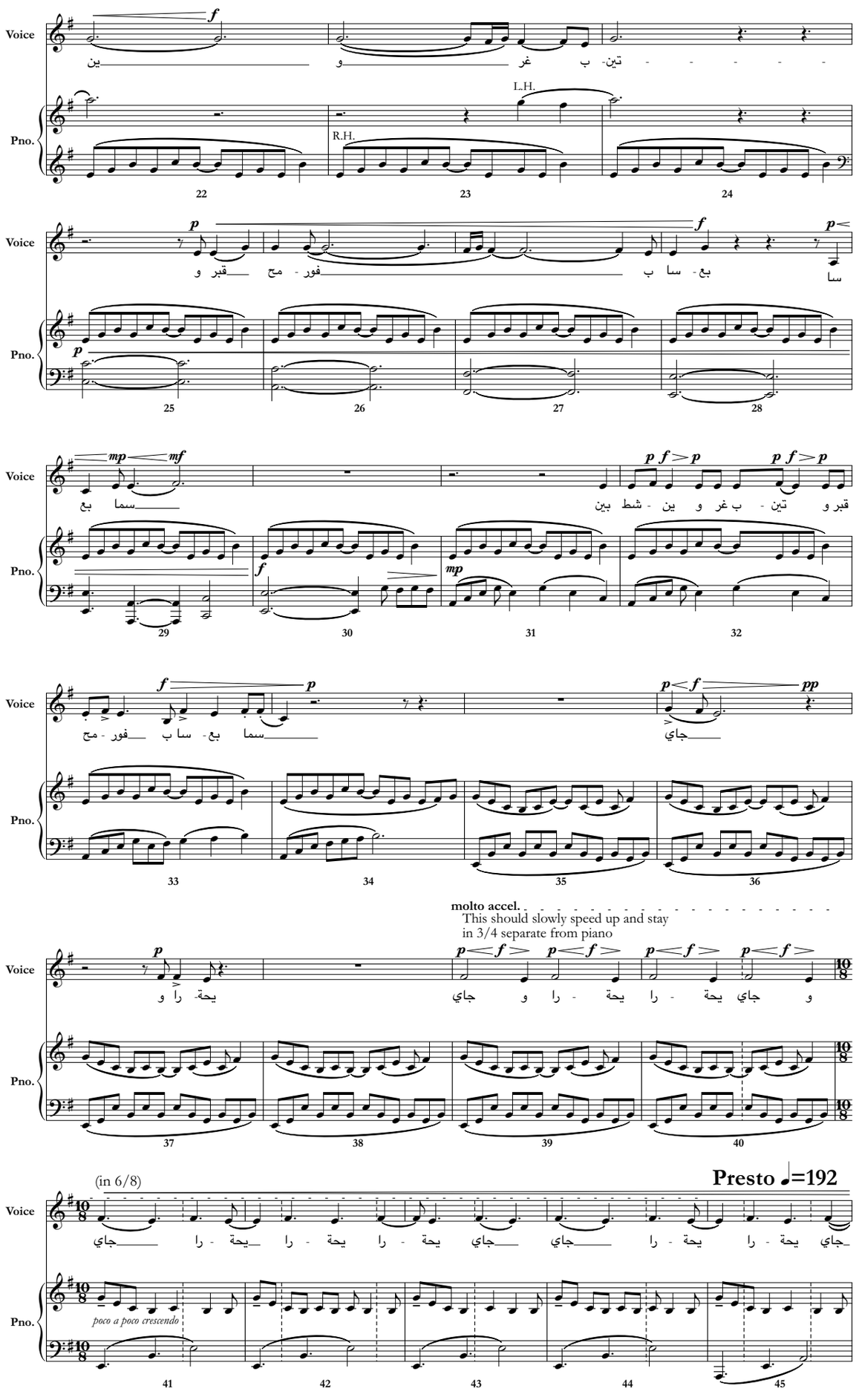
attacca

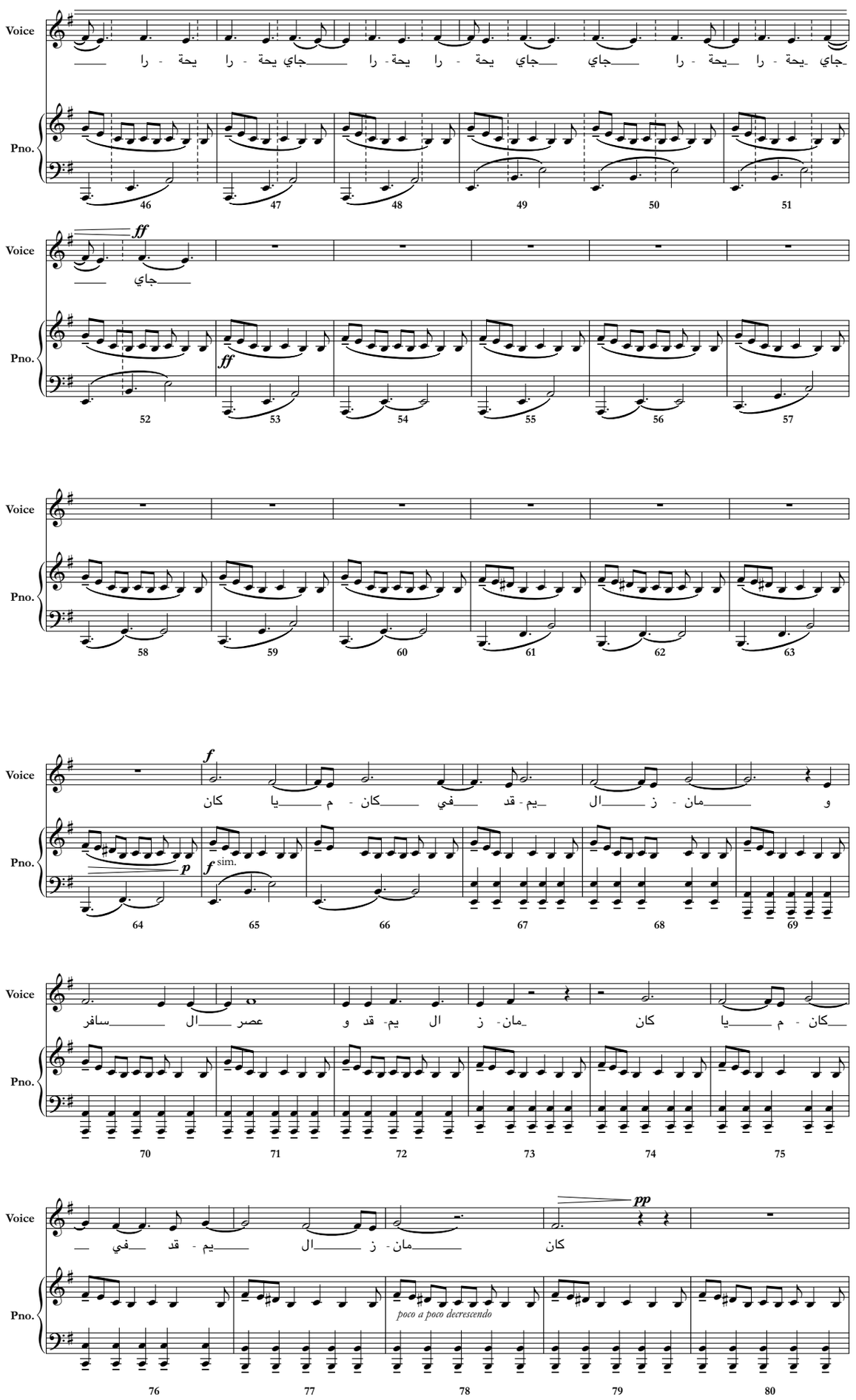
# II. كان يا مكان
# (Kan Ya Makan)

Vocal improvisation by Huda Asfour
Piano improvisation by Donia Jarrar

♩=92

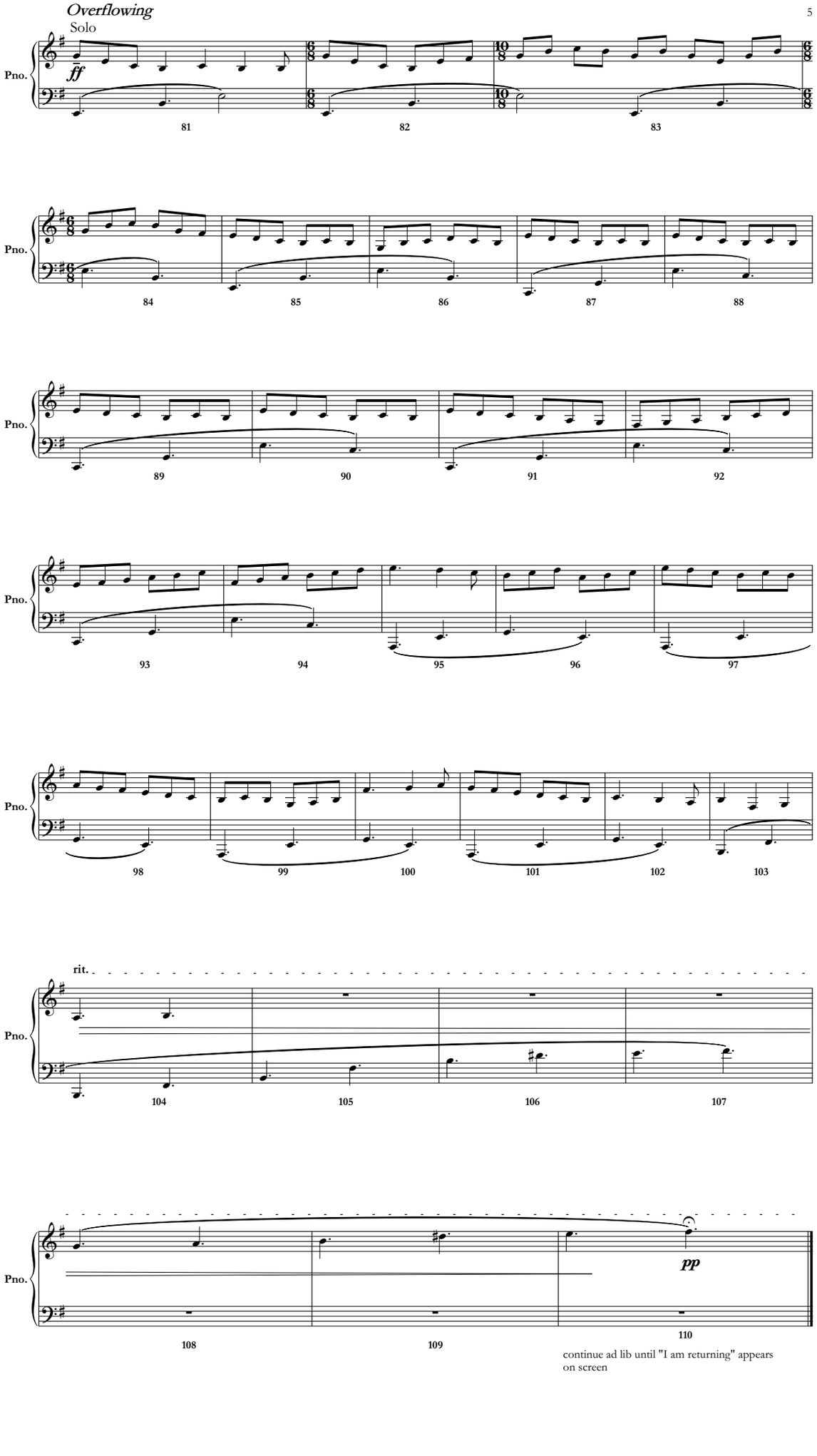



Voice
Pno.
ين و غر ب تين
L.H.
R.H.
22 23 24
قبر و فور - مح سا ب بع - سا
25 26 27 28
بع سما
قبر و تين - ب غر و ين - شط بين
29 30 31 32
سما بع - سا ب فور - مح
جاي
33 34 35 36
molto accel.
This should slowly speed up and stay
in 3/4 separate from piano
يحة - را و
جاي يحة را - يحة را و جاي
37 38 39 40
(in 6/8)
Presto ♩=192
جاي يحة - را يحة - را يحة - را جاي جاي يحة - را جاي يحة - را
poco a poco crescendo
41 42 43 44 45


Voice
Pno.
ff
f
p
f sim.
pp
poco a poco decrescendo

*Overflowing*

Solo




continue ad lib until "I am returning" appears on screen

# III. Prelude
## *I am returning*

**Moderato**

♩=40

Screen fades to black from "I am returning"
Cellist begins when this landscape frame enters

9:12

Tape/Video

Flute

Oboe

Clarinet in B♭

Bassoon

Percussion

Marimba

Piano

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

*ppp*

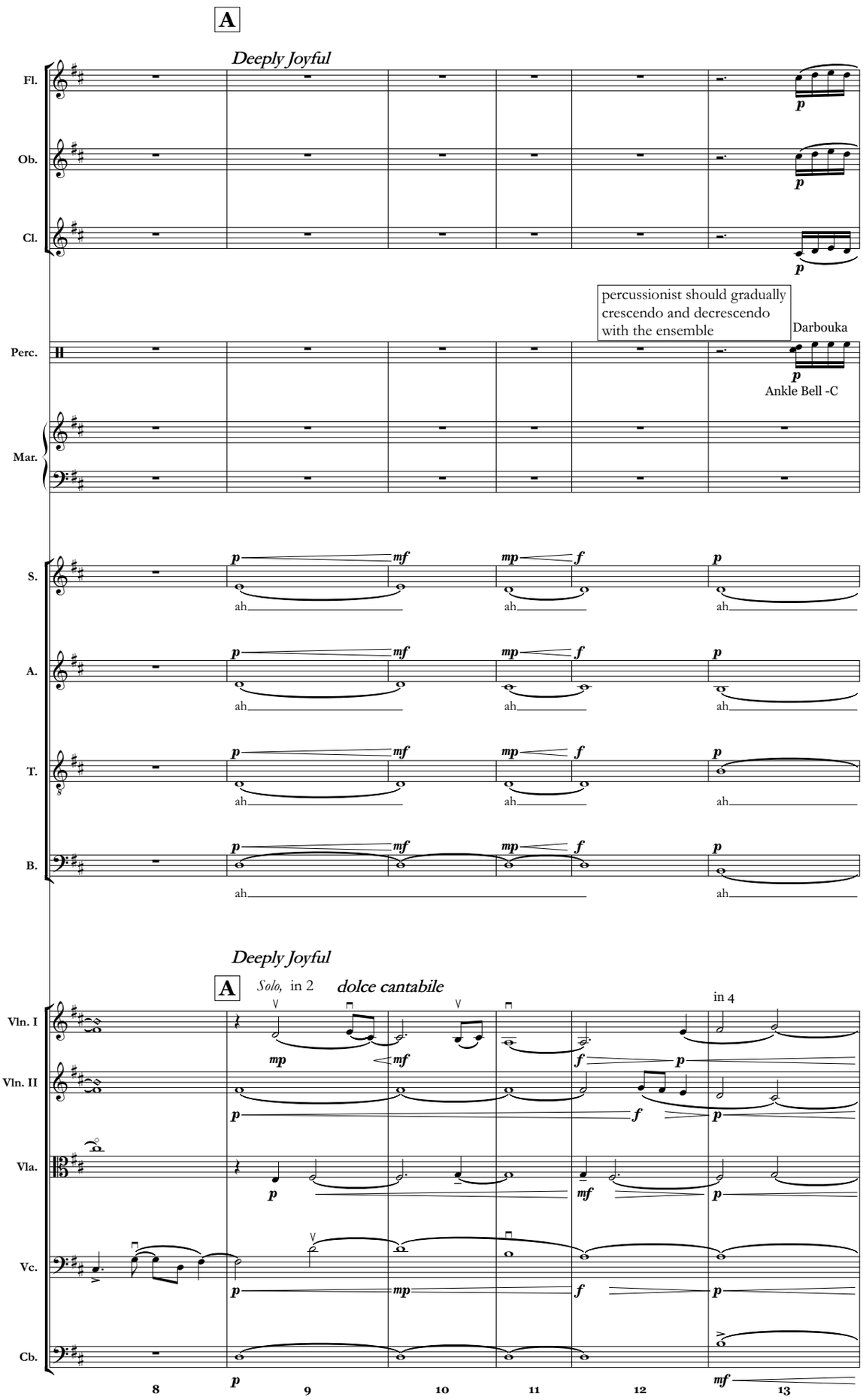
*ppp*

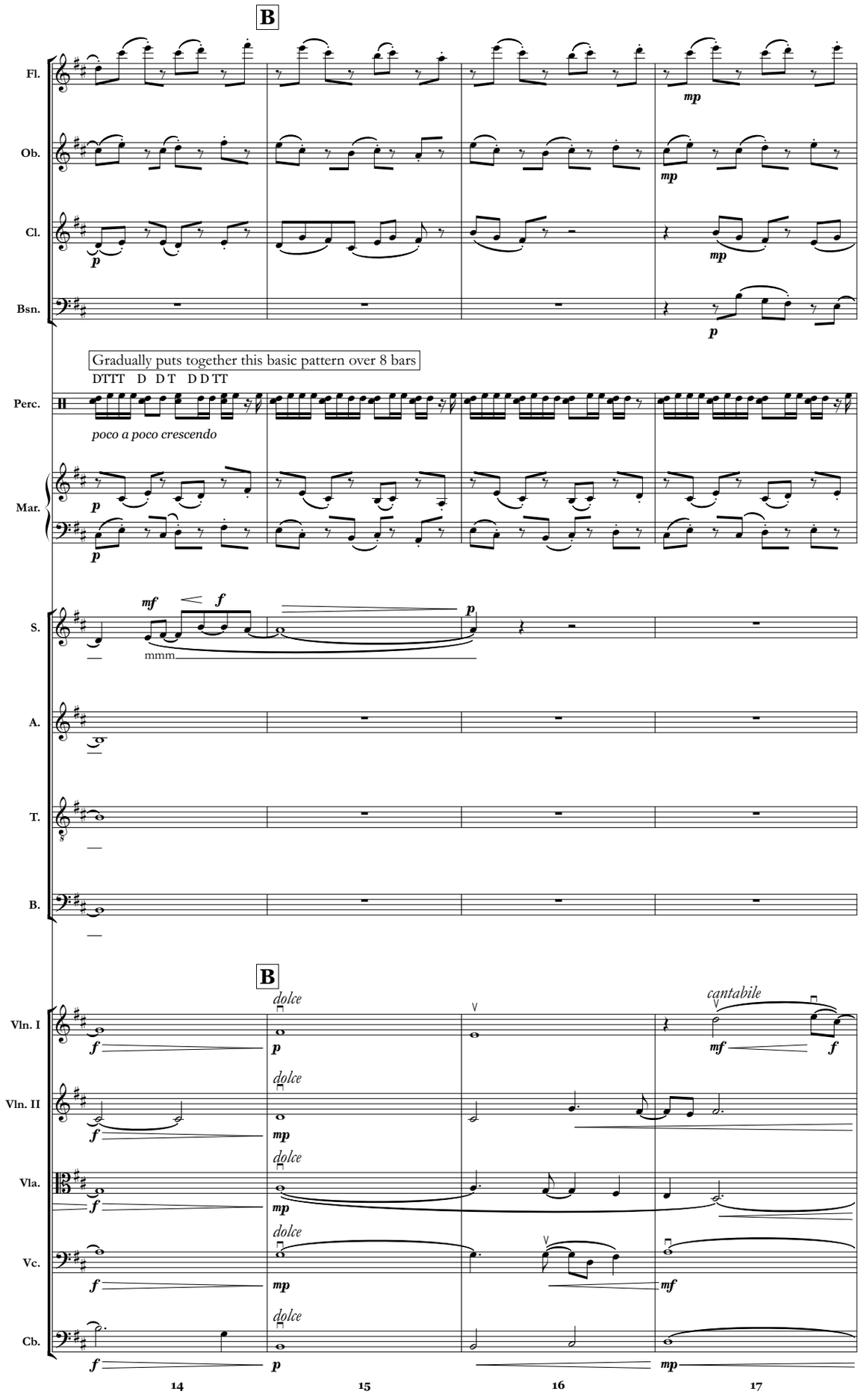
*ppp*

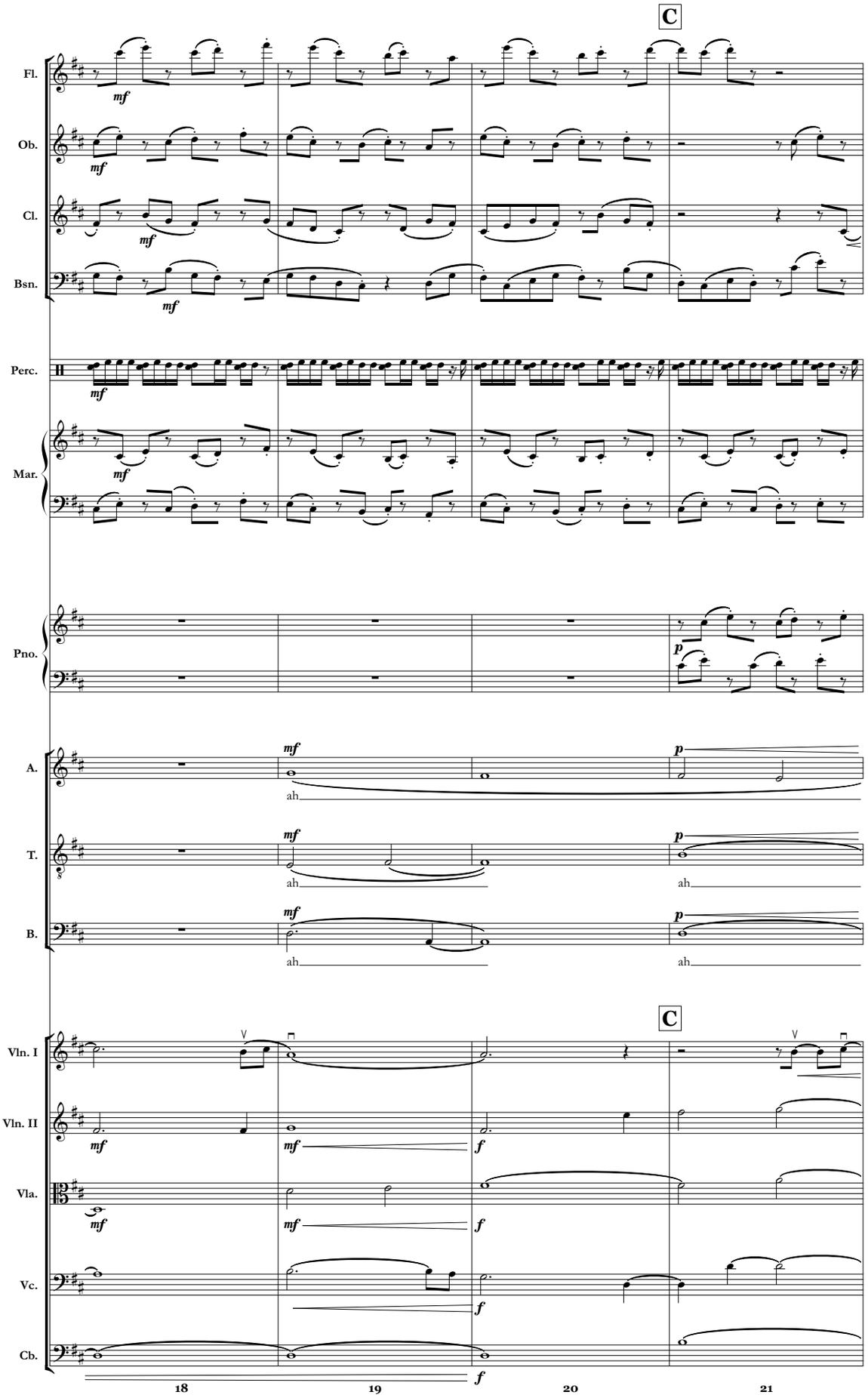
*Solo* *with emotion*

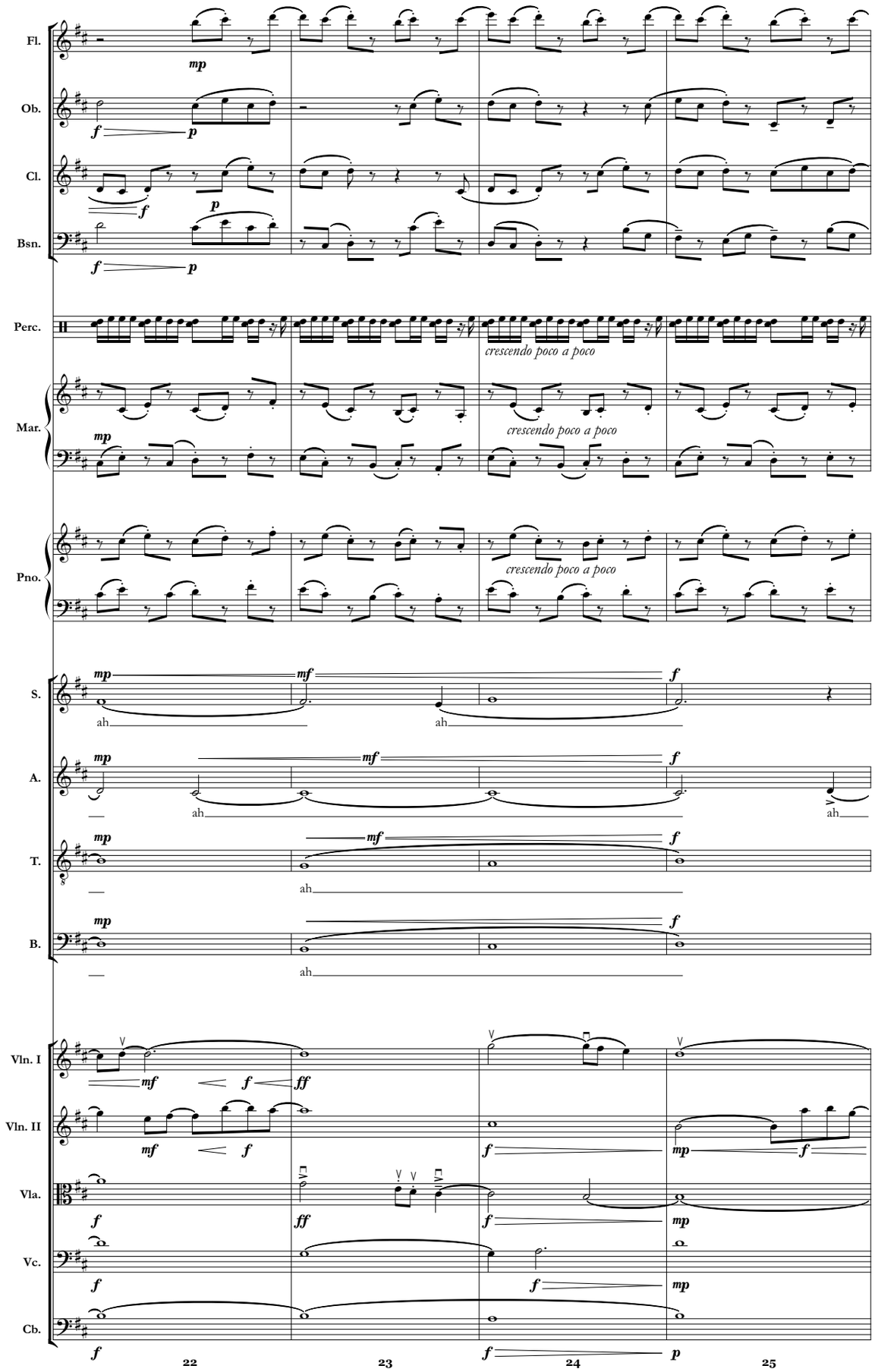
*p* *f* *mp* *p* *mf*

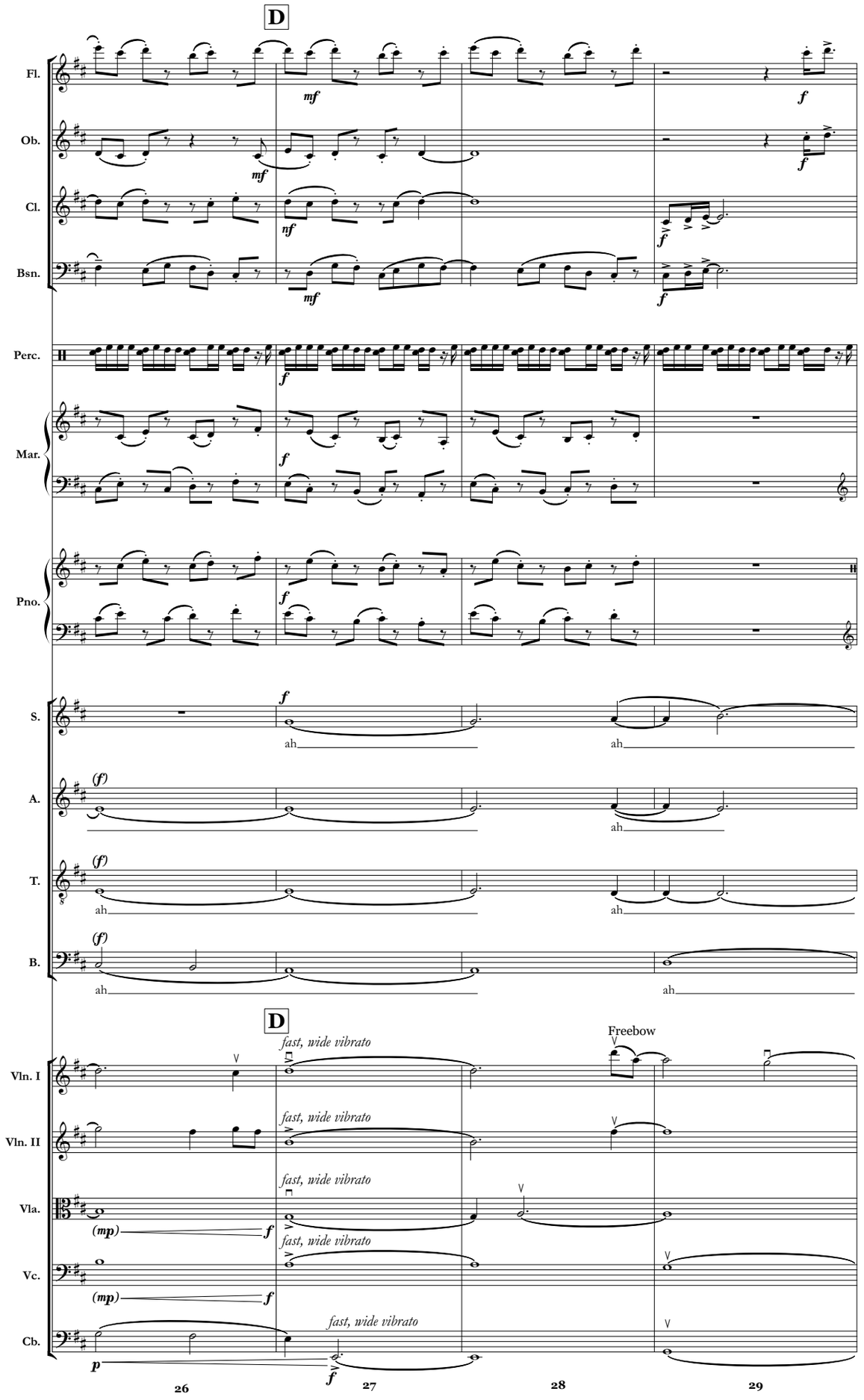
2 3 4 5 6 7

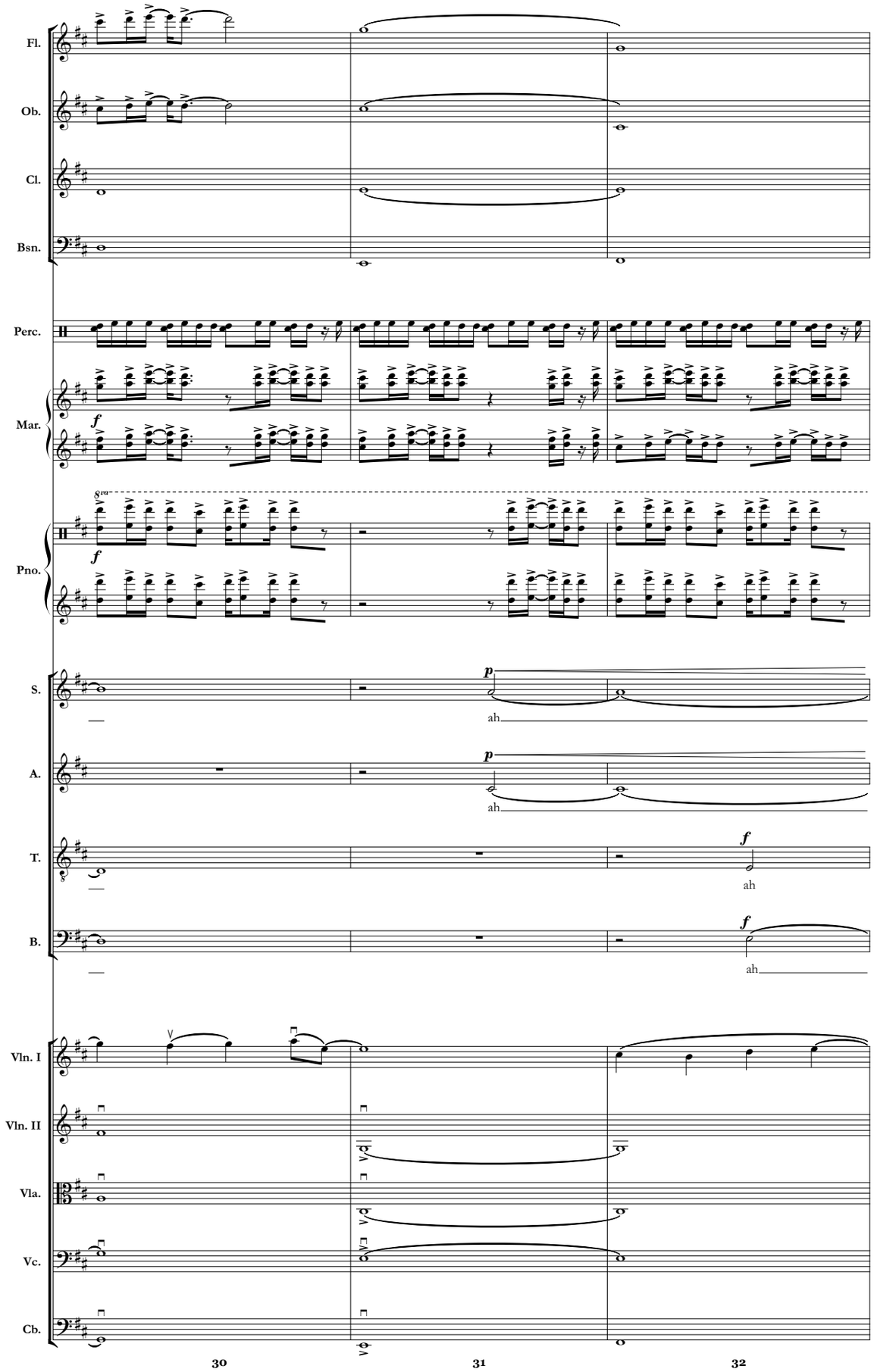

A
Deeply Joyful
Fl.
Ob.
Cl.
percussionist should gradually crescendo and decrescendo with the ensemble
Darbouka
Perc.
Ankle Bell -C
Mar.
S.
A.
T.
B.
ah
Deeply Joyful
A
Solo, in 2
dolce cantabile
in 4
Vln. I
Vln. II
Vla.
Vc.
Cb.
8
9
10
11
12
13

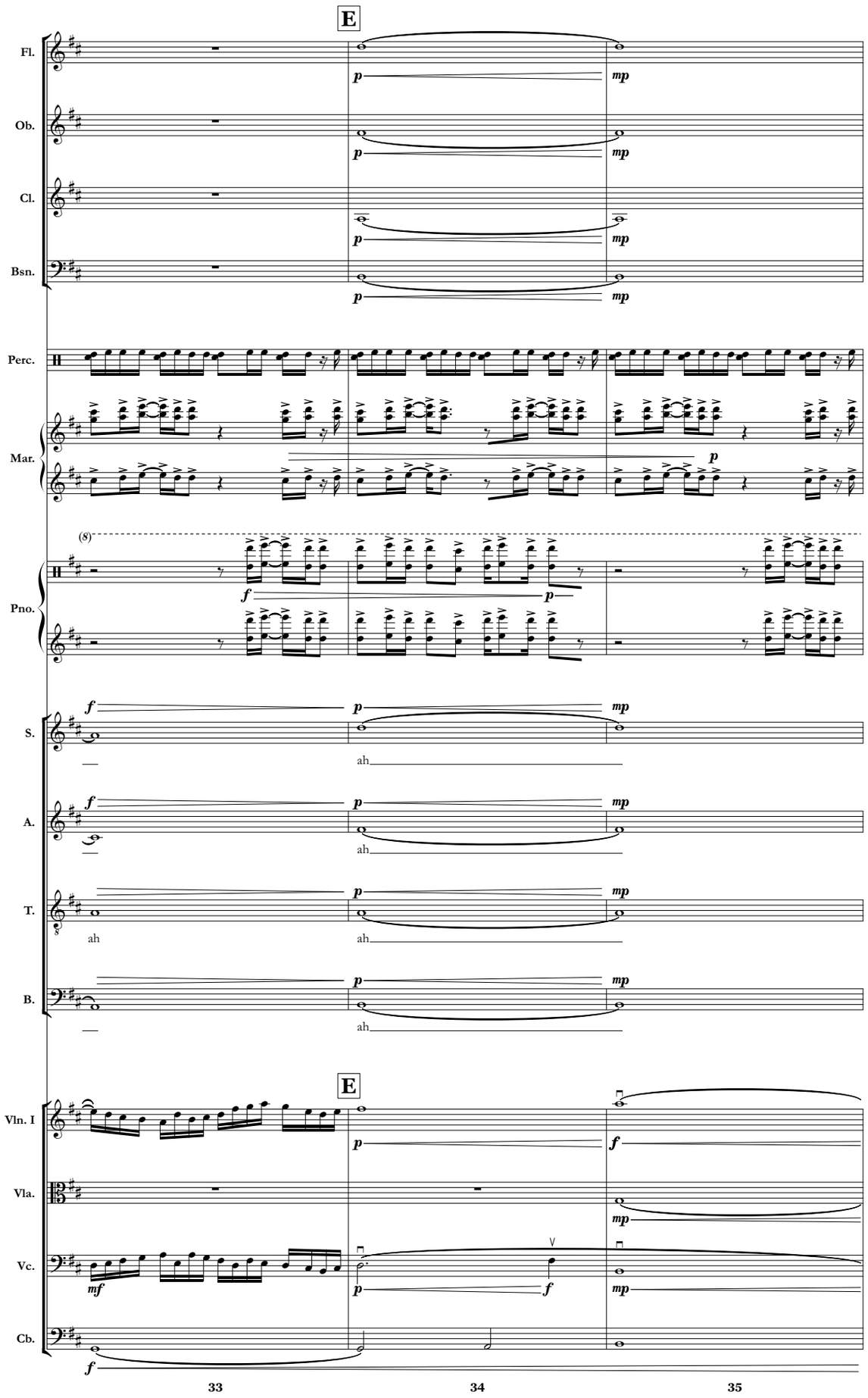

B
Fl.
Ob.
Cl.
Bsn.
Gradually puts together this basic pattern over 8 bars
DTTT D DT D D TT
Perc.
poco a poco crescendo
Mar.
S.
mmm
A.
T.
B.
B
Vln. I
Vln. II
Vla.
Vc.
Cb.
dolce
cantabile
14
15
16
17

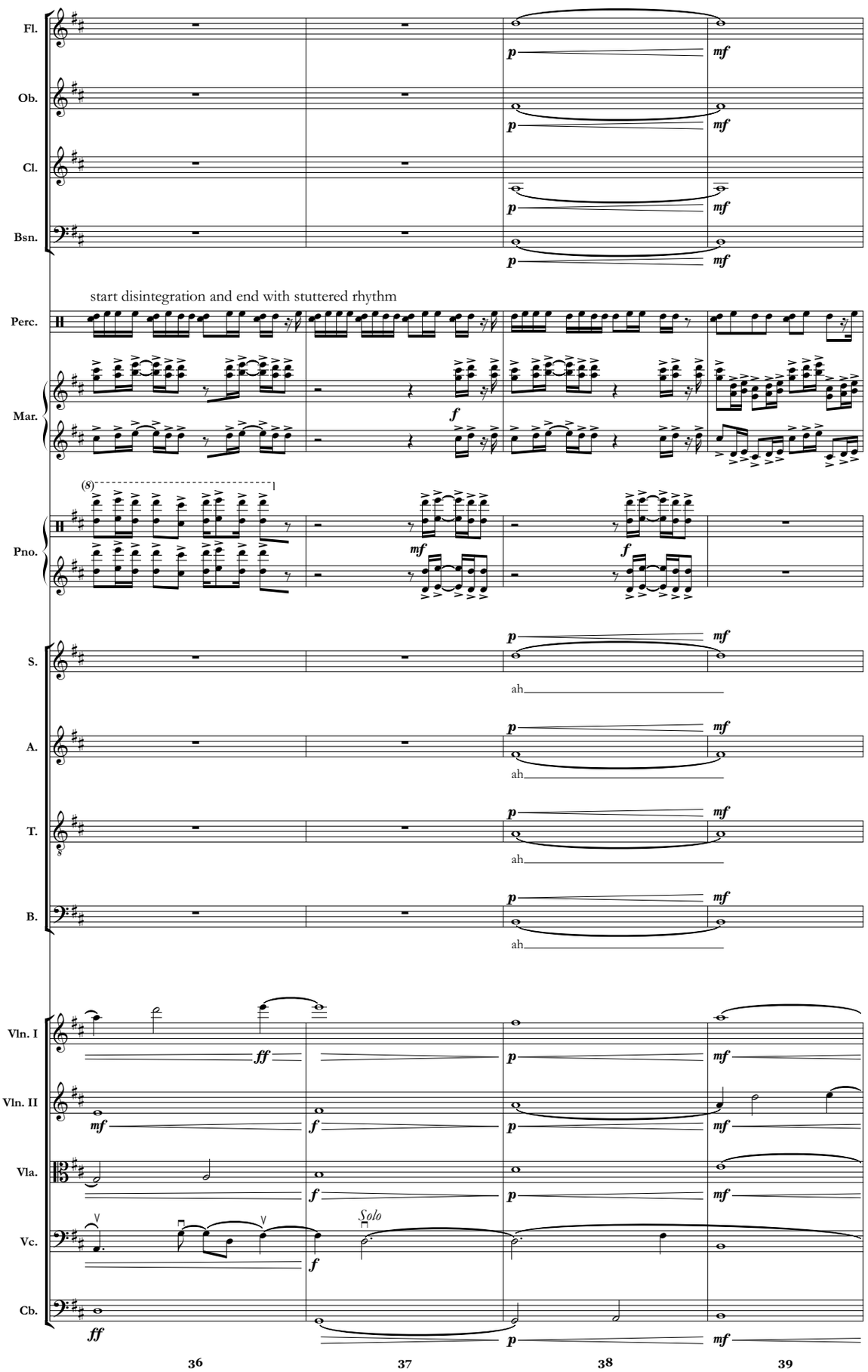

C
Fl.
Ob.
Cl.
Bsn.
Perc.
Mar.
Pno.
A.
T.
B.
C
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
f
ah
18
19
20
21

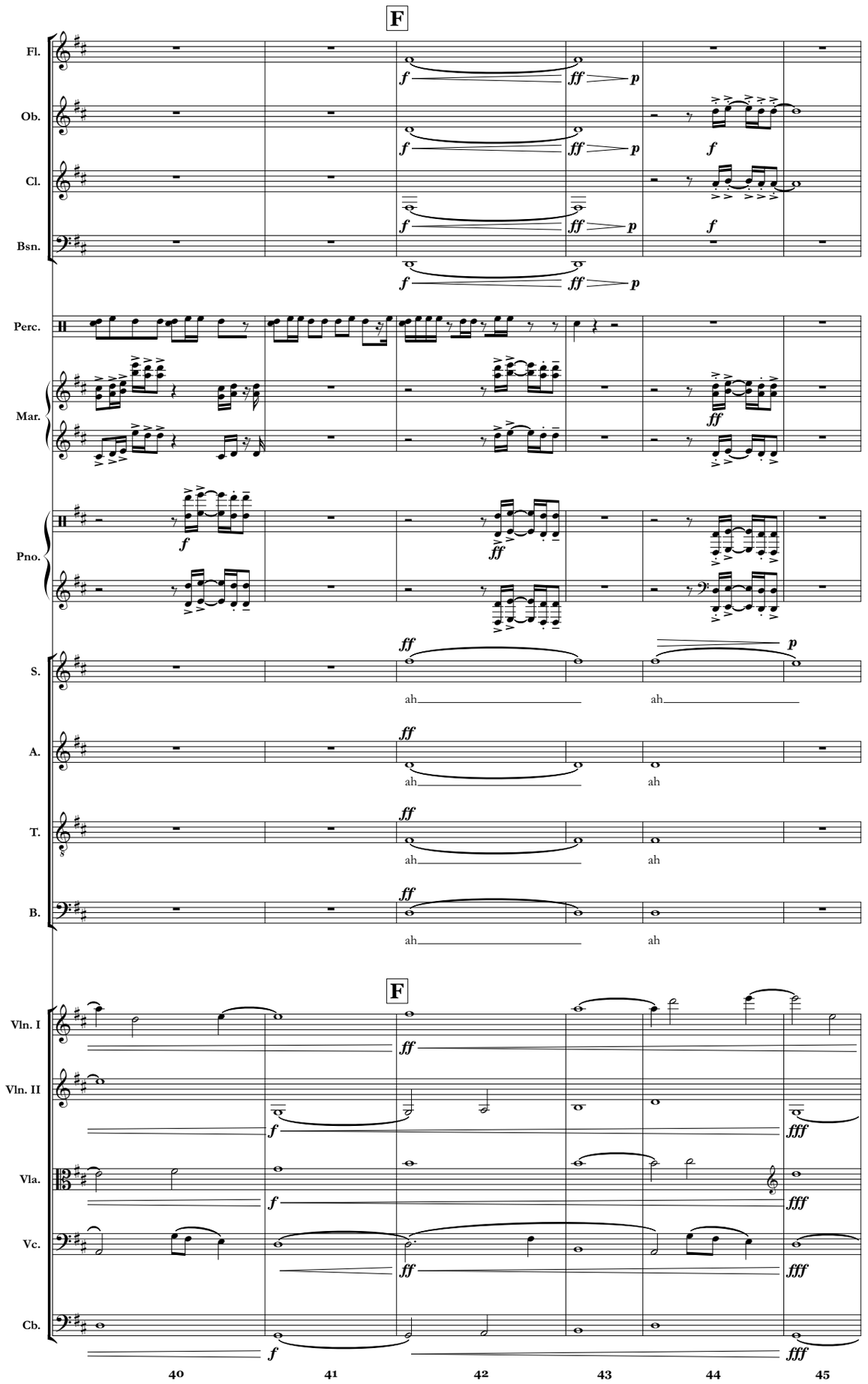

Fl.
Ob.
Cl.
Bsn.
Perc.
Mar.
Pno.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
crescendo poco a poco
ah
22
23
24
25

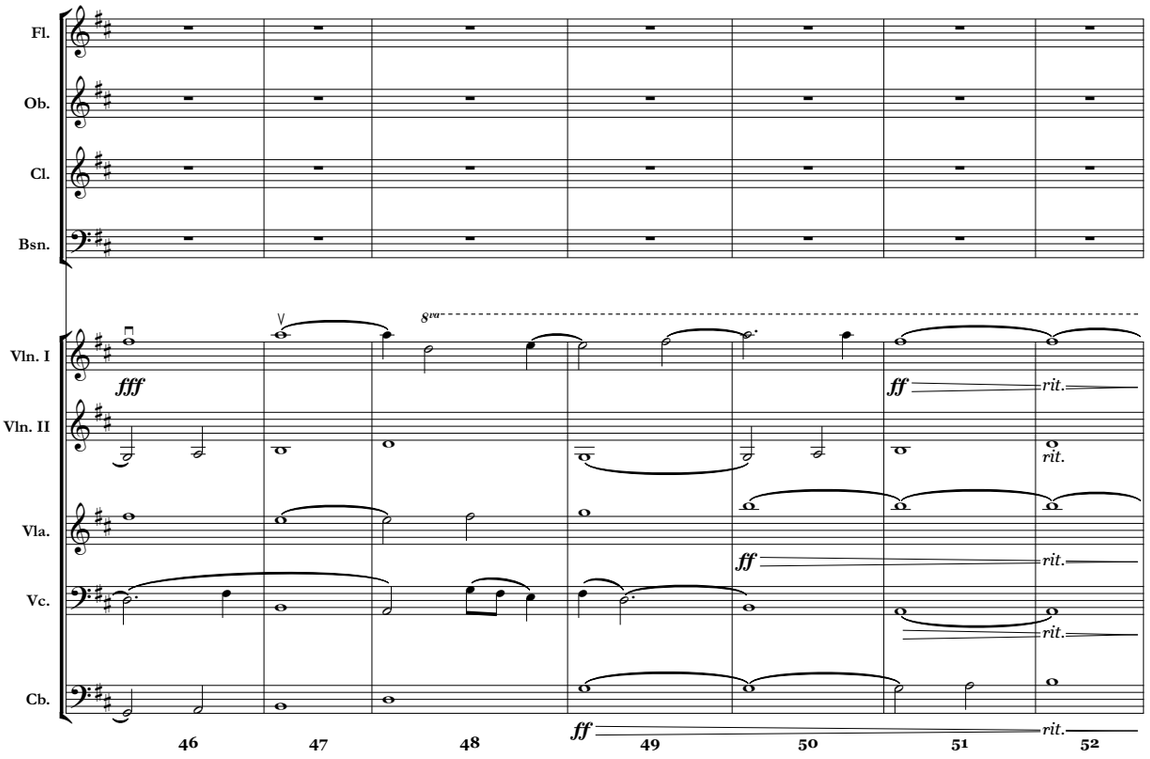

D
Fl.
Ob.
Cl.
Bsn.
Perc.
Mar.
Pno.
S.
A.
T.
B.
ah
D
Freebow
fast, wide vibrato
Vln. I
Vln. II
Vla.
Vc.
Cb.
26
27
28
29

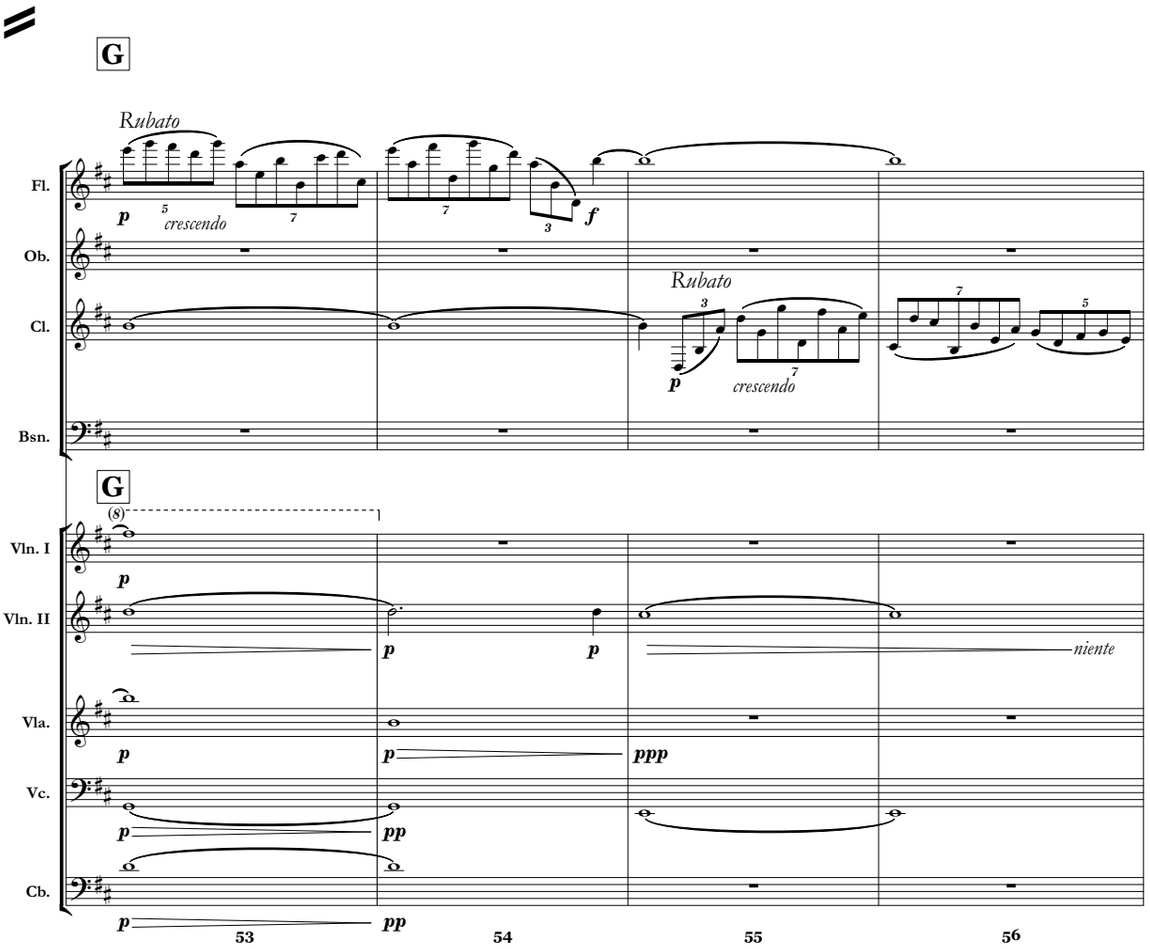

Fl.
Ob.
Cl.
Bsn.
Perc.
Mar.
Pno.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
8va
f
p
ah
30
31
32

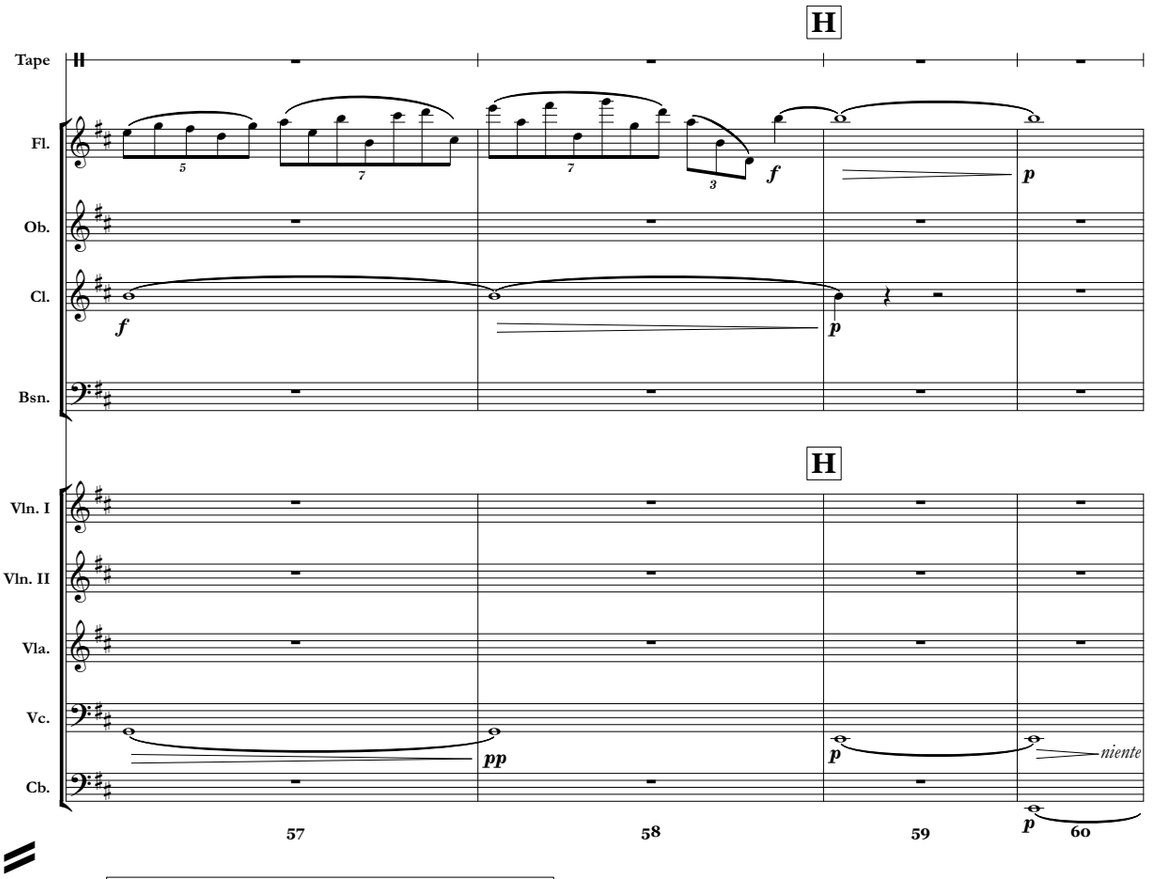

E
Fl.
Ob.
Cl.
Bsn.
Perc.
Mar.
Pno.
S.
A.
T.
B.
E
Vln. I
Vla.
Vc.
Cb.
ah
33
34
35


Fl.
Ob.
Cl.
Bsn.
start disintegration and end with stuttered rhythm
Perc.
Mar.
Pno.
S.
A.
T.
B.
ah
Vln. I
Vln. II
Vla.
Vc.
Cb.
Solo
36
37
38
39


F
Fl.
Ob.
Cl.
Bsn.
Perc.
Mar.
Pno.
S.
A.
T.
B.
ah
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
40
41
42
43
44
45


Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
8va
ff
rit.
46
47
48
49
50
51
52


G
Rubato
Fl.
Ob.
Cl.
Bsn.
p
crescendo
f
Rubato
crescendo
G
(8)
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
ppp
niente
53
54
55
56




Cellist Plays E Until photograph below fades to black

Play until fade to black.

61 62 63

Tape

Sania:
I had this white dress and it had butterflies sewn onto it.
Blue butterflies.

It was...
We used to...

Whatever we used to see Faten Hamama wearing,
we would have our dresses sewn to look just like hers.

Tape

It was just like Faten's

There was a seamstress in Nablus who was excellent,
she might still be around today but she's likely
very old by now.

I wore a white dress with blue butterflies.
A white shawl and white sandals.
And a small white purse on my shoulder.

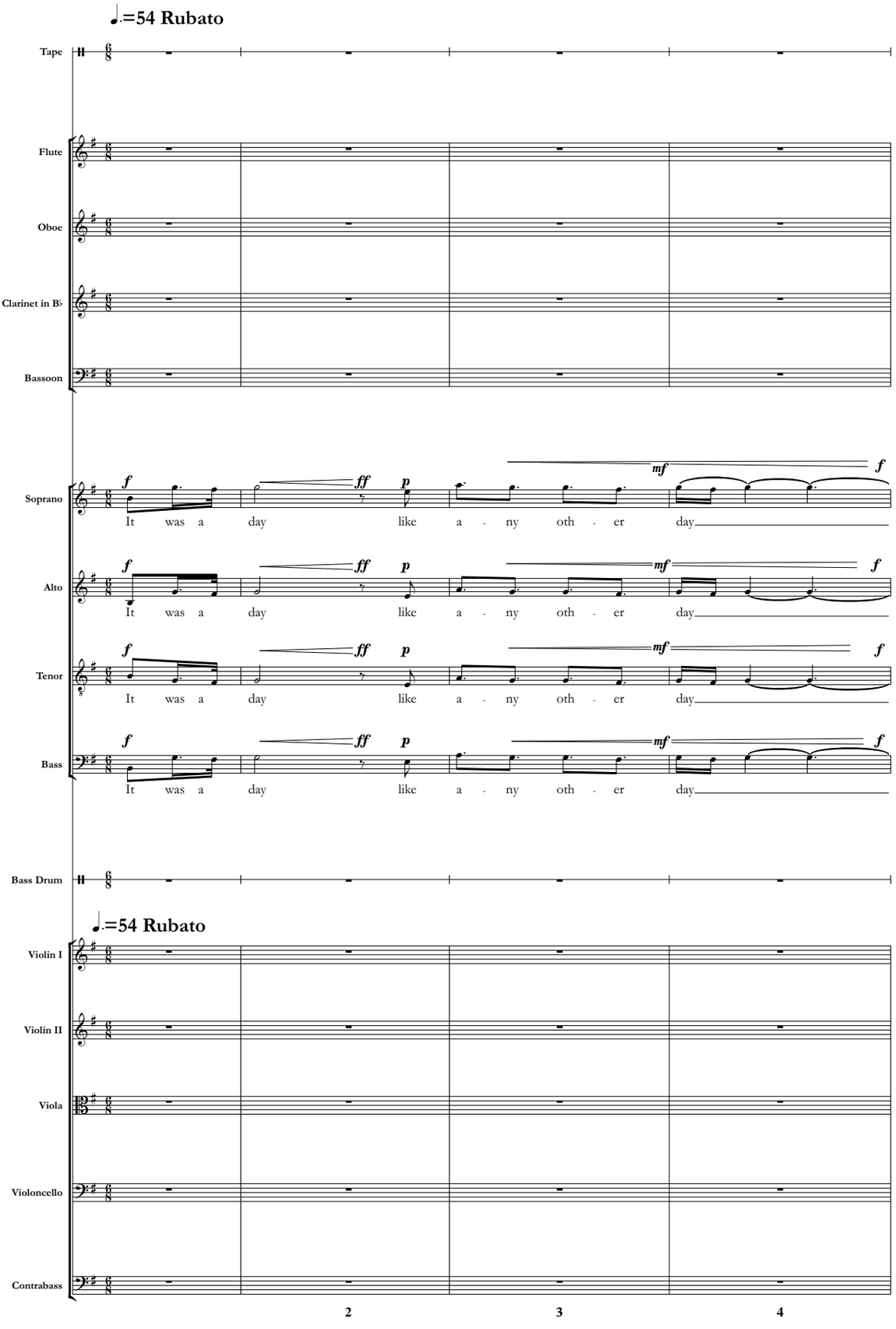
Tape

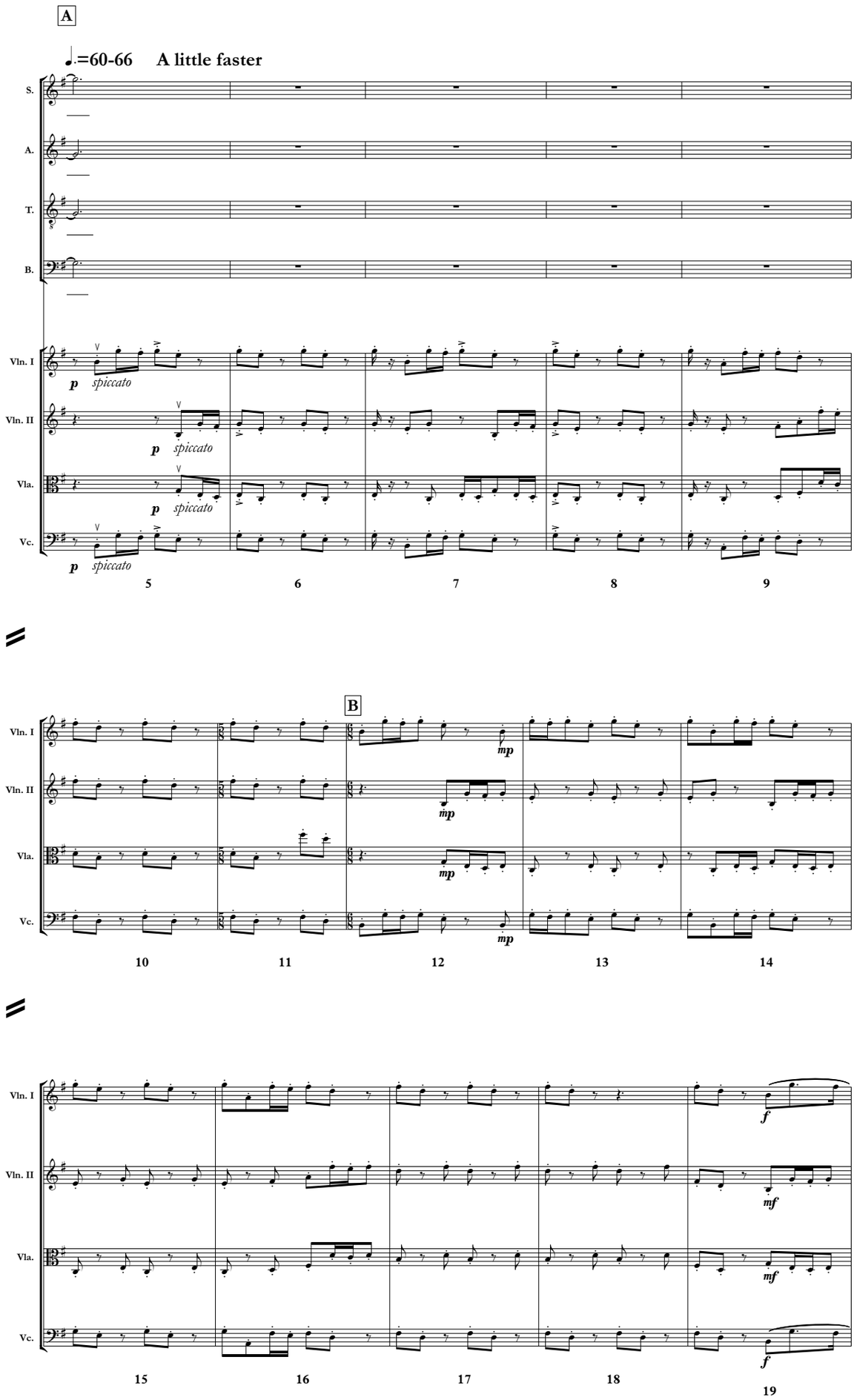
There were no strange fashions yet.
No hijab.
Nothing like today.

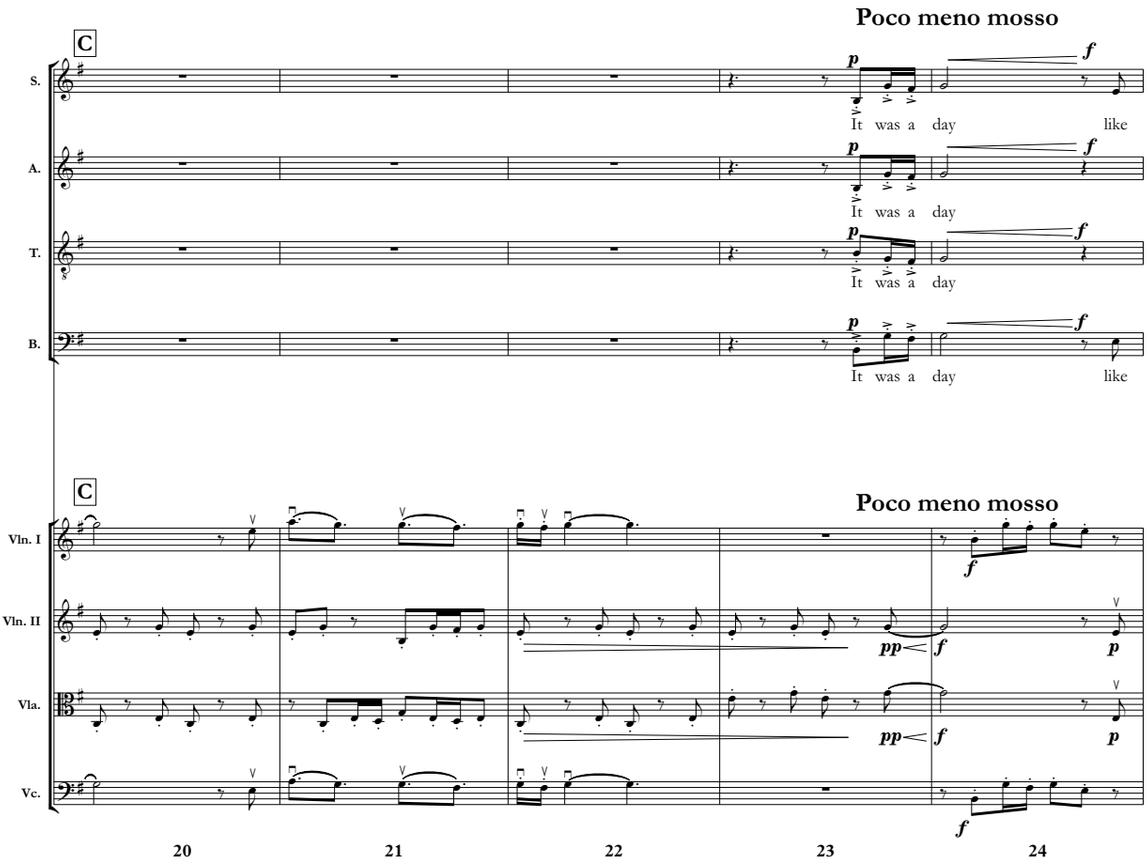
No! Short sleeves like this (points to shoulders).
Not long.
Only the latest fashions!
Just like Faten Hamama's dresses!

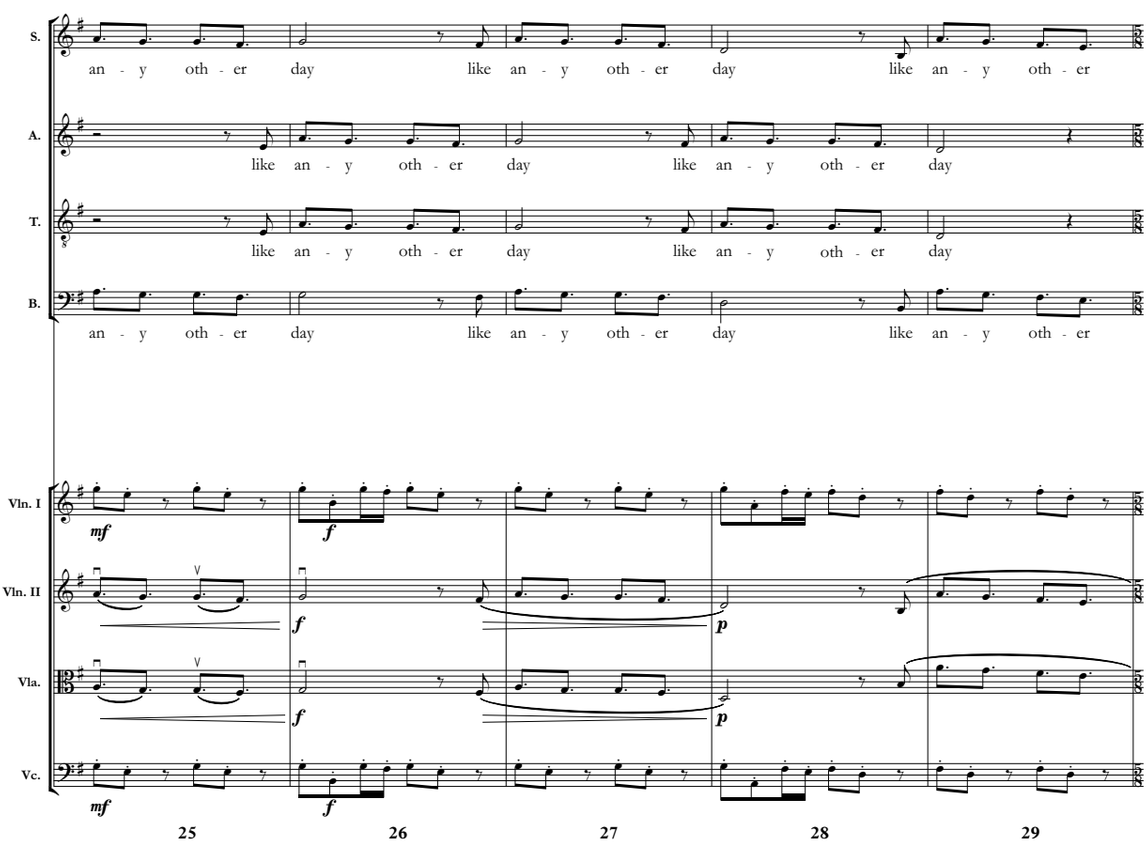
So, here I was with this dress on.
Low cut.
My chest highlighted with a blue necklace.
My chestnut hair with a red ribbon.

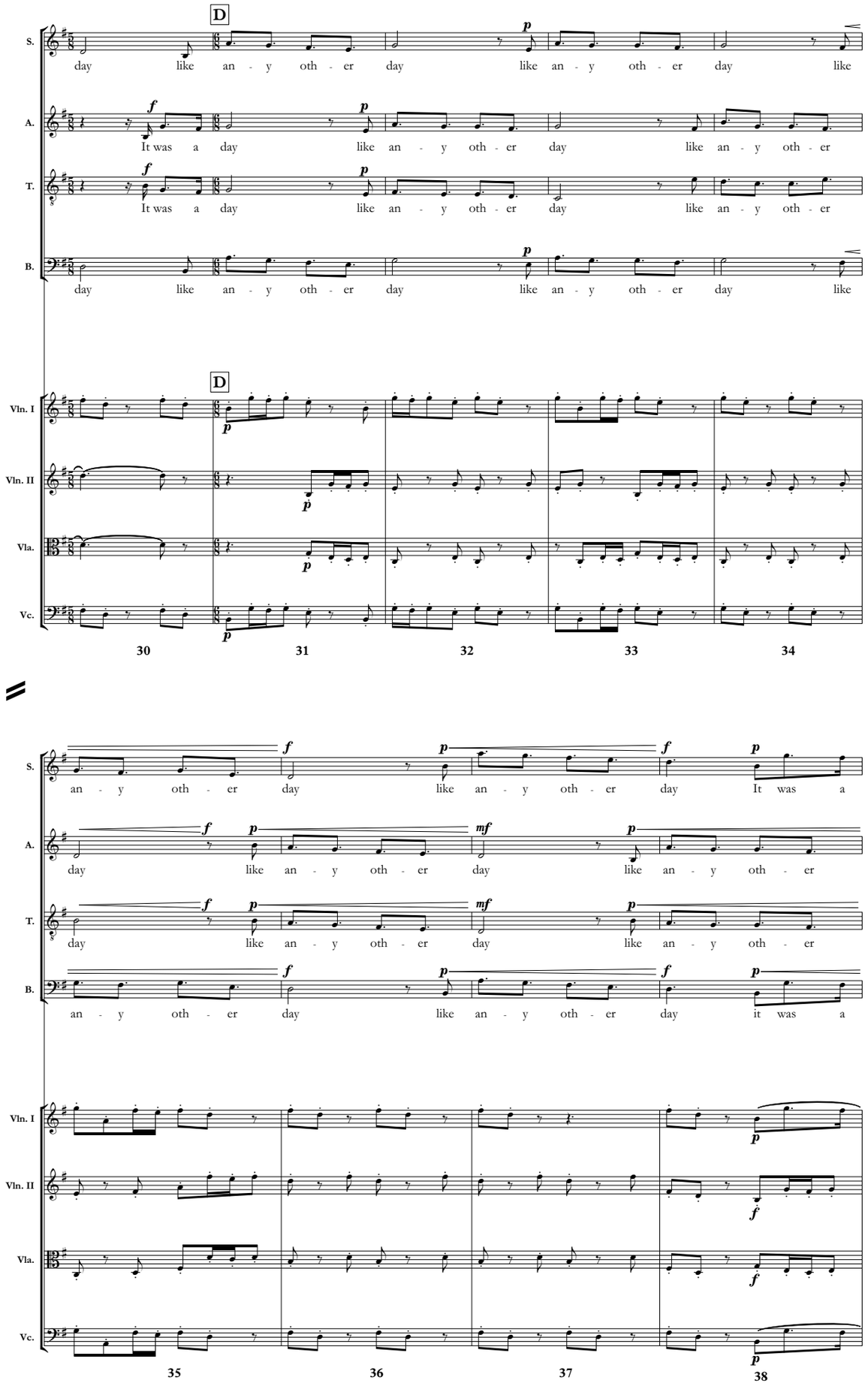
# IV. White Dress, Blue Butterflies

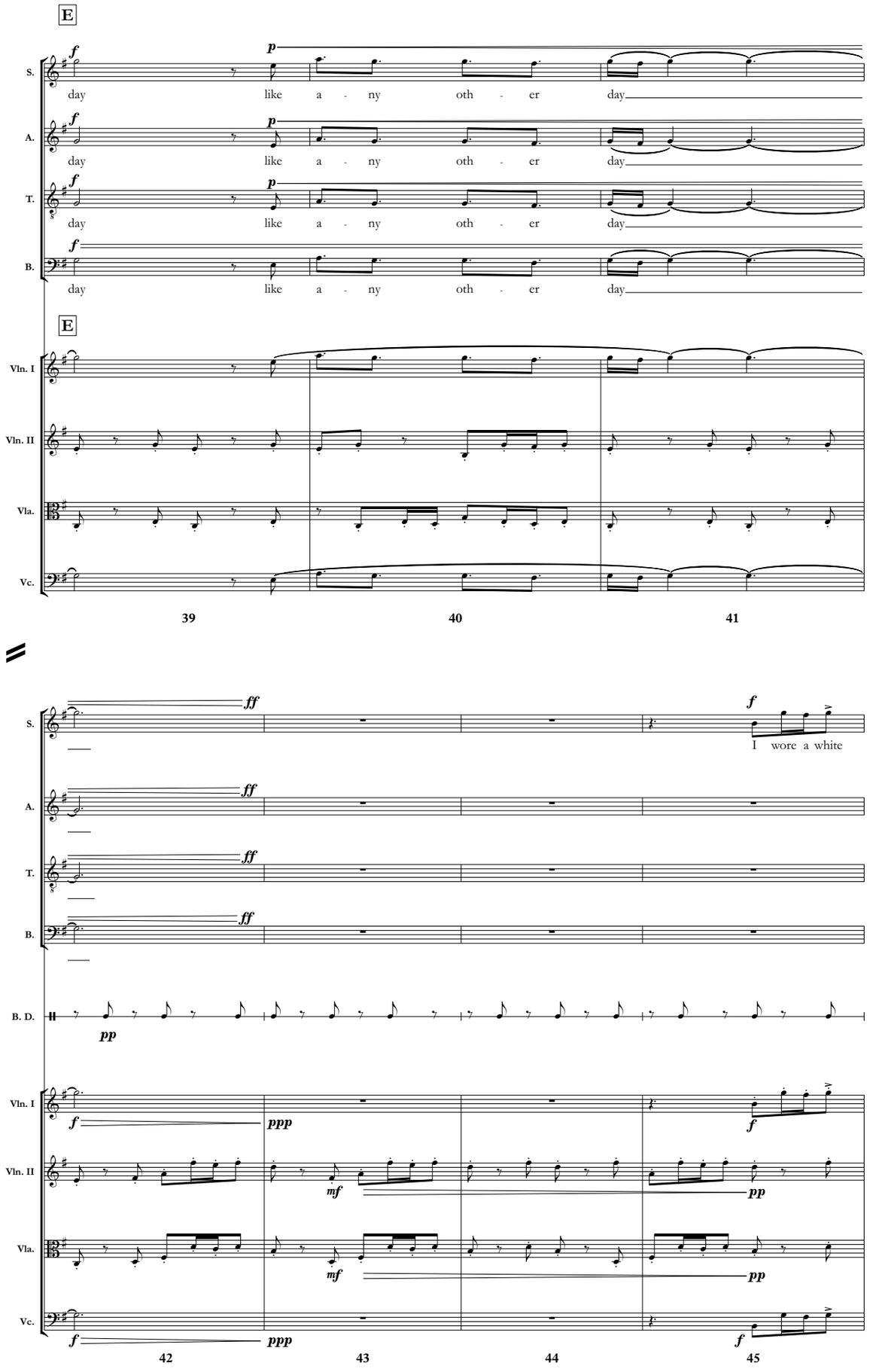


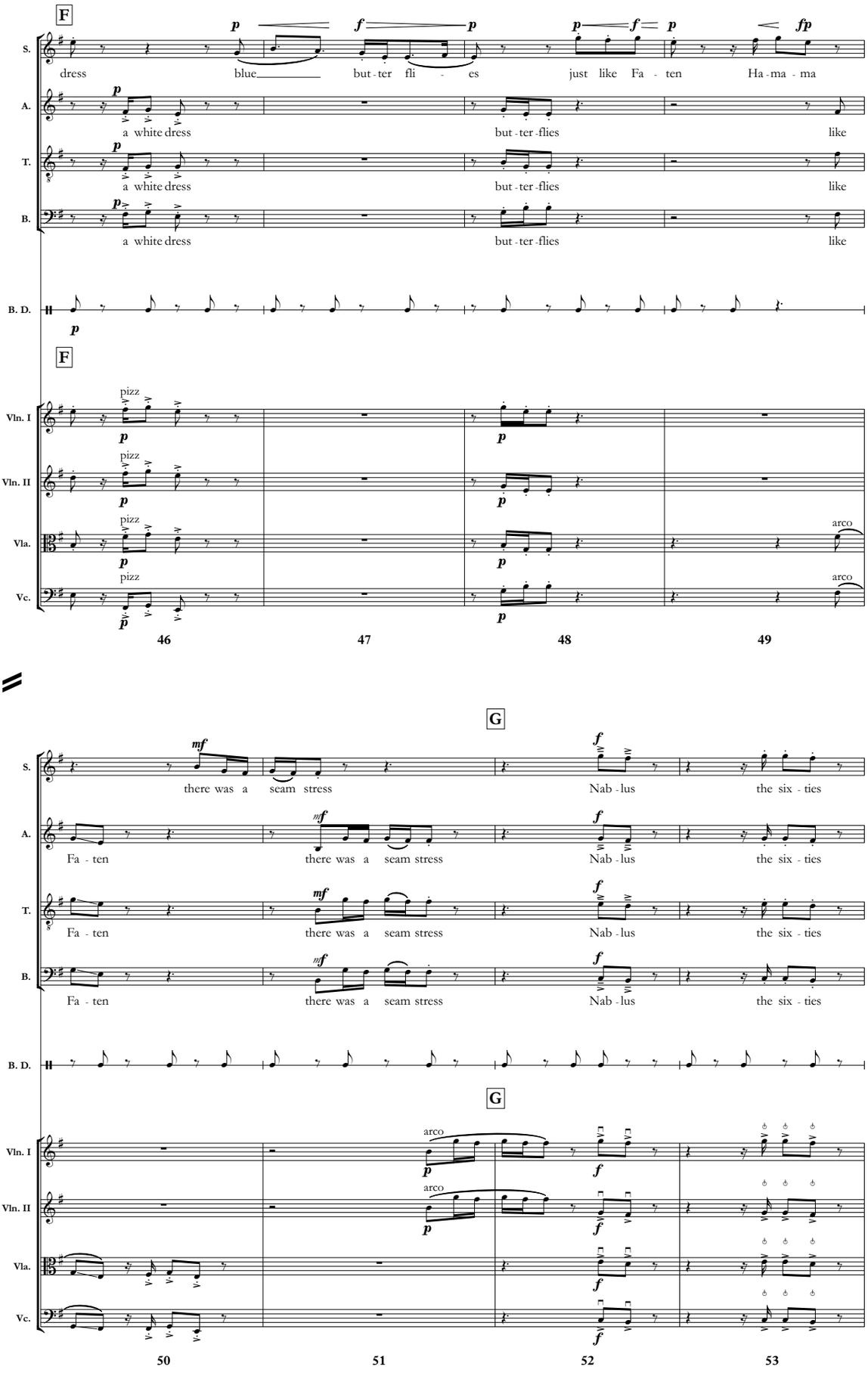

A
♩.=60-66 A little faster
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
p spiccato
5 6 7 8 9
B
mp
10 11 12 13 14
f
mf
15 16 17 18 19

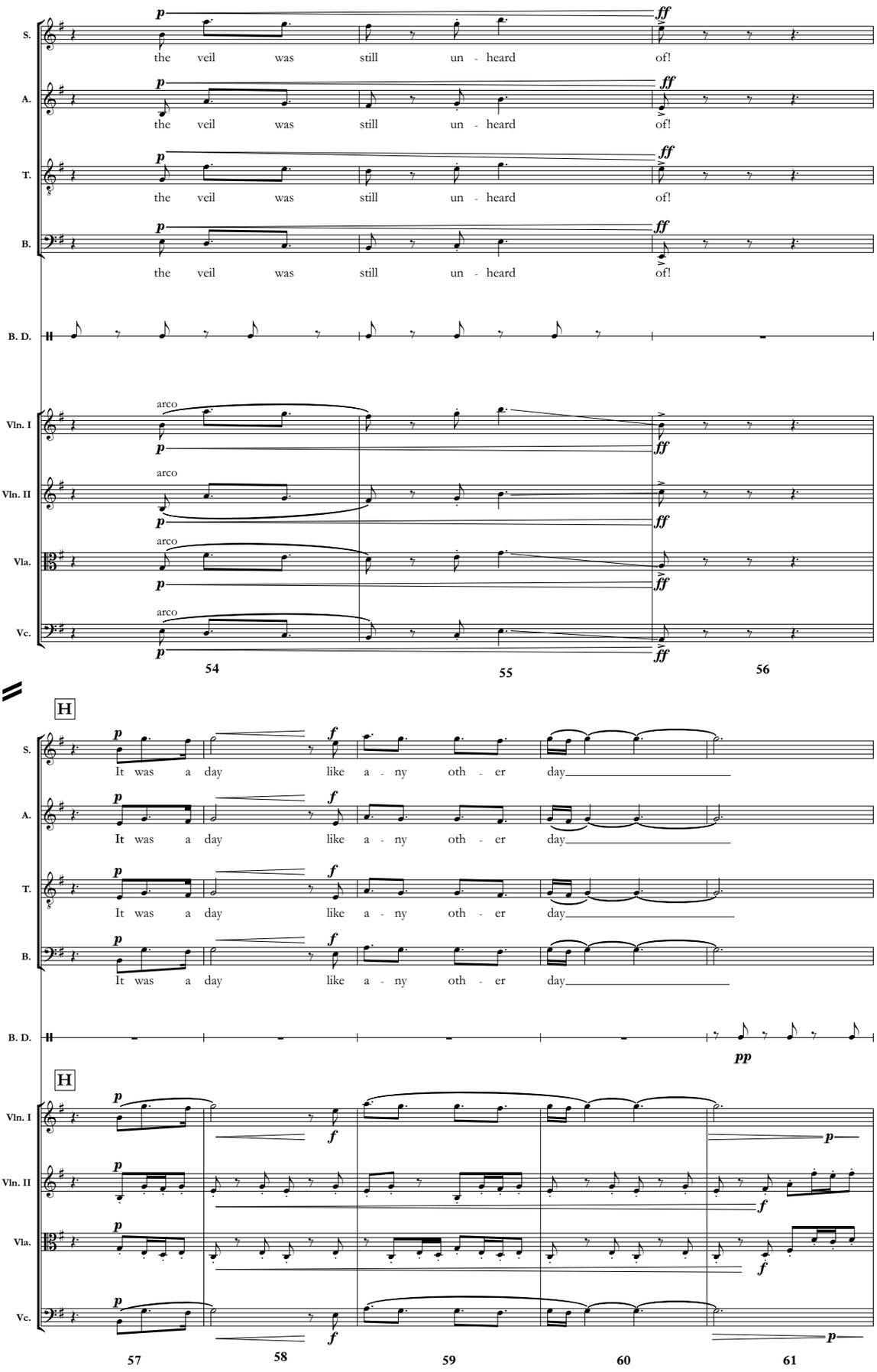

Poco meno mosso
C
S.
A.
T.
B.
It was a day like
It was a day
It was a day
It was a day like
Vln. I
Vln. II
Vla.
Vc.
pp
f
p
20
21
22
23
24


S.
A.
T.
B.
an - y oth - er day like an - y oth - er day like an - y oth - er
like an - y oth - er day like an - y oth - er day
like an - y oth - er day like an - y oth - er day
an - y oth - er day like an - y oth - er day like an - y oth - er
Vln. I
Vln. II
Vla.
Vc.
mf
f
p
25
26
27
28
29

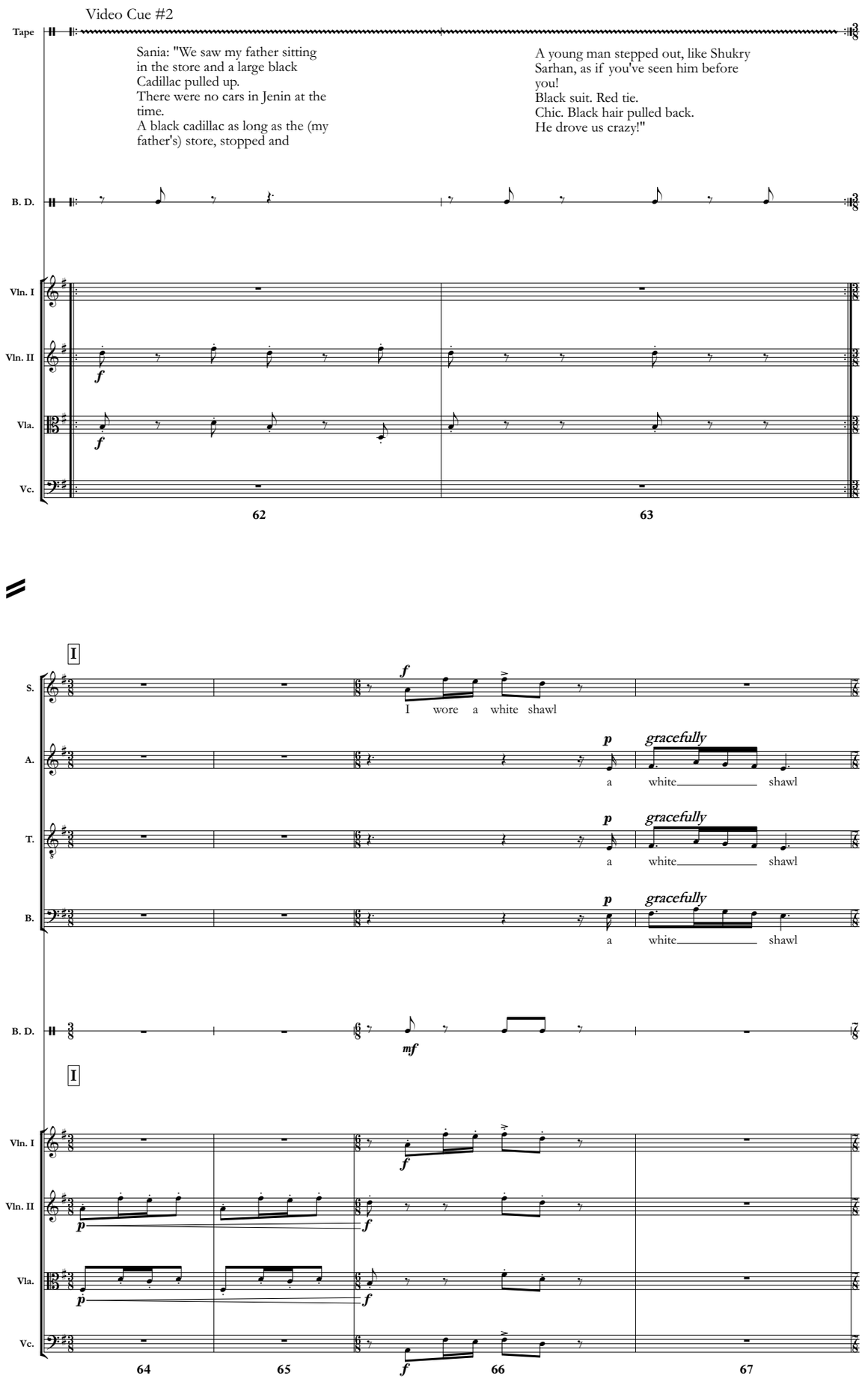

D
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
day like an - y oth - er day like an - y oth - er day like
It was a day like an - y oth - er day like an - y oth - er
30
31
32
33
34
an - y oth - er day like an - y oth - er day It was a
day like an - y oth - er day like an - y oth - er
an - y oth - er day like an - y oth - er day it was a
35
36
37
38

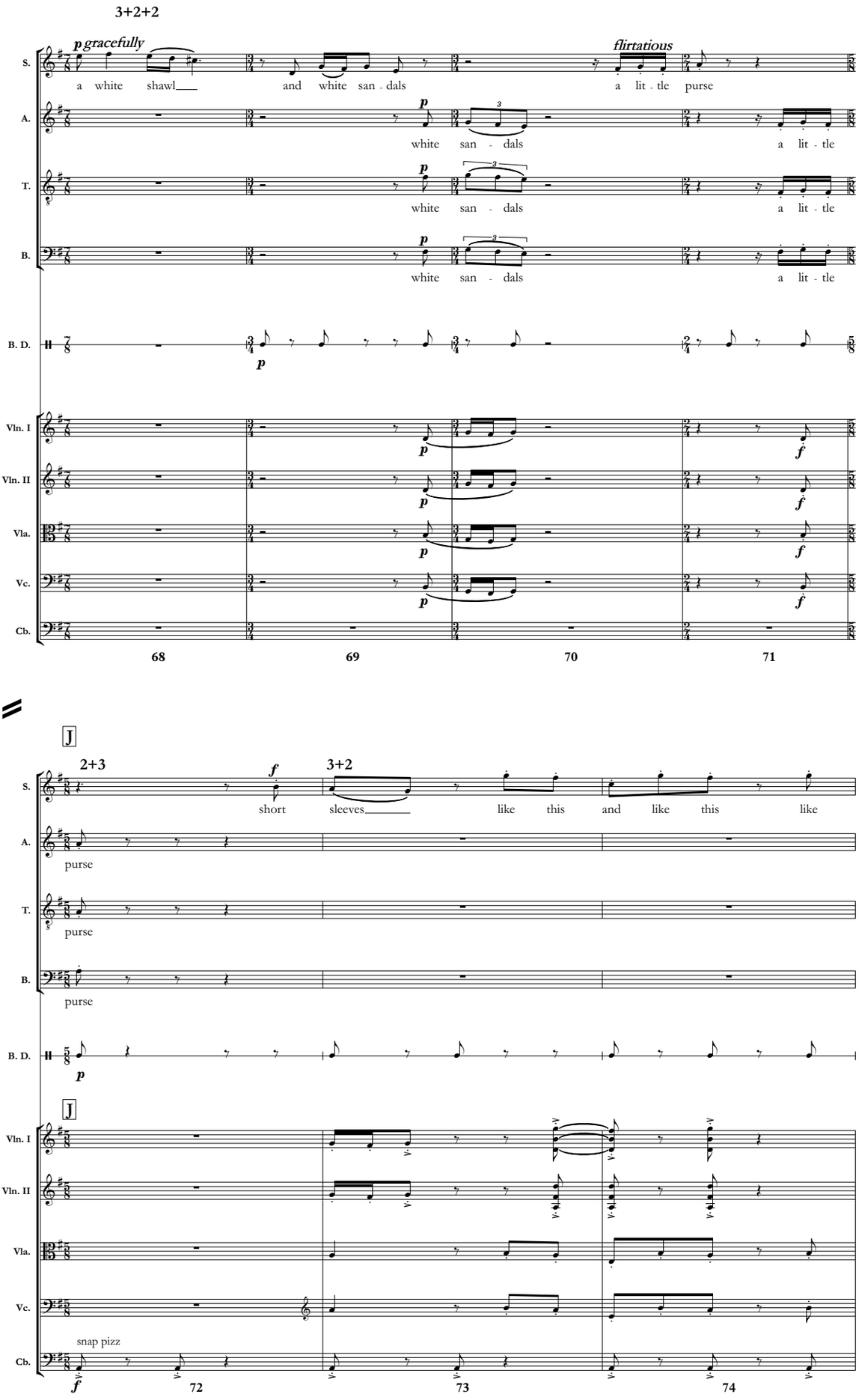

E
S.
A.
T.
B.
day like a - ny oth - er day
E
Vln. I
Vln. II
Vla.
Vc.
39
40
41
ff
f
I wore a white
B. D.
pp
ppp
mf
42
43
44
45

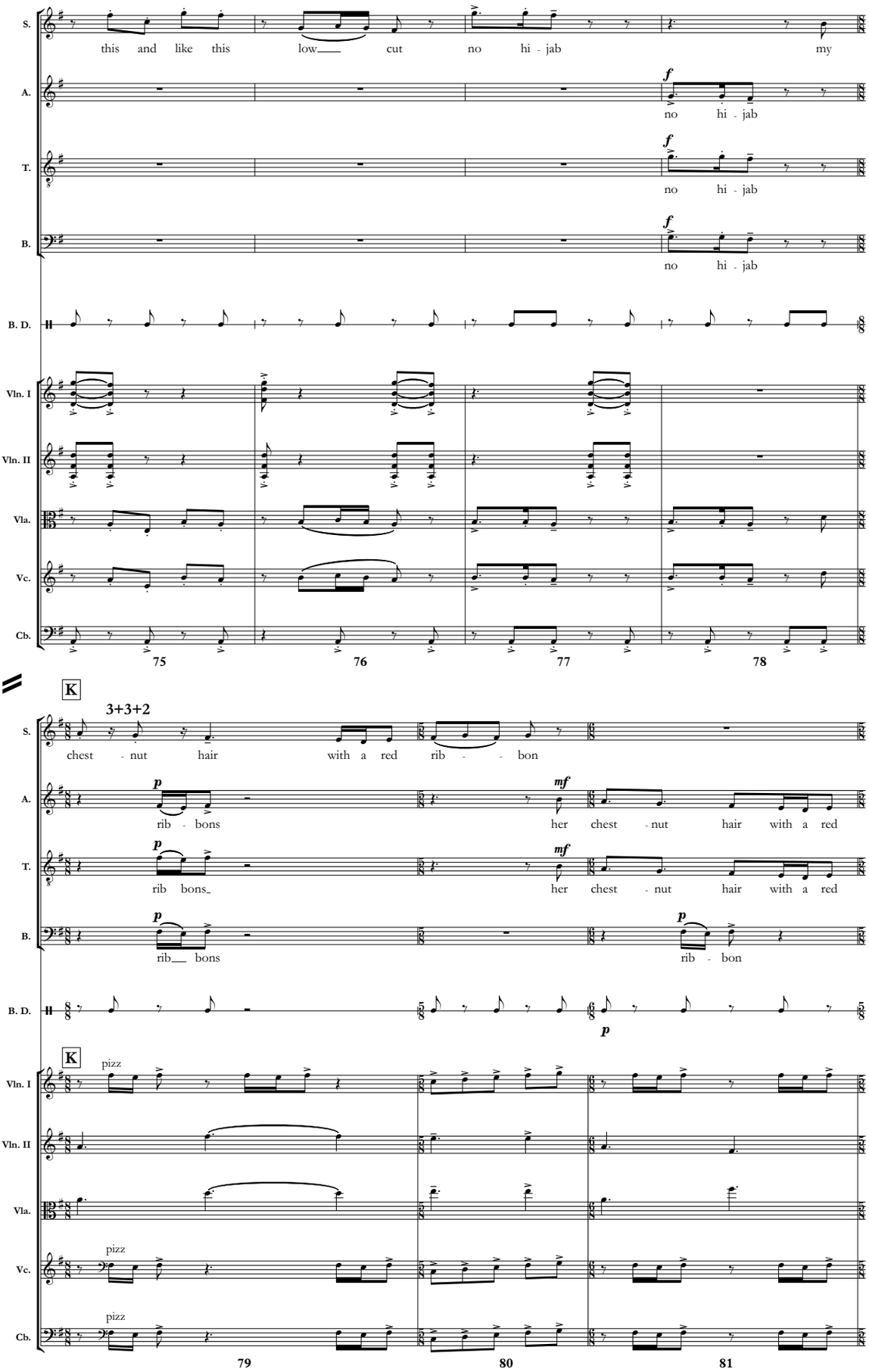

F
S.
dress blue but - ter fli - es just like Fa - ten Ha - ma - ma
A.
a white dress but - ter - flies like
T.
a white dress but - ter - flies like
B.
a white dress but - ter - flies like
B. D.
F
Vln. I
pizz
Vln. II
pizz
Vla.
pizz
arco
Vc.
pizz
arco
46 47 48 49
G
S.
there was a seam stress Nab - lus the six - ties
A.
Fa - ten there was a seam stress Nab - lus the six - ties
T.
Fa - ten there was a seam stress Nab - lus the six - ties
B.
Fa - ten there was a seam stress Nab - lus the six - ties
B. D.
G
Vln. I
arco
Vln. II
arco
Vla.
Vc.
50 51 52 53

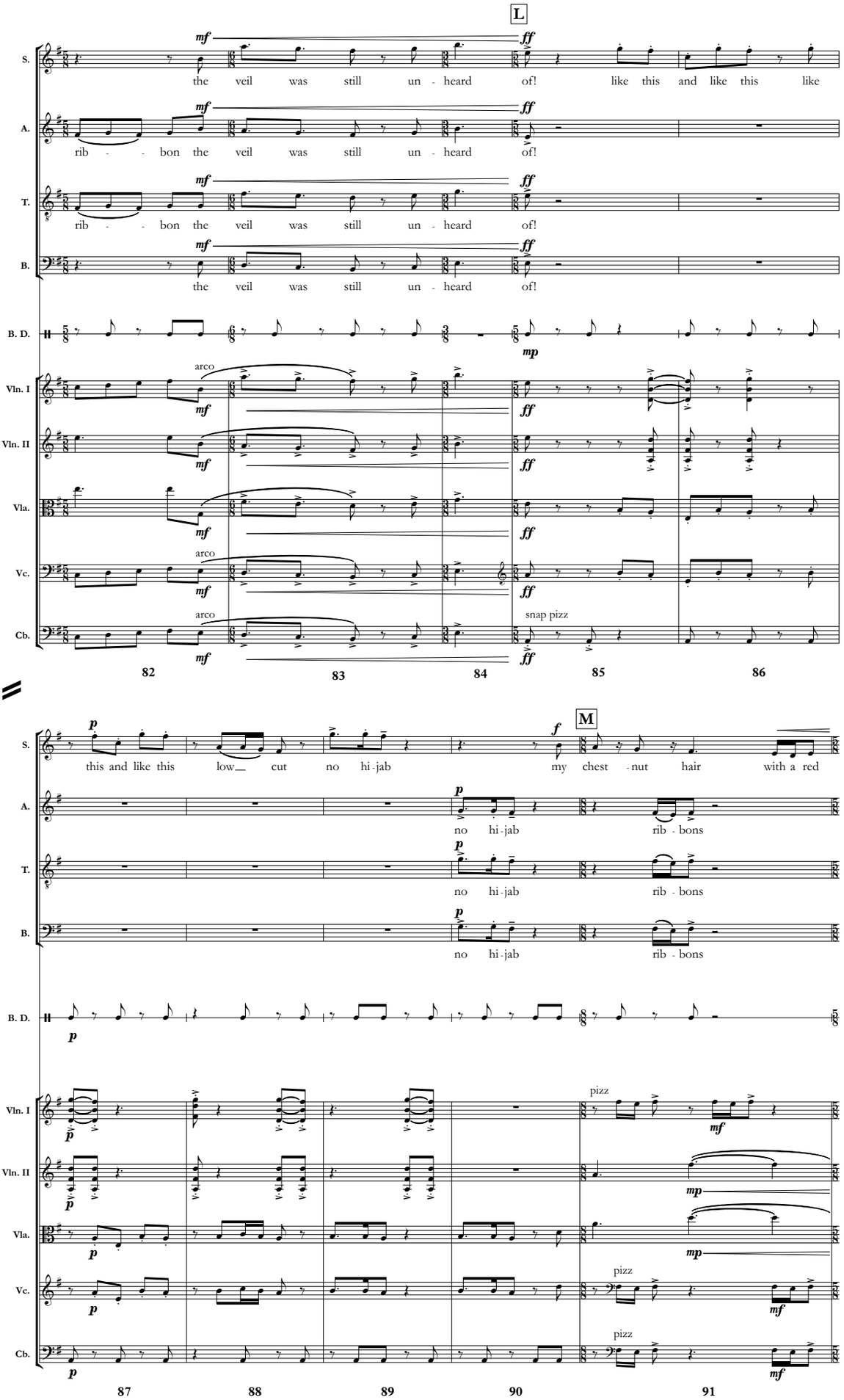

S.
A.
T.
B.
B. D.
Vln. I
Vln. II
Vla.
Vc.
p
ff
the veil was still un - heard of!
arco
54
55
56
H
It was a day like a - ny oth - er day
f
pp
57
58
59
60
61

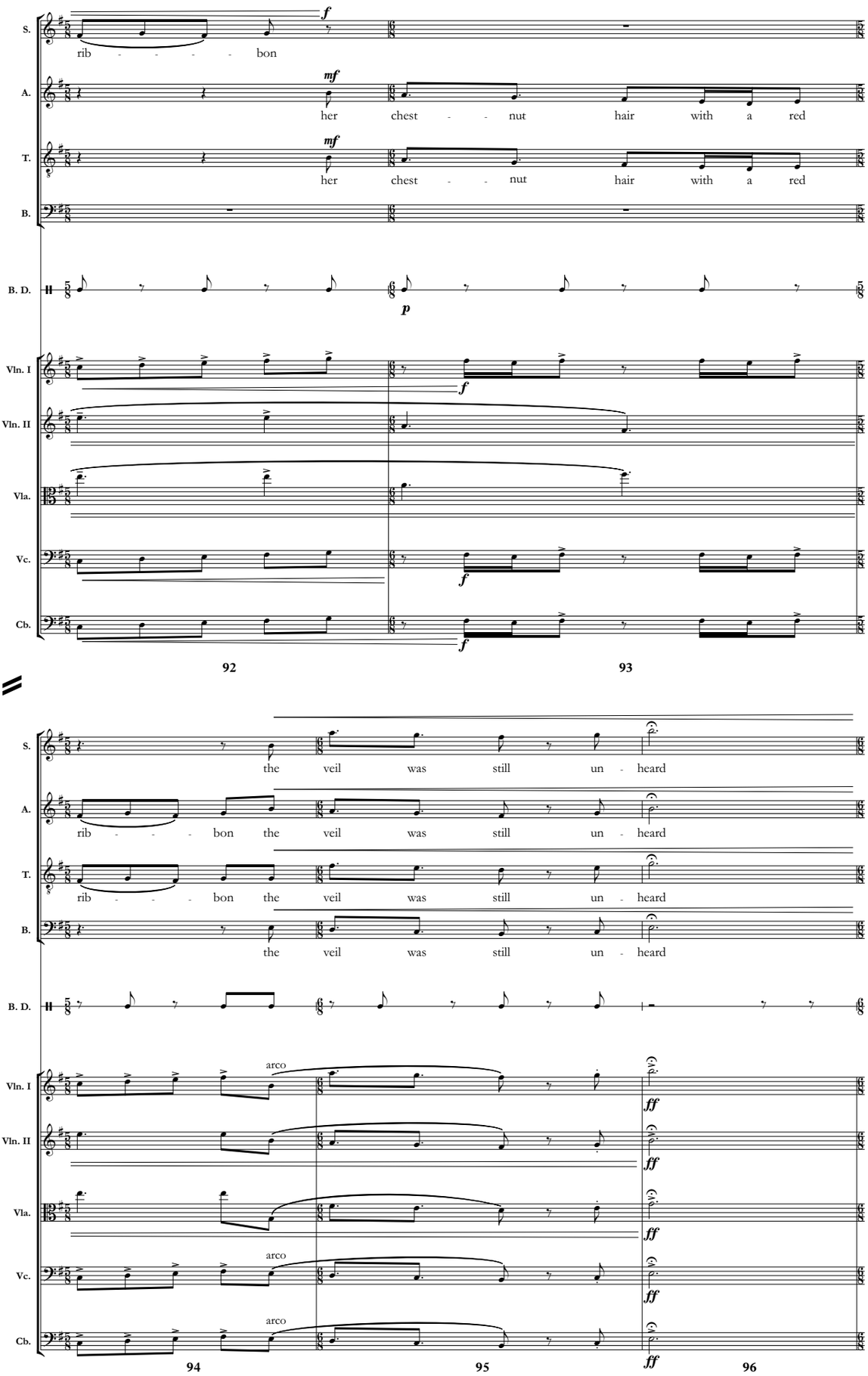
**REPEAT THESE TWO BARS CONTINUOUSLY UNTIL RECORDED VOICE STOPS, THEN CUE INTO THE FOLLOWING TWO 3/8 BARS**




3+2+2
p gracefully
flirtatious
S.
a white shawl___ and white san - dals a lit - tle purse
A.
white san - dals a lit - tle
T.
white san - dals a lit - tle
B.
white san - dals a lit - tle
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
68
69
70
71
J
2+3
3+2
short sleeves___ like this and like this like
purse
purse
purse
snap pizz
72
73
74


S.
this and like this low cut no hi - jab my
A.
f
no hi - jab
T.
f
no hi - jab
B.
f
no hi - jab
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
75
76
77
78
K
3+3+2
S.
chest - nut hair with a red rib - - bon
A.
p
rib - bons
mf
her chest - nut hair with a red
T.
p
rib bons
mf
her chest - nut hair with a red
B.
p
rib bons
p
rib - bon
B. D.
p
K
pizz
Vln. I
Vln. II
Vla.
pizz
Vc.
pizz
Cb.
79
80
81


L
S.
A.
T.
B.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
ff
mp
arco
snap pizz
the veil was still un - heard of! like this and like this like
rib - - bon the veil was still un - heard of!
rib - - bon the veil was still un - heard of!
the veil was still un - heard of!
82
83
84
85
86
p
f
M
this and like this low_ cut no hi-jab my chest - nut hair with a red
no hi-jab rib - bons
no hi-jab rib - bons
no hi-jab rib - bons
pizz
87
88
89
90
91


S.
rib - - - - bon
A.
her chest - - nut hair with a red
T.
her chest - - nut hair with a red
B.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
92
93
the veil was still un - heard
rib - - - bon the veil was still un - heard
rib - - - bon the veil was still un - heard
the veil was still un - heard
arco
94
95
96

N

♩.=69, With a sense of urgency

Tape — Video Cue #3
Screen Dance

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

S. *fff* of!

A. *fff* of!

T. *fff* of!

B. *fff* of!

♩.=69, With a sense of urgency

B. D. *p*

Vln. I — pizz — *sub.* *p*

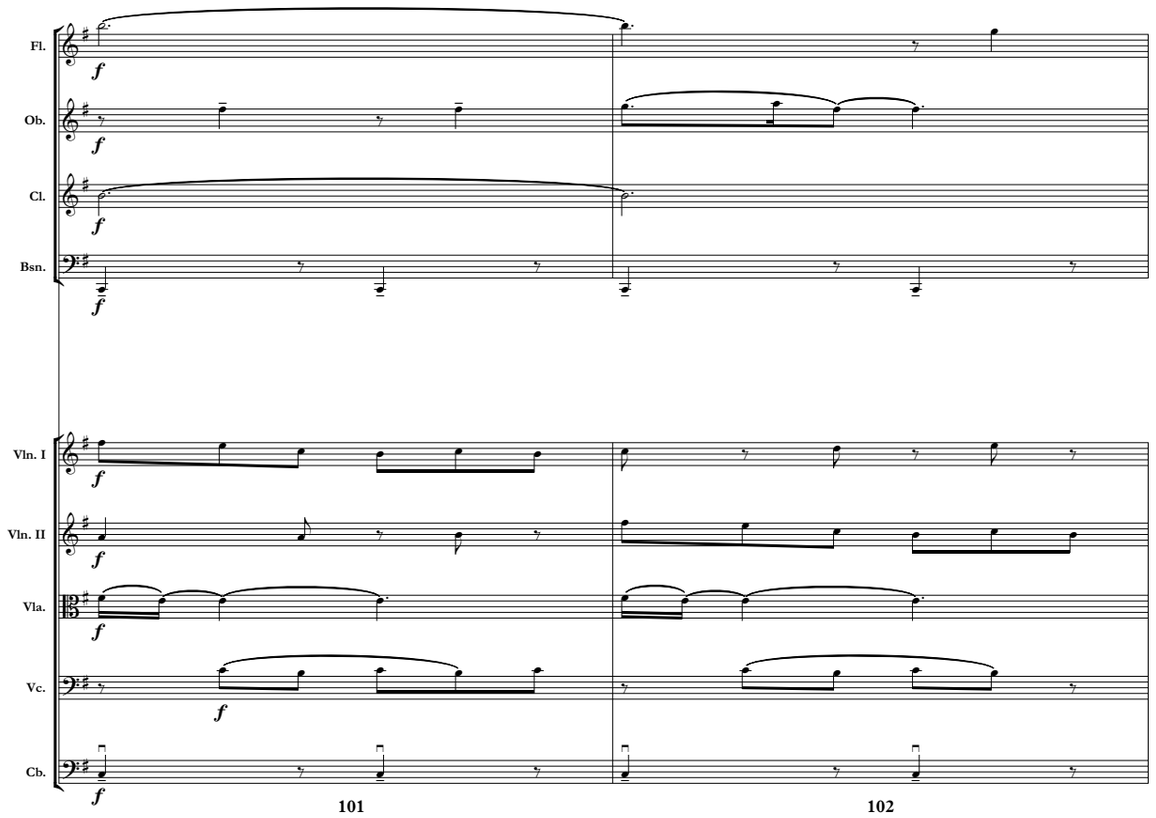
Vln. II — pizz — *p*

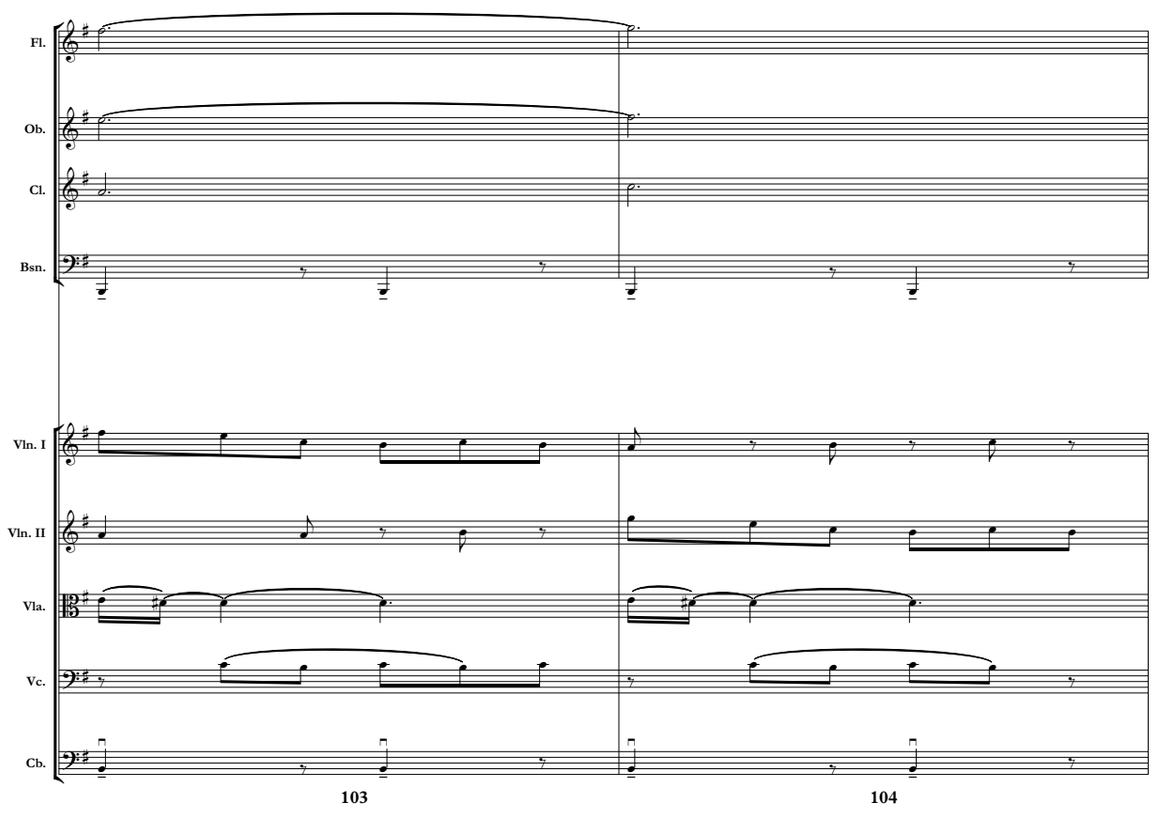
Vla. *sub.* *p*

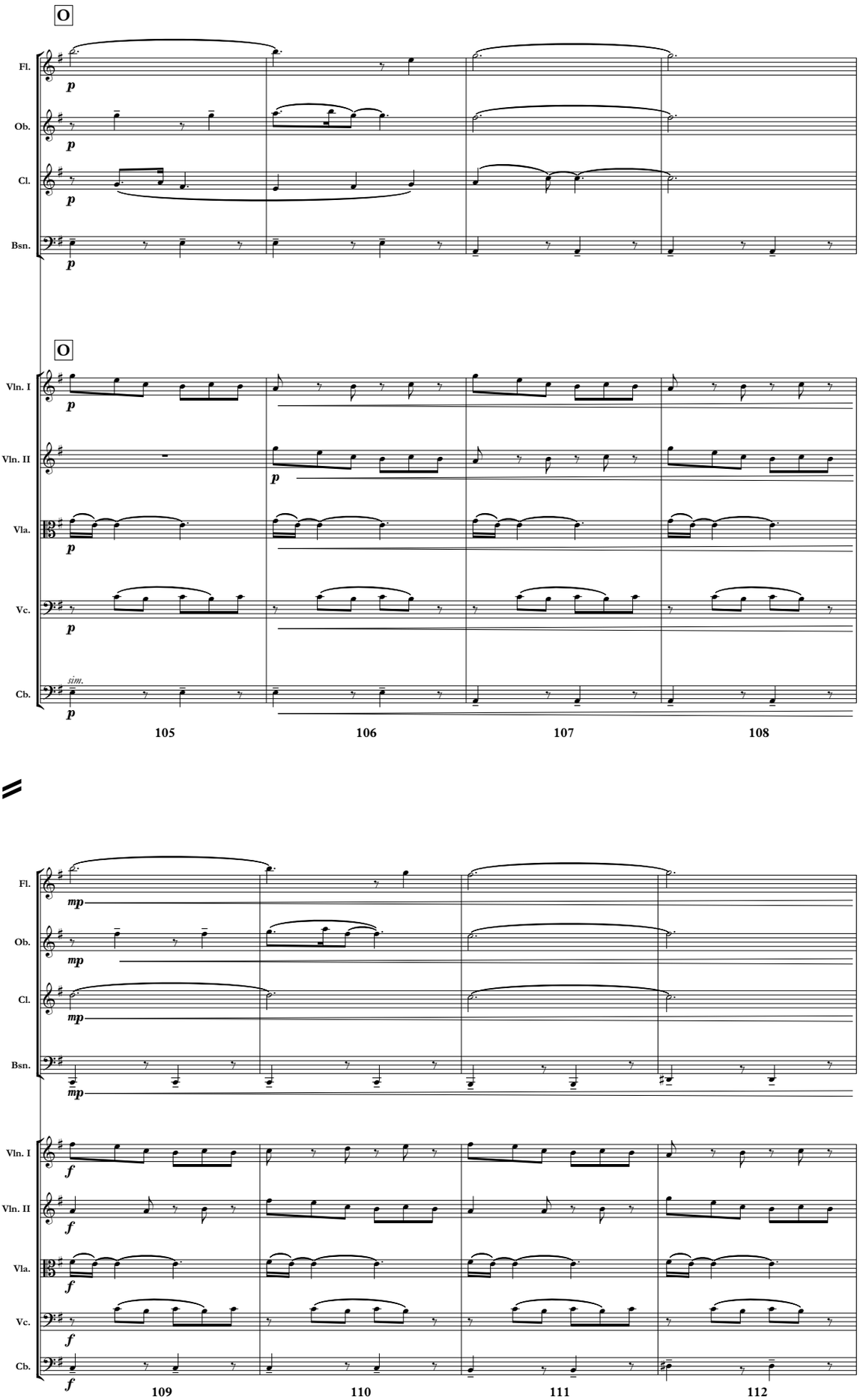
Vc. *p*

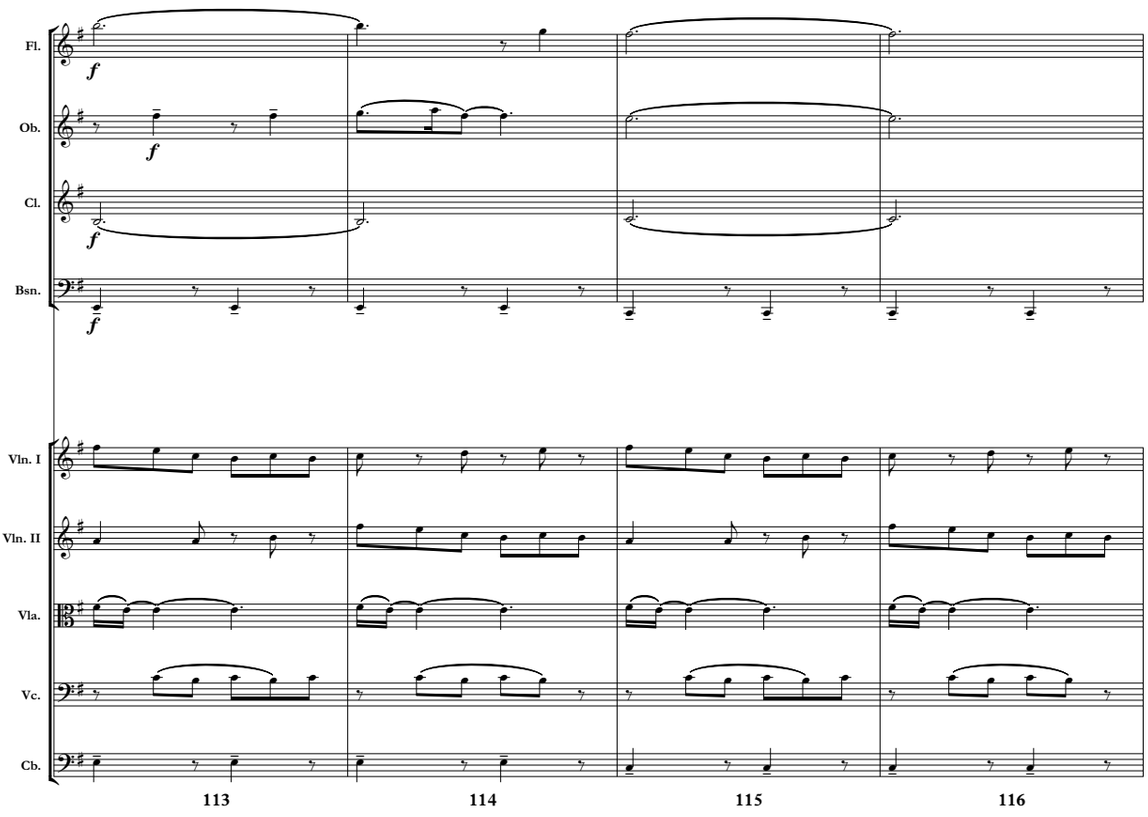
Cb. *sub.* *p*

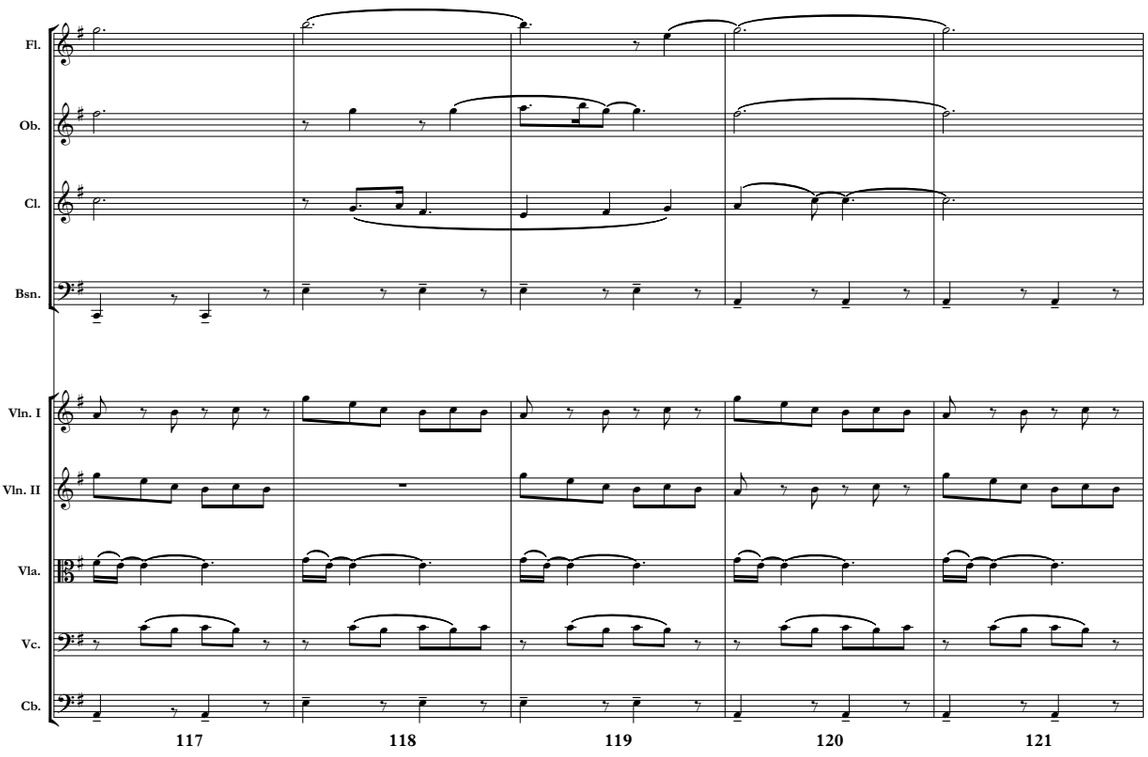
97 98 99 100

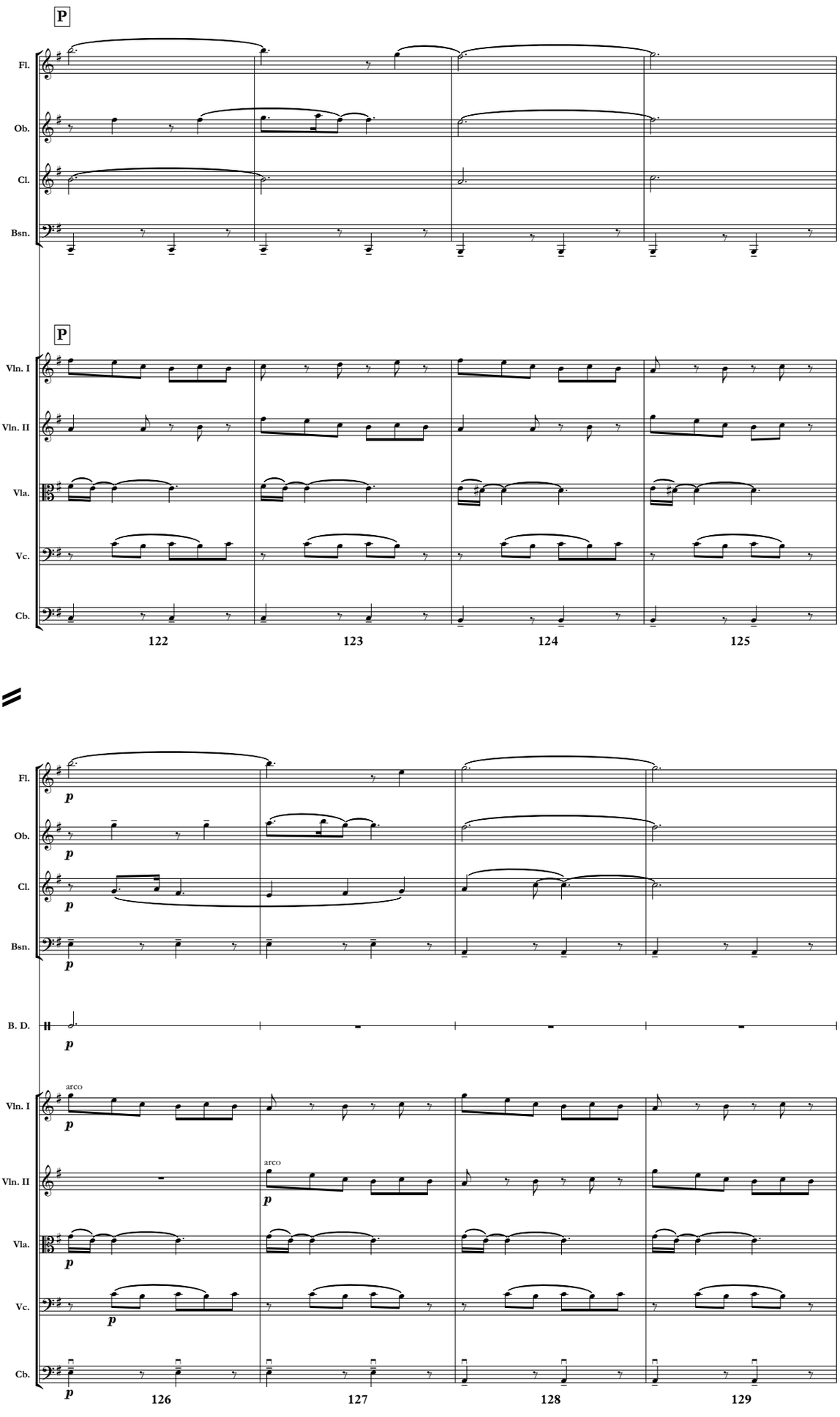

Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
101
102

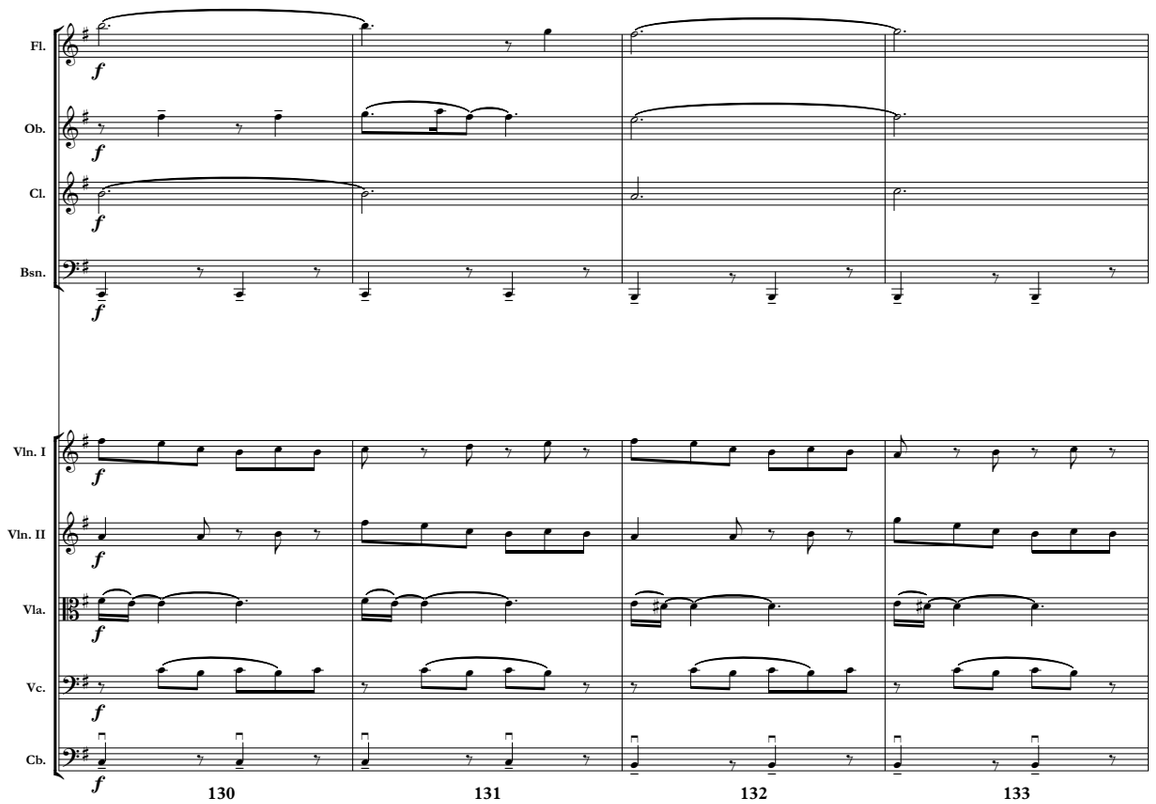

Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
103
104

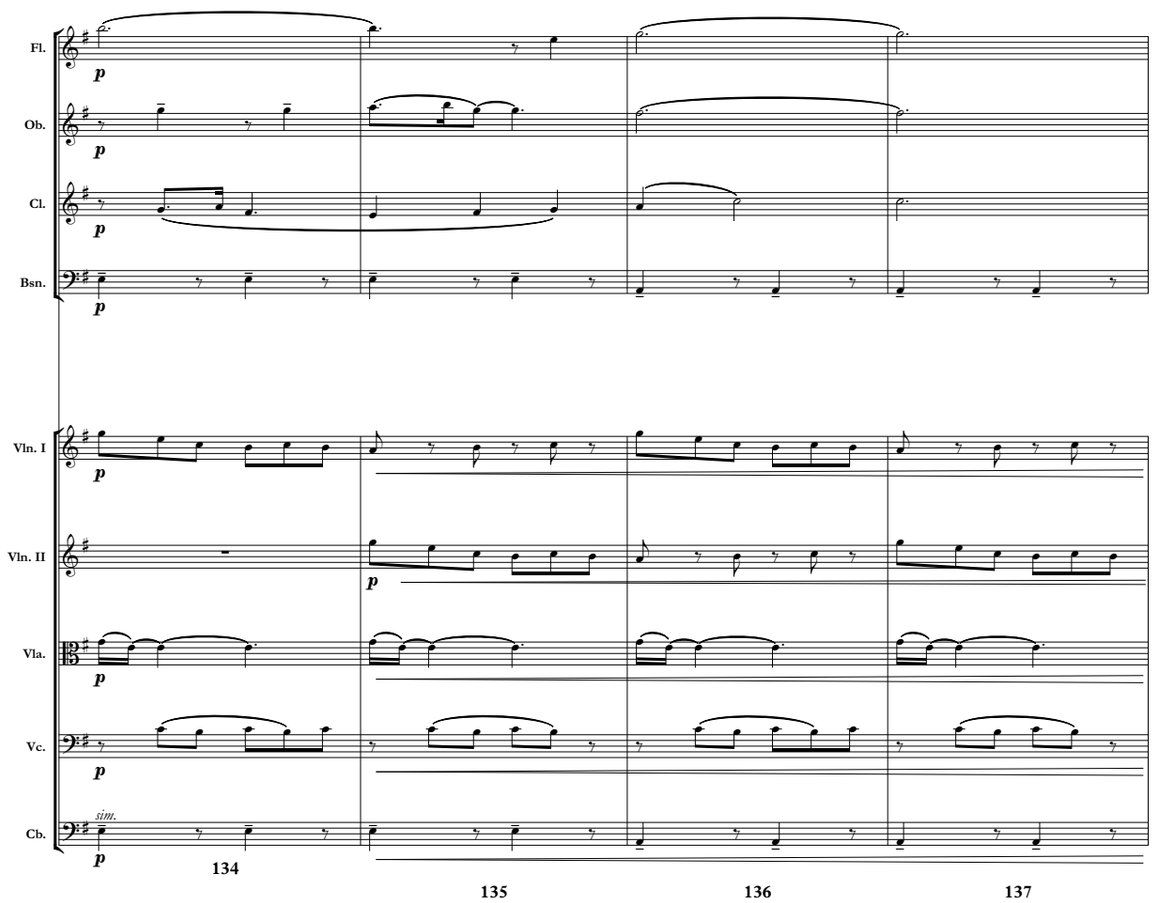

O
Fl.
Ob.
Cl.
Bsn.
p
O
Vln. I
Vln. II
Vla.
Vc.
Cb.
sim.
105
106
107
108
mp
f
109
110
111
112

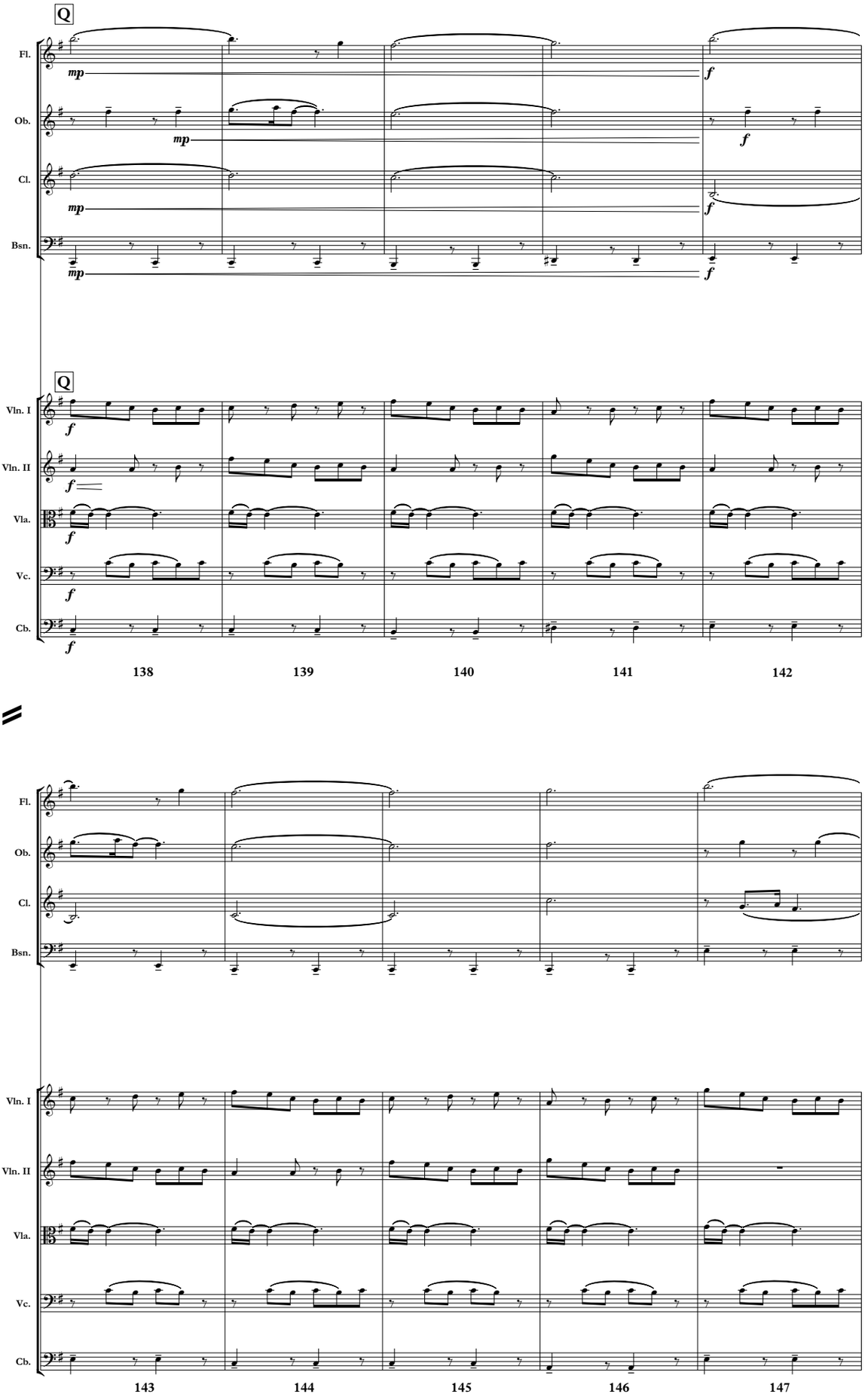

Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
113
114
115
116

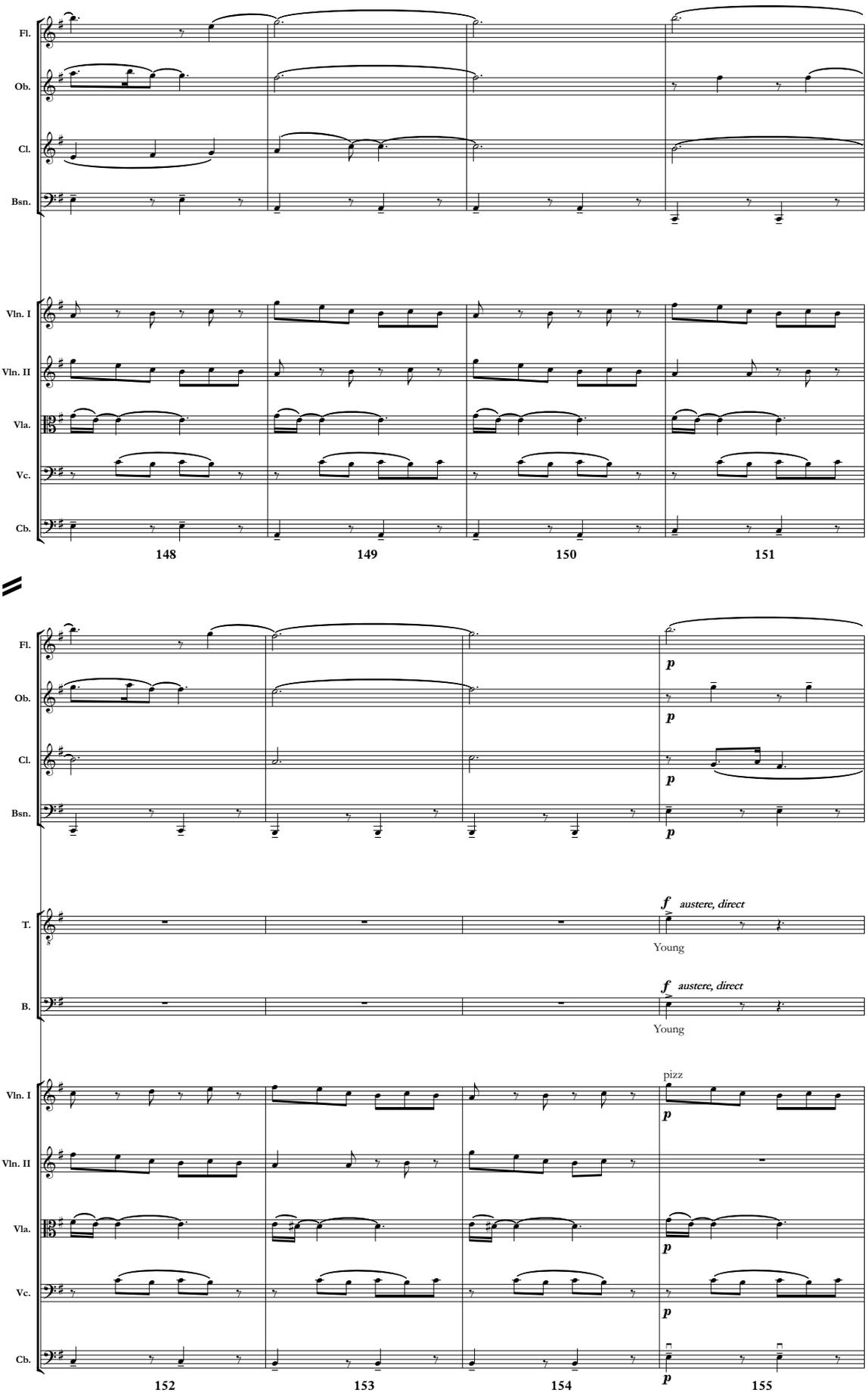

Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
117
118
119
120
121

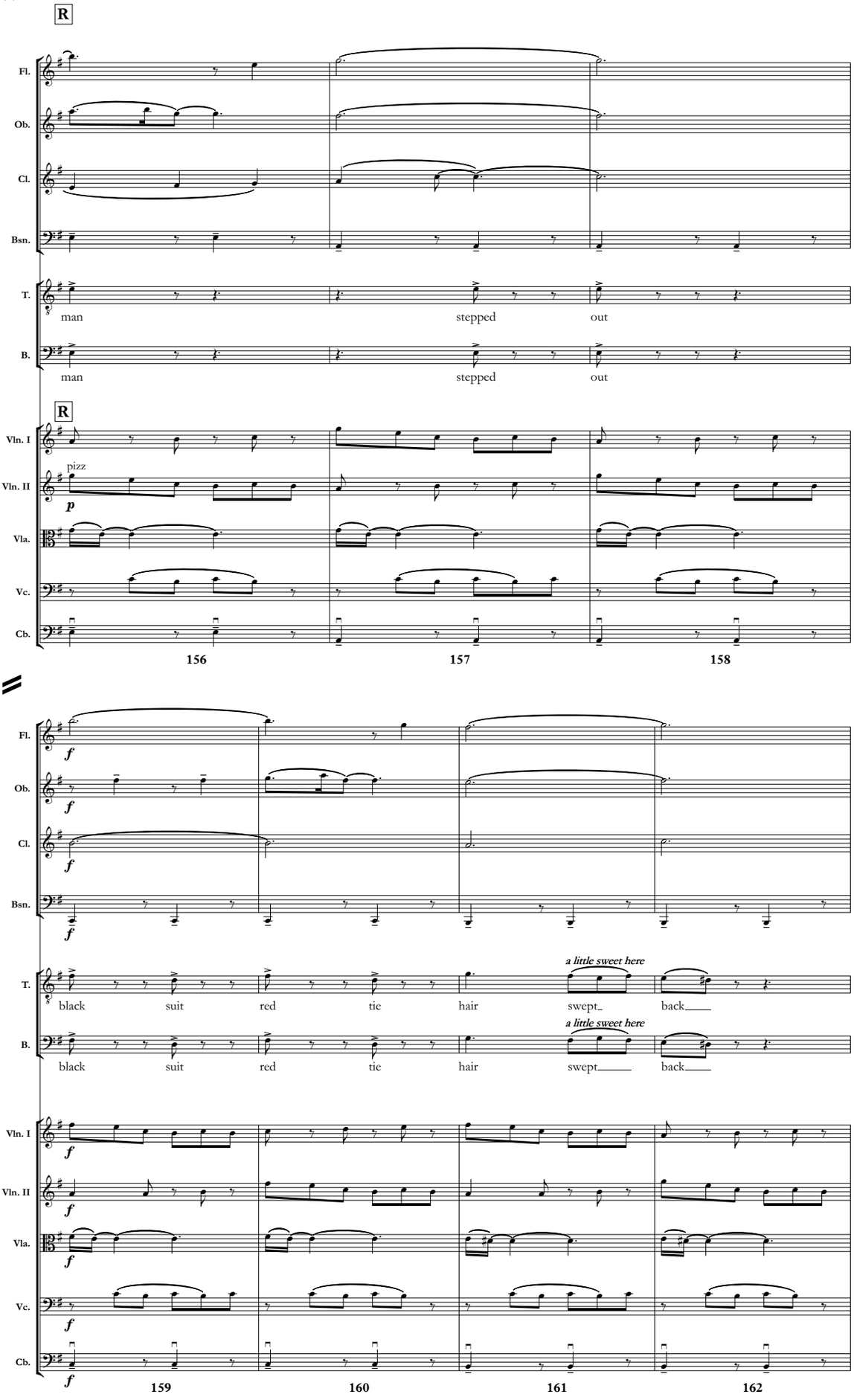

P
Fl.
Ob.
Cl.
Bsn.
P
Vln. I
Vln. II
Vla.
Vc.
Cb.
122
123
124
125
Fl.
Ob.
Cl.
Bsn.
B. D.
Vln. I
arco
Vln. II
arco
Vla.
Vc.
Cb.
126
127
128
129

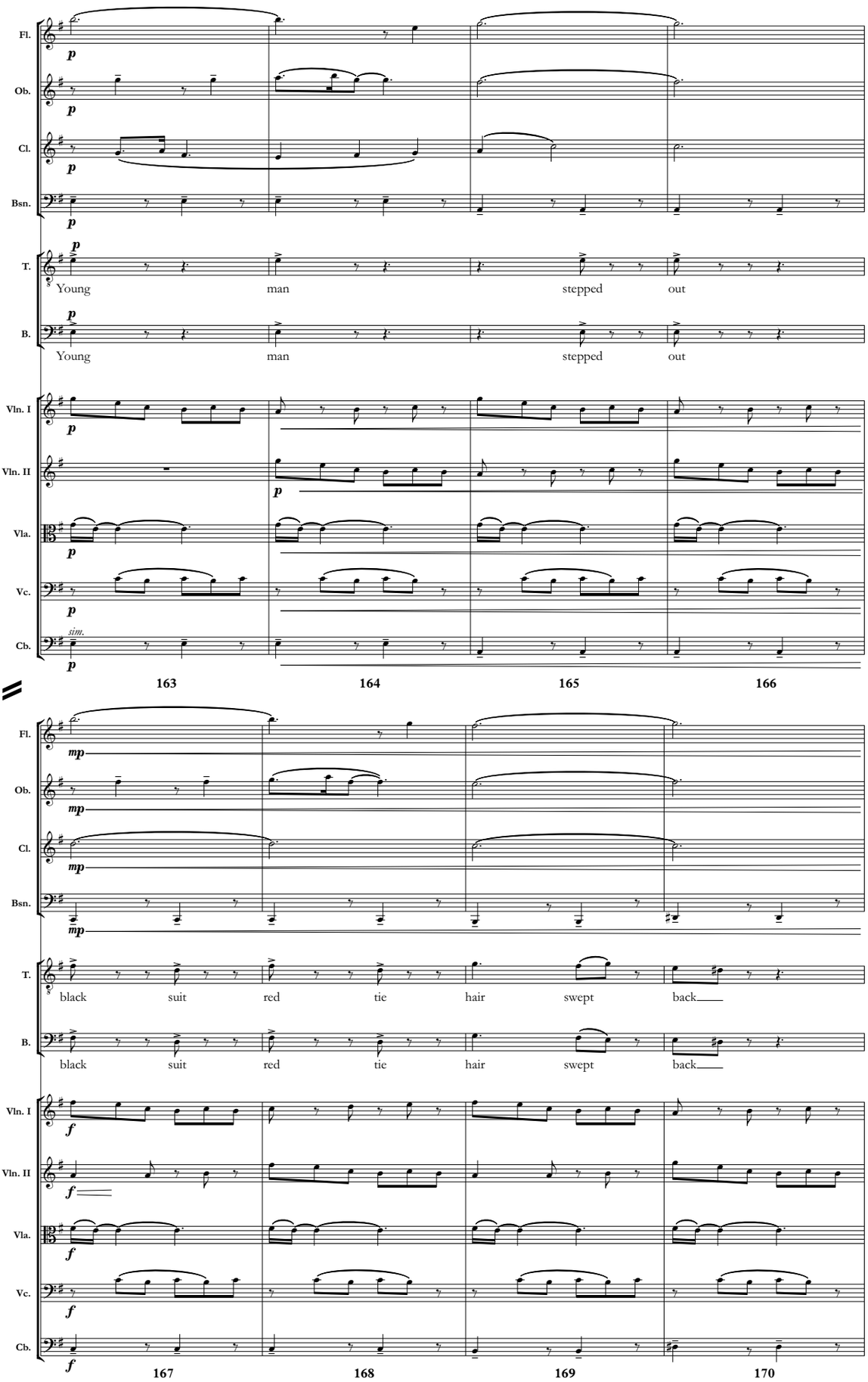

Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
130
131
132
133

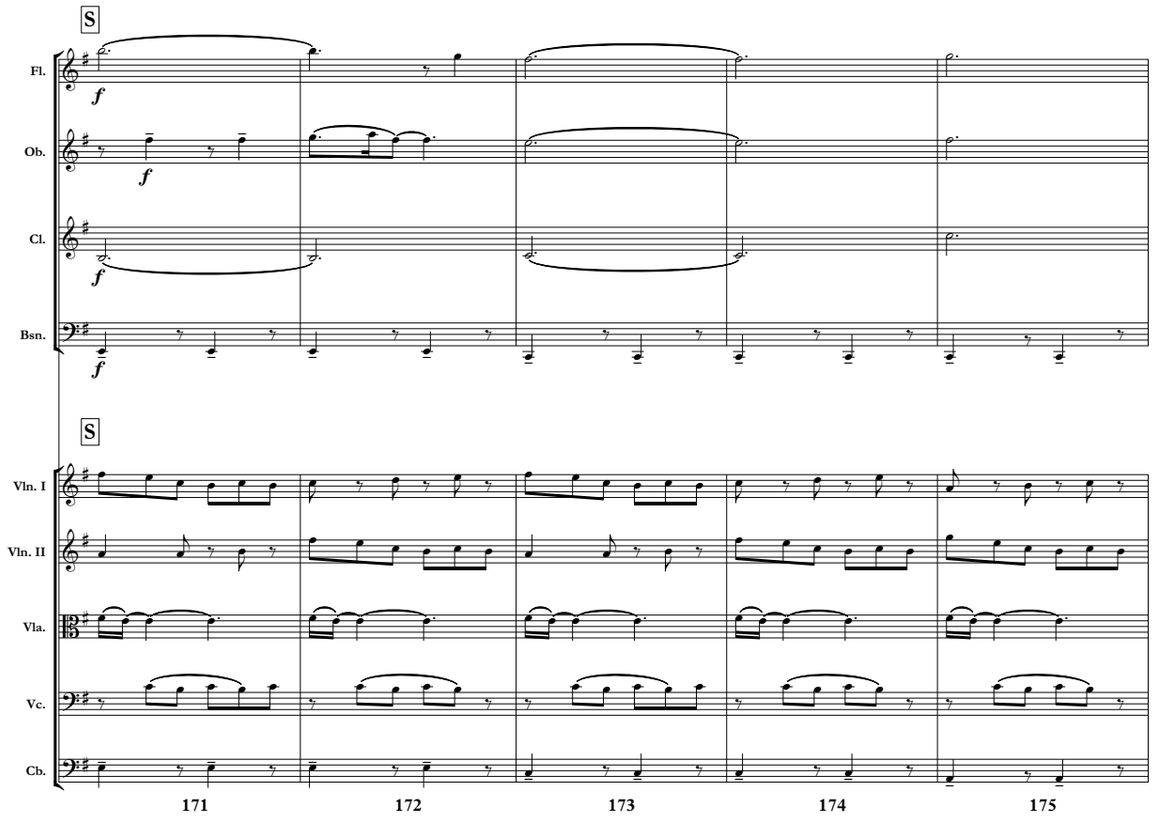

Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
sim.
134
135
136
137

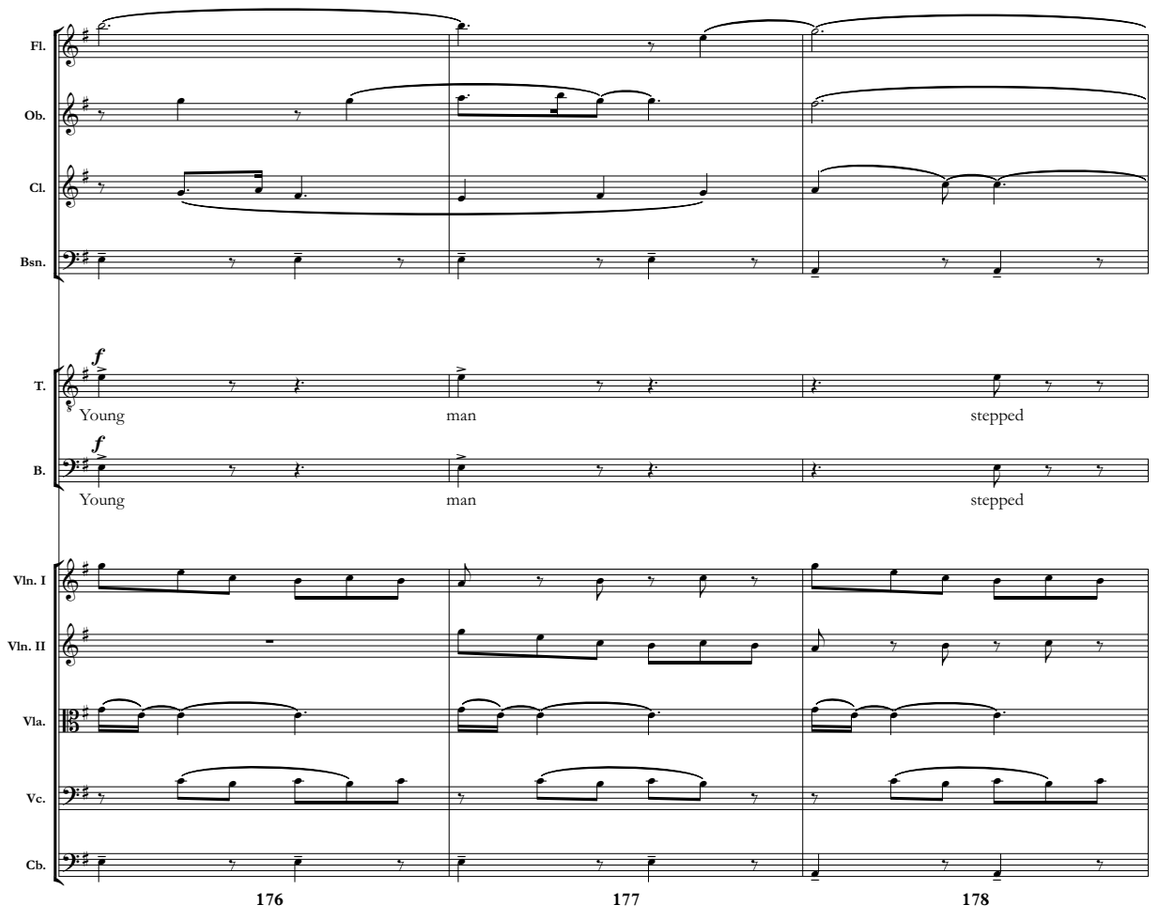

Q
Fl.
Ob.
Cl.
Bsn.
mp
f
Q
Vln. I
Vln. II
Vla.
Vc.
Cb.
138
139
140
141
142
143
144
145
146
147

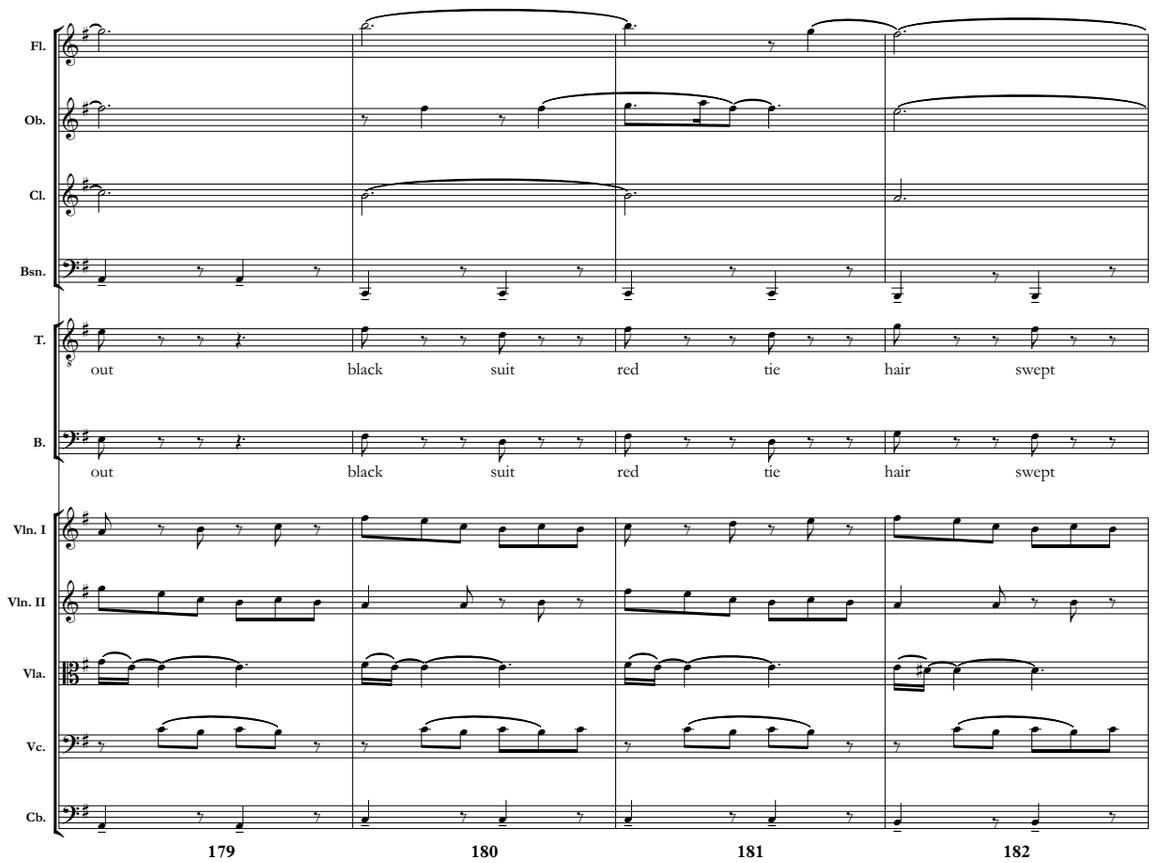

Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
148
149
150
151
Fl.
Ob.
Cl.
Bsn.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f austere, direct
Young
pizz
152
153
154
155

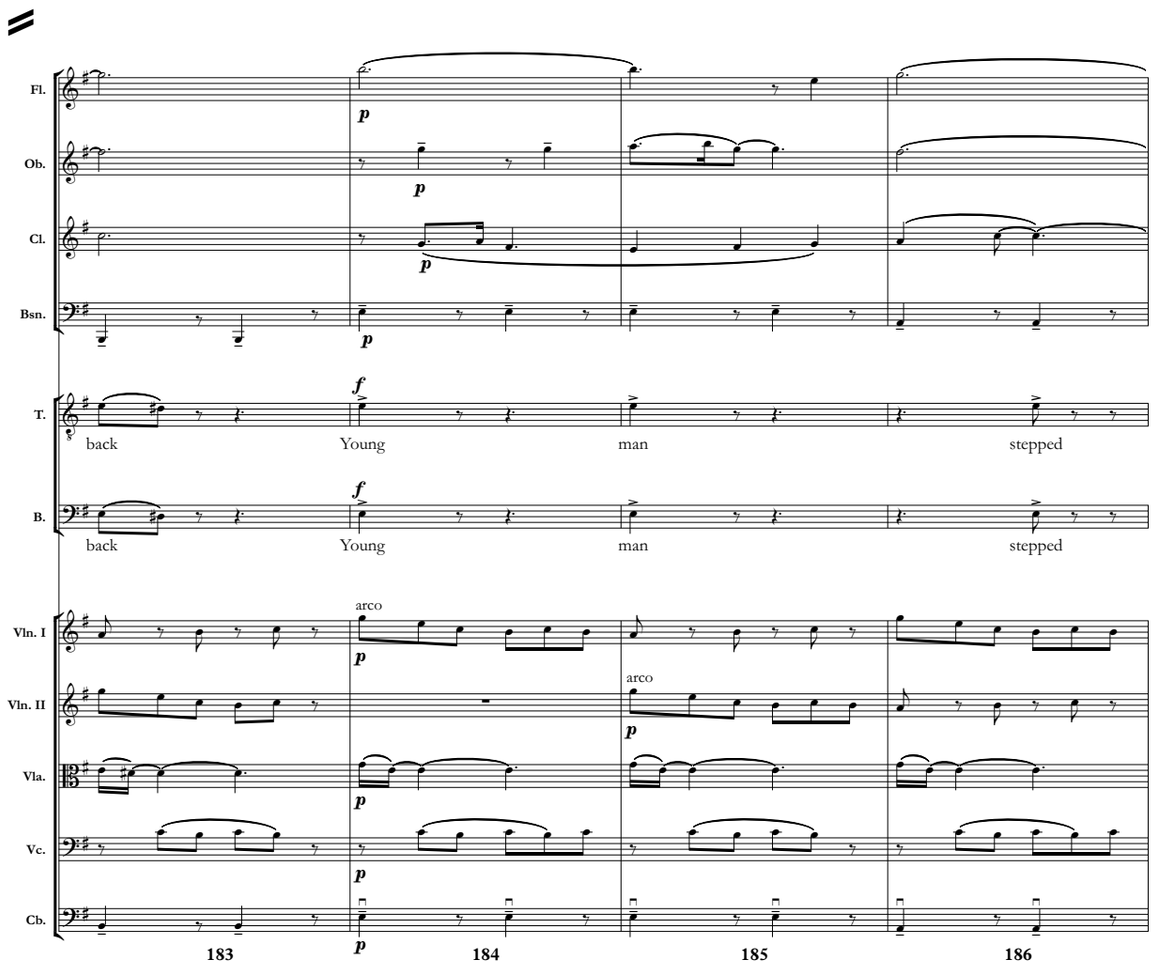

R
Fl.
Ob.
Cl.
Bsn.
T.
man
stepped
out
B.
man
stepped
out
R
Vln. I
Vln. II
pizz
p
Vla.
Vc.
Cb.
156
157
158
Fl.
f
Ob.
f
Cl.
f
Bsn.
f
T.
a little sweet here
black
suit
red
tie
hair
swept
back
B.
a little sweet here
black
suit
red
tie
hair
swept
back
Vln. I
f
Vln. II
f
Vla.
f
Vc.
f
Cb.
f
159
160
161
162

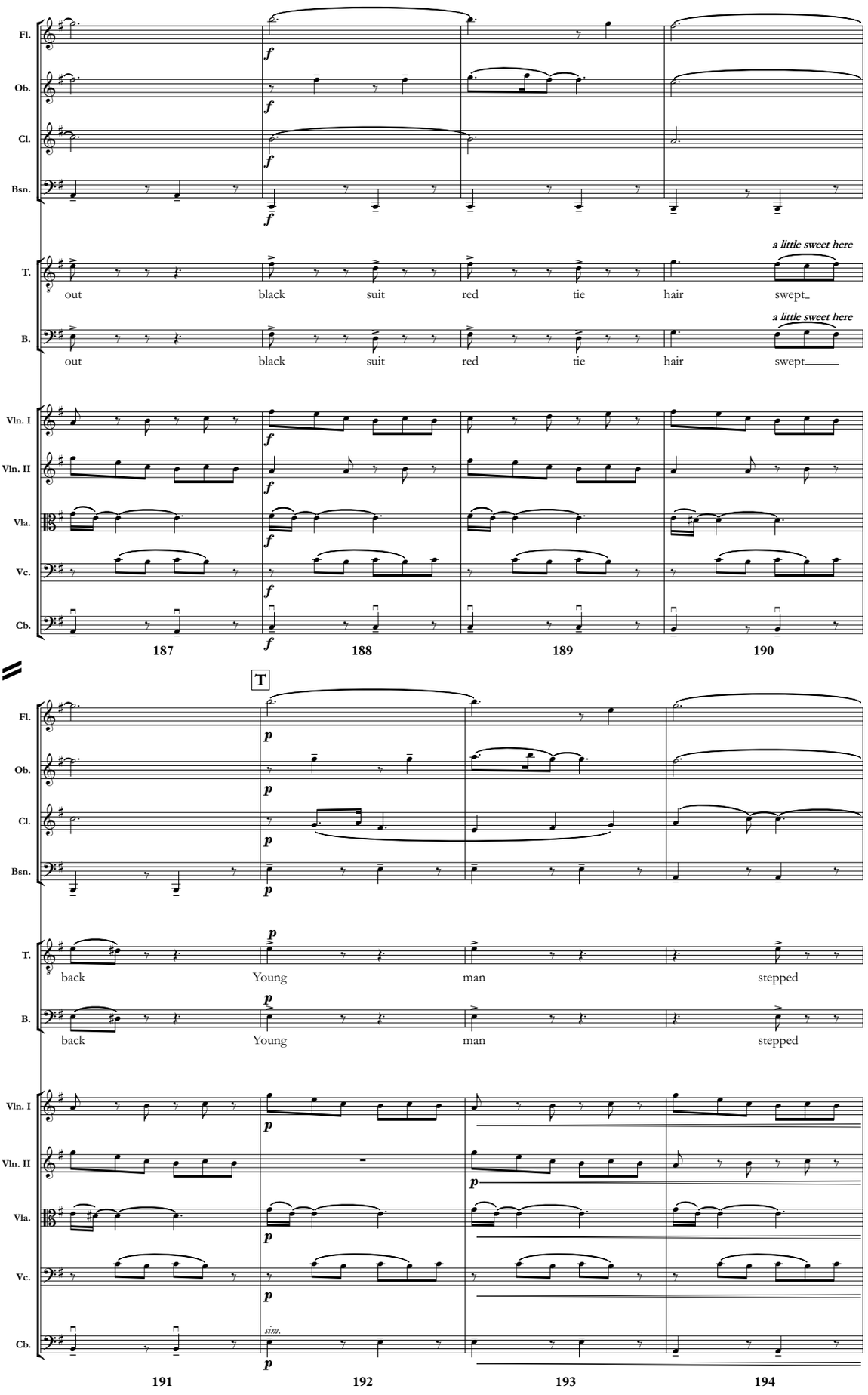

Fl.
Ob.
Cl.
Bsn.
T.
Young man stepped out
B.
Young man stepped out
Vln. I
Vln. II
Vla.
Vc.
Cb.
sim.
163 164 165 166
Fl.
Ob.
Cl.
Bsn.
T.
black suit red tie hair swept back
B.
black suit red tie hair swept back
Vln. I
Vln. II
Vla.
Vc.
Cb.
167 168 169 170

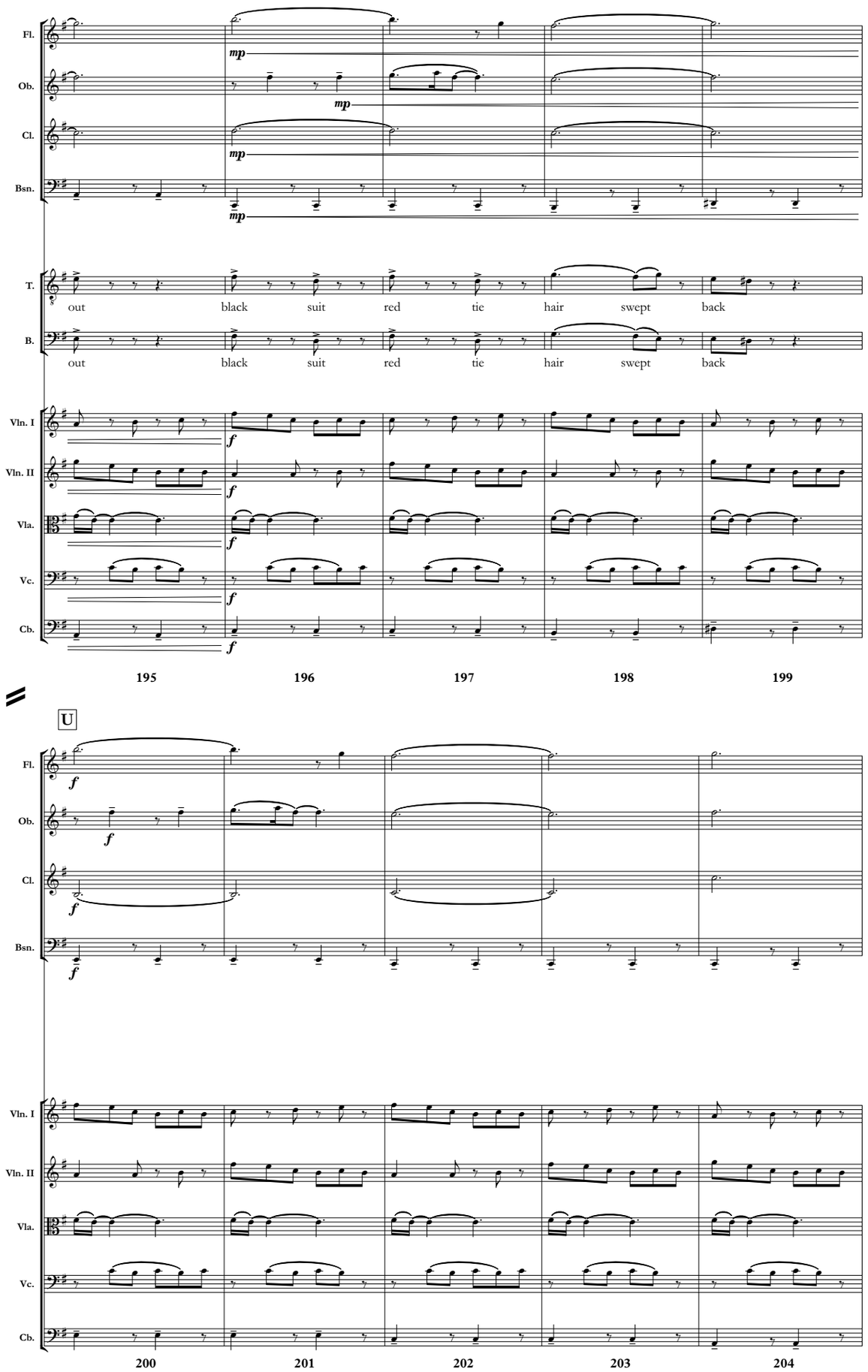

S
Fl.
Ob.
Cl.
Bsn.
S
Vln. I
Vln. II
Vla.
Vc.
Cb.
171
172
173
174
175


Fl.
Ob.
Cl.
Bsn.
T.
Young
man
stepped
B.
Young
man
stepped
Vln. I
Vln. II
Vla.
Vc.
Cb.
176
177
178


Fl.
Ob.
Cl.
Bsn.
T.
out black suit red tie hair swept
B.
out black suit red tie hair swept
Vln. I
Vln. II
Vla.
Vc.
Cb.
179 180 181 182


Fl.
Ob.
Cl.
Bsn.
T.
back Young man stepped
B.
back Young man stepped
Vln. I
arco
Vln. II
arco
Vla.
Vc.
Cb.
183 184 185 186


Fl.
Ob.
Cl.
Bsn.
T.
B.
a little sweet here
out black suit red tie hair swept
Vln. I
Vln. II
Vla.
Vc.
Cb.
187 188 189 190
T
back Young man stepped
sim.
191 192 193 194


Fl.
Ob.
Cl.
Bsn.
mp
T.
B.
out black suit red tie hair swept back
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
195 196 197 198 199
U
200 201 202 203 204

V

SLOWLY AND DESCENDING, DANCER LEAVES FRAME, DONT GO ON UNTIL NEXT IMAGE APPEARS

Tape

molto rit

Fl.

Ob.

Cl.

Bsn.

T.

Young man stepped out black suit red tie hair swept back_

B.

Young man stepped out black suit red tie hair swept back_

V

molto rit

Vln. I

Vln. II

Vla.

Vc.

Cb.

205 206 207 208 209 210 211 212

W

♩.=76 **Firm and Unwavering**

Tape

Fl.

Ob.

Cl.

Bsn.

T. Young man stepped out

B. Young man stepped out

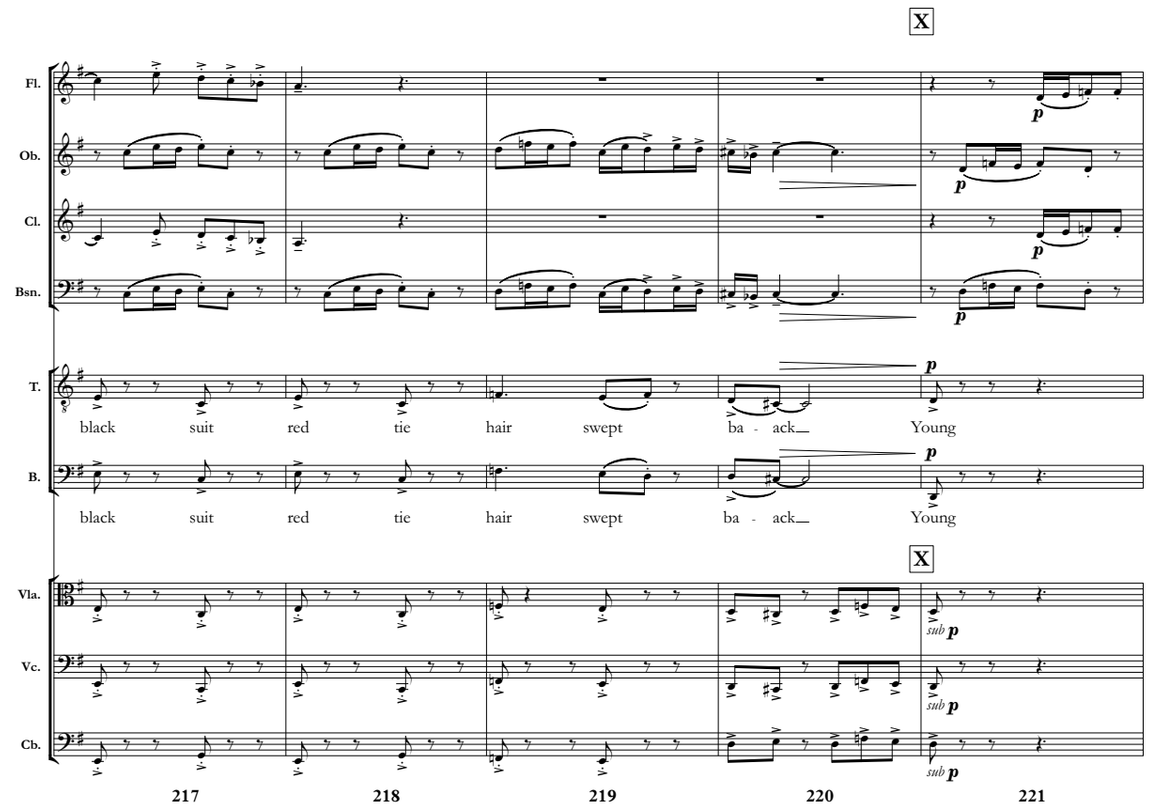
W

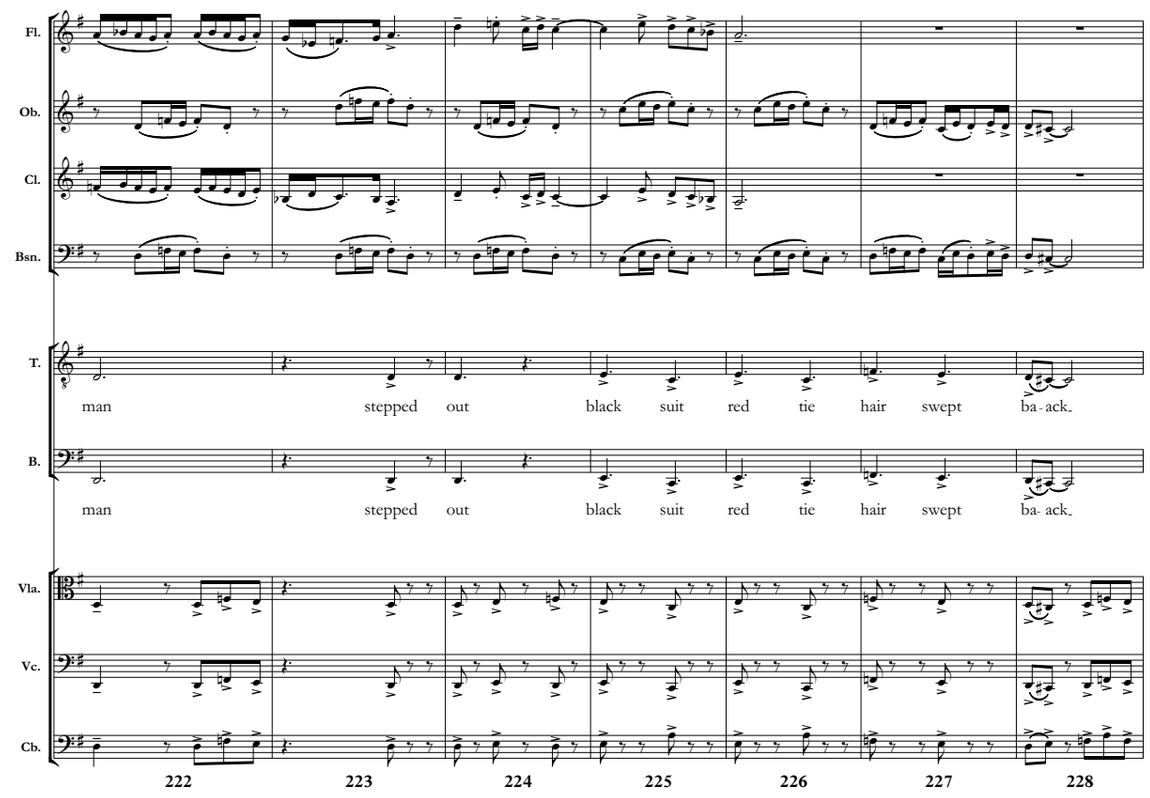
Vla.

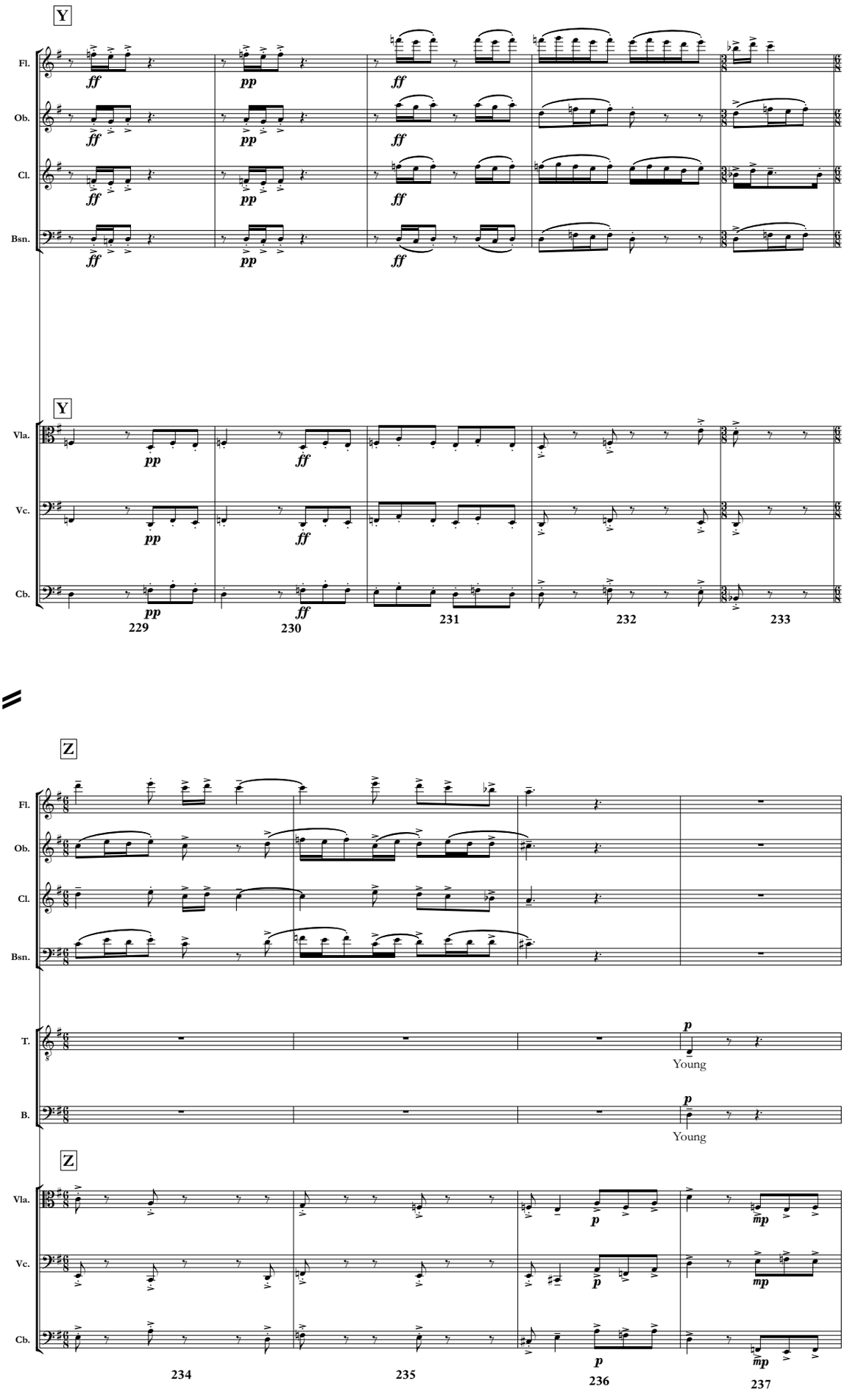
Vc.

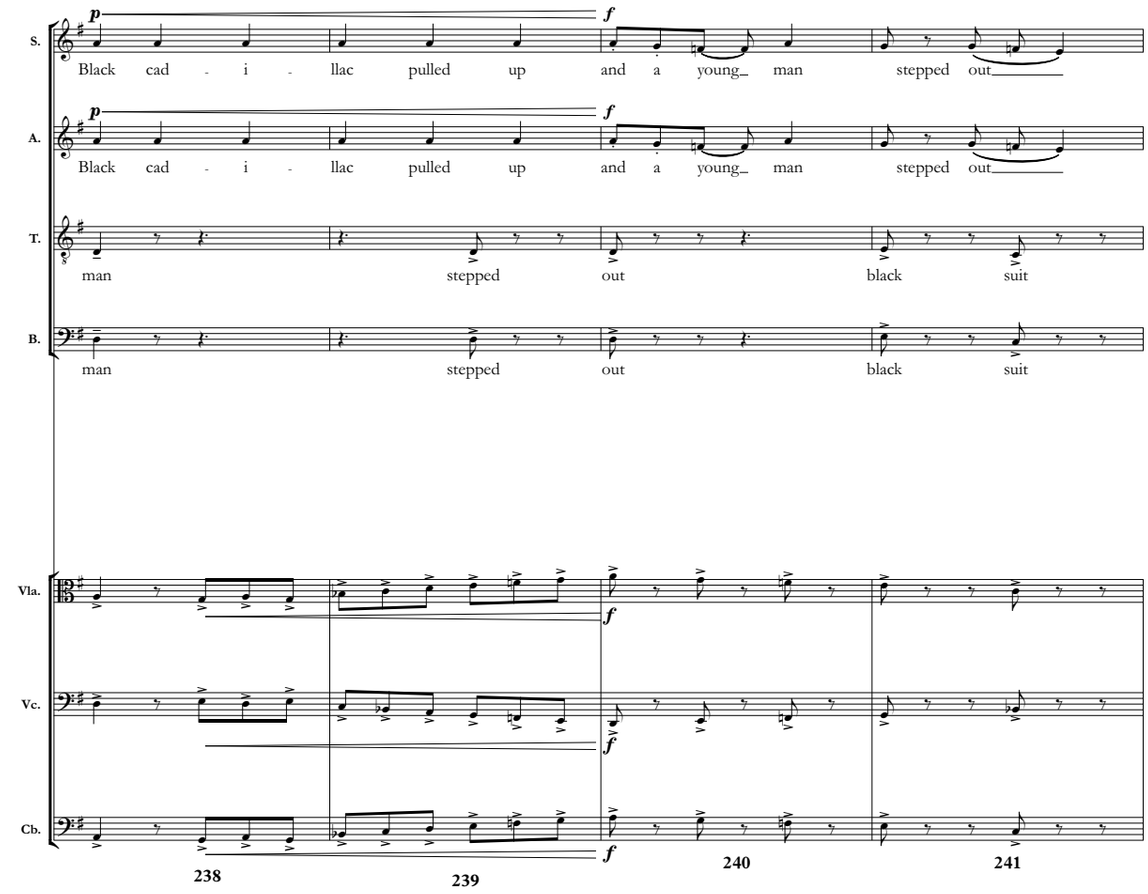
Cb. arco

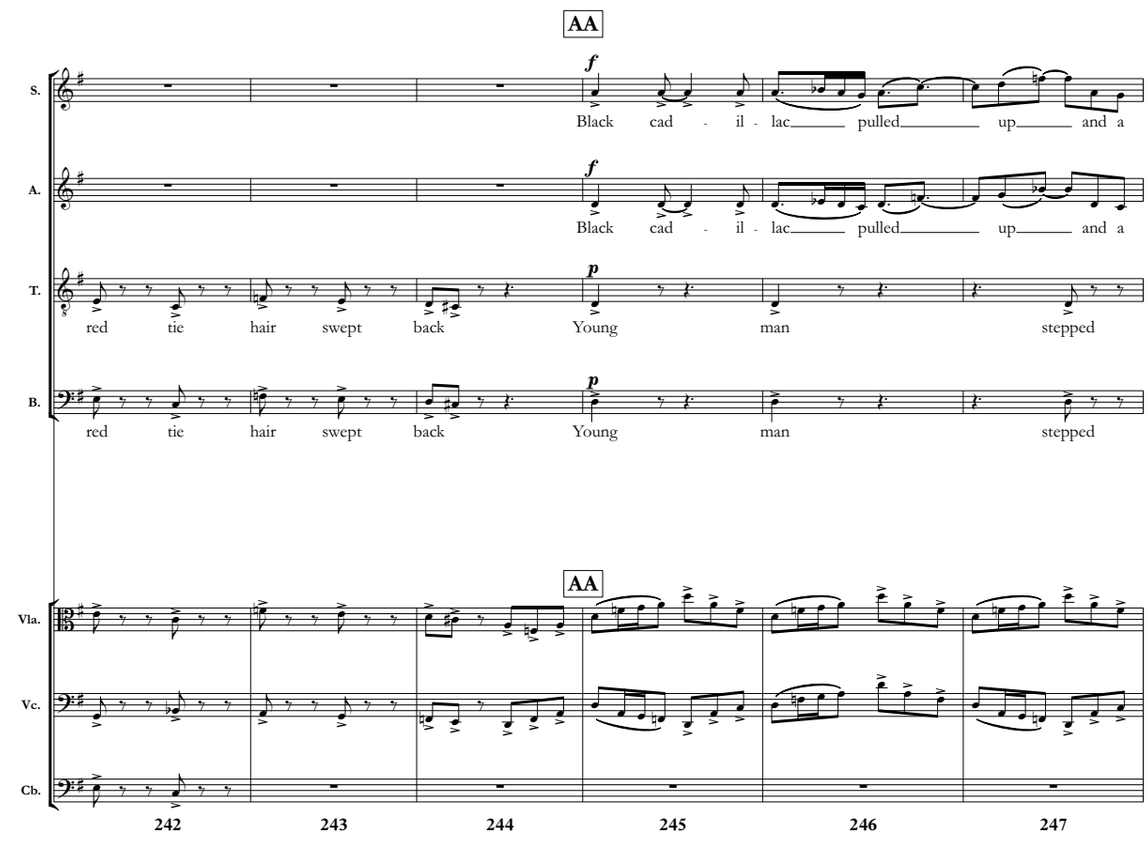
213 214 215 216

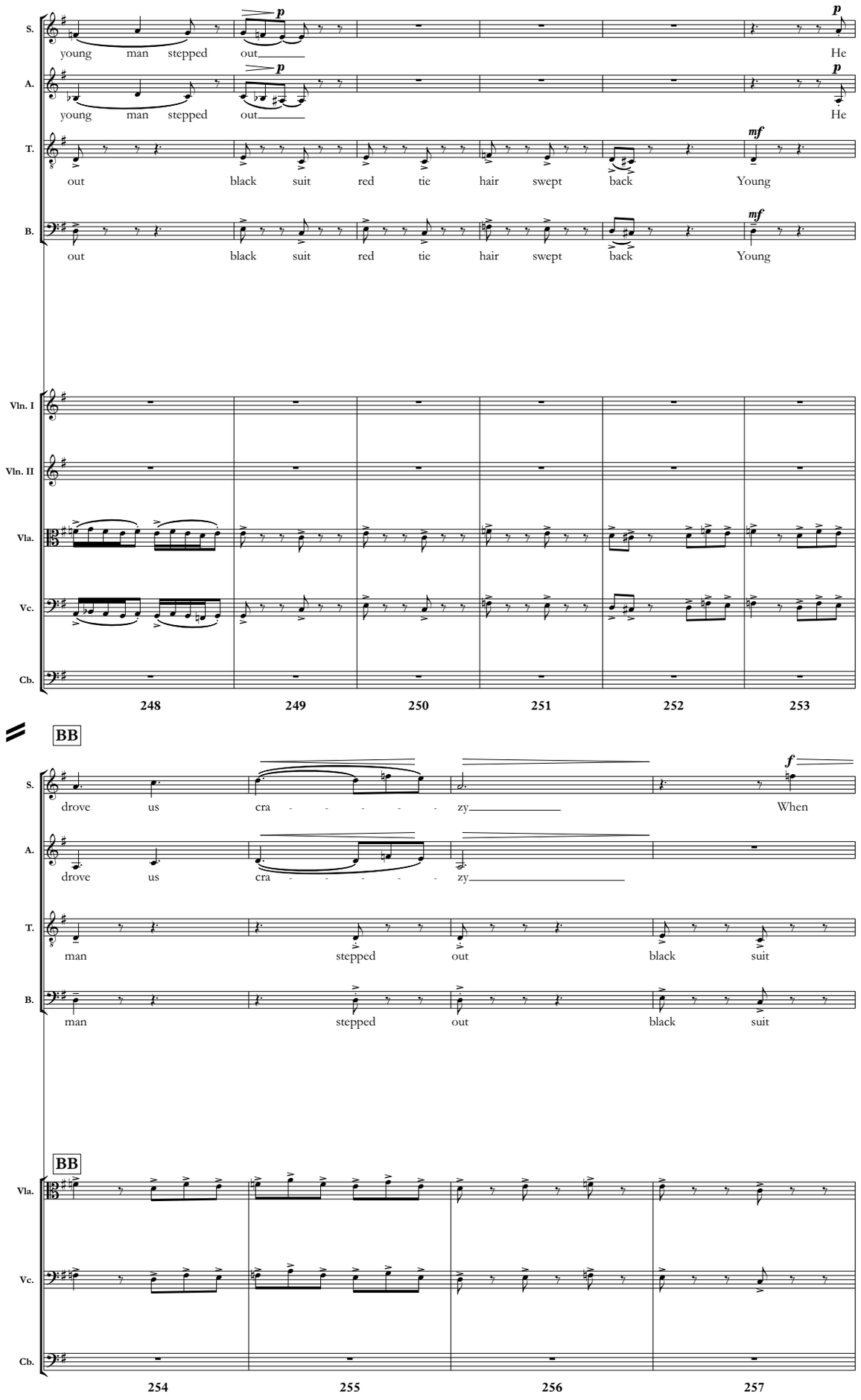

X
Fl.
Ob.
Cl.
Bsn.
T.
B.
black suit red tie hair swept ba - ack Young
black suit red tie hair swept ba - ack Young
X
Vla.
Vc.
Cb.
sub p
217 218 219 220 221

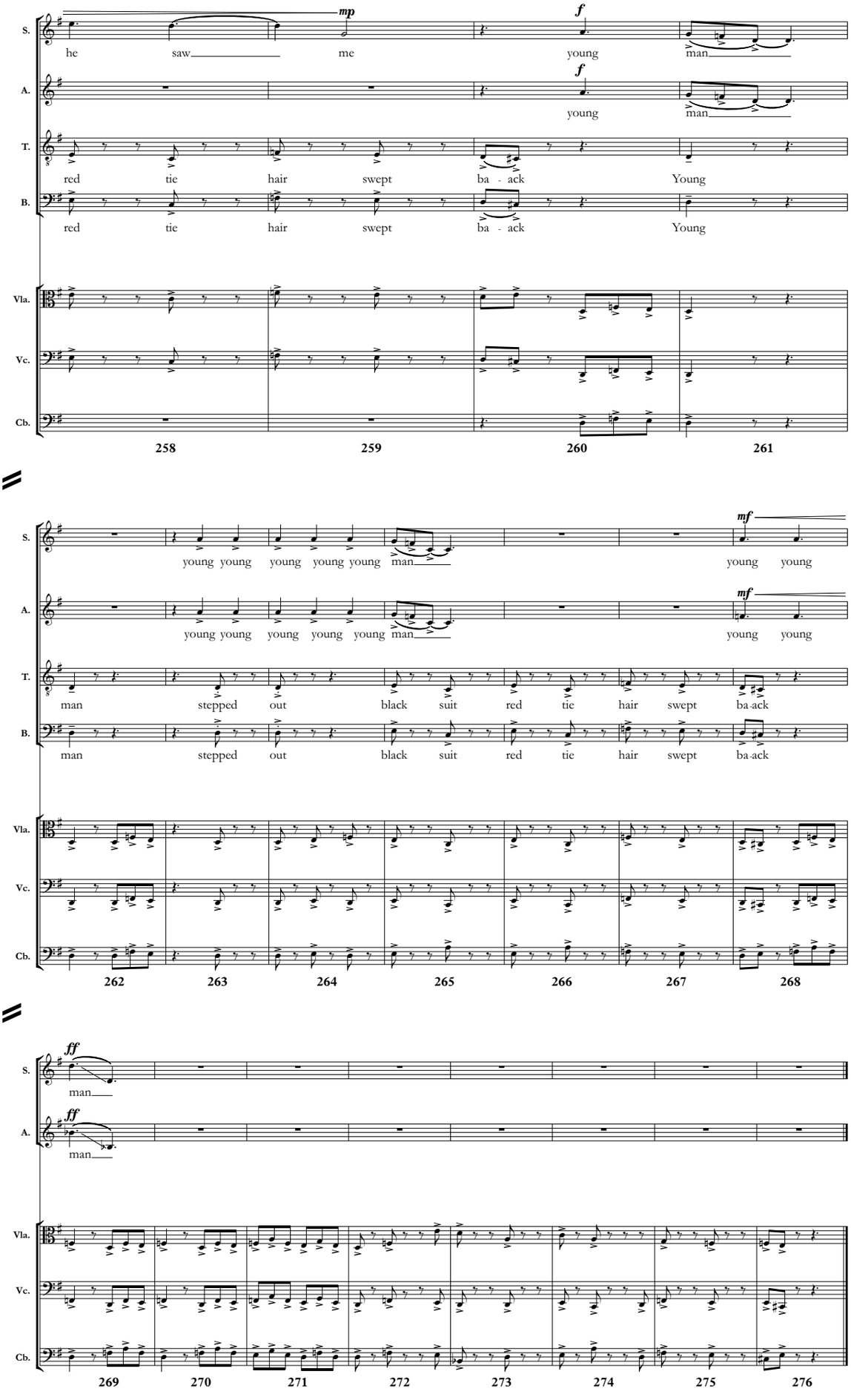

Fl.
Ob.
Cl.
Bsn.
T.
B.
man stepped out black suit red tie hair swept ba-ack
man stepped out black suit red tie hair swept ba-ack
Vla.
Vc.
Cb.
222 223 224 225 226 227 228


Y
Fl.
Ob.
Cl.
Bsn.
Vla.
Vc.
Cb.
ff
pp
229
230
231
232
233
Z
T.
B.
Young
234
235
236
237
mp

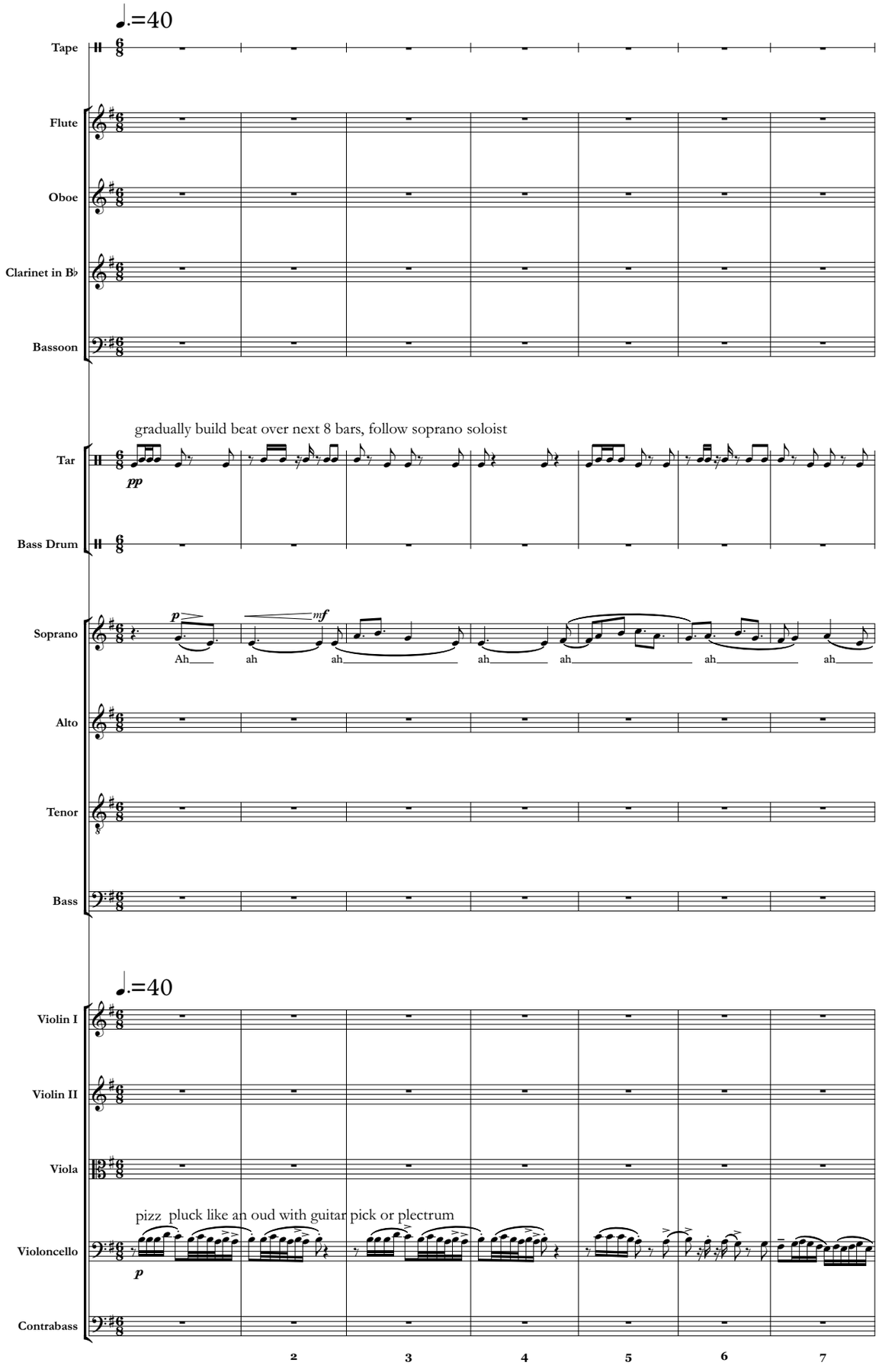

S.
A.
T.
B.
Vla.
Vc.
Cb.
Black cad - i - llac pulled up and a young man stepped out
man stepped out black suit
238
239
240
241

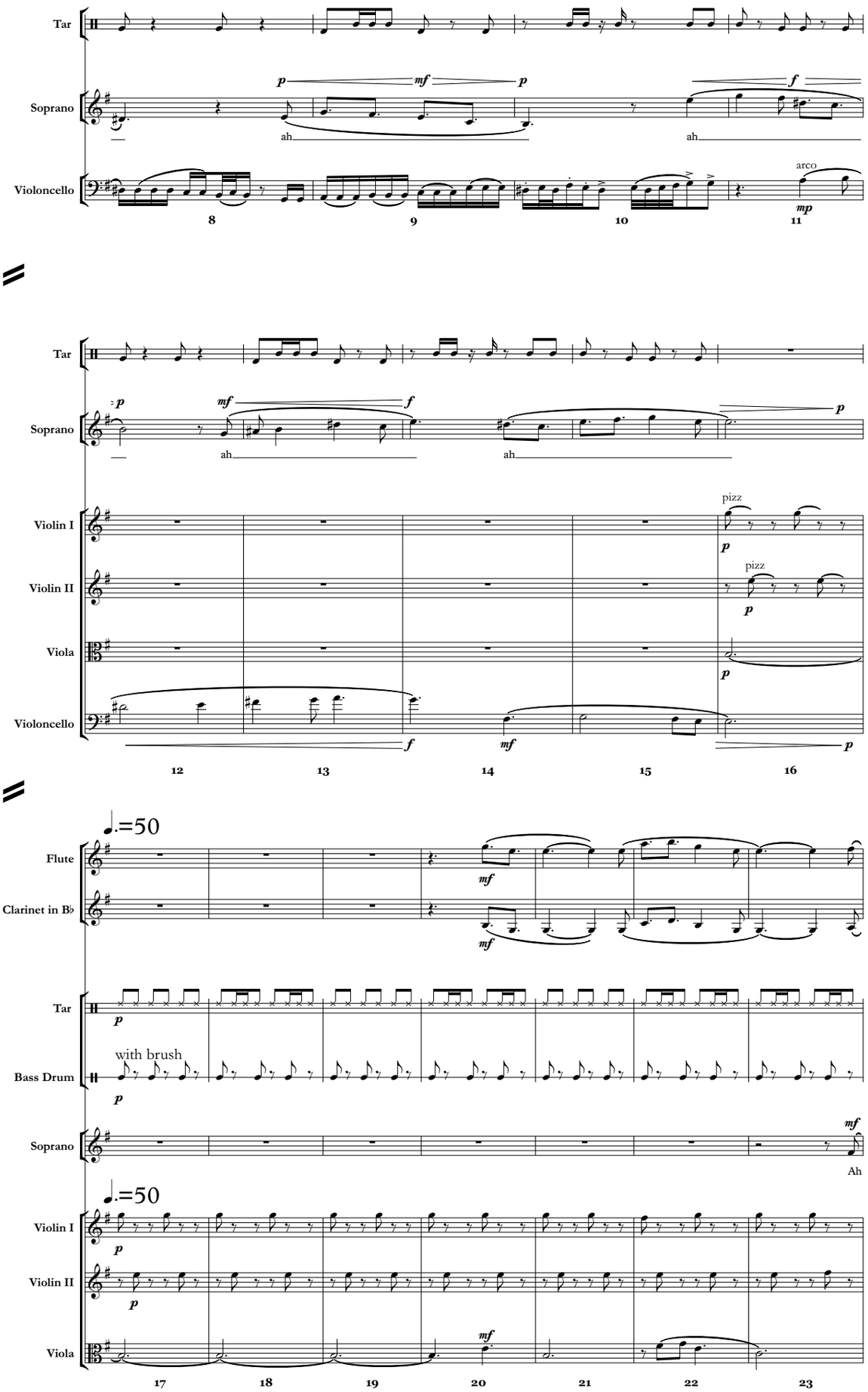

AA
S.
A.
T.
B.
Vla.
Vc.
Cb.
Black cad - il - lac pulled up and a
red tie hair swept back Young man stepped
242
243
244
245
246
247

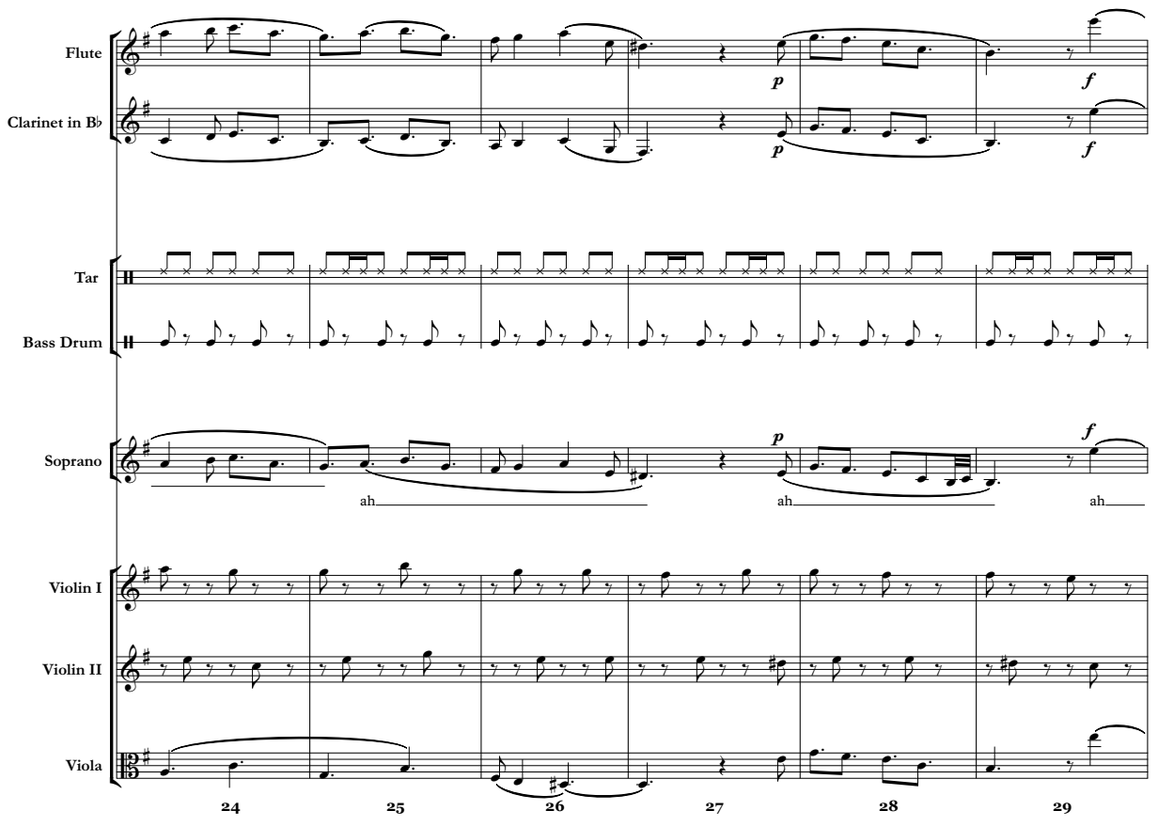

S.
young man stepped out
He
A.
young man stepped out
He
T.
out black suit red tie hair swept back
Young
B.
out black suit red tie hair swept back
Young
Vln. I
Vln. II
Vla.
Vc.
Cb.
248 249 250 251 252 253
BB
S.
drove us cra - - - - - zy
When
A.
drove us cra - - - - - zy
T.
man stepped out black suit
B.
man stepped out black suit
BB
Vla.
Vc.
Cb.
254 255 256 257

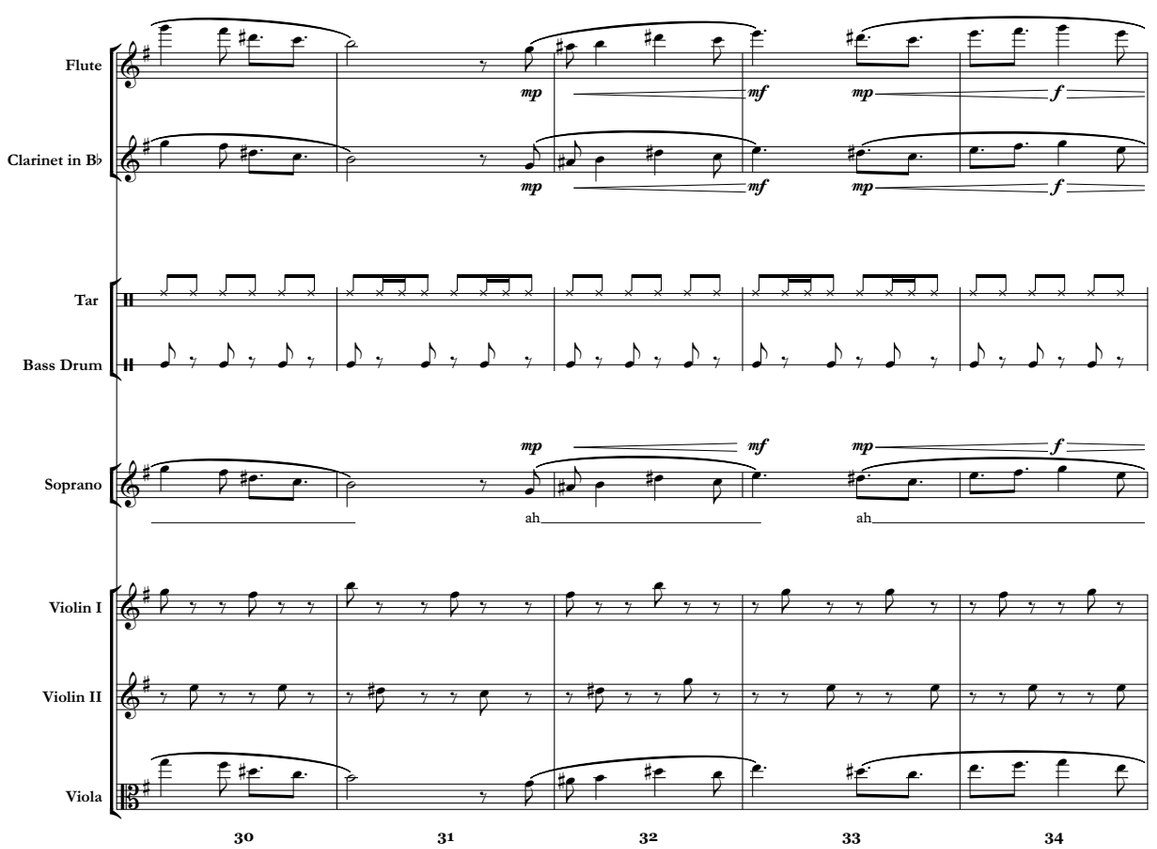

S.
A.
T.
B.
Vla.
Vc.
Cb.
mp
f
he saw me young man
young man
red tie hair swept ba - ack Young
red tie hair swept ba - ack Young
258
259
260
261
mf
young young young young young man young young
young young young young young man young young
man stepped out black suit red tie hair swept ba-ack
man stepped out black suit red tie hair swept ba-ack
262
263
264
265
266
267
268
ff
man
man
269
270
271
272
273
274
275
276

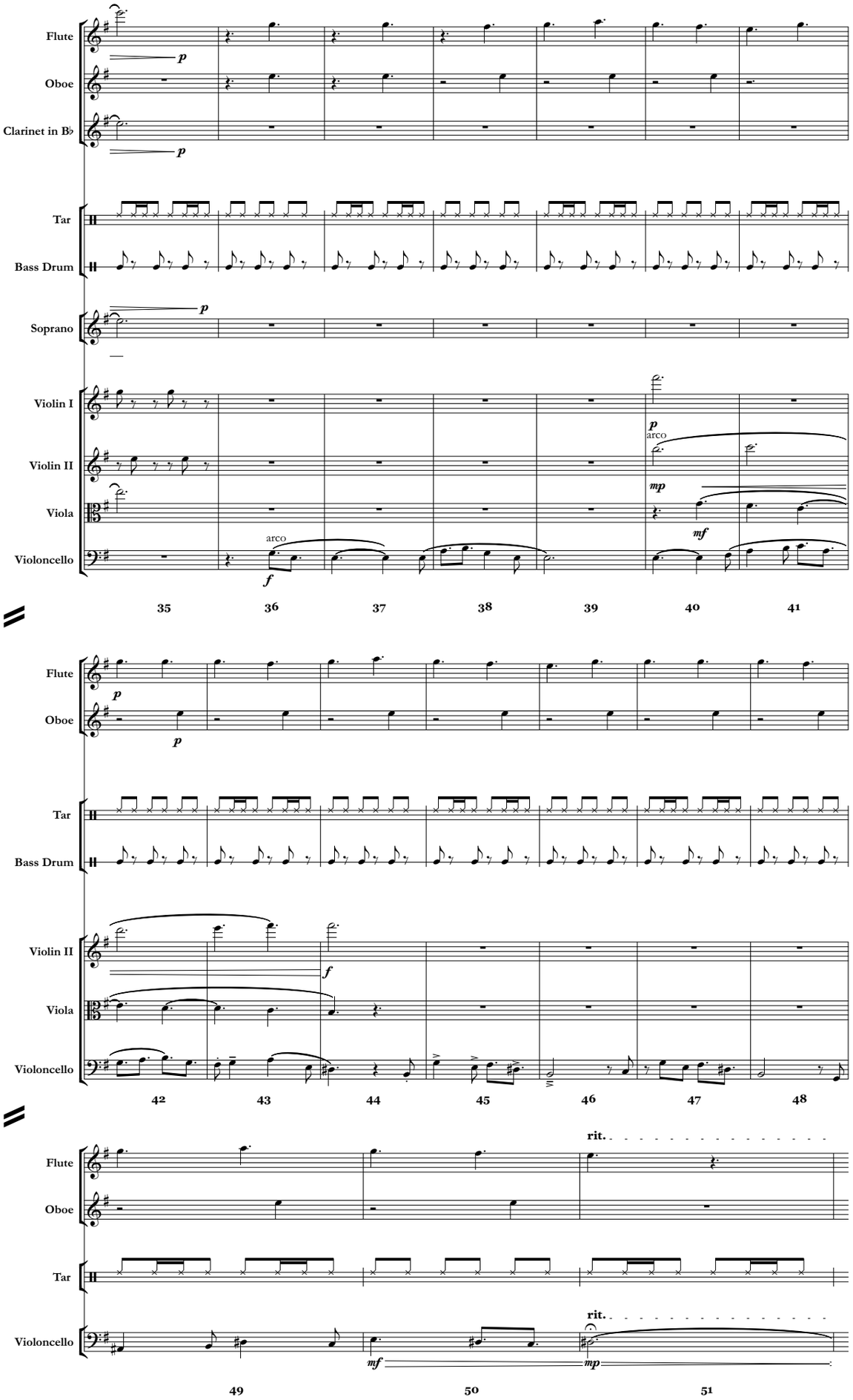
# V. Interlude


♩.=40
Tape
Flute
Oboe
Clarinet in B♭
Bassoon
gradually build beat over next 8 bars, follow soprano soloist
Tar
pp
Bass Drum
Soprano
p
mf
Ah
ah
ah
ah
ah
ah
ah
Alto
Tenor
Bass
♩.=40
Violin I
Violin II
Viola
pizz pluck like an oud with guitar pick or plectrum
Violoncello
p
Contrabass
2
3
4
5
6
7


Tar
Soprano
Violoncello
ah
arco
Violin I
Violin II
Viola
pizz
Flute
Clarinet in B♭
.=50
with brush
Bass Drum
Ah
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23


Flute
Clarinet in B♭
Tar
Bass Drum
Soprano
ah
Violin I
Violin II
Viola
24
25
26
27
28
29


Flute
Clarinet in B♭
Tar
Bass Drum
Soprano
ah
Violin I
Violin II
Viola
30
31
32
33
34


Flute
Oboe
Clarinet in B♭
Tar
Bass Drum
Soprano
Violin I
Violin II
Viola
Violoncello
arco
rit.
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51

Video Cue #4:

Tape

People outside the country have this idea that Palestine is always at war,
that there are always clashes, that we are without work...
But we aren't lke this. At our roots, we can surive off very little,
The smallest things make us happy,
the smallest things bring us joy.
The media is always reporting on 'clashes'
But in the end, what God has written will be.

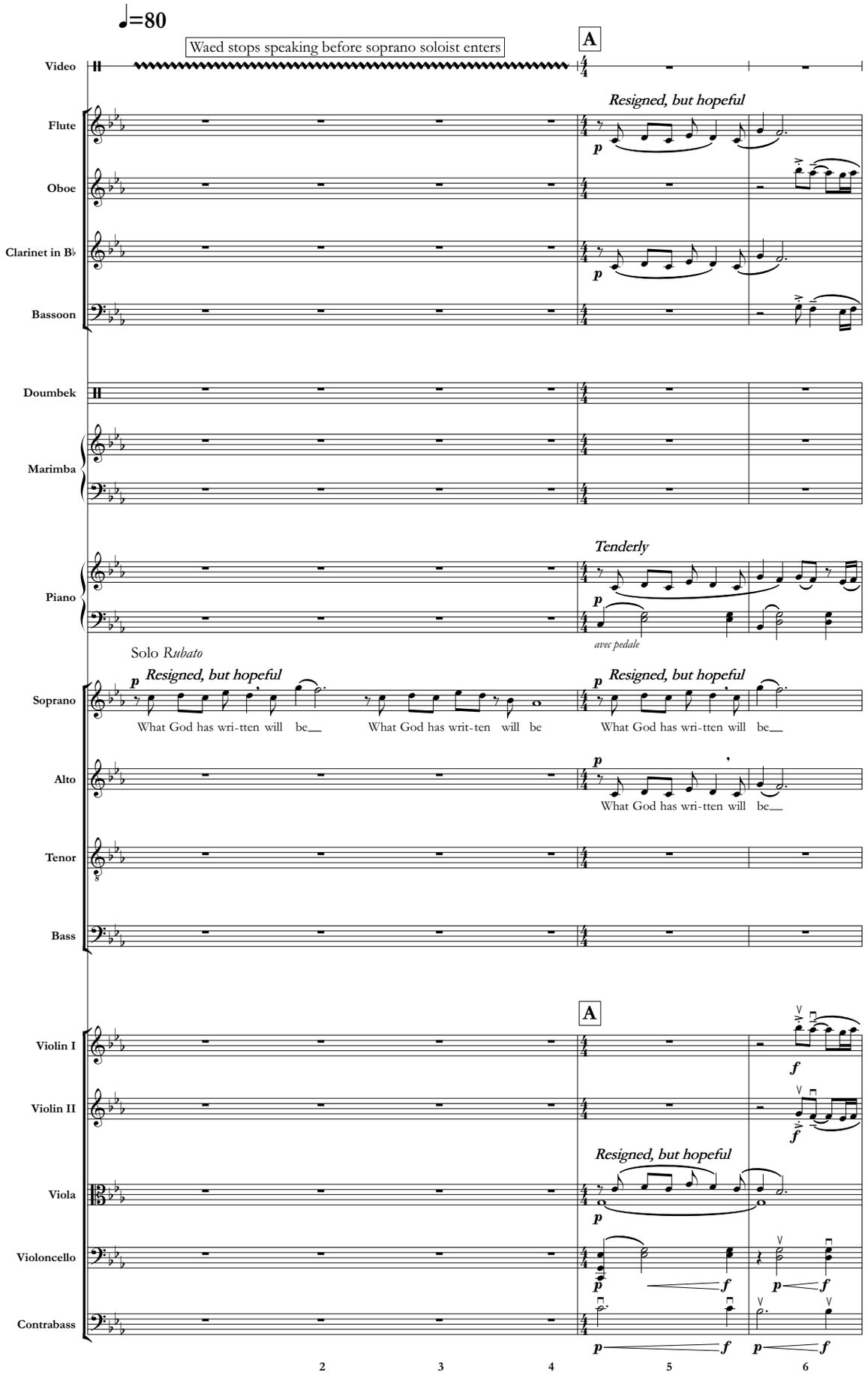
cellist holds until end of video cue, after Waed says "but in the end, What God has written will be."

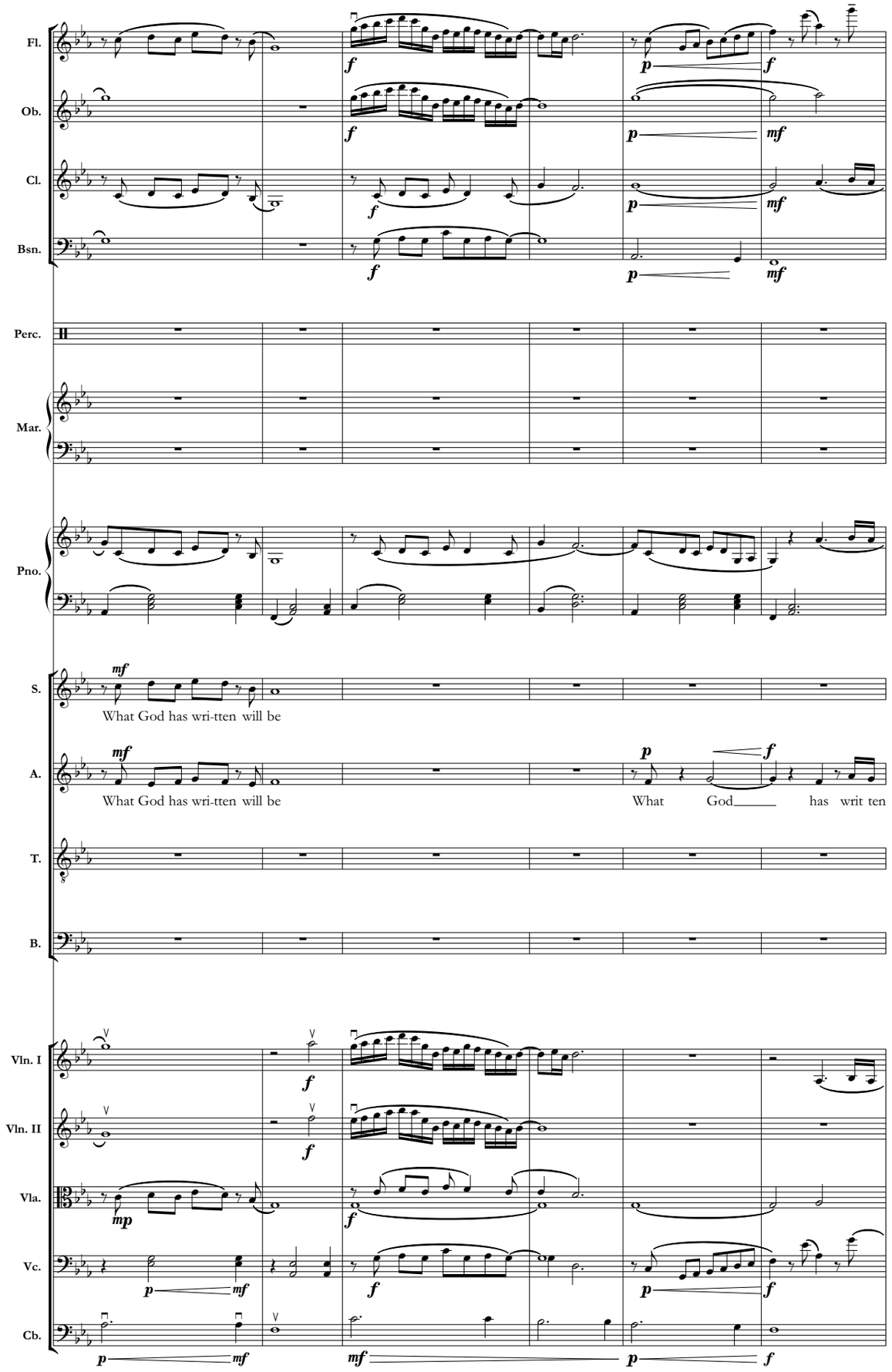
Violoncello

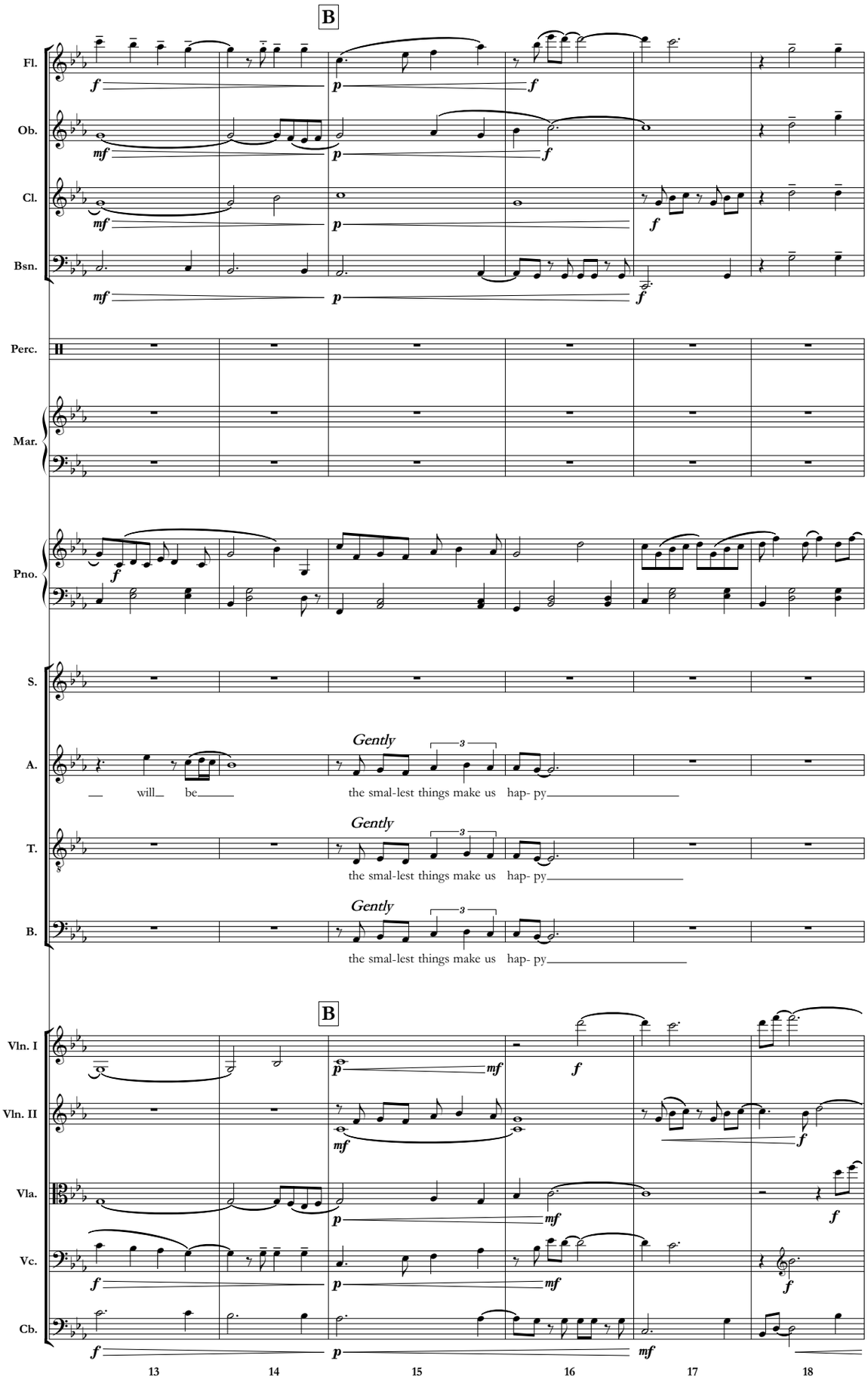
*ppp*

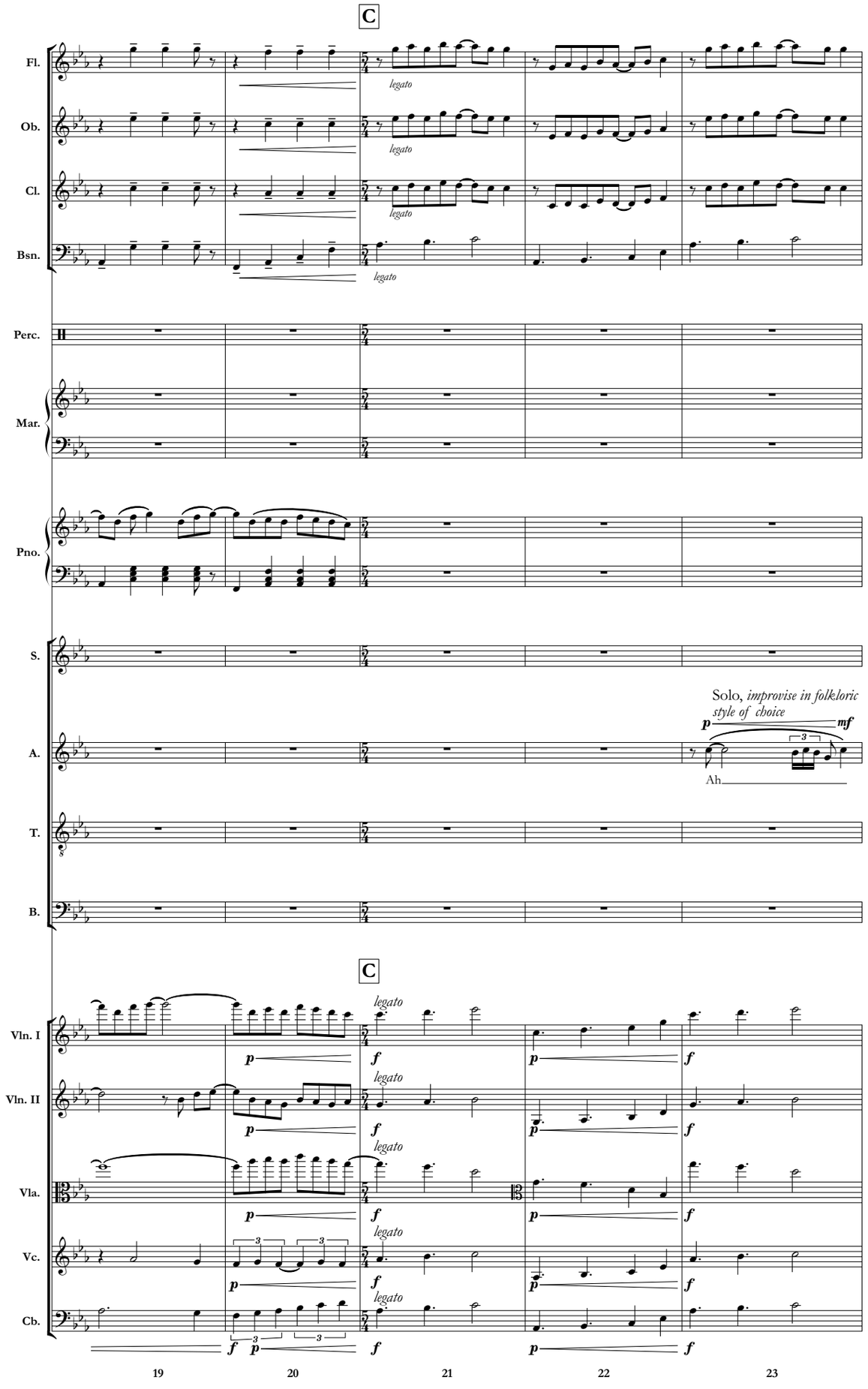
52

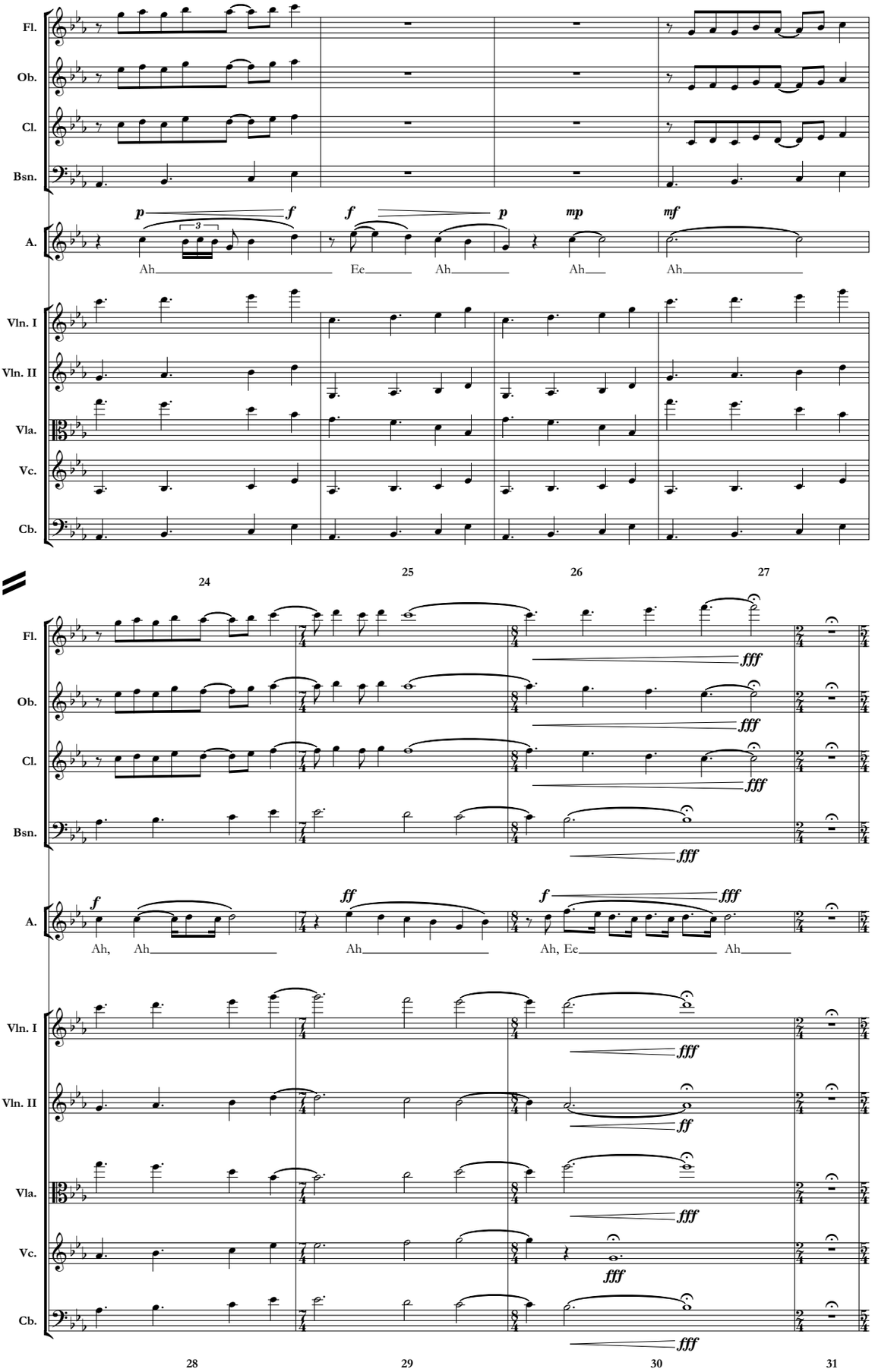
# VI. What God has written will be

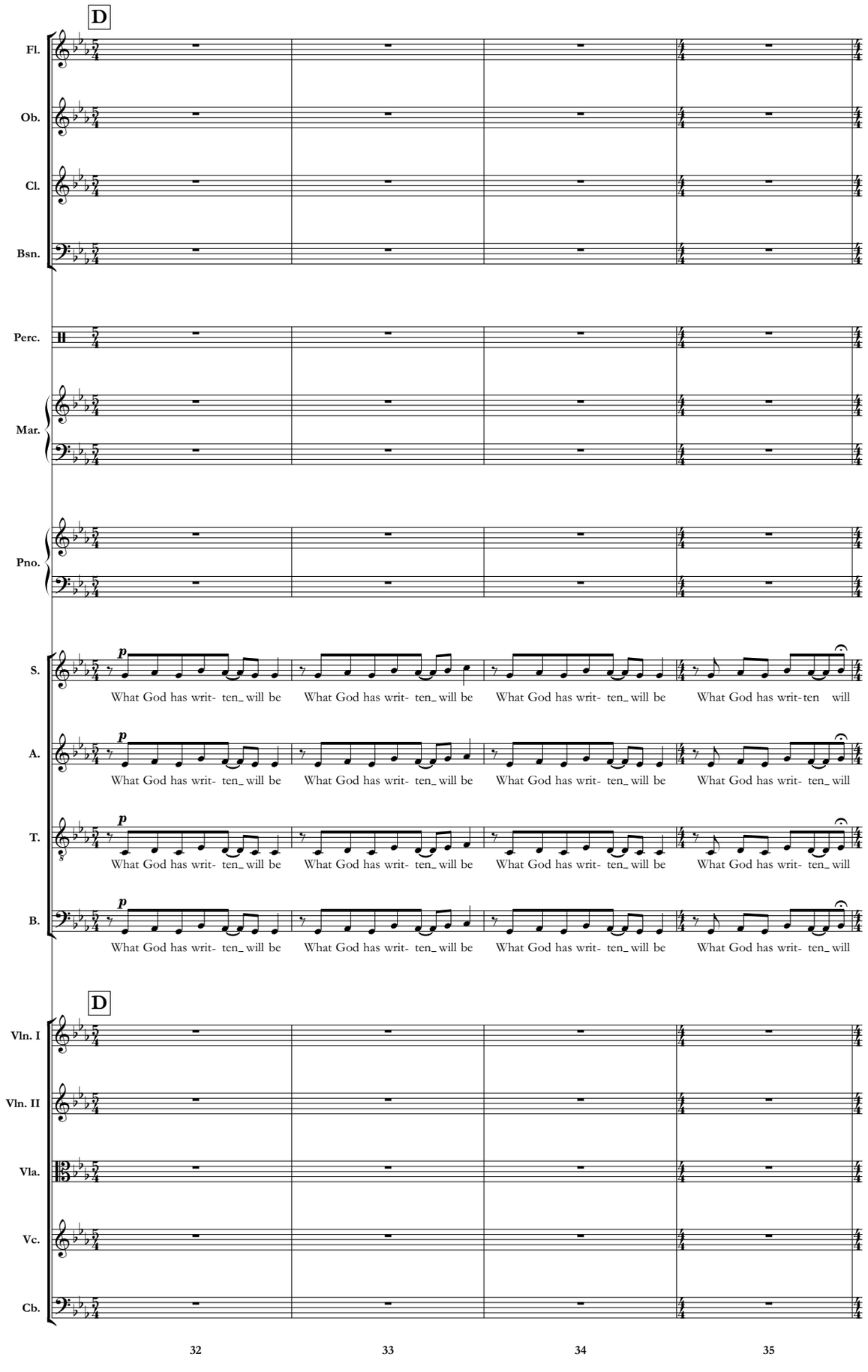


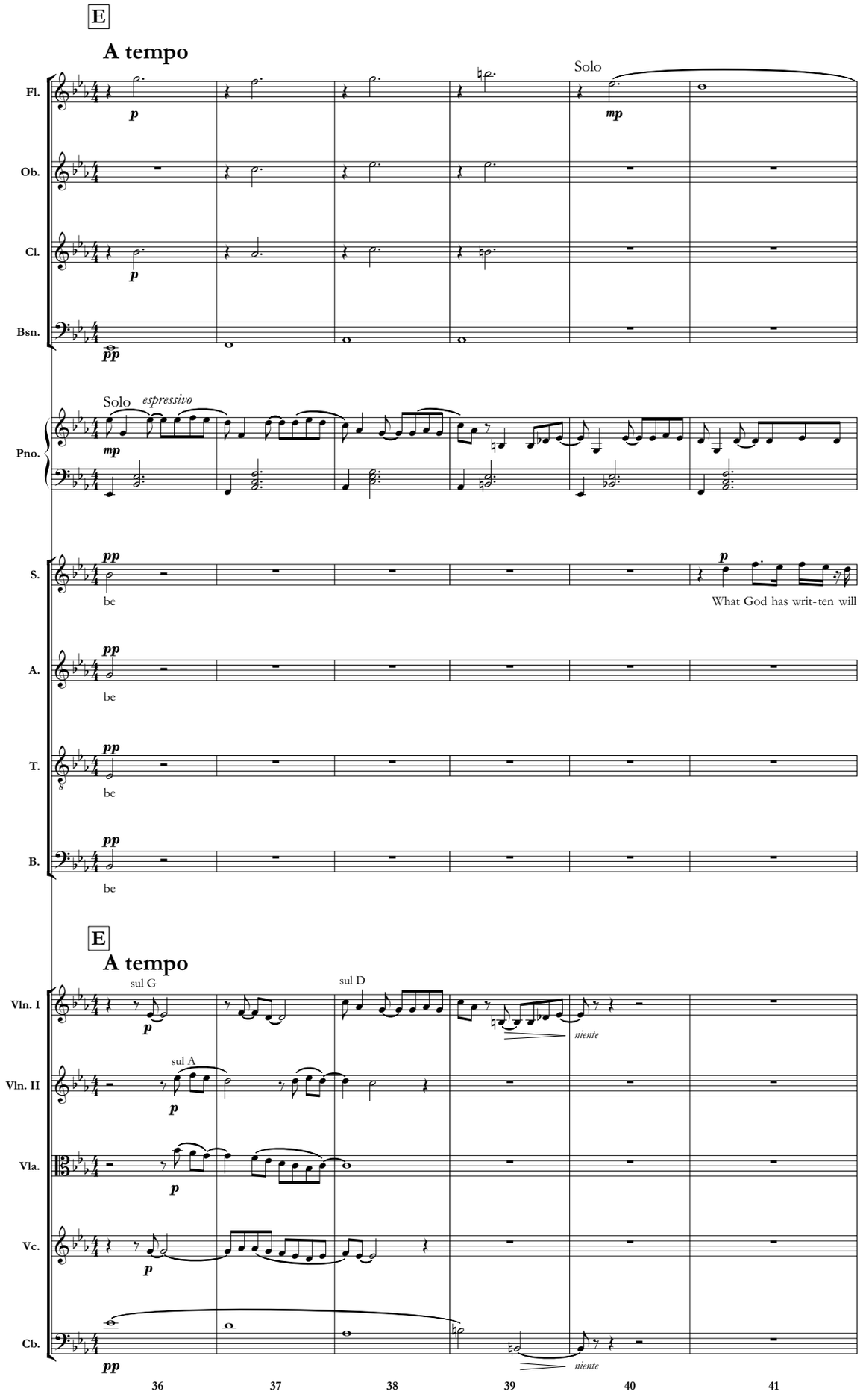

Fl.
Ob.
Cl.
Bsn.
Perc.
Mar.
Pno.
S.
What God has wri-tten will be
A.
What God has wri-tten will be
What God has writ ten
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
7
8
9
10
11
12

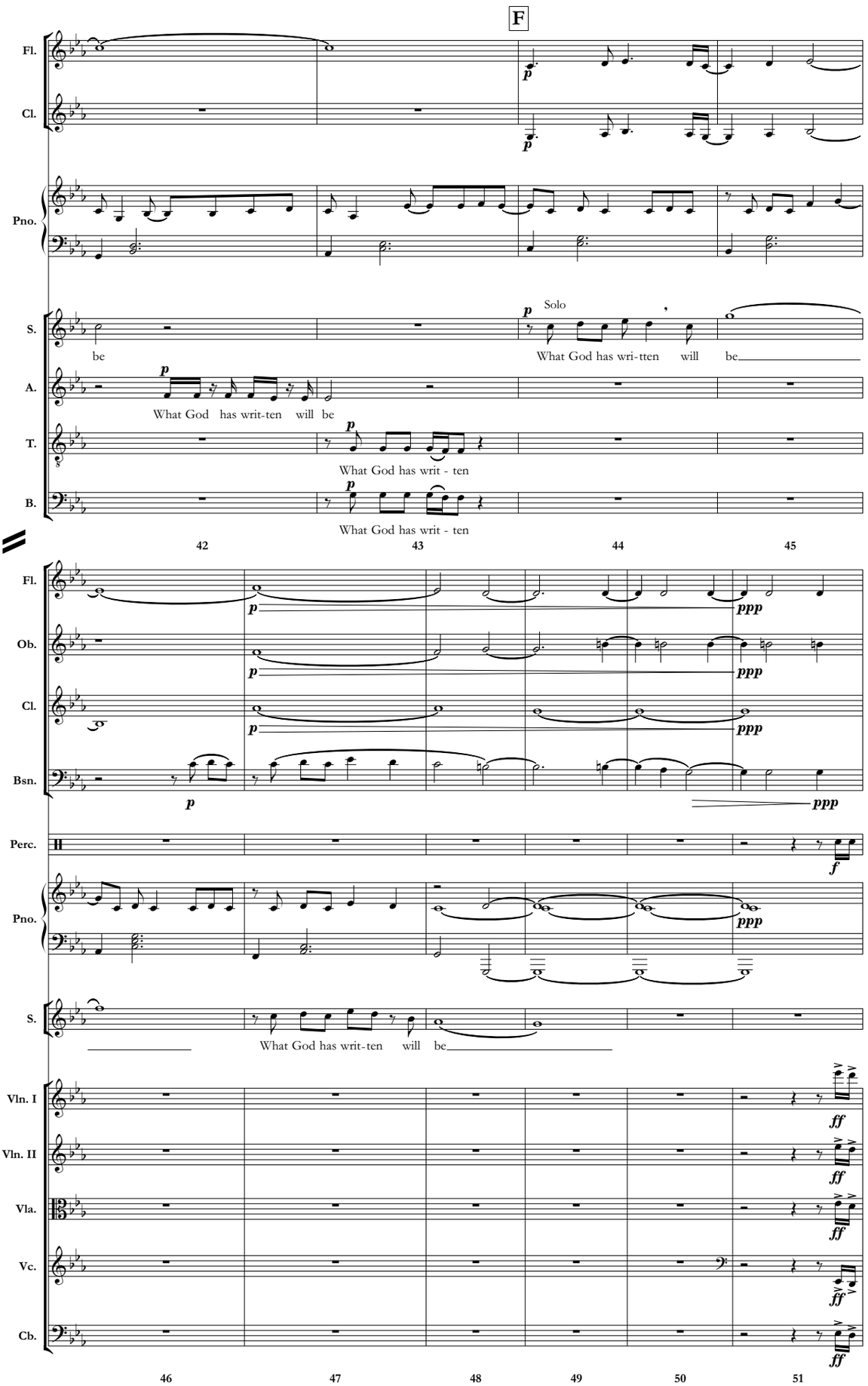

B
Fl.
Ob.
Cl.
Bsn.
Perc.
Mar.
Pno.
S.
A.
T.
B.
Gently
will be
the smal-lest things make us hap- py
Gently
the smal-lest things make us hap- py
Gently
the smal-lest things make us hap- py
B
Vln. I
Vln. II
Vla.
Vc.
Cb.
13
14
15
16
17
18

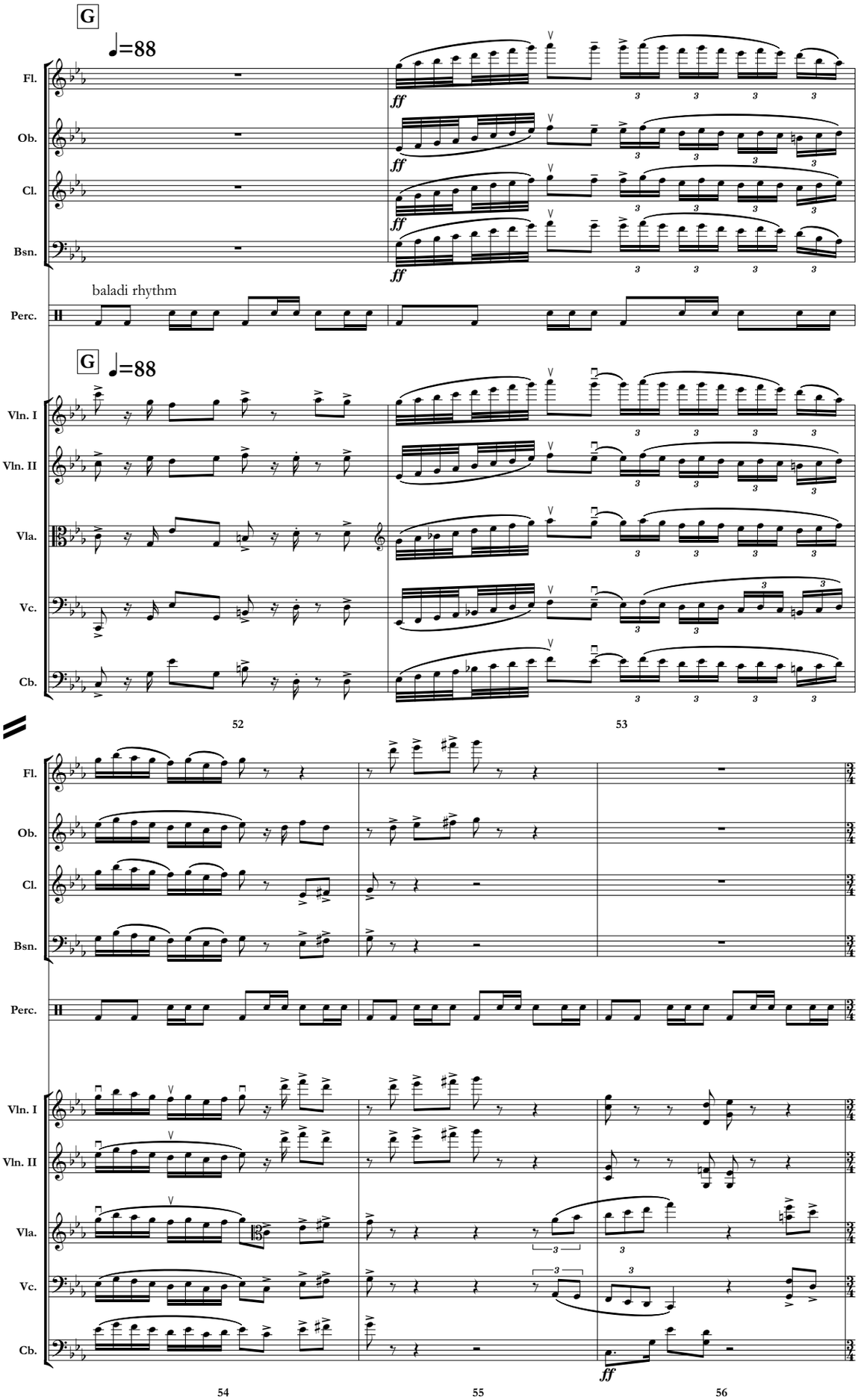

C
Fl.
Ob.
Cl.
Bsn.
legato
Perc.
Mar.
Pno.
S.
A.
Solo, improvise in folkloric style of choice
p
mf
Ah
T.
B.
C
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
19
20
21
22
23

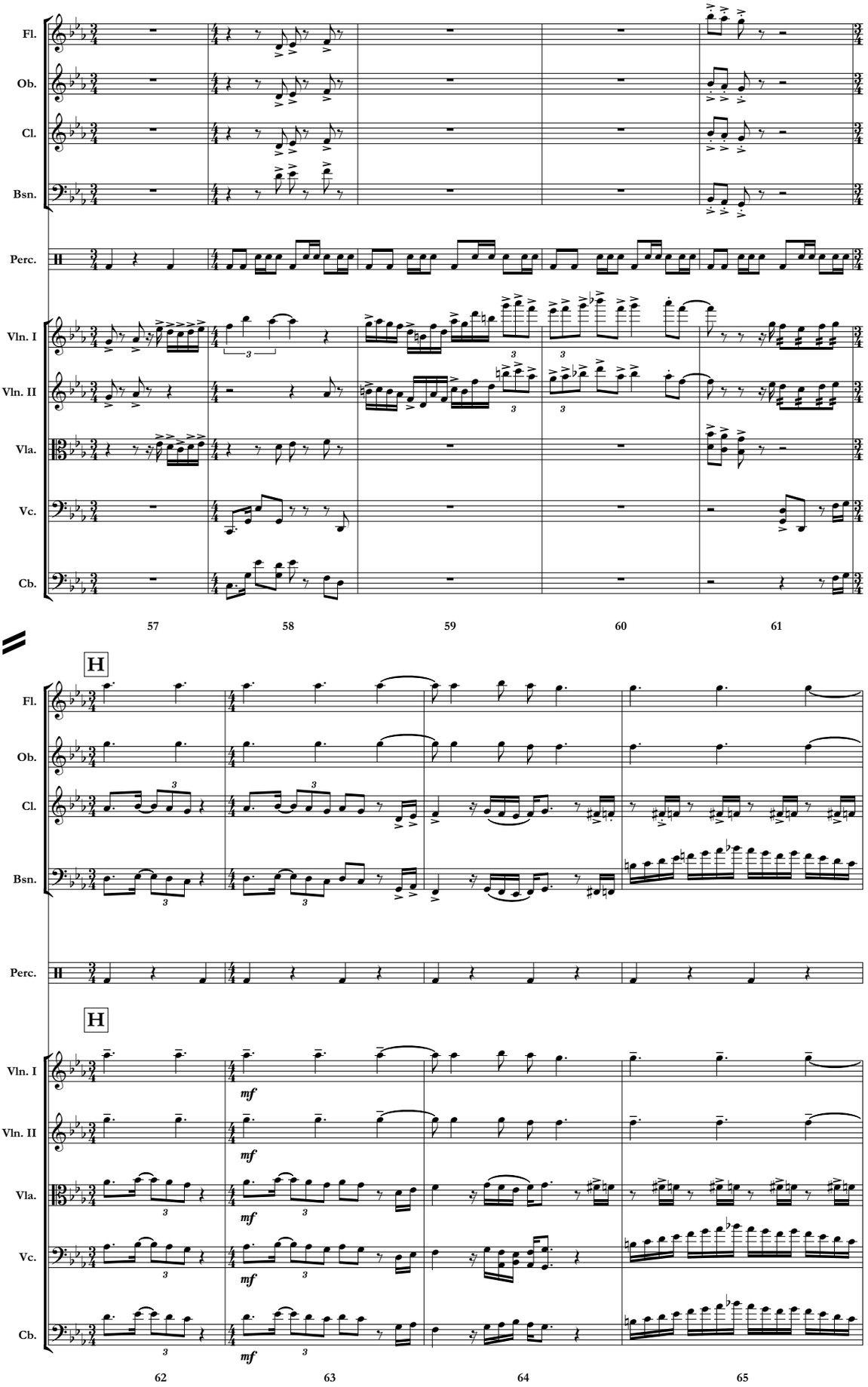

Fl.
Ob.
Cl.
Bsn.
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
f
p
mp
mf
Ah
Ee
Ah
Ah
Ah
24
25
26
27
fff
ff
Ah, Ah
Ah
Ah, Ee
Ah
28
29
30
31

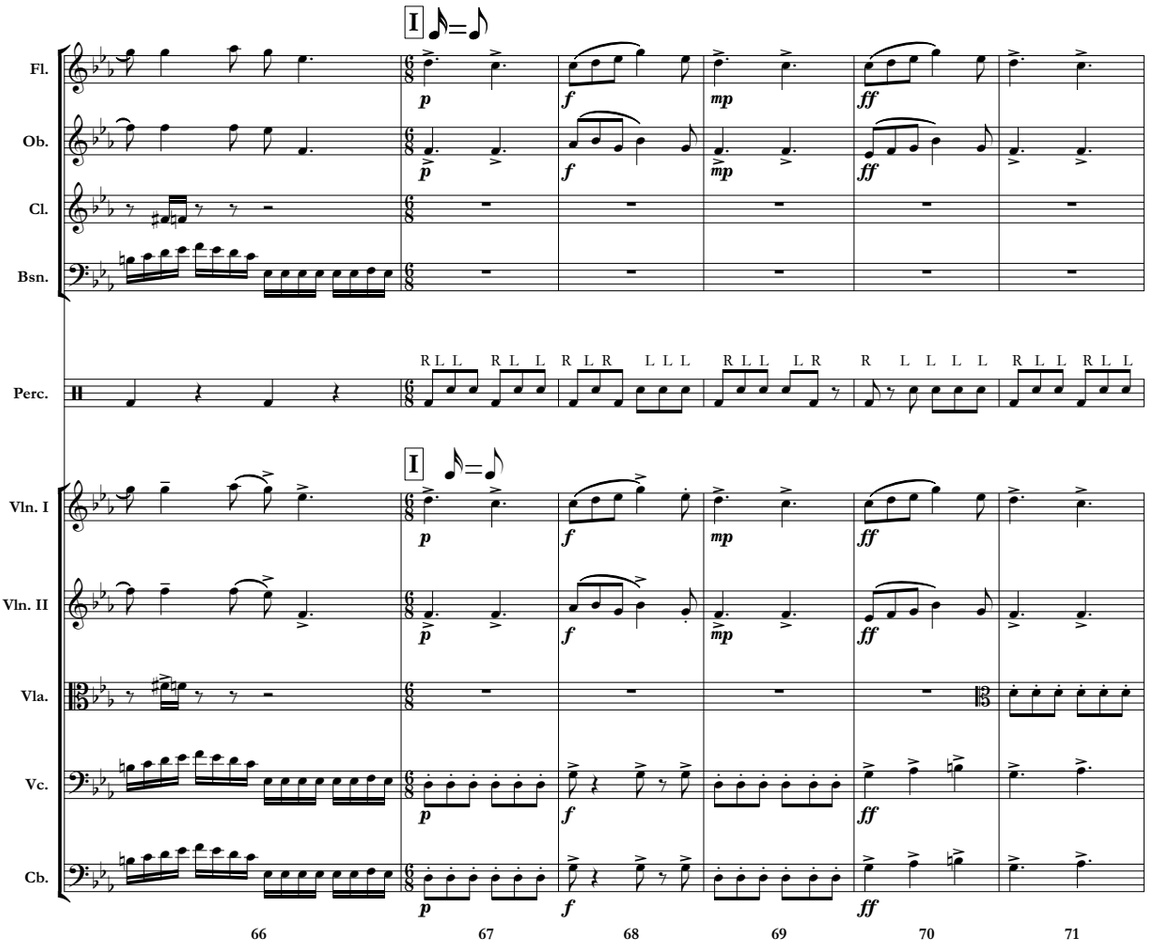

D
Fl.
Ob.
Cl.
Bsn.
Perc.
Mar.
Pno.
S.
What God has writ- ten_ will be
What God has writ- ten_ will be
What God has writ- ten_ will be
What God has writ-ten will
A.
What God has writ- ten_ will be
What God has writ- ten_ will be
What God has writ- ten_ will be
What God has writ- ten_ will
T.
What God has writ- ten_ will be
What God has writ- ten_ will be
What God has writ- ten_ will be
What God has writ- ten_ will
B.
What God has writ- ten_ will be
What God has writ- ten_ will be
What God has writ- ten_ will be
What God has writ- ten_ will
D
Vln. I
Vln. II
Vla.
Vc.
Cb.
32
33
34
35

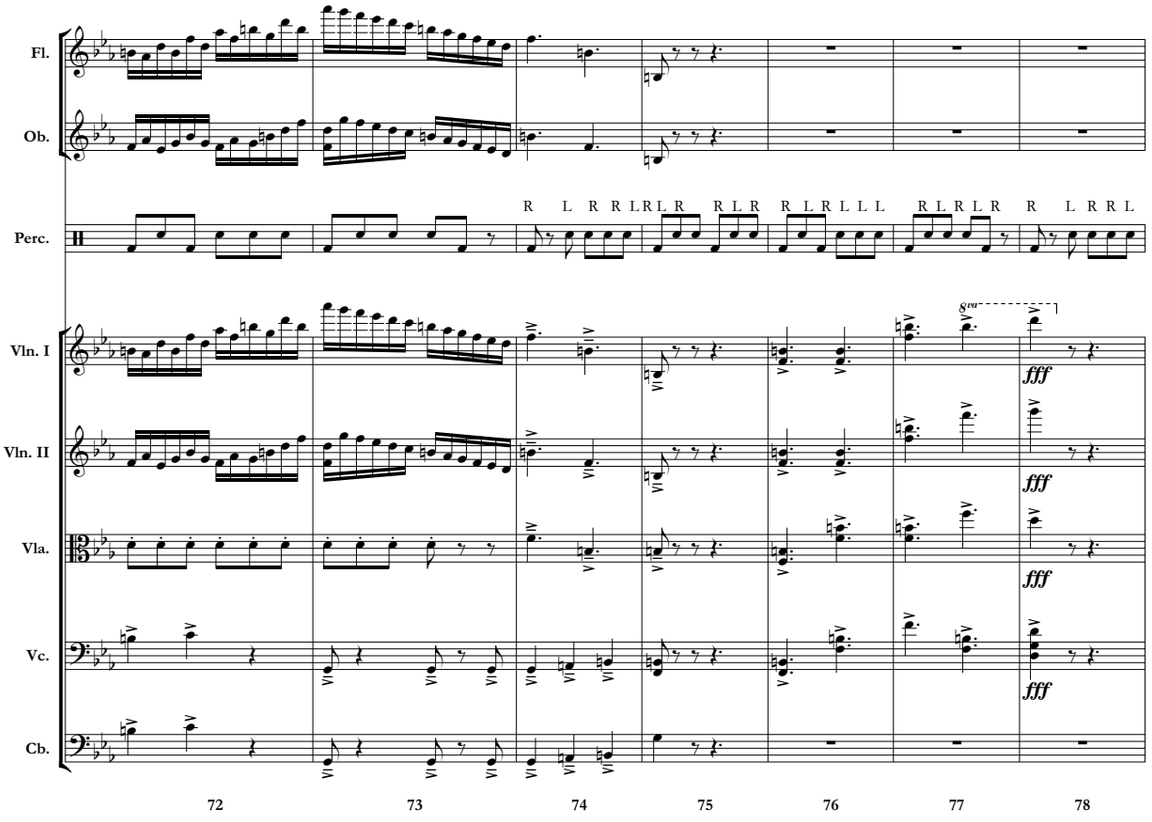

E
A tempo
Solo
Fl.
Ob.
Cl.
Bsn.
Pno.
Solo espressivo
S.
be
What God has writ-ten will
A.
be
T.
be
B.
be
E
A tempo
sul G
sul D
Vln. I
niente
sul A
Vln. II
Vla.
Vc.
Cb.
niente
36
37
38
39
40
41

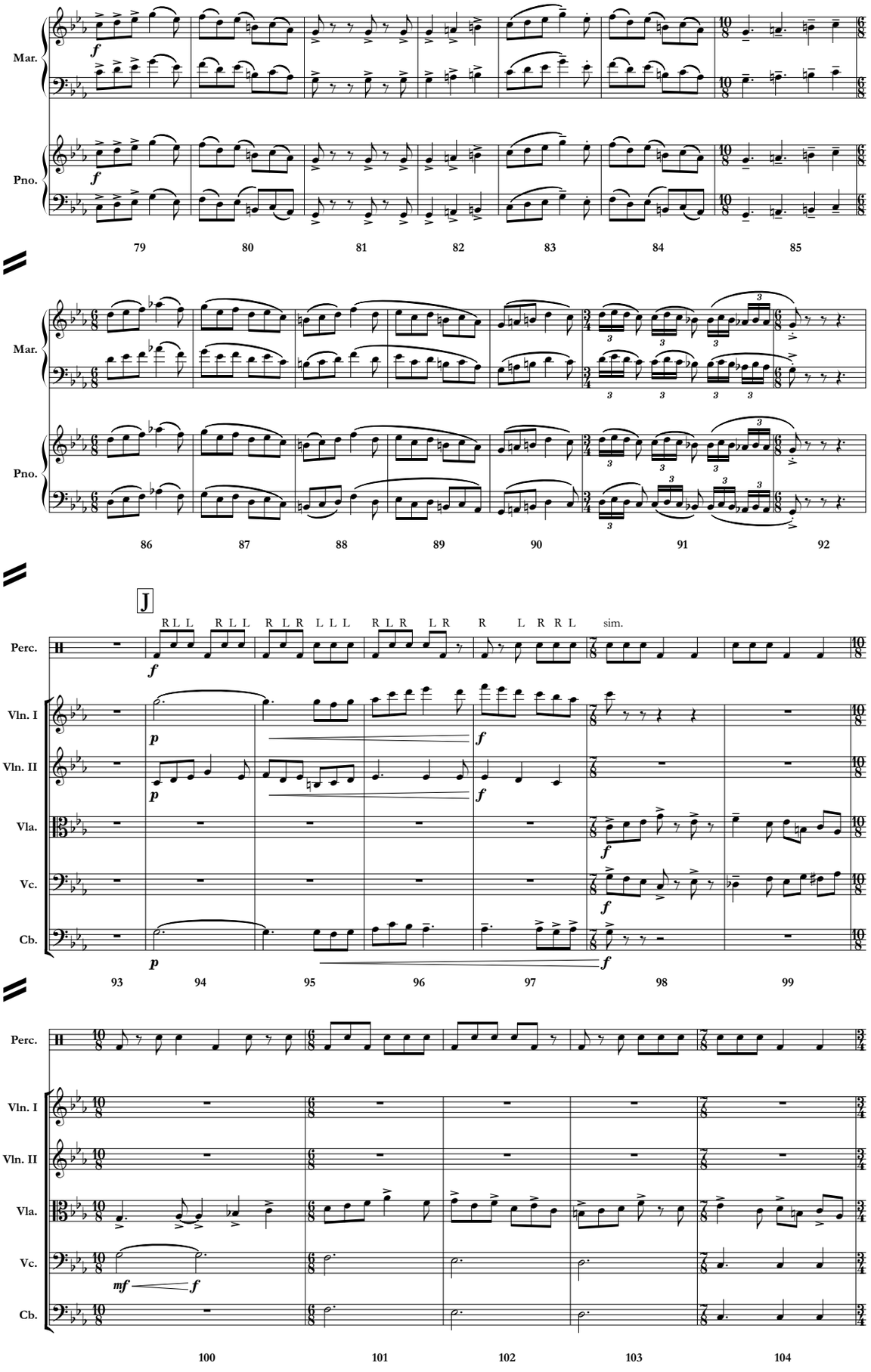

F
Fl.
Cl.
Pno.
S.
A.
T.
B.
Solo
be
What God has wri-tten will be
What God has writ-ten will be
What God has writ - ten
What God has writ - ten
42
43
44
45
Fl.
Ob.
Cl.
Bsn.
Perc.
Pno.
S.
What God has writ-ten will be
Vln. I
Vln. II
Vla.
Vc.
Cb.
46
47
48
49
50
51

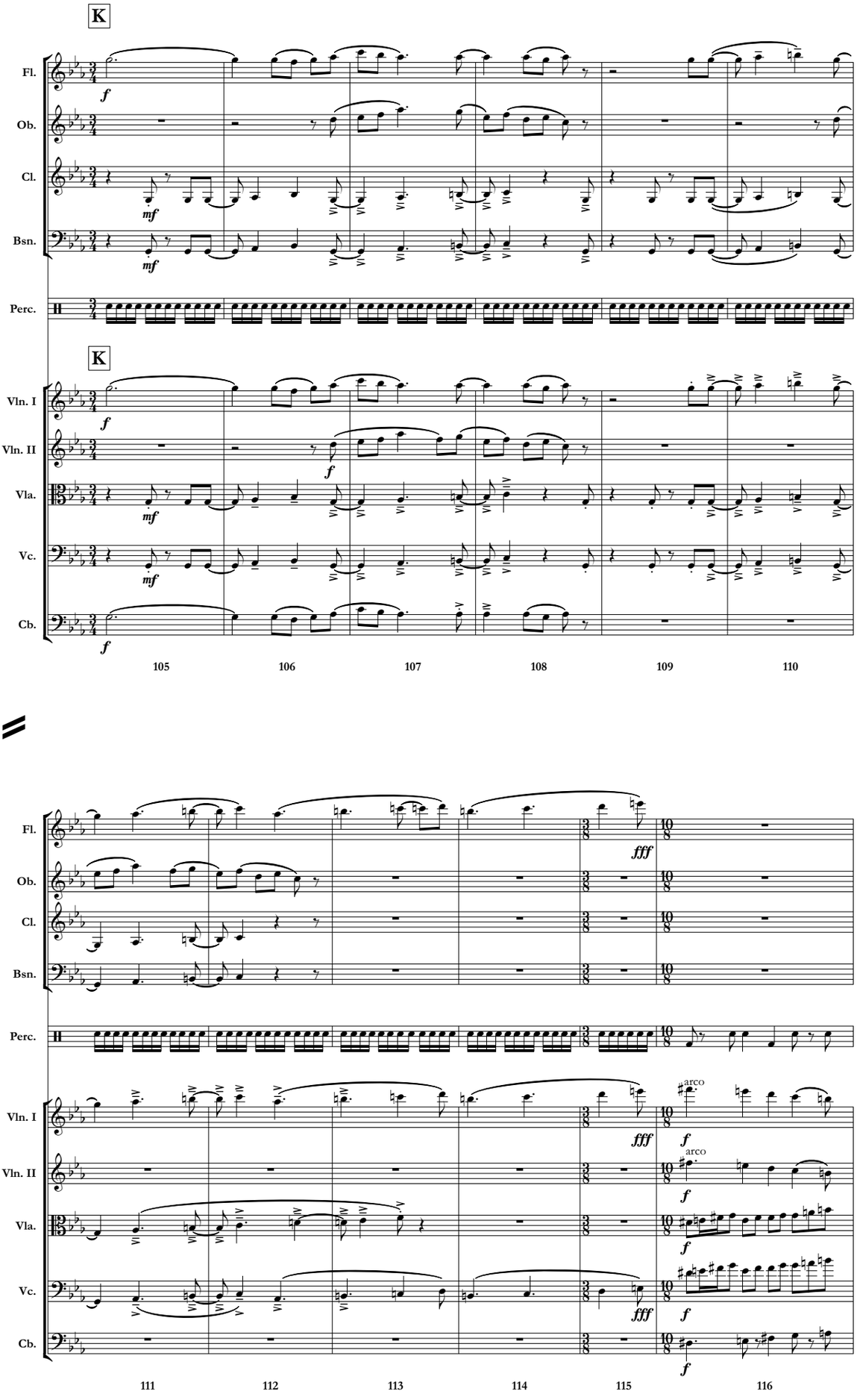

G
♩=88
Fl.
Ob.
Cl.
Bsn.
ff
baladi rhythm
Perc.
G
♩=88
Vln. I
Vln. II
Vla.
Vc.
Cb.
52
53
Fl.
Ob.
Cl.
Bsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
54
55
56

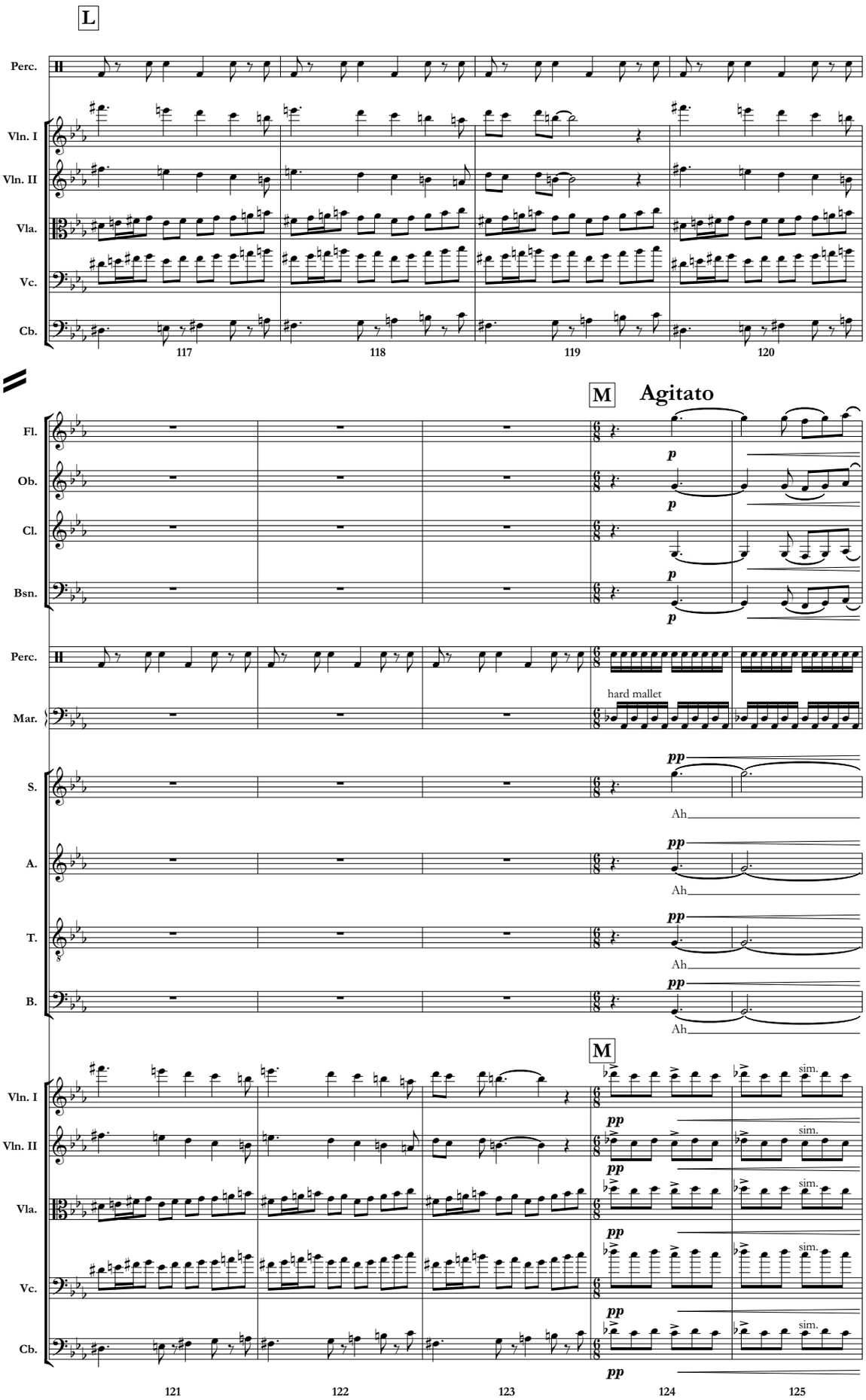

Fl.
Ob.
Cl.
Bsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
57
58
59
60
61
H
H
mf
62
63
64
65

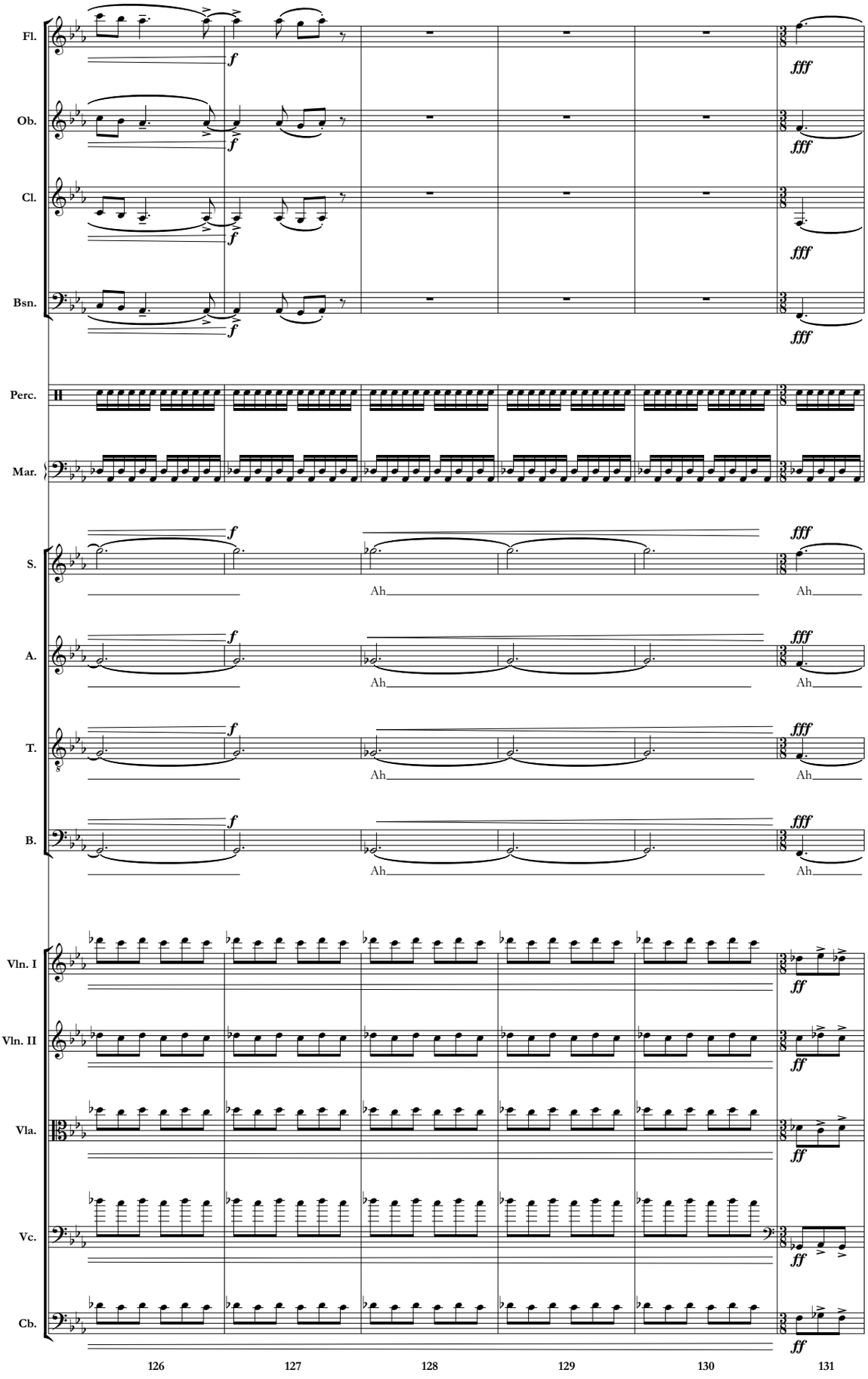

I
Fl.
Ob.
Cl.
Bsn.
Perc.
I
Vln. I
Vln. II
Vla.
Vc.
Cb.
66
67
68
69
70
71

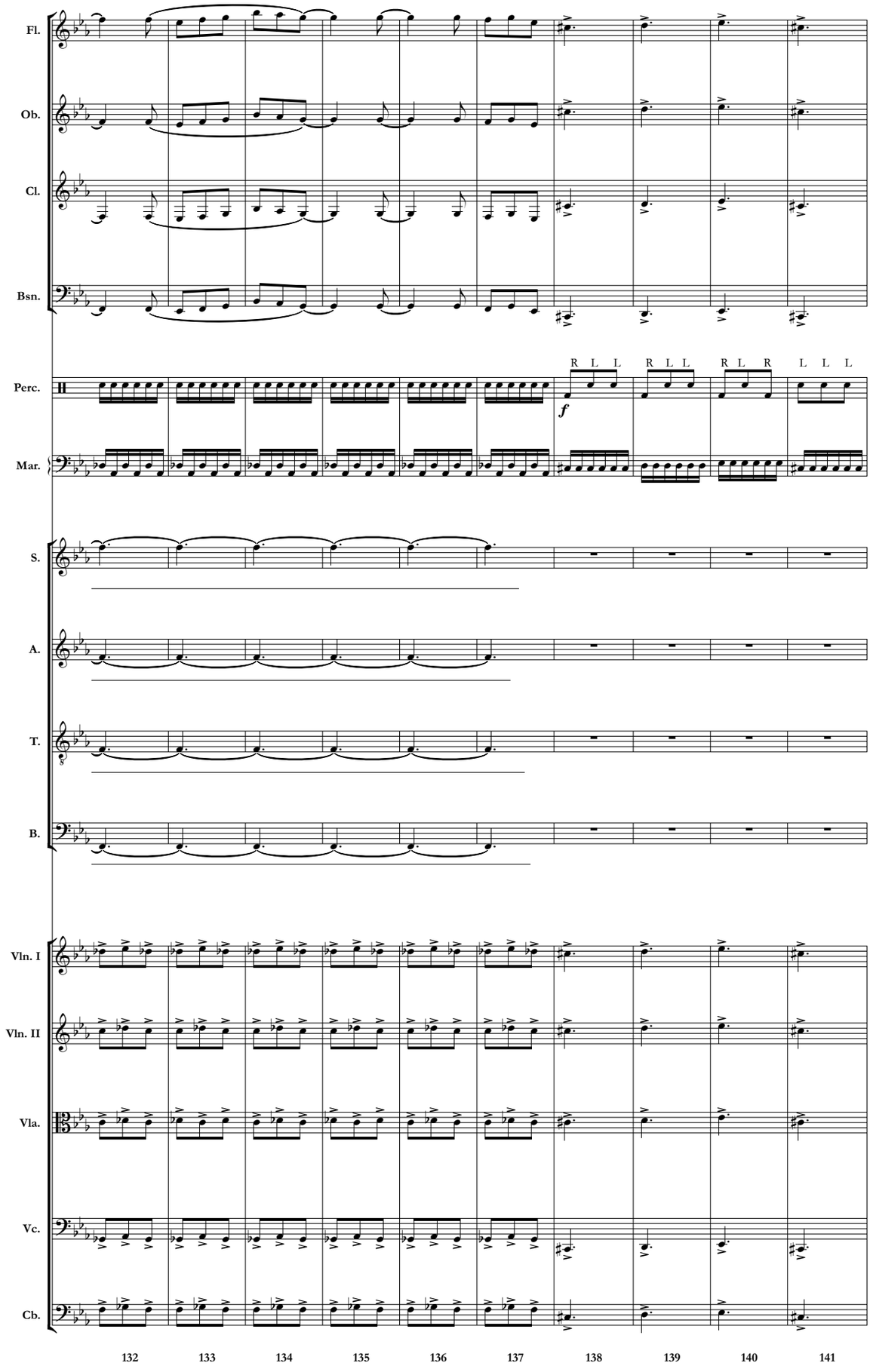

Fl.
Ob.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
8va
72
73
74
75
76
77
78

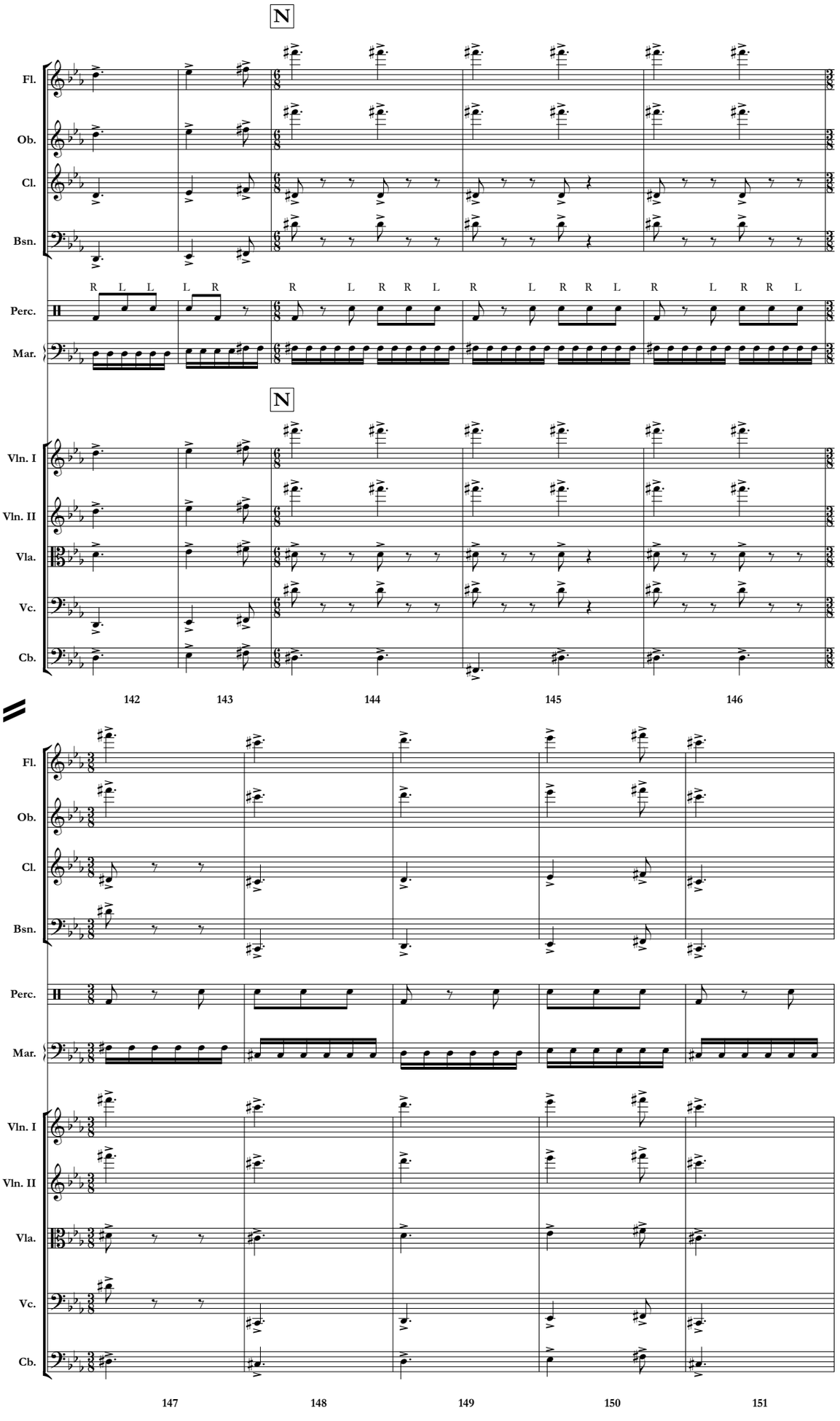

Mar.
Pno.
79
80
81
82
83
84
85
86
87
88
89
90
91
92
J
R L L R L L R L R L L L R L R L R R L R L R L sim.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
93
94
95
96
97
98
99
100
101
102
103
104

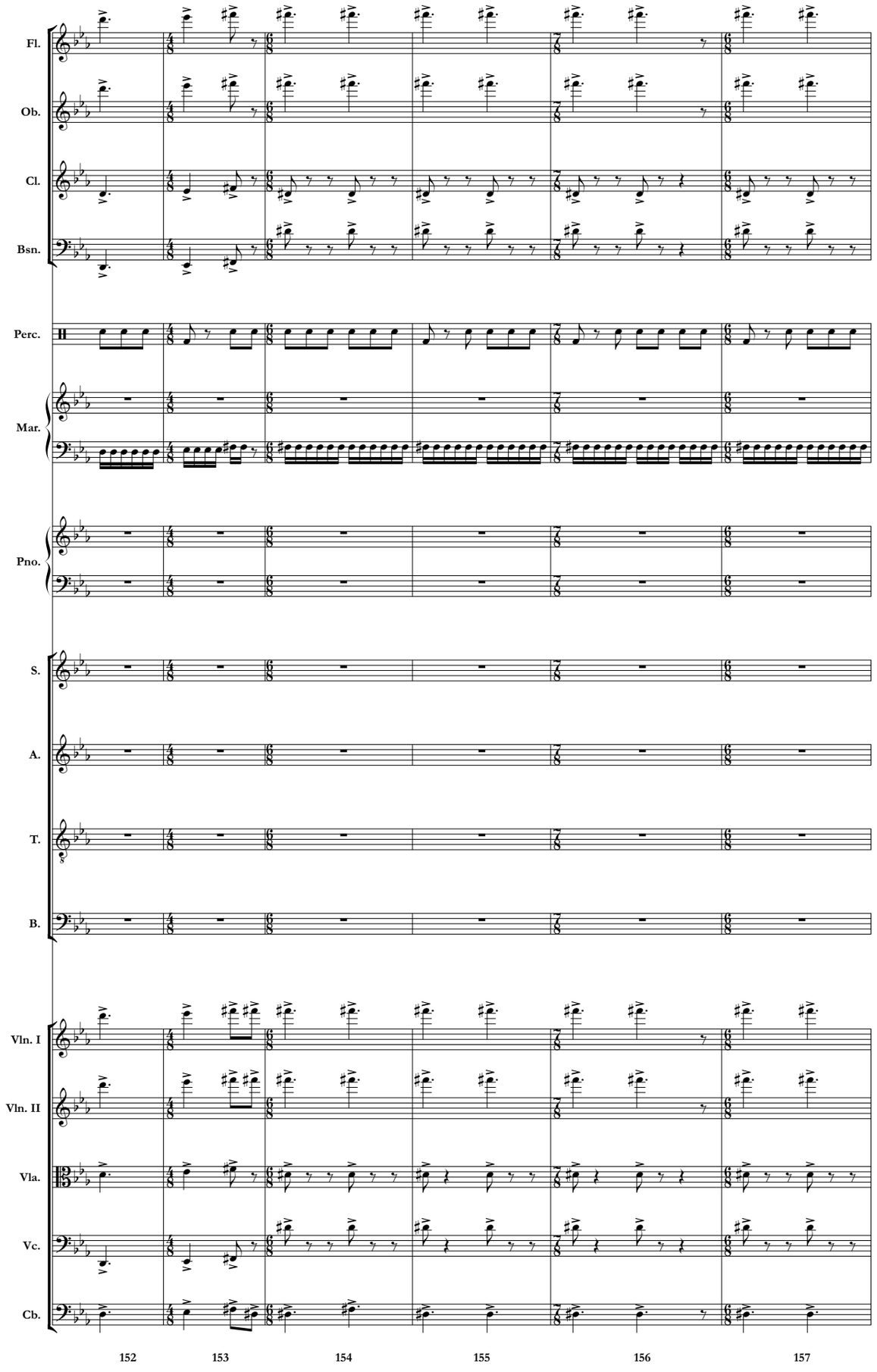

K
Fl.
Ob.
Cl.
Bsn.
Perc.
K
Vln. I
Vln. II
Vla.
Vc.
Cb.
105
106
107
108
109
110
fff
arco
111
112
113
114
115
116

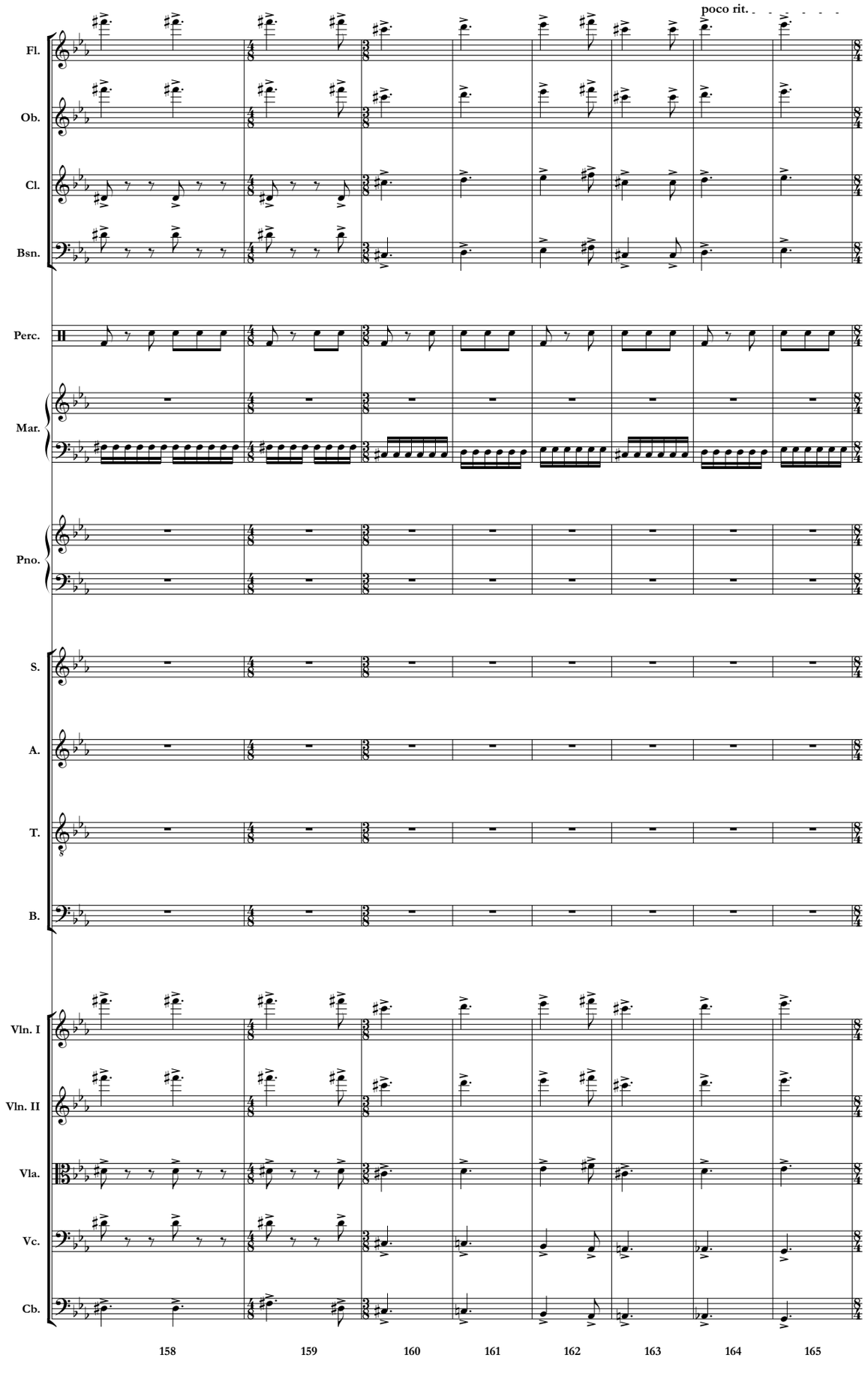

L
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
117
118
119
120
M
Agitato
Fl.
Ob.
Cl.
Bsn.
p
Perc.
Mar.
hard mallet
S.
A.
T.
B.
pp
Ah
M
Vln. I
Vln. II
Vla.
Vc.
Cb.
sim.
pp
121
122
123
124
125

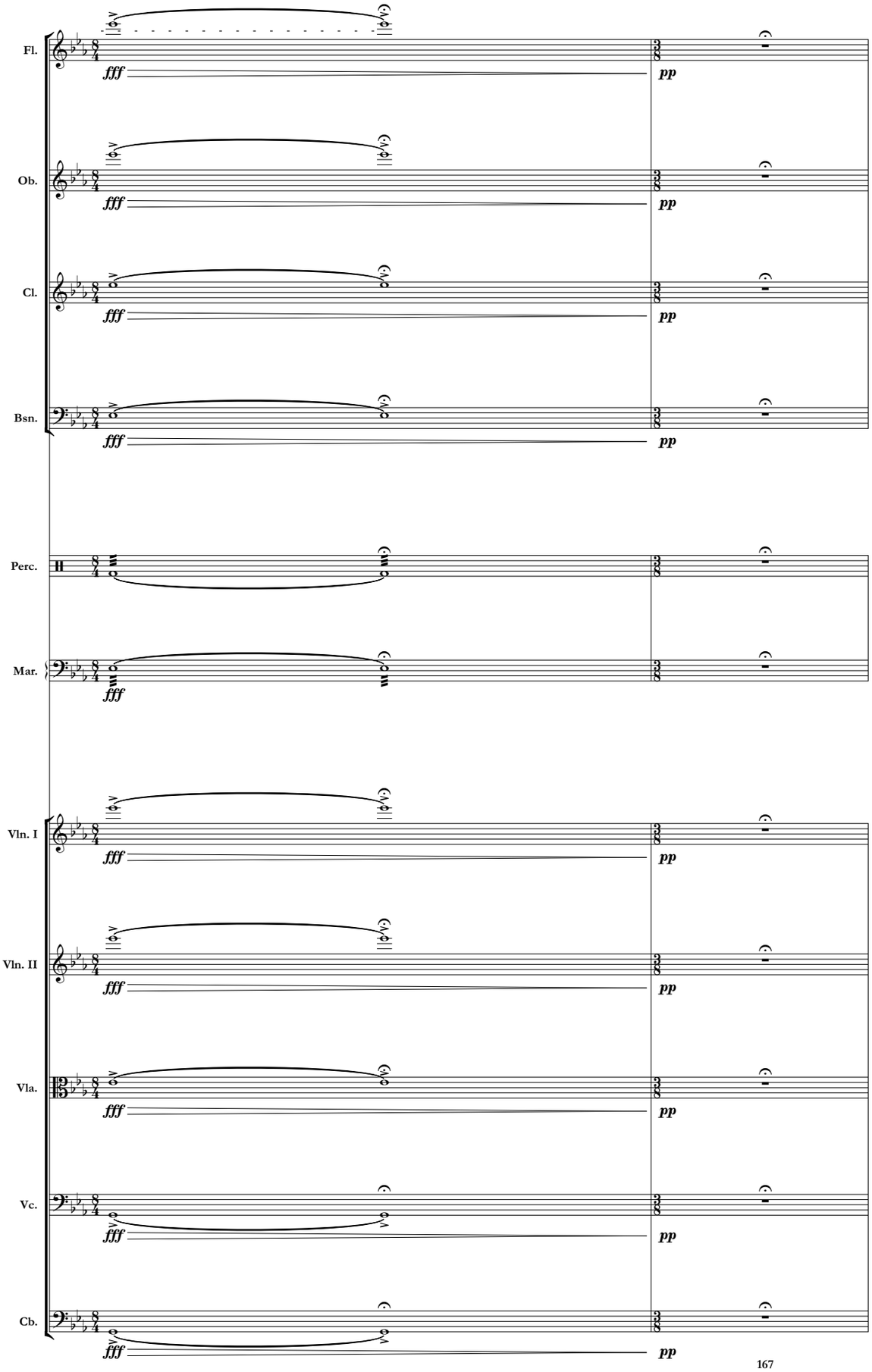

Fl.
Ob.
Cl.
Bsn.
Perc.
Mar.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Ah
126
127
128
129
130
131

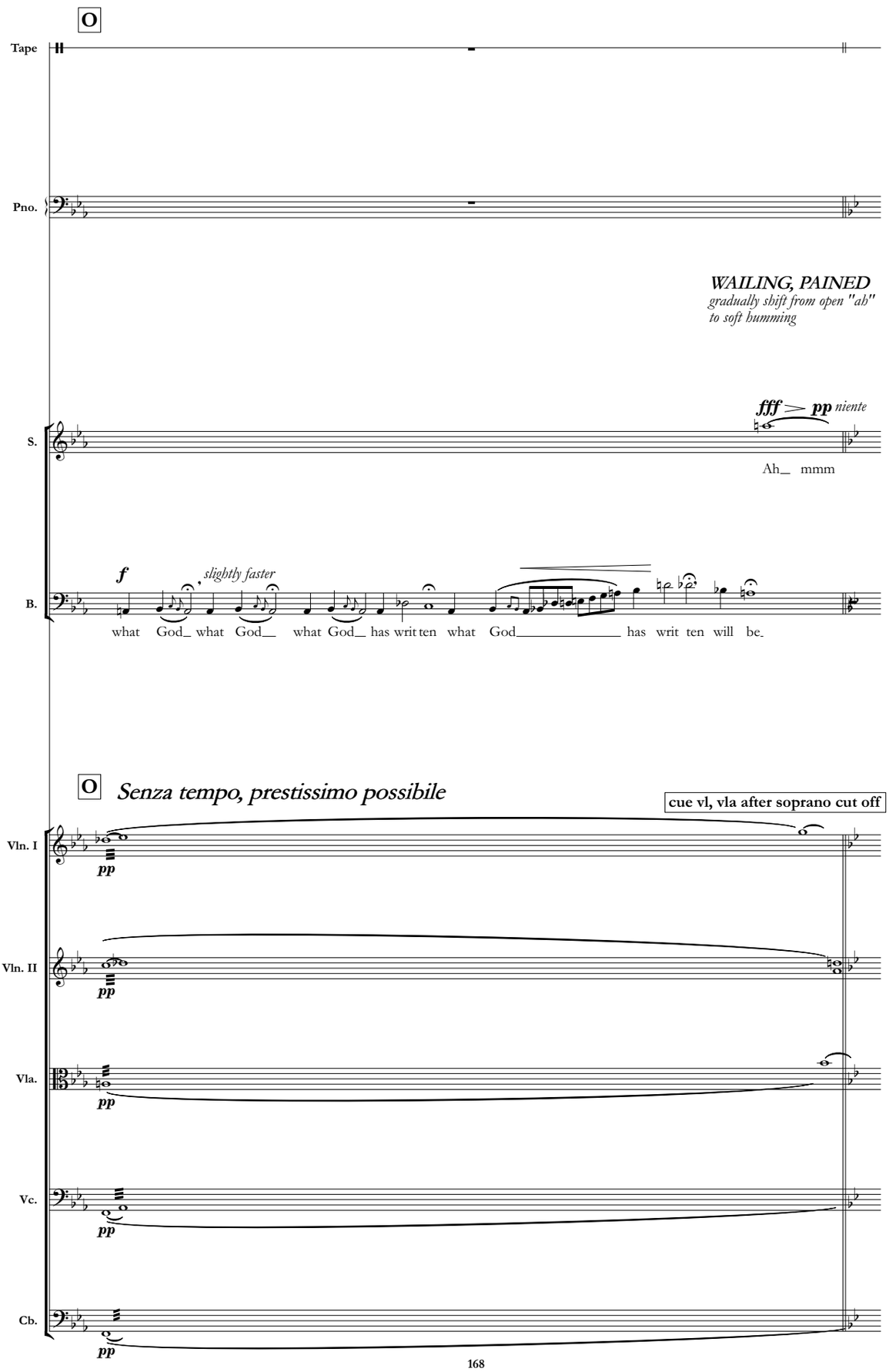

Fl.
Ob.
Cl.
Bsn.
Perc.
R L L R L L R L R L L L
f
Mar.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
132
133
134
135
136
137
138
139
140
141


N
Fl.
Ob.
Cl.
Bsn.
Perc.
R L L L R R L R R L R L R R L R L R R L
Mar.
N
Vln. I
Vln. II
Vla.
Vc.
Cb.
142
143
144
145
146
Fl.
Ob.
Cl.
Bsn.
Perc.
Mar.
Vln. I
Vln. II
Vla.
Vc.
Cb.
147
148
149
150
151


Fl.
Ob.
Cl.
Bsn.
Perc.
Mar.
Pno.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
152
153
154
155
156
157


poco rit.
Fl.
Ob.
Cl.
Bsn.
Perc.
Mar.
Pno.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
158
159
160
161
162
163
164
165


Fl.
Ob.
Cl.
Bsn.
Perc.
Mar.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
pp
166
167


O
Tape
Pno.
WAILING, PAINED
gradually shift from open "ah"
to soft humming
fff pp niente
S.
Ah_ mmm
f
slightly faster
B.
what God_ what God__ what God_ has writ ten what God_____ has writ ten will be_
O
Senza tempo, prestissimo possibile
cue vl, vla after soprano cut off
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
pp
Cb.
pp

**P**

## Largo *still, reflective*

**Singers should echo each other in the same way the call to prayer echoes itself from each minaret across a city. Tempo and dynamics are freely interpreted by the singers, as they respond to each other.**

Tape

Video cue #5
On November 25, 2015, Waed's friend and classmate, 16-year old Ibrahim Abdul Halim Dawood was shot in the heart.

S. 0"

A. 3"

T. 6"

B. 8"

**P**

Vln. I

Vln. II

Vla.

Vc.

Cb.

**169**

S.

A.

T.

B.

**Violin should drop out before the final fermata of the singers**

Vln. I

**Viola drops out with end of third fermata, cello in the middle of the final phrase**

Vln. II

Vla.

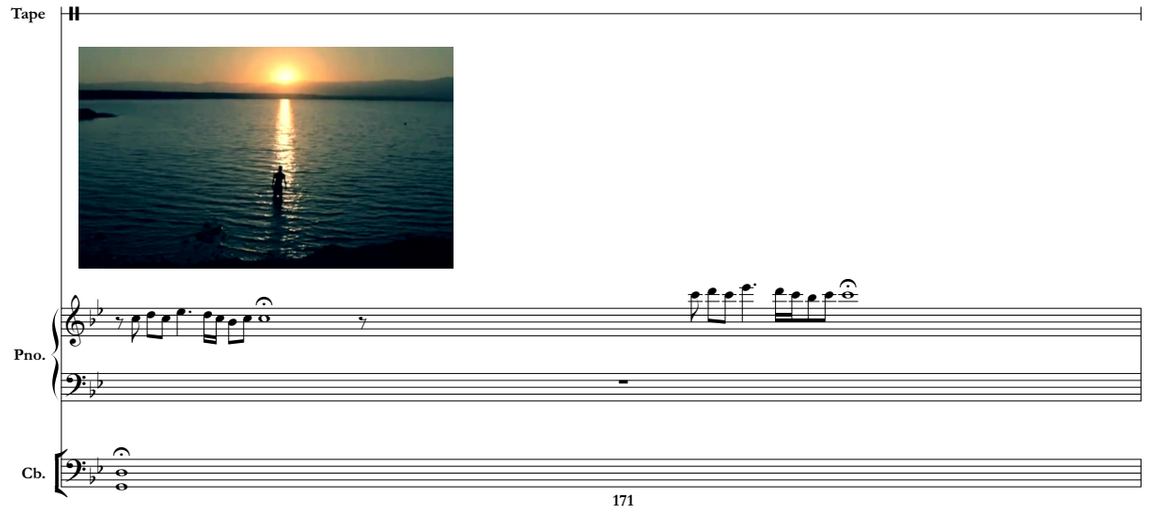
Vc.

Cb.

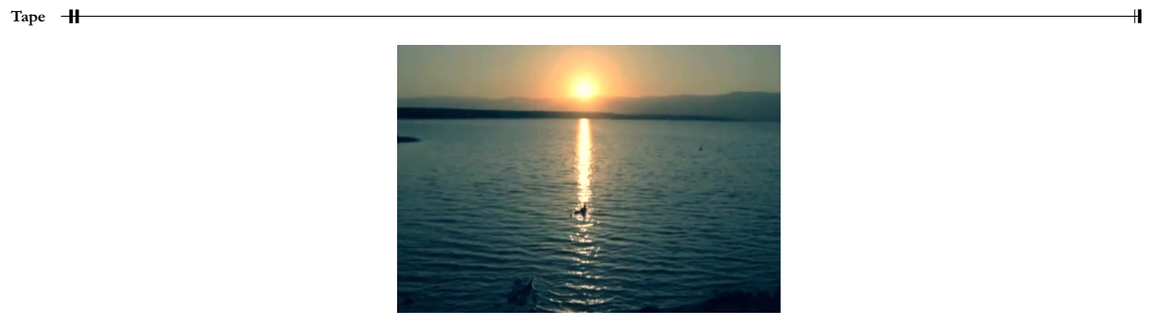
**170**

Video Cue # 6

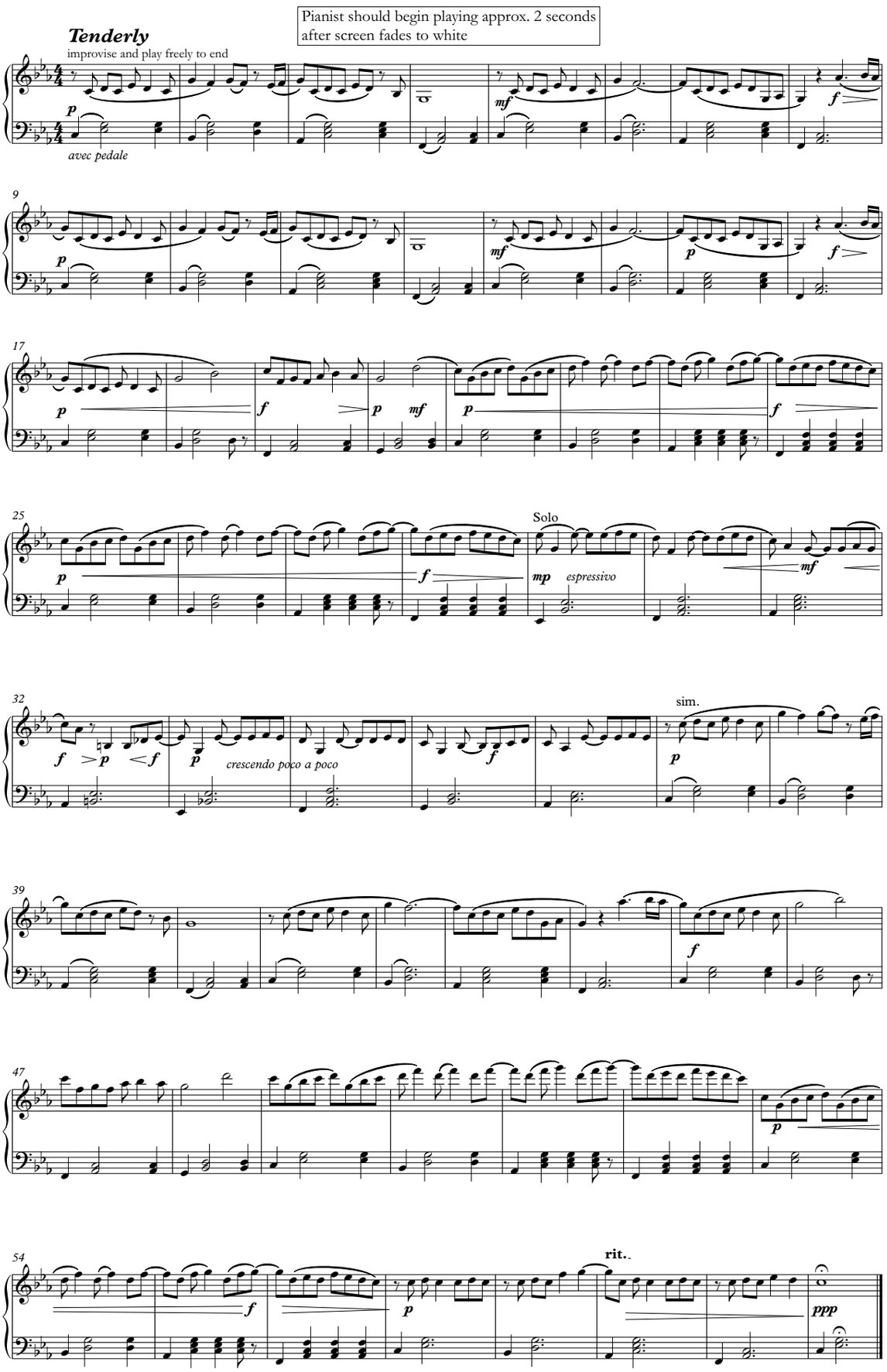
**The pianist should play these figures until the man is on his back in the next frame.**
**The cellist should hold until he is lying on his back.**




**Silence while waiting for the figure to fade into white.**



# VII. Credits


Pianist should begin playing approx. 2 seconds after screen fades to white
Tenderly
improvise and play freely to end
avec pedale
Solo
mp espressivo
crescendo poco a poco
sim.
rit.
ppp