

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

by

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A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music Composition)
in the University of Michigan
2017

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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 Shamma, 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 Makhoul'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.

TABLE OF CONTENTS

DEDICATION	ii
ACKNOWLEDGMENTS	iii
PREFACE	v
LIST OF PHOTOS	viii
INSTRUMENTATION	ix
PERFORMANCE NOTES	x
PROGRAM NOTES	xi
TRANSLATIONS	xv
ABSTRACT	xix
MOVEMENTS	
I. 1938	1
II. Kan Ya Makan	2
III. Prelude, I am returning	6
IV. White Dress, Blue Butterflies	18
V. Interlude	51
VI. What God Has Written Will Be	56
VII. Credits	79

LIST OF PHOTOS

- | | |
|-------------------|-------|
| 1. Sania Jarrar | xvii |
| 2. Waed Barghouti | xviii |

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 dombek 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

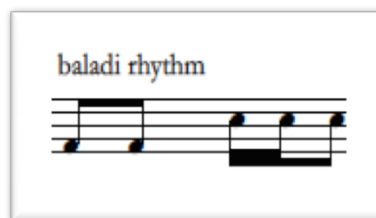
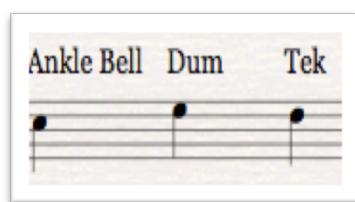
The piece begins with an experimental film featuring the first two movements. During the live performance this film should be screened on its own while the ensemble watches from the first row of the audience. The ensemble should then rise from their seats and situate to begin playing before the start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

Seamstress 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 Makhoul 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

1

DONIA JARRAR
2017

Video Cue #1

Tape 0:00 0:18 0:23 0:33

Click here for link to film When were you born? I was born in Jaffa in 1938. And we fled to Nablus.

Oud

Piano *p*

f

Musical score for the first section of 'Seamstress'. It features a Tape track with video cues at 0:00, 0:18, 0:23, and 0:33. The lyrics are: 'Click here for link to film', 'When were you born?', 'I was born in Jaffa in 1938.', and 'And we fled to Nablus.'. The score includes staves for Oud and Piano. The piano part starts with a *p* dynamic, and the oud part has a *f* dynamic. The music consists of simple, sustained notes.

Tape 0:34 0:41 0:45

And I learned how to sew. And I became a seamstress.

seamstress

Oud

Pno.

ff

Musical score for the second section of 'Seamstress'. It features a Tape track with video cues at 0:34, 0:41, and 0:45. The lyrics are: 'And I learned how to sew.' and 'And I became a seamstress.'. There is a black rectangular area labeled 'seamstress' starting at 0:41. The score includes staves for Oud and Piano. The piano part has a *ff* dynamic. The music consists of simple, sustained notes.

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

piano and oud continue →

A horizontal arrow pointing to the right, indicating the continuation of the piano and oud accompaniment.

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

piano and oud continue → attacca

A horizontal arrow pointing to the right, indicating the continuation of the piano and oud accompaniment.

II. كان يا مكان (Kan Ya Makan)

Vocal improvisation by Huda Asfour
Piano improvisation by Donia Jarrar

$\text{♩} = 92$

Tape $\frac{4}{4}$ 4:30
Huda:
It's how I heal. Watching the waves. I feel like it washes me. I feel so... there's a sense of peace around the sea for me.

Voice $\frac{4}{4}$ *p* *rit.* بين

Piano *Solo Rubato* *p* 3 3 4 5
pedal ad lib

A tempo

Freely, highly ornamented

Voice *f* *p* *mf* *p*
بين شط - تين ب غر و - مح قبر و

Pno. *pp* *p*

Voice *mf* *mf* *pp* *pp*
فور - ما - س بع - سا ب - بين

Pno. *mp* *f* *f* *p*
L.H. L.H. R.H. R.H.

Voice *mp* *mf* *p* *p* *mf* *pp*
تين ب - غر و - بين شط - فور - مح قبر

Pno. *f* *f* *f*
L.H. R.H. R.H.

Voice *mf*
شط بين

Pno. *f* *f* *mf*
L.H. L.H. R.H. R.H.

Voice *f* تين - ب غر و ين

Pno. L.H. R.H.

22 23 24

Voice *p* سا بع - سا ب فور - مح قير و *f* *p*

Pno. *p*

25 26 27 28

Voice *mp* سما بع *mf* قير و تين - ب غر و ين شط بين *p f > p* *p f > p*

Pno. *f* *mp*

29 30 31 32

Voice *f* سما بع - سا ب فور - مح *p* جاي *p < f* *pp*

Pno.

33 34 35 36

molto accel.
This should slowly speed up and stay in 3/4 separate from piano

Voice *p* و يحة را و جاي *p < f* *p < f* *p < f* *p < f* و جاي يحة - را يحة - را و جاي

Pno.

37 38 39 40

(in 6/8) **Presto** ♩=192

Voice جاي يحة - را يحة - را يحة - را يحة - را جاي جاي يحة - را يحة - را جاي

Pno. *poco a poco crescendo*

41 42 43 44 45

Overflowing

Pno. *ff* Solo

81 82 83

84 85 86 87 88

89 90 91 92

93 94 95 96 97

98 99 100 101 102 103

rit.

104 105 106 107

108 109 110

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

Tape/Video



Flute

Oboe

Clarinet in B \flat

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. *p*

Ob. *p*

Cl. *p*

Perc. Darbouka *p*
Ankle Bell - C

Mar.

S. *p* *mf* *mp* *f* *p*
ah

A. *p* *mf* *mp* *f* *p*
ah

T. *p* *mf* *mp* *f* *p*
ah

B. *p* *mf* *mp* *f* *p*
ah

percussionist should gradually crescendo and decrescendo with the ensemble

Deeply Joyful

A Solo, in 2 *dolce cantabile*

Vln. I *mp* *mf* *f* *p* in 4

Vln. II *p* *f* *p*

Vla. *p* *mf* *p*

Vc. *p* *mp* *f* *p*

Cb. *p* *mf*

8 9 10 11 12 13

B

Fl. *mp*

Ob. *mp*

Cl. *p* *mp*

Bsn. *p*

Gradually puts together this basic pattern over 8 bars
 DTIT D DT DDTT

Perc. *poco a poco crescendo*

Mar. *p*

S. *mf* *f* *p*
 mmm

A.

T.

B.

B

Vln. I *f* *p* *mf* *f* *cantabile*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp* *mf*

Cb. *f* *p* *mp*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Perc. *mf*

Mar. *mf*

Pno. *p*

A. *mf* *p*
ah

T. *mf* *p*
ah ah

B. *mf* *p*
ah ah

Vln. I V *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

Cb. *f*

C

18 19 20 21

This musical score page covers measures 22 to 25. It features a variety of instruments and vocal soloists. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) are active throughout. The percussion section includes a snare drum and a maraca. The vocal soloists (Soprano, Alto, Tenor, Bass) have long, sustained notes with dynamic markings and breath marks. The piano part has a steady accompaniment with a 'crescendo poco a poco' instruction. The score is written in a key with two sharps (D major or F# minor) and a common time signature.

Fl. *mp*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Perc. *crescendo poco a poco*

Mar. *mp* *crescendo poco a poco*

Pno. *crescendo poco a poco*

S. *mp* *mf* *f*
ah

A. *mp* *mf* *f*
ah

T. *mp* *mf* *f*
ah

B. *mp* *f*
ah

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *f* *mp* *f*

Vla. *f* *ff* *f* *mp*

Vc. *f* *f* *mp*

Cb. *f* *f* *p*

22 23 24 25

D

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Perc. *f*

Mar. *f*

Pno. *f*

S. *f*
ah ah

A. *f*
ah

T. *f*
ah ah

B. *f*
ah ah

D

Vln. I *fast, wide vibrato* *f* *Freebow*

Vln. II *fast, wide vibrato* *f*

Vla. *(mp)* *f* *fast, wide vibrato*

Vc. *(mp)* *f* *fast, wide vibrato*

Cb. *p* *f* *fast, wide vibrato*

26 27 28 29

Fl.

Ob.

Cl.

Bsn.

Perc.

Mar.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

31

32

E

The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon), Percussion, Maracas, Piano, and vocalists (Soprano, Alto, Tenor, Bass). The second system includes Violin I, Viola, Violoncello, and Contrabass. A section marker 'E' is placed above the first measure of each system. Dynamics range from *p* to *f*. The vocalists have 'ah' lyrics. The piano part features complex textures with *f* and *p* markings. The strings play sustained notes with dynamic changes.

Fl.
Ob.
Cl.
Bsn.
Perc.
Mar.
Pno.
S.
A.
T.
B.
Vln. I
Vla.
Vc.
Cb.

33 34 35

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

Perc. start disintegration and end with stuttered rhythm

Mar. *f*

Pno. *mf* *f*

S. *p* *mf*
ah

A. *p* *mf*
ah

T. *p* *mf*
ah

B. *p* *mf*
ah

Vln. I *ff* *p* *mf*

Vln. II *mf* *f* *p* *mf*

Vla. *f* *p* *mf*

Vc. *f* *Solo*

Cb. *ff* *p* *mf*

36 37 38 39

F

Fl. *f* *ff* *p*

Ob. *f* *ff* *p* *f*

Cl. *f* *ff* *p* *f*

Bsn. *f* *ff* *p* *f*

Perc.

Mar. *ff*

Pno. *f* *ff*

S. *ff* *p*
ah ah

A. *ff*
ah ah

T. *ff*
ah ah

B. *ff*
ah ah

F

Vln. I *ff*

Vln. II *f* *fff*

Vla. *f* *fff*

Vc. *ff* *fff*

Cb. *f* *fff*

40 41 42 43 44 45

Musical score for measures 46-52. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The score features dynamic markings such as *fff*, *ff*, and *rit.*. A *grw* (grace note) is indicated above measure 48. Measure numbers 46, 47, 48, 49, 50, 51, and 52 are printed below the staves.



G

Musical score for measures 53-56. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The score features dynamic markings such as *p*, *crescendo*, *f*, and *ppp*. The word *Rubato* is written above the Flute and Clarinet parts. Measure numbers 53, 54, 55, and 56 are printed below the staves.

G

Musical score for measures 53-56. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The score features dynamic markings such as *p*, *pp*, and *ppp*. The word *niente* is written above the Violin II part. Measure numbers 53, 54, 55, and 56 are printed below the staves.

H

Tape

Fl.

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

57

58

59

60

f

f

p


pp

p

niente

Cellist Plays E Until photograph below fades to black

Tape



Play until fade to black.

Cb.

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

♩ = 54 Rubato

The musical score is arranged in a standard orchestral format. At the top, it specifies a tempo of ♩ = 54 Rubato. The instruments listed on the left are: Tape, Flute, Oboe, Clarinet in B♭, Bassoon, Soprano, Alto, Tenor, Bass, Bass Drum, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal soloists (Soprano, Alto, Tenor, Bass) have lyrics: "It was a day like a - ny oth - er day". The score includes dynamic markings such as *f*, *ff*, *p*, *mf*, and *f* across the vocal parts. The instrumental parts for the woodwinds and strings are currently blank, indicating they are to be filled in by the conductor or arranger.

A

♩ = 60-66 A little faster

Musical score for section A, measures 5-9. The score includes vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), which are currently empty. Below them are instrumental staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 60-66 and the instruction is "A little faster". The dynamics are marked *p* *spiccato* for all instruments. Measure numbers 5, 6, 7, 8, and 9 are indicated at the bottom of the instrumental staves.



B

Musical score for section B, measures 10-14. The score includes instrumental staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. The dynamics are marked *mp* for all instruments. Measure numbers 10, 11, 12, 13, and 14 are indicated at the bottom of the instrumental staves.



Musical score for section B, measures 15-19. The score includes instrumental staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. The dynamics are marked *f* for Vln. I and Vc., and *mf* for Vln. II and Vla. Measure numbers 15, 16, 17, 18, and 19 are indicated at the bottom of the instrumental staves.

Poco meno mosso

C

S. It was a day like
 A. It was a day
 T. It was a day
 B. It was a day like

Vln. I *f*
 Vln. II *pp* *f* *p*
 Vla. *pp* *f* *p*
 Vc. *f*

20 21 22 23 24



S. an - y oth - er day like an - y oth - er day like an - y oth - er
 A. like an - y oth - er day like an - y oth - er day
 T. like an - y oth - er day like an - y oth - er day
 B. an - y oth - er day like an - y oth - er day like an - y oth - er

Vln. I *mf* *f*
 Vln. II *f* *p*
 Vla. *f* *p*
 Vc. *mf* *f*

25 26 27 28 29

D

S. *p*
 day like an - y oth - er day like an - y oth - er day like

A. *f* *p*
 It was a day like an - y oth - er day like an - y oth - er

T. *f* *p*
 It was a day like an - y oth - er day like an - y oth - er

B. *p*
 day like an - y oth - er day like an - y oth - er day like

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

30 31 32 33 34



S. *f* *p* *f* *p*
 an - y oth - er day like an - y oth - er day It was a

A. *f* *p* *mf* *p*
 day like an - y oth - er day like an - y oth - er

T. *f* *p* *mf* *p*
 day like an - y oth - er day like an - y oth - er

B. *f* *p* *f* *p*
 an - y oth - er day like an - y oth - er day it was a

Vln. I *p*

Vln. II *f*

Vla. *f*

Vc. *p*

35 36 37 38

E

S. *f* day like a - ny oth - er day *p*

A. *f* day like a - ny oth - er day *p*

T. *f* day like a - ny oth - er day *p*

B. *f* day like a - ny oth - er day

Vln. I

Vln. II

Vla.

Vc.

39 40 41



S. *ff* I wore a white *f*

A. *ff*

T. *ff*

B. *ff*

B. D. *pp*

Vln. I *f* *ppp* *f*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *f* *ppp* *f*

42 43 44 45

F

S. dress blue but-ter flies 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.

Vln. I pizz *p*

Vln. II pizz *p*

Vla. pizz *p* arco

Vc. pizz *p* 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.

Vln. I arco *p* *f*

Vln. II arco *p* *f*

Vla. *f*

Vc. *f*

50 51 52 53

S. *p* the veil was still un - heard *ff* of!

A. *p* the veil was still un - heard *ff* of!

T. *p* the veil was still un - heard *ff* of!

B. *p* the veil was still un - heard *ff* of!

B. D. *pp*

Vln. I *arco p* *ff*

Vln. II *arco p* *ff*

Vla. *arco p* *ff*

Vc. *arco p* *ff*

54 55 56

H

S. *p* It was a day like a - ny oth - er day *f*

A. *p* It was a day like a - ny oth - er day *f*

T. *p* It was a day like a - ny oth - er day *f*

B. *p* It was a day like a - ny oth - er day *f*

B. D. *pp*

H

Vln. I *p* *f* *p*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f* *p*

57 58 59 60 61

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

Video Cue #2

Tape

Sania: "We saw my father sitting in the store and a large black Cadillac pulled up. There were no cars in Jenin at the time. A black cadillac as long as the (my father's) store, stopped and

A young man stepped out, like Shukry Sarhan, as if you've seen him before you! Black suit. Red tie. Chic. Black hair pulled back. He drove us crazy!"

B. D.

Vln. I

Vln. II

Vla.

Vc.

62 63



I

S. I wore a white shawl

A. a white shawl

T. a white shawl

B. a white shawl

B. D.

Vln. I

Vln. II

Vla.

Vc.

64 65 66 67

3+2+2

p gracefully a white shawl and white san - dals *flirtatious* a lit - tle purse

p white san - dals a lit - tle

p white san - dals a lit - tle

p white san - dals a lit - tle

B. D. *p*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

68 69 70 71



J 2+3 *f* 3+2 short sleeves like this and like this like

purse

purse

purse

B. D. *p*

J

Vln. I

Vln. II

Vla.

Vc.

Cb. *f* 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.

Vc. pizz

Cb. pizz

79 80 81

L

S. *mf* the veil was still un - heard of! *ff* like this and like this like

A. *mf* rib - bon the veil was still un - heard of! *ff*

T. *mf* rib - bon the veil was still un - heard of! *ff*

B. *mf* the veil was still un - heard of! *ff*

B. D. *mp*

Vln. I *mf* arco *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* arco *ff*

Cb. *mf* arco snap pizz *ff*

82 83 84 85 86

M

S. *p* this and like this low - cut no hi-jab *f* my chest - nut hair with a red

A. *p* no hi-jab rib - bons

T. *p* no hi-jab rib - bons

B. *p* no hi-jab rib - bons

B. D. *p*

Vln. I *p* pizz *mf*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* pizz *mf*

Cb. *p* pizz *mf*

87 88 89 90 91

S. *f*
rib - - - bon

A. *mf*
her chest - - - nut hair with a red

T. *mf*
her chest - - - nut hair with a red

B.

B. D. *p*

Vln. I *f*

Vln. II

Vla.

Vc. *f*

Cb. *f*

92 93

S. the veil was still un - heard

A. *arco*
rib - - - bon the veil was still un - heard

T. *arco*
rib - - - bon the veil was still un - heard

B. the veil was still un - heard

B. D.

Vln. I *arco* *ff*

Vln. II *ff*

Vla. *ff*

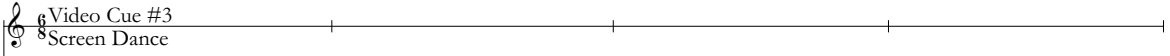
Vc. *arco* *ff*

Cb. *arco* *ff*

94 95 96



♩.=69, With a sense of urgency

Tape 



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

Musical score for measures 101 and 102. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking *f* (forte) is present in all parts. The Flute part features a long, sustained note with a slur over it. The Oboe part has a similar long note. The Clarinet part has a long note with a slur. The Bassoon part has a long note with a slur. The Violin I part has a series of eighth notes. The Violin II part has a series of eighth notes. The Viola part has a series of eighth notes with a slur. The Violoncello part has a series of eighth notes with a slur. The Contrabass part has a series of eighth notes with a slur. The measure numbers 101 and 102 are printed below the staves.



Musical score for measures 103 and 104. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking *f* (forte) is present in all parts. The Flute part features a long, sustained note with a slur over it. The Oboe part has a similar long note. The Clarinet part has a long note with a slur. The Bassoon part has a long note with a slur. The Violin I part has a series of eighth notes. The Violin II part has a series of eighth notes. The Viola part has a series of eighth notes with a slur. The Violoncello part has a series of eighth notes with a slur. The Contrabass part has a series of eighth notes with a slur. The measure numbers 103 and 104 are printed below the staves.

O

Fl. *p*
Ob. *p*
Cl. *p*
Bsn. *p*

Vln. I *p*
Vln. II *p*
Vla. *p*
Vc. *p*
Cb. *sim.* *p*

105 106 107 108

Detailed description: This block contains the musical score for measures 105 through 108. It features woodwind and string parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a melodic line with long notes and slurs, starting at a piano (*p*) dynamic. The strings (Violins I and II, Viola, Violoncello, and Contrabass) provide a rhythmic accompaniment with eighth-note patterns. The Contrabass part includes a *sim.* (sustained) marking. The key signature has one sharp (F#) and the time signature is 4/4.



Fl. *mp*
Ob. *mp*
Cl. *mp*
Bsn. *mp*

Vln. I *f*
Vln. II *f*
Vla. *f*
Vc. *f*
Cb. *f*

109 110 111 112

Detailed description: This block contains the musical score for measures 109 through 112. The woodwinds (Flute, Oboe, Clarinet, Bassoon) continue their melodic line, now at a mezzo-piano (*mp*) dynamic. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a more active role, with the Violins and Viola moving to a forte (*f*) dynamic. The Contrabass part remains at a forte (*f*) dynamic. The key signature and time signature remain the same as in the previous block.

Musical score for measures 113-116. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking *f* (forte) is present at the beginning of each staff. The measures are numbered 113, 114, 115, and 116 at the bottom of the system.



Musical score for measures 117-121. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The measures are numbered 117, 118, 119, 120, and 121 at the bottom of the system.

P

Fl.
Ob.
Cl.
Bsn.

Vln. I
Vln. II
Vla.
Vc.
Cb.

122 123 124 125

Detailed description: This system of musical notation covers measures 122 to 125. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). A dynamic marking of **P** (piano) is placed at the beginning of the system. The Flute part features long, sweeping melodic lines with slurs. The Oboe and Clarinet parts have more rhythmic, eighth-note patterns. The Bassoon part consists of a steady eighth-note accompaniment. The Violin I and II parts play eighth-note figures. The Viola and Violoncello parts have similar eighth-note patterns. The Contrabass part provides a low-frequency accompaniment with eighth notes.



Fl.
Ob.
Cl.
Bsn.

B. D.

Vln. I
Vln. II
Vla.
Vc.
Cb.

p

p

p

p

p

p

p

p

p

126 127 128 129

Detailed description: This system of musical notation covers measures 126 to 129. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Bass Drum (B. D.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). A dynamic marking of **p** (piano) is placed at the beginning of the system. The Flute, Oboe, and Clarinet parts have melodic lines with slurs. The Bassoon part has a steady eighth-note accompaniment. The Bass Drum part has a simple rhythmic pattern. The Violin I and II parts play eighth-note figures. The Viola and Violoncello parts have similar eighth-note patterns. The Contrabass part provides a low-frequency accompaniment with eighth notes. The word "arco" is written above the Violin I and II staves, indicating that the violins are to be played with the bow.

Musical score for measures 130-133. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *f* (forte) for all instruments. The woodwinds play sustained notes with some melodic movement. The strings play a rhythmic pattern of eighth notes. The double bass part is marked *f* and plays a steady eighth-note accompaniment.



Musical score for measures 134-137. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *p* (piano) for all instruments. The woodwinds play sustained notes with some melodic movement. The strings play a rhythmic pattern of eighth notes. The double bass part is marked *p* and plays a steady eighth-note accompaniment. A *sim.* (sustained) marking is present above the double bass part in measure 134.

Q

Musical score for measures 138-142. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from *mp* to *f*. A 'Q' marking is present at the start of each system. Measure numbers 138, 139, 140, 141, and 142 are indicated at the bottom of the page.



Musical score for measures 143-147. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure numbers 143, 144, 145, 146, and 147 are indicated at the bottom of the page.

Musical score for measures 148-151. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 148-151 show a complex orchestral texture with various melodic lines and rhythmic patterns.



Musical score for measures 152-155. This section includes vocal parts for Tenor (T.) and Bass (B.), and continues the orchestral parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts enter in measure 154 with the lyrics "Young" and are marked with a forte dynamic (*f*) and the instruction "austere, direct". The orchestral parts continue with various dynamics, including piano (*p*) and pizzicato (*pizz*).

R

Fl.

Ob.

Cl.

Bsn.

T.

B.

R

Vln. I

Vln. II

Vla.

Vc.

Cb.

156 157 158



Fl.

Ob.

Cl.

Bsn.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

159 160 161 162

Musical score for measures 163-166. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (T. and B.) have lyrics: "Young man stepped out". The dynamic marking *p* is present throughout the section.

163 164 165 166

Musical score for measures 167-170. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (T. and B.) have lyrics: "black suit red tie hair swept back_____". The dynamic marking *mp* is present for the woodwinds and *f* for the strings.

167 168 169 170

S

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

171 172 173 174 175

Detailed description: This block contains the musical score for measures 171 through 175. It features five staves for woodwinds (Flute, Oboe, Clarinet, Bassoon) and five staves for strings (Violin I, Violin II, Viola, Violoncello, Contrabasso). The woodwinds play a melodic line with a dynamic marking of *f* (forte). The strings provide a rhythmic accompaniment. A section marker 'S' is placed above the first measure.



Fl.

Ob.

Cl.

Bsn.

T. *f*
Young man stepped

B. *f*
Young man stepped

Vln. I

Vln. II

Vla.

Vc.

Cb.

176 177 178

Detailed description: This block contains the musical score for measures 176 through 178. It includes the same woodwind and string staves as the previous block, plus vocal parts for Tenor (T.) and Bass (B.). The vocal parts have lyrics: "Young man stepped". The woodwinds continue their melodic line, and the strings provide accompaniment. A dynamic marking of *f* is present for the vocal parts.

Musical score for measures 179-182. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.). The vocal parts (T. and B.) have lyrics: "out black suit red tie hair swept". The woodwinds and strings play sustained notes with various articulations.

Musical score for measures 183-186. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.). The vocal parts (T. and B.) have lyrics: "back Young man stepped". The woodwinds and strings play sustained notes with various articulations. Dynamic markings include *p* and *f*. The word "arco" is written above the violin parts in measures 184 and 185.

Musical score for measures 187-190. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (T. and B.) have lyrics: "out black suit red tie hair swept_ a little sweet here". The woodwinds and strings are marked with a forte (*f*) dynamic. Measure numbers 187, 188, 189, and 190 are indicated at the bottom of the score.

Musical score for measures 191-194. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (T. and B.) have lyrics: "back Young man stepped". The woodwinds and strings are marked with a piano (*p*) dynamic. A **T** (Tutti) marking is present above the vocal parts at the start of measure 191. The Contrabass part in measure 192 is marked *sim.* (sforzando). Measure numbers 191, 192, 193, and 194 are indicated at the bottom of the score.

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

T. out black suit red tie hair swept back

B. out black suit red tie hair swept back

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

195 196 197 198 199

U

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

200 201 202 203 204

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.

molto rit

Vln. I

Vln. II

Vla.

Vc.

Cb.

205 206 207 208 209 210 211 212

♩=76 Firm and Unwavering

Tape



Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

T. *f*
Young man stepped out

B. *f*
Young man stepped out

Vla. *f*

Vc. *f*

Cb. *f* arco

W

213 214 215 216

X

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

T. *p*
black suit red tie hair swept ba - ack... Young

B. *p*
black suit red tie hair swept ba - ack... Young

Via. *sub p*

Vc. *sub p*

Cb. *sub p*

217 218 219 220 221



Fl.

Ob.

Cl.

Bsn.

T. *p*
man stepped out black suit red tie hair swept ba - ack.

B. *p*
man stepped out black suit red tie hair swept ba - ack.

Via.

Vc.

Cb.

222 223 224 225 226 227 228

Y

Fl. *ff* *pp* *ff*

Ob. *ff* *pp* *ff*

Cl. *ff* *pp* *ff*

Bsn. *ff* *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

Cb. *pp* *ff*

229 230 231 232 233



Z

Fl.

Ob.

Cl.

Bsn.

T. *p*
Young

B. *p*
Young

Z

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

234 235 236 237

S. *p* Black cad - i - llac pulled up and a young man stepped out. *f*

A. *p* Black cad - i - llac pulled up and a young man stepped out. *f*

T. man stepped out black suit

B. man stepped out black suit

Vla. *f*

Vc. *f*

Cb. *f*

238 239 240 241



AA

S. *f* Black cad - il - lac pulled up and a

A. *f* Black cad - il - lac pulled up and a

T. *p* red tie hair swept back Young man stepped

B. *p* red tie hair swept back Young man stepped

Vla. AA

Vc.

Cb.

242 243 244 245 246 247

S. *p* young man stepped out *p* He

A. *p* young man stepped out *p* He

T. *mf* out black suit red tie hair swept back Young

B. *mf* out black suit red tie hair swept back Young

Vln. I

Vln. II

Vla.

Vc.

Cb.

248 249 250 251 252 253

BB

S. *f* 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. *mp* he saw me *f* young man

A. *f* young man

T. red tie hair swept ba - ack Young

B. red tie hair swept ba - ack Young

Via. Vc. Cb.

258 259 260 261



S. *mf* young young young young young man young young

A. *mf* young young young young young man young young

T. man stepped out black suit red tie hair swept ba-ack

B. man stepped out black suit red tie hair swept ba-ack

Via. Vc. Cb.

262 263 264 265 266 267 268



S. *ff* man

A. *ff* man

Via. Vc. Cb.

269 270 271 272 273 274 275 276

V. Interlude

$\text{♩} = 40$

Tape

Flute

Oboe

Clarinet in B \flat

Bassoon

Tar *pp*

Bass Drum

Soprano *p* Ah *mf* ah ah ah ah ah ah

Alto

Tenor

Bass

$\text{♩} = 40$

Violin I

Violin II

Viola

Violoncello *p* pizz pluck like an oud with guitar pick or plectrum

Contrabass

2 3 4 5 6 7

Tar

Soprano

Violoncello

8 9 10 11

p *mf* *p* *f*

ah ah

arco *mp*



Tar

Soprano

Violin I

Violin II

Viola

Violoncello

12 13 14 15 16

p *mf* *f* *p*

ah ah

pizz *p* pizz *p* *p*

f *mf* *p*



Flute

Clarinet in Bb

Tar

Bass Drum

Soprano

Violin I

Violin II

Viola

17 18 19 20 21 22 23

mf *mf*

p with brush *p*

mf Ah

p *p* *mf*

$\text{♩} = 50$

Musical score for measures 24-29. The score includes parts for Flute, Clarinet in Bb, Tar, Bass Drum, Soprano, Violin I, Violin II, and Viola. The Soprano part features vocalizations 'ah' under long notes. Dynamic markings include *p* and *f*. Measure numbers 24, 25, 26, 27, 28, and 29 are indicated at the bottom of the staves.



Musical score for measures 30-34. The score includes parts for Flute, Clarinet in Bb, Tar, Bass Drum, Soprano, Violin I, Violin II, and Viola. The Soprano part features vocalizations 'ah' under long notes. Dynamic markings include *mp*, *mf*, and *f*. Measure numbers 30, 31, 32, 33, and 34 are indicated at the bottom of the staves.

Musical score for measures 35-41. The score includes parts for Flute, Oboe, Clarinet in Bb, Tar, Bass Drum, Soprano, Violin I, Violin II, Viola, and Violoncello. The Flute and Oboe parts are marked with a piano (*p*) dynamic. The Clarinet in Bb part is also marked with a piano (*p*) dynamic. The Tar and Bass Drum parts feature a rhythmic pattern of eighth notes. The Soprano part is marked with a piano (*p*) dynamic. The Violin I and II parts are marked with a piano (*p*) dynamic. The Viola part is marked with a mezzo-forte (*mf*) dynamic. The Violoncello part is marked with a forte (*f*) dynamic. The measures are numbered 35, 36, 37, 38, 39, 40, and 41.

Musical score for measures 42-48. The score includes parts for Flute, Oboe, Tar, Bass Drum, Violin II, Viola, and Violoncello. The Flute part is marked with a piano (*p*) dynamic. The Oboe part is marked with a piano (*p*) dynamic. The Tar and Bass Drum parts feature a rhythmic pattern of eighth notes. The Violin II part is marked with a forte (*f*) dynamic. The Viola part is marked with a mezzo-forte (*mf*) dynamic. The Violoncello part is marked with a mezzo-forte (*mf*) dynamic. The measures are numbered 42, 43, 44, 45, 46, 47, and 48.

Musical score for measures 49-51. The score includes parts for Flute, Oboe, Tar, and Violoncello. The Flute part is marked with a piano (*p*) dynamic. The Oboe part is marked with a piano (*p*) dynamic. The Tar part features a rhythmic pattern of eighth notes. The Violoncello part is marked with a mezzo-forte (*mf*) dynamic. The measures are numbered 49, 50, and 51. A *rit.* (ritardando) marking is present above the Flute and Violoncello parts in measure 50.

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 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.

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

Violoncello

VI. What God has written will be

$\text{♩} = 80$

Video Waed stops speaking before soprano soloist enters A

Flute *Resigned, but hopeful*
p

Oboe

Clarinet in B \flat

Bassoon

Doumbek

Marimba

Piano *Tenderly*
p
avec pedale

Soprano *Solo Rubato*
p Resigned, but hopeful
What God has wri-tten will be__ What God has writ-ten will be What God has wri-tten will be__

Alto *p*
What God has wri-tten will be__

Tenor

Bass

Violin I A
f

Violin II *f*

Viola *Resigned, but hopeful*
p

Violoncello *p* *f* *p* *f*

Contrabass *p* *f* *p* *f*

2 3 4 5 6

Fl. *f* *p* *f*

Ob. *f* *p* *mf*

Cl. *f* *p* *mf*

Bsn. *f* *p* *mf*

Perc.

Mar.

Pno.

S. *mf*
What God has writ-ten will be

A. *mf* *p* *f*
What God has writ-ten will be What God has writ ten

T.

B.

Vln. I *f*

Vln. II *f*

Vla. *mp* *f*

Vc. *p* *mf* *f* *p* *f*

Cb. *p* *mf* *mf* *p* *f*

7 8 9 10 11 12

B

Fl. *f* *p* *f*

Ob. *mf* *p* *f*

Cl. *mf* *p* *f*

Bsn. *mf* *p* *f*

Perc.

Mar.

Pno. *f*

S.

A. *Gently*
 will be the smal-lest things make us hap-py

T. *Gently*
 the smal-lest things make us hap-py

B. *Gently*
 the smal-lest things make us hap-py

B

Vln. I *p* *mf* *f*

Vln. II *mf* *f*

Vla. *p* *mf* *f*

Vc. *f* *p* *mf* *f*

Cb. *f* *p* *mf*

13 14 15 16 17 18

C

Fl. *legato*

Ob. *legato*

Cl. *legato*

Bsn. *legato*

Perc.

Mar.

Pno.

S.

A. *Solo, improvise in folkloric style of choice*
p *mf*
 Ah

T.

B.

C

Vln. I *legato*
p *f*

Vln. II *legato*
p *f*

Vla. *legato*
p *f*

Vc. *legato*
p *f*

Cb. *legato*
f *p* *f*

Musical score for measures 22 and 23. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Soprano (A.). The Soprano part features vocal lines with lyrics: "Ah", "Ee", "Ah", "Ah", "Ah". Dynamic markings include *p*, *f*, *mp*, and *mf*. The woodwinds and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) provide accompaniment.

Musical score for measures 24 through 31. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Soprano (A.). The Soprano part features vocal lines with lyrics: "Ah, Ah", "Ah", "Ah, Ee", "Ah". Dynamic markings include *f*, *ff*, and *fff*. The woodwinds and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) provide accompaniment. Measure numbers 24, 25, 26, 27, 28, 29, 30, and 31 are indicated at the bottom of the score.

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.

E

A tempo

Fl. *p* *mp* Solo

Ob.

Cl. *p*

Bsn. *pp*

Pno. Solo *espressivo* *mp*

S. *pp* *p*
be What God has writ-ten will

A. *pp*
be

T. *pp*
be

B. *pp*
be

E

A tempo

Vln. I *p* sul G sul D niente

Vln. II *p* sul A

Vla. *p*

Vc. *p*

Cb. *pp* niente

36 37 38 39 40 41

F

Fl. *p*

Cl. *p*

Pno.

S. *p* Solo
be What God has writ-ten will be

A. *p*
What God has writ-ten will be

T. *p*
What God has writ - ten

B. *p*
What God has writ - ten

42 43 44 45

Fl. *p* *ppp*

Ob. *p* *ppp*

Cl. *p* *ppp*

Bsn. *p* *ppp*

Perc. *f*

Pno. *ppp*

S. *ppp*
What God has writ-ten will be

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

46 47 48 49 50 51

G $\text{♩} = 88$

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Perc. baladi rhythm

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

Musical score for measures 57-61. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats) and the time signature is 3/4. The percussion part features a steady eighth-note pattern. The strings play a rhythmic accompaniment with triplets and slurs.

57 58 59 60 61

Musical score for measures 62-64. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). A rehearsal mark 'H' is present at the beginning of measure 62. The key signature is B-flat major (two flats) and the time signature is 3/4. The woodwinds play a melodic line with slurs and triplets. The strings continue with their accompaniment.

Musical score for measures 65-67. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). A rehearsal mark 'H' is present at the beginning of measure 65. The key signature is B-flat major (two flats) and the time signature is 3/4. The string parts are marked with *mf* (mezzo-forte). The strings play a melodic line with slurs and triplets.

62 63 64 65

I 

66 67 68 69 70 71



Fl. 

72 73 74 75 76 77 78

Mar. *f*

Pno. *f*

79 80 81 82 83 84 85

Mar.

Pno.

86 87 88 89 90 91 92

J

Perc. *f*

RLL RLL RLR LLL RLR LR R L RRL sim.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f*

Vc. *f*

Cb. *p* *f*

93 94 95 96 97 98 99

Perc.

Vln. I

Vln. II

Vla.

Vc. *mf* *f*

Cb.

100 101 102 103 104

K

Fl. *f*

Ob.

Cl. *mf*

Bsn. *mf*

Perc. $\frac{3}{4}$

Musical score for measures 105-110, woodwind section. Flute (Fl.) starts with a forte (*f*) dynamic. Clarinet (Cl.) and Bassoon (Bsn.) play with mezzo-forte (*mf*) dynamics. Percussion (Perc.) has a steady 3/4 rhythm. The key signature has two flats and the time signature is 3/4.

K

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Cb. *f*

105 106 107 108 109 110

Musical score for measures 105-110, string section. Violin I (Vln. I) and Violin II (Vln. II) play with forte (*f*) dynamics. Viola (Vla.) and Violoncello (Vc.) play with mezzo-forte (*mf*) dynamics. Contrabass (Cb.) plays with forte (*f*) dynamics. The key signature has two flats and the time signature is 3/4.



Fl. *fff*

Ob.

Cl.

Bsn.

Perc. $\frac{3}{8}$

Musical score for measures 111-116, woodwind and percussion section. Flute (Fl.) plays with fortissimo (*fff*) dynamics. Percussion (Perc.) changes to a 3/8 time signature. The key signature has two flats.

Vln. I *fff* *f*^{arco}

Vln. II *f*

Vla. *f*

Vc. *fff* *f*

Cb. *f*

111 112 113 114 115 116

Musical score for measures 111-116, string section. Violin I (Vln. I) plays with fortissimo (*fff*) dynamics, then *f* arco. Violin II (Vln. II) plays with forte (*f*) dynamics. Viola (Vla.) and Violoncello (Vc.) play with forte (*f*) dynamics. Contrabass (Cb.) plays with forte (*f*) dynamics. The key signature has two flats and the time signature is 3/8.

L

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

117 118 119 120



M Agitato

Fl.

Ob.

Cl.

Bsn.

Perc.

Mar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp sim. pp sim. pp sim. pp sim. pp

21 22 23 24 25

This musical score page covers measures 126 to 131. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), Maracas (Mar.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 126-130: The woodwinds (Fl., Ob., Cl., Bsn.) play a melodic line starting with a forte (*f*) dynamic. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic accompaniment of eighth notes. The vocal soloists (S., A., T., B.) have a vocal line with a forte (*f*) dynamic, featuring the vocalization "Ah".

Measure 131: The woodwinds and vocal soloists increase their dynamic to fortissimo (*fff*). The strings continue their rhythmic accompaniment with a forte (*ff*) dynamic.

This musical score page, numbered 71, covers measures 132 through 141. It features a full orchestral arrangement with vocal soloists. The instruments and parts are as follows:

- Flute (Fl.):** Melodic line with slurs and accents.
- Oboe (Ob.):** Melodic line with slurs and accents.
- Clarinet (Cl.):** Melodic line with slurs and accents.
- Bassoon (Bsn.):** Melodic line with slurs and accents.
- Perception (Perc.):** Rhythmic accompaniment with a *f* dynamic marking and specific drum patterns (R L L, R L L, R L R, L L L) indicated above the staff.
- Mandolin (Mar.):** Rhythmic accompaniment.
- Soprano (S.):** Vocal line with a long note in measure 132 and rests thereafter.
- Alto (A.):** Vocal line with a long note in measure 132 and rests thereafter.
- Tenor (T.):** Vocal line with a long note in measure 132 and rests thereafter.
- Bass (B.):** Vocal line with a long note in measure 132 and rests thereafter.
- Violin I (Vln. I):** Rhythmic accompaniment with slurs and accents.
- Violin II (Vln. II):** Rhythmic accompaniment with slurs and accents.
- Viola (Vla.):** Rhythmic accompaniment with slurs and accents.
- Violoncello (Vc.):** Rhythmic accompaniment with slurs and accents.
- Double Bass (Cb.):** Rhythmic accompaniment with slurs and accents.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal soloists (S, A, T, B) have long notes in measure 132, which then rest for the remainder of the page. The instrumental parts continue with their respective rhythmic and melodic patterns.

N

Musical score for measures 142-146. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), and Maracas (Mar.). The woodwinds play sustained chords, while the percussion and maracas provide a rhythmic accompaniment. The Percussion part includes a drum pattern with 'R' and 'L' markings. The Maracas part consists of a steady eighth-note accompaniment. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) plays sustained chords.

Musical score for measures 147-151. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), and Maracas (Mar.). The woodwinds play sustained chords, while the percussion and maracas provide a rhythmic accompaniment. The Percussion part includes a drum pattern with 'R' and 'L' markings. The Maracas part consists of a steady eighth-note accompaniment. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) plays sustained chords.

This musical score page covers measures 152 through 157. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), Maracas (Mar.), Piano (Pno.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The woodwinds and strings play sustained chords with some rhythmic movement, while the percussion features a steady pattern. The vocalists (S., A., T., B.) have rests throughout this section.

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

Detailed description: This page of a musical score covers measures 158 to 165. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), Maracas (Mar.), Piano (Pno.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds (Fl., Ob., Cl., Bsn.) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a melodic line with slurs and accents. The percussion (Perc.) and maracas (Mar.) provide a rhythmic accompaniment. The piano (Pno.) part is mostly rests. The vocal parts (S., A., T., B.) are also mostly rests. The tempo marking *poco rit.* is placed above the flute staff at the beginning of measure 164. The page number 74 is in the top left corner, and the measure numbers 158-165 are at the bottom.

This musical score page, numbered 166, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), each with a long, sustained note starting at *fff* and ending at *pp*. The percussion section includes Percussion (Perc.) and Maracas (Mar.), with the Maracas part also showing a dynamic shift from *fff* to *pp*. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all playing sustained notes with the same dynamic progression. The score is written in 8/4 time with a key signature of two flats. A double bar line is present in the middle of the page, and the page number 167 is visible at the bottom right.

O

Tape

Pno.

WAILING, PAINED
gradually shift from open "ah"
to soft humming

S. *fff* > *pp niente*
 Ah_ mmm

B. *f* *slightly faster*
 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.

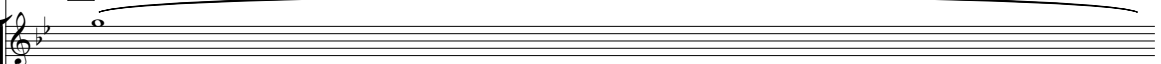
S. 

A. 

T. 

B. 

P

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

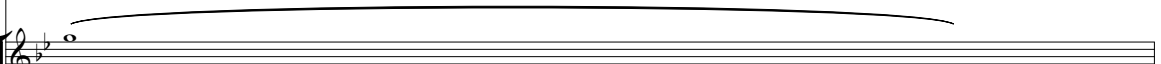
S. 

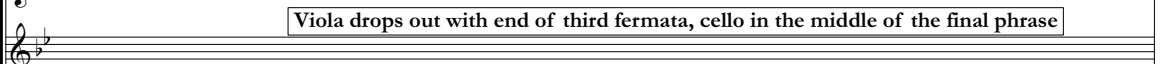
A. 

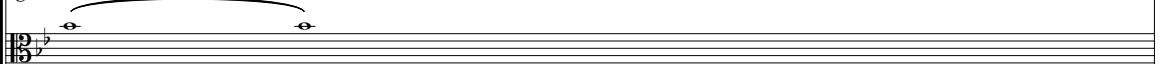
T. 

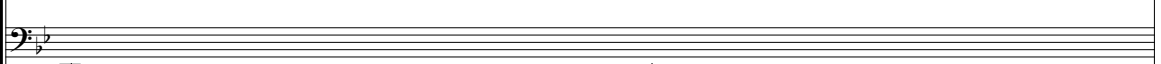
B. 

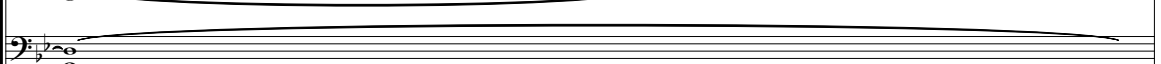
Violin should drop out before the final fermata of the singers

Vln. I 

Vln. II 

Vla. 

Vc. 

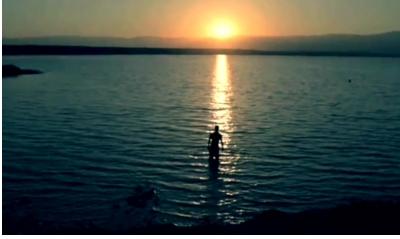
Cb. 

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

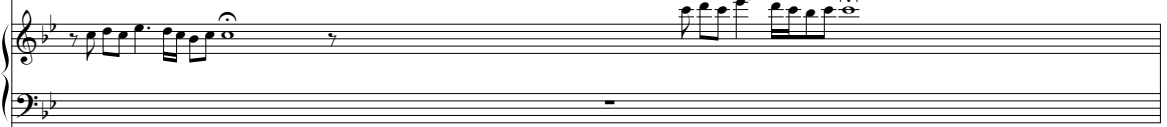
Video Cue # 6

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.

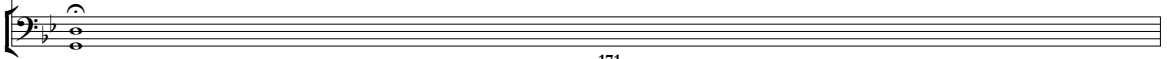
Tape



Pno.



Cb.

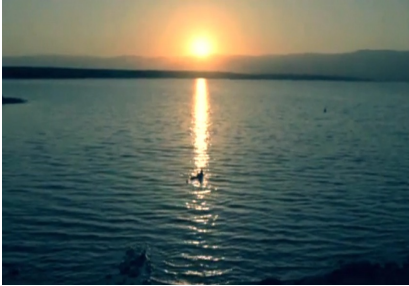


171



Silence while waiting for the figure to fade into white.

Tape



172

VII. Credits

Tenderly
improvise and play freely to end

Pianist should begin playing approx. 2 seconds after screen fades to white

The score is written for piano in 4/4 time, featuring a mix of piano and solo sections. It includes various dynamics such as *p*, *mf*, *f*, *mp*, and *ppp*, along with performance instructions like *avec pedale*, *crescendo poco a poco*, *espressivo*, and *rit.*. The piece concludes with a *ppp* dynamic.

9

17

25 Solo

32 *f* *p* *<f* *p* *crescendo poco a poco* *f* *p* *sim.*

39 *f*

47 *p*

54 *f* *p* *rit.* *ppp*