

الحكواتي

**Al Hakawati**  
[The Storyteller]  
*fragments from an opera*

for soprano and orchestra

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(2024)



**Al Hakawati**  
[The Storyteller]  
*fragments from an opera*

Text

*1. I shiver, I tremble*

I shiver, I tremble,  
Trapped in a story of woe.  
Frightening and violent.  
Beyond these walls, this sky,  
Another storyteller wanders free.  
I would dance with her, my sister,  
As the world shares her stories.  
A different time, and place,  
Another hakawati gathers friends.  
I would sing with him, my brother,  
As the world shares his stories.  
Worlds interwoven with words and wishes.  
Another Scheherazade, from afar.  
I shiver, I tremble,  
Trapped in a story of woe.  
Frightened, but not silent.

*2. He sleeps, this one*

He sleeps, this one...  
Sleeps the sleep of cruelest kings,  
and of wickedness;  
a callous and cold sleep, deep.

I seethe, inside...  
Seethe with rage that terror brings,  
and its bitterness;  
with each breath left to breathe, seethe.

I can no longer weep.  
The wound is too deep.  
Sleep! In a burning keep!  
Sleep! Sleep! The righteous flames will leap!

*3. Dance of the seven swords*

[orchestra]

#### *4. You and I*

You and I, we are cast in different molds,  
My happiness is tempered with yours:  
it shines when our elements meld;  
together, an alloy of burnished brass.

But your nature needs no alchemy;  
forged in a secluded mine, remote,  
alone, its metal hard and heavy.  
You and I, we are cast in different molds,

And all my deeds, bear your leaden heedlessness;  
its weight crushes me so that  
my soul buckles under your burden.

#### *5. For all I know*

For all I know,  
a story has wings, that it might soar—  
fledged in a mind,  
flying from our lips,  
flocking to eager ears,  
to open our dreaming eyes—  
homing to our hearts.  
Swirling stories—in droves they take a murmuring shape,  
in forms that scrape the drawn dawn—  
tracing a truth in the sky.

\*Hakawati, teller of tales:  
the people's prophet,  
the curse of kings.  
Hakawati, Hakawati!  
Show us the wisdom of things!

For all I know,  
a tale is a pilgrim, that it might journey—  
migrating from world to world,  
message in its satchel,  
moving through ages,  
arriving here—  
to camp in our hearts.  
Traveling tales—a caravan with load of amber,  
flutes and tambour the dawn down—  
leaving lessons in the sand.

Hakawati, teller of tales:  
the people's prophet,  
the curse of kings.  
Hakawati, Hakawati!  
Show us the wisdom of things!

\*optional Arabic text for mm. 67–90:

Ḥakawātī rāwī al-qīṣaṣ	حكواتي راوي القصص
Nabīu al-sha'b	نبي الشعب
La'nat al-mulūk	لعنة الملوك
Ḥakawātī Ḥakawātī	حكواتي حكواتي
Aishrah lanā ḥikmat al-ashyā'	اشرح لنا حكمة الاشياء

## Program Note

*Al Hakawati* (The Storyteller) presents fragments from an opera-in-progress entitled *The Book of Tales*. The opera is inspired by a recent discovery about a beloved story collection: the so-called “Arabian Nights.” The exact provenance of these medieval Arabic tales—properly known as *Alf Laylah wa-Laylah* (One Thousand and One Nights)—has always been something of a mystery. That all changed in 1993 when a forgotten 18th century Arabic manuscript was found in the Vatican library. It was a travel memoir written by a 75-year-old Syrian storyteller named Hanna Diyab. It recounts how, as a young man in 1707, the young Diyab had embarked on an extraordinary, years-long journey to Europe. His incredible adventures culminated in a meeting with the Sun King, King Louis XIV, in the halls of Versailles. Diyab told entrancing stories to everyone he met in his travels, including to Antoine Galland, a translator and archaeologist in Paris. It was Galland who, in 1710, first introduced Western readers to the stories of Ali Baba and Aladdin in *Les Mille et une Nuits*—though Galland makes no mention of Diyab. The storyteller returned to Aleppo in 1709 and eventually became a successful cloth merchant. He seems to have had no idea how far his captivating stories had travelled.

The opera connects stories and storytellers across time and place: from the present day, to the *Ancien Régime* of France, to the imaginary world of Scheherazade. The fragments in *Al Hakawati* comprise five “scenes” that feature the opera’s principal female characters.

### 1. I shiver, I tremble

The famed storyteller Scheherazade contemplates her precarious circumstances: each night she tells stories to the murderous Shahryar to postpone her execution.

### 2. He sleeps, this one

Shahryar is finally asleep. Consumed with fury, Scheherazade prepares to set his bed alight.

### 3. Dance of the seven swords (orchestra)

Murjana dances for her husband, Ali Baba, and a visiting merchant. She alone has discerned their guest’s true identity: he is Nadir, the leader of a band of thieves. He plans to kill her witless husband, who has foolishly stolen their treasure. At the climax of the dance she dispatches the villain.

### 4. You and I

Mujana has once again saved her hapless husband, Ali Baba. She is exhausted and laments their frustrating and troubled relationship.

### 5. For all I know

Tarina Safar, a modern-day scholar of medieval Arabic, has discovered Hanna Diyab’s manuscript in the Vatican library. She marvels at the power of stories and of storytellers.\*

\*Safar’s character is fictional, but she is inspired by the American scholar of Islam, Nabia Abbott (1897–1981), the first female professor at the University of Chicago’s Oriental Institute. Abbott did some of the earliest research into the origins of the *Thousand and One Nights*.

## Instrumentation

Piccolo

2 Flutes

2 Oboes

English Horn

2 B $\flat$  Clarinets (2. also E $\flat$  Clarinet)

B $\flat$  Bass Clarinet

2 Bassoons

Contrabassoon

4 Horns in F

4 Trumpets in C

2 Tenor Trombones

Bass Trombone

Tuba

Timpani (5 drums)

Percussion (4 players)

*Xylophone, Glockenspiel, Vibraphone*

*Bass Drum, Snare Drum, 4 graduated Toms*

*2 Suspended Cymbals, Crash Cymbals, Sizzle Cymbal*

*Hi-Hat, Tam-Tam, Triangle*

*Vibraslap, Sandpaper Blocks*

*Riq, Darbuka*

Piano/Celeste (5 octave)

Harp

Strings

*minimum 10|8|6|6|4*

Soprano Voice



9



Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bsn.

1, 2

Hn.

3, 4

Trpt. 1, 2, 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Sizzle Cym.

Sus. Cym.

Vibes

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

CB

1. solo, *espres.*

*mf*

*p*

*p*

*poco cresc.*

*sfzp*

*tr<sup>2</sup>*

(solo)

I shiv-er, I trem-ble, I shiv-er,

9 10 11 12 13 14







33



Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bsn.

Hn. 1, 2

Hn. 3, 4

Trpt. 1, 2

Trpt. 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Cel.

Voice

Vln. I

Vln. II

Vla.

Vc.

CB

(1.)

this sky, an-oth-er sto-ry-tel-ler wand-ers free.

33 34 35 36 37 38

39

**B** Faster; buoyant, lively ♩ = 84

Picc. *mf*

Fl. 1, 2

Ob. 1, 2 *mf*

E.H. *mf*

Cl. 1, 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bsn.

Hn. 1, 2 (1.)

Hn. 3, 4

Trpt. 1, 2, 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Riq. *p* Riq with fingertips

Cel.

Hp. *mf* *prominently gliss. (secco)*

Voice *in a reverie* [she dances]  
I would dance with her, I would dance with her, my

Vln. I *unis. pizz. mf*

Vln. II *mf*

Vla. *pizz. mf*

Vc. *mf*

CB *mf* *(pizz.) gliss.*

39 40 41 42 43 44

45

rit.-----molto riten. **C** tempo primo



Picc.

Fl. 1

Fl. 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

1, 2

Hn.

3, 4

Trpt. 1, 2, 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Perc.

Hp.

rit.-----molto riten. tempo primo

Voice

Vln. I

Vln. II

Vla.

Vc.

CB

mp

sis - ter, as the world shares her sto - ries. A dif - f'rent time, and

45 46 47 48 49 50 51

52



Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1, 2

Hn. 3, 4

Trpt. 1, 2, 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Perc.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

CB

1. solo

*mf*

place, an - oth - er Ha - ka - wa - ti — gath - ers friends.

52

53

54

55

56

57

58

**D** Faster; buoyant, lively ♩ = 84

Picc. *mf*  
 Fl. 1, 2  
 Ob. 1, 2 *mf*  
 E.H. *mf*  
 Cl. 1, 2 *mf*  
 B. Cl. *mf*  
 Bsn. 1 *mf*  
 Bsn. 2 *mf*  
 C. Bsn.  
 (1.)  
 1, 2  
 Hn. (3.)  
 3, 4  
 Trpt. 1, 2, 3, 4  
 Trbn. 1, 2  
 B. Trbn.  
 Tba.  
 Timp.  
 Riq. *p* RIQ  
 Cel. *to PIANO*  
 Hp. *mf* F# G#  
 Voice *mf*  
 Vln. I *mf* unis. pizz.  
 Vln. II *mf* unis. pizz.  
 Vla. *mf* unis. pizz.  
 Vc. *mf* pizz.  
 CB *mf* (pizz.) gliss.

I would sing with him, I would sing with him, my broth-er, \_

58 59 60 61 62 63

64

subito molto riten. **E** tempo primo

64 65 66 67 68 69

as the world shares his stories. Worlds in-ter-wov-en

70 *riten. take time* *a tempo*

Picc. *poco f* *p*

Fl. 1, 2 *mp*

Ob. 1, 2

E.H.

Cl. 1, 2 *mp*

B. Cl.

Bsn. 1, 2 *mp*

C. Bsn.

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

Trpt. 1, 2, 3, 4 (2.) *mp*

Trbn. 1, 2 1. cup mute *sfz* *mp* 2, 3. cup mutes *mp* *decrec.*

B. Trbn. *mp* *decrec.*

Tba.

Timp. *poco f*

Perc.

Piano

Hp.

*riten. take time a tempo*

Voice with words and wish - es. An - oth - er Sche - her - a - zade, from a - far.

Vln. I *mp* *p* unis. II

Vln. II *poco f* *mp* *p* III

Vla. *mp* *mp* unis. *mp*

Vc. *mp* *mp*

CB arco *poco f* *mp*

70 71 72 73 74 75 76

77 poco rit. --- **F** a tempo

77 poco rit. --- **F** a tempo

1. solo

1. *mp*

1. *mp*

solo

*p*

*p*

1. solo

*p*

1. harmon mute; stem out

*p*

(2., 3.)

*p*

*gliss.*

*p*

3. cup mute

*cresc.*

*mp*

Sizz. Cym. stick

Sus. Cym. brushes

Sus. Cym. scrape with triangle beater

*p*

*poco f*

Vibes

*mp*

bisbigl.

Harp

*mf*

*p*

poco rit. --- a tempo

1. *p*

*cresc.*

Voice

I shiv - er,

I trem - ble

div. sul pont.

*sfzp*

*s*

div.

*tr*

*sfzp*

*s*

*tr*

div. sul pont.

*sfzp*

*s*

pizz.

*sfzp*

*s*

div. sul pont.

*sfzp*

*s*

div.

*sfzp*

*s*

*pizz.*

*p*

*mf*

*p*

*pizz.*

*p*

77

78

79

80

81



rit.-----

88



Picc. *poco f*

Fl. 1, 2 *poco f*

Ob. 1, 2

E.H.

Cl. 1, 2 (1.) *poco f*

B. Cl.

Bsn. 1, 2 *poco f*

C. Bsn.

1, 2 (open) *f*

Hn. 3, 4 (open) *f*

Trpt. 1, 2, 3 *poco f*

Trpt. 4

Trbn. 1, 2 (1.) *mf*

B. Trbn.

Tba.

Timp.

Sus. Cym.

Glock. GLOCKENSPIEL

Vibes. Vibes. *p*

Hp. (ord.) *poco f*

Voice *poco f* *p cresc.* *sub. p* *rit.*

fright - ened, frightened, frightened, but not si - lent, but not si-lent.

Solo Vln. *div.* *poco f* *unis.* *mp* *pp*

Vln. I *div.* *poco f* *unis. p* *pp*

Vln. II *div.* *poco f* *p* *pp*

Vla. *ord.* *poco f* *unis.* *mp* *en dehors* *p* *pp*

Vc. *ord.* *poco f* *unis.* *mp* *p* *pp*

CB *poco f* *p* *2 soli pizz./arco* *pp*

88 89 90 91 92 93 94 95 96

## 2. He sleeps, this one

Quickly; vibrating ominously ♩ = 84

Musical score for the first system of instruments, including Picc., Fl. 1, 2, Ob. 1, 2, E.H., Cl. 1, 2, B. Cl., Bsn. 1, Bsn. 2, C. Bsn., 1, 2 Hn., 3, 4, Trpt. 1, 2, 3, 4, Trbn. 1, 2, B. Trbn., Tba., Timp., Perc., Vibes, Pno./Cel., and Hp. The score is in 4/4 time and features various dynamics and articulations such as *p*, *mp*, and *big swells into the downbeats*.

Quickly; vibrating ominously ♩ = 76

Musical score for the second system, including Voice, Vln. I, Vln. II, Vla., Vc., and CB. The score is in 4/4 time and features various dynamics and articulations such as *p*, *div. pizz.*, and *sord. whirring throughout*. The voice part includes the instruction: [ Shahrar is finally asleep. Consumed with fury, Scheherazade prepares to set his bed alight. ]

1

2

3









Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 E.H.  
 Cl. 1  
 Cl. 2  
 B. Cl.  
 Bsn. 1, 2  
 C. Bsn.  
 1, 2  
 Hn.  
 3, 4  
 Trpt. 1, 2, 3, 4  
 Trbn. 1, 2  
 B. Trbn.  
 Tba.  
 Timp.  
 Perc.  
 Vibes  
 Hp.  
 Voice  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 CB

*molto*  
*p*  
*mp*  
*p*  
*decresc.*

deep, sleep, sleep, sleep, sleep,



Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 E.H.  
 Cl. 1, 2  
 B. Cl.  
 Bsn. 1  
 Bsn. 2  
 C. Bsn.  
 1, 2  
 Hn.  
 3, 4  
 Trpt. 1, 2, 3, 4  
 2. cup mute  
 Trbn. 1, 2  
 B. Trbn.  
 Tba.  
 Timp.  
 Bass Drum  
 Vibes  
 Hp.  
 8<sup>va</sup>  
 Voice  
 side... in - side, I seethe, I seethe with rage that  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 CB





Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 E.H.  
 Cl. 1  
 Cl. 2  
 B. Cl.  
 Bsn. 1, 2  
 C. Bsn.  
 1, 2  
 Hn.  
 3, 4  
 Trpt. 1, 2, 3, 4  
 1. harmon mute; stem out  
 Trbn. 1, 2  
 B. Trbn.  
 Tba.  
 Timp.  
 Perc.  
 Vibes  
 Hp.  
 Voice  
 seethe, seethe, seethe, breathe, breathe,  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 CB  
*f* *mp* *p* *f* *decres.* *f* *decres.* *f*





# I

43

molto rit. - - - - subito tempo primo

Musical score for measures 43-48. The score includes parts for Picc., Fl. 1, 2, Ob. 1, 2, E.H., Cl. 1, 2, B. Cl., Bsn. 1, 2, C. Bsn., Hn. 1, 2, 3, 4, Trpt. 1, 2, 3, 4, Trbn. 1, 2, B. Trbn., Tba., Timp., Perc., Vibes, Hp., Voice, Vln. I, Vln. II, Vla., Vc., and CB.

Measures 43-47: *molto rit.* (indicated by a dashed line). The woodwinds and strings play sustained notes with various articulations (accents, slurs, and breath marks). The horn part has a first ending bracket. The vibraphone part has a *pp* dynamic and *non arpeg.* instruction. The harp part has a *pp* dynamic.

Measure 48: *subito tempo primo* (indicated by a solid line). The woodwinds and strings play sustained notes. The vibraphone part has a *pp* dynamic and *senza sord.* instruction. The harp part has a *pp* dynamic and *senza sord.* instruction. The violin parts have a *pp* dynamic and *poco cresc.* instruction.

Measures 43-48: *molto rit. - - - - subito tempo primo*

Voice: The wound is too deep.

Vibres: *pp* non arpeg.

Hp.: *pp*

Vln. I: *pp* senza sord. *poco cresc.*

Vln. II: *pp* senza sord. *poco cresc.*

43

44

45

46

47

48



Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E.H. Cl. 1, 2 B. Cl. Bsn. 1, 2 C. Bsn. 1, 2 Hn. 3, 4 Trpt. 1, 2, 3, 4 Trbn. 1, 2 B. Trbn. Tba. Timp. Perc. Vibes Hp. Voice Vln. I Vln. II Vla. Vc. CB

Musical score for measures 52-54. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1, 2, 3, and 4, Trumpets 1, 2, 3, and 4, Trombones 1 and 2, Baritone Trombone, Tuba, Timpani, Percussion, Vibraphone, Harp, Voice, Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations including dynamics (mp, cresc.), articulation (accents, slurs), and phrasing (breath marks). The voice part has lyrics: "too deep, too deep,". The woodwind and string parts include complex rhythmic patterns and triplets.

Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bsn.

1, 2

Hn. 3, 4

Trpt. 1, 2

Trpt. 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Perc.

Vibes

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

CB

*mf cresc.*

*f*

*mf*

*mp cresc.*

*f*

*mf*

*f*

*mf*

*f*

*mf cresc.*

*open*

*poco f*

*open*

*poco f*

*f*

*f*

*f*

*f*

*f*

too deep, deep, deep, deep, sleep, sleep,

arco

55 56 57

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bsn.

1, 2

Hn.

3, 4

Trpt. 1, 2, 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Perc.

Vibes

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

CB

*poco f*

*f*

(a2)

(enharm.)

[she picks up the lantern]

in a

58

59

60

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E.H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

1, 2

Hn.

3, 4

Trpt. 1, 2, 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Perc.

Vibes

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

CB

*poco f*

*mf*

*mf*

*mf*

*mf cresc.*

*mf cresc.*

burn - - - ing keep!

[she approaches the bed]

*mf* Sleep! —

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

61

62

*mf cresc.*

63



Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E.H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

C. Bsn.

Hn. 1, 2

Hn. 3, 4

Trpt. 1, 2

Trpt. 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Sus. Cym.

Crash Cymbals

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

CB

*cresc.*

*mf*

*f*

*ff*

*gliss.*

*ad lib.*

Sus. Cym. mallets

CRASH CYMBALS

The right - eous flames, right - - - eous

# J

molto allargando

Very slowly ♩ = 52

molto accel. e cresc. -----

70

Picc. *ff*  
 Fl. 1, 2 *ff* *mf* *p cresc.*  
 Ob. 1, 2 *ff* *mf* *p cresc.*  
 E.H. *mf*  
 Cl. 1, 2 *mf* *p cresc.*  
 B. Cl. *mf*  
 Bsn. 1, 2 *mf* *mp cresc.*  
 C. Bsn. *mf* *mp cresc.*  
 1, 2 *ff* *mf* *p cresc.*  
 Hn. 3, 4 *ff* *mf* *p cresc.*  
 Trpt. 1, 2 *ff* *mf* *mp cresc.*  
 Trpt. 3, 4 *ff* *mf*  
 Trbn. 1, 2 *ff* *mf* *gliss.*  
 B. Trbn. *ff* *mf* *gliss.*  
 Tba. *ff* *mf* *gliss.*  
 Timp. *ff*  
 Perc. *ff*  
 Xylo. *f* *mf*  
 Voice: flames will leap!  
 Vln. I *ff* *mf* *p* *p cresc.*  
 Vln. II *ff* *mf* *p* *mp cresc.*  
 Vla. *ff* *mf* *p* *p cresc.*  
 Vc. *mf* *p cresc.*  
 CB *mp cresc.*

70

71

72

73

74

75

76

77

78

♩ = 160

78 79 80 81 82 83 84 85 86

# 3. Dance of the seven swords

Very quickly; frenetic ♩ = 152

2+2+3

Very quickly; frenetic ♩ = 152

Voice (Tacet) [Over dinner, Ali Baba has asked his wife Murjana to dance for his guest, a visiting merchant (actually, the murderous thief Nadir in disguise). The musicians begin with a wild dance.]

Picc. *f cresc.*  
 Fl. 1, 2 *f cresc.* *a2*  
 Ob. 1, 2 *f cresc.*  
 E.H. *f cresc.*  
 Cl. 1 *f cresc.*  
 B♭ Cl. *gliss.* [to B♭ CLARINET]  
 B. Cl. *f cresc.*  
 Bsn. 1, 2 *f cresc.*  
 C. Bsn. *f cresc.*  
 1, 2 Hn. *f*  
 3, 4 Hn. *f*  
 Trpt. 1, 2 *cresc.*  
 Trpt. 3, 4 *cresc.*  
 Trbn. 1, 2 *f*  
 B. Trbn. *gliss.*  
 Tba. *f*  
 Timp. *f*  
 Toms *f*  
 Crash Cymbals [Cr. Cym.] *f*  
 Xylo. *f*  
 Piano *f*  
 Voice (Tacet) [Murjana rises to her full height and makes a gestures to the musicians to stop the wild rhythms instantly.]  
 Vln. I *f*  
 Vln. II *f*  
 Vla. *f*  
 Vc. *f*  
 CB *f*

11

Steady; taut, waiting ♩ = 80 (♩ = 160) —no faster

3+3+2

♩ = ♩

1. solo *poco f*

*poco f* solo *poco f*

Riq cradled in non-dominant hand, angled downward.  
 Darbuka (Doubek) rested over non-dominant leg.  
 "Doum" low resonant tone  
 "Tak" (T) high resonant tone  
 "Pah" (P) dampened tone (flat hand)  
 "Tiki" cradling hand (LH) lightly playing zills (Riq)

"Maluf"\*

"Doum" "Tak" "Pah"

RH LH *poco f* "Tiki" *decresc.*

"Doum" "Tak" *poco f* *decresc.*

Voice (Tacet) [Murjana stands motionless.]

11 12 13 14 15 16 17 18

\* The Riq and Darbuka continue to repeat the Maluf pattern as an ostinato until m. 95—though its notation will begin to straddle the written meter in m. 19. An "extra" ♩ every 8 measures (shown with a dotted bracket first in m. 26) re-sets the pattern. Embellishment is possible in the Darbuka, if done without contradicting the 3 | 3 | 2 groove.

# K locking in; a sleek, hypnotic groove—still basically in 2\*

19

4 (2+2) +3  
this measure also  $\downarrow + \sharp$

Riq & Darbuka hold the groove and stay mostly below the rest of the orchestra dynamically—while nonetheless participating in the gradual crescendo to m. 95

Voice (Tacet) II [Murjana dances the Dance of the Seven Swords. She begins tentatively, knowing Ali Baba is in grave danger, but knows she must dispatch Nadir. She steels herself for the inevitable and awaits an unguarded moment.]

*f* strong, robust  
jazz bass style sound  
pull off  
glist.

\* The bass/percussion (Riq & Darbuka) ostinato continues while an overall crescendo is effected to m. 103.

Picc. *solo, prominently*  
 Fl. 1, 2  
 Ob. 1, 2  
 E.H.  
 Cl. 1, 2  
 B. Cl.  
 Bsn. 1, 2  
 C. Bsn.  
 Hn. 1, 2  
 Hn. 3, 4  
 Trpt. 1, 2, 3, 4  
 Trbn. 1, 2  
 B. Trbn.  
 Tba.  
 Timp.  
 Riq. "EXTRA" etc.  
 Darbuka  
 Sandpaper Blocks  
 Hp.  
 Voice (Tacet) \* [At intervals, beginning here (later shown by \*): as Murjana dances she displays (and arms herself with) gleaming weapons of ever-increasing size and menace, one by one—daggers (*katâr*, *jambiya*), swords (*kilij*, *zulfîqar*, *shamshin*, *scimitar*) and finally an enormous spear (*shalfa*).]  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 CB

Picc.   
 Fl. 1, 2   
 Ob. 1, 2   
 E.H.   
 Cl. 1, 2   
 B. Cl.   
 Bsn. 1   
 Bsn. 2   
 C. Bsn.   
 1, 2   
 Hn.   
 3, 4   
 Trpt. 1, 2, 3, 4   
 Trbn. 1, 2   
 B. Trbn.   
 Tba.   
 Timp.   
 Riq.   
 Darbuka   
 Sandpaper Blocks   
 Hp.   
 Voice (Tacet)   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 CB

sord. menacing   
 p   
 sord. menacing   
 p   
 (1.)   
 straight mutes   
 a2   
 straight mute   
 p   
 menacing   
 p   
 menacing   
 p   
 menacing   
 p   
 P   
 T   
 P   
 T   
 mf   
 f   
 mf   
 gliss.   
 G♯   
 G♯   
 mf   
 IV III   
 gliss.

Picc.

Fl. 1, 2

Ob. 1, 2 (1.)

E.H.

Cl. 1

Cl. 2 **B $\flat$  CLARINET**

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

1, 2

Hn. 3, 4

Trpt. 1, 2, 3, 4

Trbn. 1, 2 (a2)<sup>b</sup>

B. Trbn.

Tba.

Timp.

Riq.

Darbuka

Hi-Hat **HI-HAT**

Hp.

Voice (Tacet) **||**

Vln. I *brightly* *mf*

Vln. II *brightly* *mf*

Vla. *arco* *brightly* *mf*

Vc. *mf*

CB *mf* *gliss.* *fast, exaggerated vibrato* *boing!* *pizz.*

40 41 42 43 44 45 46

Picc. Fl. 1, 2 Ob. 1, 2 E.H. Cl. 1 Cl. 2 B. Cl. Bsn. 1, 2 C. Bsn. Hn. 1, 2 3, 4 Trpt. 1, 2 Trpt. 3, 4 Trbn. 1, 2 B. Trbn. Tba. Timp. Riq. Darbuka Hi-Hat Hp. Voice (Tacet) Vln. I Vln. II Vla. Vc. CB

The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpets 3 & 4, Trombones 1 & 2, Baritone Trombone, and Tuba. The percussion section includes Timpani, Snare Drum (Riq.), Darbuka, Hi-Hat, and Cymbals (Hp.). The string section includes Violins I & II, Viola, Violoncello (Vc.), and Contrabass (CB). The vocal part is marked as Voice (Tacet). The score features complex rhythmic patterns, including 4/4, 3/4, and 7/8 time signatures, and dynamic markings such as *mf* and *f*. Performance instructions like "open" and "pick up bows" are present.

47

48

49

50

51

52

Picc. *mf* *s*

Fl. 1, 2

Ob. 1, 2 *mf* *a2* *s*

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2 *mf* *s* 1.

C. Bsn.

Hn. 1, 2 *a2*

Hn. 3, 4 *a2*

Trpt. 1, 2 *molto*

Trpt. 3, 4 *molto*

Trbn. 1, 2 *a2*

B. Trbn. *gliss.*

Tba.

Timp.

Riq. *p* *T* *p*

Darbuka

Snare *SNARE DRUM* *brushes* *mf*

Vibraslap *VIBRASLAP* *ff*

Hp.

Voice (Tacet) *☆*

Vln. I *f* *v* *zing*

Vln. II *f* *v* *zing*

Vla. *f* *s*

Vc. *mf* *arco* *div.* *unis.* *div.*

CB *mf*

Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bsn.

1, 2

Hn.

3, 4

Trpt. 1, 2, 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Riq

Darbuka

Snare

Hp.

Voice (Tacet)

Vln. I

Vln. II

Vla.

Vc.

CB

mf

a2

1.

(1.)

T

P

f

8va

unis.

div.

gliss.

8va

58 59 60 61 62

Picc. *mf*  
 Fl. 1, 2 *mf*  
 Ob. 1, 2 *mf*  
 E.H. *mf*  
 Cl. 1, 2 *mf*  
 B. Cl. *mf*  
 Bsn. 1 *mf*  
 Bsn. 2 *mf*  
 C. Bsn. *mf*  
 Hn. 1, 2 *mf* (open)  
 Hn. 3, 4 *mf* (open)  
 Trpt. 1, 2, 3, 4 *mf*  
 Trbn. 1, 2 *mf* (open)  
 B. Trbn. *mf* (open)  
 Tba. *mf*  
 Timp. *mf*  
 Riq. *mf*  
 Darbuka *mf*  
 Hp. *f* *gliss.*  
 Voice (Tacet) **II**  
 Vln. I *pizz. (unis.)* *div.* *unis.* *div.* *unis.* *div.*  
 Vln. II *pizz. (unis.)* *mf* *div.* *unis.* *div.* *unis.* *div.*  
 Vla. *mf*  
 Vc. *f*  
 CB *f*

63 64 65 66 67 68

Picc. *poco f*  
 Fl. 1, 2 *a2*  
 Ob. 1, 2 *a2*  
 E.H.  
 Cl. 1, 2  
 B. Cl. *s*  
 Bsn. 1  
 Bsn. 2  
 C. Bsn.  
 1, 2 *a2*  
 Hn. *poco f*  
 3, 4 *a2*  
 Trpt. 1, 2 *mf*  
 Trpt. 3, 4 *a2*  
 Trbn. 1, 2 *poco f*  
 B. Trbn. *s*  
 Tuba *s*  
 Timp. *poco f*  
 Riq. *p*  
 Darbuka  
 Snare *poco f*  
 Hp. *gliss.*  
 Voice (Tacet)  
 Vln. I *unis. o. div. unis.*  
 Vln. II *unis. o. div. unis.*  
 Vla.  
 Vc.  
 CB

Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bsn.

1, 2

Hn. 3, 4

Trpt. 1, 2

Trpt. 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Riq.

Darbuka

Snare

Vibraslap

Piano

Voice (Tacet)

Vln. I

Vln. II

Vla.

Vc.

CB

*f*

*molto*

*ff*

*arco*

*pizz.*

*gliss.*

74 75 76 77 78 79

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 E.H.  
 Cl. 1, 2 (2. to E<sup>b</sup> CLARINET)  
 B. CL.  
 Bsn. 1, 2 (a2)  
 C. Bsn.  
 1, 2  
 Hn. 3, 4  
 Trpt. 1, 2  
 Trpt. 3, 4  
 Trbn. 1, 2  
 B. Trbn.  
 Tba.  
 Timp.  
 Riq.  
 Darbuka  
 Piano  
 Voice (Tacet)  
 Vln. I (unis.) spiky "chops"  
 Vln. II (unis.) spiky "chops"  
 Vla. (unis.) spiky "chops"  
 Vc. arco (unis.)  
 CB (gliss.)



# N

92

Score for measures 92-97, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion (Riq, Darbuka, Vibraslap), and Strings (Violins, Viola, Violoncello, Contrabass). The score includes dynamic markings such as *f*, *ff*, *big robust*, and *div.*, as well as performance instructions like *now held vertically* and *Vibsl.*

92

93

*f* 94

95

96

97

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 E.H.  
 Cl. 1  
 E. Cl.  
 B. Cl.  
 Bsn. 1, 2  
 C. Bsn.  
 1, 2  
 Hn.  
 3, 4  
 Trpt. 1, 2  
 Trpt. 3, 4  
 Trbn. 1, 2  
 B. Trbn.  
 Tba.  
 Timp.  
 Riq.  
 Darbuka  
 Pno./Cel.  
 Voice (Tacet)  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 CB

unis. div. unis.

98 99 100 101 102



Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 E.H.  
 Cl. 1  
 Es. Cl.  
 B. Cl.  
 Bsn. 1, 2  
 C. Bsn.  
 1, 2  
 Hn.  
 3, 4  
 Trpt. 1, 2, 3, 4  
 Trbn. 1, 2  
 B. Trbn.  
 Tba.  
 Timp.  
 Riq.  
 Darbuka: SOLO! ad lib.; 8 bars of 8 (with upper strings and Riq)  
 Snare  
 Xylo.  
 Piano  
 Voice (Tacet)  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 CB

*f*  
*p*  
*sub.p*  
*hit rim*  
*mf*  
*p*  
*ff*  
*ff*  
*ff*  
*ff*  
*sub.p*

109 110 111 112 113 114







Picc. *8<sup>a</sup>* *cresc.* *ff*  
 Fl. 1 *cresc.* *ff*  
 Fl. 2 *cresc.* *ff*  
 Ob. 1 *cresc.* *ff*  
 Ob. 2 *cresc.* *ff*  
 E.H. *ff*  
 Cl. 1 *cresc.* *ff*  
 Eb Cl. *cresc.* *ff*  
 B. Cl. *cresc.* *ff*  
 Bsn. 1, 2 (a2) *ff*  
 C. Bsn. *ff*  
 1, 2 Hn. *ff*  
 3, 4 Hn. *ff*  
 Trpt. 1, 2, 3, 4 *ff*  
 Trbn. 1, 2 (a2) *ff*  
 B. Trbn. *ff*  
 Tba. *ff*  
 Timp. *ff*  
 Riq. *ff* *molto*  
 Crash Cymbals *Cr. Cym.* *ff*  
 Bass Drum *B. Drm.* *ff*  
 Xylo. *Xylo.* *ff*  
 Piano *cresc.* *ff*  
 Voice (Tacet) *ff* [...and runs him through!]  
 Vln. I *cresc.* *ff*  
 Vln. II *cresc.* *ff*  
 Vla. *cresc.* *ff*  
 Vc. *cresc.* *ff*  
 CB *ff*

# 4. You and I

Slowly; intimate, melancholy ♩=46

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- E.H.
- Cl. 1, 2 (1. solo dolce, espres. mp)
- B. Cl.
- Bsn. 1, 2
- Hn. 1, 2 (pp)
- Trpt. 1, 2, 3, 4 (pp)
- Trbn. 1, 2 (pp)
- Timp.
- Vibes (p)
- Pno. (p)
- Hp. (p)
- Voice
- Vln. I div. (3 soli, sord. pp)
- Vln. II div. (3 soli, sord. pp)
- Vla. div. (3 soli, sord. pp)
- Vc. div. (3 soli, sord. pp)
- CB (2 soli, pizz. pp)
- gli altri

Rehearsal marks 1 through 6 are indicated at the bottom of the page.



Picc.

Fl. 1, 2  
1. solo  
*mp*

Ob. 1, 2

E.H.

Cl. 1, 2  
(1.)  
*mf*

B. Cl.

Bsn. 1, 2

1, 2  
Hn.  
*p*

3, 4  
*p*

Trpt. 1, 2, 3, 4  
(sim.)

Trbn. 1, 2  
(sim.)

Timp.

Vibes

Pno.  
*mp*

Hp.

Voice  
*mp* (take time) *mp*  
You and I, we are cast in diff-erent molds, in diff-erent

3 soli  
Vln. I div.  
(sim.)

3 soli  
Vln. II div.  
*p* (sim.)

3 soli  
Vla. div.  
*p* (sim.)

3 soli  
Vc. div.  
*p* (sim.)

2 soli  
CB  
*p* (sim.)

gli altri



Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

1, 2

Hn.

3, 4

Trpt. 1, 2, 3, 4

Trbn. 1, 2

Timp.

Glock.

Vibes

Pno.

Hp.

Voice

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

CB

(1.)

G $\sharp$  C $\sharp$  F $\sharp$  B $\flat$  G $\sharp$

yours: it shines when our el- e-ments meld to-geth-er, an al-loy of

27 28 29 30 31 32



39

rit.----- ad libitum slowly; deliberate

Picc.

Fl. 1, 2

Ob. 1, 2 (1.)

E.H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2 (1.)

1, 2 Hn. 2. sord. mf sord.

3, 4 Hn. mf

Trpt. 1, 2, 3, 4 p

Trbn. 1, 2

Timp.

Vibes mp p

Pno.

Hp.

rit.----- ad libitum slowly; deliberate

decresc. s Voice mp p pp f

forged in a se-clud-ed mine, re - mote, a - lone, its met-al hard and heav-y. You

senza sord. lush

Vln. I mf f

Vln. II senza sord. lush f f

Vla. senza sord. f

Vc. senza sord. mf f f

CB tutti arco f f

39

40

41

42

43

tempo primo

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 E.H.  
 Cl. 1  
 Cl. 2  
 B. Cl.  
 Bsn. 1  
 Bsn. 2  
 1, 2 Hn.  
 3, 4 Hn.  
 Trpt. 1, 2, 3, 4  
 Trbn. 1, 2  
 Timp.  
 Vibes  
 Pno.  
 Hp.  
 Voice  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 CB

and I, you and I, we are cast in diff - 'rent

43 44 45 46 47 48



55

meno mosso

poco accel. ----- a tempo

molto riten.

Picc. (1.) *mp cresc.* *f*

Fl. 1, 2

Ob. 1, 2 *f*

E.H.

Cl. 1, 2 (1.) *p* *f*

B. Cl.

Bsn. 1, 2 *f*

Hn. 1, 2 *open mp cresc.* *open mf* *f*

3, 4

Trpt. 1 *harmon mute; stem out mf cresc.* *f*

Trpt. 2 *harmon mute; stem out mf cresc.* *f*

Trbn. 1, 2

Timp.

Vibes

Pno. *mp cresc.* *f* *S<sup>a</sup> -1*

Hp.

meno mosso

poco accel. ----- a tempo

molto riten.

Voice  
deeds \_\_\_\_\_ bear your lead-en heed-less-ness; its weight crush-es me so that my soul

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

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

Vla. *p* *cresc.* *f*

Vc. *mf* *div. mf cresc.* *f*

CB *mf*

55 56 57 58 59 60 61

62

a tempo rit. ----- ad lib.; slowly very slowly più rit. -----

Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

1, 2

Hn.

3, 4

Trpt. 1

Trpt. 2

Trbn. 1, 2

Timp.

Vibes

Pno.

Hp.

Voice

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

CB

sub.p

mp

p

1. b

long

div.

mp

unis.

p

div. p

pizz.

8<sup>a</sup>

1. 1 1 1 1 1 1 1 1 1 1

buck-les un-der your bur-den, un-der your bur-den... you and I... you and I.

62 63 64 65 66 67

# 5. For all I know

Moderately; in a contemplative reverie ♩ = 76 poco riten. a tempo

2+3

Moderately; in a contemplative reverie ♩ = 76 poco riten. a tempo

Voice: [ Researcher Tarina Safar, who has recently discovered Hanna Diyab's manuscript in the Vatican library, contemplates the nature of stories.] *p wisful* For all I know, \_\_\_\_\_

2 Soli Vln. I: *pp* \_\_\_\_\_ (sord.)

Vln I gli altri: \_\_\_\_\_ (sord.)

Vln. II: \_\_\_\_\_ (sord.) *p*

Vla. ½ section: \_\_\_\_\_ *pp* tutti *p*

Vc. ½ section: \_\_\_\_\_ *pp* tutti *p*

CB: \_\_\_\_\_ *pp* *p*

1 2 3 4 5 6 7 8 9





Picc.

Fl. 1, 2 *poco cresc.* *poco f*

Ob. 1 *poco cresc.* *poco f*

Ob. 2 *poco cresc.* *poco f*

E.H. *poco cresc.* *poco f*

Cl. 1 *poco f*

Cl. 2 *poco f*

B. Cl.

Bsn. 1 *poco cresc.* *poco f* *mf*

Bsn. 2 *poco cresc.* *poco f* *mf*

C. Bsn. *mf*

1, 2

Hn. 3, 4

Trpt. 1, 2, 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Perc.

Piano *to CELESTA*

Hp. *poco f*

Voice *poco f* A little faster; gradually gaining momentum ♩ = 88  
hom-ing to our hearts.

Vln. I *mf* *div. s*

Vln. II *mf* *div.*

Vla. *poco cresc.* *poco f* *mf*

Vc. *poco cresc.* *poco f* *mf*

CB *poco cresc.* *poco f* *mf* *pizz.*

*poco cresc.* *poco f* *mf*

26 27 28 29 30 31







Quickly; swirling  $\text{♩} = 69$

$\left(\frac{3}{8}\right)$

**S**

48

Picc. *mf* *f* *p*

Fl. 1, 2 *f* *p*

Ob. 1, 2 *f*

E.H.

Cl. 1, 2 *f*

B. Cl.

Bsn. 1, 2 *mf cresc.* *f*

C. Bsn.

1, 2 Hn.

3, 4 Hn.

Trpt. 1, 2, 3, 4 (2, 3) 1, 4, harmon, stem out *f*

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Triangle

Sizz. Cym.

Glock. *mf* (white notes) *f*

Vibes (4 mallets) *mf* (white notes) *f*

Cel. *f* CELESTA

Hp. *f* *p*

Voice *f*  
that scrape the drawn dawn— dawn—

Vln. I unis. div. unis. *f* *p* (div.)

Vln. II unis. *f* *p*

Vla. div. II *f* *p*

Vc. *f* *p*

CB *f* *p*

48 49 50 51 52

Picc. *p*  
 Fl. 1, 2 *p* *mp*  
 Ob. 1, 2  
 E.H.  
 Cl. 1, 2 *p*  
 B. Cl.  
 Bsn. 1, 2 *p*  
 C. Bsn.  
 1, 2 *p*  
 Hn. 3, 4 (enhar.)  
 Trpt. 1, 2, 3, 4 *p* (1., 4.)  
 Trbn. 1, 2  
 B. Trbn.  
 Tba.  
 Timp.  
 Perc.  
 Glock.  
 Vibes *p*  
 Cel. *p*  
 Hp. *p* *gliss.*  
 Voice *mp* *vividly*  
 Vln. I  
 Vln. II *gliss.*  $8^a_{-1}$   
 Vla. *p* III *gliss.*  $8^a_{-1}$   
 Vc. *p* *gliss.*  $8^a_{-1}$   
 CB *p*

tracing a truth in the sky.

ad libitum; freely

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1, 2, Ob. 1, 2, E.H., Cl. 1, 2, B. Cl., Bsn. 1, 2, C. Bsn., Hn. 1, 2 and 3, 4, Trpt. 1, 2, 3, 4, Trbn. 1, 2, B. Trbn., Tba., Timp., Darbuka, Glock., Vibes, Cel., Hp., Voice, Vln. I, Vln. II, Vla., Vc., and CB. The score spans measures 57, 58, and 59. The key signature has one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics range from *pp* to *mp*. The vocal line includes the lyrics: "For all I know, for all I know..." with performance instructions: "ad libitum; freely" and "take time -----".







Picc.

Fl. 1, 2

Ob. 1, 2 (1.) *mp*

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bsn.

1, 2 Hn.

3, 4

Trpt. 1, 2, 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Riq.

Darbuka

Cel.

Hp.

A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> C<sup>b</sup> C<sup>b</sup> B<sup>b</sup>

lùk

Voices

kings. Ha - ka - wa - ti, Ha - ka - wa - ti!

*cresc.*

Vln. I

2 Solo Vln. II

Vln. II gli altri

2 Soli Vle.

Vla. gli altri

Vc.

CB

81 82 83 84 85 86



93

U

As before ♩=76

poco riten. a tempo

2+3

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 E.H.  
 Cl. 1, 2  
 B. Cl.  
 Bsn. 1, 2  
 C. Bsn.  
 1, 2  
 Hn.  
 3, 4  
 Trpt. 1, 2  
 Trpt. 3, 4  
 Trbn. 1, 2  
 B. Trbn.  
 Tba.  
 Timp.  
 Triangle  
 Glock.  
 Hp.  
 Voice  
 2 Soli Vln. I  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 CB

2.  
 pp  
 solo  
 pp  
 (1.)  
 2. solo  
 p  
 2. cup mute solo  
 p  
 pp  
 p  
 As before ♩=76  
 p  
 poco riten. a tempo  
 For all I know, a tale is a (sord.)  
 arco sord.  
 arco sord.  
 arco 1/2 section  
 pp  
 arco 1/2 section  
 pp  
 p  
 p  
 p  
 p

93 94 95 96 97 98 99 100 101

Picc.

Fl. 1, 2 (1.) *mp*

Ob. 1, 2 *mp*

E.H.

Cl. 1, 2 1. *mp* solo *mp*

B. Cl.

Bsn. 1 (2.)

Bsn. 2 *mp*

C. Bsn.

1, 2 Hn. 1. *mp*

3, 4

Trpt. 1, 2 (2.)

Trpt. 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Triangle

Glock.

Piano *PIANO mp*

Hp. *mp* *pp* *mp*

Voice *mp* *pp* *mp*

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vc. *mp*

CB *mp*

102 103 104 105 106 107 108 109 110

Picc.  
 Fl. 1, 2  
 Ob. 1  
 Ob. 2  
 E.H.  
 Cl. 1  
 Cl. 2  
 B. Cl.  
 Bsn. 1  
 Bsn. 2  
 C. Bsn.  
 1, 2  
 Hn.  
 3, 4  
 Trpt. 1, 2, 3, 4  
 Trbn. 1, 2  
 B. Trbn.  
 Tba.  
 Timp.  
 Perc.  
 Piano  
 Hp.  
 Voice  
 mes-sage in its satch-el, mov-ing through ag-es, ar-riv-ing here, ar-riv-ing here—  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 CB

111 112 113 114 115 116 117



Picc.

Fl. 1

Fl. 2

Ob. 1, 2

E.H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

C. Bsn.

1, 2

Hn.

3, 4

Trpt. 1, 2, 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Perc.

Cel.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

CB

*mf*

*cresc.*

*poco f*

Trav-'ling tales, trav - 'ling tales,

124 125 126 127 128

*cresc.*



Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1, 2  
 E.H.  
 Cl. 1  
 Cl. 2  
 B. Cl.  
 Bsn. 1, 2  
 C. Bsn.  
 1, 2  
 Hn.  
 3, 4  
 Trpt. 1, 2, 3, 4  
 2. cup mute  
 p  
 cresc.  
 2. (& 3.) cup mutes  
 mf cresc.  
 Trbn. 1, 2  
 B. Trbn.  
 Tba.  
 Timp.  
 Perc.  
 Cel.  
 Hp.  
 Voice  
 cresc.  
 car-a-van with a load of am-ber, flutes and tam-bour, flutes and  
 Vln. I  
 Vln. II  
 div. senza sord.  
 mf cresc.  
 div. senza sord.  
 mf cresc.  
 Vla.  
 mf cresc.  
 Vc.  
 mf cresc.  
 CB

134

135

136

137

138

139

Quickly; swirling  $\text{♩} = 69$

$\left(\frac{3}{8}\right)$

**W**

140

Picc. *mf* *f* *p* *f*

Fl. 1, 2 *f* *p*

Ob. 1, 2 *f*

E.H.

Cl. 1, 2 *f*

B. Cl.

Bsn. 1, 2 *mf cresc.* *f*

C. Bsn.

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Trpt. 1, 2, 3, 4 (2, 3) 1, 4, harmon, stem out *f*

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Glock. *mf* *f*

Vibes *mf* *f*

Cel. *f*

Hp. *f* *p*

Voice *f* *sempre f jubilant*

Vln. I *unis.* *div.* *unis.* *gliss.* *f*

Vln. II *unis.* *gliss.* *f*

Vla. *div.* *gliss.* *f*

Vc. *gliss.* *f*

CB *gliss.* *f*

140

141

142

143

144

Picc. *p*  
 Fl. 1, 2 *p*  
 Ob. 1, 2  
 E.H.  
 Cl. 1, 2 *p*  
 B. Cl.  
 Bsn. 1, 2 *p*  
 C. Bsn.  
 1, 2 Hn. *p*  
 3, 4 Hn. (en harm.)  
 Trpt. 1, 2, 3, 4 *p*  
 Trbn. 1, 2  
 B. Trbn.  
 Tba.  
 Timp.  
 Perc.  
 Glock. *p*  
 Vibes *p*  
*sempre f*  
 Hp. *p* *gliss.*  
 Voice  
 les - sons in the sand.  
 Vln. I *cresc.*  
 Vln. II  
 Vla.  
 Vc.  
 CB

allargando

molto allarg.

Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bsn.

1, 2  
Hn.

3, 4

Trpt. 1, 2, 3, 4

1., 2., 3., 4. harmon stem out

Trbn. 1, 2

B. Trbn.

Tba.

Timp.

Riq

Darbuka

Glock.

Vibes

Cel.

Hp.

Voice

Ha - ka -

Vln. I

Vln. II

Vla.

Vc.

CB

154

**X** a tempo

3+2

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

E.H. *f*

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

C. Bsn. *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Trpt. 1, 2 *f* open

Trpt. 3, 4 *f* open

Trbn. 1, 2

B. Trbn.

Tba.

Timp. *f*

Riq. *f*

Darbuka *f*

Cel.

Hp.

Voice *a tempo*  
- wa - - - ti! Ha - ka - wa - - - ti, (ad lib.)

Vln. I

Vln. II

Vla.

Vc. (unis.) *f* pizz. strum with thumb

CB (unis.) *f* pizz.

154 155 156 157 158 159 160

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 E.H.  
 Cl. 1, 2  
 B. Cl.  
 Bsn. 1, 2  
 C. Bsn.  
 1, 2  
 Hn.  
 3, 4  
 Trpt. 1, 2  
 Trpt. 3, 4  
 Trbn. 1, 2  
 B. Trbn.  
 Tba.  
 Timp.  
 Riq.  
 Darbuka  
 Cel.  
 Hp.  
 Voice  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 CB

tel - ler of tales: the peo-ple's pro-phet, the curse of kings.

161 162 163 164 165 166 167







Picc.

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2  
(1)

C. Bsn.

Hn. 1, 2  
3, 4

Trpt. 1, 2

Trpt. 3, 4

Trbn. 1, 2

B. Trbn.

Tba.

Timp. *soft mallets*

Riq. *p* *decresc.* *pp*

Toms *soft mallet* *p* *decresc.* *pp*

Bass Drum *p* *decresc.* *pp*

Vibes *p* *decresc.* *pp*

Cel. *pp*

Hp. *11+11+ p* *decresc.*

Voice  
wa - ti.

4 Soli Vln. I *decresc.* *pp*

Vln I  
gli altri *pp* *decresc.*

Vln. II *pp* *decresc.*

Vla.

Vc.

CB

190 191 192 193 194 195 196 197 198 199 200

