

AMOS ELKANA

המסע הביתה

رحلة العودة

The Journey Home

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The Journey Home

Opera in 15 scenes

for 4 singers, childrens choir and a chamber orchestra

Libretto by Edna Kedar-Arav

In Arabic and Hebrew

2013

Duration: 30 minutes

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Characters:

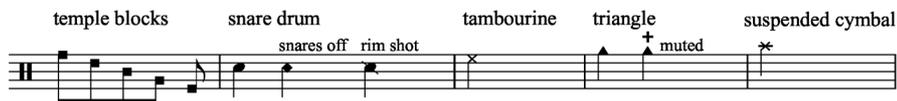
Soprano (Yehudit and Aysha)
Alto (Ali's mother and Yehudit's mother)
Tenor (Ali / Avraham)
Bass (Ali's father, Eliahu, Policeman, Son)

Children's choir

Orchestra:

Flute (also Piccolo)
Oboe
Clarinet in Bb (also Alto Saxophone)
Horn in F
Trombone
Percussion:
 Snare drum
 Suspended cymbal
 Suspended Tambourine
 Darbuka
 Triangle
 5 Temple blocks
Harp
Piano
Accordion
2 Violins
1 Viola
1 Cello
1 Double Bass

Percussion notation:



Score in C

Constantine P. Cavafy

Ithaka

As you set out for Ithaka
hope the voyage is a long one,
full of adventure, full of discovery.
Laistrygonians and Cyclops,
angry Poseidon—don't be afraid of them:
you'll never find things like that on your way
as long as you keep your thoughts raised high,
as long as a rare excitement stirs your spirit and your body.
Laistrygonians and Cyclops,
wild Poseidon—you won't encounter them
unless you bring them along inside your soul,
unless your soul sets them up in front of you.

Hope the voyage is a long one.
May there be many a summer morning when,
with what pleasure, what joy,
you come into harbors seen for the first time;
may you stop at Phoenician trading stations
to buy fine things,
mother of pearl and coral, amber and ebony,
sensual perfume of every kind—
as many sensual perfumes as you can;
and may you visit many Egyptian cities
to gather stores of knowledge from their scholars.

Keep Ithaka always in your mind.
Arriving there is what you are destined for.
But do not hurry the journey at all.
Better if it lasts for years,
so you are old by the time you reach the island,
wealthy with all you have gained on the way,
not expecting Ithaka to make you rich.

Ithaka gave you the marvelous journey.
Without her you would not have set out.
She has nothing left to give you now.

And if you find her poor, Ithaka won't have fooled you.
Wise as you will have become, so full of experience,
you will have understood by then what these Ithakas mean.

(Translated by Edmund Keeley/Philip Sherrard)

המסע הביתה
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The Journey Home

Amos Elkana

Overture

25 sec.

♩=100

Flute Whistle-tone

Oboe

Clarinet in B♭

Horn in F

Trombone

Percussion

Soprano

Alto

Tenor

Bass

Choir

Harp +++|+++ *ppp*

Piano

Accordion air sound *ppp*

Violin I

Violin II

Viola

Violoncello pizz. *ppp*

Contrabass pizz. Sul D *ppp*

8

Fl.

Tbn. *con sord.* *ppp*

Hp. *ppp* (sounds an 8ve higher)

Pno. *ppp*

Accord.

Vc.

Cb.



14

Cl. *ppp* *sfppp* *sfppp* *sfppp*

Hn. *con sord.* *ppp* *sfppp* *sfppp* *sfppp*

Tbn. *sfppp* *sfppp* *sfppp*

Hp. *ppp* (8)

Pno.

Vla. *con sord.* *ppp*

Vc.

Cb.

21

Fl. *ppp*

Ob. *ppp*

Cl. *sfppp simile*

Hn. *sfppp simile*

Tbn. *sfppp simile*

Hp.

Pno.

Vln. II *con sord. ppp*

Vla.

Vc.

Cb.

(8)

Detailed description: This page of a musical score covers measures 21 through 28. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), Harp (Hp.), Piano (Pno.), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Oboe parts begin in measure 21 with a *ppp* dynamic. The Clarinet, Horn, and Trombone parts are marked *sfppp simile*. The Harp part features a complex texture with a circled '8' in the left hand. The Piano part has a steady eighth-note accompaniment. The Violin II part is marked *con sord. ppp* and features a long melodic line. The Viola, Violoncello, and Contrabass parts provide harmonic support with various rhythmic patterns.

28

Fl. *sfppp sfppp sfppp sfppp simile*

Ob. *sfppp sfppp sfppp sfppp simile*

Cl.

Hn.

Tbn.

Hp.

Pno. *ppp*

Accord. *ppp*

Vln. I *con sord. ppp*

Vln. II *sfppp sfppp sfppp sfppp simile*

Vla. *sfppp sfppp sfppp sfppp simile*

Vc.

Cb.

(8)

42

Fl. *sfmp* *sfmf*

Ob. *sfmp* *sfmf*

Cl. *sfmp* *sfmf*

Hn. *sfmp* *sfmf*

Tbn. *sfmp* *sfmf*

Perc. *mp* *mf*

Hp. *mp* *mf*

Pno. *mp* *mf*

Accord. *sfmp* *sfmf*

Vln. I *sfmp* *sfmf* senza sord.

Vln. II *sfmp* *sfmf* senza sord.

Vla. *sfmp* *sfmf* senza sord.

Vc. *mp* *mf*

Cb. *mp* *mf*

A Scene 1

Ali and his parents together in their house in Nablus. They argue. Ali intends to leave Nablus instead of going into the family business. Father angry and upset. Mother worries.

49

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Tbn. *f*

Perc. *f*

T. *f* (angry)
(Arabic) la la bid - dish asht - ghel fi mas - na'

Hp. *f*

Pno. *f*

Accord. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

56 $\text{♩} = 90$ **rall.**

Fl. *fp* *mp* *mf*

Ob. *fp*

Perc. *z* *y* *bow*

T. el - 'e - le!

B. [A's father] **AL'S FATHER** *f* (angry) *mp* (dissapointed)
 (Arabic) in - ti baṭ - talt ib - ni ka - sart

Pno.

Accord. *fp* *mf* *mp* **rall.**

Vln. I *fp* *mf* **rall.**

Vln. II *fp* *mf*

Vla. *fp* *mf*

Vc.

Cb.

63

♩=50

♩=90

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Tbn. *p*

Perc. l.v.

T. *mf*
bi - kha - ter - qu

B. [A's father] qal - bi

Accord. (8)

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. arco *mp*

86

Choir

ture full of dis - co - ve - ry lai - stry - go - nians and cy - clops an - gry po - sei - don don't be a - fraid of

Hp.

C₄ A_b

Vla.

Vc.



C Scene 2
 Jerusalem. Ali meets Eliahu which takes him under his wing.
 ♩=70

92

T. *mp* (tired and lonley)
 as - sa - la - mo - - - 'a - lei - kum - - -

B. [Eliahu] *mp*
 (Hebrew) sha - lom a - lei - khem - - -

Choir
 them

Hp. l.v.

Accord.

p

C
 ♩=70
 con sord.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb. *p* pizz.

99 *p* (to himself)

B. [Eliahu] om - nam ha - ye - led a - ra - vi akh hu - nir - e kol - kakh bo - ded

Accord.

Vln. I

Vln. II

Vla.

Cb.

107 (to A)
spoken: bidak maye? khubiz?

B. [Eliahu] mits - vah hi le - hakh - nis or - khim

Accord.

Vln. I *pizz.* 3 *p*

Vln. II

Vla. *pizz.* 3 *p*

Cb. *p*

114 *p*

T. bid - dish ay sa - da - qa

B. [Eliahu] (Arabic) in - ti shab la - tif ta - 'al sha - rik - na as -

Vln. I arco

Vla. arco

Vc. (sord.) *p*

Cb.

D Transition
Ali converts to Jewdaism

122

Fl. *p*

Tbn. *p*

B. [Eliahu] *sabt*

Pno. *p*

Accord. *p*

Vln. I **D**

Vla.

Vc.



129

Fl.

Ob. *p*

Tbn.

Pno.

Accord.

Vln. I *senza sord.* *p*

Vln. II *senza sord.* *p*

137

Fl.

Ob.

Cl.

Tbn.

Pno.

Accord.

Vln. I

Vln. II

p

144

Fl.

Ob.

Cl.

Perc.

Pno.

Accord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

mp

senza sord.

pizz.

149

Ob.
Cl.
Perc.
Pno.
Accord.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system contains measures 149 through 152. The Oboe (Ob.) and Clarinet (Cl.) parts feature long, sustained notes with phrasing slurs. The Percussion (Perc.) part has a rhythmic pattern of eighth notes with accents. The Piano (Pno.) part consists of a series of chords and single notes, some with accents. The Accordion (Accord.) part has a similar chordal texture. The Violin I (Vln. I) and Violin II (Vln. II) parts are mostly silent. The Viola (Vla.) part has a complex, rhythmic pattern of sixteenth notes. The Violoncello (Vc.) and Contrabass (Cb.) parts have a steady eighth-note accompaniment.



153

Cl.
Perc.
Pno.
Accord.
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system contains measures 153 through 156. The Clarinet (Cl.) part continues with sustained notes. The Percussion (Perc.) part maintains its eighth-note pattern. The Piano (Pno.) part has a more active line with eighth notes and chords. The Accordion (Accord.) part continues with chords. The Violin II (Vln. II) part has a few notes. The Viola (Vla.) part has a complex, rhythmic pattern of sixteenth notes. The Violoncello (Vc.) and Contrabass (Cb.) parts have a steady eighth-note accompaniment.

F Scene 3
After a year, Ali is converted and becomes Avraham

Cl. ¹⁵⁸

Hn. *mf*

Perc. *p*

B. [Eliahu] *mf* (proudly)

ba - khur ya - kar ha - kol hush - lam a - ta ger ka - ha - la -

(Hebrew)

Pno.

Accord.

Vln. I **F** *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

165

Perc. *mp*

T. *mf* (proud and happy)
(Hebrew) a - ni do-ver iv-

B. [Eliahu] kha mi - ze sha - na kvar mit - pa - lel u - me - ka - yem tar - yag mits - vot

Vln. I

Vln. II

Vla.

Vc.

Cb.



174

Hn.

T. *mp* (hesitant) *p* (anxious)
rit u - shmi hu av - ra - ham av - ra - ham av - ra -

B. [Eliahu] ha - kol hush - lam ha - kol hush - lam hush - lam

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

182

Hn. *pp*

Tbn. *pp*

Perc. *p* bow *l.v.* bow *l.v.*

T. *p (sadly to himself)*
ham (Arabic) sa - miħ - ni sa - miħ ni - ya -

Pno. *mf* *pp*



192

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn. *pp*

Tbn. *pp*

Perc. *pp* bow *l.v.* ord. *pp*

T. *mf (resolutely)*
ba ha - da ma - ka - ni

B. [Eliahu] ka - et nim - tsa i - sha ye - hu - di -

Hp. *p* *l.v.* *l.v.*

Pno.

Vla. *p* con sord.

Vc. *p* con sord.

Cb. *p* con sord.

201

Fl.

Ob.

Cl.

Perc.

B. [Eliahu]

ya u - te - ka - yem mits - vat pri - ya u - re - - vi -

Hp.

Vla.

Vc.

Cb.



H Choral
A meets Yehudit

♩ = 90

208

Fl.

Ob.

Cl.

Perc.

B. [Eliahu]

Choir

ya
mp
you'll ne - ver find things like that on your way as long as you keep your

Hp.

Vla.

Vc.

(sord.)
p

(sord.)
p

rall.

212

Ob.

T. *(to Yehudit. Excited and in love) mf*

Choir
thoughts raised high as long as a rare excitement stirs your spirit and your body

Hp. C₄ A_b

Vla. *rall.*

Vc.

I Scene 4
A proposes to Yehudit
♩ = 80

217

Perc. *p*

T. *p*

va al - ma to - va ve - khi - na - nit at al - ma to - va ha - ti - na - si li le - i -

Hp. *p*

226

S. [Yehudit] **YEHUDIT** *mp (excited and in love)*

(Hebrew) e - he - ye e - he - ye ra - a - yat - kha ba - khur ya -

T. sha?

Hp.

Pno. *p*

Vln. II *con sord. p pp*

Vla. (sord.) *p pp*

Vc. (sord.) *p pp*

234

S. [Yehudit] *(worried)*

kar et ya - di ba - kesh me - i - mi la - ve - takh ti - ten et has - ka - ma - ta

Pno.

Vln. II

Vla.

Vc.

243

Hn. *pp*

Pno.

Vln. I *p*

Vln. II

Vla.

Vc.

Cb. *con sord. pp*

J Transition

248

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K Choral

♩ = 90

254

Perc. *p*

Choir *mp*
 lais - try - go - nians and cy - clopes wild po - sei - don you won't en - coun - ter them un - less you

Hp. *mp*

Vla. **K**
 ♩ = 90

Vc.



259

A. **YEHUDIT'S MOTHER** *f* (horrified)
 im a-ra
 (Hebrew)

Choir
 bring them a - long in - side your soul un - less your soul sets them up in front of you

Hp.

Vla.

Vc.

Cb. senza sord.
f

L Scene 5
Yehudit tells her mother about the wedding plans

♩ = 90

265

Fl. *f*

Ob. *f* *subito p*

Cl. *f* *subito p*

Hn. *f* *subito p*

Tbn. *f* *subito p*

Perc. *f* (snare on)

A. [Y's mother] *(in contempt)* *mp (worried)*
 vi a-ra - vi she - hit - ga - yer bi - ti a - ti dekh ei - no maz-hir

Hp.

Pno. *f*

Accord. *f* *tr* *mp*

L ♩ = 90

Vln. I *f* *tr*

Vln. II *senza sord.* *f* *tr*

Vla. *senza sord.* *f*

Vc. *senza sord.* *f*

Cb.

275 rall.

Fl. *p*

Ob. *p*

Cl. *p*

S. [Yehudit] *mf* (to mother) *f* *mp* *p* *pp*

fe mu-tav ger tov lev mi - ye-hu-di sha-fel i - to ekh-ye la - ne - tsakh la-ne - tsakh i - ma

Hp. *mp*

Accord. *p*

Cb. rall. con sord.
pp



M Transition

$\text{♩} = 74$

283 -

Fl. *pp*

Ob. *pp*

Hn. *pp*

Tbn. *pp*

S.

M $\text{♩} = 74$

Vln. I

Cb.

N Scene 6
Jewish wedding ceremony

297

Fl.

Ob.

S.

T. *mp* (looking at Yehudit and recites)
ha - rei at me - ku - de - shet li be - ta - ba - at

Vln. I *pp* con sord. senza vib. **N**

Vln. II *pp* con sord. senza vib.

Vla. *pp* con sord. senza vib.

Vc. *pp* con sord. senza vib.

Cb. senza vib.



298

T. (to everyone)
zo ka - dat mo - she ve - is - ra - el im esh - ka -

Choir *p* a.2 me - ku - deh - shet
me - ku - deh - shet

Vln. I

Vln. II

Vla.

Vc.

Cb.

305

T. *khekh* ye - ru - sha - la yim tish-kakh ye - mi - ni tid-bak le - sho - ni le - khi - ki im lo ez - ka-rekh im lo e - e - le et ye -

Vln. I

Vln. II

Vla.

Vc.

Cb.



Rubato

312

T. ru - sha - la - yim ye - ru - sha - la - yim al rosh sim-kha - ti

Pno.

p

Rubato

Vln. I vib.

Vln. II vib.

Vla. vib.

Vc. vib.

Cb. vib.



O Wedding party. Klezmer "Lebedik un freylekh"

♩ = 150

322

Cl. *mf*

Hn. *mf* staccato

Tbn. *mf* gliss. staccato

328

Cl.

Hn.

Tbn.

Perc.

Cb.

p

senza sord. pizz.

mf



334

Piccolo

Fl.

Ob.

Cl.

Hn.

Tbn.

Perc.

Accord.

Cb.

mf

mf

mf

mf

340

Picc.

Ob.

Cl.

Tbn.

Perc.

Accord.

Cb.



347

Cl.

Hn.

Tbn.

Perc.

Accord.

Cb.

ppp

355

Picc.

Ob.

Hn.

Tbn.

Perc.

Accord.

Cb.

Detailed description: This system of musical notation covers measures 355 through 361. It features seven staves: Piccolo (Picc.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Accordion (Accord.), and Contrabass (Cb.). The Piccolo and Oboe parts are highly melodic, with long phrases and slurs. The Horn part provides a steady accompaniment with some melodic movement. The Trombone part has a more rhythmic, punctuated character. The Percussion part features a complex, syncopated pattern. The Accordion part has a melodic line in the right hand and a bass line in the left hand. The Contrabass part provides a simple, rhythmic accompaniment.



362

Picc.

Ob.

Hn.

Tbn.

Perc.

Accord.

Cb.

Detailed description: This system of musical notation covers measures 362 through 368. It features the same seven instruments as the previous system. The Piccolo and Oboe parts continue their melodic development. The Horn part has some melodic movement. The Trombone part has a rhythmic, punctuated character. The Percussion part features a complex, syncopated pattern. The Accordion part has a melodic line in the right hand and a bass line in the left hand. The Contrabass part provides a simple, rhythmic accompaniment.

370

Picc. Ob. Hn. Tbn. Perc. Accord. Cb.

ppp

Detailed description: This system of musical notation covers measures 370 through 377. It features seven staves: Piccolo (Picc.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Accordion (Accord.), and Contrabass (Cb.). The Piccolo and Oboe parts have long, sweeping melodic lines with many slurs. The Horn part consists of a series of quarter notes with rests. The Trombone part has a rhythmic pattern of eighth notes and rests. The Percussion part plays a steady eighth-note pattern, starting with a *ppp* dynamic marking. The Accordion part has a melodic line in the right hand and a bass line in the left hand. The Contrabass part provides a simple harmonic accompaniment.



378

Picc. Ob. Hn. Tbn. Perc. Accord. Cb.

ppp

Detailed description: This system of musical notation covers measures 378 through 385. It features the same seven staves as the previous system. The Piccolo and Oboe parts continue their melodic lines. The Horn part has a more active line with eighth notes. The Trombone part has a rhythmic pattern of eighth notes and rests. The Percussion part plays a steady eighth-note pattern, ending with a *ppp* dynamic marking. The Accordion part has a melodic line in the right hand and a bass line in the left hand. The Contrabass part provides a simple harmonic accompaniment.

387

Cl.

Hn.

Tbn.

Perc.

Accord.

Cb.

396

Cl.

Hn.

Tbn.

Pno.

Vc.

Cb.

pppp
Ped.

ppp

senza sord.

arco

pppp

ppp

404

Hn.

Tbn.

Pno.

Vc.

Cb.

pp

p

pp

p

pp

p

411

Cl. *mp* *molto*

Hn. *mp* *molto*

Tbn. *mp* *molto*

Pno. *mp*

Vc. *mp* *molto*

Cb. *mp* *molto*

P Scene 7
 After some years. At home. Yehudit and her mother see A returning home from work.
 ♩ = 90

418

Fl. *mp*

Cl. *f*

Hn. *f*

Tbn. *f*

Perc. rim shot *f* *p*

A. [Y's mother] *mf (in contempt)*
 hi - ne hi - ne hi - gi - a ha - na - val mis - to - vev lo bar - kho - vot u - ma -

Pno. *f*

P
 ♩ = 90
 senza sord. sul pont. nat.

Vln. I *sfp* *mp*

Vln. II *sfp* *mp*

Vla. *sfp* *mp*

Vc. *f* *mp*

Cb. *f*

423

Fl. *mp*

Ob. *mp*

Perc.

S. [Yehudit] *mf (sad)*
a - mel a-mel hu kol ha-yom u - me-far-nes et ye-la-dei -

A. [Y's mother]
gi - a rak kshe - ha - ra - av to - kef

Vln. I

Vln. II *mp*

Vla.

Vc.



429

Ob.

Perc.

S. [Yehudit]
nu

A. [Y's mother] *mf*
ei - ni ma - a - mi - na likh - lum mi - piv shel a - ra -

Vln. I *mp*

Vln. II

Vla. *mp*

Cb. *p*

Q A enters. Yehudit's mother insults again and he leaves

♩ = 78

434

Ob.

Perc.

S. [Yehudit] *mp (to A lovingly)*
 bah - rukh shuv - kha ha - bai - ta a - hu - vi ha - im a - ta ra - ev?

A. [Y's mother] *vi*

Hp. *mp*
 G₄ Eb A₄

Q

♩ = 78

Vln. I

Vln. II

Vla.

Cb.

441

S. [Yehudit] ha - im a - ta tsa - me? ne - tol na et ya - de - kha

Hp. A₄ G₄ E₄

447

S. [Yehudit] *(trying to overcome her mother)*
 ba - rukh shuv - kha a - hu - vi ne -

A. [Y's mother] *f (to A, angry and insulting)*
 a - ta shi - kor shi - kor u - me - tu - naf

Hp.

Vln. II *f sfz*

Vla. *f sfz*

Vc. *f sfz*

Cb. *mp*

453 *mf*

S. [Yehudit] tol na et ya - de - kha ha - im a - ta ra - ev? a - hu -

A. [Y's mother] dug - ma ra - a ra - a dug - ma ra - a le - ye - la - de - kha

Hp.

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *sfz*

Cb.

F# Bb G#



460

S. [Yehudit] vi

A. [Y's mother] *f (threatening)* she - lo ta - ez she - lo ta - ez *mf* la - ga - at *mp* ba - ye - la - dim

Hp.

Vln. I *sfz* *mp*

Vln. II *sfz* *mp*

Vla. *sfz* *mp*

Vc. *sfz* *mp*

Cb.

468

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

S. [Yehudit] *f* (to mother) *mf* *mp*
 har - pi har - pi kvar har - pi kvar i -

A. [Y's mother] *f*
 a - dif she - tit ka - le - akh

Pno. *f*

Vln. I *sfz* *sfz* *fp* *mf*

Vln. II *sfz* *sfz* *fp* *mf*

Vla. *fp* *mf*

Vc. *fp* *mf*



476

Fl.

Ob.

Cl.

Hn.

Tbn. *p*

S. [Yehudit] *p*
 ma a - mart mas - pik ha - lo hu ba - - a - - li

A. [Y's mother] *f*
 a -

Pno. *p*

483

S. [Yehudit] *spoken*
mf
na - tat has - ka - ma - tekh zo - khe - ret?

A. [Y's mother] *(to Yehudit)*
rur a - rur ha - yom bo - hit - kha - tant i - to hu lo me - vi to - e - let

T. *mp (to himself in despair)*
(Arabic) we - nek im - mi? we - nek

Pno. *mp*

Accord. *p*

Vla. *p* *fp* *p*

Vc. *p* *fp* *p*

Cb. *p* *fp* *p*



491

T. *8*
im - mi el - 'a - zi - ze? qad - desh gha - mar - ti - ni bi - hu - bek qad - desh?

Pno.

Accord.

497

Perc. *pp* *p* *mf* *f* *ff* (to mother)

S. [Yehudit] i - ma!!

A. [Y's mother] *mf* (to A, humiliatingly)
 (Arab,)btiq - dar... tir - ja' - 'eil - ha...
 au truh la - ja - ha - nam la - ja - ha - nam la - ja - ha - nam

T. we - nek im - mi el - 'a - zi - ze?

Pno.

Accord.

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *sfz* *sfz* *sfz* *sfz* *sfz* *mp* *ff*

Vc. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *sfz* *f* *sfz* *ff*

Cb. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *sfz* *f* *sfz* *ff*



R Choral

♩=90

505

Perc. *p*

S. [Yehudit] *mp* (to A, worried) *p*
 av - ra - ham??

T.

Choir *mp*
 hope the voy - age is a long one may there be ma -

Hp. *mp*

Vla. *p* con sord.

Vc. *p* con sord.

511

Choir ny a sum - mer mor - ning when with what plea - sure what joy you come in - to har - bors seen for the first

Hp. C₄ E_b

Vla.

Vc.

S Scene 8
A depressed, wanders the streets and being arrested

♩ = 75

517 *p* (depressed)

T. akh yam - ma shu 'e - milt 'a - tel? (Hebrew) a - ni o - hev et ra - a - ya - ti

Choir time l.v.

Hp.

Accord. *p*

Vla. ♩ = 75

Vc.

523

T. a - ni o - hev et ye - la - dai a - ni o - ved a - ni kha -

Accord.

528

T. red spoken: What did I do?? But I didn't do anything!

B. [Policeman] spoken: Your'e ID please! Your'e ID! Come along!

(English)

Accord. *tr*

T Choral

♩=90

532

Perc. *p*

Choir
mp may you stop at phoe - ni - cian tra - ding sta - tions to buy fine things mo - ther of pearl co - ral am - ber and

Hp.
mp

Vla.
p (sord.)

Vc.
 (sord.)

538

Choir
 e - bo - ny sen - sual per - fume of eve - ry kind as ma - ny sen - sual per - fumes as you

Hp.

Vla.

Vc.

U Scene 9

A's parents visit him in prison. meanwhile at home Yehudit is worried

543

Cl. *p*

Hn. *p*

Tbn. *p*

B. [A's father]
mf (to A)
 kha - ba - ru - ni in - nak mu' - ta - qal hon 'a - la ta - ja - sus
 (Arabic)

Choir
 can

Hp.

Vla.
U

Vc.

549

Fl.

Ob.

Cl.

Hn.

Tbn.

S. [Yehudit] *mp (to herself, worried)*
lu rak ya - da - ti lu rak ya - da - ti e - fo hu?

A. [A's mother] *A's mother* *mf (to A)*
ta - 'al yam - ma nrow - hak 'al -

B. [A's father]
a - ra - bi mit - haw - wed bi - faq - ruh mash - buh

Vla. *senza sord.*
p

Vc. *senza sord.*
p

555

Fl.

Ob.

S. [Yehudit]
u - me a - la be - go - ra - lo? va - dai nik - la le - me - tsu - ka

A. [A's mother]
bet

T. *mf (to father)*
(Arabic) 'an shu btiḥ - ki yab - ba? a - na ya - hu - di mish ja - sus

B. [A's father]
in - ti a - ra - bi

Vla.

Vc.

560

Fl.

Ob.

Cl.

S. [Yehudit]

A. [A's mother]

B. [A's father]

Vla.

Vc.

pp

mf (to her mother, accusingly)

o she - ma___ kho-shesh hu mi - dvar ma? ha - kol ha -

bin - sam - hak___ 'a - la kul - shi

dam - mak___ dam - mi___ u - al - lah___ hu rab - bak

565

Fl.

Ob.

Cl.

S. [Yehudit]

A. [A's mother]

f

kol be-ash - ma - tekh be-ash - ma - tekh be-ash-ma - tekh i - ma al mats-pu-nekh ad yom mo-tekh

'a - la kul - shi i - za bti - ji ma'-na___ 'a nab - les 'a nab - les

572 (to both)

T.

Accord.

Vln. I

Vln. II

Vla.

pp

pp

pp

ma bat - rik___ u - la - di u - la bah - jur___ ma - ra - ti bas hum bi - tal - la 'u - ni min

V Transition
time goes by in prison
♩ = 100

578

T. hon

V
♩ = 100

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



582

Ob.

Cl.

Hn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

586

Ob.
Cl.
Hn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.



W Scene 10
Parents visit A in prison again. They manage to release him on the condition that he goes back to Nablus with them

589

Ob.

A. [A's mother] *mf* (to A)
wen hi al - ya - hu - di - ye? wen - hom u - la - dak? lesh nis -

W

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



593

A. [A's mother] *mf*
yuk u - ta - ra - kuk min si - ne? is - ma' la - im - mak

Vln. I
Vln. II *p* con sord.
Vla. *p* con sord.

598

A. [A's mother]

u - ta - 'al ma' - na — la - nab - les ir - ja - 'il - na al - ya - hud gha - da - ruk

Accord. *p*

Vln. II

Vla.

Vc. con sord. *p*

X Choral 6

$\text{♩} = 90$

606

Perc. *p*

Choir *mp*
and may you vi - sit ma - ny e - gyp - tian ci - ties too to ga - ther

Hp. *mp*

Vla.

Vc.

X

$\text{♩} = 90$

610

Choir
stores of know - ledge from their scho - lars keep i - tha - ka al - ways in your

Hp.

Vla.

Vc.

Y Scene 11

Nablus. A can't go back to Jerusalem because war began and the borders are closed

♩=84

614

Cl. *mf* *p*

Hn. *mf* *p*

Tbn. *mf* *p*

Perc. Snare off *p*

B. [A's father] *mf* (to A)

a - na - bagh - fir - lak - ya ib - ni 'a - la hu - ru - bak ba - sam - hak 'a - la khi - yan - tak

Choir mind

Hp.

Vla. *mf* *p*

Vc. *mf* *p*

Y

♩=84



619

Cl.

Hn.

Tbn.

Perc. (Snare on) *mf*

B. [A's father]

u - ta - ri - qak fi ad - din il - ya - hu - di bass bağ - lub - i - shi wa - hed:

624

Fl. *pp* *mf* *p* *mf*

Cl. *p*

Hn. *p*

Tbn. *p*

Perc. *mp* *mf*

T. *mf*

B. [A's father] *f* *mf*

Pno. *mp*

'in - dak ah - fad ba - ruh 'al - quds u - ba -

is - lim u - ba - rik - ni bi - ha - fid



629

♩=70

Fl. *p* *mf*

Ob. *pp*

Perc. *ff* (snare off)

T. *mp (in anguish)*

B. [A's father] *f (angry)*

Pno.

Vln. I

jib - hum la - hon fu - raq u - la - di

mish mum - kin! fi harb lih - dud msak - ka - ra

♩=70

A tempo (♩=84)

633

Ob.

Cl.

Hn. *pp*

Tbn. *pp*

T. *mf*

B. [A's father] *mf*

biq - ta' qal - bi

in - sa - hum_ ya ib - ni in - ta lis - sa zgheir tjaw-waz ma - ra min nab - lis u - ba' mal-lak ah - la urs

A tempo (♩=84)

Vln. I

Vla.

Vc.

(sord.) *p*

(sord.) *p*

Z Choral



Perc. *p*

Choir *mp*

keep i - tha - ka al - ways in your mind ar - riv - ing there is what you are des - tined for

Hp. *mp*

Z

Vla. *mp*

Vc. *mp*



Choir *mp*

but do not hur - ry the jour - ney at all bet - ter if it lasts for

Hp. *mp*

Vla. *mp*

Vc. *mp*

AA Scene 12
A meets Aysha and they fall in love

♩=66

649 ^{Aysha}
mp

S. [Aysha] *mp*
tab 'an bat - zak - ka - rak u - bat - zak - kar yom ma - ta - rakt
(Arabic)

Choir
years

Hp.

Pno. *p*

AA
♩=66

Vln. I senza sord. *p*

Vln. II senza sord. *p*

Vla. senza sord. *p*

Vc.



653 *mp*

T. *mp*
lam - ma fak - kart fil - beit shuf - tek fi kha - ya - li u - thal - leit fi ba -

Pno. *p*

Vln. I

Vln. II

Vla.

657

Cl. *p*

Hn. *p*

Tbn. *p*

Perc. *pp*

S. [Aysha] shuk - ran a - buk kan dai - man yah - ki 'an - nak u - a - na mit - lo is - tan - ni - tak

T. li

Pno.

Vln. I

Vln. II

Vla.



BB Scene 13
Muslim wedding. Begins with a traditional Palestinian bridegroom parade

accel.

662 To Alto Sax.

Cl.

Hn.

Tbn.

Perc. *l.v.*

S. [Aysha] tir - ja'

Choir *p* clap

Pno.

Accord. *ppp*

slow Dabka
♩=84

667

Ob.

Alto Saxophone

Darbuka

Choir

Accord.

mf

mf

finger roll

Dabka groove. *ad lib.*

mf

mp



671

Picc.

Ob.

Alto Sax.

Darb.

Choir

Accord.

mf



675

Picc.

Ob.

Alto Sax.

Darb.

Choir

Accord.

679

Alto Sax.

Darb.

B.

Choir

Accord.

Tambourine
(A's father has a Tambourine in his hands
and he plays it during the fast Dabka)

Choir



CC fast Dabka "Ala Daluna"

♩=120

682

Picc.

Darb.

B.

Accord.

f

Dabka groove. *ad lib.*
d - t - d - d - t

mf

mp



688

Picc.

Ob.

Hn.

Tbn.

Darb.

B.

Accord.

Cb.

f

con sord. - Harmon

mp

con sord. - Harmon

mp

8 12

694

Picc.

Ob.

Alto Sax.

f

Hn.

Tbn.

Darb.

B.

16

Accord.

Cb.



700

Picc.

Ob.

Alto Sax.

Hn.

Tbn.

Darb.

B.

20

Accord.

Cb.

finger roll

♩=90

706

Picc. *mf*

Hn. *p*

Tbn. *p*

DD Choral 8
Many years go by

712

Perc. *p*

Choir *mp*
so you are old by the time you reach the is - land weal - thy with all

Hp. *mp*

Vla. **DD** con sord. *p*
(sord.)

Vc. *p*

716

Choir
you have gained on the way not ex - pec - ting i - tha - ka to make you

Hp. *B₄*

Vla.

Vc.

720

Fl. *p*

Choir
rich

Hp. *E₄* *C#*

Vla.

Vc.

724

Fl. *8^{va}*

Perc. *p*

Choir *mp* i - tha - ka

Hp. *Db Ab*

Vla. **EE** (sord.) *p*

Vc. (sord.) *p*



728

Choir gave you the mar - ve - lous jour - ney with - out her you

Hp. *Db Bb*

Vla.

Vc.



731

Choir would not have set out she has no - thing left to give you

Hp. *Eb*

Vla.

Vc.

In Nablus A is on his deathbed. He is writing a letter to his Jewish family. At the same time in Jerusalem his eldest son reads the letter to Yehudit

$\text{♩} = 68$

734

Fl.

T. *p* (on his deathbed. writing a letter)
zoy - ti - wu - la - di el - a - 'i - za

B. [A's son] (Hebrew. reading the letter to Yehudit. slowly in free time)
ish-ti vi-la-dai ha-ye-ka-rim.

Choir
now

Hp.

FF

$\text{♩} = 68$

Vla.

Vc. (sord.) senza vib.

Cb. con sord. senza vib. **ppp**



740

T. a - mal - ri - sal - ti tu - sal - kom qa - bel ma a - mut

B. [A's son] me-ka-ve she-mikh-ta-vi
ya-gi-a a-lei-khem
be-o-di ba-kha-yim.

Vla. (sord.) senza vib. **ppp**

Vc.

Cb.



746

T. a - na - ba - na - zi' u - ta - lib a - shuf - kom ka - man mar - ra

Vla.

Vc.

Cb.

752

T. *lau baq - dar kunt ba - ji - kum ar - ju - kom ta -*

B. [A's son] *a-ni go-ses u-me-va-kesh
lir-ot-khem pa-am no-se-fet. lu ya-khol-ti ha-yi-ti
ba a-lei-khem.*

Vln. II *con sord. senza vib.*
ppp

Vla.

Vc.

Cb.

757

T. *'a - lu be - sur - 'a a - bus - kom ben 'ei - ne - - kom*

Vln. II

Vla.

Vc.

Cb.

762

T. *a - bu - kum av - - ra - - ham*

B. [A's son] *a-na ha-gi-u bim-he-ra
va-a-na-shek et ein-khem. she-la-khem
a-ba av-ra-ham*

Vln. I *senza vib.
con sord.*
ppp

Vln. II

Vla.

Vc.

Cb.

GG Scene 15
A's Funeral

♩=100

768

Hp. *pp*

8^{va}

Vln. I

Vln. II

Vla.

Vc. *pp* senza sord. pizz.

Cb. *pp* senza sord. pizz. Sul D



774 (sounds an 8ve higher)

Hp. *pp*

8^{va}

Pno. *pp*

Vln. I

Vln. II

Vc.

Cb.

779

Hp.

Pno.

Accord.

Vc.

Cb.

ppp



785

Hp.

Pno.

Accord.

Vla.

Vc.

Cb.

senza sord. senza vib.
ppp

790

Hp.

Pno.

Accord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord. senza vib.

ppp

l.v.



797

Hp.

Pno.

Accord.

Vln. I

Vln. II

Vla.

Vc.

l.v.

803

Breath

air sound (no pitch)

ppp

Breath

ppp

Pno.

Accord.

Vln. I

Vln. II

Vla.



809

Fl.

Whistle-tone

ppp

20 sec.

Breath

Breath

Accord.

Vln. I

20 sec.

Vln. II

Vla.