

The Land of Nightingales and Honey

*for Soprano
Mezzo-Soprano
and piano*

H.A.Jenkins
C.O'Connor

This short piece is to be part of a longer song-cycle which details the realities that female refugees face once arriving at a safe-camp.

Both composer and librettist have worked with people seeking refuge and asylum and feel that the voice-less need a platform to be heard.

The stories are adaptations of real-life situations in the camps and the music is strongly influenced by the folk tunes and culture of those who have been displaced.

The Scene

Soprano - plays the character Dilva* as she washes the dishes and reminisces of her home in the Kurdish mountains.

Mezzo-Soprano - plays Dilva's inner-consciousness and shares the anxiety and uncertainty she is feeling from her life in the refugee camp.

*meaning 'from the heart' in Kurdish, derived from *dil* meaning 'heart'.

Performance Notes

The vocal lines reflect the singing style and tradition of Armenian and Kurdish folk singing, with vocal inflections to decorate the melody. Singers are encouraged to adopt an *Ad Libitum* approach so it feels 'free' and expressive and the piano part is especially sparse in places to allow for rhythmic flexibility.

The Land of Nightingales and Honey

C.O'Connor

Dilva washes dishes. After a while, she starts to hear a faint familiar folk melody in the back of her mind.

H.A.Jenkins

Lento Libramente $\text{♩} = 30$
ppp < *p*

Soprano
I miss ho-ney mmm

Mezzo-soprano

Lento Libramente $\text{♩} = 30$
ppp *pp*

Piano

Ped. Ped.

5

figs... au-ber-gines

pp hmm

Ped.

8

p

I miss bread

p *pp* *pp*

mmm

8va

p

3

ped. *ped.*

12

mp

Ba - ba - ri Sa - moon Ka - la - neh

p *pp* *p*

hmm mmm

ped.

15

with brown_ bu - tter_

p

pp *pp*

mmm

8va

3 3

Ped. Ped.

18

accel.

mf

Più mosso ♩ = 43

I_ miss the_ moun - tains

mp

accel.

mf

Più mosso ♩ = 43

3

8va

21

Musical score for measures 21-22. The top staff is the vocal line, the middle is the vocal line with lyrics, and the bottom is the piano accompaniment. Measure 21: Vocal line has a whole rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Piano accompaniment has a whole note chord G2-B2-D3. Measure 22: Vocal line has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Piano accompaniment has a whole note chord G2-B2-D3.

I miss walk -

23

Musical score for measures 23-24. The top staff is the vocal line with lyrics, the middle is the vocal line with dynamics, and the bottom is the piano accompaniment. Measure 23: Vocal line has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Piano accompaniment has a whole note chord G2-B2-D3. Measure 24: Vocal line has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Piano accompaniment has a whole note chord G2-B2-D3.

ing up hill I ne-ver thought I would miss walk -

mp
mmm

Dilva starts to panic as she remembers the months of walking. Finally to arrive at the refugee camp. 7

27

ing up hill

mf *mp* *mf* *gliss.*

Walk - ing

f

softly trem.

32

walk - ing I have to keep walk -

3

38

Dilva looks around her at the refugee camp

sfz *f*

- ing

p

p

f

3 3 3

43

sfz

I'm safe safe I'm safe

mf *sfz*

Am I safe? Am I safe?

mp *f*

48

Musical score for measures 48-51. The score is in treble and bass clefs. The vocal line (top staff) has lyrics: "I'm safe" (measure 48), "safe?" (measure 49), "safe?" (measure 50), and "safe?" (measure 51). Dynamics include *mp* and *mf*. The piano accompaniment (bottom two staves) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* and *p*.

52

Musical score for measures 52-55. The score is in treble and bass clefs. The vocal line (top staff) has lyrics: "Who am I?" (measure 52), "I am a bo-dy to fee - d a" (measures 53-55). Dynamics include *p* and *mp*. The piano accompaniment (bottom two staves) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp*. There are triplets in the vocal line in measures 53 and 54.

57

ppp < *p*

I miss wa - shing -

bo - dy to wa - sh

f

Ped.

63

ppp

in the ri - ver You -

pp

Ped.

67 *p* *mp*

- 'll_ ne-ver run out of wa - ter_ in the ri - ver

pp *p*

Ped. Ped.

Dilva finishes washing the dishes, rinsing them in the small amount of water left.

72 *p* *mf*

Am I a daugh - ter

mf

Who am I? if my

mf *mp*

78

Am I a sister?
 pa-rents are dead? if my

Dilva looks at her belly, her consciounes comes behind her and hugs her.

82

Am I a...
 bro-thers and sis-ters are dead

Appassionato ♩. = 75

86 *accel.*

mf
I'm safe

mp
hmm...

accel.

Appassionato ♩. = 75

mf

p

Ped.

90

I'm safe

mf
I'm safe

mf

95

safe safe safe safe safe safe

safe safe safe safe safe safe

p *mf* *p* *mf*

p *f*

100

ne- ver be safe safe safe

ne- ver be safe safe

f *rit.* *f* *pp*

rit.

Largo e tranquillo ♩ = 33

104

pp

safe I'll keep you safe I'll make

p

safe I'll keep you safe

Largo e tranquillo ♩ = 33

pp

p

Ped. Ped. Ped.

110

mf

you bread all kinds of bread

mp

pp *> pp*

mmm

8va

Ped. Ped.

Dilva looks towards something unseen, possibly the uncertain future ahead. Yet, she ends with an optimistic smile, as she hopes things will turn out right.

115

ppp *p*

I feed you ho - ney

ppp *pp*

Ped. Ped.

120

ppp *p* *pp*

mmm figs... au-ber-gines hmm

ppp *pp*

mmm hmm

rall. *ppp*

Ped.