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Sunderland**

Jenkins, Hayley (2020) Nightingales and Honey. [Composition]

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# 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*  $\text{<}$  *p*

Soprano

I miss ho-ney mmm

Mezzo-soprano

**Lento Libramente**  $\text{♩} = 30$

Piano

*ppp* *pp*

Ped. Ped.

5

figs... au-ber-gines

*pp*

hmm

Ped.

8

*p*  
I miss bread

*p* *pp* *pp*  
mmm

*p*  
Ped. Ped.

12

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

*p* *pp* *p*  
hmm mmm

*p*  
Ped.

15

with brown\_ bu - tter\_

*p*

*pp* *pp*

mmm

8va-

3 3

Ped. Ped.

18

accel. . . . .

**Più mosso** ♩ = 43

*mf*

I\_ miss the\_ moun - tains

*mp*

accel. . . . .

**Più mosso** ♩ = 43

3

*mf*

8va--

21

Musical score for measures 21-22. The vocal line begins with a rest, followed by the lyrics "I miss walk -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A first ending bracket labeled (8) spans the final two measures of the piano part.

23

Musical score for measures 23-25. The vocal line continues with the lyrics "ing up hill I ne-ver thought I would miss walk -". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *mp* (mezzo-piano). A vocalization "mmm" is indicated in the vocal line.

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

27

ing up hill

*mp*

*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*

Musical score for measures 38-42. The score includes vocal lines and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "I'm here" with a dynamic marking of *sfz* and *f*. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings of *p* and *f*. The piano part includes triplets in measures 40 and 41.

43

*sfz*

Musical score for measures 43-47. The score includes vocal lines and piano accompaniment. The vocal line has lyrics "I'm safe safe I'm safe" and "Am I safe? Am I safe?" with dynamic markings of *sfz* and *f*. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings of *mf*, *sfz*, *mp*, and *f*.

48

Musical score for measures 48-51. The score is in treble clef with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics "I'm safe" on a dotted half note. The piano accompaniment consists of eighth-note patterns in the right hand and quarter notes in the left hand. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The piano part ends with a *p* (piano) dynamic marking.

52

Musical score for measures 52-55. The score is in treble clef with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics "Who am I?" on a dotted half note. The piano accompaniment consists of eighth-note patterns in the right hand and quarter notes in the left hand. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). The piano part ends with a *mp* dynamic marking.

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*

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

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

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

Appassionato ♩. = 75

86 *accel.* . . . . .

*mf*  
I'm safe

*mp*  
hmm...

*accel.* . . . . .

Appassionato ♩. = 75

*mf*

Ped.

90

I'm safe

*mf*  
I'm safe

*mf*

95

safe safe safe safe safe

safe safe safe safe safe

*p* *mf* *p* *mf*

*p* *f*

100

ne- ver be safe safe

ne- ver be safe safe

*f* *rit.* *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* *rall.* *pp*

mmm figs... au-ber-gines hmm

*ppp* *pp*

mmm hmm

*rall.* *ppp*

Ped.