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-consciouness 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

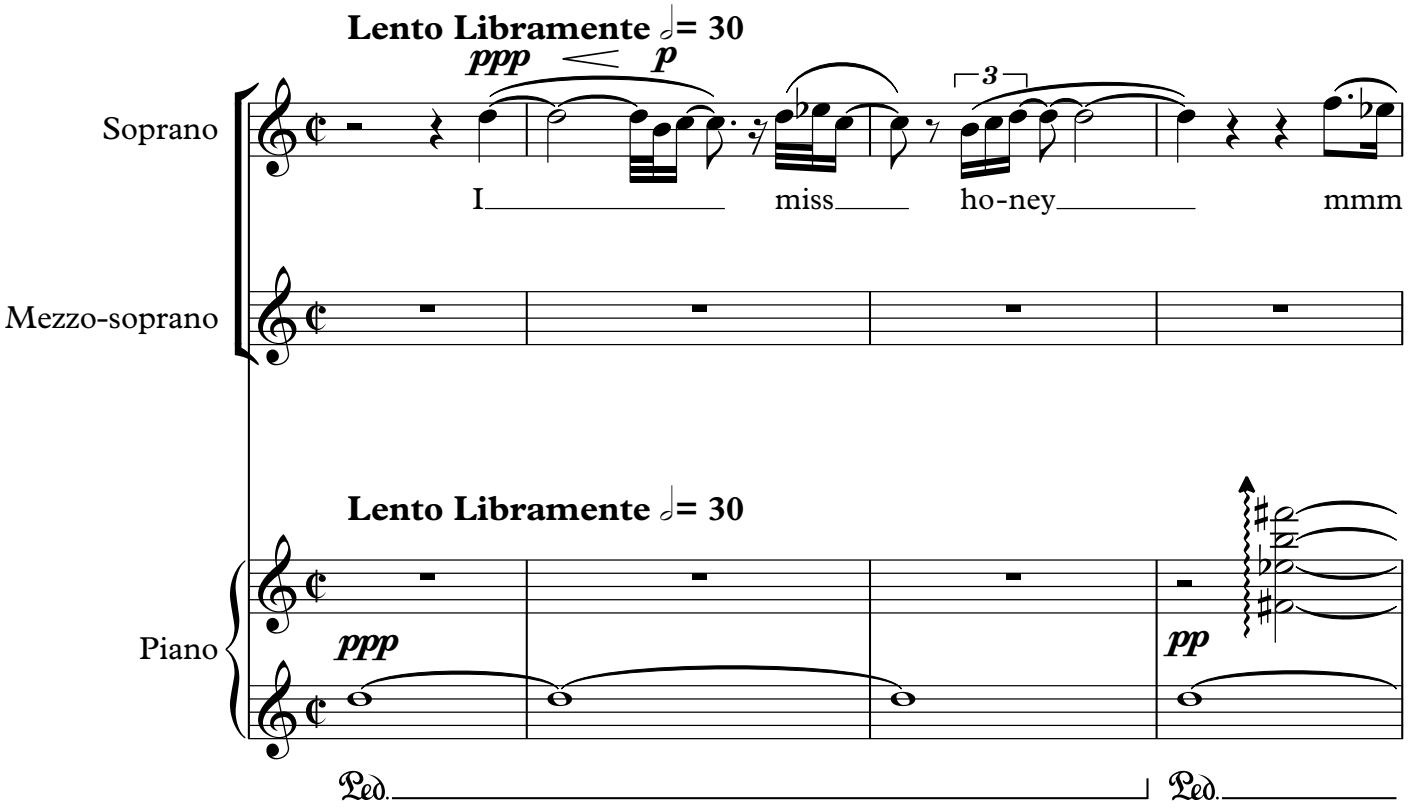
The vocal lines reflect the singing style and tradition of Armenian and Kurdish folk singing, with vocal inflections to decorate the melody. Singers are encouraged to adopt an *Ad Libitum* approach so it feels 'free' and expressive and the piano part is especially sparse in places to allow for rhythmic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

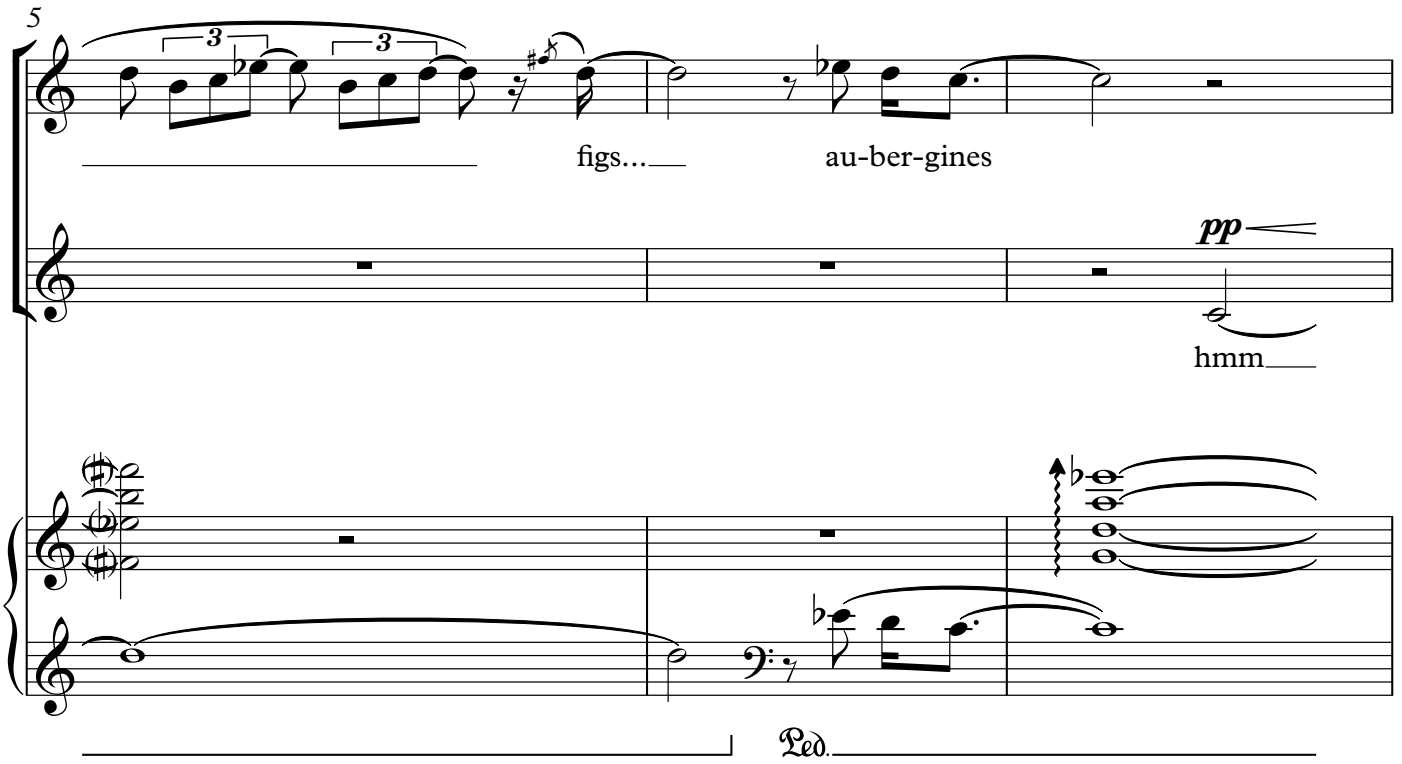
The Land of Nightingales and Honey

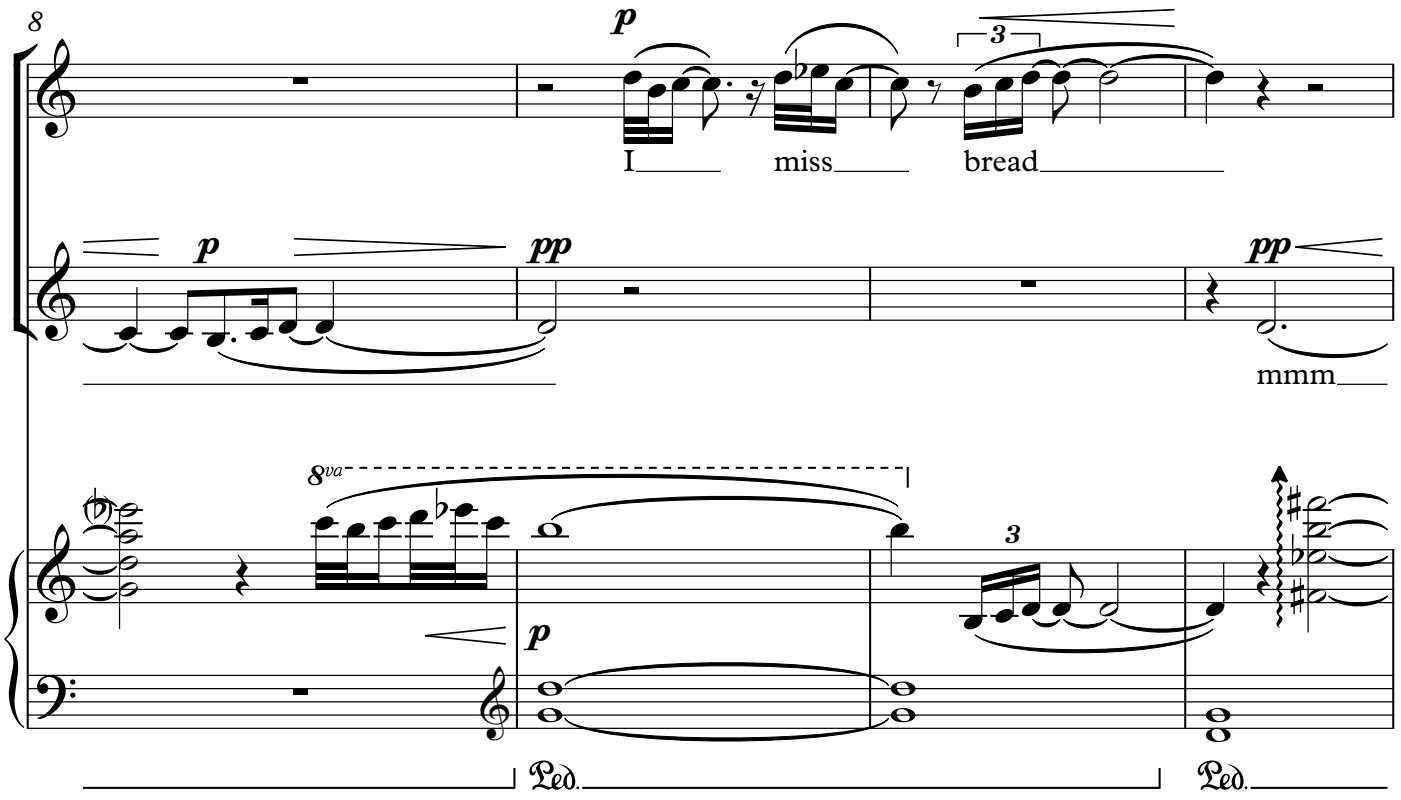
C.O'Connor

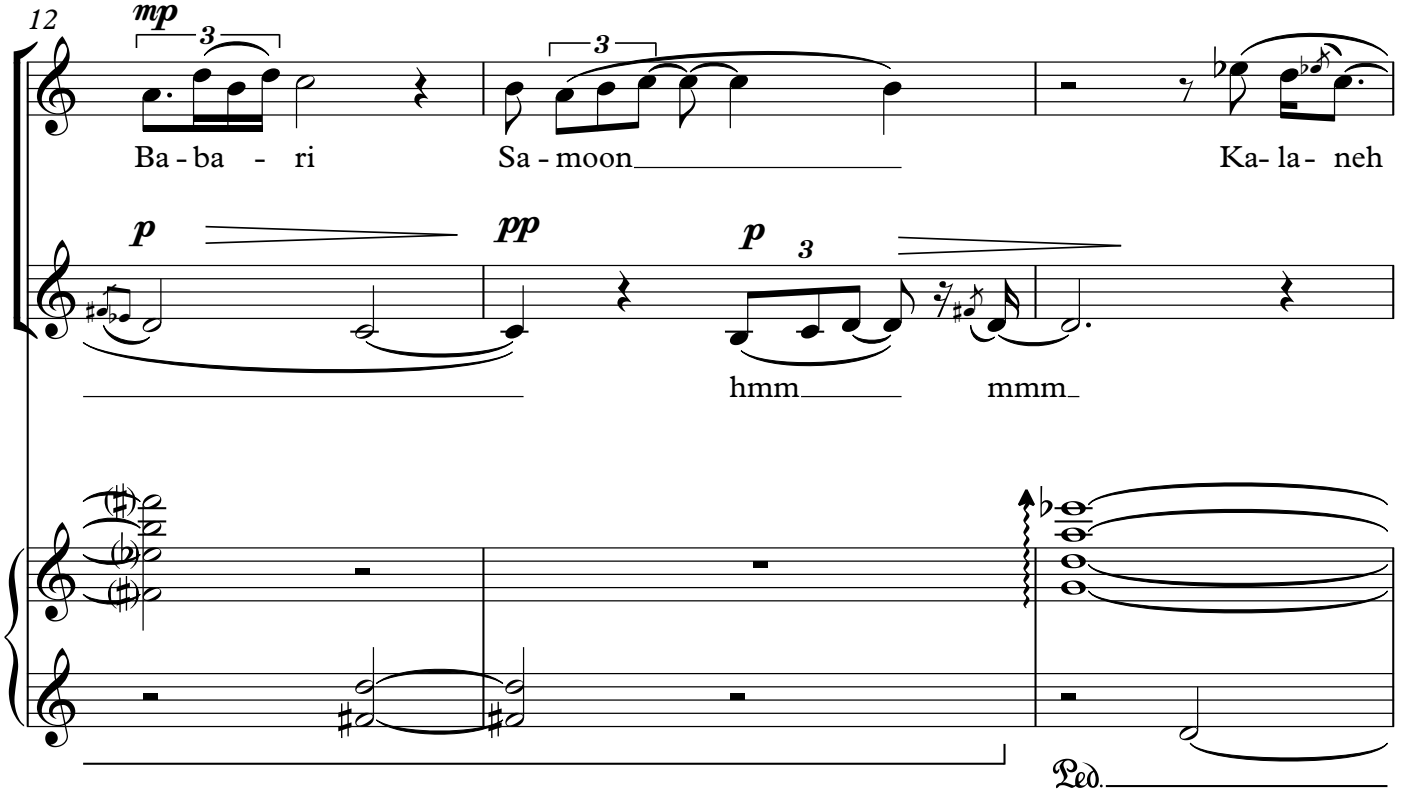
Dilva washes dishes. After a while, she starts to hear a faint familiar folk melody in the back of her mind.

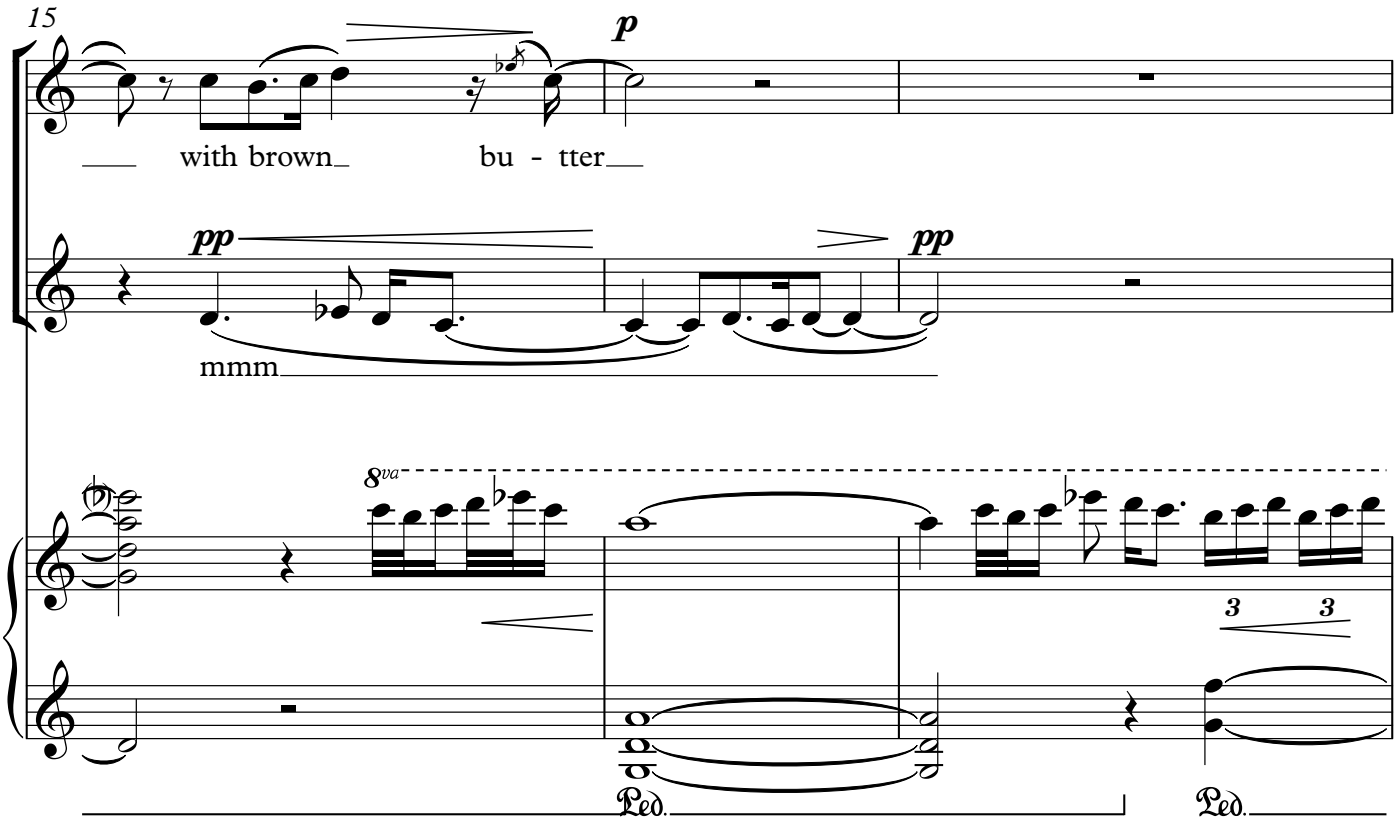
H.A.Jenkins

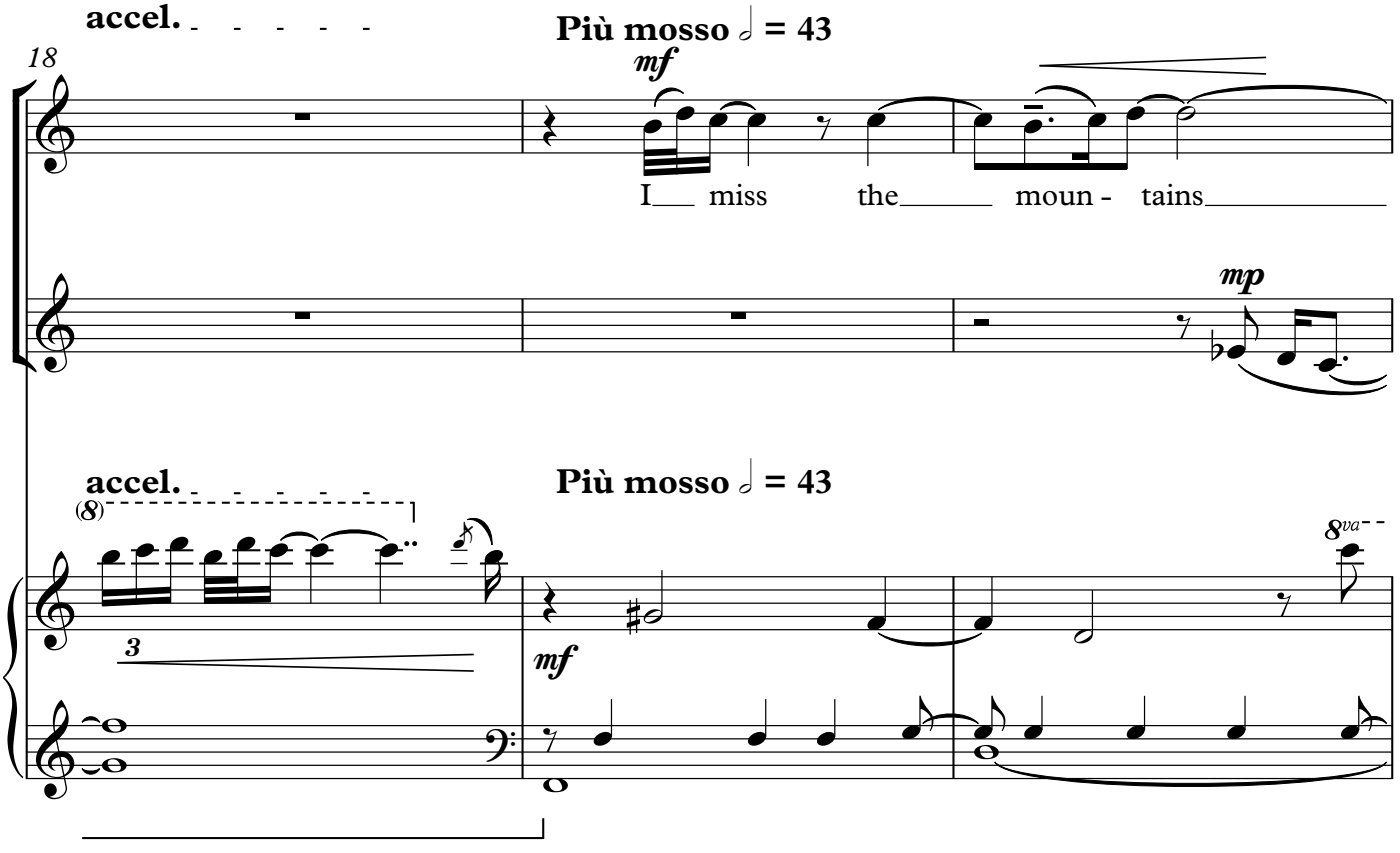


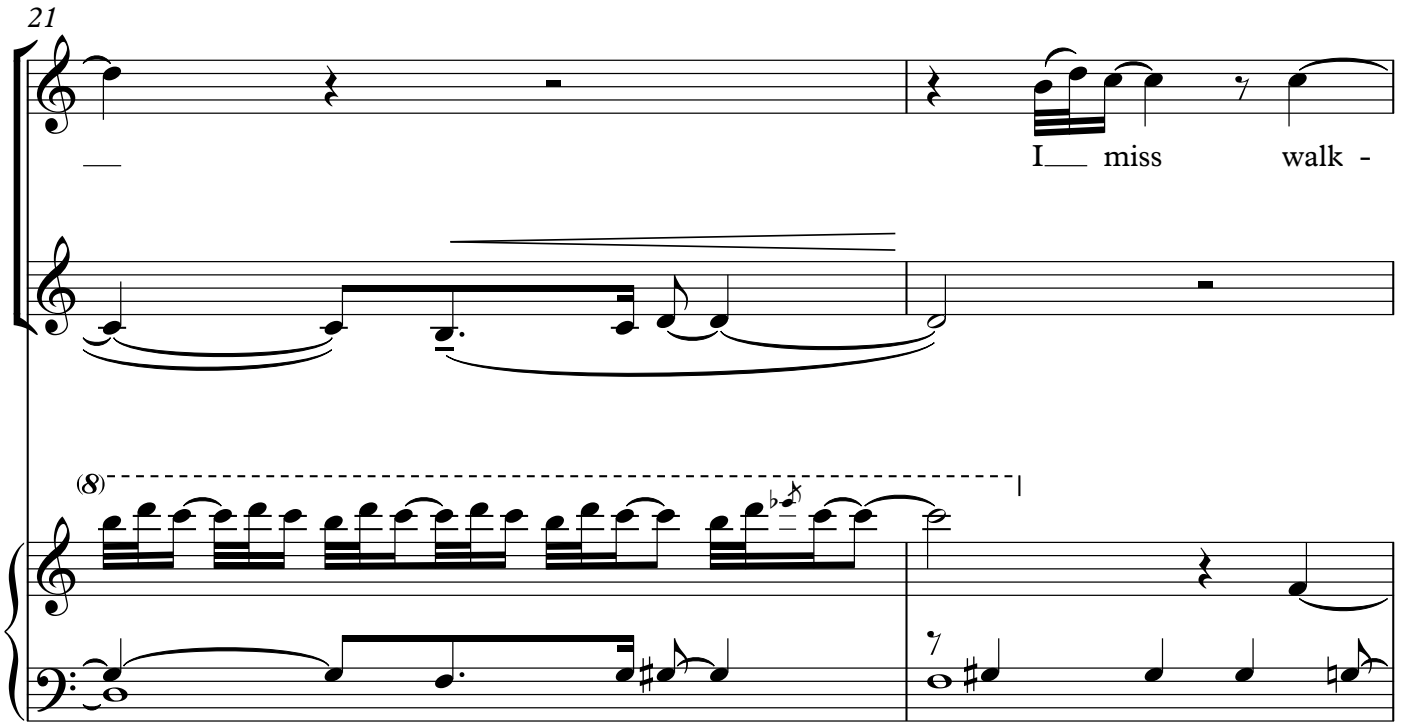


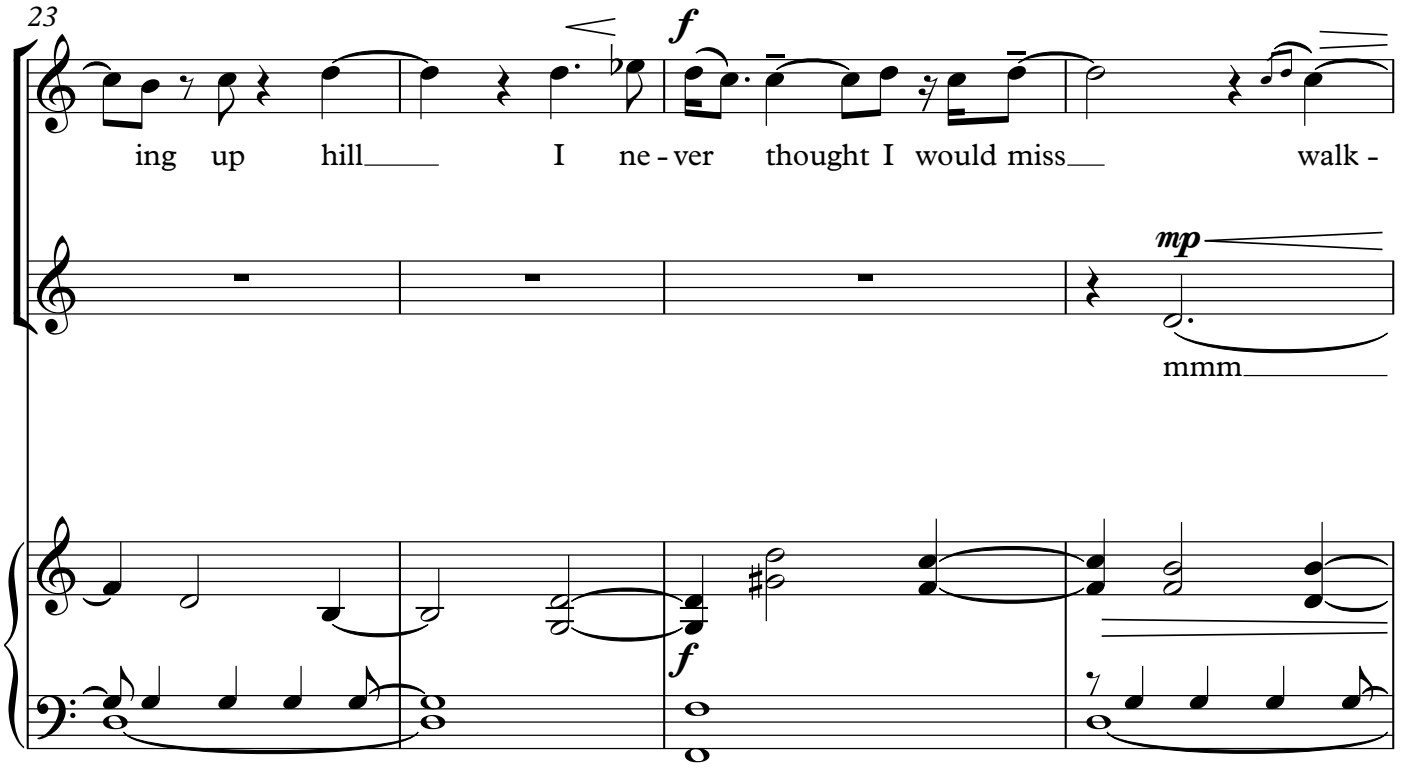

8
p
I
miss
bread
p
pp
pp
mmm
8va
p
Ped.
Ped.


12
mp
Ba - ba - ri
Sa - moon
Ka- la- neh
p
pp
p
hmm
mmm
Ped.


15
p
with brown bu - tter
pp
pp
mmm
8va
3
3
Ped.
Ped.


accel.
Più mosso ♩ = 43
18
mf
I miss the moun - tains
mp
accel.
Più mosso ♩ = 43
8va
3
mf


21
I miss walk -
(8)


23
ing up hill I ne - ver thought I would miss walk -
f
mp
mmm
f

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

27

mp

ing up hill

mf *mp* *mf*

gliss.

Walk - ing

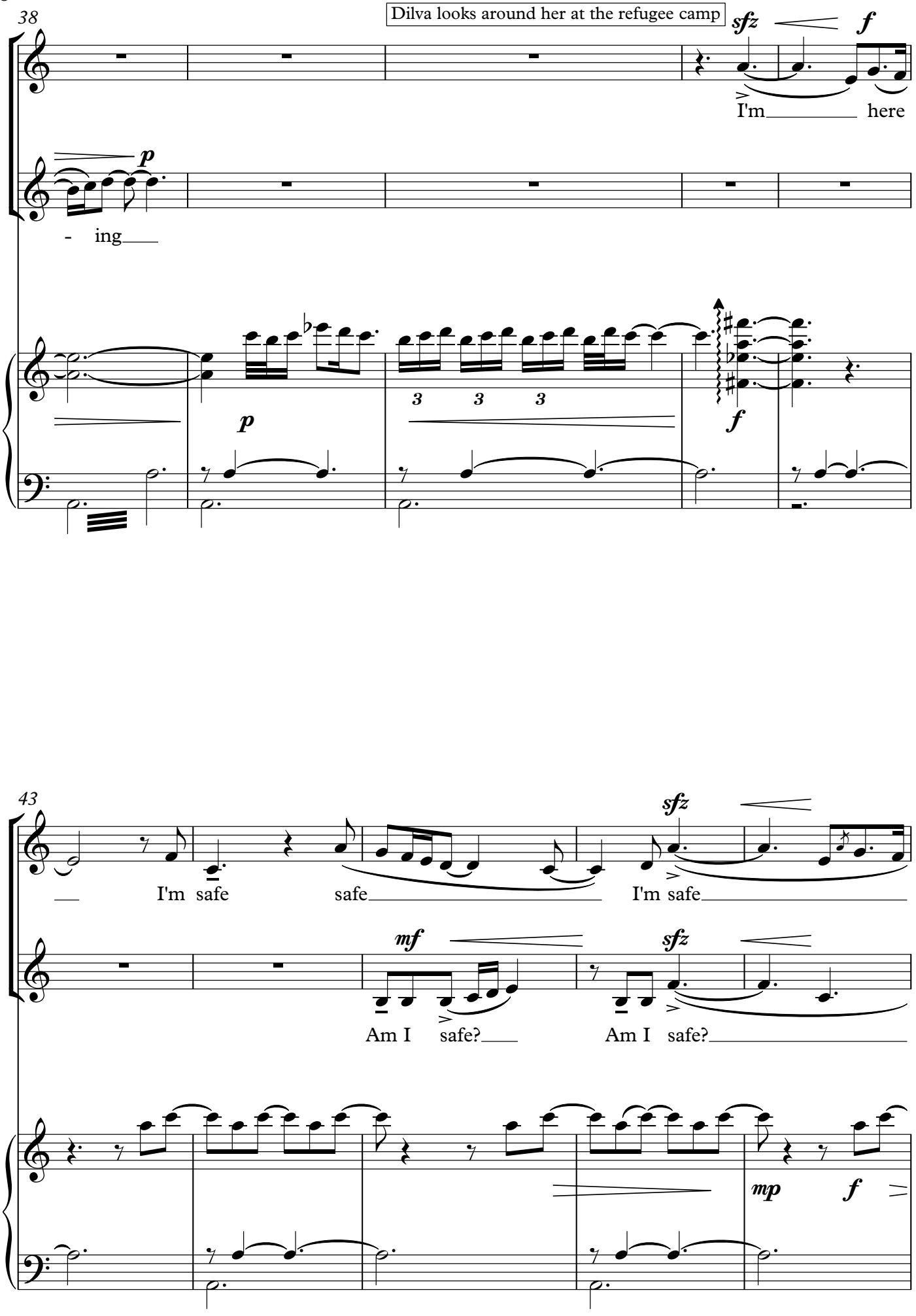
f

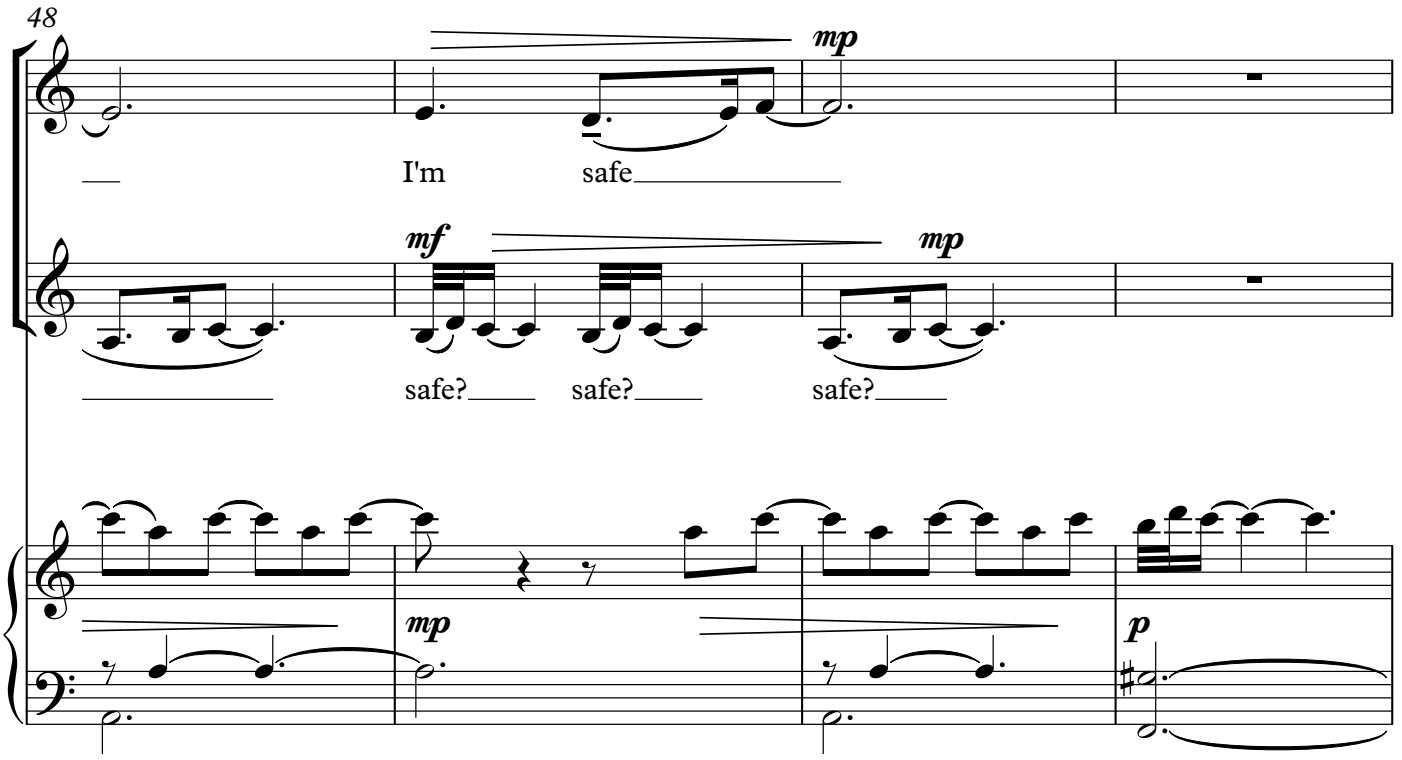
softly trem.

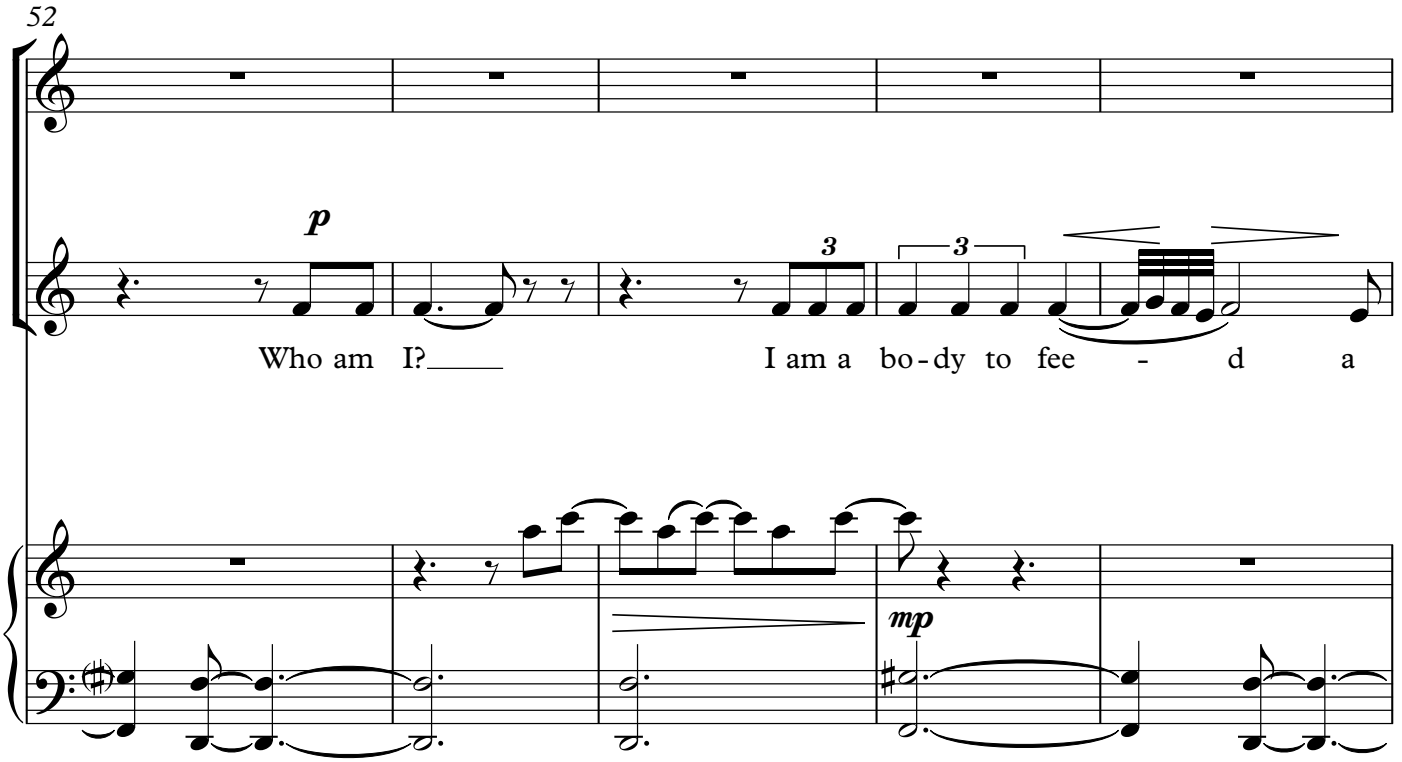
32

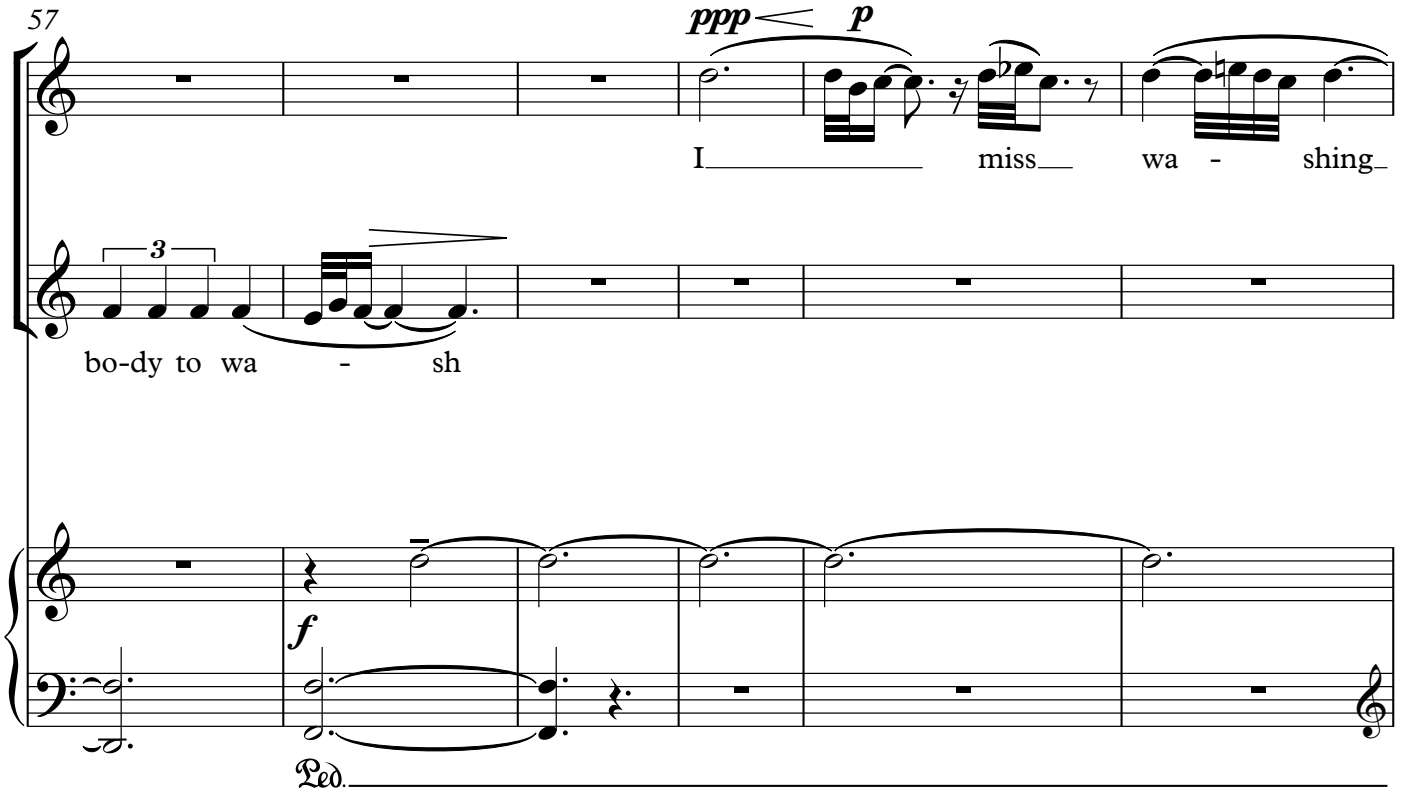
3

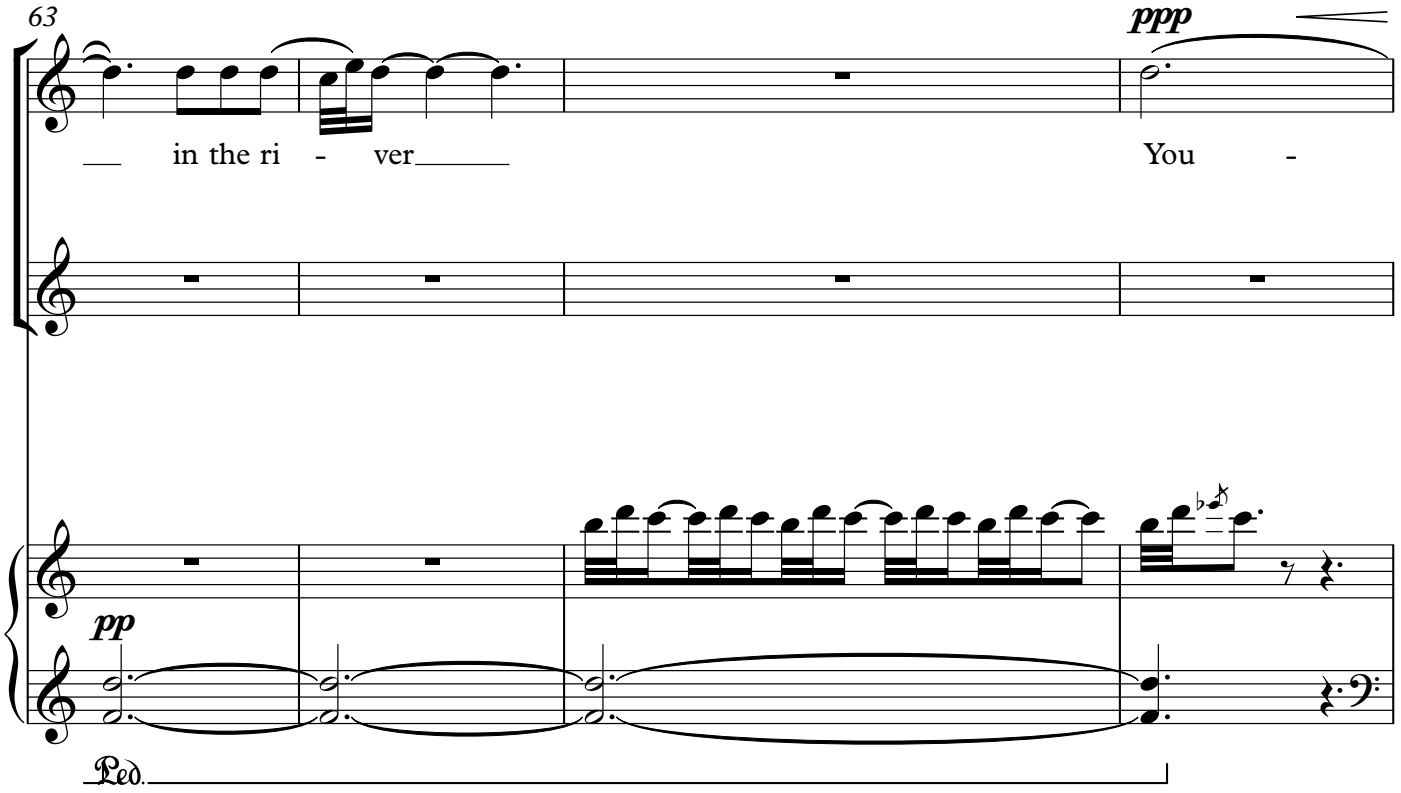
walk - ing I have to keep walk -

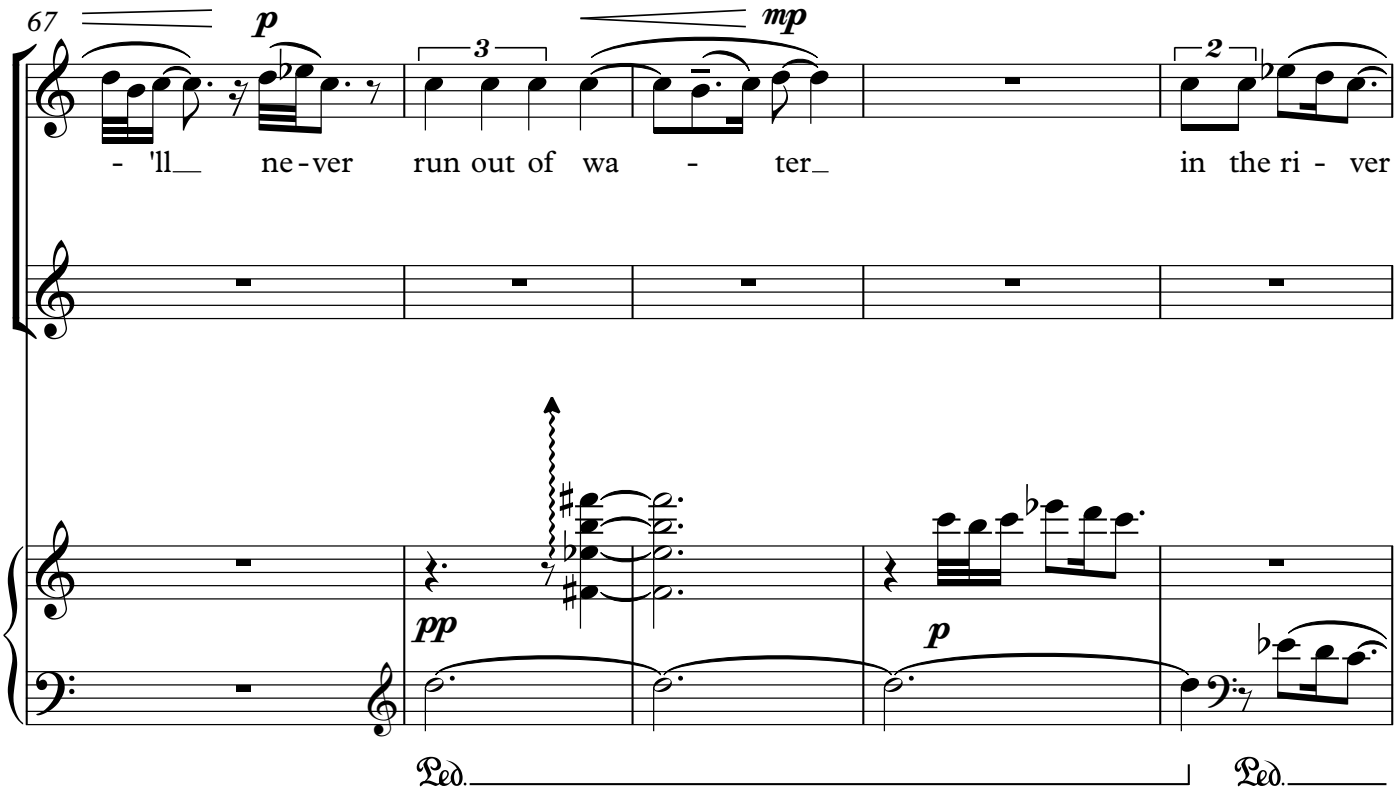

38
Dilva looks around her at the refugee camp
sfz
f
I'm here
p
- ing
p
3 3 3
f
43
sfz
I'm safe
safe
I'm safe
mf
sfz
Am I safe?
Am I safe?
mp
f

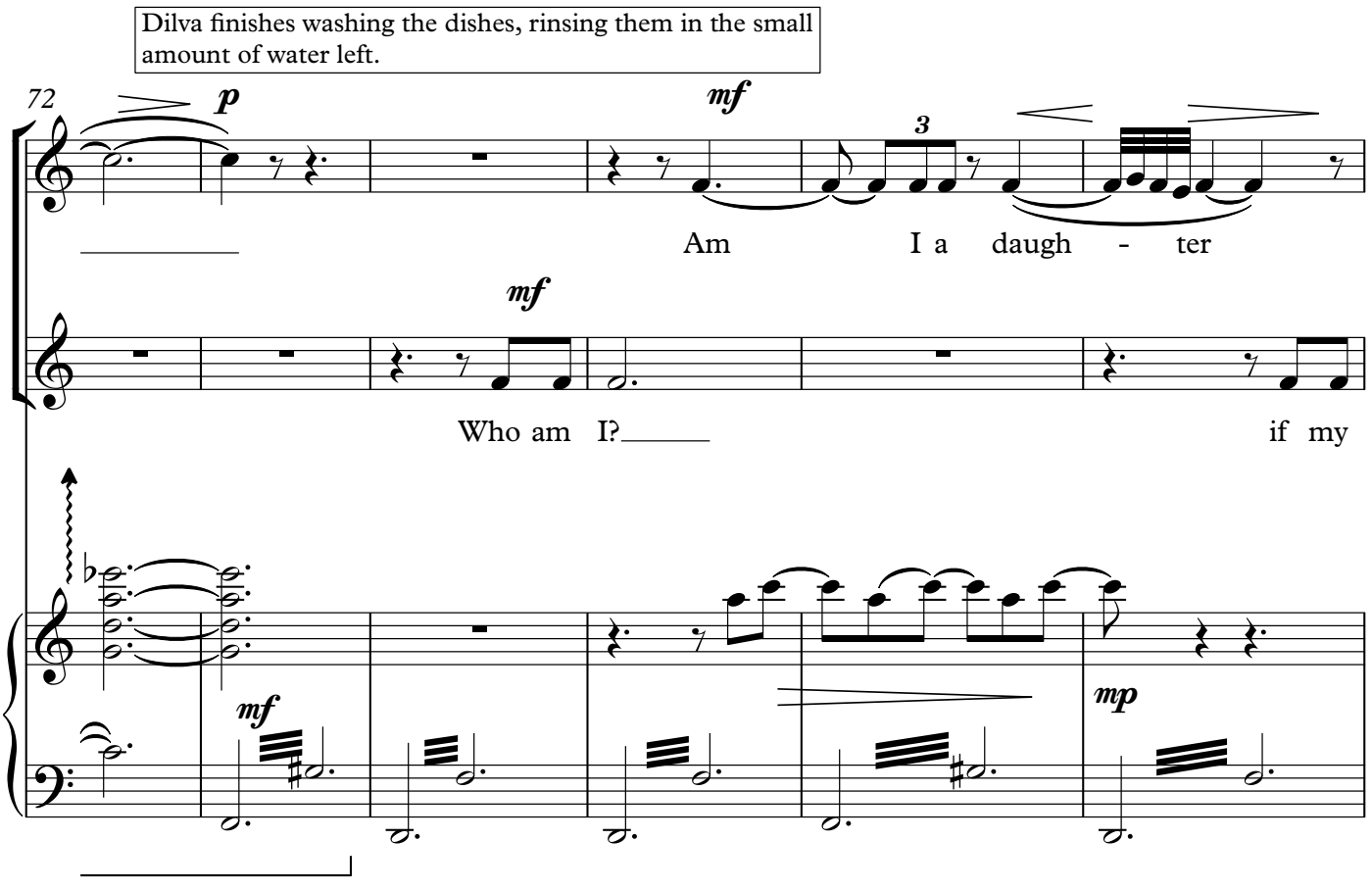

48
mp
I'm safe
mf
mp
safe? safe? safe?
mp
p


52
p
3
3
Who am I? I am a bo-dy to fee - d a
mp


57
ppp
p
I miss wa - shing
3
bo-dy to wa - sh
f
Ped.


63
in the ri - ver
ppp
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 si - ster?

pa-rents are dead?

if my

p

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

82

pp

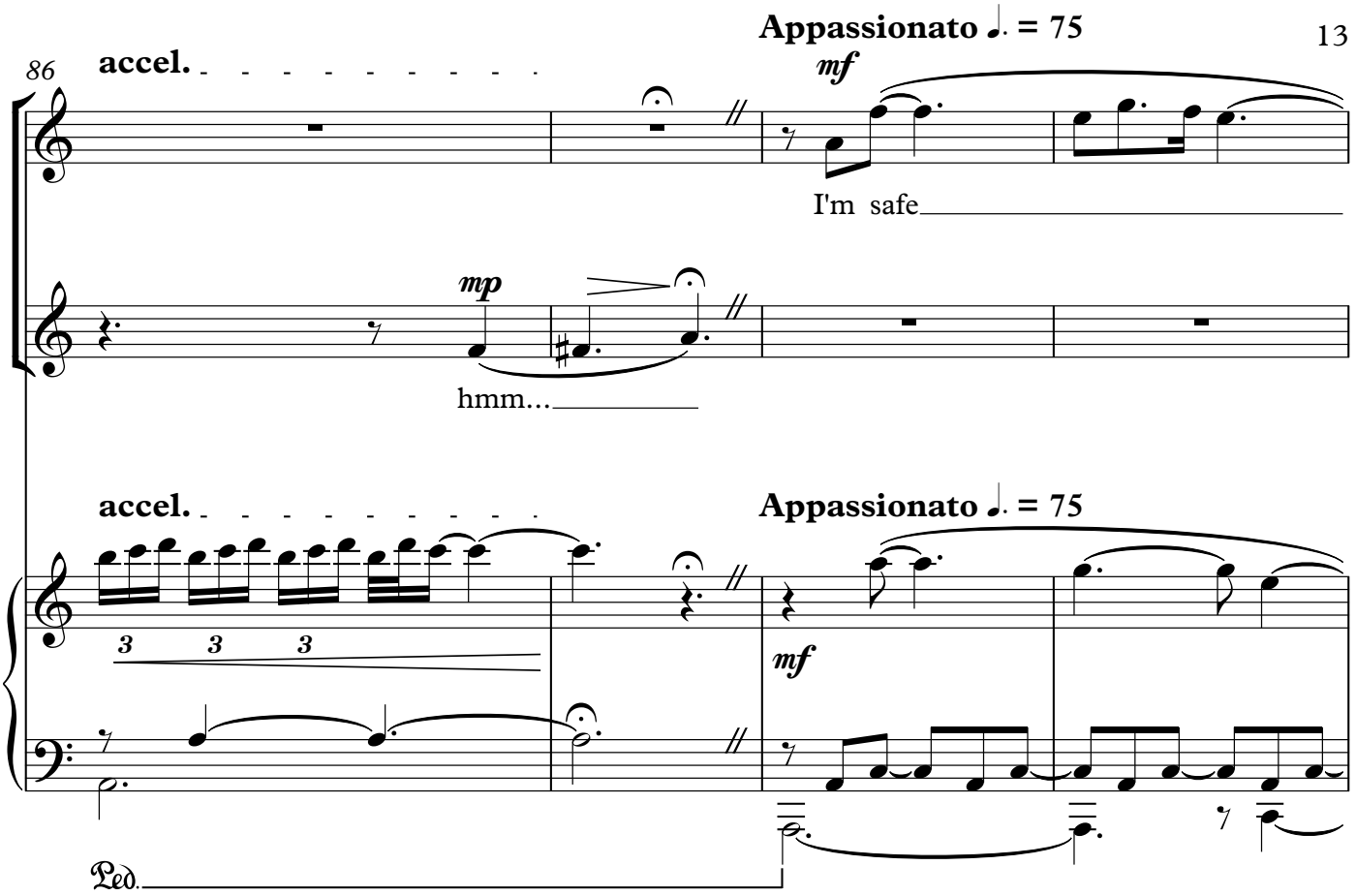
Am I a...

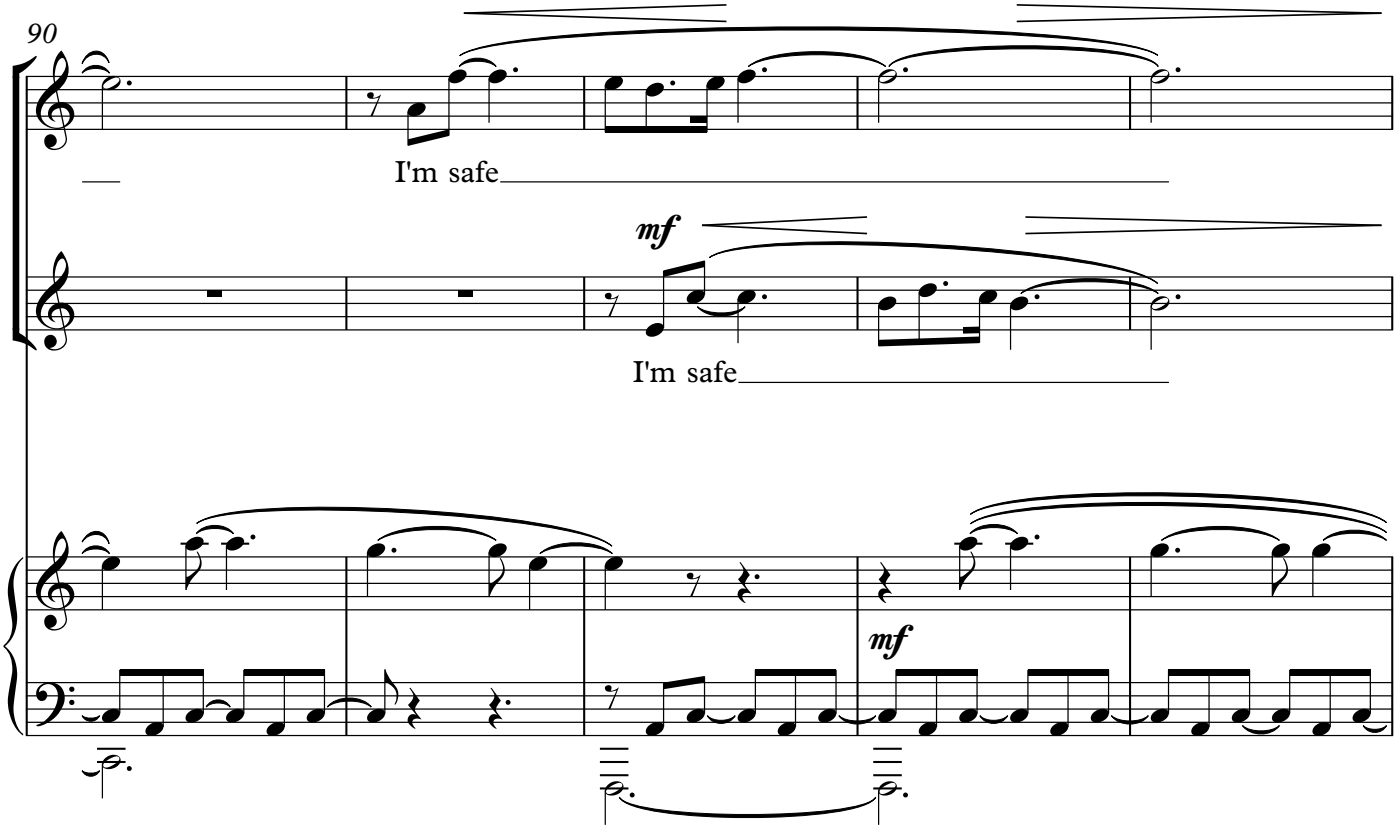
ppp

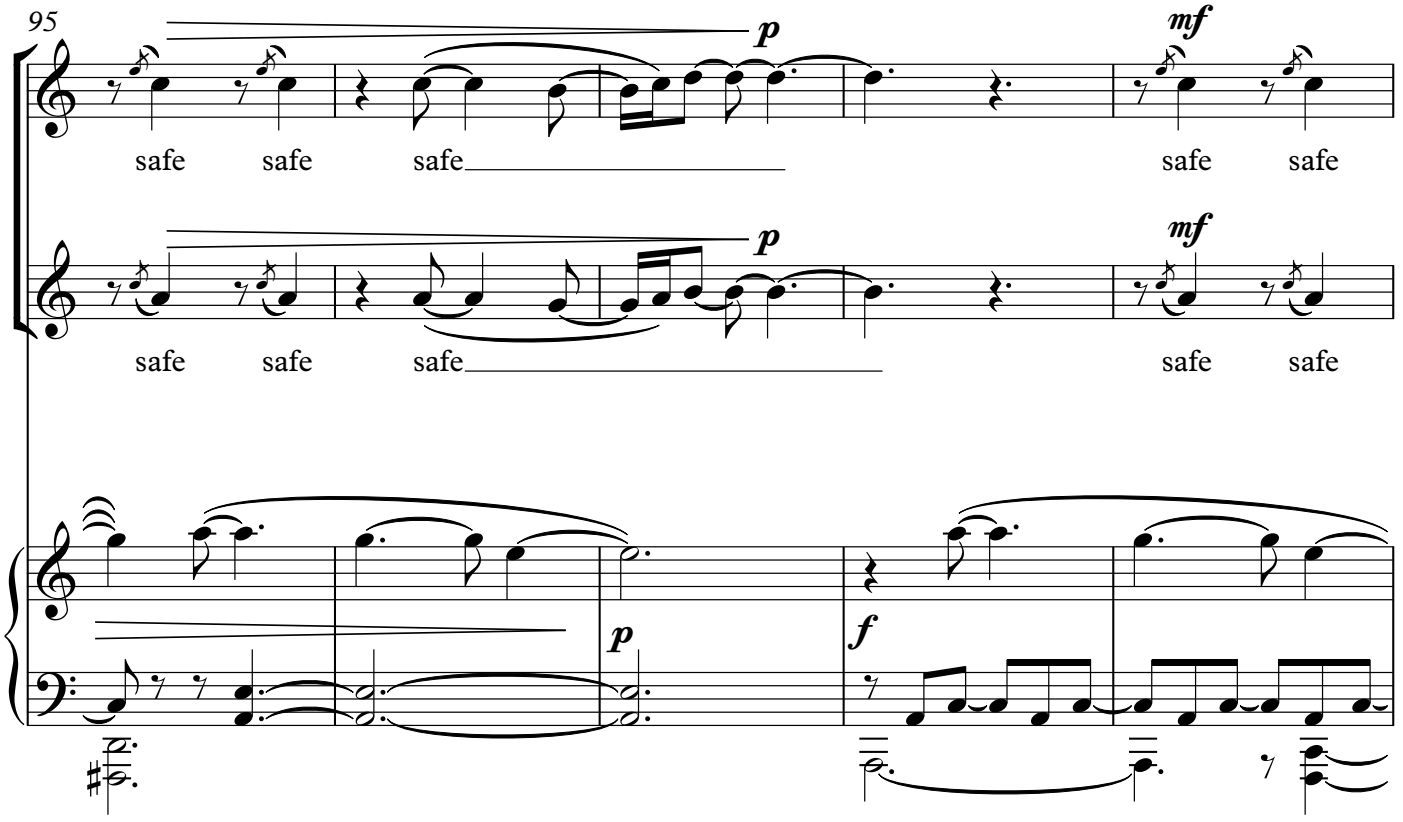
bro-thers and sis-ters are dead

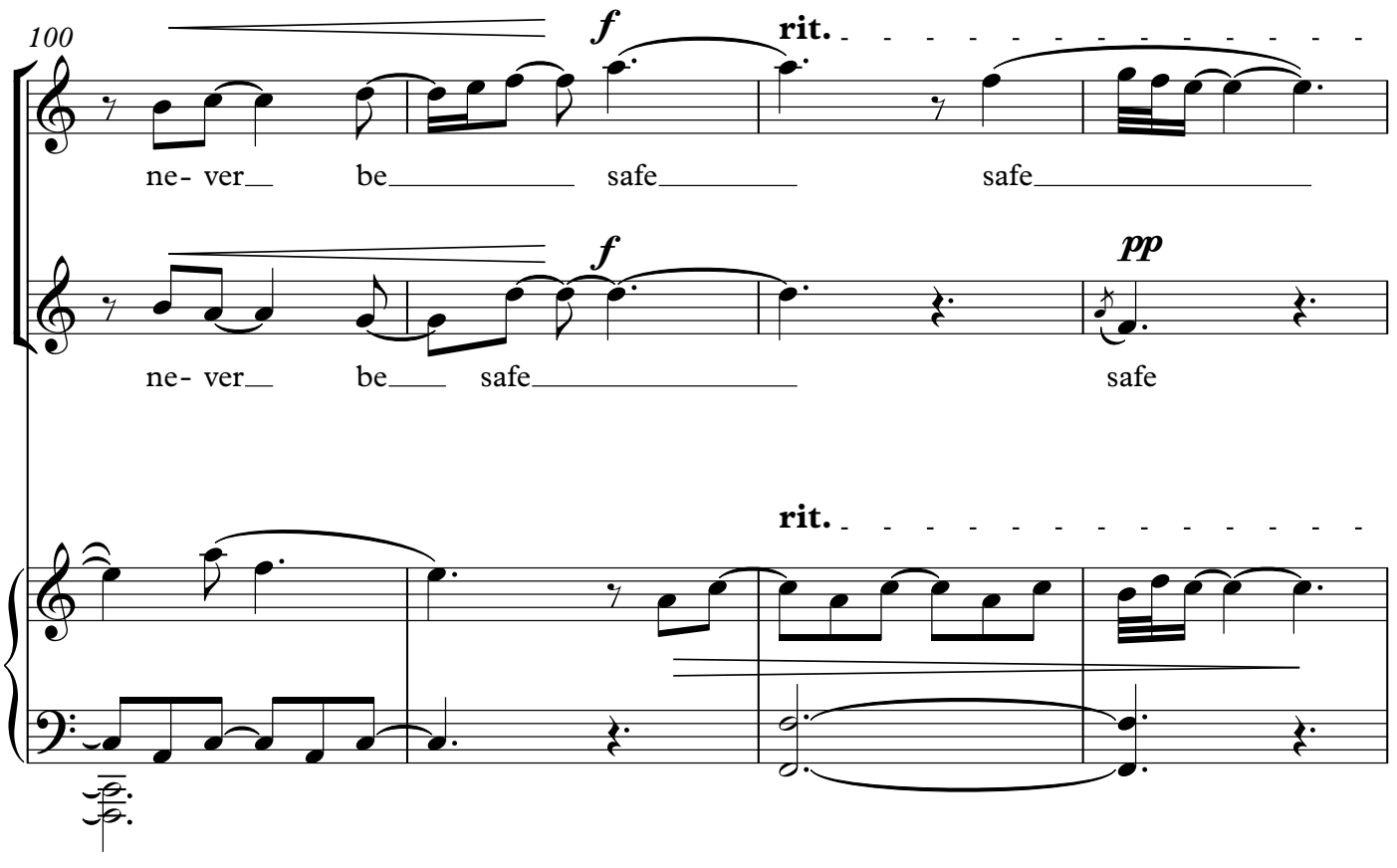
ppp

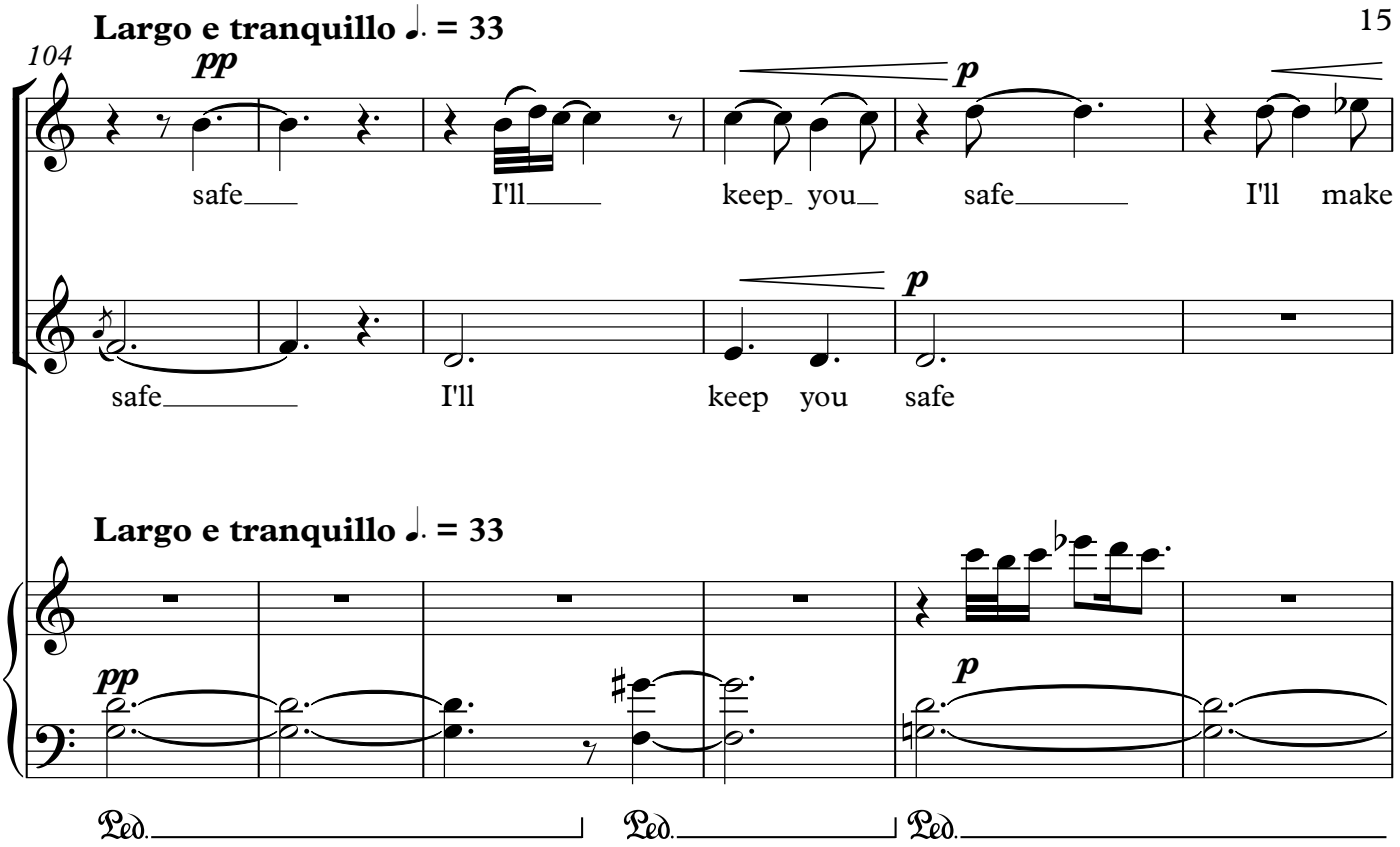
p

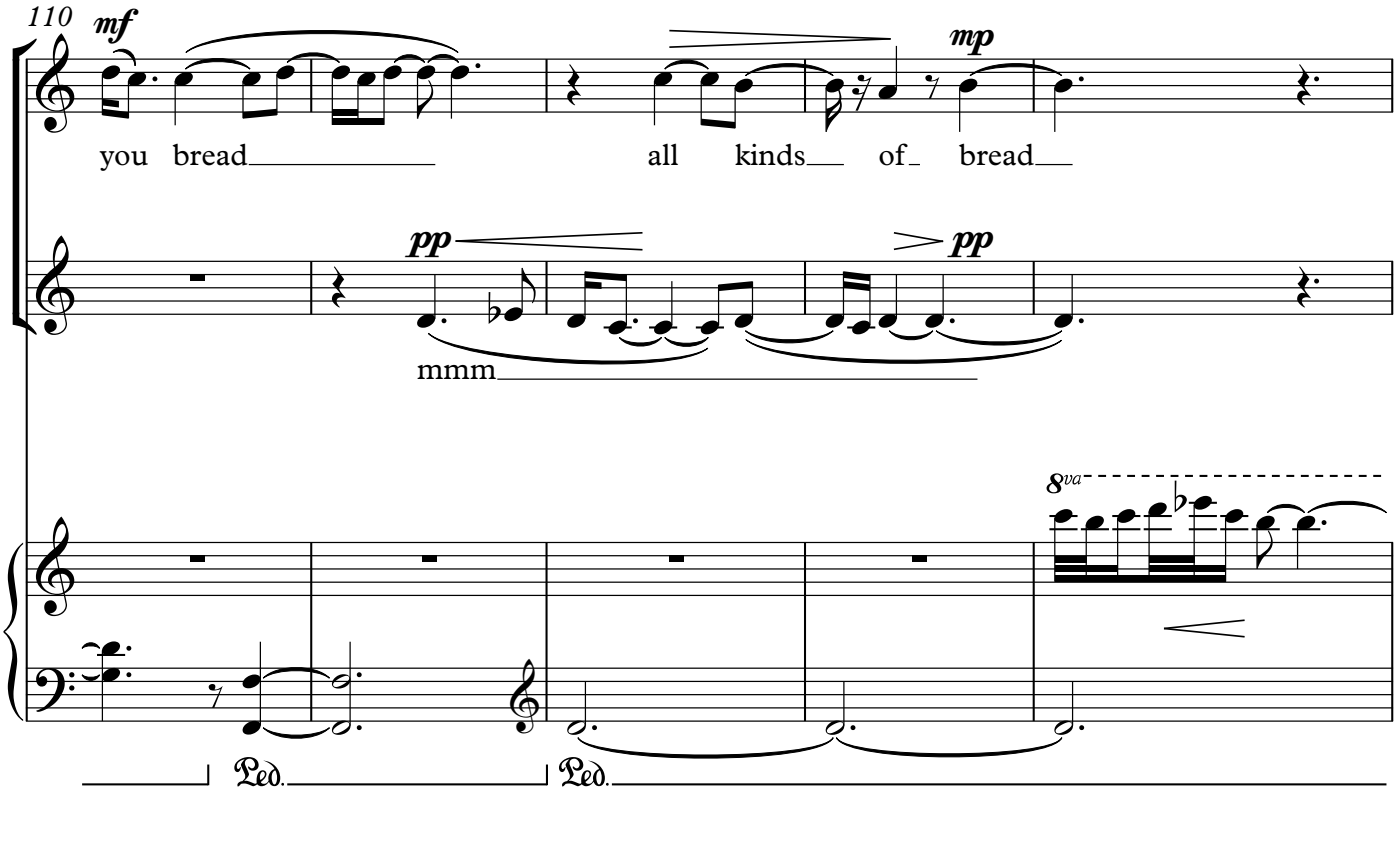
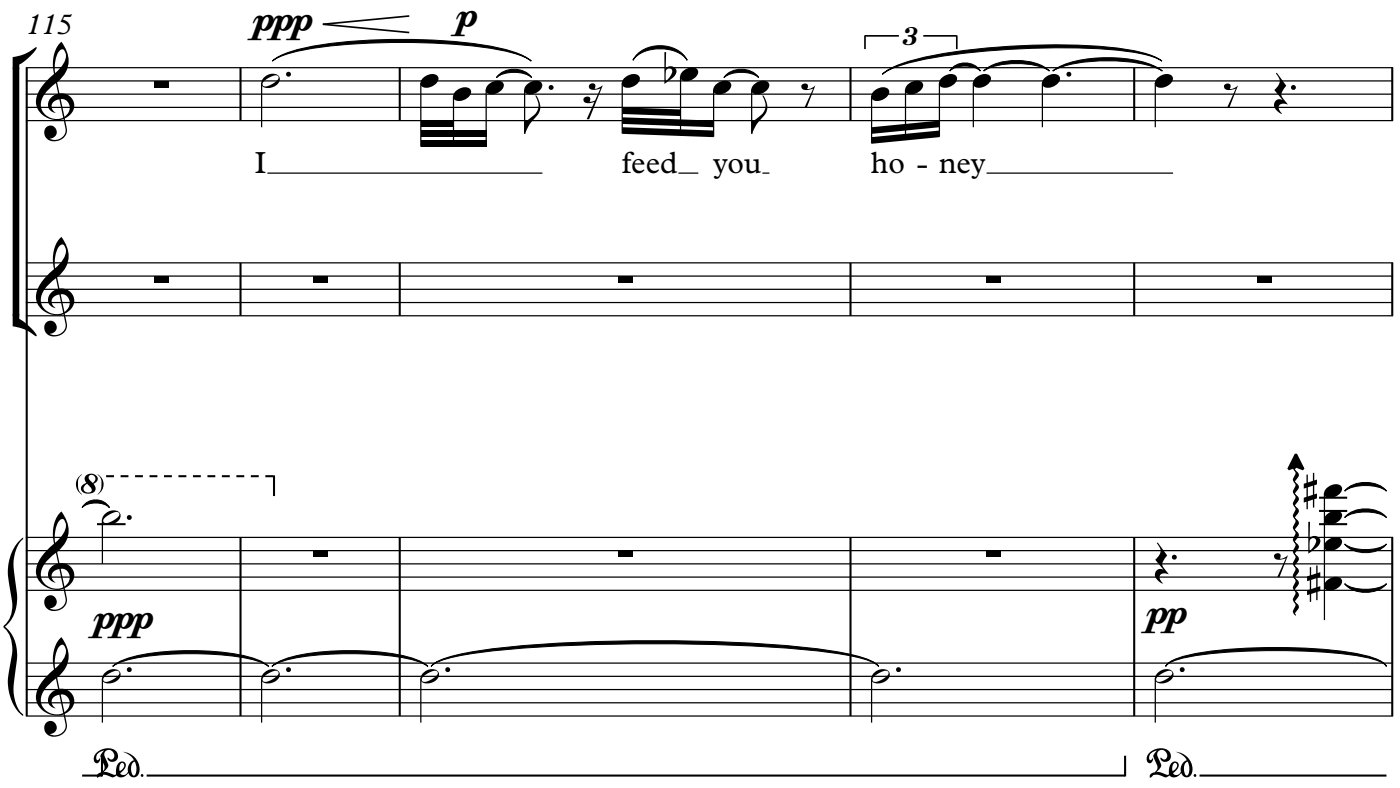
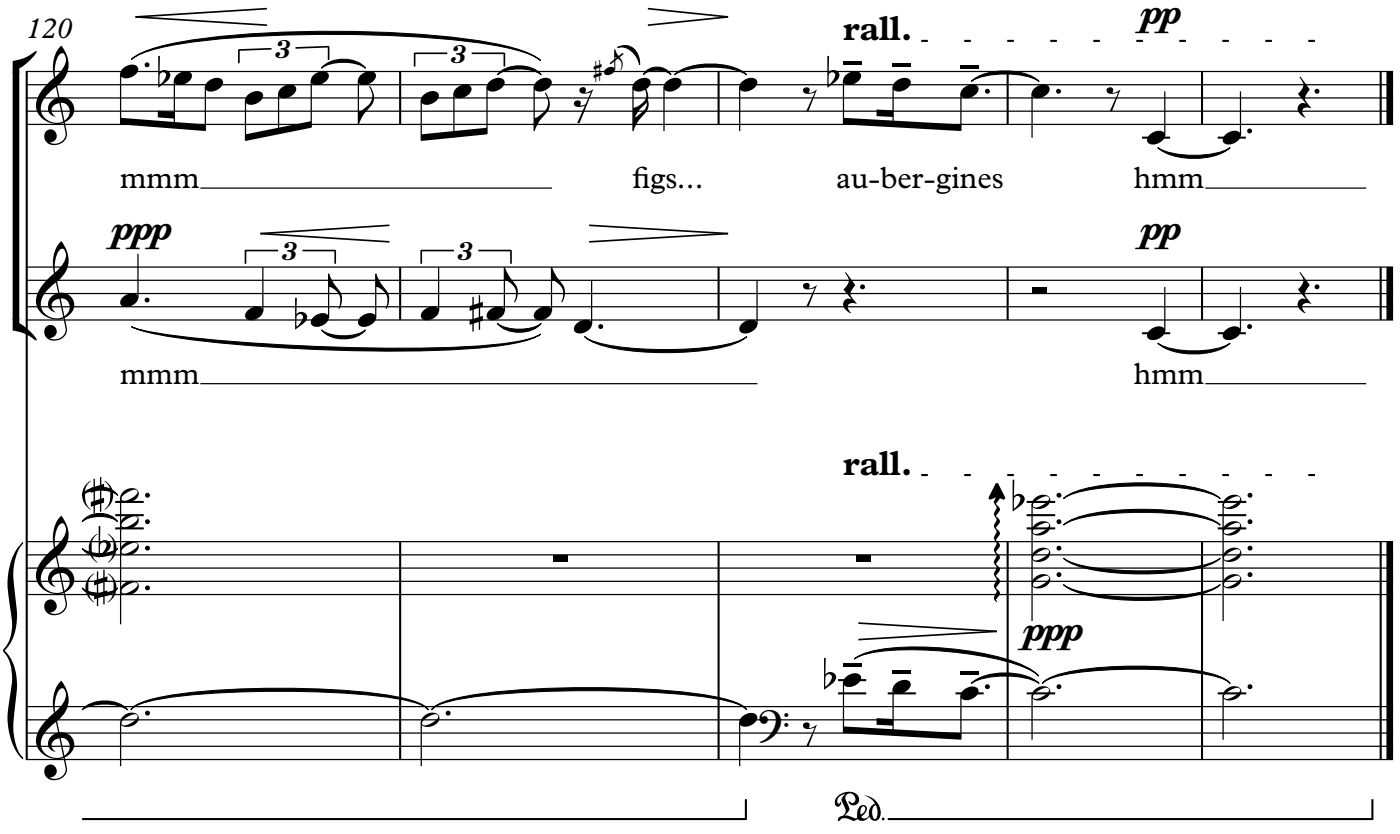

86
accel.
Appassionato ♩. = 75
mf
I'm safe
mp
hmm...
accel.
Appassionato ♩. = 75
3 3 3
mf
Ped.


90
I'm safe
mf
I'm safe
mf


95
p
mf
safe safe safe safe safe
p
mf
safe safe safe safe safe
p
f


100
f
rit.
ne- ver be safe safe
f
pp
ne- ver be safe safe
rit.


Largo e tranquillo ♩. = 33
104
pp
p
safe I'll keep you safe I'll make
safe I'll keep you safe
Largo e tranquillo ♩. = 33
pp
p
Ped. Ped. Ped.


110
mf
mp
you bread all kinds of bread
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.