

MUSICIAN

# ***The Three Treasures***

## ***A Tale from the Arabian Nights***

***A setting for three actors  
with lever harp accompaniment***

***Script Adaptation and Music by***

**Alyssa Reit**

*7 Stars Publishing*

\*\*\*\*\*



*For Lisa*

*with thanks for the depth and beauty  
of her embodiment of the characters*

*and who is still alive today in my memory  
as Kushrau Shah*

\*\*\*\*\*

This edition represents the version performed at  
the Edinburg Fringe Festival, 2005

Director--Terrence Montgomery  
Actor 1--Lisa Wenzel  
Actor 2--Una Clancy  
Actor 3--Leanne DeCamp  
Musician--Alyssa Reit

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#### ACKNOWLEDGEMENTS

My tremendous thanks to Lisa, Una, Leanne, Bliss, and Terry for all their many and wonderful contributions to the setting of this great tale. My deepest gratitude to Pete, without whom none of this could have been possible.

Set up for the harpist includes the following instruments:

- a single chime with beater
- a set of chimes
- a tambourine
- sandblocks
- a dumbek or other drum that stands on the floor and is played by hand (no sticks)

The dumbek must be set up so that Actor 3 will be able to play it at one point. A suggested set-up is in the stage directions.

There are a number of places where a sung note is needed. The vocal range needed is from the B above middle C to the G below. The dynamic of the voice will always need to match and blend with the harp notes. Vocal quality should be simple (untrained) and non-vibrato.

*Almost always the harp is underscoring and accompaniment*, and so the timing will depend upon the actors. In some places this calls for extension of a section; in these cases the extension may either be ad lib repetition of previous material or improvisation.

It is intended for the harpist speak some lines. These lines are printed in **BOLD**. In most cases, the actors take over the line, speaking at the same time; that section of the text is underlined.

In a two places, the score calls for playing while calling out taunts. Although the degree of specificity of the notes differs (one continues ad lib), in both cases, the words are less particular. Both timing and actual phrases may be adapted at the discretion of the harpist and director.

The single chime "ding" indicates a "Tableau," during which everyone--including the harpist--freezes. It is advised to put the harp down if possible before the "ding."

Specific word cues are often given to begin or end a section. In some places, the beginning of the text is given, as well as the ending cue (skipping the middle of text):

*"O my daughter...  
..no idea of the dangers."*

In other places, only the actor who speaks is designated:

*2nd Sister:*

Visual cues are occasionally indicated; however, they may change at the director's discretion.

Tempi are marked only for rhythmic sections, and do not apply to any following cues. Any cue without a tempo marking is to be played rubato. adapted to the script. The timing of measures in the non-rhythmic sections is very fluid. Often a series of 32nd notes will simply indicate an unmeasured melismatic phrase; do not be concerned if those measures do not "add up." Similarly, often there is no meter noted, and underlying bass notes are written as whole notes. Some rubato sections have an approximate tempo noted.

Dynamics are generally not indicated, as they will depend entirely upon actors, staging and venue.

To play a section with the right hand to allow for page turns or lever changes is shown: RH-----

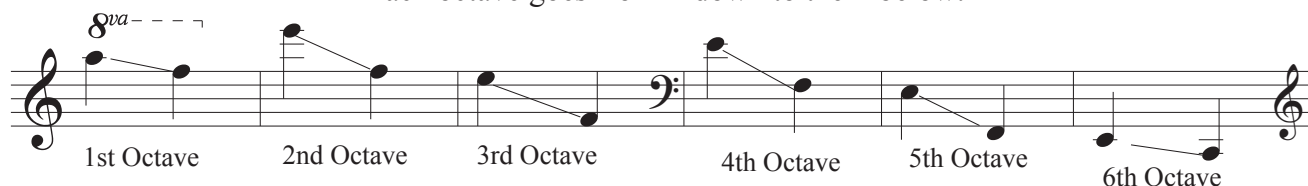
Harmonics written where played.

This part is designed for a lever harp with a range of:

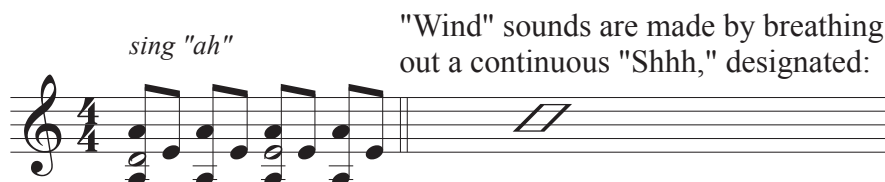


Pitch designations follow the standard designations used by *pedal* harp.

Each octave goes from E down to the F below:



Sung notes are shown either on a separate staff or as "whole" notes within the texture.



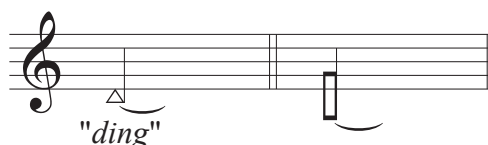
"Wind" sounds are made by breathing out a continuous "Shhh," designated:

Key signatures are sometimes used; when present, they apply as usual.

Square notes are used to designate lever changes; they are also shown as a courtesy for settings at the beginning of some sections. Where both a courtesy setting and changes are given, the changed notes follow the setting:

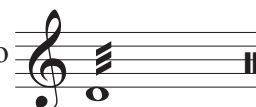


The single chime note is shown with a diamond-shaped notehead:



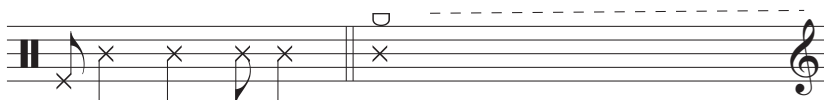
Play the set of chimes with a single stroke, indicated as shown at left.

to "wiggle" 2nd finger rapidly back & forth across the string, simulating a tremolo



Dumbek notes are designated with x noteheads; lower notes are obtained by hitting the center of the drum; higher notes by hitting the edge of the drumhead.

Scrape the drumhead gently with the nails in a continuous circular motion:



Play a short, rapid downward gliss with the backs of the nails:



To play with the nail is shown at left.

Play sandblocks with a continuous unmeasured sound; they are shown with a slash notehead.



The tambourine is only played by a very soft continuous shaking; it is shown with a diamond shaped notehead:



# The Three Treasures

## PART I

### Introduction [SPEAK!]

Alyssa Reit

Who has not heard of Sheherazade, and the stories she told to the Sultan of Persia for a thousand nights and a night? Betrayed by his first love, the Sultan turned his wrath against woman, demanding a new bride each night, only to have her slain the next morning. Through hearing Sheherazade's stories, the brutality of the Sultan was transformed, and a kingdom was saved. This is one of those stories.

#1 ♩ = 104 *8va - -*

*\*1st oct. F# & 2nd oct. Eb remain for most of the score; they will only be noted when changed*

"ding"

ON THE 667TH NIGHT SHEHEREZADE SAID,  
"I HAVE HEARD, O AUSPICIOUS KING, THAT IN  
OLDEN TIMES THERE LIVED A KING OF PERSIA..."

*vamp under text* *mp*

repeat as needed until "...So it was his custom..."  
then continue as written

1. 2.

RH - - - - -

#2 The Three Wishes *Eldest Sister:*  
*molto rubato*

♩ = 88

*2nd Sister:*

♩ = c.72

*Youngest Sister:*

*legato*

♩ = 104

*repeat ad lib  
as needed*

## The Three Treasures—PART I

## #3 Amazed

*"...The Shah was amazed..."**"What were the three wishes..."**rubato**"...all things are known to your Shah."*

repeat ad lib as needed

"ding"

AS THE MORN BEGAN TO DAWN, SHEHERAZADE HELD HER PEACE UNTIL THE END OF THE 668TH NIGHT, AND THEN SHE SAID, "I HAVE HEARD, OH AUSPICIOUS KING, THAT THE SISTERS..."

## #4 Wishes Revealed

*... the sisters were filled with shame and confusion..."*

(keep lever setting)

"ding"

*"...The youngest was so beautiful..."*

"ding"

*"...threw themselves at his feet..."*

"ding"

## #5 The Wedding

*"That very day..."**vamp until:**"...and in time, the wedding..."*

"ding"

## #6 Sisters' Envy

*"You would think..."*

♩ = 176

*continue whole pattern until:**"Day and night it consumed them..."*

AND AS THE MORN BEGAN TO DAWN, SHEHERAZADE HELD HER PEACE, UNTIL THE END OF THE 669TH NIGHT, AND THEN SHE SAID, "I HAVE HEARD, OH AUSPICIOUS KING, THAT THE SISTERS TALKED ABOUT IT OVER AND OVER...

## #7 The Plot

♩ = 92

*...the sisters talked about it over and over...*
*repeat/continue  
ad lib until:**"...and so it was arranged."*

## #8a The First Child

*"Soon the Queen...  
... beautiful  
baby boy."**sing:  
"Ah!"  
(chimes)**get drum*

## The Three Treasures—PART I

## #8b The Shah's Wrath I

♩. = 126

*continue until: "The Shah was so furious..."*

*"ding"*

*continue ad lib until: "The wazir restrained him..."*

*dumbek*

## #8c Saved

*"...mighty Allah."*

## #9 Child in the Basket

♩. = 66

*"Meanwhile..."*

*vamp as needed until:*  
*"They told no one."*

## #10a Birth of the Second Son

*"A year later...  
 ...second son."*

*sing:  
 "Ah!"*

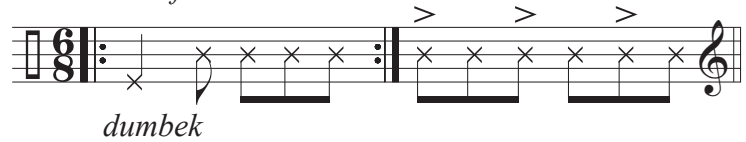
### #10b The Shah's Wrath II

"Again her sisters attended her;  
This time they put a dead kitten in place of the baby,  
showing it to all.  
Again the king would have slain his wife, and  
Again the wazir calmed him with his wisdom.  
Again they put the real child in a basket in the canal.

continue ad lib under text,  
accenting underlined words  
as shown at left

Again by the mercy  
of Allah Almighty....

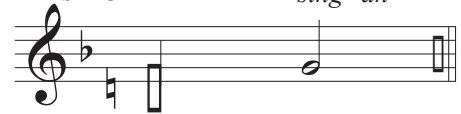
**STOP DRUM**



### #11a The Daughter is Born

sing "ah"

"Another year passed... beautiful daughter."



### #11b The Shah's Wrath III

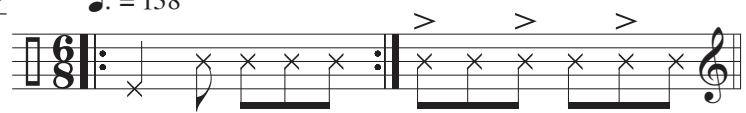
This woman only gives birth to monstrosities!  
What, shall I allow her to continue to share my bed?  
She must be a monster herself, and we  
need to be rid of such a cursed creature!

accent as noted above

"...put to death."

**STOP DRUM**

♩ = 138



### #12a The Queen's Fate

"But all the ministers..."  
(lever setting)



### #12b "Her life will be spared..."

♩ = c..76

"...carry out the  
Shah's orders."



## #12c

*"The Queen..."*

First system of musical notation for #12c. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef begins with a whole rest, followed by a series of eighth and sixteenth notes, including a chromatic descent. The bass line provides harmonic support with chords and single notes.

Second system of musical notation for #12c. The treble clef features a rapid ascending and descending scale-like passage marked *accel.* (accelerando). This is followed by a section marked *rit.* (ritardando) leading to a final sustained note. The bass line remains mostly static, providing a harmonic foundation.

## PART II

## #13a The Intendant and the Children

♩ = 104

*"Meanwhile, the Intendant and his wife..."*

First system of musical notation for #13a. It includes a tempo marking of 104 beats per minute. The piece starts with a key signature change to two sharps (F# and C#) and a time signature change to 2/4. The treble clef melody begins with a whole rest, then enters with a series of eighth notes. The bass line has a whole rest followed by a melodic line. A note in the bass line is marked with a sharp sign (#).

Second system of musical notation for #13a. The treble clef continues the melodic line with eighth and sixteenth notes. The bass line features a series of ascending and descending eighth-note patterns, creating a rhythmic accompaniment.

Third system of musical notation for #13a. The treble clef melody continues with eighth notes. The bass line has a melodic line with a repeat sign at the end of the system. The piece concludes with a final cadence in the treble clef.

1.

2.

repeat ad lib until: "...peerless pearl of her age."

This musical score is for a piano piece. It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The first system ends with a first ending bracket labeled '1.' and a repeat sign. The second system starts with a second ending bracket labeled '2.' and a repeat sign. The piece concludes with a double bar line and a repeat sign. The tempo is marked 'repeat ad lib until: "...peerless pearl of her age."'.

### #13b The Mansion

$\text{♩} = 60$  "The Intendant bought a good sized piece of land..."

This musical score is for a piano piece. It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The piece is in 4/4 time. The tempo is marked  $\text{♩} = 60$ . The piece is titled "The Mansion" and the lyrics are "The Intendant bought a good sized piece of land...".

### #13c The Intendant Retires

$\text{♩} = \text{♩}$  "So the Shah dismissed..."

repeat ad lib until:  
"...left for the country dwelling."

This musical score is for a piano piece. It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The piece is in 6/8 time. The tempo is marked  $\text{♩} = \text{♩}$ . The piece is titled "The Intendant Retires" and the lyrics are "So the Shah dismissed...". The piece concludes with a double bar line and a repeat sign.

## The Three Treasures-PART II

## #14 Death of the Intendant

♩ = c. 56

*"The intendant's wife had passed on..."*

*rubato*

*repeat ad lib until: "...peace and plenty."*

## #15a The Holy Woman

♩ = c. 50

*"...an ancient holy woman..."**repeat ad lib until:*

## #15b

*Perizadah said...*

(last time)

#15c *"You must tell me...!"*

(fast!)

# The Three Treasures-PART II

15

## #16a Speaking Bird

"The first is the speaking bird..."

$\text{♩} = 60$

8va

## #16b Golden Water

$\text{♩} = \text{c.}48$  "The second is the Golden Water..."

## #16c Singing Tree

"The third thing is the Singing Tree."

continue, timing ad lib until: "...I pray you, tell me!"

bisp.

"ding"

## #17 Holy Woman Ending

$\text{♩} = \text{c.}69$

"You must go..."

continue ad lib until: "...many blessings..."

RH -----

## The Three Treasures-PART II

## #18a Perizadah's Longing

♩ = c.168

*But Perizadah...*

Musical score for #18a Perizadah's Longing. The piece is in B-flat major and features a complex time signature change from 5/8 to 6/8 to 12/8. The melody is primarily in the right hand, with a supporting bass line in the left hand. The tempo is marked as c.168.

## #18b

♩ = 76 ...her brothers returned home...

Musical score for #18b. The piece is in B-flat major and 6/8 time. It features a steady, rhythmic melody in the right hand and a corresponding bass line in the left hand. The tempo is marked as ♩ = 76.

*repeat ad lib until: until you tell us."*#18c Finally, upon  
seeing their distress

Musical score for #18c. The piece is in B-flat major and 5/8 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked as ♩ = 76.

#18d "My brother and  
I are both ready..."

Musical score for #18d. The piece is in B-flat major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked as ♩ = 76.

Continuation of the musical score for #18d. The piece is in B-flat major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked as ♩ = 76.

# The Three Treasures-PART II

17

## #19a Prince Bahman Leaves

*The next day, when Prince Bahman ...*

*"...somewhat  
comforted."*

## #19b

*♩ = 104*

*"Take this knife..."*

*continue as needed until: He set on his way.*

## #20a The Sheik

*"He saw an ancient man...."*

*continue until: "...Singing Tree."*

## #20b

*(scrape until "ding") (Oh, stranger...)*

*(sempre rubato)*

*timing and order of notes may vary ad lib on repeats*

*continue as needed until:*

*"Return home in peace while you still may!"*

## #20c

*♩ = c.72*

*"I will never go back..."*

*continue until: "...felt no fear."*

*(make lever changes  
during rhythm vamp)*

RH

## The Three Treasures-PART II

## #21a Prince Bahman's Attempt

$\text{♩} = \text{c. } 48$  "...clamor of voices surrounded him." *Shout taunts (suggestions given) until cue*

*sim.*

"Oh, so you're the big hero!" "Fool!" "What makes you so special?!"

"Stupid vanity!" "You're just a coward!" "You don't belong--you're not good enough!"

*Sudden freeze on "He looked back."*

"What made you think you could make it?!" "You'll never amount to anything!"

## #21b

"Back home..."  
(tempo)

vamp  
until:

"But in the evening..."  
(slower, rubato)

repeat ad lib until: "...now that my brother is gone?"

## #22a Prince Parvez's Attempt

♩ = 88

"..could see that his sister still wanted..."

## #22b "Do not follow your brother..."

♩ = c. 92 (♩ = ♪)

vamp  
until:

"How shall I know...?"

## #22c "Take this string of 100 pearls..."

rit.

## #22d "But sadly, the same fate..."

"The Princess  
checked..."

♩ = 100

continue until: "...sticking  
close together..."

"...now lost  
to her."

"ding"

## #22e

"She grieved..."

"...I should share the same fate."

## PART III

## #23a Perizadah Seeks the Treasures

♩ = 84

"...she put on man's clothing..."

## #23b

"...met the ancient man."  
"Wind"

Tambourine

continue  
under text

P: "Oh, holy Father....greatest favor."  
Sheik: "Your voice tells me...your purpose?"  
P: "I have heard...adorn my home."

Optional: if no "slap"  
simply stop tambourine at  
text

Sheik: "O my daughter...  
**no** idea of the dangers..."  
[visual cue: slap]

sudden stop & drop tamb.

"...so that my heart may judge..."

start glisses very soft,  
continue. ad lib & cresc. poco a poco until:

"...dismayed by these voices."

## #24 The Ancient Man Gives his Blessing

*"My lady..."*

♩ = 100

*vamp**until:**"No one has thought of this..."*

*repeat ad lib until: "Go in the peace of the mighty Allah."*

## #25 Perizadah Climbs the Mountain

*"...taunts, insults and threats."**irregular rhythm ad lib**Shout taunts (suggestions given) until cue**continue music sim. ad lib, unmeasured*
*Get in your place!**So you think you're better than everyone else!**Mind your own business!**continue until: "Return, O fool..."*
*What makes you think you deserve treasures?!**Idiot!**You are useless!**Your life is a stupid waste!*

## The Three Treasures-PART III

## #26a Success!

♩ = 72

*"At last I have you..."*

Handwritten musical score for #26a Success! in 4/4 time. The tempo is marked as ♩ = 72. The key signature has one sharp (F#). The score consists of a piano accompaniment and a vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line enters in the second measure with a melodic phrase that ascends and then descends.

## #26b

♩ = 88

*"O valiant lady..."*

Handwritten musical score for #26b in 3/4 time. The tempo is marked as ♩ = 88. The key signature has one sharp (F#). The score consists of a piano accompaniment and a vocal line. The piano part has a simple accompaniment with eighth notes in the right hand and quarter notes in the left hand. The vocal line enters in the second measure with a melodic phrase that ascends and then descends.

*continue ad lib until:**"What now is your command? Speak."*

Handwritten musical score for #26b continuation in 3/4 time. The tempo is marked as ♩ = 88. The key signature has one sharp (F#). The score consists of a piano accompaniment and a vocal line. The piano part has a simple accompaniment with eighth notes in the right hand and quarter notes in the left hand. The vocal line enters in the second measure with a melodic phrase that ascends and then descends.

## #26c

♩ = c.96

*"There are many things..."**repeat ad lib until:**"Now that she had all three treasures..."*

## #26d

*"I have won my wish..."*

Handwritten musical score for #26c and #26d in 3/4 time. The tempo is marked as ♩ = c.96. The key signature has one sharp (F#). The score consists of a piano accompaniment and a vocal line. The piano part has a simple accompaniment with eighth notes in the right hand and quarter notes in the left hand. The vocal line enters in the second measure with a melodic phrase that ascends and then descends.

*("ghost" notes, timing ad lib)*

Handwritten musical score for #26d continuation in 3/4 time. The tempo is marked as ♩ = c.96. The key signature has one sharp (F#). The score consists of a piano accompaniment and a vocal line. The piano part has a simple accompaniment with eighth notes in the right hand and quarter notes in the left hand. The vocal line enters in the second measure with a melodic phrase that ascends and then descends.

## #27 Rebirth

$\text{♩} = 100$  "That's easy." vamp until: "...come to "So she set out..."  
life again.'

## #28a

$\text{♩} = c.92$  "My brothers..." "We have been sleeping..."

## #28b

"...came to the place..."

"...passed to the next world."

## #28c Journey Home

♩ = c.96

*"So they journeyed on..."*

1. 2.

*repeat/continue**ad lib until: "...shot upwards as a fountain."*


## #29 The Gates of the Mansion Are Opened--SOUNDSCAPE

*"The gates of the garden..."**timing ad lib*

*sempre bisp.*

## PART IV

## #30 The Brothers Meet the King

$\text{♩} = 63$   *"Soon the Prrinces began to go hunting..."*

(make lever changes during rhythm vamp)

1. 2.

*repeat/continue ad lib until: "...first ask her permission."*

The musical score is written for piano and organ. The piano part is in the right hand, and the organ part is in the left hand. The score is in 2/4 time with a key signature of one flat. It includes a tempo marking of 63 bpm and a piano icon. The organ part has a 'make lever changes during rhythm vamp' instruction. The score is divided into two systems, each with a first and second ending. The first system includes a 'repeat/continue ad lib until' instruction with a quote: '...first ask her permission.'

## #31 Perizadah's Response

♩ = 144

*"She was upset..."*

*repeat/continue "...benefit from  
ad lib until: his advice."*

## #32 Speaking Bird's Advice #1

♩ = 60

*"Do all that the Shah asks..."*

8va-----

*"It will be to your  
advantage."*

## #33 The Princes Invite the King

♩ = 80

*"Early the next day..."*

*continue ad  
lib until: "...told Perizadah..."*

## #34a Speaking Bird's Advice #2

♩ = 60 "...asked his advice."

continue ad lib until: "...stuffed with pearls."

8va----- loco

## #34b

♩ = 60 "Never have I heard..."

## #34c

♩ = 60 "This is easy."

continue ad lib until:

"...plenty of pearls there."

8va-----

## #34d

♩ = c.72 "So the Princess had a gardener's boy dig a hole..."

repeat ad lib until: "...so it was arranged."

## The Three Treasures-PART IV

## #35a The Shah Comes to Dinner

♩ = c.96

*"The Princess greeted..."*
*repeat/continue  
ad lib until:**"...the third treasure,  
the Speaking Bird."**"...obtained by me  
at the same time."*

## #35b The Bird and the Shah

♩ = 60 *"O, great Shah..."**timing adapts to visual cue of presentation of cucumber stuffed with pearls*

8va

*in silence: "What is this?...before me!"*

## #35c

♩ = 112 *"O, King of the age..."**repeat until: "...hide her virtue  
from you!"*

## #35d

*"These two brothers..."**repeat until:**"...sleep of ignorance!"*

## #36 The Shah Sees

♩ = 80

*sing :  
(with actors)*

The voice of my blood calls me to con - fess

you are from my seed, born of my queen, her dread-ful des - ti - ney

suf - fered at my hand. Al - lah for - give me!

## #37a The Shah Atones

*"He returned to the palace..."**continue  
until:**"...evil sisters  
to death!"**dumbek**(drum "patter" with  
fingertips of both hands)*

*p* *ff*

## #37b

♩ = c. 69

*"Then the Shah and  
his attendants..."**vamp until: "...with his  
own hands..."*

♩ = 80

*"...set her free."*

*top staff: sing "ah"*

A musical score for the song "The Rose Tree". It features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the treble staff, starting with a whole note G4, followed by a half note A4, and then a quarter note B4. The bass staff provides a harmonic accompaniment, starting with a whole note G2, followed by a half note A2, and then a quarter note B2. The score is written in a simple, clear style with a white background and black notation.

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of five measures. The first measure shows the piano introduction with a bass line of eighth notes and a treble line of a single note. The second measure shows the voice entering with a half note. The third measure shows the voice with a half note and the piano with a bass line of eighth notes. The fourth measure shows the voice with a half note and the piano with a bass line of eighth notes. The fifth measure shows the voice with a half note and the piano with a bass line of eighth notes.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, primarily using eighth and sixteenth notes. The score is divided into five measures, with a final double bar line at the end.

The musical score for the word "ding" consists of two staves. The piano part is in the bass clef, and the vocal part is in the treble clef. The piano part features a series of eighth notes in the left hand and a single note in the right hand. The vocal part features a series of eighth notes in the right hand and a single note in the left hand. The tempo is marked "rit." (ritardando). The score includes a double bar line and a repeat sign. The word "ding" is written in quotes at the end of the score.

## #39 Closing

♩ = 104



*begin diminuendo when  
last actor is lying down*

*repeat entire phrase and fade until blackout*

