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 dumbeck 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 improvization.

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 begining of the text is given, as well as the ending cue (skippig the middle of text):

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

In other places, onlly the actor who speaks is desgnated:

2nd Sister:

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

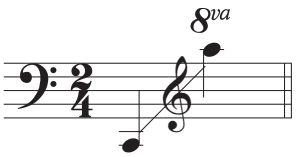
Tempi are marked only for rhythmic sections, and do not apply to any following cues. Any cue without a tempo marking is to be played rubato. adapted to the script. The timing of measures in the non-rhythmic sections is very fluid. Often a series of 32nd notes will simply indicate an unmeasured melismatic 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.

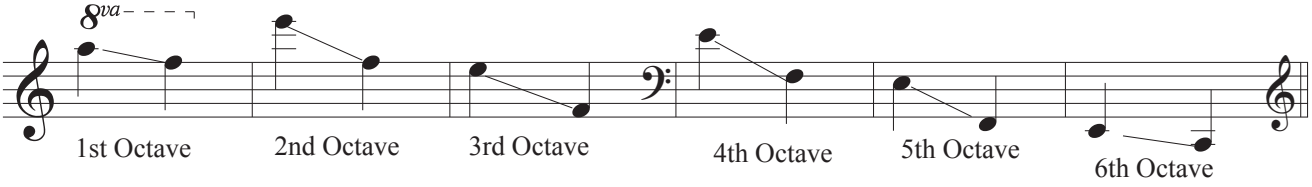
To play a section with the right hand to allow for page turns or lever changes is shown: RH--------

Harmonics written where played.

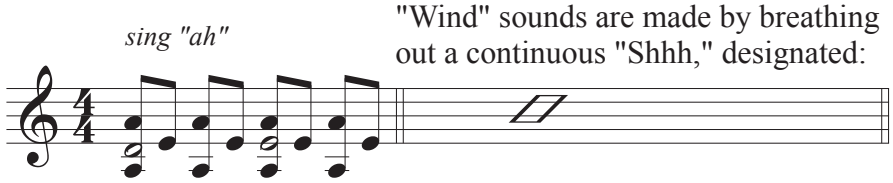
This part is designed for a lever harp with a range of:



Pitch designations follow the standard designations used by *pedal* harp.
Each octave goes from E down to the F below:



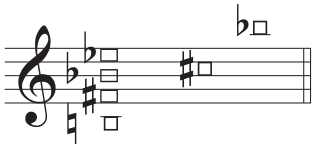
Sung notes are shown either on a separate staff or as "whole" notes within the texture.



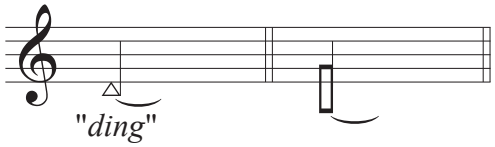
"Wind" sounds are made by breathing out a continuous "Shhh," designated:

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:

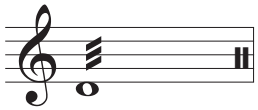


The single chime note is shown with a diamond-shaped notehead:



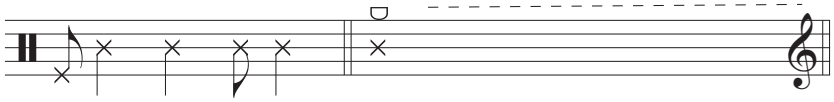
Play the set of chimes with a single stroke, indicated as shown at left.

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.

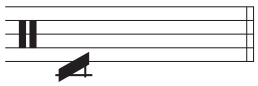
Scrape the drumhead gently with the nails in a continuous circular motion:



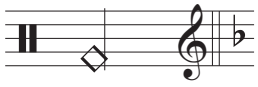
Play a short, rapid downward gliss with the backs of the nails:

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:



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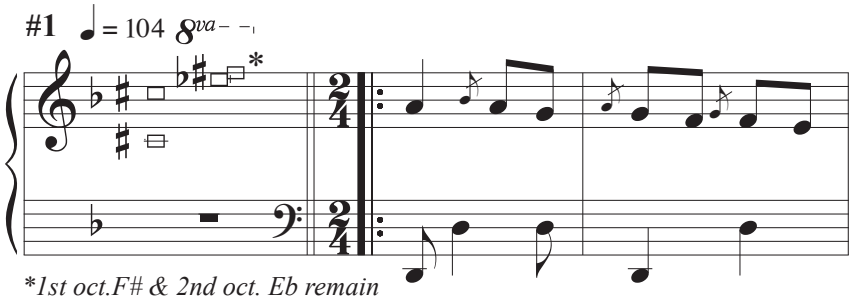
The Three Treasures

PART I

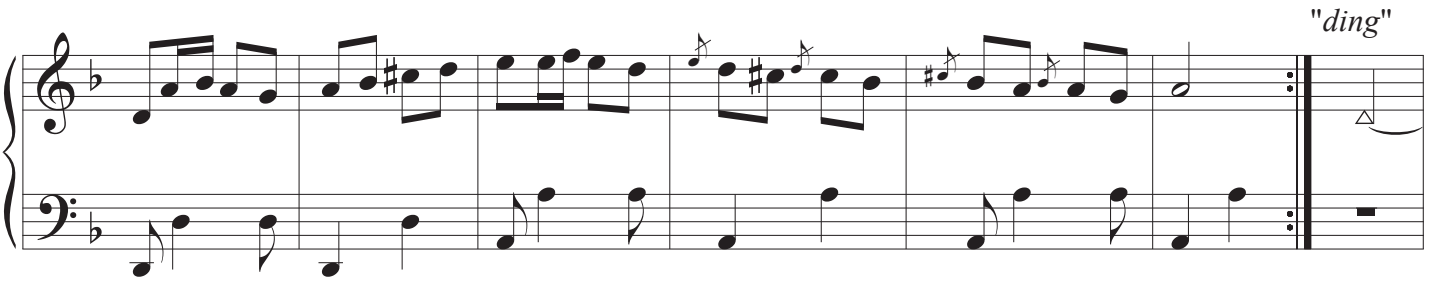
Introduction [SPEAK!]

Alyssa Reit

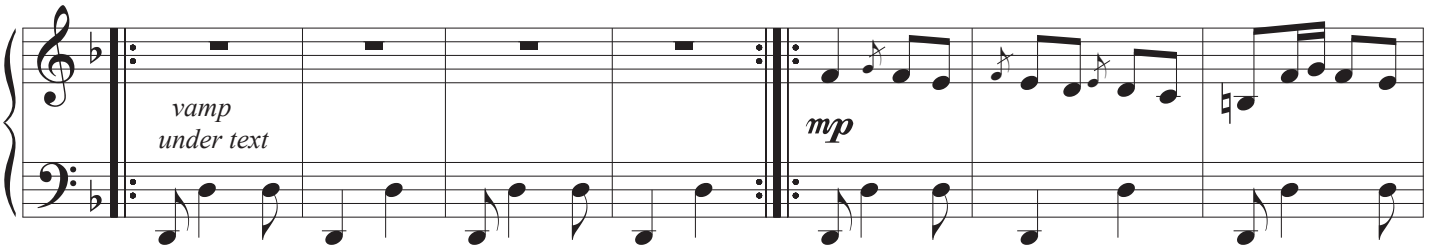
Who has not heard of Sheherazade, and the stories she told to the Sultan of Persia for a thousand nights and a night? Betrayed by his first love, the Sultan turned his wrath against woman, demanding a new bride each night, only to have her slain the next morning. Through hearing Sheherazade's stories,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



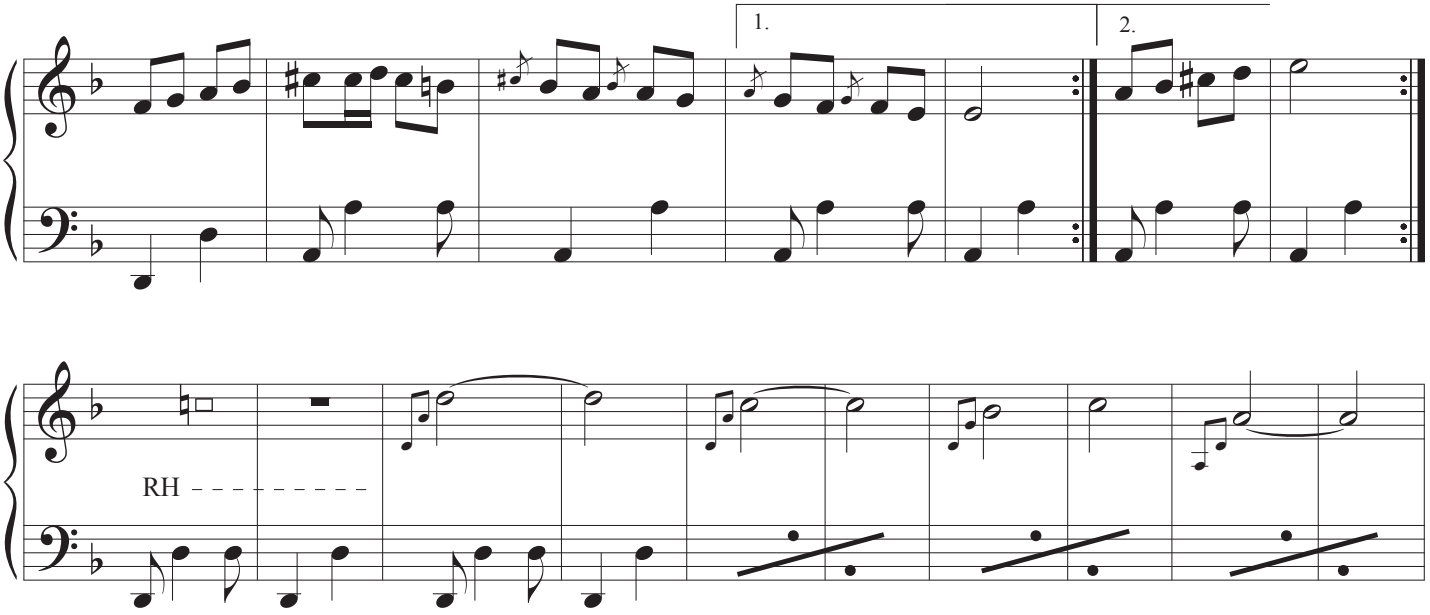
**1st oct.F# & 2nd oct. Eb remain for most of the score; they will only be noted when changed*



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



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



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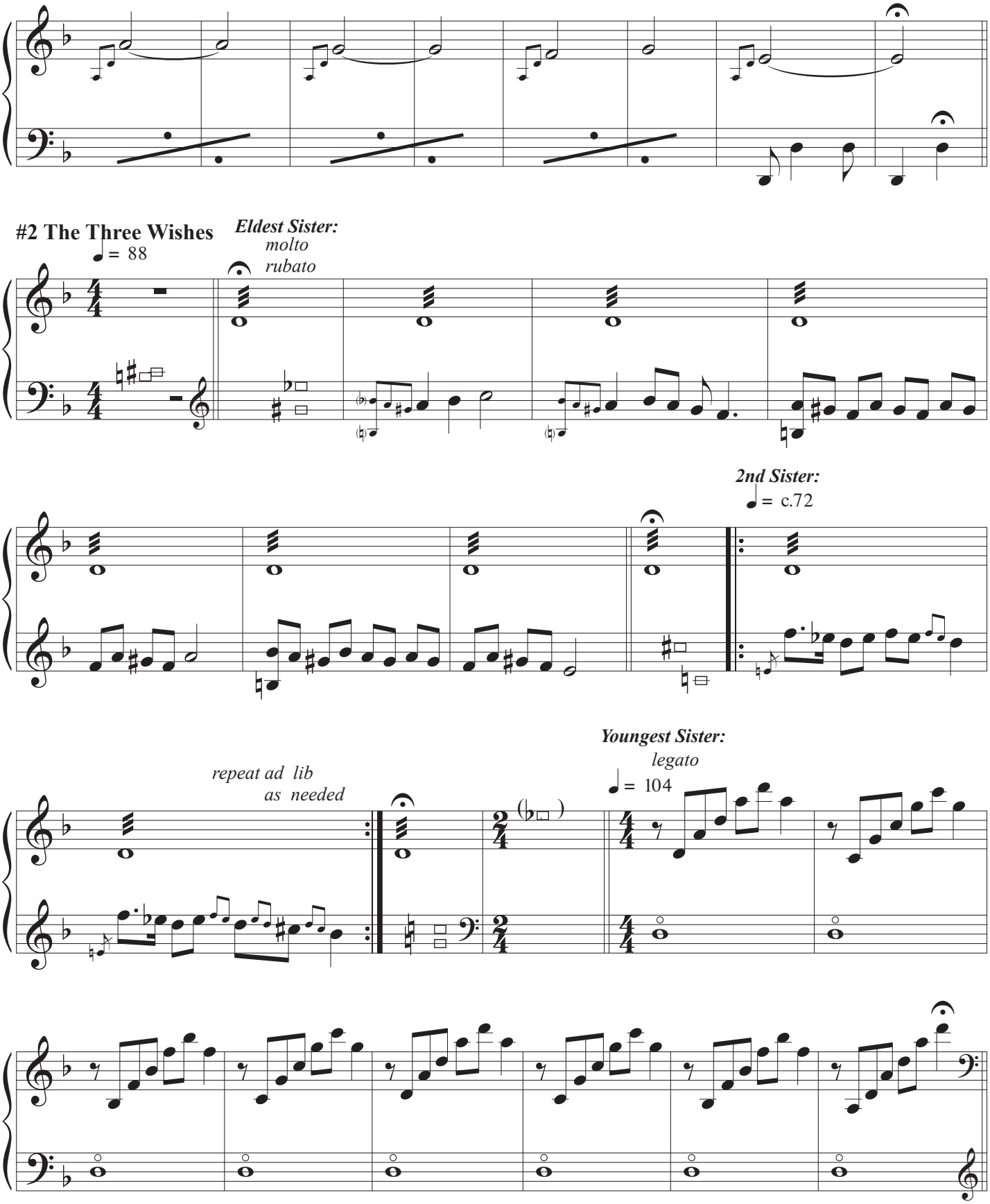
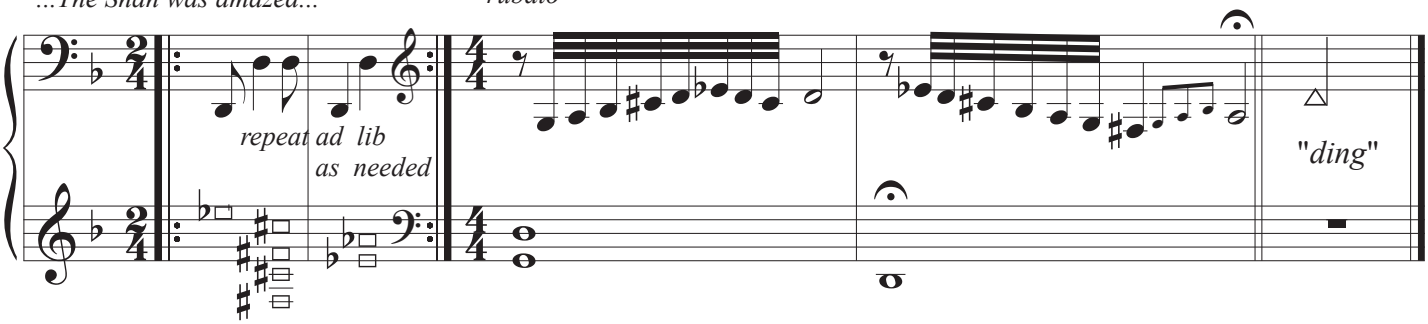

#2 The Three Wishes
♩ = 88
Eldest Sister:
molto
rubato
2nd Sister:
♩ = c.72
repeat ad lib
as needed
Youngest Sister:
legato
♩ = 104

#3 Amazed

"...The Shah was amazed..."

"What were the three wishes..."
rubato

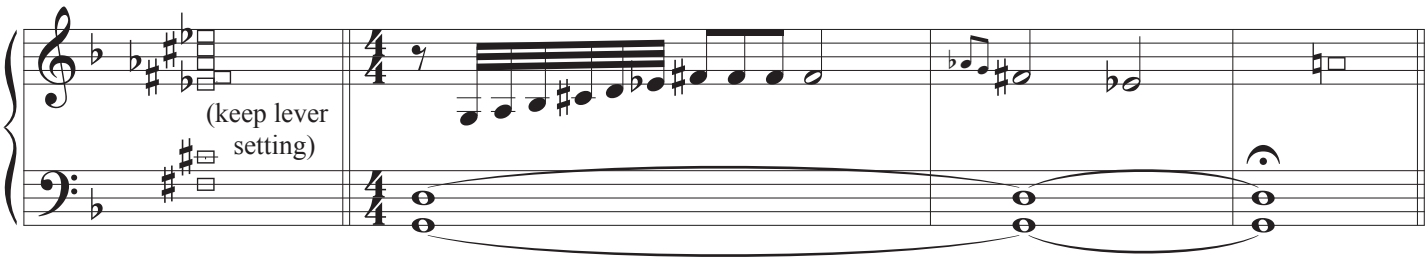
"...all things are known to your Shah."



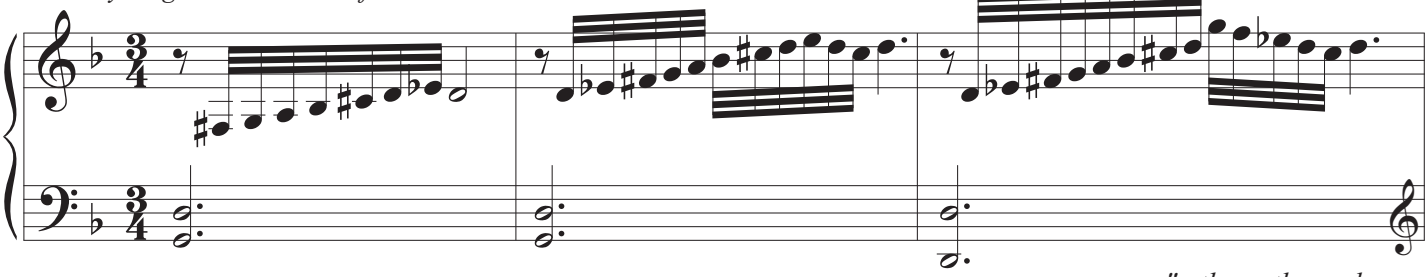
AS THE MORN BEGAN TO DAWN, SHEHERAZADE HELD HER PEACE UNTIL THE END OF THE 668TH NIGHT, AND THEN SHE SAID,"I HAVE HEARD, OH AUSPICIOUS KING, THAT THE SISTERS..."

#4 Wishes Revealed

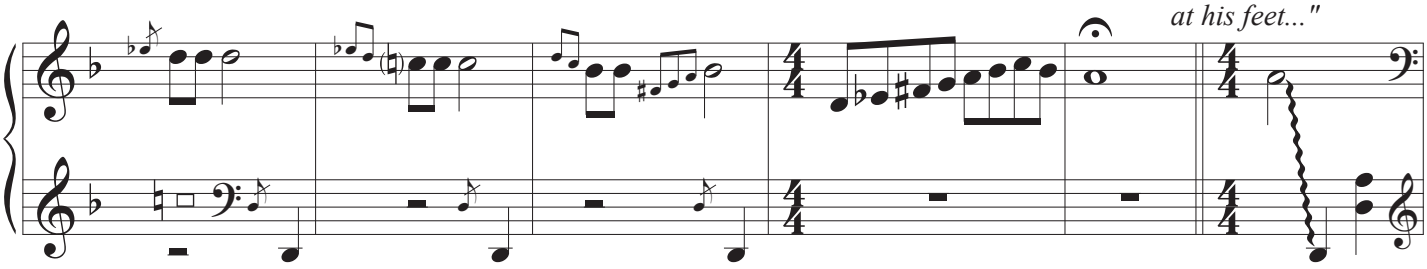
... the sisters were filled with shame and confusion..."



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



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

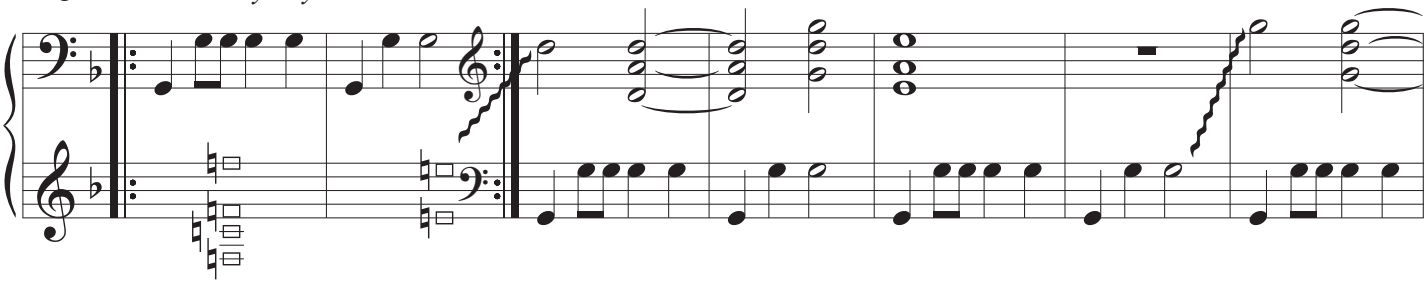


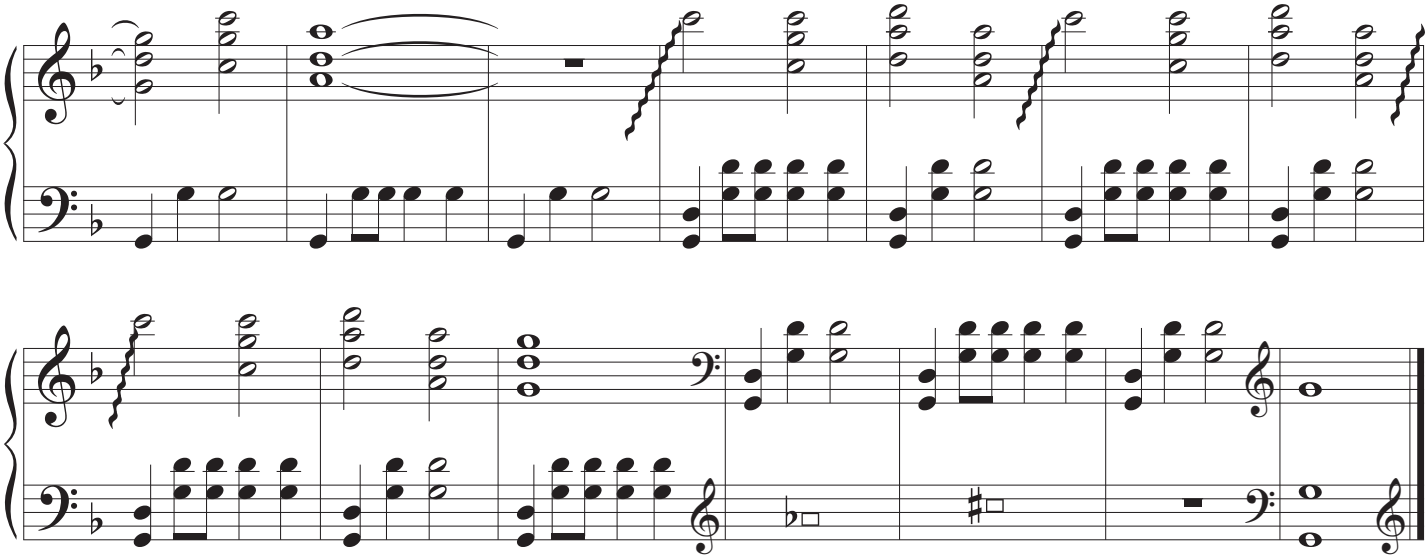
#5 The Wedding

♩ = 88 *"That very day..."*

vamp until:

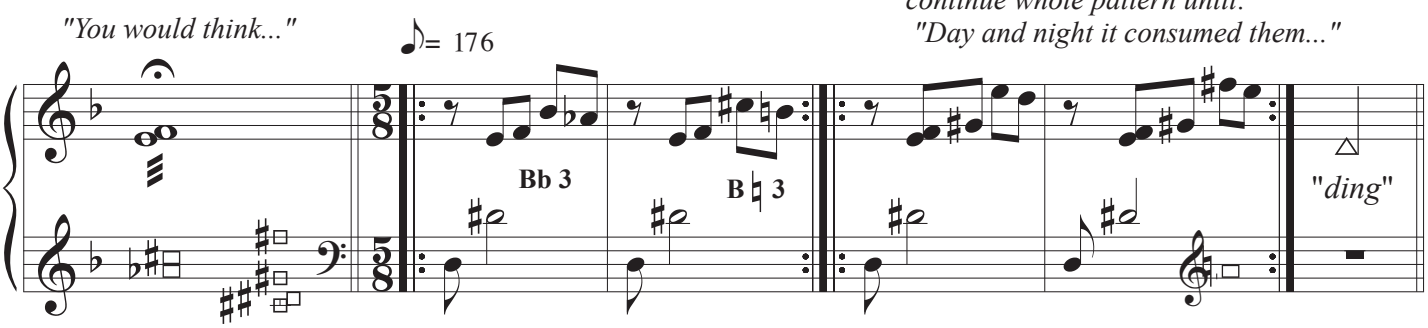
"...and in time, the wedding..."





#6 Sisters' Envy

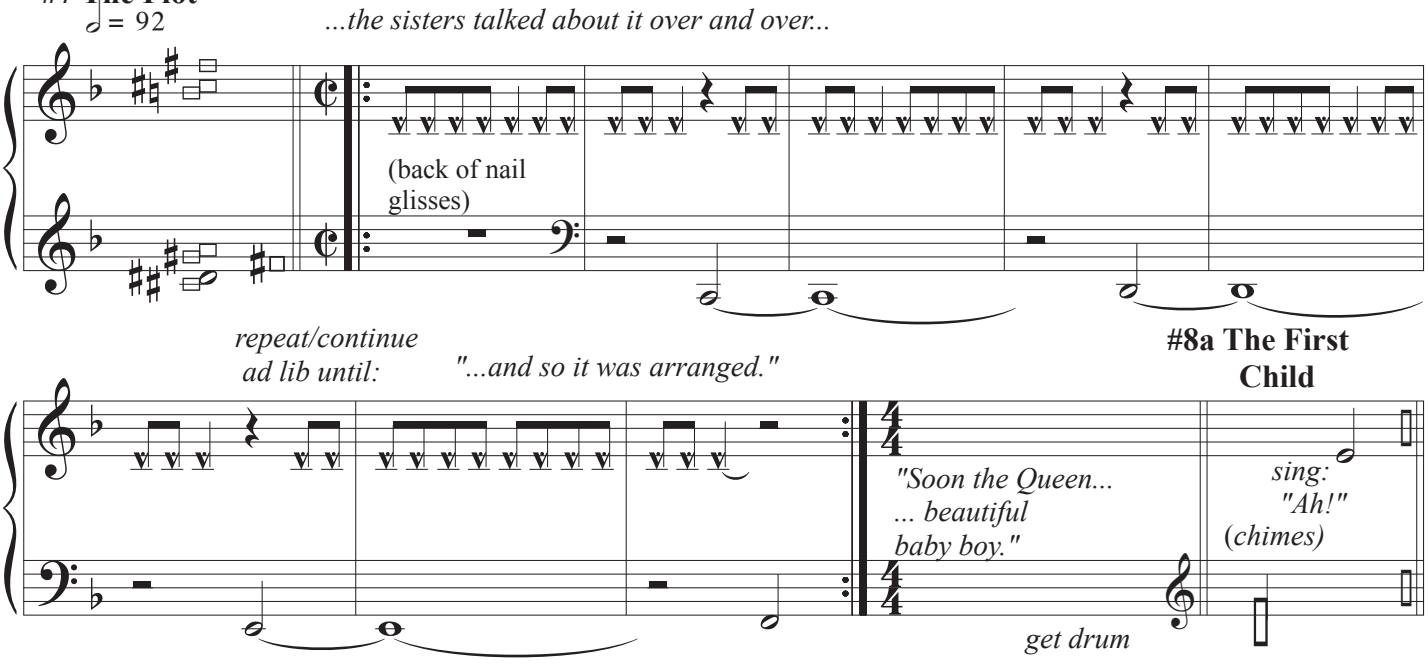
"You would think..."



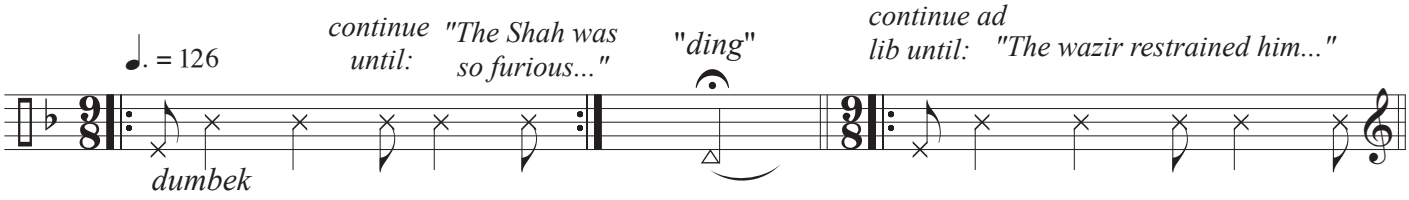
continue whole pattern until:
"Day and night it consumed them..."

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 <u>THE SISTERS TALKED ABOUT IT OVER AND OVER...</u>

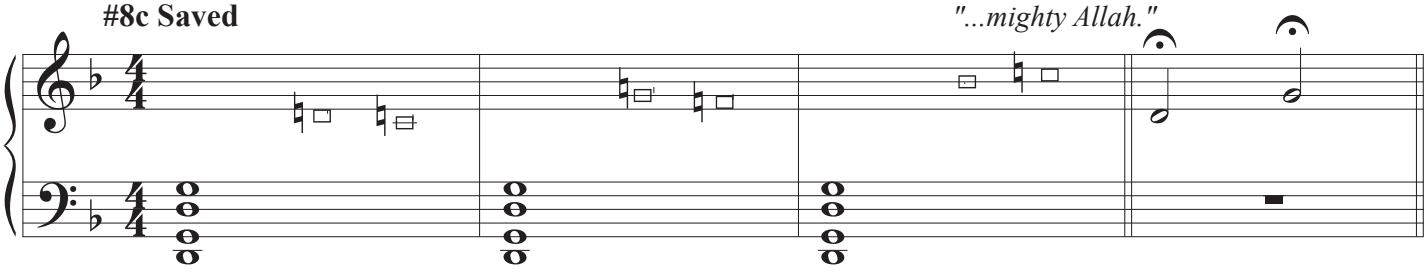
#7 The Plot



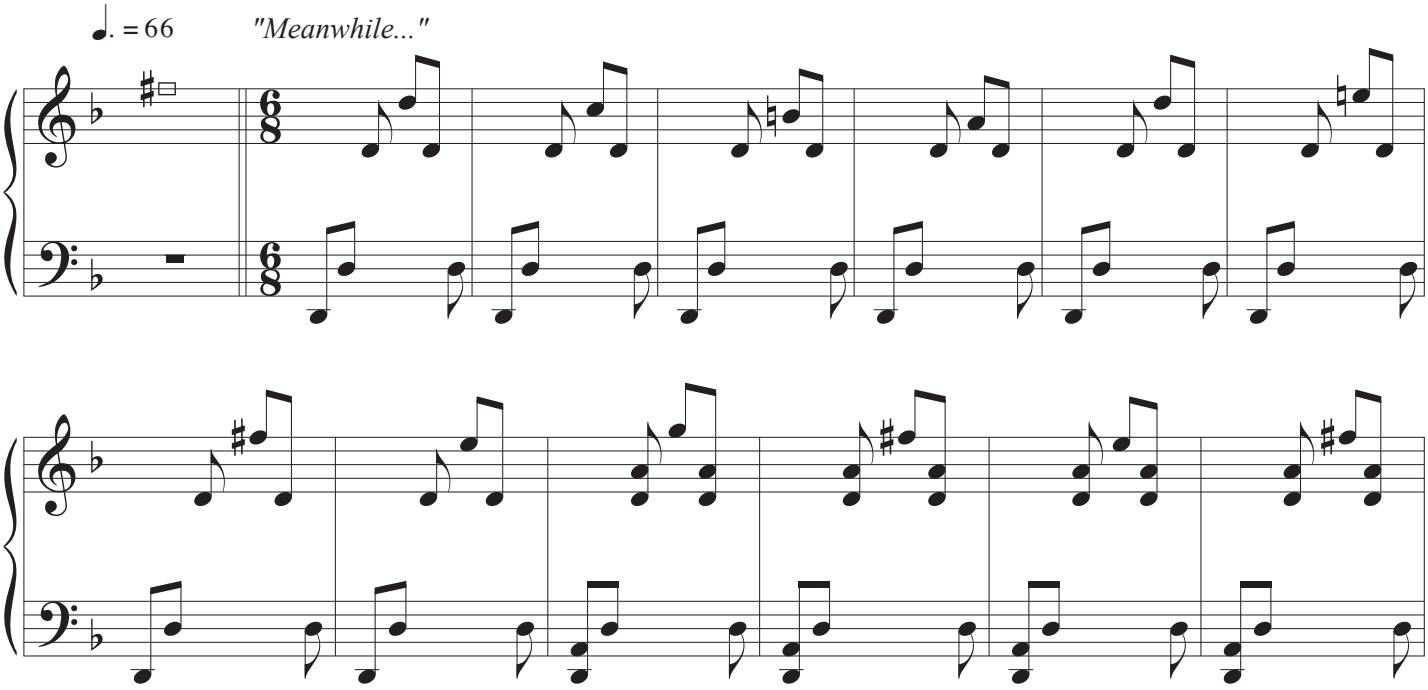
#8b The Shah's Wrath I

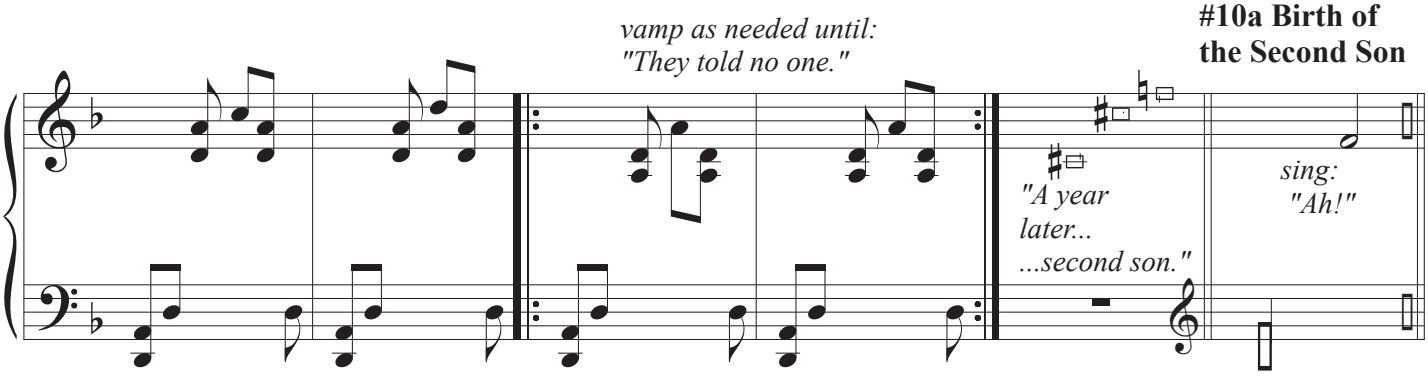


#8c Saved



#9 Child in the Basket





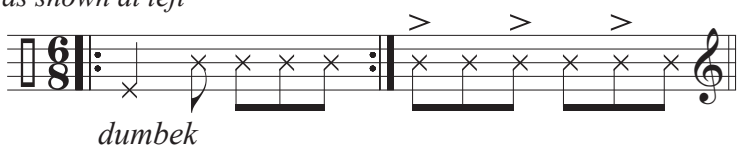
#10b The Shah's Wrath II

*"**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....

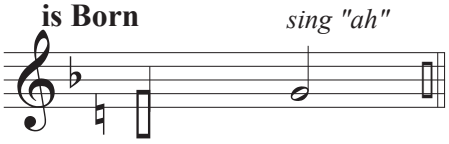
STOP DRUM



#11a The Daughter is Born

"Another year passed... beautiful daughter."

sing "ah"



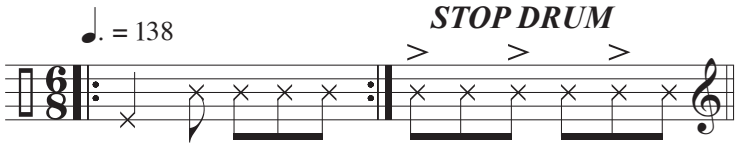
#11b The Shah's Wrath III

*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 suc a **cursed creature!***

accent as noted above

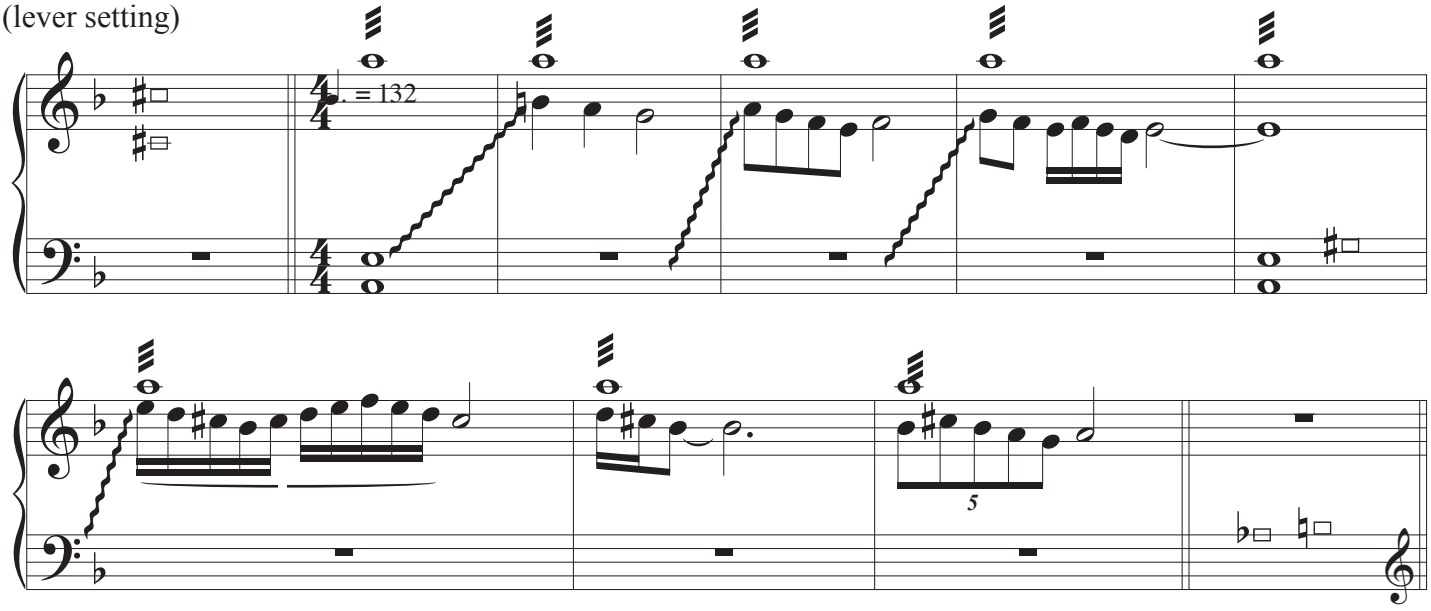
"...put to death."

STOP DRUM



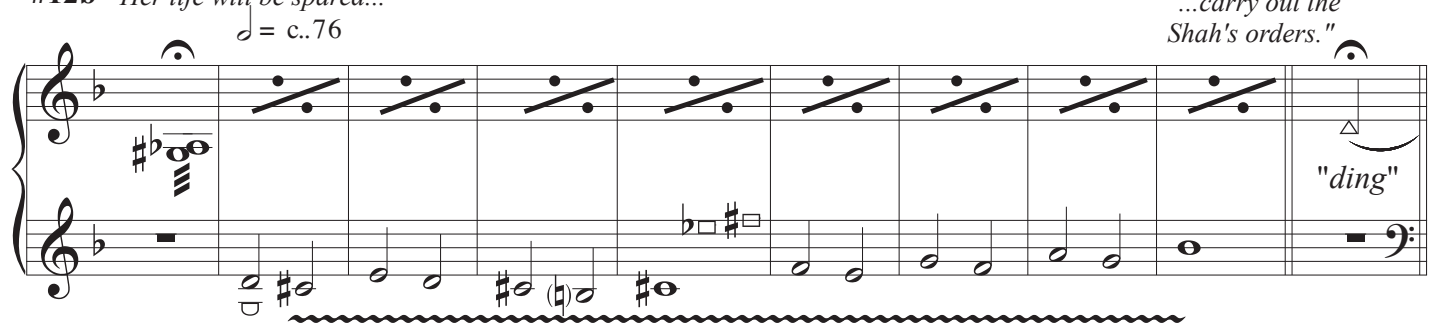
#12a The Queen's Fate

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

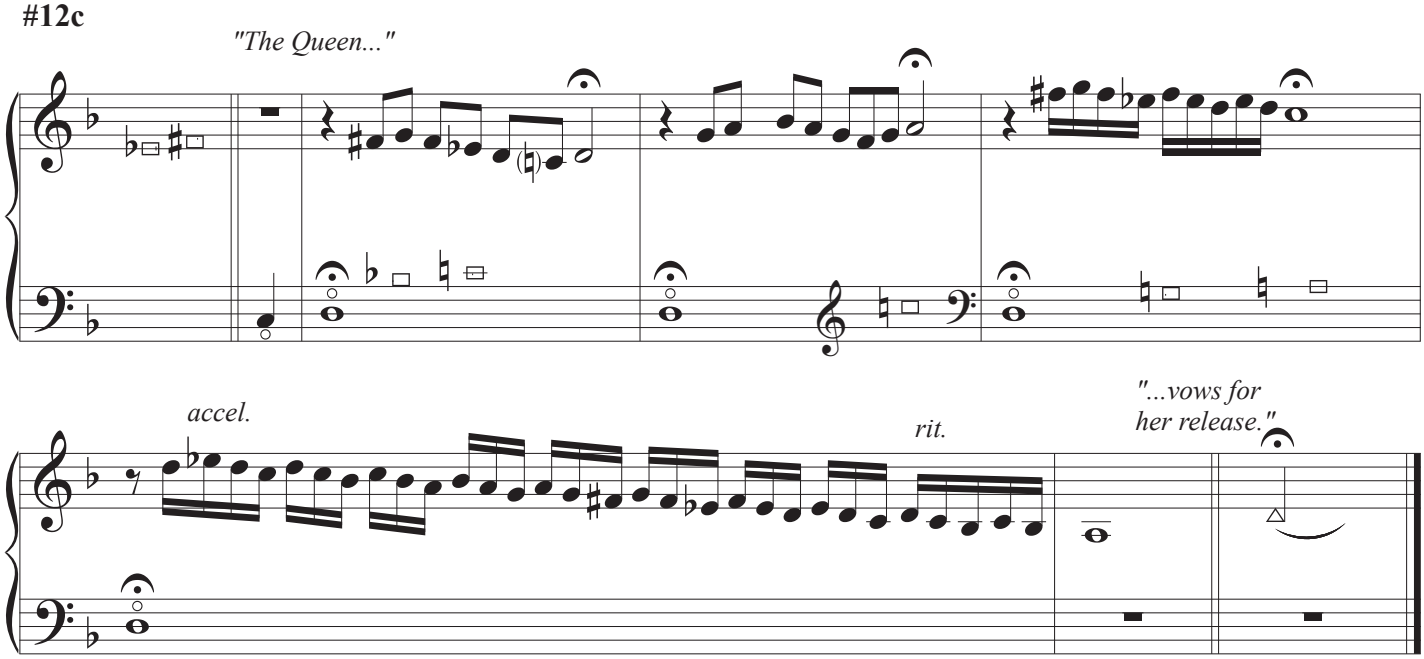


#12b

"Her life will be spared..."

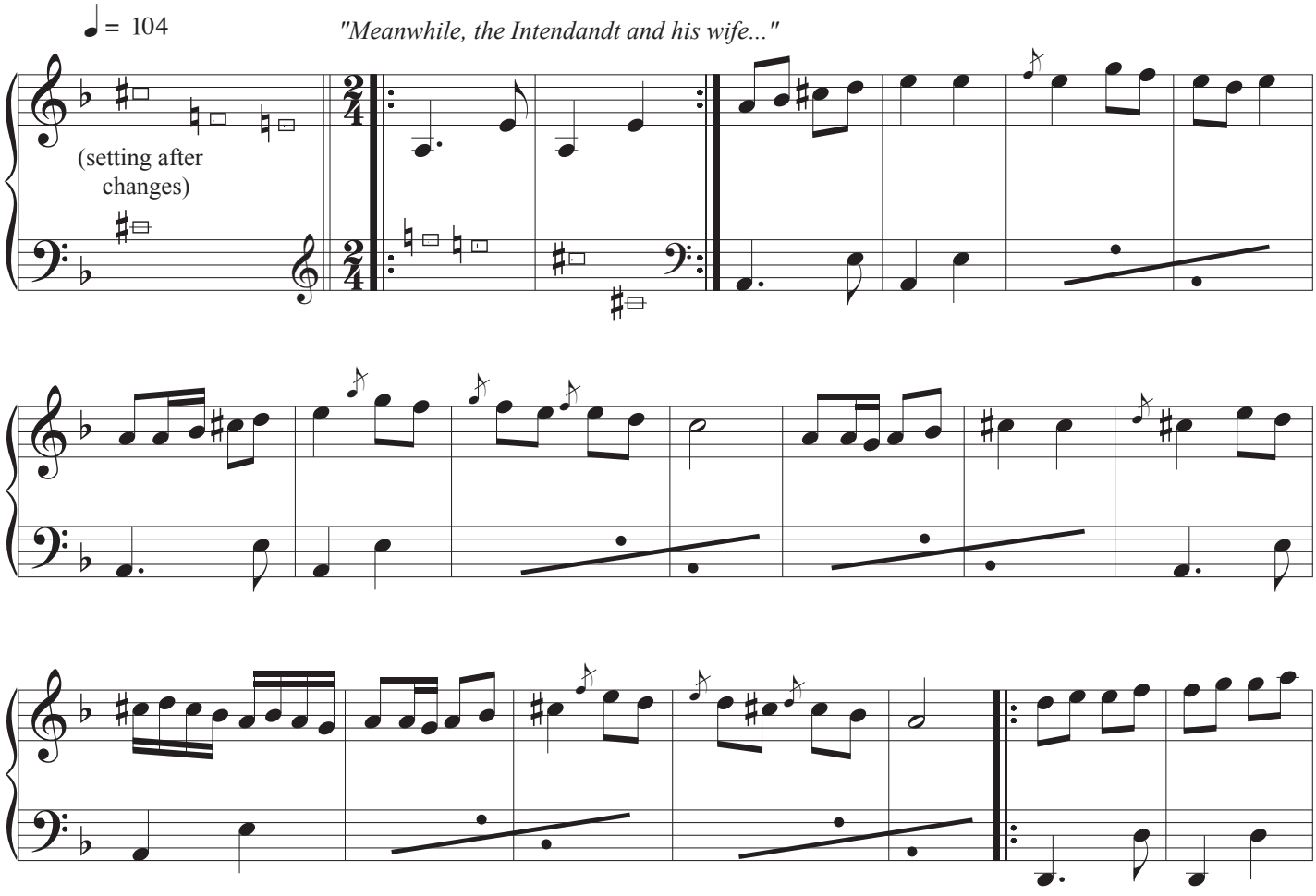


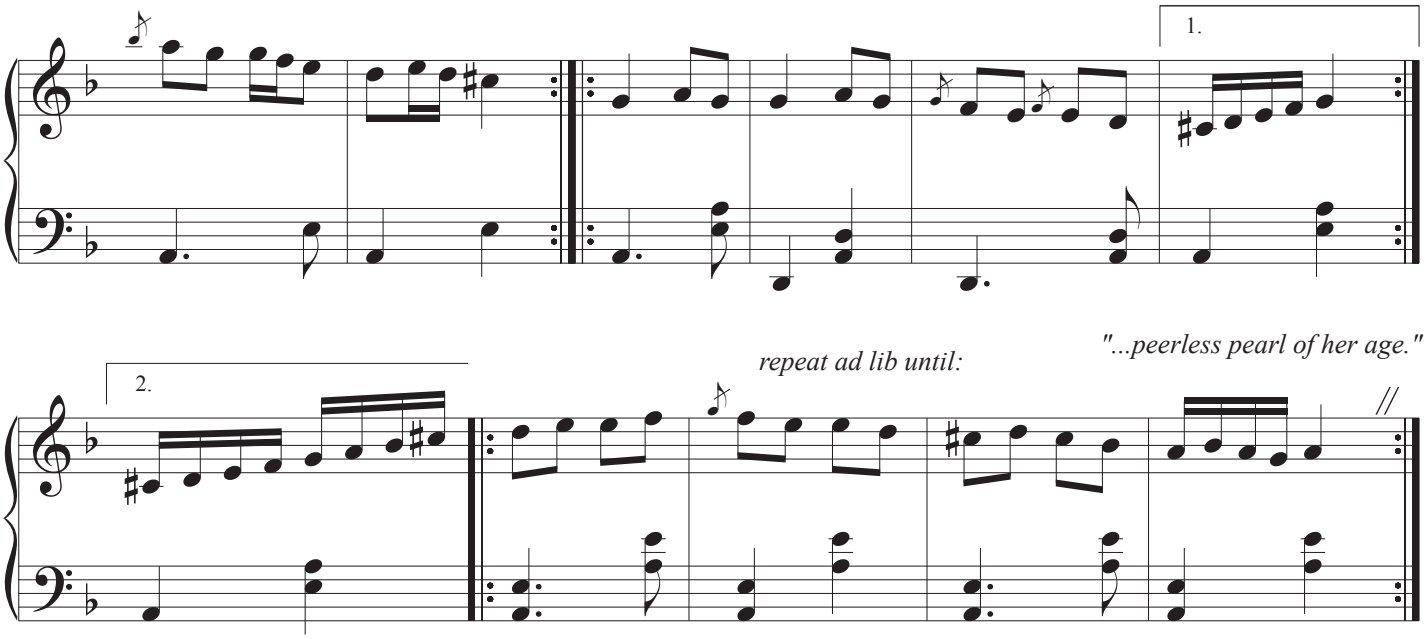
#12c



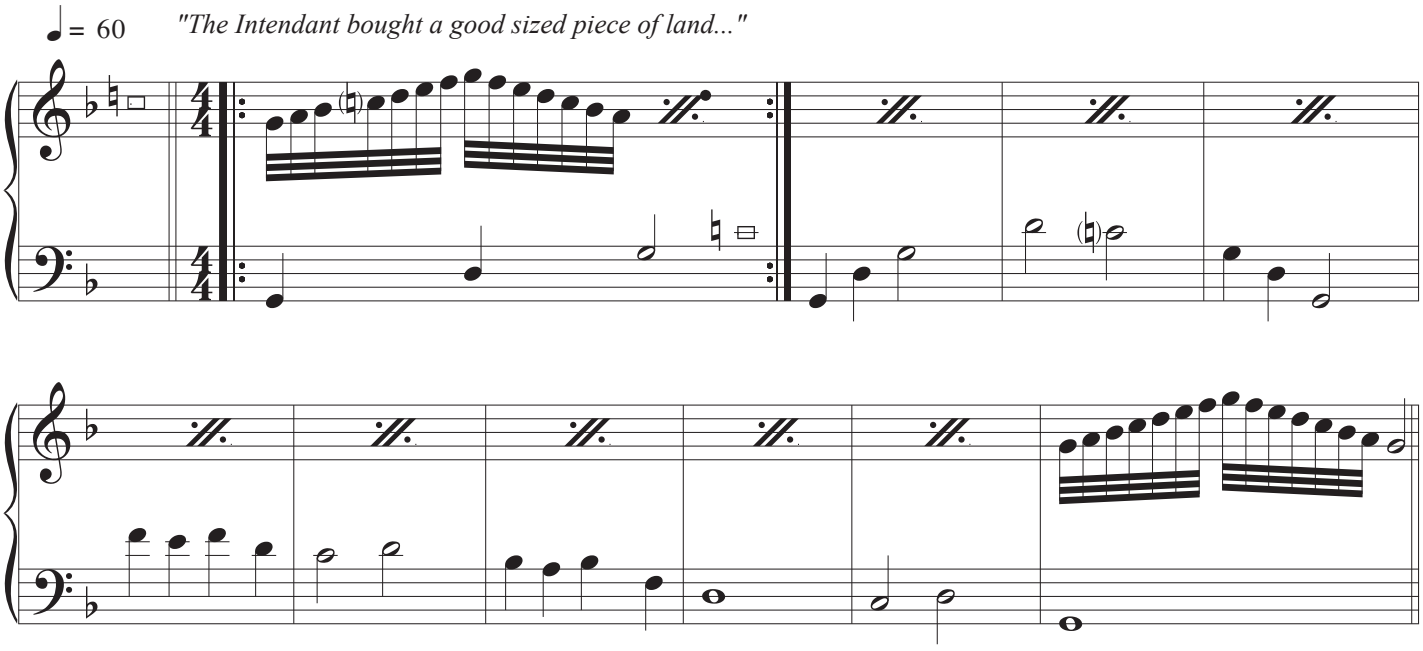
PART II

#13a The Intendant and the Children

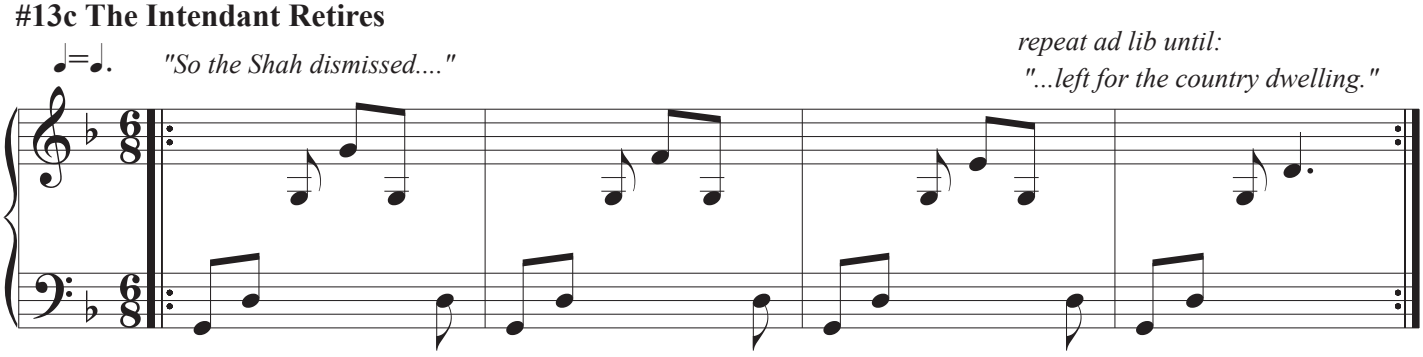




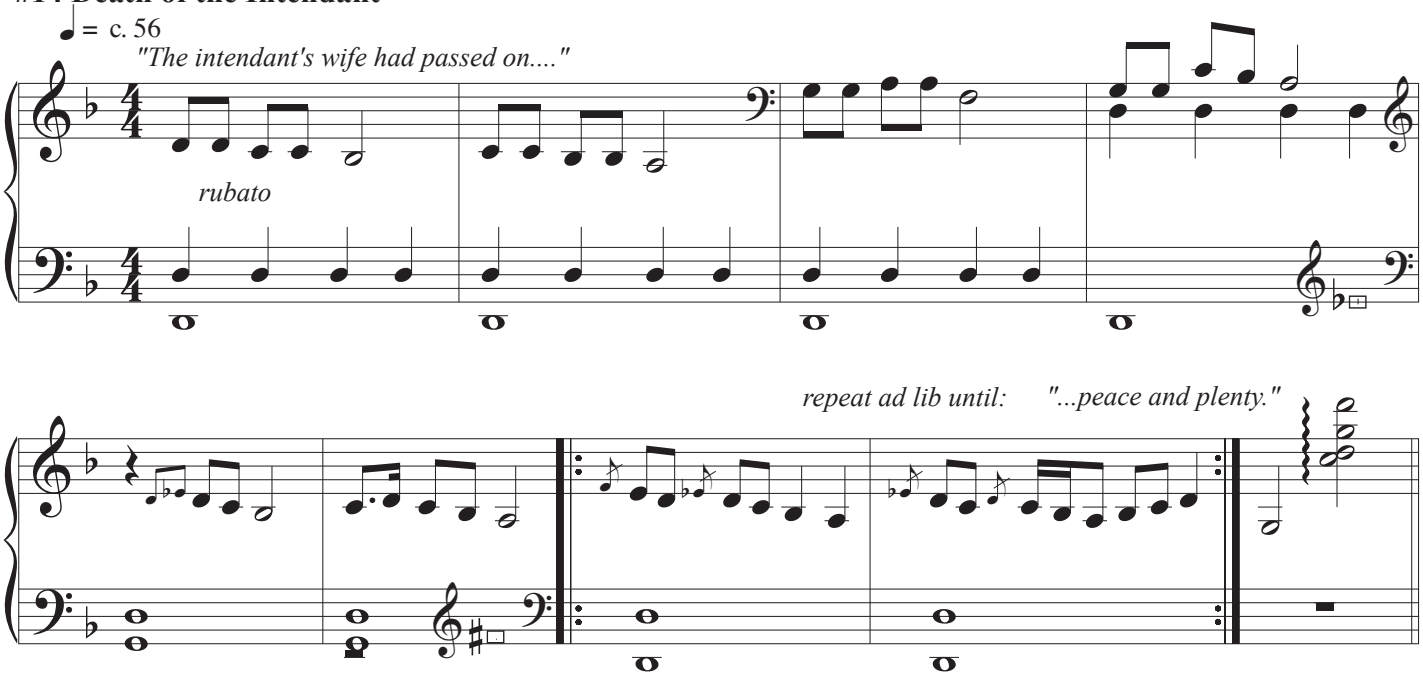
#13b The Mansion



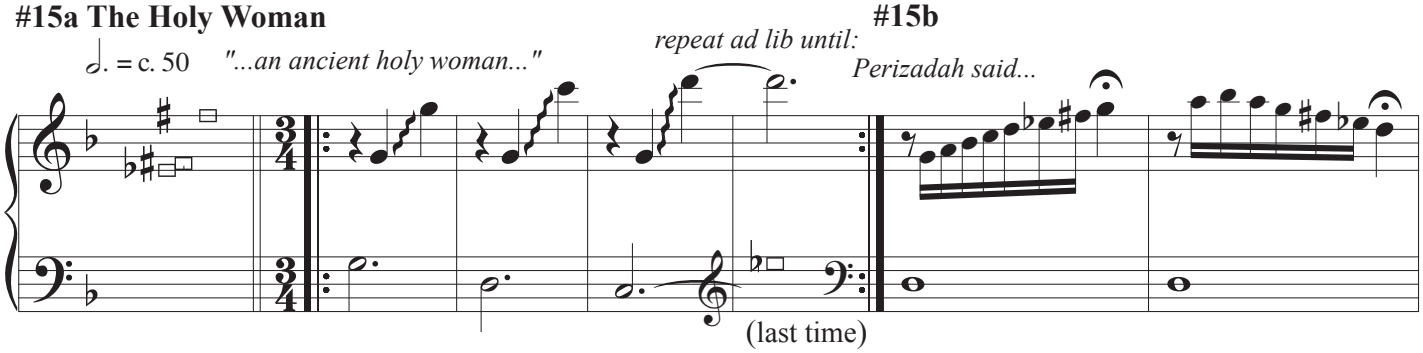
#13c The Intendant Retires

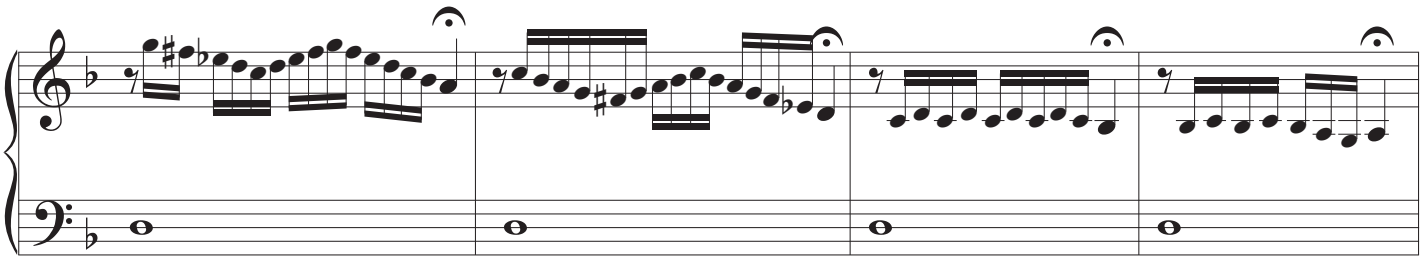


#14 Death of the Intendant

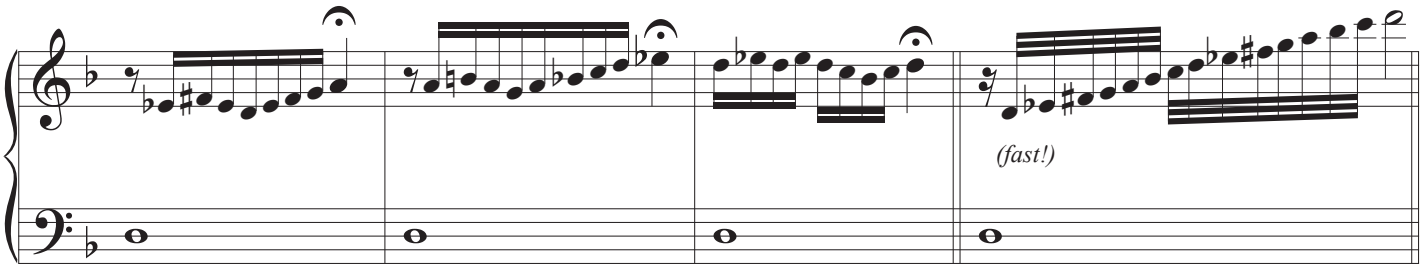


#15a The Holy Woman **#15b**





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



#16a Speaking Bird

"The first is the speaking bird..."

♩ = 60

8va

#16b Golden Water

♩ = 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

♩ = c. 69

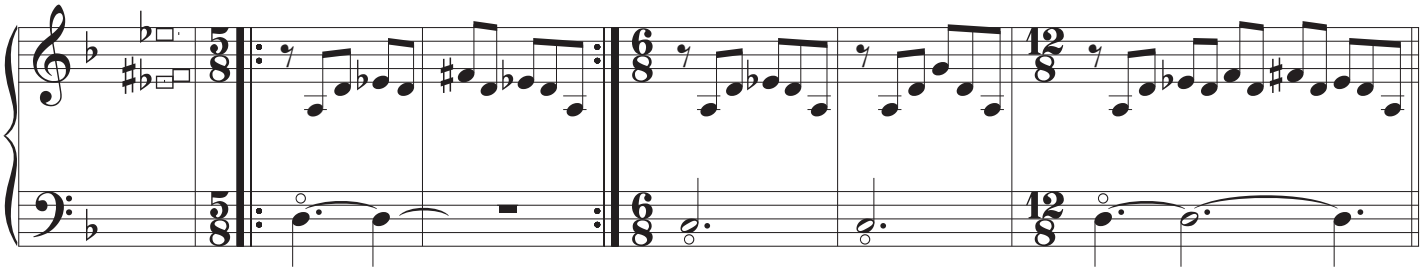
"You must go..."

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

RH

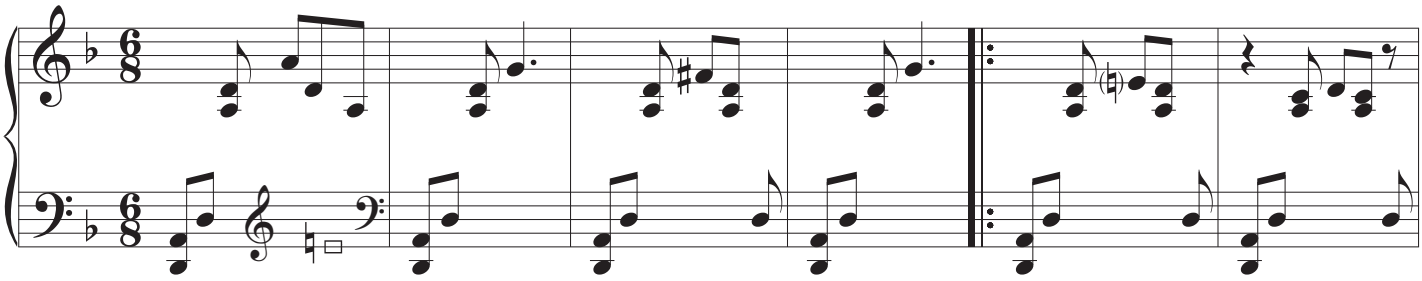
#18a Perizadah's Longing

♩ = c.168 *But Perizadah...*



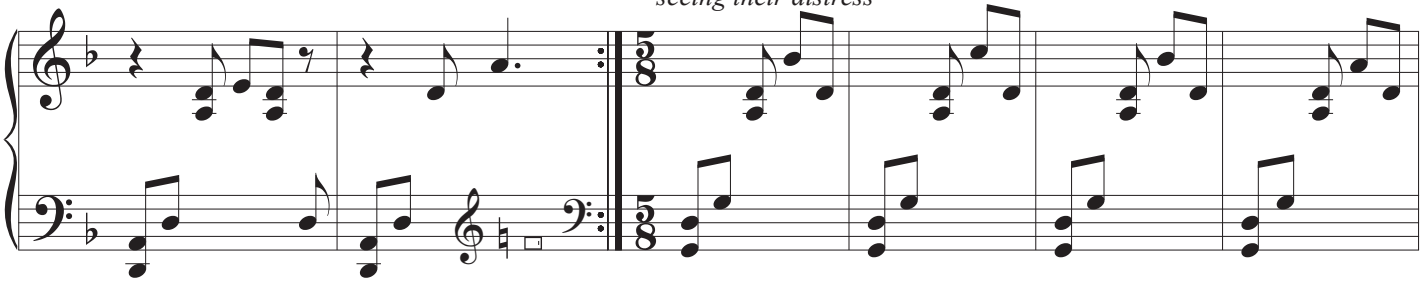
#18b

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

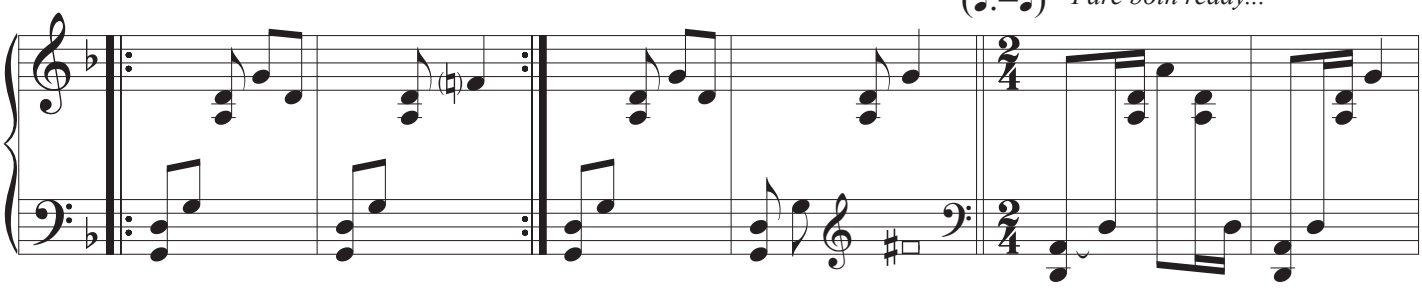


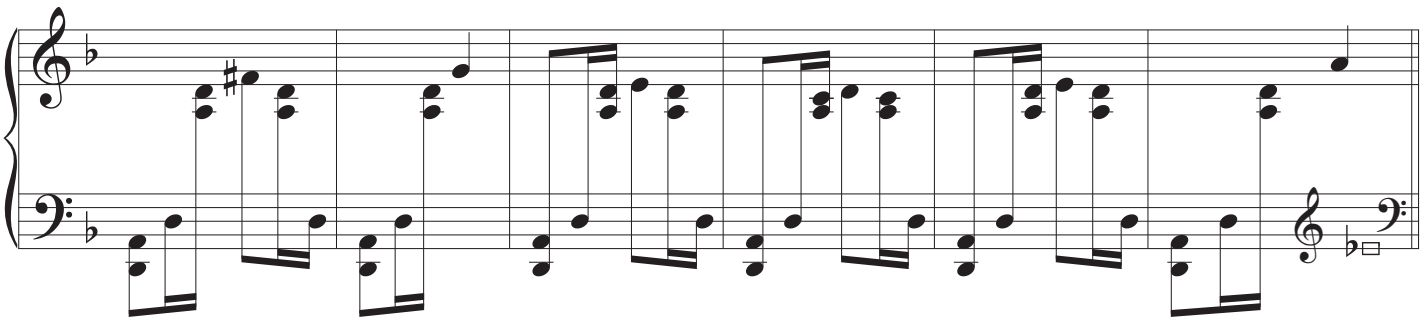
repeat ad lib until: *"...until you tell us."*

#18c *Finally, upon seeing their distress*



#18d (♩.=♩) *"My brother and I are both ready..."*





#19a Prince Bahman Leaves

The next day, when Prince Bahman ...

"...somewhat comforted."

"ding"

#19b

♩ = 104

"Take this knife..."

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

#20a The Sheik

"He saw an ancient man...."

"Wind"

Sandblocks

continue until: "...Singing Tree."

"ding"

#20b

(*scrape until "ding"*)

"Oh, stranger..."
(sempre rubato)

timing and order of notes may vary ad lib on repeats

p.d.l.t.

continue as needed until:

"Return home in peace while you still may!"

"ding"

#20c

♩ = c.72

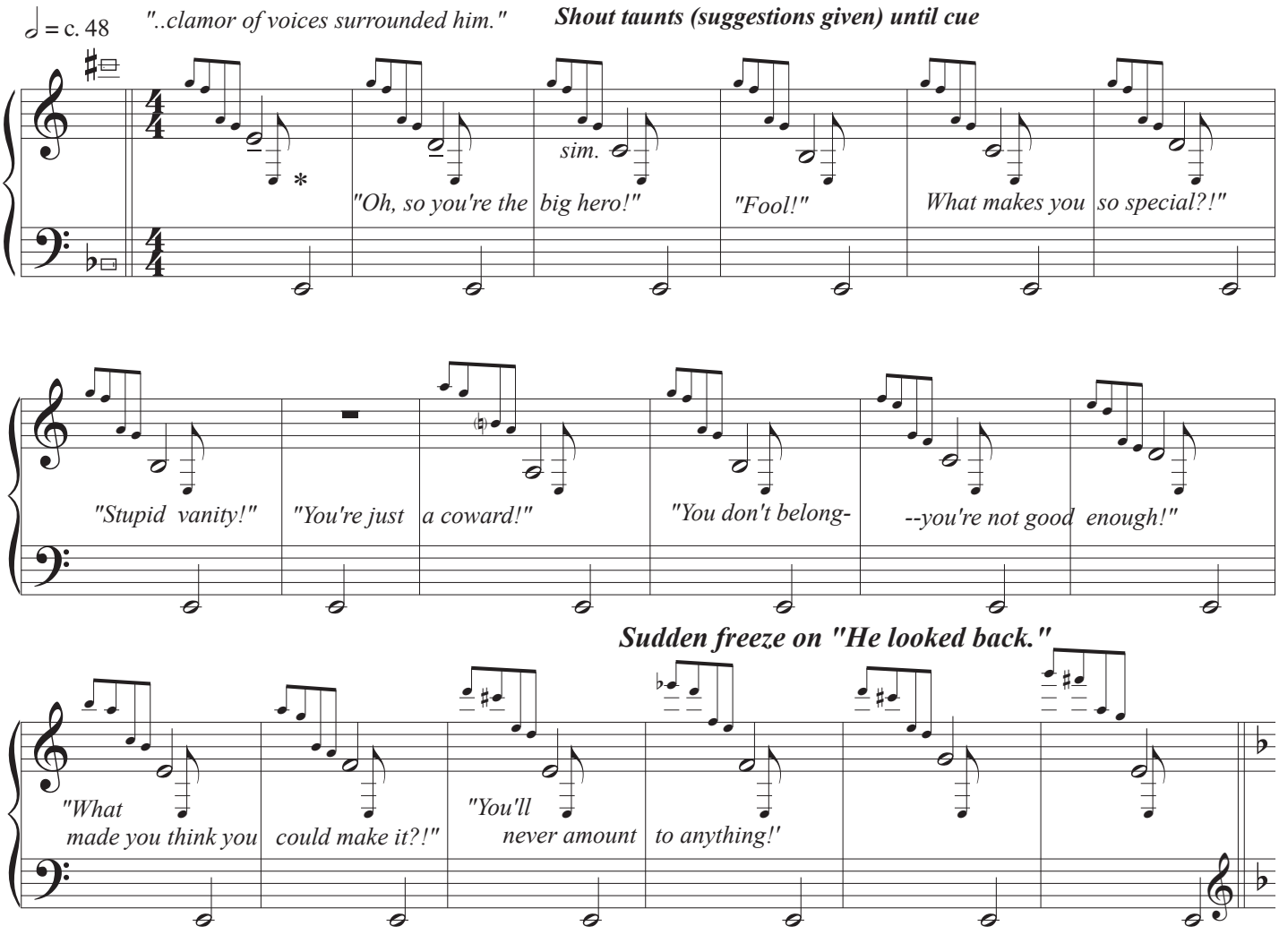
"I will never go back..."

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

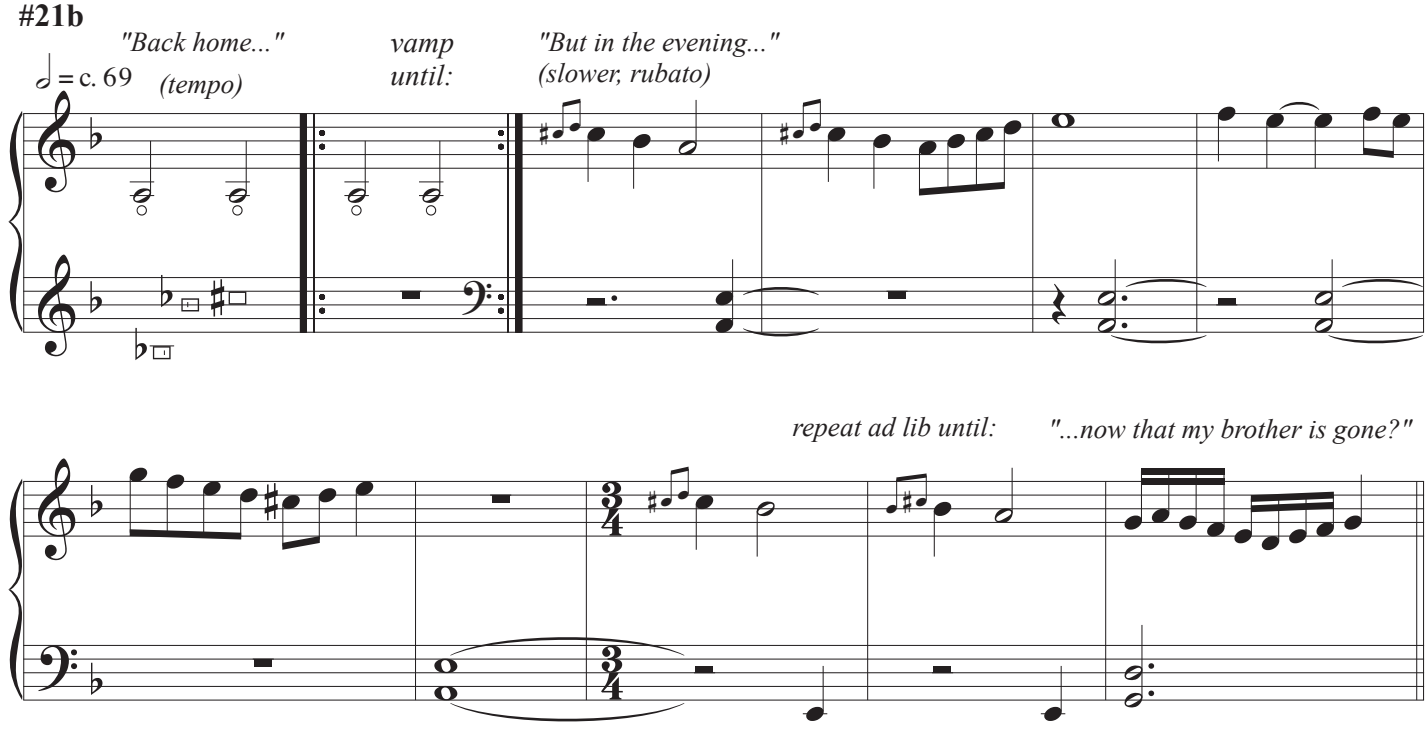
(make lever changes during rhythm vamp)

RH

#21a Prince Bahman's Attempt

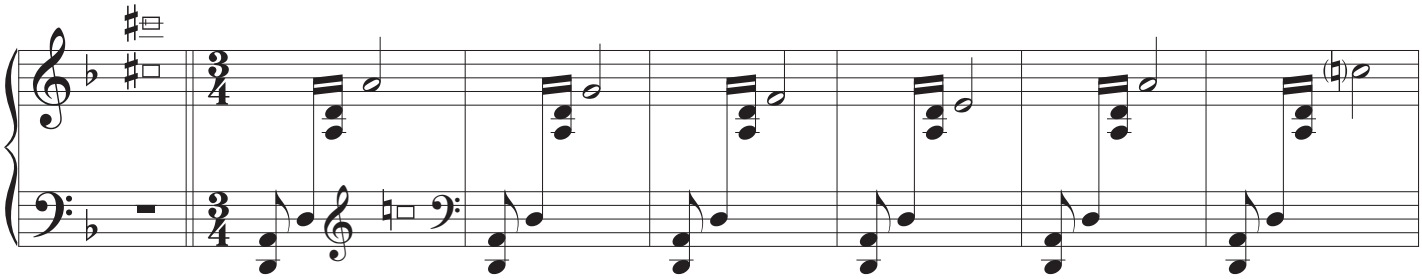


#21b



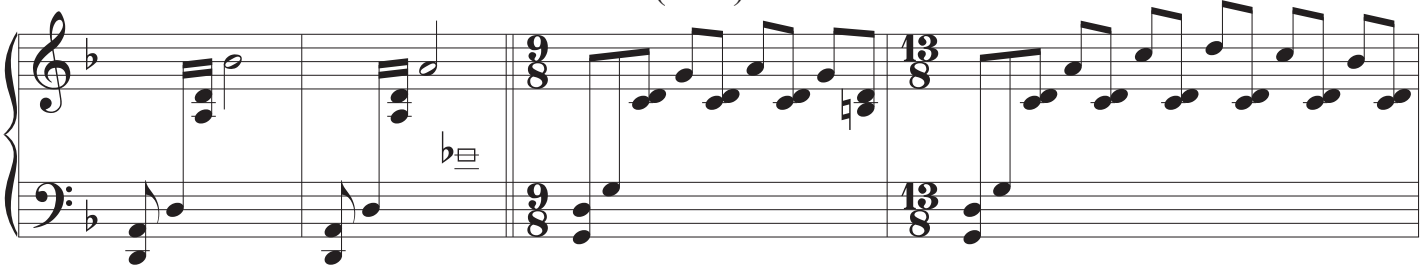
#22a Prince Parwez's Attempt

♩ = 88 *"..could see that his sister still wanted..""*

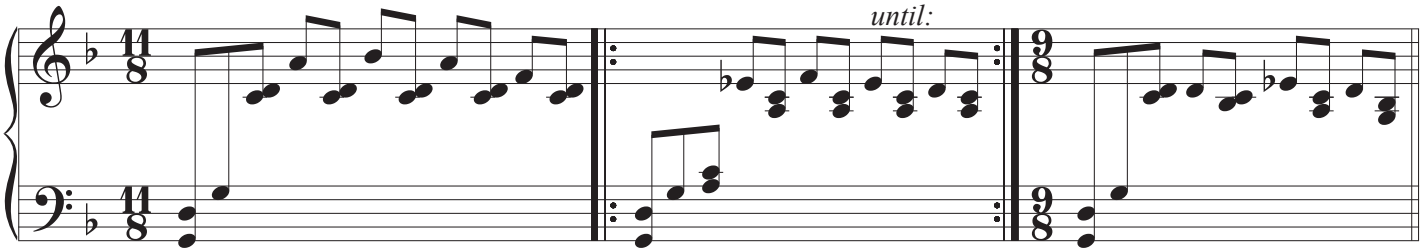


#22b *"Do not follow your brother..."*

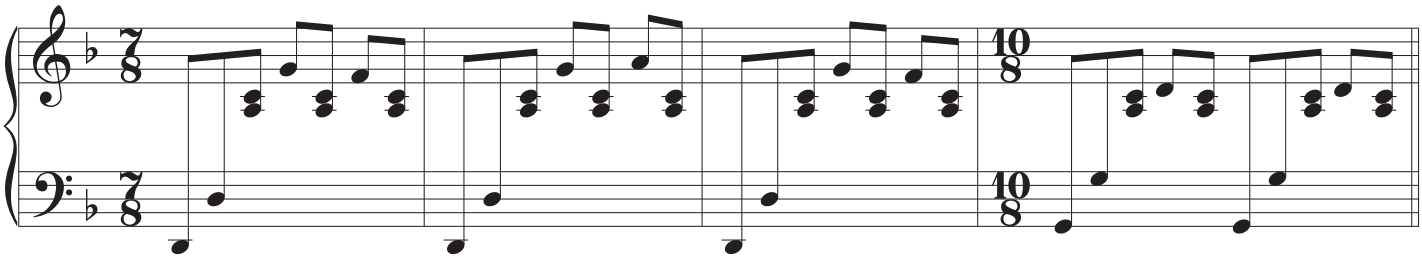
♩. = c. 92 (♪=♪)



vamp until: *"How shall I know...?"*

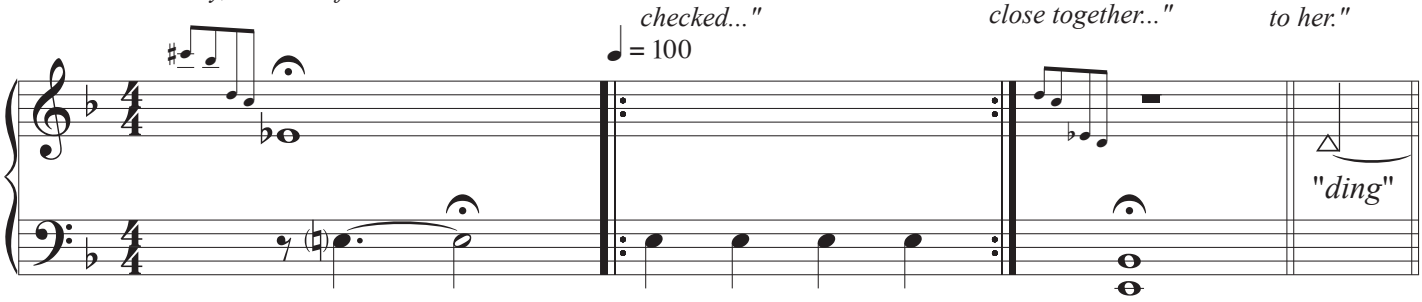


#22c *"Take this string of 100 pearls..."* *rit.*

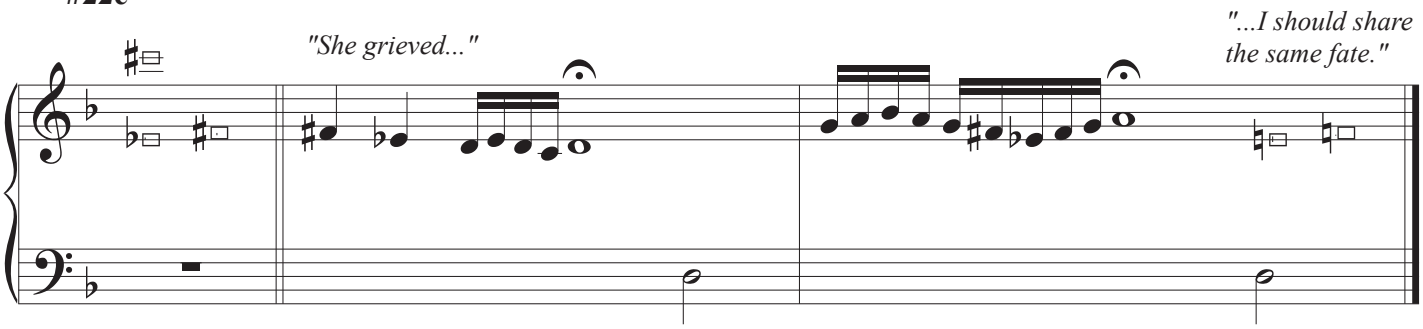


#22d *"But sadly, the same fate..."* *"The Princess checked..."* *continue until: "...sticking close together..."* *"...now lost to her."*

♩ = 100

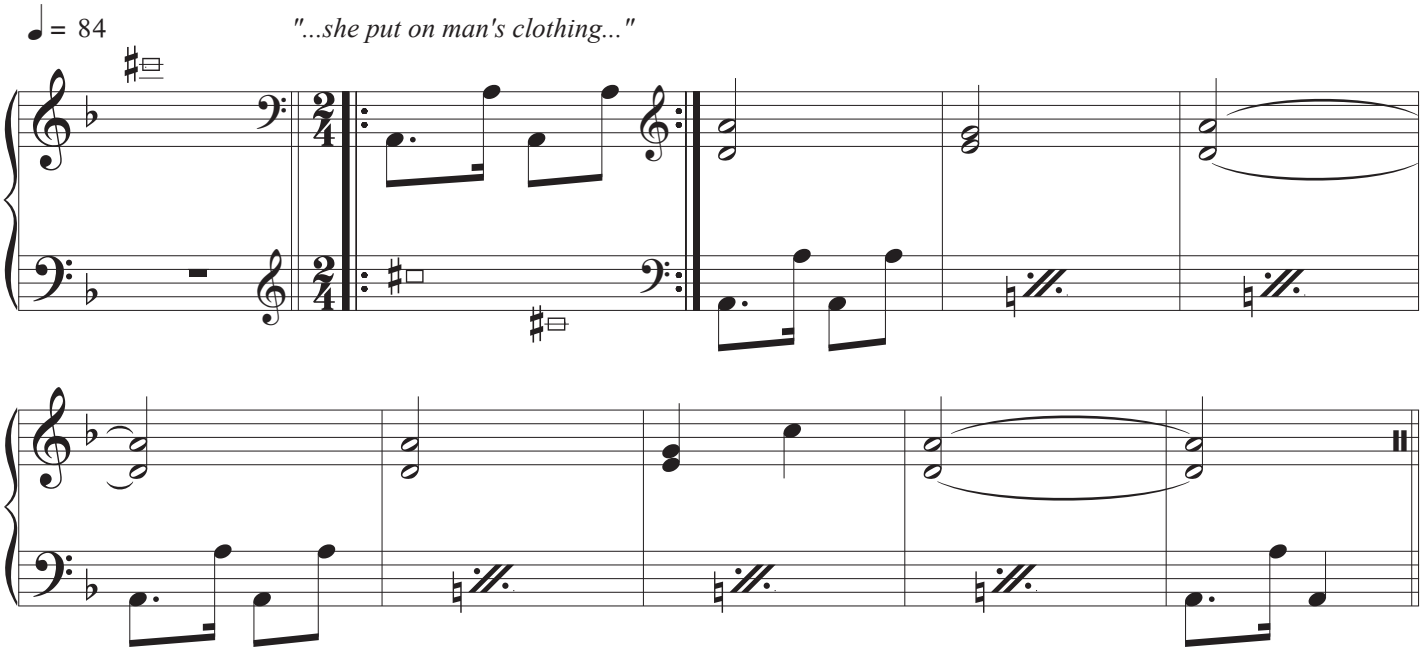


#22e



PART III

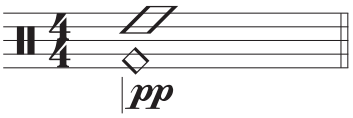
#23a Perizadah Seeks the Treasures



#23b

"...met the ancient man."

"Wind"



Tambourine

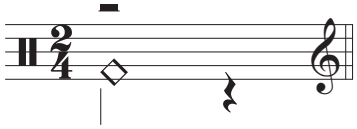
continue under text

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]

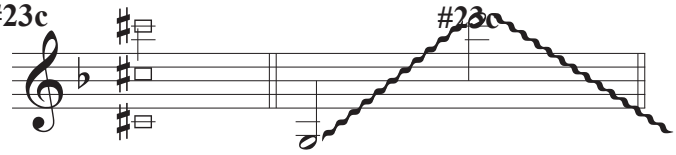
sudden stop & drop tamb.



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

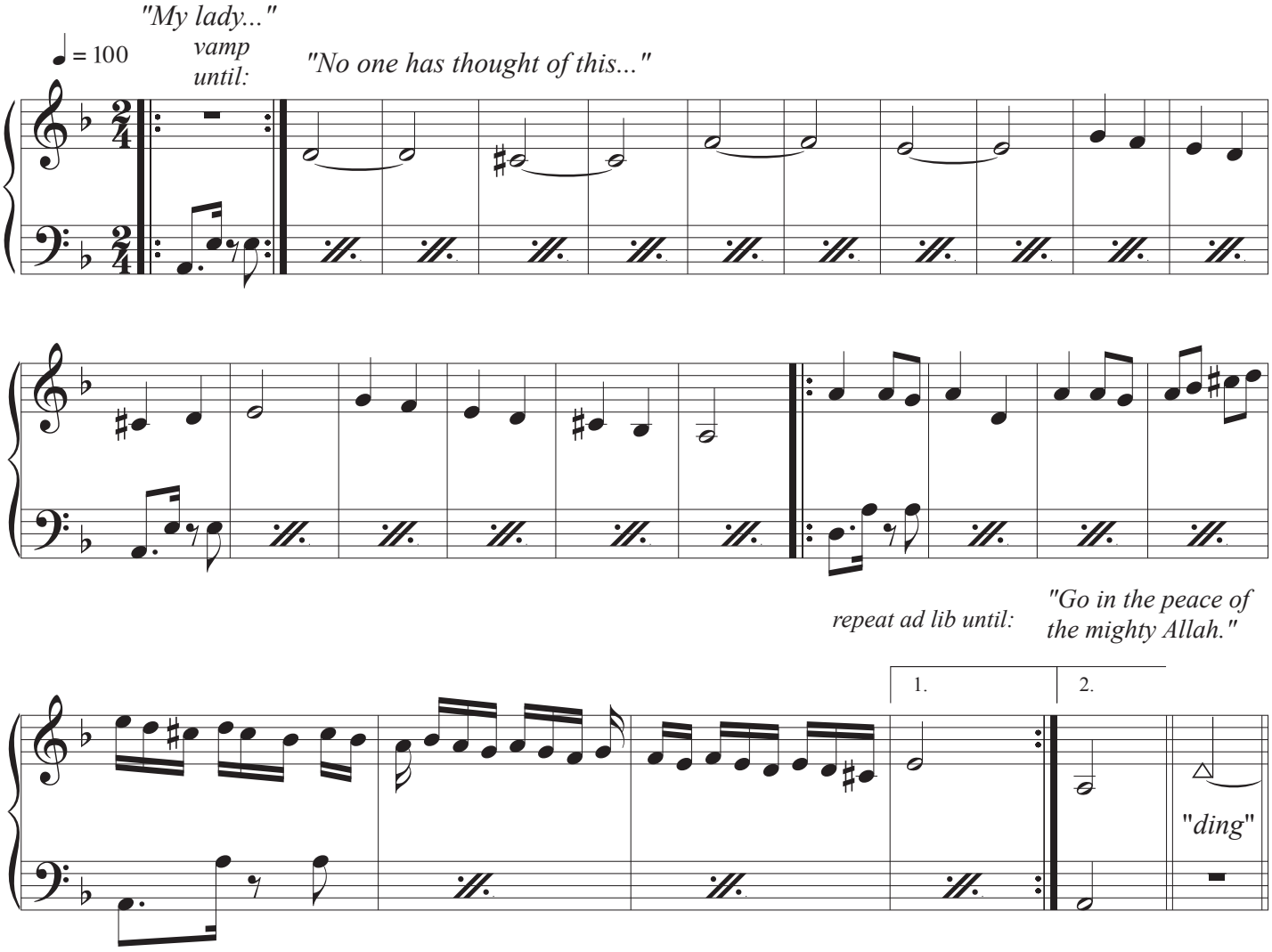
start glisses very soft, continue. ad lib & cresc. poco a poco until:

#23c **#23c**



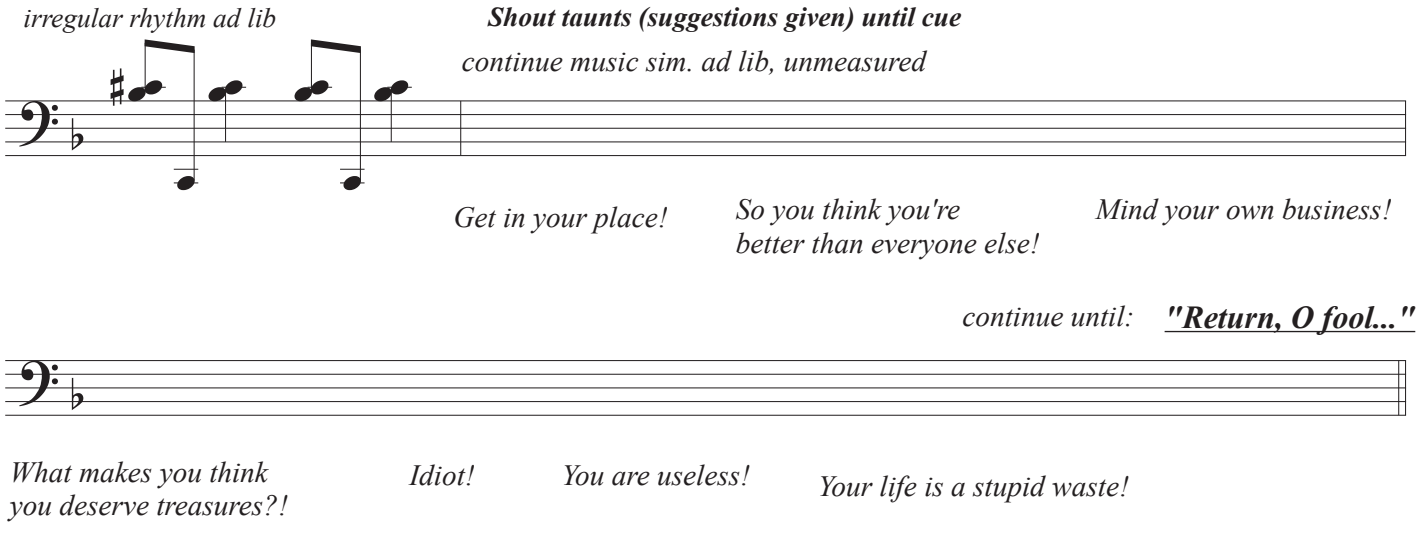
"...dismayed by these voices."

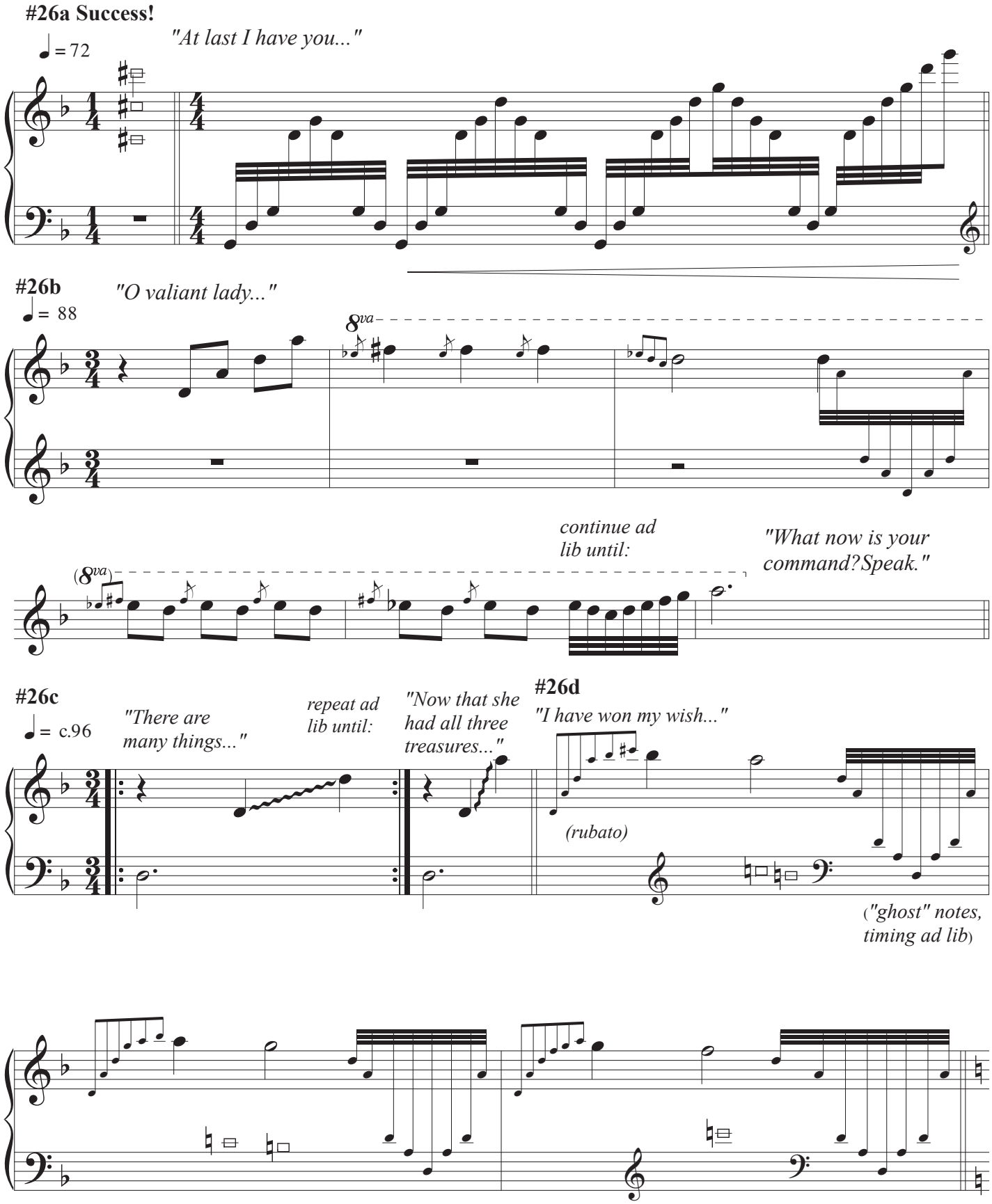
#24 The Ancient Man Gives his Blessing



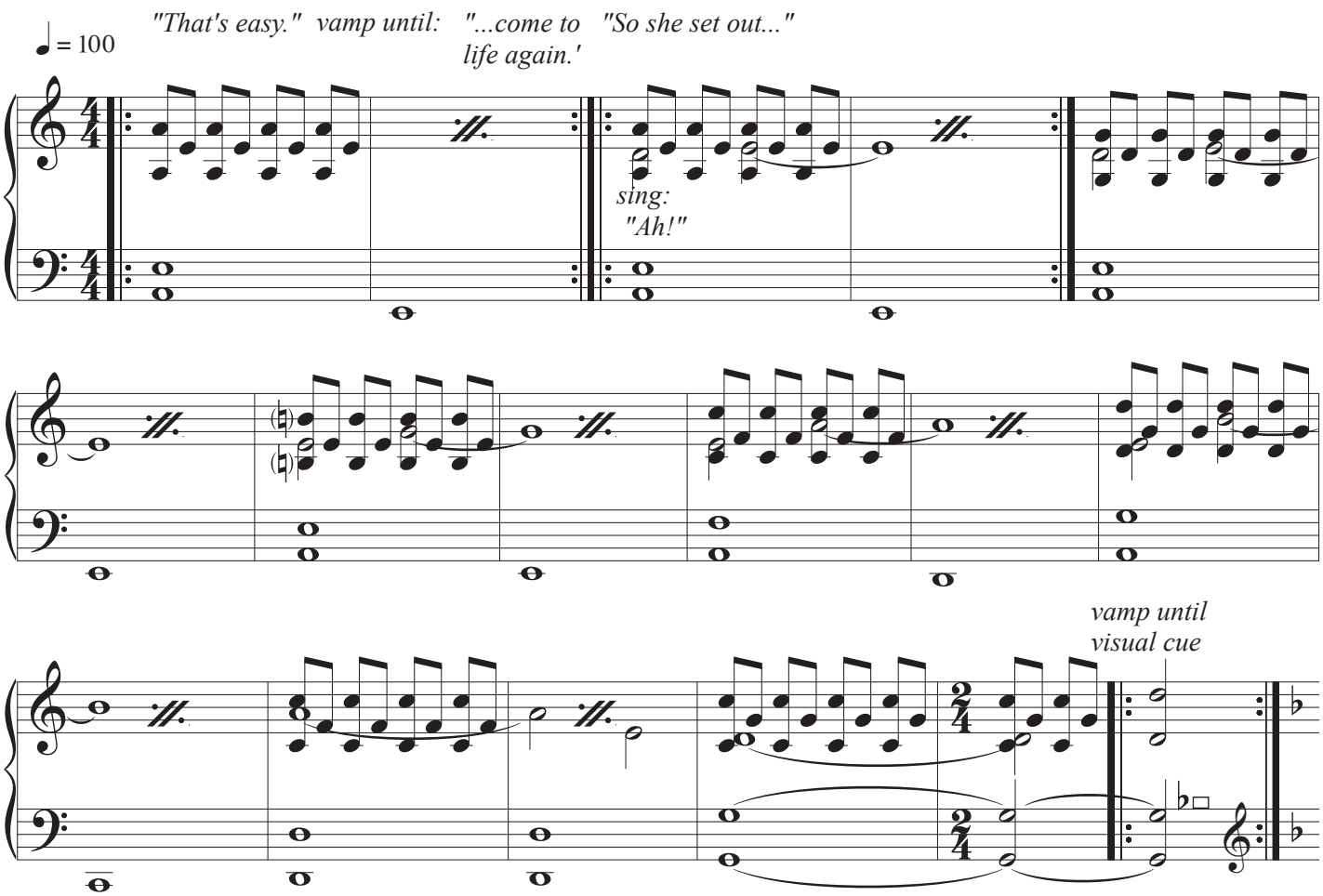
#25 Perizadah Climbs the Mountain

"...taunts, insults and threats."

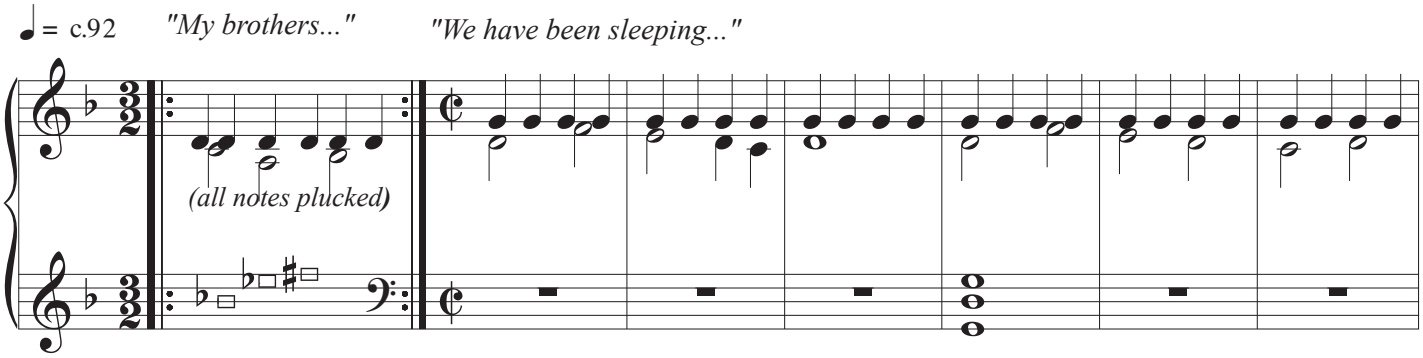


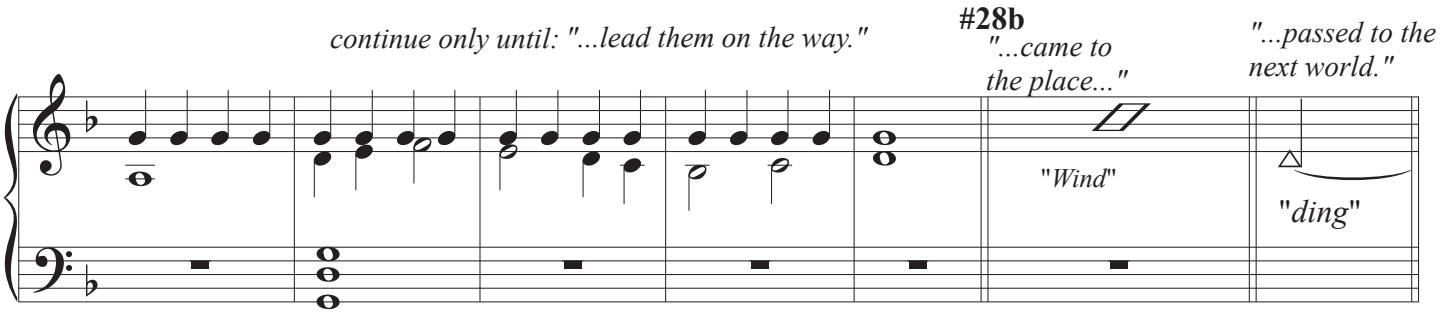

#26a Success!
"At last I have you..."
= 72
#26b
"O valiant lady..."
= 88
8va
(8va)
continue ad lib until:
"What now is your command? Speak."
#26c
"There are many things..."
repeat ad lib until:
"Now that she had all three treasures..."
= c.96
#26d
"I have won my wish..."
(rubato)
("ghost" notes, timing ad lib)

#27 Rebirth

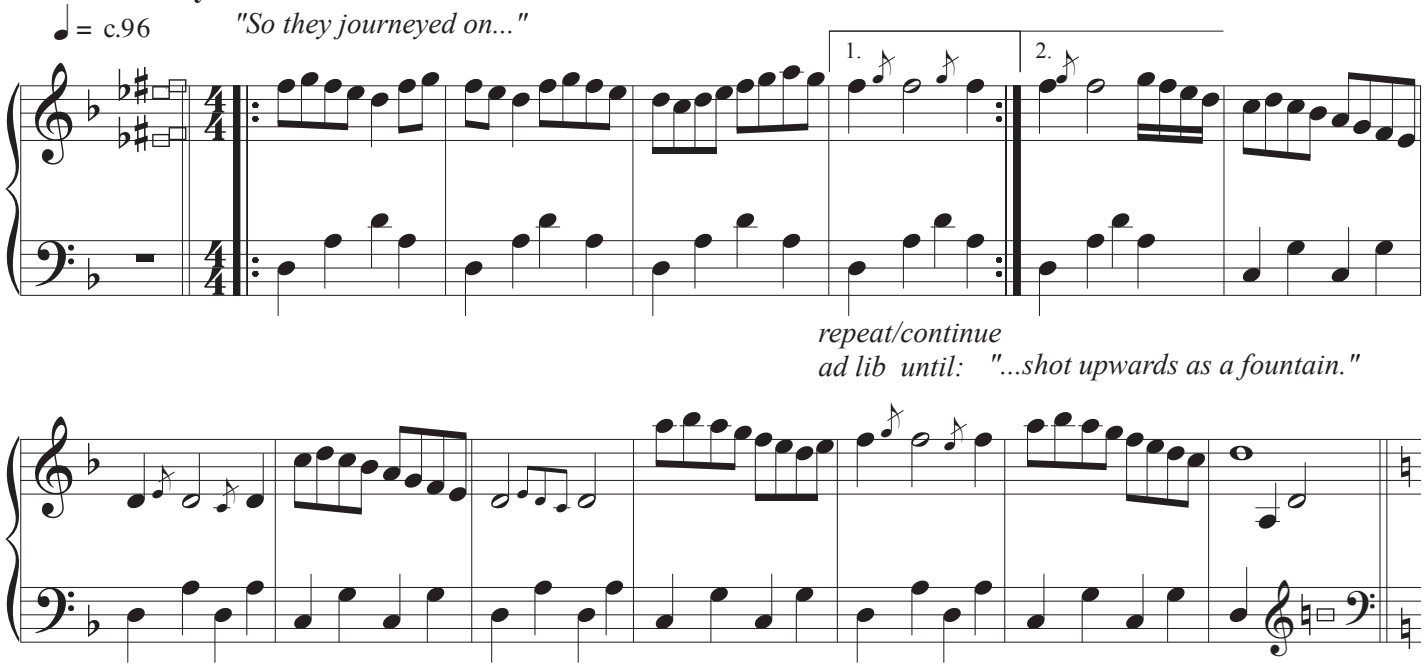


#28a

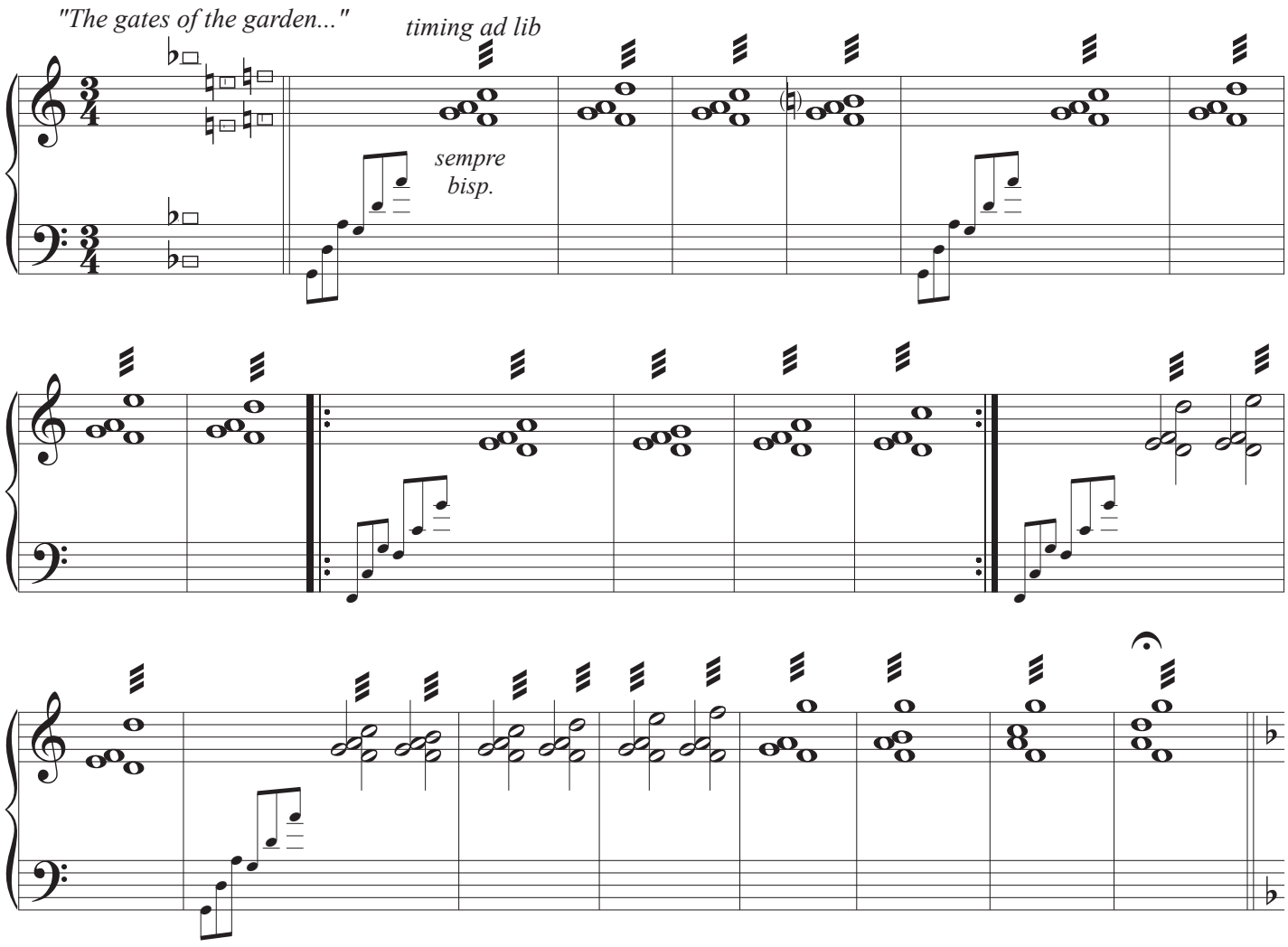




#28c Journey Home

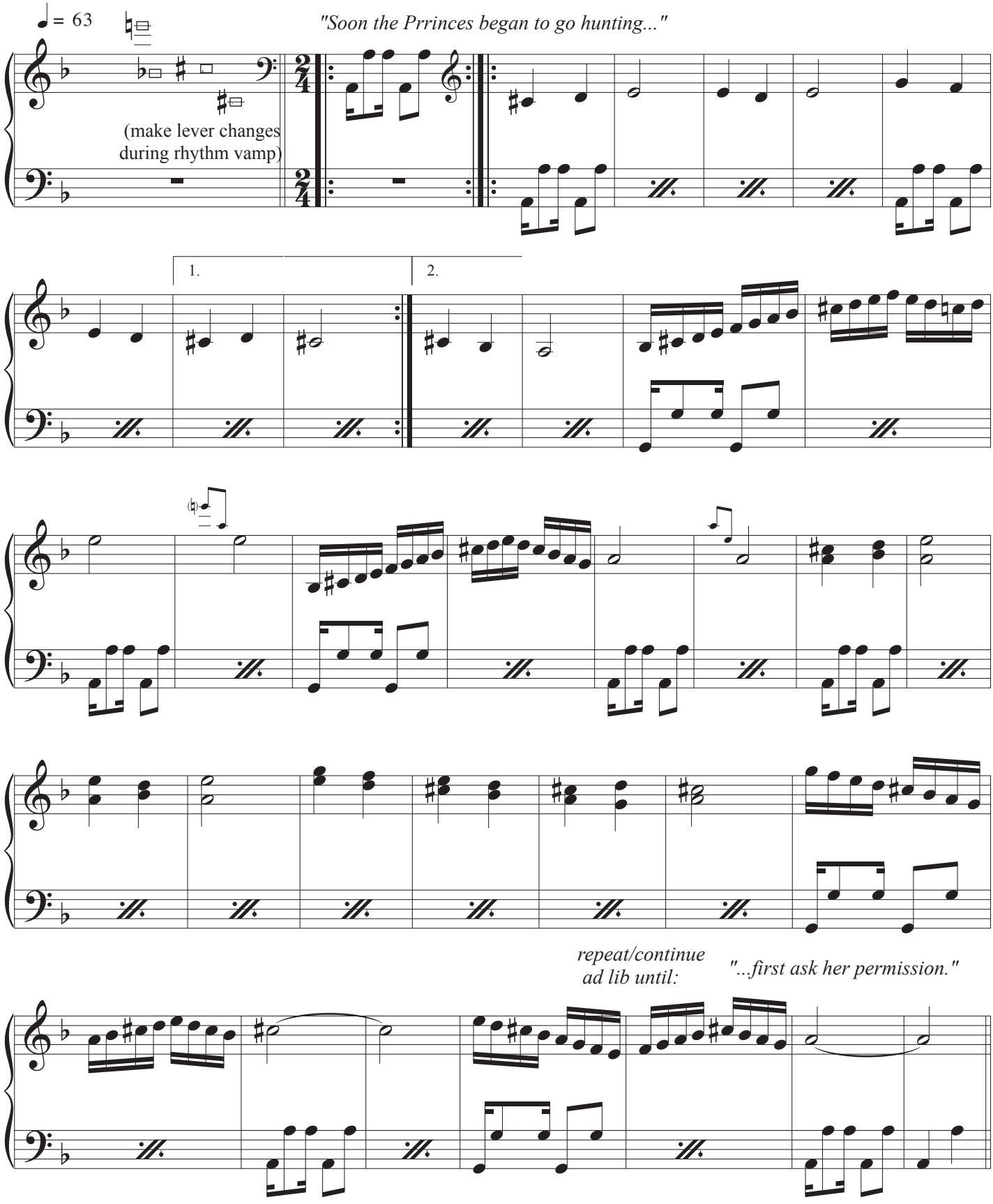


#29 The Gates of the Mansion Are Opened--SOUNDSCAPE

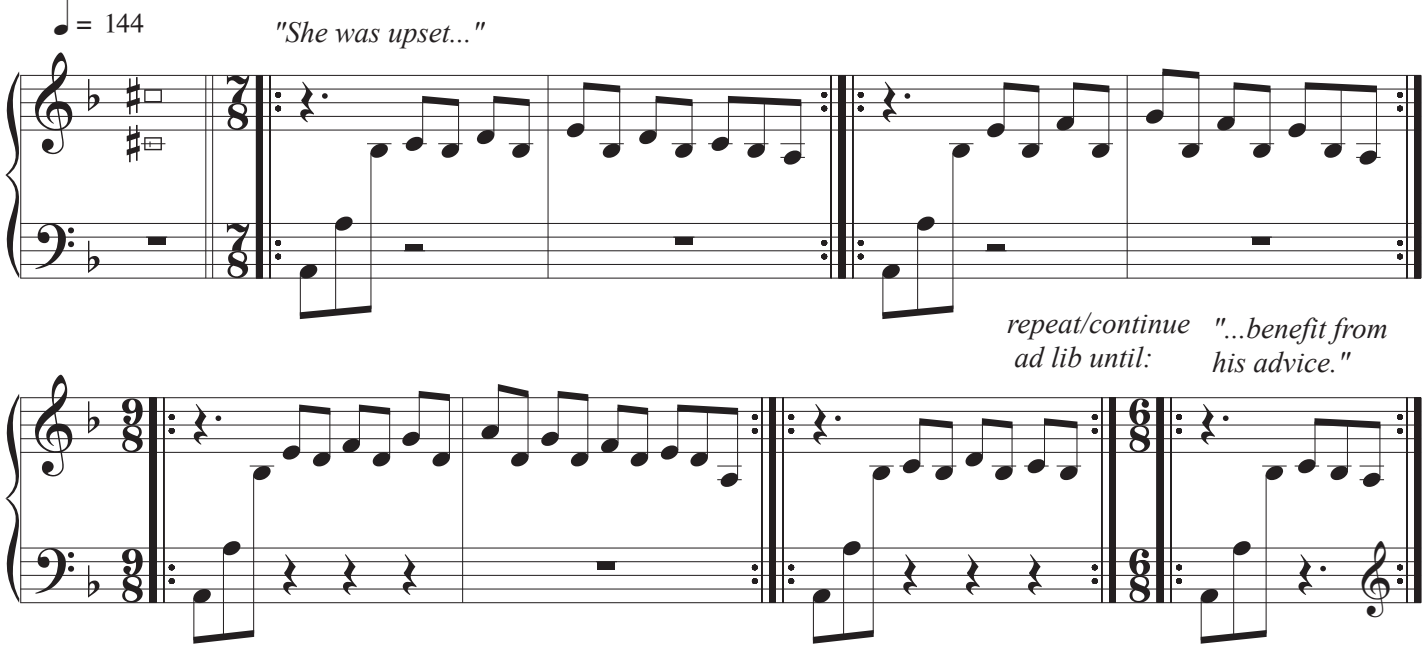


PART IV

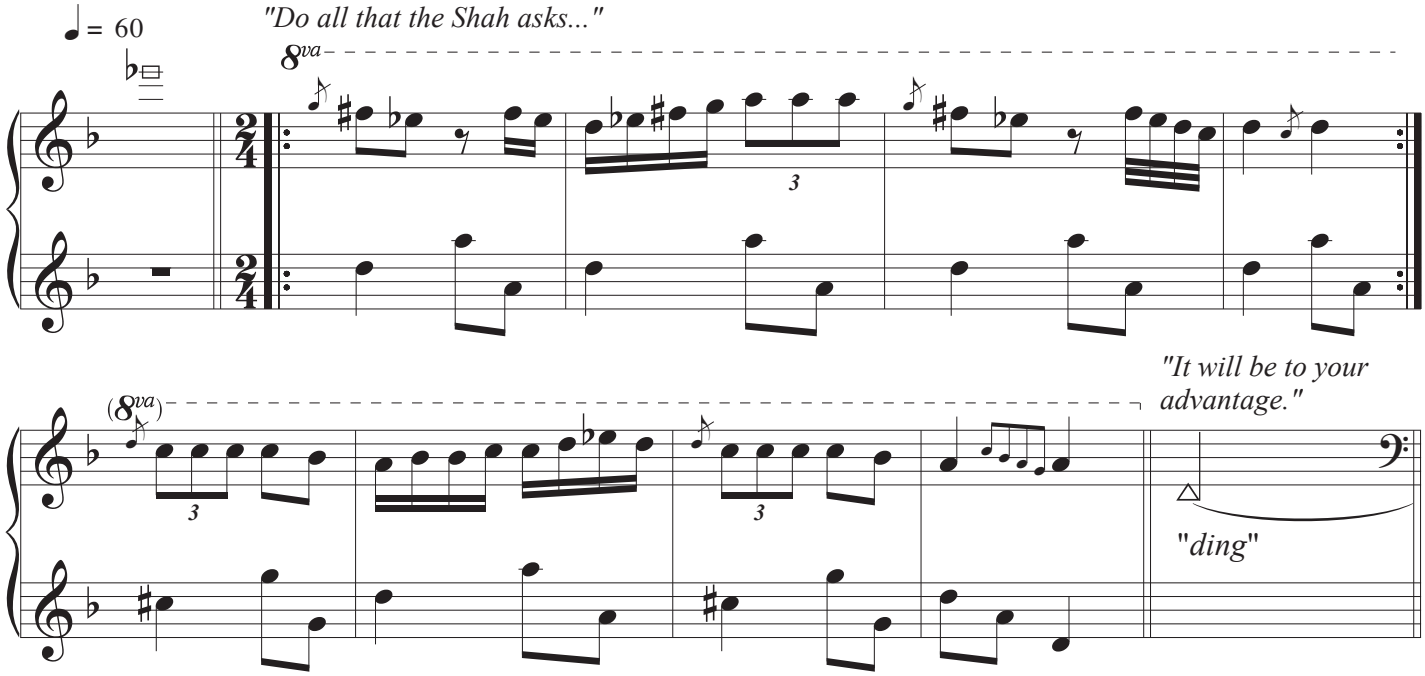
#30 The Brothers Meet the King



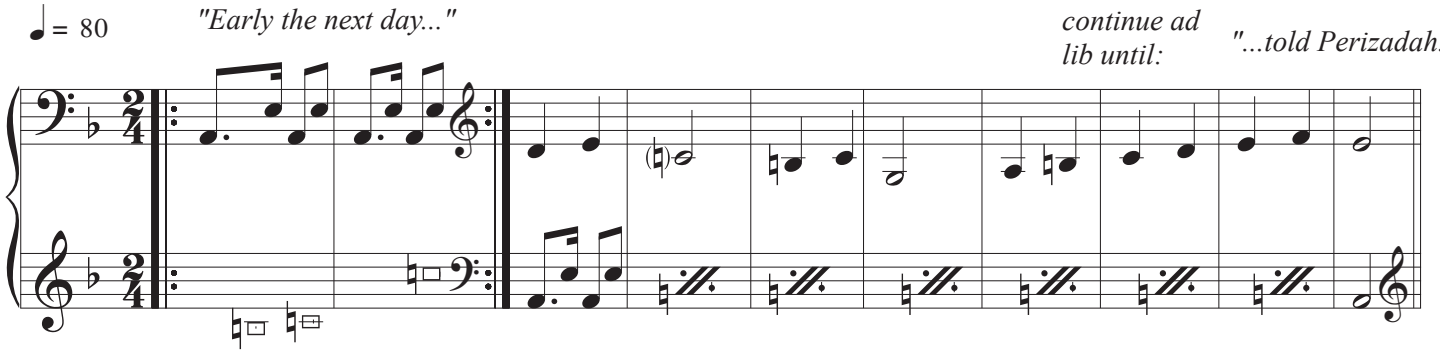
#31 Perizadah's Response



#32 Speaking Bird's Advice #1



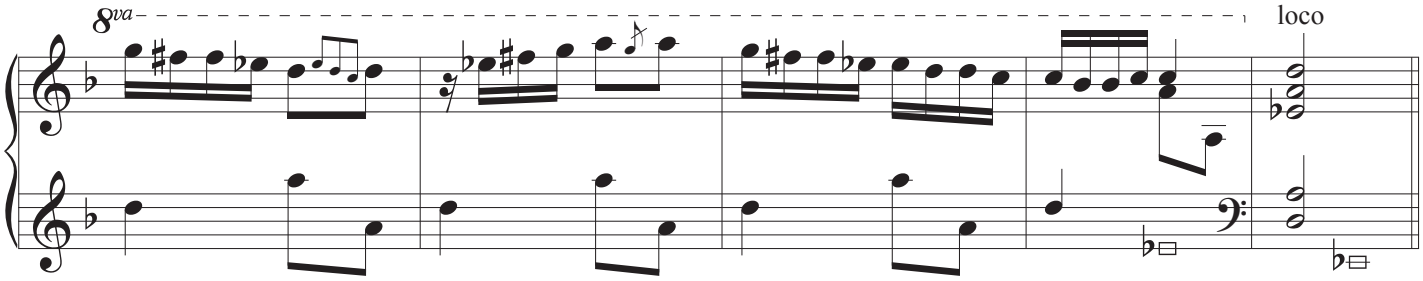
#33 The Princes Invite the King



#34a Speaking Bird's Advice #2

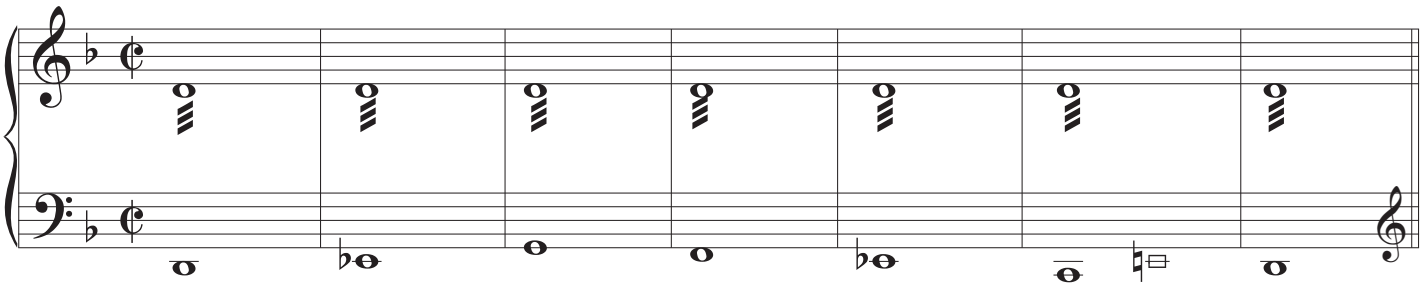
♩= 60 *"...asked his advice."*

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



#34b

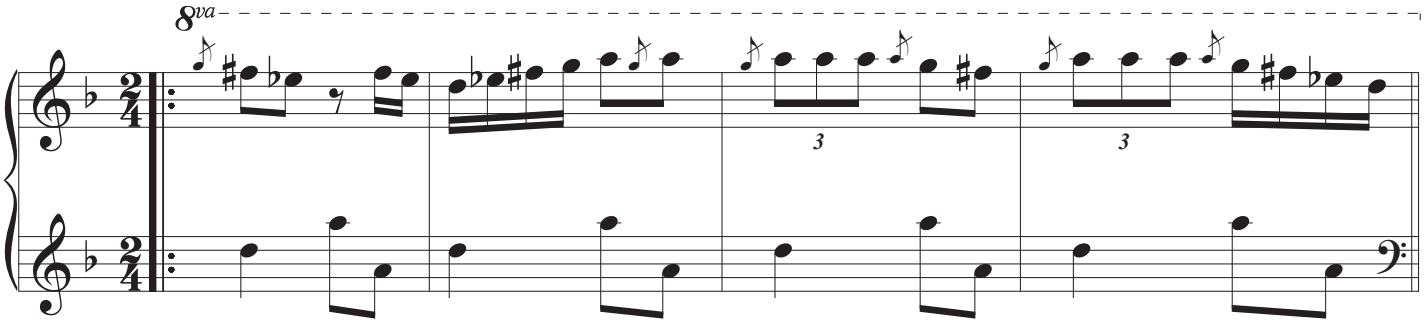
𝅗𝅥= 60 *"Never have I heard..."*



#34c

♩= 60 *"This is easy."*

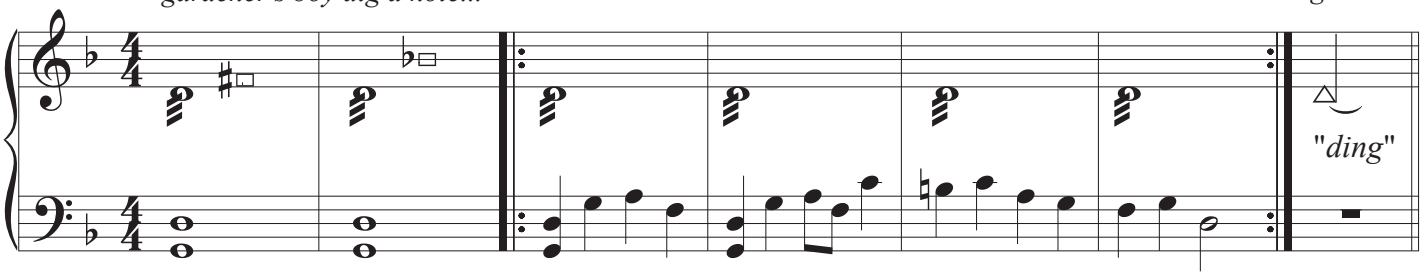
continue ad lib until: *"...plenty of pearls there."*



#34d

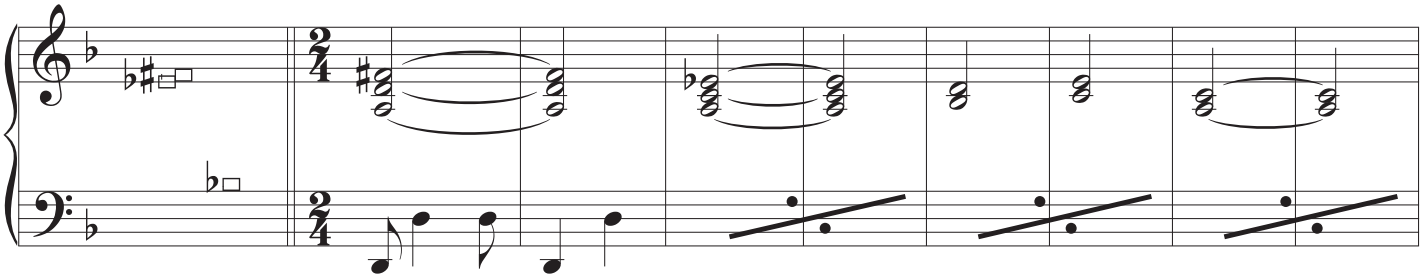
♩= c.72 *"So the Princess had a gardener's boy dig a hole..."*

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

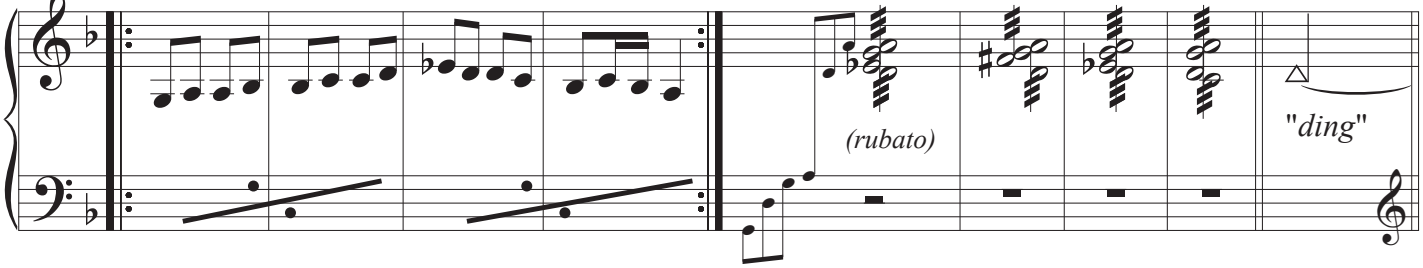


#35a The Shah Comes to Dinner

♩ = c.96 *"The Princess greeted..."*



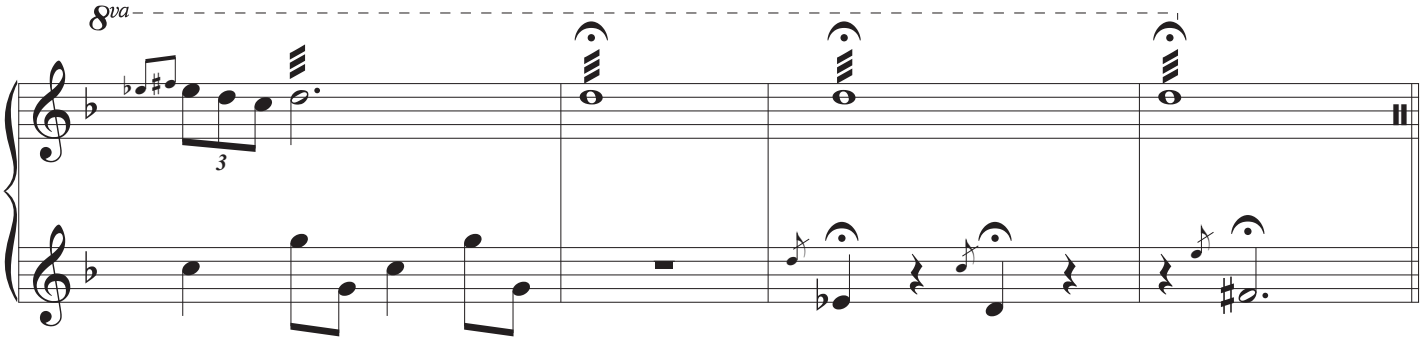
repeat/continue ad lib until: *"...the third treasure, the Speaking Bird."* *"...obtained by me at the same time."*



#35b The Bird and the Shah

timing adapts to visual cue of presentation of cucumber stuffed with pearls

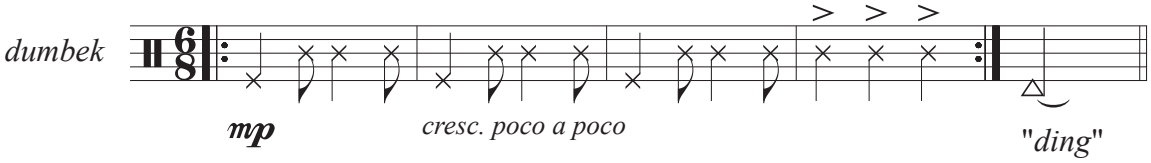
♩ = 60 *"O, great Shah..."*



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

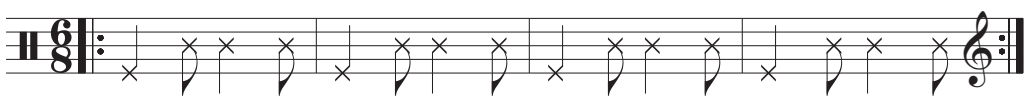
#35c

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



#35d

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



cresc. molto

#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.

repeat 3x

3

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

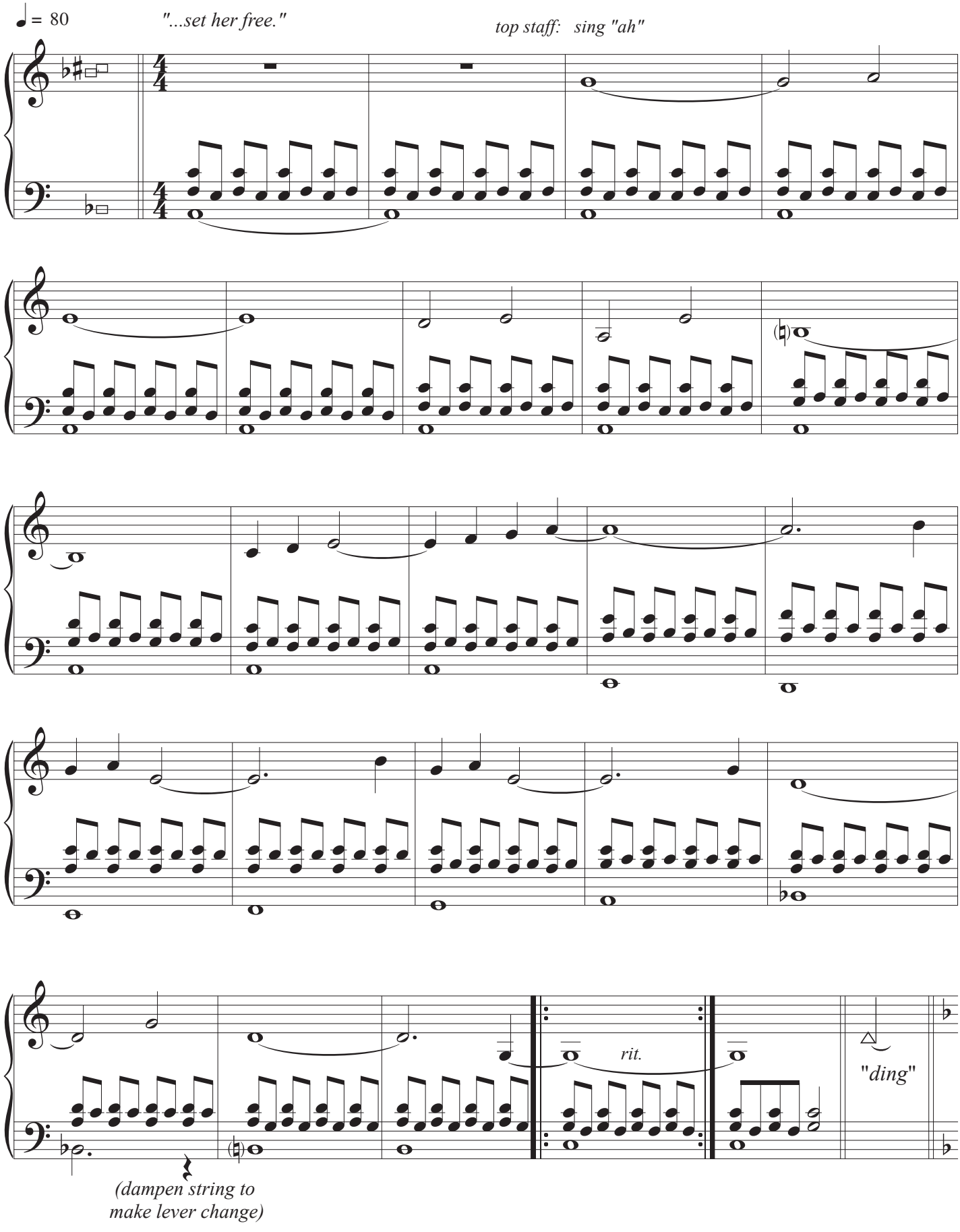
♩ = c. 69

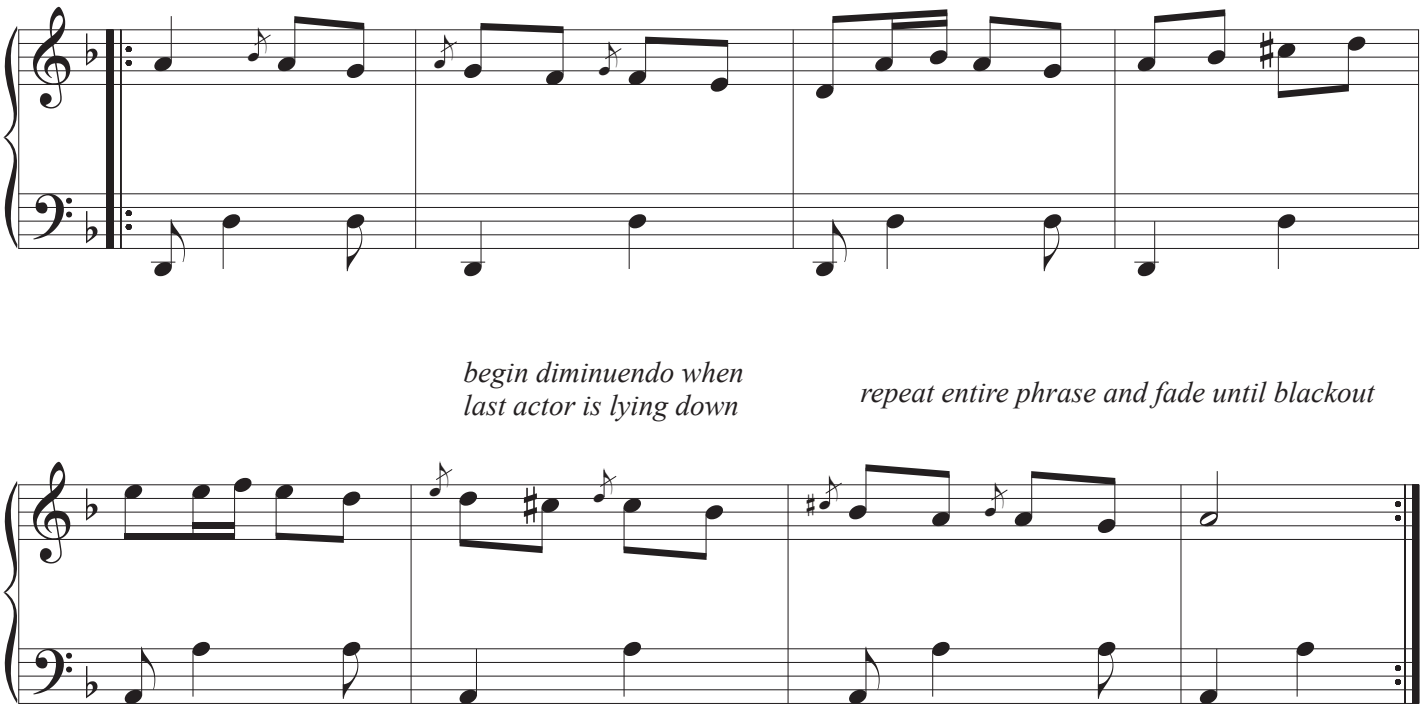
"Then the Shah and his attendants..."

vamp until:

"...with his own hands...'

#38 The Queen is Set Free



#39 Closing

♩ = 104