

VIOLA

From Behind the Caravan, II. suffer no grief / Abbie Betinis

SSAA, a. solo, vla or vc, Persian hand drums

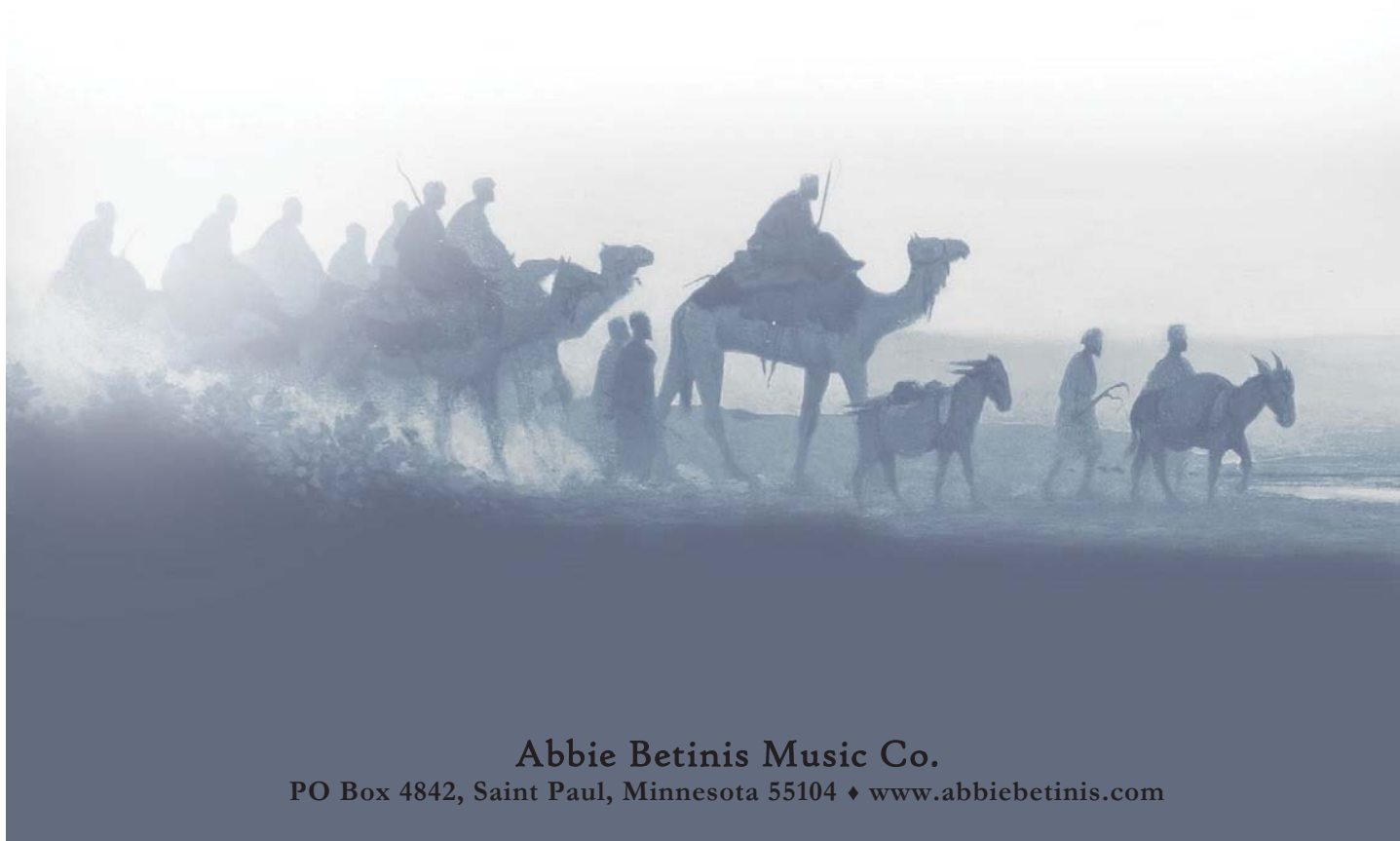
AB-049-2P

ABBIE BETINIS

FROM BEHIND THE CARAVAN: SONGS OF HÂFEZ

for SSAA chorus, alto soloist, viola or cello, Persian hand drums, and optional Oud

- I. we have come
- II. suffer no grief
- III. closer to the fire
- IV. boatpeople
- V. we have come (reprise)



Abbie Betinis Music Co.

PO Box 4842, Saint Paul, Minnesota 55104 ♦ www.abbiebetinis.com

Commissioned and premiered by The Rose Ensemble, 2007
...and dedicated to them with great admiration.

FROM BEHIND THE CARAVAN: SONGS OF HÂFEZ

“Only with you, Hâfez, do I wish to compete, for the older you get the younger you become.” - Goethe

Program Note:

Khawâja Hâfez-e Shirazi was a 14th century mystic poet from Shiraz, Persia (Iran). He wrote over 400 lyric poems, called *ghazals*, and his mastery of that form remains celebrated today. His writing is based on Sufism, a mystical tradition of Islam which focuses on the personal journey of becoming nearer the Beloved through love, beauty, and ridding one’s heart of material desires. Sufism is associated with many currents of Islam, including both the Sunni and Shi’a sects, and has been practiced since the ninth century, and perhaps much earlier. Rumi (13th c.) is another well-known Sufi mystic poet.

I was particularly drawn to these four poems because of the elegant way they depict longing... longing for Truth, longing for Reason, longing for Kindness, Love, and – always – longing for the Beloved. I also found that many of Hâfez’s poems seem to have in common beautiful metaphors of transience: fire, breath, breeze.

In setting these historic and culturally-iconic texts, I have desperately tried to remain true to the intonation of the language, and to Hâfez’s poetic instinct. Each poem unfortunately had to be shortened to create a concert piece, but I encourage singers to seek out the original poems to read in their entirety. I owe special thanks to my friend Behrooz Alavi for sharing with me his insights into Hâfez’s poetry, pronunciation, and rich performance practice.

The music is not meant to be Persian, but is my own interpretation of an assortment of influences, including my recent love affair with Persian poetic meter and form, Middle Eastern musical systems and modes, but perhaps also distant memories of dancing barefoot at four years old, joyfully and tirelessly, with my Greek relatives to music that whirled feverishly around us, and – even with my arms held up to clutch their hands on either side – feeling completely free.

The suite is dedicated with great admiration to The Rose Ensemble, who commissioned it, and who premiered it with their characteristic precision and panache on their *Candlelight Concert: Mystics, Prophets, Sages & Seers* in the spring of 2007.

- Abbie Betinis

یوسف کم کشته باز آید به کنعان غم مخور

Performance Notes:

Language: Amazingly, the Persian (Farsi) language has remained largely unchanged for a thousand years, and Hâfez’s poetic tradition remains strong, particularly in Iran. If possible, query your local Irani community for a native speaker to coach your singers on these beautiful texts. See also the transliteration guide on the following page.

Instrumentation: The instrumentation of this suite can be easily modified. The conductor may choose viola or cello as the primary accompanying instrument, with the option of doubling *oud* on mvts I, III & V, or improvised Persian *ney* flute. Transposed parts for soprano sax (mvts I, III, V only) are available from the composer upon request. Recommended percussion: *Riq* or tambourine (mvts I & V) and *Tombak* (mvts II & III). Handclaps are also effective in mvt III. Percussionist should improvise where indicated.

Programming: Each of the poems has a traditional way of being sung, so, if you wish, it is possible to introduce each movement with a bit of the music in the traditional manner. Improvised interludes performed in the Persian style between some or all movements, whether instrumental or sung, have proven to be a rich addition to the concert suite.

Resources: Pronunciation recordings, downloadable instrumental parts, recordings of the full suite in various instrumentations, and articles on Sufi tradition and context are all included in your purchase of this score and require a username and password from the publisher. If you did not receive a unique login at purchase, please email your request to abbie@abbiebetinis.com. Some of these same resources are also linked at www.abbiebetinis.com.

Cover image: Detail from Charles-Théodore Frère (1814-1888)

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To order vocal scores, please visit www.abbiebetinis.com, where your purchase supports the composer's art and livelihood.

TEXT AND TRANSLATION *

II. Qam ma-khor (excerpt from ghazal #255)

- ٠ - - | - ٠ - - | - ٠ - - | - ٠ -

Yusof-e gom-gashte bəz-əyad be Kan'ən. Qam ma-khor.
 Kolbe-ye ahzən shavad, ruzi, golestən. Qam ma-khor...

Dar-biəbən, gar, be-shoq-e Ka'be, khəhi zad qadam,
 sar-zanesh-hə, gar konad khər-e moqilən, Qam ma-khor...

Qam ma-khor, qam ma-khor, ey del. Qam ma-khor...
 Vin sar-e shuride bəz-əyad be-səmən.

O ey del, del-e qam-dide, ey! ey! Qam ma-khor...
 Hich^ə rəhi nist, ka-ən-rə nist pa-byən.

II. Suffer No Grief

*Lost Joseph shall return to Canaan. Suffer no grief.
 This house of sorrows shall, one day, become a rose garden.*

*If you desire the way and plant your pilgrim foot in the desert,
 then if the mighty Arabian thorn rebukes you, Suffer no grief...*

*Suffer no grief, suffer no grief, oh heart. Suffer no grief...
 Back to reason, shall come this distraught head.*

*Oh heart, despairing heart, Oh! Oh! Suffer no grief...
 There is no road that has no end.*

TRANSLITERATION GUIDE

Printed letter	IPA	As Pronounced in American English	Persian Example and Translation
a	= æ	“cat”	qam (grief)
ɒ	= ɒ	“awe” or in a British accent: “stop” (open, back, rounded)	Həfez (Hāfez)
e	= e	“chaotic”	ke (such that / for)
ə	= ə	unstressed, neutral schwa (sung as “shadow” vowel)	hich ^ə (any)
i	= i	“deed”	ruzi (day)
o	= o	“obey”	kolbe (afflicted, distressed)
u	= u	“too”	Yusofe (Joseph)
ey	= eɪ	“sail” (diphthong)	ney (Persian reed-flute)
ah	= ɑ	“hot”	ahzən (family)
g	= g	“give”	golestən (rose garden)
kh	= x	as in the Scottish: “Loch Ness”	ma-khor (do not grieve)
r	= r	flipped “r”	rəhi (road)
q	= ɢ	hard g, but farther back (voiced uvular stop)	qam (grief)
'	= ʔ	glottal onset as in “uh-oh!”	Kan'ən (Canaan)

* Translation (slightly) modified by the composer from Wilberforce Clarke (1891). Movement title is followed by metrical marks denoting the traditional Persian scansion of the poem.

Pronunciation guides, spoken and sung audio, and full scores at www.abbiebetinis.com.

VIOLA

for AB-049-00, -01, -02, -03, -20, -21, -22: play as written
for AB-049-23: tune all strings up a half step

Introduction (optional):

You may wish to introduce "Suffer No Grief" with an excerpt from – or improvisation on – a more authentically Persian setting of the *ghazal*. This melody from Iranian singer Nader Golchin is one possibility. More at www.abbiebetinis.com.

Yusofe gongashte (*Lost Joseph*)

1. Voice Solo, a cappella (*Freely, ad lib*)

2. Tutti (*in new tempo, "punchy"*) Viola improvise or drone. Drum continue pattern.

A *f*, expressively, "stylized-gutsy"

Chorus 

Yu - sof - e gom - gash - te bə - zə - yad be Kan - 'bn. Qam ma -

Chorus 

khor, Qam ma - khor, Qam ma - khor...

Drum 

f

B *Soloist:*

Chorus 

Kol - be - ye ah - zən sha - vad, ru - zi, go - le - stən. Qam ma - khor, Qam ma -

VIOLA 

Drum 

C *Soloist:* *Freely, much slower, sadly* ----- //

Chorus 

khor, Qam ma - khor...

VIOLA 

poco rit. *lunga* *ad lib., espress. (grieving)* //

Drum 

poco rit. *lunga* //

* Drum: *tombak* recommended (though *daf* or other frame drum is also possible).

FROM BEHIND THE CARAVAN: SONGS OF HÂFEZ

II. suffer no grief

SSAA chorus, alto soloist, viola, hand drum

Hâfez

Abbie Betinis

Slow walk (♩ = 52)

1
2
3
4
5
6
7
8

Yu - sof - e gom Sop. Qam ma khor...! *mf*

9

9
10
11
12

13

13
14
15
16

p

21

With more motion (♩ = 72)

21
22
23
24
25

khor...! Qam ma - khor, Qam ma - khor, Qam ma - khor, ey del,

26

26
27
28
29
30
31
32
33
34
35
36
37

Sop. Qam ma - khor...! *mf*

38

38
39
40
41

ff

45

f *p*

51

f *fp* *ff* G.P.

58 **Tempo Primo**

alto solo: Hi - ch râ - hi *passionately* *p*

63

p *pp*

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Also by Abbie Betinis . . .

Burt Family Carols Series:

(Abbie is the grand-niece of composer Alfred Burt, and carries on his tradition of writing a new carol every Christmas)

Behind the Clouds
Hail, Christmas Day!
In a Far Judean City
Prayer for Peace
Run, Toboggan, Run

SATB a cappella
SATB a cappella
SATB a cappella
SATB a cappella, s./t. solos
SATB div., a cappella

Fred Bock Music (F2368)
Fred Bock Music (F2354)
Fred Bock Music (F2355)
Fred Bock Music (F2358)
Fred Bock Music (F2356)

Choral Works:

The Babe of Bethlehem, arr.

Text and tune: William Walker in Southern Harmony

SATB div., a cappella

Abbie Betinis Music Co.
AB-031-01

Bar xizam (Upward I rise)

Text: Hâfez (in Persian)

SATB div., s. a. t. b. solos, a capp.

Abbie Betinis Music Co.
AB-052-02

Dormi, Jesu (Sleep Jesus)

Text: traditional (in Latin)

SATB a cappella

G. Schirmer
Cat. No. 50486936

Carmina mei cordis (Songs of my heart)

Text: Aeterna lux divinitas & Angele Dei (in Latin)

SATB div., a cappella

Abbie Betinis Music Co.
AB-030-03

Cedit, Hyems (Be gone, winter!)

Text: Prudentius (in Latin)

SATB div. (or SSAA div.), flute

G. Schirmer
Cat. No. 50486492

Chant for Great Compassion

Text: traditional Chinese

SSAA div., a cappella

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AB-057-01

Yhinx: An Ancient Greek Love Charm

Text: Theocritus & ancient Greek stone (in Greek)

TTBB a cappella, t. t. b. solos

Abbie Betinis Music Co.
AB-018-01

Solo Vocal & Vocal Chamber Works:

Abraham Lincoln Walks at Midnight

Text: Vachel Lindsay

tenor, piano, snare drum

Abbie Betinis Music Co.
AB-061-10

Be Like the Bird

Text: Victor Hugo

5-voice canon

Abbie Betinis Music Co.
AB-062-C9

Jerusalem Luminosa

Text: Thomas a Kempis (in Latin)

soprano & alto duet, a cappella

Kjos Music
Cat. No. 6323

Nattsanger (Nightsongs) – song cycle

Text: Rolf Jacobsen (in Norwegian)

high voice, clarinet, piano

Abbie Betinis Music Co.
AB-055-03

Of Poets & Fools – song cycle

Text: William Butler Yeats

tenor & bass duets, piano

Graphite Publishing
coming soon

Ophelie (Ophelia)

Text: Arthur Rimbaud (in French)

high voice, cello, piano

manuscript
coming soon

The Clan of the Lichens – song cycle

Text: Opal Whiteley

soprano, piano

Graphite Publishing
GP - B005



Called “inventive, richly melodic” (*New York Times*) and “audacious...edgy and thrilling” (*Star Tribune*) the music of Abbie Betinis is being performed increasingly in the United States and abroad. Born in 1980, Abbie has fulfilled commissions for more than 50 music organizations including the American Suzuki Foundation, Cantus, Cornell University, and the Dale Warland Singers, and has been Composer-in-Residence for The Schubert Club, The Singers—Minnesota Choral Artists and The Rose Ensemble. Her music has won awards from the American Composers Forum, ASCAP, Minnesota Music Educators Association and the Sorel Organization, among others, and in 2009 she was named a McKnight Artist Fellow. Abbie holds degrees in music composition from St. Olaf College and the University of Minnesota, and a diplôme from the European American Musical Alliance in Paris, France where she studied harmony and counterpoint in the tradition of Nadia Boulanger. In 2006, she launched Abbie Betinis Music Co., which publishes and distributes her sheet music internationally. A three time cancer survivor, Abbie lives in Saint Paul, Minnesota.

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