

The melody sheets are
not published here,
only 6 pages of
preamble material

#

Melody Sheets

(Including incidental music)
for

JACOB & KIN

A musical in two acts



Text, lyrics, & music
by SMSmith

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Note:

This work, entitled, *Jacob & Kin*, is based mainly upon the Jewish legends' account of Biblical Jacob's sojourn in Haran. The Libretto contains an appendix of references to the various events portrayed in this musical.

These melody sheets contain incidental music for scene transitions.

Lyrics, music, & logo © 1986-1987, 2019
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A word to artistic & musical directors:

- In the tradition of Girolamo Mei, this composer believes the greatest power of music in this work will arise in the use of a single, non-harmonic melody (solo or unison).
- The music is intended to be simplistic, as in the bard or nomadic narrative tradition, where the words and rhythms of speech drive the music and where much of the singing arises "spontaneously" out of heightened emotion, without instrumental accompaniment.
- When accompaniment is used, it is intended to be a solo wind instrument, perhaps an ocarina or a nay-type flute, and should not be distracting to the vocals. (Incidental wind solos are to be played one octave higher than written.)
- Rhythmic accompaniment will flow naturally from several songs. For a few notes on middle-eastern drumming rhythms, see page vi hereafter.
- Please remember: the songs are not intended to follow the classic Broadway or popular song formats; rather they are narrative driven without the artificiality of an "orchestra in the desert."
- For those interested in views on the antiquity of the 7-note diatonic scale, see Robert Fink's The Origin of Music or read his theories and research on the web.

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SONG SYNOPSIS

ACT ONE

Page #

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4	YOU'LL GET FLEECE	THREE SHEPHERDS	7/8	9
5	I PRAY IT'S THE PLACE	JACOB	11/12	13
6	WHY HAS IT TAKEN SO LONG?	LABAN	21	15
9	I WISH I WERE A MAN	LEAH	33	18
10	HE'S COME TRUE	RACHEL	35	21
14	IMPOSSIBLE(I)	JACOB	41	24
16	OH, WHAT A SIGHT	THREE SHEPHERDS	52/53	27
19	SOMETIMES	RACHEL & LEAH	57	31
22	HALIA	WEDDING GUESTS	63	36

ACT TWO

Page #

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37	REMEMBER HER	JACOB FAMILY	84	54
41	SIX MORE YEARS	THREE SHEPHERDS	92	57
43	SAYING, GOODBYE	JACOB FAMILY	95	59
45	WE HAVE MARCHED	THE ESCORT	100	63
46	MAN OF PERFECTIONS	LABAN & ESCORT	101	64
51	WHO IS YOUR BROTHER?	ELIPHAZ	114	69
54	IT'S WORTH A LITTLE TROUBLE	ESAU, JACOB & FAMILY, ELIPHAZ, & COMPANY	117	73

ACT ONE

ACT TWO

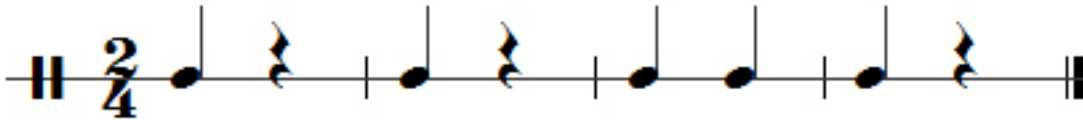
Music #	Song Title	Page #	
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1B	ESAU enters	1	5
1C	JACOB is revealed	2	5
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3	CHANGE TO S:2	5	8
4	YOU'LL GET FLEECE	7/8	9
5	I PRAY IT'S THE PLACE	11/12	13
6	WHY HAS IT TAKEN SO LONG?	21	15
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8	EXIT & TRANS. TO S:5	30	17
9	I WISH I WERE A MAN	33	18
10	HE'S COME TRUE	35	21
11	EXIT & CHANGE TO S:6	37	23
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13	EXIT & CHANGE TO S:7	39	23
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16	OH, WHAT A SIGHT	52/3	27
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Music #	Song Title	Page #	
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24	IMPOSSIBLE (II)	70	46
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26	EXIT & CHANGE TO S:2	77	48
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28	THERE'S A LITTLE BIT... (v.1)	79	49
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40	EXIT & CHANGE TO S:5	91	56
41	SIX MORE YEARS	92	57
42	UNDER SCENE	94	58
43	SAYING, GOODBYE	95	59
44	TRANSITION TO S:6	97	62
45	WE HAVE MARCHED	100	63
46	MAN OF PERFECTIONS	101	64
47	EXIT & CHANGE TO S:7	106	66
48	EXIT & CHANGE TO S:8	109	67
49	EXIT & CHANGE TO S:9	110	67
50	EXIT & CHANGE TO S:10	112	68
51	WHO IS YOUR BROTHER?	114	69
52	UNDER SCENE (J & E meet)	115	71
53	UNDER SCENE (family enters)	116	72
54	IT'S WORTH A LITTLE TROUBLE	117	73

A FEW NOTES ON MIDDLE-EASTERN DRUMMING RHYTHMS:

[[http://en.wikipedia.org/wiki/Turkish_music_\(style\)](http://en.wikipedia.org/wiki/Turkish_music_(style))]

In "Turkish" music, the percussion instruments often play this rhythm:



[<http://www.ancient-future.com/arab.html>] Rhythm in Arabic music is organized into cycles of beats and pauses. ... The sounding beats vary in timbre and are described with onomatopoeic syllables. The strong beat is described using the syllable "dum" for the heavy low-pitched center sound of the drum. The weak beat is represented by the word "tek" for the bright, high-pitched edge or side sound of the drum. While sometimes it is also translated as the soft beat rather than the weak beat, it is not necessarily less loud than the strong beat. In some ways, it shares a similar feeling to the off-beat in Western music.

In Egypt, elzaffa, or wedding march, is a musical procession of drums. The main pattern is 8 beats long.

1	+	2	+	3	+	4	+		1	+	2	+	3	+	4	+	
dum		tek		ka		tek			dum		tek		tek		(tek		ka)

<http://www.khafif.com/rhy/rhythm.html>

Text Key:

D Dum (right hand clear low tone)

T Tek (right hand high crisp tone)

K Ka (left hand, sounds like Tek)

- space after note (sustain)

_ space during a rest

Additional rhythms can be found at the khafif website, as well as western notation equivalents, under the link: English / graphical notation

The Arabic music/rhythm tradition begins in the caravan song -- the vocal music of the nomad. Often a simple percussion instrument (for instance a stick) was used to beat out accents.

... the music is primarily monotonal and of simple rhythm. Polyrhythm and harmony are almost non-existent in Middle Eastern music. That does not mean by any measure that the music is simple. ... The Arabic (and Mediterranean) music tradition tends to be based on the soloist or small ensemble -- a natural outgrowth of folk groups and a nomadic bard tradition.

A maqsum played as a 2-beat rhythm is called "falaahii". It is usually very fast and often evenly filled. It is a common folk version used for dance ("falaah" is another word for country-folk or peasant). It is common in upper Egypt. It is usually played about twice as fast as a maqsum and therefore is often considered a 2 beat rhythm ...

falaahii 2/4

1-+-2-+- |
Dk-kD-k- |
DtkDtk |
DgkgDgk |

Ayyuub is similar. It is a common and fairly simple 2/4 rhythm. It is played in areas of the Middle East from Turkey through to Egypt. ... Ayyuub is also quite common at a faster (or much faster) pace in belly dance music and music for folk line dances. Some say that Ayyuub is supposed to sound like a camel walking.

ayyuub 2/4

1-+-2-+- |
D-kD-T- |
D-kkD-S- |
DtkDtk |