The Fisherman
For Six Voices (Solo Singer and SSATB chorus), Piano, String and Percussion

Based on the George Campbell Hay poem of the same name.

Razak Abdul-Aziz

Name of Degree for which submitted: PhD
Year of Presentation: 2004

Submitted in satisfaction of the requirements for the degree of PhD at the University of Edinburgh.
DECLARATION

This is to Certify that the composition in this portfolio is solely the work of the composer. I declare that the material has not been presented elsewhere in fulfilment of the requirements for a degree or other qualification.

Signed:

[Signature]

Razak Abdul-Aziz
Programme Notes:

The Malay translation of Campbell's poem is arranged in such a way that the first line of the text, "This is how I ever recognised you, who were brought up at the school of fishing," is sung both at the beginning and at the end of the music by a solo singer, in minor varied repetitions. The solo singer acts as a narrator; his text frames the music. He is of a different sound world - that which reminds us of the Malay "Makyong" singer. He is required to sing in a slightly jerky tight vocal production style. He tries to woo the crowd with his repeated words, as if trying to engage those of us who have become disinterested in the old traditions. The chorus comprising of five solo voices take over his role and continues his story, this time, in a normal singing style.

Though short in length, the vocal lines of the 'narrator', provides an opportunity for the exploration of the various aspects of the rhythmic flow of the Malay language. This is further explored in the chamber opera Maria Zaitun.

The piano and strings offer a different sound backdrop in a limited way. For example, for that of the narrator, the piano provides a drier setting with the use of only the sostenuto pedal, while for that of the chorus, the pianist has access to only the damper pedal.

Of the choices for the percussion, the much preferred would be that of the three Southeast Asian gongs, and although they are scored sparingly, they nevertheless simulate the sounds of the Southeast Asian gong world.
Instructions for the performers:

Percussion:

1st choice:
Any three suspended South-East Asian gongs of three distinct sizes.
[Note: No tam-tams, or Chinese gongs]

These gongs are suspended by a rope from a wooden frame and beaten firmly on its central boss with a padded hammer.

2nd choice:
Any three temple bells of three distinct sizes. Held by a string and beaten on the rim with a metal beater.

3rd choice:
Any three triangles of three distinct sizes. Beaten with a metal rod.

The pitches for all of these choices are marked as such:

<table>
<thead>
<tr>
<th>High</th>
<th>Medium</th>
<th>Low</th>
</tr>
</thead>
</table>

Conductor:

For sections marked

This oversized “turn” symbol indicates:
A flexible region of which
the choice of time signature depends on the conductor.

Conductor cues off

Conductor cues for simultaneous entrances of the voices
An t-Iasgair

So mar dh‘aithnich mi riamh thu,
fhuair oilein aig sgol an iasgaich.

An sealladh fir, na sùilean socrach
a sgùrdadh slugan dubh an doininn,
s a leughadh seagh an árdthuinn obairn,
cearn gear tromh dhal na h-oidhche ‘nochdadh.

The Fisherman

This is how I ever recognised you, who were brought up at the school of the fishing.
The man’s look, the steady eyes that would search the black gullet of the storm;
that would read the meaning of the sudden towering wave, a white crest showing
through the blindness of the night.

Windward and leeward, watching and enduring are in your eye and in the gentleness of
your voice. Kyle and open ocean, foreland after foreland with their head tides and all
their winds have left their imprint on you; the swept spindrift of many a wave, calm and
gale and black tempest have set their seal upon your cheek, man.

Nelayan (translation in Malay by Noriah Abdullah)

Beginilah aku sediakala mengenali kamu yang telah dididik di sekolah memancing.
Wajah insan, mata tenang, mencari-cari kerongkong hitam dalam angin ribut, dan
mentafsirkan gelora ombak yang menggesa, kemuncak putih yang ternampak pada
tabir malam yang gelap gelita.

Hadap angin mahupun lindung angin, menatapi dan datayaian terpancar di matamu
dan kelembutan suaramu. Selat teberau dan laut terbuka, tanjung demi tanjung
dengan arus yang menghala ke depan dan semua angin bayu telah meninggalkan
kesannya padamu.
Alunan bulih ombak yang memutih, angin reda, badai dan ribut taufan telah
meninggalkan tanda yang tertera di pipimu, wahai insan.
[Begitulahku telah mengenalimu yang telah diperekolahkan dalam memancing.]
Translations

A word by word translation of George Campbell Hay's An t-Iasgair in English and his The Fisherman were used to facilitate for the Malay translation.

The word by word translation of the Gaelic version is by Carol Smith of Place Name Survey, Edinburgh University.
Many sincere thanks to Isla Swindle of the School of Scottish Studies, EU for her kindness in making arrangements for this translation.

An t-Iasgair

So mar dh‘aithnich mi riabh thu,
This how recognised I ever you,
fhuair oilein aig spoil an iasgaich.
got education at the school of the fishing.

An sealladh fir, na stiulean socraich
The look of the man, the eyes quiet/comfortable
a sgrudadh slugan dubh an doininn,
that would search the gullet black of the storm,
s a leughadh seagh an ardthuinn obainn,
and that would read the meaning of the sudden high waves,
ceann geal troimh dhall na h-oidhche ‘nochdadh.
white head through blind of the night appearing.

Tha fuaradh s fasgadh, faire s fulang
There is windward and shelter, watchfulness and forbearance
‘rad shuilt s an cùine do ghutha;
in your eyes and tranquility in your voice;
dh‘thag caol is cuan, rudh‘ air rudha
left [kyle, narrows, strait] and ocean, promontory on promontory
le‘n sruthan-cinn s an gaithaibh uile,
with their head-tides and their winds all
dh‘thag cathadh sguabte iomadh tuinne,
left sea-drift swept of many waves,
fath is gailiorn is sionant dubha,
calm and gales and black tempests,
air do ghruidh an seul, a dhuine.
on your cheek their mark, oh man.
Nelayan (translation in Malay by Noriah Abdullah)

Beginilah aku sediakala mengenali kamu yang telah dididik di sekolah memancing.

This is how I ever recognise you [who] [was] educated in school fishing.

Wajah insan, mata tenang, mencari-cari kerongkong hitam dalam angin ribut, dan mentafsirkan

Image human, eye calm, searching gullet black in wind storm and interpret

gelora ombak yang menggesa, kemuncak putih yang terna pak

towering waves [which is] sudden, peak white [which is] shown

pada tabir malam yang gelap gelita.

at backdrop night [which is] extremely dark.

Hadap angin mahupun lindung angin, menatapi dan dayatahan terpancar

Windward and leeward, watchfulness and forbearance shines

di matamu dan kelembutan suaramu.

in eyes your and gentleness voice your.

Kyle and ocean open

tanjung demi tanjung dengan arus yang menghala ke depan dan

promontory after promontory with tides [which] surge to front and

semua angin bayu telah meninggalkan kesannya padamu.

all winds [have] left imprint their on you.

Alunan buih ombak yang memutih, angin reda, badai dan

Oscillating bubbles waves [which is] white[ning], wind calm, gale and

ribut taufan telah meninggalkan tanda yang tertera di pipimu,

tempest [have] left mark [which is] sealed in cheeks your,

oh human.

[Begitulahku telah mengenalimu yang telah dipersekolahkan dalam memancing.] [That was how I [have] recognised you [who] [have] been schooled in fishing.]

Pronunciation tips:

Malay is pronounced phonetically. With the exception of one word, all of the ‘e’s in this translation are pronounced ‘ð’ as in “eager – e’gôr”. The one remaining ‘e’ here [“reda”, third paragraph, first line, seventh word] is pronounced ‘e’ as in “echo - ek’Ô”.
Nelayan/The Fisherman/An t-Iasgair
Razak Abdul Aziz
Text by George Campbell Hay (1915-84)
Malay translation by Noriah Abdullah

Score is notated in actual pitch
Tempo I Calm and Gentle

Percussion

Piano

Solo

Sop. 1

Sop. 2

Alto

Tenor

Bass

Calm and Gentle

Strings: Players are required to occasionally vary their tone colour throughout the entire length of the piece except at bars 49, 50 and 51 by changing bowing positions from normal to angular, and vice versa. This is more so for the long notes.*
In a slightly jerky, tight vocal production style reminiscent of a "Mak Yong" singer.

Enticingly yet unimpressingly.

Solo

Be-gi-ni-la-hah a-ku se-di-ka-la me-nee-na-li ka-mu,

Sostenuto pedal

(Winter damper pedalling)
** If necessary, the pianist may shorten the sostenuto pedalling of the proceeding bar to accommodate the pedalling for the new bar.
Let vibrate 

Chorus: Drawing the audience into a different sound world with a rounded and resonant 'normal' singing style. Introverted yet savouring every word.
Conductor cues in each main vocal entrance.

With a little movement.

Tempo II

$J=69$

Conductor cues off
Tempo V  With forward movement
With a slight gush of energy

With Conductor's cue for entrance

Towards a region of calmness
Tempo IV Stately

Conductor cues off voice parts

Let vibrate

ge-lap ge-lita, ge-lap ge-lita,

ge-lap ge-lita, ge-lap ge-lita,

ge-lap ge-lita, ge-lap ge-lita,
Like the sounds of bells ringing from a village in the distance, beckoning the fisherman to come back to land.
Expressively

Strips: Normal bowing position for bars 49-51

Modo ordinario
S2

A

T

B

Vln. I

Vln. II

Vla.

Vcl.

D.B.

meng ha la ke de pan.

meng ha le ke de pan.

Lau tan

Lau tan
Perc.

S1

S2

A

T

B

Vls. I

Vls. II

Vls.

Vel.

D.B.

Let vibrate
Conductor's cue for simultaneous entrance

Tenderly

Conductor cues off anytime after the rest mark.
Legato, inwardly

Vln. I

Vln. II

Vla.

Vc.

D.B.

(unis.)
Tempo I  Drawing back into a sound world reminiscent of a “Makyong” singer.

Let vibrate
Strings: The music dies off (in volume) while repeating a minimum of two times. The conductor can at any point then end the piece.
Etudes for Piano Solo

Etude No. 1
Etude No. 2
Etude No. 3
Etude No. 4
Etude No. 5

Razak Abdul-Aziz
PhD submission, 2004

Submitted in satisfaction (or in part of satisfaction) of the requirements for the degree of PhD (or MPhil) in the University of Edinburgh.
Programme Notes:

The materials in these five etudes form the backbone of the materials found in the chamber opera ‘Maria Zaitun’. Though all five share somewhat similar musical elements, they also address isolated issues that are further explored in the bigger work.

An interest in the gongan system marks all five etudes, while each etude is a study of selected harmonies and chord formations.

Etude No. 1 examines different rhythmic relationships between the piano lines, all of which unfold within a strict metrical setting. It also examines the relationships between dyads that lock into one another forming specific ‘tonal’ partnerships.

Etude No. 2 explores restrained lyricism unfolding over fluid accompaniment.

Etude No. 3 plays with broken triads that combine with one another to become free flowing materials which unfold around a rhythmic pattern which is for the most part discernible.

Etude No. 4 highlights the various aspects essential to drama – compulsion, freedom, cautiousness, playfulness, bursts of energy, pensive calmness, etc.

Etude No. 5 extends the possibilities of the gongan system. Gongans of different lengths are superimposed upon one another to create moments of harmonic interest.
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Etude for Piano Solo
No. 1

to Nigel Osborne

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Slowly intensifying, but without accelerating.

(pedalling continues for each chord)
Pedalling changes with each chord of the upper clef.

Pedalling changes with each chord of the upper or the lower clef.

With much energy
Expressively but not excessively
Somewhat sweetly, as if reflecting on something but not for too long. Do not pause more than necessary.

Maintain the energy level.
Gradually increasing the dynamic

With pedal
intensity for both clefs (poco un poco crescendo)
With controlled emotion at all times, with restrained rubato, where appropriate, and with pedalling. Great care must be given to ensure that the melody sounds fragile yet firm.

Delicately

\( \text{\textcopyright Razak Abdul-Aziz, 2002} \)
Small very high gong-like sounds emerging before taking on a life of their own.
Crystal clear gong-like like sounds ringing in the upper register

Somewhat carefreely

Etude No. 2/page 15
As if treading water

Like undulating waves that flow in and out
Slightly more expressive
Slight tempo rubato

Return to the original tempo
If necessary, apply slight tempo rubato

Return to original tempo

Etude No. 2/page 18
Slowly decreasing in dynamic intensity, without necessarily slowing down in tempo.

Once again, as if treading water.

As if two delicate gong-like ensemble interacting with each other from a distance; their sounds floating above a melody that trods along at a regular tempo.
Moving along fantasy-like
Small gong-like sounds making its presence felt before leaving off for somewhere else.
Etude for Piano Solo
No. 3
to William M. Spears

Effortlessly and fluidly, as a purposeful meandering river.

Keep strict tempo, except where marked \( \sim \) or \( \curvearrowright \).

With pedalling: damper (D.P.) and sostenuto (S.P.). The sostenuto pedalling is clearly indicated in the score.
(D.P.) *ta *ta *ta *ta *ta *ta *ta *ta *ta *ta *ta *ta *ta *ta
(Damper pedalling continues)
Etude No. 3/ page 27

Tempo II \( \frac{\text{mf}}{\text{5}} \) Slightly detached

\[ \text{Sostenuto pedal (S.P.)} \]
\[ \text{Damper pedal (D.P.)} \]

(S.P.)
(D.P.)

\[ \frac{\text{mf}}{\text{5}} \]
Etude No. 3

Tempo I

Tempo III, Tranquil

decres. poco a poco

S.P.

(D.P.)

(D.P.)

(S.P.)

(S.P.)
Maintain the energy level

Tempo II

(S.P.)
(D.P.)
Etude for Piano Solo
No. 4

With much energy, propelled by a compulsion to take flight.
With pedalling: damper (D.P.) and sostenuto (S.P.).
The pedallings marked are the composer's suggestion and are, apart from those which appear between these signs ++ +++, open to alteration.

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Etude No. 4/ page 34  Freely

Cautiously
Tempo II
Unsure, as if mumbling to oneself.

Tempo I
More cogent in thought

Etude No. 4/ page 37

Sostenuto pedal (S.P.) ++
Tempo III
Maintain the energy as well as the tempo level

Tempo IV
Maintain the energy as well as the tempo level.
Etude No. 4/ page 39

Tempo IV

D
Tempo V
Lazily

\[ \textit{Sostenuto pedal (S.P.)} \]

\[ \textit{Sostenuto pedal (S.P.)} \]
With bursts of energy
Etude for Solo Piano  
No. 5  
to Edward Hausman

Not with heaviness. Accepting of each transient moment.
Keep strict tempo, except where marked \(\sim\) or \(\dot{\sim}\).
With pedalling: damper (D.P.) and sostenuto (S.P.). The sostenuto pedalling is clearly indicated in the score.

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María Zaitun

A chamber opera for voices, strings, harp, piano 1, piano 2, celesta, glockenspiel, vibraphone, xylophone, marimba, and percussions.

Based on Fatimah Busu’s short story, “Perkembalian seorang yang bernama Maria Zaitun (The Return of a person by the name of Maria Zaitun).

Used and modified by the composer with the permission of the author

volume one

Razak Abdul-Aziz
PhD submission, 2004

Submitted in satisfaction (or part of satisfaction) of the requirements for the degree of PhD (or MPhil) in the University of Edinburgh.
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To:

Razak Abdul-Aziz (IC No: 591116-07-5707)
Music Faculty
University of Edinburgh
12 Nicolson Square
Edinburgh EH8 9DF
Scotland
United Kingdom

31 October 2002

I, Fatimah Busu, wish to verify that I am the author of the short story Perkembalian Seorang Yang Bernama Maria Zaitun, and although the story is published by the Indonesian magazine Jakarta Horizon and the Malaysia magazine Jelita, I would also like to verify that I hold the exclusive copyright to my work.

I wish to verify that I have given Razak Abdul-Aziz the permission to use my work, and to adapt it to his opera libretto Maria Zaitun, as he deems fit.

I would also like to verify that I give him full right to have his work (which is based on my short story) performed and published.

I would also like to state that if the work and the publication involve no profit, I waive my right to claim any fee. However, if the work and the publication involve profit making, on the part of Razak Abdul-Aziz, I would then require the standard payment to be made to me (and to no one else).

In any case, I would insist that full credit is given to me as the author of the story whenever his opera Maria Zaitun is performed and when the work is published.

[Signature]
Fatimah Busu (IC No: 420101-03-5474)

34 Lorong Mahsuri 10
11950 Pulau Pinang
Malaysia

Witness:

[Signature]
Toh Lee Chee (IC No: 620904-07-5222)
IR Jalan Delima
Island Glades
11700 Pulau Pinang


PROGRAMME NOTES

Introduction

The opera is inspired by the writings of Malay, female, author Fatimah Busu. “Maria Zaitun” is a novel written in 1980, that took its name from the poem “Nyanyian Angsa” ("The Swan Song"), by Indonesian poet, W.S. Rendra. In it, Fatimah Busu delivers a stinging critique of her society in the 1970s.

Hypocrisy cloaks itself in seeming piety, when a society scorns a non-conforming, unmarried woman. Where the clutter of confusion clouds all sense of judgement, exteriorities remain however, always sane, devout, and virtuous – in clothing, they dress modestly, and their heads are covered whilst in the mosque. The story depicts an aspect of Malay Muslim society, illustrating the deceit, treachery, and inequity that can take place when morals and values are misinterpreted.

Through the opera, I search for a harmonic and rhythmic language that suits my idea of the Malay language. The main ideas have gone through several drafts. Many germinated early on in Nelayan, where I began exploring the rhythm of the language. The Piano Etudes herein provide a further, thorough investigation into the musical language – harmony, melody, form, structure, and aesthetics.

Orchestration

The opera is scored for 6 violins, 3 violas, 3 violincellos, 2 doublebasses, a harp, 2 pianos (one of which, occasionally alternates with a celesta), a vibraphone (which at times alternates with a glockenspiel), a xylophone, a marimba, three general percussions, and nine voices, which are divided into 3 sopranos, 3 altos, 2 tenors, and a bass.

There are 5 small, 5 medium, and 5 large Malay gongs, and 2 geduk-s.

Notation, Rhythm, and Scoring

The tuplet with the number 1 above it in the voice parts merely indicates that the rhythmic flow of the word falls within the beat. Space between compound and subdivided notes is accommodating of a supple interpretation of rhythm. Thus, whereas academic precision is not called for, rhythmic-melodic confluence is foregrounded. The aesthetics is loose and comfortable in terms of rhythmic flow, much as performance of a traditional art of the non-west. Temporal license is given artistic legitimacy.
The composer has assigned rehearsal numbers to coincide with the various major sections of this chamber opera. However, where the music is long, such as Act 2, Scene 1, the composer accords the section more rehearsal numbers.

Characters and Voice assignment

There is only one main character, that of Maria Zaitun, who is an alto. Except for two short “Lamentations”, her lines are interspersed sparingly throughout the first and second act. Aside from the few designated roles (Narrator, Imam, and others), the remaining characters represent the multitude in society. They have been named, “Woman 8”, “Male 10”, rather than assigned specific names. The aim is to give the impression of a community -- many people are gossiping, exchanging stories, and the like. The conductor or producer can designate voices to roles, switching characters for the same voice type, provided this is feasible.

Eight voices share the parts of the specified roles, as well as sing the lines of the un-named (numbered) multitude:

Soprano 1 – Narrator; Madam Officer; Little Girl
Alto 1 – Narrator’s friend
Tenor 1 – Imam
Tenor 2 – Hospital Attendant 1
Bass – Maria Zaitun’s lover, Mr. Mosque Officer, Hospital Attendant 2

Maria Zaitun’s is the only voice left untouched.

The order of appearance is: Narrator (Soprano 1), the Narrator’s friend (Alto 1), Madam Officer (Soprano 1), Imam (Tenor 1), Mr Mosque Officer (Bass), [Hospital] Attendant 1 (Tenor 2), [Hospital] Attendant 2 (Bass), and a little girl (Soprano 1).

The conductor or producer can expand on the number of singers by limiting the roles of selected voices to their designated parts, whilst having several others or a chorus take on the lines of the general society. I have here given the minimum number of voices required, that is, 9.

Text and Melody

Where Acts 1 and 2 are prose, melodic style follows accordingly, being rather more semi-arioso and recitative in pace. These are momentarily bracketed by Maria Zaitun’s reflective Lamentations 1 and 2. The third act is somewhat more poetic, and this in turn is reflected in the melodic lines.
Themes and Harmony

The opera is organically conceived. I do not work with themes. Fragments appear sporadically and are interspersed, in both vocal and orchestral lines. The chamber orchestral parts take their polyphonic lines from the singers intermittently.

Harmony and its "modulations" are an integral part of the overall conception. Its roots are found in the Piano Etudes. Modulations and transpositions converge at cadential points to occasionally form 12-note chord-structures. Long notes provide opportunities for further experimentation in terms of chamber colour and timbre. Overall, the tapestry of sound colours (harmonic colours) may be compared to that of a veil that flips and flops in the wind – sometimes gently, sometimes violently.

Staging

The designated scenes in the libretto and on the score are arbitrary. What are envisioned are flexible and fluid settings that allow for directorial imagination. The scenes need not be taken as requiring different backdrops; rather, movement in narrative may be portrayed through quick changes in costume and light props, for example. The opera is conceived as being visually and spatially collapsible, wherein partitions and screens set off space, and movement, entrances, and exits may occur in various directions.

In order to evoke the village (kampung) environment, it would be preferable that all the singers, except Maria Zaitun, be on stage all the time.

Act 2 takes place in a beautiful mosque, with a view of several areas – the female and male ablution and changing rooms and their respective prayer areas; a common foyer; and the main gate. The ablution and changing rooms are small, as is the men’s prayer area; the latter need only be a cut-off section towards the back of the stage. The scenes should provide for a large, women’s prayer hall, since the bulk of the act takes place here.

Screens that act as props may serve to partition changing rooms. A rotating stage with the flexibility to turn at various angles might be suitably used to portray the delicate nature of some of the scenes.

Costumes

Costumes should always be cognizant of Malay, Muslim, cultural sensitivities. While modest in nature, they should not err towards undue conservatism. The characters should be clothed according to the current norms of Malay society. Act 2, in particular, should be treated with care because the whole act takes place in a mosque.

In order to depict the array of characters that transgressed against Maria Zaitun, the producer or conductor may want to adorn them in detachable costumes such as scarves and sarongs of various colours and lengths (ankle and knee);
songkok-s, and serban-s. This is vital in the first and third act of the opera, which could actually be performed in a space at the front of the stage.

Aesthetics

Two considerations govern the observance of aesthetics, that is, a Southeast Asian one. The first concerns the structure and flow of the Malay language, which affects the overall melodic lines of the singers. These insinuate themselves upon the polyphonic orchestral parts, which in turn, bear upon harmonic structure.

A second idea is the Southeast Asian concept of the Gongan, which I have modified and extended in the following ways: first, several gongans of different cycles are happening at the same time; second, the individual gongan itself has cycles of different lengths; and third, where they coincide, points of punctuation, are loosely taken. Gongan is prominent in its bare form towards the end of the opera.

Razak Abdul Aziz

September 19, 2004
Personae

Maria Zaitun (alto),
and

8 voices comprising of
Soprano 1, Soprano 2, Soprano 3, Alto 1, Alto 2,
Tenor 1, Tenor 2 and Bass

see page ii under Characters and Voice assignment

<table>
<thead>
<tr>
<th>Person</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maria Zaitun</td>
<td>Alto</td>
</tr>
<tr>
<td>Narrator</td>
<td>Soprano 1</td>
</tr>
<tr>
<td>Madam Officer</td>
<td>Soprano 2</td>
</tr>
<tr>
<td>Little Girl</td>
<td>Soprano 3</td>
</tr>
<tr>
<td>Chorus of deaf, mute and blind female workers</td>
<td>Alto 1</td>
</tr>
<tr>
<td>Woman 1, 6, 10, 16, 22, 27</td>
<td>Soprano 2</td>
</tr>
<tr>
<td>Chorus of deaf, mute and blind female workers</td>
<td>Soprano 3</td>
</tr>
<tr>
<td>Woman 2, 5, 7, 15, 20, 24, 28</td>
<td>Alto 2</td>
</tr>
<tr>
<td>Imam</td>
<td>Tenor 1</td>
</tr>
<tr>
<td>Male 3, 8, 10</td>
<td>Tenor 2</td>
</tr>
<tr>
<td>Hospital Attendant 1</td>
<td>Male 2, 4, 6, 11</td>
</tr>
<tr>
<td>Maria Zaitun's lover</td>
<td>Bass</td>
</tr>
<tr>
<td>Mosque Officer</td>
<td></td>
</tr>
<tr>
<td>Hospital Attendant 2</td>
<td></td>
</tr>
<tr>
<td>Male 1, 5, 7, 9</td>
<td></td>
</tr>
</tbody>
</table>

Towards the end of the opera, beginning with A51 (see page 313 onwards),
the singers merge into the general crowd.
They are then no longer assigned characters. They sing according to their voice type.
Instrumentation

Harp,
Piano 1, Piano 2, Celesta∗
Glockenspiel**, Vibraphone, Xylophone, Marimba

6 violins,
3 violas,
3 violoncellos
2 double basses

Percussion Instruments (3 players***):

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Sizes</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triangle</td>
<td>Small, medium, large</td>
<td>Metal beater, snare drum stick, plastic stick</td>
</tr>
<tr>
<td>Temple bell</td>
<td>Small, medium</td>
<td>Metal beater</td>
</tr>
<tr>
<td>Bell tree</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Finger cymbals</td>
<td></td>
<td>Metal beater</td>
</tr>
<tr>
<td>Hand cymbals</td>
<td>Small, medium, large</td>
<td></td>
</tr>
<tr>
<td>Suspended cymbals</td>
<td>Small, medium, large</td>
<td>Cello bow, yarn marimba mallets</td>
</tr>
<tr>
<td>Malay gongs#</td>
<td>5 small gongs, 5 medium gongs, 5 large gongs</td>
<td>Soft beaters</td>
</tr>
<tr>
<td>Tambatam</td>
<td></td>
<td>Cello bow, soft heavy beater</td>
</tr>
<tr>
<td>Glass chime</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wine glass</td>
<td>Small</td>
<td></td>
</tr>
<tr>
<td>Sand blocks</td>
<td>Medium, coarse</td>
<td></td>
</tr>
<tr>
<td>Slapstick</td>
<td>2 slapsticks</td>
<td></td>
</tr>
<tr>
<td>Wood block</td>
<td>Small (high), medium, large (low)</td>
<td>Snare drum stick</td>
</tr>
<tr>
<td>Temple blocks#</td>
<td>5 temple blocks</td>
<td>Soft headed mallets, snare drum sticks</td>
</tr>
<tr>
<td>Geduk</td>
<td>Small, medium, large</td>
<td>Wooden sticks</td>
</tr>
<tr>
<td>Snare drum</td>
<td>Small, medium, large</td>
<td>Snare drum sticks</td>
</tr>
<tr>
<td>Tambourine</td>
<td>Small, medium, large</td>
<td>Snare drum sticks</td>
</tr>
<tr>
<td>Tomtoms#</td>
<td>4 tomtons</td>
<td>Cord mallets, Hard felt mallets</td>
</tr>
<tr>
<td>Bass Drum</td>
<td></td>
<td>Large lamb’s wool mallet, Large yarn wound marimba mallets</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hard felt mallet</td>
</tr>
</tbody>
</table>

# The Malay gongs, temple blocks and tomtooms are numbered to facilitate easy reading. 1, 2, 3, 4 and 5 indicate the sizes of the instruments. The larger the number, the larger the instrument.

* generally performed by pianist 2

** generally performed by vibraphone player, pianist 2 and percussionist 1

*** 3 general percussionists, out of whom one can play both celesta and glockenspiel
**Instructions**

<table>
<thead>
<tr>
<th>Celesta</th>
<th>Celesta expression markings are more for the “feel”, rather than actual execution.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dotted slurs</td>
<td>Indicates notes that belong to a unit or phrase, and could be either performed legato or semi-legato.</td>
</tr>
<tr>
<td>Harmonics</td>
<td>Natural harmonics sounding at pitch are indicated with the symbol o.</td>
</tr>
<tr>
<td></td>
<td>Natural harmonics not sounding at pitch are indicated with diamond shaped notes.</td>
</tr>
<tr>
<td></td>
<td>Artificial harmonics are indicated according to standard nomenclature.</td>
</tr>
<tr>
<td></td>
<td>Violin, viola, violoncello harmonics are indicated at pitch.</td>
</tr>
<tr>
<td></td>
<td>Double bass harmonics are indicated an octave higher.</td>
</tr>
<tr>
<td></td>
<td>Harp and piano harmonics, are all indicated with the symbol o. They sound an octave higher.</td>
</tr>
<tr>
<td>Harp chords</td>
<td>Harp chords are to be played blocked unless indicated by the arpeggio symbol. However, the harpist may arpeggiate chords when it is not feasible to play otherwise.</td>
</tr>
<tr>
<td>[lyrics]</td>
<td>Due to technical error the letter “è” in the lyrics from page 19 to 35 does not appear.</td>
</tr>
<tr>
<td>Uneven tremolo</td>
<td>Calls for a tremolo that befits the tempo, but played unevenly.</td>
</tr>
<tr>
<td>[</td>
<td>Conductor cues off</td>
</tr>
<tr>
<td>←→</td>
<td>A “give and take” type of rhythm.</td>
</tr>
<tr>
<td>∞</td>
<td>This oversized ‘turn’ symbol indicates a flexible section; the choice of tempo depends on the conductor.</td>
</tr>
<tr>
<td>‾</td>
<td>All percussion rolls and shakes are indicated by the tremolo sign.</td>
</tr>
<tr>
<td>[</td>
<td>Snap pizzicato</td>
</tr>
<tr>
<td>“6 cm slapstick” and “46 cm slapstick”</td>
<td>Should read “slapstick” only.</td>
</tr>
</tbody>
</table>
SYNOPSIS

Act One

By the edge of the forest, a group of deaf, mute, and blind women bury Maria Zaitun. They lament her unfortunate fate. She had been chased out of the mosque by the seemingly pious folk, even though she was a beloved of God; a faithful, yet helpless servant of God. She built resting huts in the jungle for pilgrims, and is the protector of all beings there. She fills the prayer-mats with jasmine, and the tanks with water; she sweeps the floor with her hair, to make it clean for the pilgrims. She was wronged, yet she did no wrong.

It is said of her that she was a young girl who had many suitors, though her face was ugly. Maria Zaitun loves her lover; she had picked him herself. They all think badly of her for this. And he died. Why did you do this to me, oh God, asks Maria Zaitun, to thrust him before me, and then to take him away. Now that he is dead, she is on her own, solitary amidst a barren desert; and they condemn her. They condemn her when she had a lover, they condemn her when she has none. The women judge her an adulteress She is one who had never married, one with whom they would never leave their husbands; one who would ensnare a young son, if she could not seduce a husband. At one time, she lost all opportunity for work, and some wives of VIP’s had gone to chase her out of her landlord’s house. And yet for all this, Maria Zaitun had wanted to marry an angel in heaven.

It is unclear how, why, and when the epidemic of hatred towards Maria Zaitun began.

Act Two

At the National Mosque, a view of the male and female ablution and changing rooms open before us. Maria Zaitun has finally found shelter, and thanks God for this. Come dusk, the faithful appear for prayers, the women in their own groups, adorned in beautiful scarves. Suddenly, they see Maria Zaitun, seated at a far corner of the women’s prayer area. Irritated by her presence, they conspicuously distance themselves. At the end of the sermon, when everyone exchanges greetings, they turn away from Maria Zaitun, snubbing her entreaties beneath their piously worn scarves.

The clamour begins in Scene 2. The women are aflutter, they are agitated by Maria Zaitun’s presence, and shocked by her audacity to appear at the mosque, let alone take her ablutions there. They decide to inform Madam Officer, and to request action. Upon hearing about the incident, Madam Officer approaches Maria Zaitun and proceeds to insult and curse her. All the women folk gather around, aiming intensely hateful, wide-open, protruding eyes beneath their devoutly clad faces, shrieking abuse at Maria Zaitun, screeching at her to get out. Maria Zaitun laments to God, asking for his justice, yet accepting of the difficulties he seems to present her.

Meanwhile, in Scene 4, the sounds of the uproar reach the men’s prayer area, and the Imam goes over to investigate. Upon hearing the story, he calls for the Mosque Officer to be summoned. Fearing the inevitable, Maria Zaitun slips out, carrying with her a bundle of belongings. Everyone is thrown into confusion, and begin frantically searching for her.
Outside the mosque, Maria Zaitun laments a second time, vowing not to succumb to them and to the trials that God has put before her; for, she is convinced of her love for Him.

In Scene 5 inside the mosque, everyone finally collapses from heat and exhaustion, falling upon one another and into deep sleep. The Imam is the first to recover, whereupon he repeatedly thanks God, and asks for forgiveness. The hospital attendants, who have been sent for, administer to him. They calm him down, and ask him what had happened; they do not understand. The Imam begins recalling his magical dream. In it, he says, he walked along a straight and lengthy road till, hungry and fatigued, he came upon resting huts. They all had wells full of milk, and marble floor of sea-blue colour. Inside were sumptuous meals on golden plates, and food in glittering pots lay under black, velvet covers embroidered with brilliant gold threads. And yet, “each time I reached out to touch these things, a voice interjected, ‘all these are for Maria Zaitun. This Maria Zaitun’s resting hut’” puzzles the Imam.

Everyone soon awakens, and find that each had the same dream as the Imam. In this final scene 6 of Act 2, they wonder whether the Maria Zaitun of their dreams is the same one whom they had shooed away from the mosque. They eventually realise that Maria Zaitun is God’s blessed soul, not cursed creature. The huts and everything in them are for her, gifted by God. The mosque officer suggests that they look for Maria Zaitun to tell her of their dream; for, perhaps in doing so, they too, would receive their due from God. They once again begin a bewildered, frenzied search for her. For, their redemption now rests upon her.

**Act Three**

It is dark, and a heaviness weighs their hearts.

Even as they look for Maria Zaitun, they remain always perplexed by who she really is, how she looks like, what she has done, and what she has not done. They have looked for her for months. Someone reads of her in the newspaper. Another remembers her as a beautiful angel with a pointed nose, rosy cheeks, eyes that shine like the Eastern star, and hair that is thick and wavy. She has a narrow waist and is tall and slender. ‘That is not her appearance’, questions his friend. No one knows, it seems; no one knows, and no one can be sure.

Somebody spots a beggar woman and, thinking that might be Maria Zaitun, hastily tries to give her money, while others want to offer delicious foods, the softest bed, perfume, a diamond bangle. In anxious flurry, they hope to locate her; desire not to be deprived of their rewards in heaven; wish to acknowledge Maria Zaitun as the servant of God. After all, the milk and the food are for Maria Zaitun. By now, they want to emulate her, abandoning marriage, household, and children, living a solitary life.

A little girl appears, asking, “Uncles, aunts, mothers and fathers! If you were to leave us, who would pay for our schooling? Who would give us food? Who would wash after our little brothers and sisters? … Do not leave!” “Who is this Maria Zaitun? How does she look like?” “Why is she being praised and adored?” She demands to be told, threatening to urinate on the spot otherwise. Finally, they explain that they had chased her out of the mosque, thinking that she was a shameless person. Having confessed, they find unfathomable relief. The little girl though, has resolved to
find Maria Zaitun, "If that is so, I would want to find Maria Zaitun. I would want to invite her to the mosque once again. Let me pass through, I want to find my Maria Zaitun".

Thus the fate of one person who becomes a victim of a spineless, hypocritical society. Maria Zaitun exemplifies the solitary, social outcast who embodies evil and purity; one who is hated by one and all, yet loved by one and all. Religion is used, as is a veil, to shield. Fraudulent values are imposed upon one who has not the platform from which to reply. And there is strength in numbers. In pursuit of redemption, human beings may flip and flop, again, as a veil in the wind.
# Libretto

## Maria Zaitun

Used and modified by the composer with the permission of the author, Fatimah Busu.

<table>
<thead>
<tr>
<th>Adegan Satu</th>
<th>Act One</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Intro</strong></td>
<td><strong>Introduction</strong></td>
</tr>
<tr>
<td>A1 Ms 1-6</td>
<td>A1 Pg 1-6</td>
</tr>
<tr>
<td><strong>Scene 1</strong></td>
<td><strong>Scene 1</strong></td>
</tr>
<tr>
<td>A2 Ms 7-17</td>
<td>A2 Pg 7-17</td>
</tr>
</tbody>
</table>

### Latar 1

**Pencerita dan sahabatnya berjenguk dari penjuru lain hutan itu.**

| Pencerita (Soprano 1):  | **At the edge of the forest, a group of deaf, mute and blind women are burying Maria Zaitun. These women consist of Soprano 2, Soprano 3 and Alto 2. In order to make up the number of female workers, the three males (Tenor 1, Tenor 2 and Bass) are disguised as women. They are also on stage. They however do not sing.** |
| Hei! Libatlah di sana. | **Introduction** |
| Sahabat Pencerita (Alto 1): | Narrator (Soprano 1): Hey, look over there! |
| Di mana? | Narrator’s Friend (Alto 1): Where? |
| Pencerita (Soprano 1): | Narrator (Soprano 1): At the edge of the jungle! |
| Di pinggiran hutan itu! | Narrator’s Friend (Alto 1): Who are they burying? |
| Sahabat Pencerita (Alto 1): | Narrator (Soprano 1): It appears to be the woman who was chased away from that mosque. Look at those deaf, mute and blind female workers. They are working so earnestly, and with such respect to organise the burial, as if being guided by angels. |
| Siapakah yang mereka sedang memperkebumikan? | Narrator’s Friend (Alto 1): What is the name of the lady? |
| Pencerita (Soprano 1): | Narrator (Soprano 1): Maria Zaitun. |
| Apakah nama perempuan itu? | Chorus of deaf, mute and blind female workers (Soprano 2, Soprano 3 and Alto 2): This is she, this is she, this is Maria Zaitun. The unfortunate and helpless servant She is the one who has built a resting hut in the Beringin jungle For passing pilgrims. |
| Pencerita (Soprano 1): | This is one, this is the one, this is the faithful and beloved servant |
| Maria Zaitun. | It is she who is the protector of all beings in the Beringin jungle, |
| Sahabat Pencerita (Alto 1): | It is she who is the protector of all beings in the Beringin jungle. |
| Apakah nama perempuan itu? | And God is her lover, |
| Pencerita (Soprano 1): | And God is her lover. |
| Maria Zaitun. | Narrator’s Friend (Alto 1): Sister! Sister! Sister! Do you know of Maria Zaitun? |
| Sahabat Pencerita (Alto 1): | Narrator (Soprano 1): I know what has been said. |
| Kako! Kako! Kako! Tahukah kisah Maria Zaitun? | Narrator’s Friend (Alto 1): What has been said? |
| Pencerita (Soprano 1): | Narrator (Soprano 1): They don’t stop talking about her even though she never makes it her business to know of their affairs. She has never wronged others, let alone hurt them. |
| Tahu apa yang dikatakan orang. | Chorus: She is the one who puts together tiny jasmine flowers to scent rolled up prayer mats, and fills the water in the tank. |
| Sahabat Pencerita (Alto 1): | |
Penukaran latar yang pentas

Kesemuana Soprano 1, Soprano 2, Soprano 3, Alto 1, Alto 2, Tenor 1, Tenor 2 dan Bass berada di pentas. Masing-masing bolah memukul wajah mereka dengan mengangkat atau memukul kostum secara kecil-kecilan yang sececer dengan nuansa budaya Melayu Muslim dair Malaysia.

Quick changing scenes

Scene 1

Wanita 1 (Soprano 2):
Pat! Kau dengan tak? Ada sekumpulan rembongan risik-risk peng ke rumah Maria Zaitun.

Wanita 2 (Soprano 3):
Huf! Yakah?

Wanita 3 (Alto 2):
Berlaku itu? Apakah yang mereka mahu?

Wanita 2 (Soprano 3):
Engkau ini!

Wanita 3 (Alto 2):
Engkau pulah!

Wanita 1 (Soprano 2):
Suh! Meraka tanya-tanya tentang diri anak gadis itu, kalau masih belum ada yang mengikutnya.

Wanita 2 (Soprano 3):
Aduh! Rupa macam itu pun ada orang yang mahu!

Wanita 3 (Alto 2):
Harian aku!

Wanita 1 (Soprano 2):
Tapi ibubapanya kata Maria Zaitun masih hendak mengaji. Dia masih muda, rebus udang pun belum tahu. Belumlah bolak dikat lagi.

Wanita 2 (Soprano 3):
Rebus udang pun belum tahu.

Wanita 3 (Alto 2):
Harian aku!

Scene 2

Maria Zaitun may appear on the stage.

Woman 1 (Soprano 2):
Pat! Have you heard? An entourage of suitors went to Maria Zaitun's house.

Woman 2 (Soprano 3):
Huh! Is that so?

Woman 3 (Alto 2):
Is that true? What did they want?

Woman 2 (Soprano 3):
Oh you!

Woman 3 (Alto 2):
And you?

Woman 1 (Soprano 2):
Shh! They were asking after the young girl, whether she has already been suited.

Woman 2 (Soprano 3):
Oh dear! With a face like that, she is still wanted.

Woman 3 (Alto 2):
I am surprised!

Scene 3

Woman 1 (Soprano 2):
But her parents said that Maria Zaitun still wants to continue with her studies. She is still so young. She doesn't even know how to boil a prawn. It is not yet time to tie the knot.

Woman 2 (Soprano 3):
 Doesn't even know how to boil a prawn.

Woman 3 (Alto 2):
It surprises me!

Scene 4

Woman 1 (Soprano 2):
Maria Zaitun's lover (Bass):

I love you! I love you! Always remain attracted to you Maria Zaitun. If you do not return my love, I hope you won't slap my face! I love you!

Scene 5

Woman 5 (Soprano 3):
Pat! Have you heard?

Woman 6 (Soprano 2):
What?

Woman 5 (Soprano 3):
Maria Zaitun's male friend...

Woman 6 (Soprano 2):
What of him?

Woman 5 (Soprano 3):
He died. That's it!

Maria Zaitun, Woman 5, Woman 6 all together, intersecting one other

Woman 5 (Alto):
I love him.

Woman 5 (Soprano 3):
A girl who is not blessed by God.
Latar 6

A8  Ms 60-61

Wanita 7 (Soprano 3):
Memaikan diri sendiri!

A9  Ms 61-66

Wanita 8 (Alto 2):
Kalau sudah memilih sangat mencari lelakinya, lelaki pun memilih juga memilih sesorang perempuan.

Wanita 9 (Alto 3):
Ya memang boleh! Dia itu bukan cantik, tidak adakah apa-apa pun, kalau anak raja, tidak menghalang...

Wanita 7 (Soprano 3):
Ya, Raja boleh carikan sesorang suami untuk anaknya yang ditakdirkan lahir dalam keadaan yang bodoh!

Wanita 8 (Alto 2):
Itulah! Pilihlah lagi

Wanita 6 (Soprano 2):
Aku cinta padanya.

Wanita 5 (Soprano 3):
...berteman di mana-mana sahaja...

Wanita 6 (Soprano 2):
Seperi aku dan kekasihku.

Wanita 5 (Soprano 3):
...illa sering juga dengan dirinya sendiri...

W1: Wanita 6 (Soprano 2):
Dia itu tidak direktui Tuhan.

W2: Wanita 5 (Soprano 3):
...macam pelompatan yang ditakdirkan tumbuh sesorang sahaja...

Maria Zaitun:
Mengapakah Kau sukaan dia kepadaku...

Wanita 6 (Soprano 2):
Nasib baik aku bukan serti Maria Zaitun

Wanita 5 (Soprano 3):
...menanggalku di tengah padang pasir yang gersang!

Maria Zaitun:
...dan tiba-tiba mengambilnya?

Wanita 6 (Soprano 2):
Sungguh muajak!

Maria Zaitun:
Aku cinta padanya.

Scene 6

A8  Pg 60-61

Wanita 7 (Soprano 3):
She has brought shame to herself!

A9  Pg 61-66

Wanita 8 (Alto 2):
If she is no picky in looking for her man, the man too would be equally picky.

Wanita 9 (Alto 3):
Yes, that is so true! She is not pretty, and she doesn’t have anything. If she were the child of a king, it would not matter, ...

Wanita 7 (Soprano 3):
Yes, the king would be able to find a husband for his child who is fated to be born ugly.

Wanita 8 (Alto 2):
That’s it. Go ahead and be choosy.

Latar 7

A10  Ms 67-80

Wanita 10 (Soprano 2):
Pat! Kau lihat dia? Teedapat ramai orang lelaki yang sedang hendak memikat hati Maria Zaitun.

Wanita 11 (Soprano 1):
Perempuan macam itu, kalau tidak dapat anak muda orang, suami orangpun akan di suguh. Ramai betul yang jadi pelanggannya. Kacau rumah tangga jika kau lihat suami kita buka mata lihat betina laksat itu!

Wanita 12 (Alto 2):
Suami kamu sudah kena dengan dia?

Wanita 11 (Soprano 1):
Bulum kenalah yang aku berani kata. Kalau sudah kenal jernih betina itu, aku tidak akan bincang dia tinggal di mana sesatpun.

Wanita 12 (Alto 2):
Kita mengata dia ini memahal dia sahaja! Kalau dia tidak boleh kerja itu, bagaimana?

Wanita 11 (Soprano 1):
Tidak buat? Tidak buat? Macammana kamu tua yang dia tidak buat?

Wanita 12 (Alto 2):
Habis! Kamu lihat dengan mata kepala kamu sendiri.

Wanita 6 (Soprano 2):
What you say is true.

Wanita 5 (Soprano 3):
Where others have good and faithful lovers...

Maria Zaitun:
I love him, God!

Wanita 5 (Soprano 3):
...they are together everywhere...

Wanita 6 (Soprano 2):
Like me and my lover.

Wanita 5 (Soprano 3):
...she is often equally by herself...

Wanita 6 (Soprano 2):
She is not blessed by God.

Wanita 5 (Soprano 3):
...like a branch that has been fated to grow singly...

Maria Zaitun:
Why did you thrust him before me...

Wanita 6 (Soprano 2):
It is a good thing that I am not like Maria Zaitun.

Wanita 5 (Soprano 3):
...solitary amidst dry, barren desert!

Maria Zaitun:
...only to take him away?

Wanita 6 (Soprano 2):
It is so unfortunate!

Maria Zaitun:
I love him.

Scene 7

A10  Ms 67-80

Wanita 10 (Soprano 2):
Fat? Have you seen? There are many men who want to woo Maria Zaitun.

Wanita 11 (Soprano 1):
With such a woman, if she does not get someone’s young son, she would grab somebody else’s husband. Quite a number become her customers. Our household would go haywire if our husbands open their eyes to look at that cursed female!

Wanita 12 (Alto 2):
Has your husband been entrapped by her?

Wanita 11 (Soprano 1):
Not yet, that is why I dare say this. If he had been caught by that woman’s trap, I would not let him remain there for even a second.

Wanita 12 (Alto 2):
The more we speak of her the more we add to our sins. What if she has not done all these?

Wanita 11 (Soprano 1):
Haven’t done! How do you know she hasn’t done!

Wanita 12 (Alto 2):
And so! You have seen with your own eyes!
Adegan Dua

Penuh gelombang masjid yang indah, bersama dengan perumadian bilik wuduk serta bilik takut pakatan para lelaki dan wanita.

Latar 1

Pencerita (Soprano 1):

Melatir pintu Maria Zaitun berkelana. Tidak ada tempat yang nampak lagi bagi seorang perempuan sepertinya tidur.

Lalu Maria Zaitun mengambil keputusan untuk tidur sahaja di layang sebelah hiru Masjid Negara.

Dan untuk beberapa ketika, hati Maria Zaitun memerisai sangat tertegun kepada Tuhan.

Act Two

Main entrance to a beautiful mosque, with a conspicuous view of the male and female ablution and changing rooms.

Scene 1

Narrator (Soprano 1):

On the first night Maria Zaitun wandered aimlessly. There was no longer shelter for a woman like her.

Finally Maria Zaitun just decided to sleep in the back wing of the National Mosque.

And for just a little while Maria Zaitun’s heart felt at peace with God.
Ms 111-114

Maria Zaitun (Alto):
Aku bersyukur kepadaMu kerana telah mendorong
masyarakat mendinginkan sebuah masjid kepunyaan negara.

A16

Ms 114-119

Pencerita (Soprano 1):
Di waktu senja pada hari itu, orang-orang perempuan pun
mula melolong datang hendak bersembahyang di Masjid
Negara. Mereka memakai kain-kain tudung yang indah.

Mereka meninggalkan datang berpasu-pasuk. Dengan ketawa
menyenangkan, mereka melangkah manis pintu-besarnya
sambil berkicau.

Mereka terus menyenangkan memakai
telekung.

A17

Ms 119-123

Selingan pedek antuk mengambarkan wanita-
wanita bertudung.

A18

Ms 123-126

Pencerita (Soprano 1):
Tiba-tiba seorang dari mereka menyelidik kehadiran Maria
Zaitun. Bila dia duduk di salah satu tempat, ketika sekeliling
itu, ada orang-orang yang terkejut terhadap penampilan
Maria Zaitun.

Akhirnya Maria Zaitun tiba-tiba terkejut seorang diri.

A19

Ms 127-129

Setelah imam selepas membaca doa yang paing, semua
orang berbalik arah di antara satu sama lain. Mereka
merasa bahwa mereka adalah orang yang tidak terlalu
berbahaya.

A20

Ms 129-133

Maria Zaitun datang beringsut-ingsut hendak bersalaman
dengan para jemaah wanita.

A21

Ms 134-135

Maria Zaitun datang bersengsara ingin berdoa bersama
kawan wanita.

A22

Ms 135-137

Mereka segera menunjuk ke Maria Zaitun.

A23

Ms 137-138

Maria Zaitun:
Tubuh, kalau begitu, kehadiranMu, aku berima sebagai
Aku belum pernah melanggar laranganMu.

A24

Scene 2

Maria Zaitun kelihatan seorang an di majlis
beliau sedang klasrke mendengar khutbah
Imam.

Latar 2

A25

Ms 139-156

Wanita 19 (Soprano 1):
Perempuan macam ini, mengapa dia harus datang ke sini?

Wanita 20 (Soprano 2):
Saya setuju.

Wanita 21 (Alto 1):
Saya juga!

Wanita 22 (Soprano 2):
Saya pun terkejut melihatnya.

Wanita 19 (Soprano 1):
Kembali dia masih membuat amal ibadat bersama kita.

Wanita 21 (Alto 1):
Bukankah kita orang yang mulia?

Wanita 20 (Soprano 3):
Buat jangan dosa sahaja!

Wanita 21 (Alto 1):
Cia! Tidak seharusnya dia seperti berjuga kepadaku diri kita.

Wanita 22 (Soprano 2):
Harusnya perempuan macam itu diberikan makmal
tingga meninggalkan ini.

Wanita 20 (Soprano 3):
Seharusnya begitu!

Wanita 19 (Soprano 1):
Tempat ini rumah ibadat, bukan boleh dikotorkan.

Wanita 20 (Soprano 3):
Terutama sekali dengan dosa yang seremar itu.

A26

Ms 111-114

Maria Zaitun (Alto):
I am thankful to You for having encouraged men to build
a mosque for public use.

A16

Pg 114-119

Narrator (Soprano 1):
Towards dusk that day, the women folk began arriving for
congregational prayers at the mosque. They wore
beautiful scarves.

Each came in their tribe. With sweet laughing faces, they
strode through the large side gate. They immediately
changed into their prayers habits.

A17

Pg 119-123

A short interlude, which shows the women taking
their ablution.

A18

Pg 123-126

Narrator (Soprano 1):
Suddenly one amongst them became aware of Maria
Zaitun's presence. She was seated furthest away from
everyone in the prayer hall. At some point everyone had
shifted to the sides. Some crawled three or four steps to
the front. Others took their place elsewhere.

Finally Maria Zaitun was left alone. There was one to
the right, and no one to the left. No one in front, and no one
behind.

A19

Ms 127-129

When the imam completed his long sermon, everyone
exchanged greetings (with clasped hands). They asked for
forgiveness over and over again, even for the sins they
were about to commit the next day, and as well, for
the opportunity to ask yet again for forgiveness the following
night.

A20

Ms 129-133

Maria Zaitun inched her way towards the women
to exchange her greetings.

A21

Ms 134-135

One by one they hid both hands beneath their scarves and
turned their faces in other directions while holding up
their noses as high as they could.

A22

Ms 135-137

Maria Zaitun:
God, if this is Your wish, I simply accept. I have never
gone against Your prohibitions.

A23

Ms 137-138

Scene 2

Maria Zaitun is seen at one end, all alone. She is
listening to the Imam's sermon whole-heartedly.

A24

Pg 139-156

Woman 19 (Soprano 1):
A woman such as she, why must she come here?

Woman 20 (Soprano 2):
I agree.

Woman 21 (Alto 1):
Me too!

Woman 22 (Soprano 2):
I was shocked to see her.

Woman 19 (Soprano 1):
Why must she carry out her religious obligations with us.

Woman 21 (Alto 1):
Are we not respectable people?

Woman 20 (Soprano 3):
Her sins will be dispersed on to us.

Woman 21 (Alto 1):
For I do not want to be contaminated by her sins.

Woman 22 (Soprano 2):
In fact, a woman like her should have been forbidden
from walking on the very steps of this mosque.

Woman 20 (Soprano 3):
It should have been thus!

Woman 19 (Soprano 1):
This is a place for worship. One should not soil it.

Woman 20 (Soprano 3):
Especially by one with sins as contaminated as hers.
Mari kita pergi segera dari masjid!

Pemerintah tindakan tegas dan mengejek orang-orang yang melanggar hukum.

Terlebih lagi, Puan Pendakwahwati tiba-tiba mengetahui Maria Zaitun, seorang wanita yang telah menikah dengan seorang pria yang tidak pantas.

Maria Zaitun membawa kain satin biru muda yang dibikin oleh Puan Pendakwahwati. Kain tersebut dibuat oleh Maria Zaitun, yang juga terkenal dengan keahlian membuat kain dan melakukan ibadah bersama-sama.

Walau bagaimanapun, Maria Zaitun tidak terlihat di masjid dalam beberapa hari terakhir.

Puan Pendakwahwati memutuskan untuk mencari Maria Zaitun dalam beberapa sumber, dan akhirnya menemukannya di sebuah masjid.

Walau bagaimanapun, Maria Zaitun tidak memberi respons.

Bagaimana nasib Maria Zaitun dalam situasi ini? Ayo kita lanjuti cerita ini. **Scene 3**
Wanita-wanita itu kembali kepada keadaan sediakala buat kali terakhir.

A31
Ms 181-182

Scene 4

A32
Pg 182-197

Lelaki 5 (Bass): 
It's so noisy!

Lelaki 4 (Tenor): 
Oh my! What a din!

Wanita 21 (Alto 1): 
Go! Go, God's cursed creature! Go, God's cursed creature! Go, God's cursed creature!

Wanita 22 (Soprano 2): 
Go away, Go! Go, God's cursed creature!

Wanita 20 (Soprano 3): 
Go, God's cursed creature!

Wanita 23 (Alto 2): 
Go at once God's cursed creature!

The women again either freeze or continue with their mingling. Maria Zaitun sings Lamentation 1.
Tok Imam (Tenor 1):
Apa yang sedang berlaku di bahagian jemaah wanita?
Lelaki 5 (Bes):
Entahlah! Sejak tadi lagi buru-baru

Lelaki 4 (Tenor 2):
Ya, tapi kian menjadi kelam kubut.
Tok Imam (Tenor 1):
Lebih baik saya pergi menyiap.

[Imam terpaksa menberhentikan surahannya agama yang panjang berjela-jela lalu pergi ke tempat para jemaah wanita yang sedang bising-bising riah rendah.]

Tok Imam (Tenor 1):
Kalian, kalian! Sila bertaubat, bertaubatlah kalian!
Apalagi? Apa yang sedang berlaku?

Tanpa nenuangkan Puan Pendakzvahwati memberi peringatan, wanita-wanita itu mencela untuk mendapat perhatian Tok Imam.

Wanita 21 ( Alto 1):
Jangan buat riuh dalam rumah ini. Kalian bertaubatlah.

Wanita 21 ( Alto 1):
Ya, saya.

Tok Imam (Tenor 1):
Bolehkah kari bertaubat, Tok Imam. Tengoklah, itu dia!
Tengok siswa yang ada dalam masjid ini...

Tok Imam (Tenor 1):
Siapa?

Wanita 21 ( Alto 1):
Tengoklah Tok Imam!

[Wanita-wanita itupun menunjukkan ke arah Maria Zaitun dengan telsuk yang begini dalam helang telekung. Imam tampak Maria Zaitun yang duduk bersandar di tangga pada satu penjuru di ruang sembelihannya itu. Lelu Imam tepuk dah dengan kuat.]

Tok Imam (Tenor 1):
Astaghfirullah! Siapa setan yang bawa laknat Tuhan itu ke mari? Siapa di antara kamu yang heret dia ke sini?

Woman 21 ( Alto 1):
Entahlah!

Woman 20 ( Soprano 3):
Kami yakini yang dia datang seorang diri.

Tok Imam (Tenor 1):
Pergi panggil pengusaha masjid. Pergi seorang dari kamu, katakan ada laknat Tuhan dalam masjid ini! Suruh dia datang segera, cepat.

Woman 21 ( Alto 1):
Baiklah, saya pergi.

Tok Imam (Tenor 1):
Pergi cepat!

[Takat akan keadaan rumit yang luka-lukar terjadi, Maria Zaitun dengan telsuk yang tipis dan terus keluar mengikuti pintu samping masjid lanjut ke lantai tempat dia menyimpan semua harta benda dalam bungkus.]

Pengusaha Masjid (Bes):
Ada apa-apa rusuhan di masjid?

Tok Imam (Tenor 1):
Ada laknat Tuhan yang datang ke masyarakat sembarangan sudah hilang. Tidak tahu sedang benar-benar dia berada mana.

Pengusaha Masjid (Bes):
Laknat Tuhan? Siapa dia?

Imam (Tenor 1):
What is happening in the women’s prayer area?

Male 5 (Bass):
I do not know! There’s been a commotion for quite a while.

Male 4 (Tenor 2):
Yes, but it seems to be getting worse.

Imam (Tenor 1):
I must investigate.

[The Imam is forced to stop his long-winded sermon. He goes to the women’s prayer area to investigate the cause of the commotion.]

Imam (Tenor 1):
Ladies, ladies! Please stay calm, stay calm please! What’s wrong? What is happening?

Without waiting for Madame Officer to speak, the women budge in to get the Imam’s attention.

Woman 21 ( Alto 1):
Imam!

Imam (Tenor 1):
Please do not create chaos in this house. Please stay calm, ladies.

Woman 21 ( Alto 1):
Imam!

Imam (Tenor 1):
Aye.

Woman 21 ( Alto 1):
How could we stay calm, Imam. Look, it’s she! Look at who is here in this mosque...

Imam (Tenor 1):
Who?

Woman 21 ( Alto 1):
Look, Imam!

[The women pointed towards the direction of Maria Zaitun with a thumb that was covered by the end of her long headscarf. Upon seeing Maria Zaitun, who was leaning against a pillar in one corner of the prayer area, the Imam beat his chest loudly.]

Imam (Tenor 1):
Lord have mercy! Who amongst you had brought that cursed creature here? Who amongst you had dragged her here?

Woman 21 ( Alto 1):
God knows!

Woman 20 ( Soprano 3):
I am convinced that she came here on her own.

Imam (Tenor 1):
Go call the officer of the mosque. Go one of you, tell him that there is a cursed creature here in this mosque! Ask him to come quick.

Woman 21 ( Alto 1):
Okay, I shall go.

Imam (Tenor 1):
Go quick!

[Feared the inevitable worst, Maria Zaitun quickly moves and steps out through one of the side door of the mosque into the wings, where she has stored her belongings in a wrapped bundle, to collect them.]

Mosque Officer (Bass):
Is there any problem, Imam?

Imam (Tenor 1):
There’s this cursed creature of God, who was here just now. She is gone. We do not know in which corner she is hiding.

Mosque Officer (Bass):
God’s cursed creature? Who is she?

xviii
Woman 23 ( Alto 2):  
Seorang perempuan yang tidak pernah berkawin semuam hidup...

Woman 21 ( Alto 1):  
...menjadi sundal di merata ceruk kota.

Woman 20 ( Soprano 3):  
...bertukar menjadi sundal berpair.

Woman 22 ( Soprano 2):  
yang, yang yang tidak boleh dipulask suami orang!

Woman 20 ( Soprano 3):  
Kita semua sudah terkena musibah kotornya!

Woman 21 ( Alto 1):  
Biarlah laksana Tuhan itu datang ke maril

Penguasa Masjid ( Bass):  

Woman 22 ( Soprano 2):  
Bisakah, kami dari dari sampai dapat.

Woman 20 ( Soprano 3):  
Mari kita mencari dia beramai-ramai.

PM:  
Jangan lupa tengok dalam tandas wanita.

Penguasa Masjid ( Bass):  
Mari kita mencari dia beramai-ramai.

Woman 21 ( Alto 1):  
How dare she come here, cursed of God!

Mosque Officer ( Bass):  
Have no worries, ladies. I shall contact the police reserve force. They will help us find that woman. Meanwhile let us all search for her.

Woman 20 ( Soprano 3):  
That’s right, let us all search until we get her.

Woman 22 ( Soprano 2):  
Penguasa Masjid memberikan Tuhan. Ujilah aku, wahai Tuhan. Semua tidak akan tunduk kepada mereka.

IMAN ( Tenor 1):  

Louisa Maria Zaitun di luar masjid mejinjing semua harta bendanya dalam bungkusan.

Dalam pada masa itu, semua para jemaah bertukar bertengkar dalam tandas wanita.

A 34

MS 210-219

Keluahan 1

Maria Zaitun


Lamentation 1

Maria Zaitun:

I shall not bow to them. I shall not succumb to all of Your challenges. Doubt me, oh God! Test me, oh God! All these no longer pain me. I am willing and able to give my eternal love to You. I no longer feel bitterness and pain. Believe me, oh God. I no longer regret and question your trials. I am convinced, as convinced as I am of my love for You.

Scene 5

A 35

MS 219-223

[Di dalam masjid. Mereka telah bertukar harta lama yang tidak akan dikembalikan. Laman-laman orang orang oleh kerana terlalu penat menjalankan kerja-kerja penggeledahan, semua orang menjadi kepenasuan dan berkumpul di luar lalu pengasuh berkasapan rohleh di ruang sempit berjenama, bergubah-gubah orang tindih-tindih daripada satu sama lain. Pasukan polis simpan menghubungi pihak hospital umum dan meminta bantuan doktor serta juruswan dan attendant-attendan untuk memulihkan orang-orang yang pengasuh.]

[In the mosque. Everyone searches earnestly for Maria Zaitun, yet they do not see even her shadow. After a while, in their earnestness and perseverance, they become exhausted from having overexerted themselves, and due to the heat and sweat, they faint, tens of people heaped upon one another, in the prayer section. The police reserve requests the help of nurses and attendants of the General Hospital to try to administer to these people.

A 36

MS 224-229

[The Imam recovers from his faint and sees that he is surrounded by tears of people who are still in their pejilat sarong, fes, and there are those still with their turbans intact, lying in insuitable positions on the floor of the mosque foyers. They are all physically weak.

Imam ( Tenor 1):  
I thank Thee! I thank Thee, God. I have sinned.

Attendant 2 ( Bass):  
What’s the matter Imam?

Imam ( Tenor 1):  
I thank Thee, I thank Thee, God. Forgive my sins, God. I shall never do it again. I shall never do it again. Forgive my sins. I thank Thee, God. I shall never do it again.

Attendant 1 ( Tenor 2):  
Who knows!

Attendant 2 ( Bass):  
A bad dream maybe!

Attendant 1 ( Tenor 2):  
Tok Imam minum air yang diberikan oleh atendan 2.

Atendan 2 (Bass): Minumlah air ini Tuk Imam. Bertenanglah!

Tok Imam (Tenor 1): Penat sekali!

Atendan 2 (Bass): Penat!

Tok Imam (Tenor 1): Penat sungguh-sungguh!

Atendan 2 (Bass): Penat sungguh-sungguh!

Atendan 1 (Tenor 2): Konspi Tuk Imam?

Tok Imam (Tenor 1): Saya belum berlari sembilan kilometer rasanya. Penat sekali.

Atendan 1 (Tenor 2): Berjalan?

Tok Imam (Tenor 1): Ya, berjalan, tidak tahu berapa jauhnya!

Atendan 2 (Bass): Berjalan ke mana?


Atendan 2 (Bass): Wakaf! Wafak apa begitu banyak?

Tok Imam (Tenor 1): Tidak tahu.

Semua wakaf itu dirisihkan di tepi sepangjang jalan, cantik-cantik, bersih bersih, bagi tempat puri-puri raja bermain. Begitu rasanya, begitulah!

Atendan 2 (Bass): Ajah sungguh mimi Tuk Imam.


Atendan 2 (Bass): Kata tadi tidak ada manusiapan?

Tok Imam (Tenor 1): Ya, tidak ada.

Atendan 2 (Bass): Siapa pula yang memberitahu Tuk Imam.

Tok Imam (Tenor 1): Tidak tahu, hanya suara suara yang saya dengar.

Atendan 2 (Bass): Beritahu apa?

Tok Imam (Tenor 1): Beritahu tentang maknan yang dalam dunia yang berkilat ditutup bawah sebuah saji yang indah, yang bertambah bunga emas ata baltu hitam, semuanya berkenalan.

Atendan 2 (Bass): Siapa yang hidangan maknan di situ.

Tok Imam (Tenor 1): Tidak tahu.

Imam bagi saya pengalaman kembali akan sebuah mimpis yang sangat mewah yang telah menawari ingatannya waktu jaga.

Tok Imam (Tenor 1): Waktu saya sampai, cewek ad di telaga...

Atendan 2 (Bass): Ada telaga?


Imam drinks the water which is offered by

Atendan 2 (Bass): Have this drink, Imam! Stay calm!

Imam (Tenor 1): I am not tired!

Atendan 2 (Bass): [You are] Tired?

Imam (Tenor 1): I am extremely tired!

Atendan 2 (Bass): [You are] Extremely tired!

Imam (Tenor 1): I must have walked for over a thousand kilometers. Totally tired.

Atendan 1 (Tenor 2): [You] Walked?

Imam (Tenor 1): Yes, I walked, I am not exactly sure how far!

Atendan 2 (Bass): Where were you walking towards?

Imam (Tenor 1): [I] Do not know. There was this straight and long road. There were resting huts, twenty or so.

Atendan 2 (Bass): Resting huts? Why so many?

Imam (Tenor 1): [I] Do not know.

All of these resting huts were built along this road. They were so beautiful, sparklingly clean, fit for princes and princesses to play in. It must have been so!

Atendan 2 (Bass): What a magical dream Imam.

Imam (Tenor 1): As I was saying, I had been walking along this straight and long road. It was so quiet. There was not a single soul. There were no vehicles. I felt thirsty and exhausted but each time I reach out to touch something, I was told the same thing.

Atendan 2 (Bass): You said that there was no one?

Imam (Tenor 1): Yes, there was no one.

Atendan 2 (Bass): Who is this that told you?

Imam (Tenor 1): I do not know. I heard only a voice.

Atendan 2 (Bass): Told you what?

Imam (Tenor 1): I was told about the food that was served in plates of gold and silver. I was told about the delicious food in polished pans under black velvet food covers that were embalmed with shimmering gold thread.

Atendan 2 (Bass): Who served the food.

Imam (Tenor 1): I do not know.

The Imam stores into memory as if trying to rekindle the beautiful memories of his dream.

Imam (Tenor 1): When I arrived to scoop some water from the well...

Atendan 2 (Bass): There were wells?

Imam (Tenor 1): Yes, there were wells. All of the resting huts had wells, which were tiled with marbles. These marbles were sea-blue in colour, and they were exquisite. The floor of the resting huts too was tiled with the same marble. All of
rasanya, baguslah!
Hampir semua wakaf serupa sahaja, ada telaga, ada lantai
marmar biru air laut, ada hidangan dalam dulang emas
berkilat, ada tudung sahi hitam bertekst benang emas.
Tetapi setiap kui saya sentuh apa-apaan, suara itupun
berubah, katanya "Semua ini untuk Maria Zaitun. Wakaf
ini untuk peninggalan Maria Zaitun."

Atendan 2 (Bes):

Maria Zaitun.

Takutlah kalau

Attendant 2 (Tenor 1):

Ya, Maria Zaitun.

Attendant 1 (Tenor 2):

Maria Zaitun yang mana?

Takutlah kalau

Attendant 1 (Tenor 1):

Tidak tahu, ya.

Attendant 1 (Tenor 2):

Aku telah berdosa, Tuhan.

Attendant 1 (Tenor 1):

Takutlah

Wanita 1:

Wanita 2:

Wanita 3:

Wanita 4:

Wanita 1 (Alto 1):

Taktenah semua wakaf itu untuk Maria Zaitun.

Puan Pendakwahwati (Soprano 1):

Habis untuk siapa lag? Kau tak dengar apa yang
dikatakan suara itu?

Wanita 2 (Alto 1):

Ya, yalah, saya tahu, semuanya untuk Maria Zaitun.

Puan Pendakwahwati (Soprano 1):

Tahu juga kanu.

Wanita 23 (Alto 2):

Aku ketak tidak dypat letak punggung aku di atas lantai
wakaf itu.

Wanita 21 (Alto 1):

Akupun begitu.

Wanita 23 (Alto 2):

Takutlah kalau punggungku jadi kejang.

Wanita 20 (Soprano 3):

Aku juga.

Wanita 22 (Soprano 2):

Aku juga.

Wanita 23 (Alto 2):

Takutlah aku. Sush kalau jadi kejang.

These tiles shone.
Almost all of the resting huts looked the same. They all
had walls, they all had marble floors, sea blue in colour,
they all had food served in pans of gold, they all had black
velvet food covers which were embroidered with gold
thread. However, each time I notched out to touch these
things, a voice interjected. "All of these are for Maria
Zaitun. This is Maria Zaitun's resting hut."
Wanita 21 (Alto 1): Jauhnya aku
Wanita 20 (Soprano 3): Jalan itu lurus.
Wanita 21 (Alto 1): Jauhnya aku berjalan.

Pengetua Masjid (Bes): Ajaib sekali.

Puan Pendakwahwati (Soprano 1): Tetapi siapakah Maria Zaitun? Siapa yang tahu siapa Maria Zaitun? Adakah Maria Zaitun itu sama dengan Maria Zaitun yang kita semua halau dari masjid ini?

Wanita 22 (Soprano 2): Entahlah!

Wanita 20 (Soprano 3): Tidak tahu saya!

Wanita 21 (Alto 1): Manalah saya tahu!

Pengetua Masjid (Bes): Mungkin dia!

Leelaki 6 (Tenor 2): Berapa orang yang bernama Maria Zaitun dalam kota ini?

Pengetua Masjid (Bes): Sahlahu sayla, ialah seorang sahaja.

Wanita 21 (Alto 1): Yang itu? Yang itu? Yang itu?

Wanita 22 (Soprano 2): Tidak mungkin! Tidak mungkin!

Wanita 23 (Alto 2): Mustahil! Mustahil!

Puan Pendakwahwati (Soprano 1): Kenapa tidak? Kenapa tidak?

Wanita 22 (Soprano 2): Dia itu bebas pelacur.

Wanita 21 (Alto 1): Penzina, penzina, penzina.


Wanita 20 (Soprano 3): Tidaklah.

Puan Pendakwahwati (Soprano 1): Habis?

Wanita 23 (Alto 2): Kata orang.

Puan Pendakwahwati (Soprano 1): Kata orang, sudahlah, kata orang.


Pengetua Masjid (Bes): Sungguh indah.

Wanita 23 (Alto 2): Ia menarik binar air laut.


Leelaki 6 (Tenor 2): Kenapa pulu hendak cara dia?

Pengetua Masjid (Bes): Kenapa? Kerana wakaf-wakaf itu. Kalau kita beritahu

Wanita 6 (Tenor 2): Ala! I was really tired. I was extremely tried. Those resting huts were beautiful.

Mosque Officer (Bass): What a lucky woman. What a fortunate woman.

Wanita 20 (Soprano 3): The road was straight.

Wanita 21 (Alto 1): I had walked far.

Wanita 22 (Soprano 2): How magical.

Madam Officer (Soprano 1): But who is Maria Zaitun? Who knows who Maria Zaitun is? Is this Maria Zaitun the same as the Maria Zaitun we had tried to chase out of this mosque?

Wanita 22 (Soprano 2): I do not know!

Wanita 20 (Soprano 3): Neither do I!

Wanita 21 (Alto 1): How would I know!

Mosque Officer (Bass): Perhaps it is she!

Wanita 6 (Tenor 2): How many people are named Maria Zaitun in this city?

Mosque Officer (Bass): As far as I know, she’s the only one.

Wanita 21 (Alto 1): That one? That one? That one?

Wanita 22 (Soprano 2): Not possible! Not possible!

Wanita 23 (Alto 2): Impossible! Impossible!

Madam Officer (Soprano 1): Why not? Why not?

Wanita 22 (Soprano 2): She is an ex-prostitute.

Wanita 21 (Alto 1): An adulteress, an adulteress, an adulteress.

Wanita 23 (Alto 2): She likes to snatch the husbands of others.

Madam Officer (Soprano 1): Hey! Hey! Hey! Please watch your mouth, ladies. Did you all see this with your own eyes?

Wanita 20 (Soprano 3): No.

Madam Officer (Soprano 1): Then what?

Wanita 23 (Alto 2): People say.

Madam Officer (Soprano 1): People say, come off it, people say.


Mosque Officer (Bass): It was so lovely.


[These questions of who Maria Zaitun is reverberate throughout the mosque, like the sound made by her when her nest is disturbed. All try to determine who Maria Zaitun is. Nevertheless, not even one person is able to provide a conclusive answer as to Maria Zaitun’s identity.]

Mosque Officer (Bass): What say all of you if we were to set up a campaign. We search for her together. She could not yet have gone far from here.

Male 6 (Tenor 2): Why would we want to find her?

Mosque Officer (Bass): Why? Because of those resting huts. If we tell her about
MS 281-283

Penutup Adegan Dua

Adegan Tiga

Latar 1

MS 284-287

Seakan-akan manusia yang sesat yang merindui seorang yang mereka tidur ketahui, dan dengan tempa apya itu keadaan terhadap dosa yang mereka lakukan terhadap Maria Zaitun. Mereka sekadar kada hingga ingin menubis dosa mereka.

Wanita 24 (Soprano 3): 
Wahai malam yang gulita, 
Sudahlah, jangan menangis

Wanita 25 (Alto 1): 
Sudahlah, jangan menangis lagi

Latar 2

MS 297-293

Leelaki 7 (Bass): 
Ho, tengo ini. Baca surat khabar ini

Leelaki 8 (Tenor 1): 
Alahai, alahai, alahai! Maria Zaitun yang mulia.

Leelaki 7 (Bass): 
Kalau baca surat khabar ini?

Leelaki 8 (Tenor 1): 
Tidak, tidak.

Leelaki 7 (Bass): 
Tolaklah!

Latar 3

MS 293-298

Wanita 26, 27, 28 (Soprano 1, 2 dan 3): 

Wanita 29 (Alto 1): 
Hoh, hiat dia sana ada seorang pengemis

Cepat, ambil wang, sedekahkan! Cepat, mana tuah kalau itu Maria Zaitun. Cepat, pergi jumpit dia! Cepat, pergi jumpit dia! Cepat, mungkin pengemis itu Maria Zaitun yang menyanyar!

Wanita 30 (Alto 2): 
Berikan dia nasi barirasi. Berikan dia ayam panggang.

Hampar dengan sekali yang menyembuh untuk pembangunan Maria Zaitun, untuk pembangunan Maria Zaitun, untuk Maria Zaitun.

Leelaki 9 (Bass): 

Wanita 31 (Soprano 1): 
Cepat, hampiri gadis tua itu! Buat baik kepada dia! Mana tuah kalau dia Maria Zaitun! Mana tuah kalau dia Maria Zaitun!

Wanita 32 (Soprano 2): 
Hubunglah pengarang berita ini! Hubunglah pengarang Akbar Rakyat! Jangan sampai kemupun dengan nikmat dia syurga itu. Jangan sampai kumpun! Jangan sampai kumpun!

Wanita 31 (Soprano 1): 
Maria Zaitun seorang hamba yang mulia di sisi Tuhan. Tuhan telah membearyangkannya nikmat yang baka diberikan dia syurga nanti

Wanita 29 (Alto 1): 
Bila saya sertuh sebahai timbuck perak, hendak cebok air

these resting nuts, about the food, the wells that are filled with milk, we too may each be granted our own.

Male 6 (Tenor 2): 
When should we begin this campaign?

Mosque Office (Bass): 
We begin now.

A 45

Pg 281-283

Act Three

Scene 1

Pg 284-287

Quick changing scenes

Like last souls pining for someone of whom they have no idea, and without any remorse for the wrongs they had committed against Maria Zaitun. They are interested only in saving their own souls.

Woman 24 (Soprano 3): 
Oh night of darkness, please lift our heavy hearts. Enable us to meet Maria Zaitun. Where could she be this night.

Oh my heart

Woman 25 (Alto 1): 
That's enough, do not cry anymore

Male 7 (Bass): 
Ho, look at this. Read this newspaper.

Male 8 (Tenor 1): 
Goodness me! Goodness me! Goodness me! Pure Maria Zaitun. She is as beautiful as an angel! Her nose is pointed, her cheeks are rosy. Her eyes shine like that of the Eastern star! Her hair is wavy and thick. Her waist is narrow, and she is tall and slender.

Male 7 (Bass): 
Goodness me! Goodness me! That is not her appearance.

Male 8 (Tenor 1): 
If that is not how, do you know how she looks like?

Male 7 (Bass): 
I do not know.

Male 8 (Tenor 1): 
[You do not know]

Scene 2

Pg 287-293

It has been months since we tried to find her. We are broken hearted and have given up hope. Bring out the Koran, let us read together. Let us pray for her.

Woman 29 (Alto 1): 
Hey, look over there. There is a beggar woman. Quick, get some money, help her out! Quick, she may just be Maria Zaitun. Quick, let us invite her in! Quick, Maria Zaitun could be impersonating as a beggar woman.

Woman 30 (Alto 2): 
Give her some briyani rice. Give her roasted chicken. Lay the floor with a very soft mattress so that Maria Zaitun can rest on it, so that Maria Zaitun can rest on it, so that Maria Zaitun can rest on it.

Woman 9 (Bass): 
Reward her with perfume. Reward her with a bangle consisting of a thousand diamonds. Wipe the dirt off her shoes, let her sit on this throne. Let her sit on this throne.

Woman 31 (Soprano 1): 
Quick, let us approach that old lady! Let us do good to her! She could probably be Maria Zaitun! She could probably be Maria Zaitun!

Woman 32 (Soprano 2): 
Please contact the writer of this news! Please contact the writer of the Daily News! Do not allow yourself to be deprived of the things awaiting you in heaven. Do not allow this to happen! Do not allow this to happen!

Woman 31 (Soprano 1): 
Maria Zaitun is a respected servant of God. God has shown us some of her rewards that are awaiting her in heaven.

Woman 29 (Alto 1): 
As I reach out to touch the silver bucket, so that I could
Latar A 49
MS 298-308

dalam telaga, kedengarannya "Jangan minum susu di
telaga ini. Ini untuk Maria Zaitun! Ini untuk Maria
Zaitun! Ini untuk Maria Zaitun!"

Lekaki 10 (Tenor II):
Hendak bertenggek punggung sedikitpun di atas lantai
wakaf turun, tidak boleh. Katu suatu ini, "Jangan duduk
di sini, tempat ini untuk Maria Zaitun! Tempat ini untuk
Maria Zaitun! Tempat ini untuk Maria Zaitun!"

Lekaki 9 (Bass):
Bila saya sentuh sabah tudung saji yang menutup
hidangan itu, terdengarlah suara itu, "Jangan makan
hidangan ini! Ini untuk Maria Zaitun! Ini untuk Maria
Zaitun! Ini untuk Maria Zaitun!"

Wanita 33 (Soprano III):
Bagaimanakah kami boleh mencotoh Maria Zaitun?
Bagaimanakah kami boleh! Bagaimanakah kami boleh?

Lekaki 11 (Tenor II):
Tolong beritahu kami! Tolong beritahu kami! Tolong
beritahu kami!

Scene 4
A 49
Pg 309-308

tucek water from the well, I heard a voice say, "Do not
drink the milk from this well! It is for Maria Zaitun! It is
for Maria Zaitun!"

Male 10 (Tenor I):
I would have like to put my arse on the floor of the resting
but was sold by a voice that I may not do so. It said,
"Do not sit here, this place is for Maria Zaitun! This place
is for Maria Zaitun!"

Male 9 (Bass):
As I reached out to touch the food cover, I heard a voice
say, "Do not eat this food! This is for Maria Zaitun! This
is for Maria Zaitun! This is for Maria Zaitun!"

Woman 33 (Soprano III):
Show us how we can be like Maria Zaitun! Show us how!
Show us how!

Male 11 (Tenor II):
Tell us how! Tell us how! Tell us how!

A 50
MS 309-312

Pengasuh Masjid berdiri di atas pentas dan
bersyair di hadapan khalayak ramai.

Pengasuh Masjid (Bass):
Dalam klas ibarat yang tinggi, meriah contoh kehidupan
Maria Zaitun. Siapa yang tidak bahagia dalam
rumah tangga, tinggalkan saja suami-suami, tinggalkan
saja isteri-isteri, tinggalkan saja anak-anak. Kita hidup
tunggal, hidup sendirian, seperti Maria Zaitun.

A 50
Pg 309-312

Standing on a podium, the Mosque Officer gives a
speech in front of a huge crowd.

Mr Mosque Officer (Bass):
We can emulate Maria Zaitun by following her lifestyle.
Whoever is unhappy at home, leave your family, leave
your husband, leave your wife, leave your children. We
should live on our own, we should live alone like Maria
Zaitun.

A 51
MS 313-321

Seorang gadis genik menjelma di atas pentas.
Penyanyai-penyanyai yang lain bersuara dan
demai sebagai daripada sebahagian ramai. Jasterni itu,
meraka tidak dibantu suka.

Gadis genik (Soprano I):
Pakcik-pakcik, makcik, makcik, ibu-ibu, bapa-bapa. Kalau
kami ditinggal saja, siapa yang akan tanggung sekolah
kami semua? Siapa yang akan membayar sekolah kami
semua? Siapa yang akan membayar berak kencing
adik-adik kami semua? Siapa yang akan memandangkan
meraka semua? Jangan tinggalkan kami, kami tidak
berdosa! Jangan tinggalkan kami!

Bes:
Jangan tinggalkan meraka! Kami mesti cari juga Maria
Zaitun!

Tenor 1 dan 2:
Ini tidak boleh jadi! Ini tidak boleh jadi!

Alto 1 dan 2:
Bagaimana begini!

Soprano 2 dan 3:
Apa ini? Apa ini?

Gadis genik (Soprano I):
Siapa ini Maria Zaitun? Macam-macam rupanya? Berapa
umurnya? Beri tahu segera! Kita tidak nafsu akan
kencing di air.

Bes:
Jangan, jangan, jangan!

Tenor 1 dan 2:
Tidak tahu!

Alto 1 dan 2:
Nanti!

Soprano 2 dan 3:
Masakan aku tuh!

Gadis genik (Soprano I):
Jadi kemana kalau ebut sangat? Kenteng dia dipuji di angkat? Cepat katakan kemana? Berti bulu kami, siapa itu Maria Zaitun! Kalau tidak saya
akan kencing di sini sekaran juga.

Bes:
Tunggu dulu, tunggu!

Tenor 1 dan 2:
Tunggu, tunggu, tunggu!

Alto 1 dan 2:
Kami tuh!

Soprano 2 dan 3:
Kami tuh!

Soprano 2, 3 dan Alto 1:
Kami tuh! Dia yang kami cuba dari masjid waktu dulu.
Kalau yang nafsu sembarangan berpunca keluca itu, Kami

A 52
MS 321-325

A little girl appears on the podium. Everyone else
disperses and all merge into the general crowd. That
is why they are no longer assigned characters.

Small girl (Soprano I):
Uncles, aunts, brothers and fathers! If you were to leave
us, who would pay for our schooling? Who would give us
food? Who would wash after our little brothers and
sisters? Who would bathe them? Do not leave us, we
have done no wrong! Do not leave us!

Bass:
Do not leave them! We must find Maria Zaitun!

Tenor 1 dan 2:
This cannot be! This cannot be!

Alto 1 dan 2:
How could this be! How could this be!

Soprano 2 dan 3:
What is this? What is this?

Small girl (Soprano I):
Who is this Maria Zaitun? How does she look like? How
old is she? If you do not tell me at once, I shall urinate
here.

Bass:
Please do not! Please do not! Please do not!

Tenor 1 dan 2:
I do not know [who she is]!

Alto 1 dan 2:
Wait!

Soprano 2 dan 3:
How would I know who she is!

Small girl (Soprano I):
Then why all these havoc? Why is she being praised and
adoired? Quick, tell us the reason at once. Tell us who
Maria Zaitun is! If you do not give me the answer, I shall
urinate here now.

Bass:
Wait a minute! Wait!

Tenor 1 dan 2:
Wait! Wait! Wait!

Alto 1 dan 2:
We know [who she is]!

Soprano 2 dan 3:
We know [who she is]!

Soprano 2, 3 dan Alto 1:
We know who she is! We had chased her out of the
mosque some time ago. She wanted to do her
sangka dia penzina, tidak pemalu, lantas kami nyah dari masjid itu.

Alto 2: Waa, terlalu lega rasa.
Tenor 1 and 2: Waa! Terlalu lega rasa! Terlalu lapang dada!
Bass: Waa, lapang dada!
Soprano 2: Lega sekilil
Soprano 3: Lega sekilil

Gadis genik (Soprano 1): Kalau begitu saya mau cari dia, saya mau ajak dia datang ke masjid semula. Beri jalan lalu, saya mau cari Marla Zaitunku!

Alto 2: Wow, I feel relieved.
Tenor 1 and 2: Wow, I feel relieved! I can now breathe!
Bass: Wow, I can now breathe!
Soprano 2: Such relief!
Soprano 3: Such relief!

Closing A 53 Pg 326-331
Little girl (Soprano 1): If that is so, I would want to find Maria Zaitun. I would want to invite her to the mosque once again. Let me pass through, I want to find my Maria Zaitun.

congregational prayers. We thought that was an adulteress, a shameless person. We therefore wanted her to get out of the mosque.

Alto 2: Wow, I feel relieved.
Tenor 1 and 2: Wow, I feel relieved! I can now breathe!
Bass: Wow, I can now breathe!
Soprano 2: Such relief!
Soprano 3: Such relief!
MARIA ZAITUN

A chamber opera for voices, strings, harp, piano 1, piano 2, celesta*, glockenspiel**, vibraphone, xylophone, marimba, and percussions***.

Based on Fatimah Busu's short novel, "Perkembalian seorang yang bernama Maria Zaitun" (The return of a person by the name of Maria Zaitun)

Adapted and used with permission

Act One
Introduction

At the edge of the forest, a group of deaf, mute and blind women are burying Maria Zaitun. These women consist of Soprano 2, Soprano 3 and Alto 2. In order to make up the number of female workers, the three males (Tenor 1, Tenor 2 and Bass) are disguised as women. They are also on stage. They however do not sing.

Recalling a distant past which is devoid of compassion.

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Vibraphone player plays the glockenspiel

Small triangle (wooden beater)

Small glock (wooden sticks)
Heavy heartedly
Each according to his own rhythm,
Each according to his own salvation.
Scene 1

Characters: The Narrator (S1) who is a thinking individual, and her friend (A1) look from the other side of the jungle.

With gentleness and lucidity

With sincere and innocent curiosity
mutes off, hard mallets

B. Drum (large yam winded, raw. mal.)
(muffle with cloth)

4 medium Malay gong (soft mal.)

Glass chime

Tenderly

Li-hai-lah o-nang pe-kher ja pe obe pu ne yang pe kak bi so
A Malay proverb: to be entrusted with something so precious, the loss of which would cause pain, anguish and sorrow.
Relentlessly
Like a cascade of deteriorating humility

One of the percussionists plays the glockenspiel
Characters: Chorus consisting of S2, S3 and A2 sing. The three men Tenor 1,2 and Bass do not sing. They are dressed as women with long shawls, so that the audience do not know that they are men. Their role is mainly to add to the number of deaf, mute and blind entourage. The characters are working earnestly, and with such respect to organise the burial, as if they are guided by angels.
5 small Malay gongs (soft rol.)
Stutteringly.
In awe with Maria Zaitun's humility.
Small temple bell (metal beater)

5 small Malay gongs (soft mal.)

5 small Malay gongs (soft mal.)
Like the end of a tropical thunderstorm

With dignified calmness
One of the pianists can play the glock.
And for a while, orchestra and singers are in two different worlds.

(woods in oct. higher)

--

Medium gôôôh (wooden sticks)

Respectfully

--

And for a while, orchestra and singers are in two different worlds.
Like a scrim that separates nightmares from dreams.
Pensively

Medium aus. cym. (vcl. bow across edge)

Mer-ka-bi-dak by-hi-re-eg-a-ta re-en-a-ti di-ri-ma; wall-hal di-a ti di kpe n-sa re-eg-a-ti to be m-a-ta nga di-ri-ma.
Medium sampler drum (brush off, near edge)

Large glock (wooden sticks)

B. Drum (hard felt mallet)

Brush changing scenes. All of the organs except for Maria Litton are on stage. Slight variation in costume are called for to distinguish between scenes.

\[ \frac{1}{4} \text{ note} \quad \text{ext} \quad \text{ext} \quad \text{ext} \]

-36-
Lazily, on a hot humid afternoon.

Characters: Woman 1 (S 2), woman 2 (S 3) and woman 3 (A 1).
Saunter back into their monotonous life.
Scene 3

Unashamedly and extravagantly romantic.
Character: Maria Zaitun’s lover (Bass)
Maria Zaitun may or may not appear on stage.
Tom-tom roll with the flat of both hands
(Start near the centre and move towards the rim)

(Tom-tom roll with the flat of both hands)
(Start near the rim and move towards the centre)

Es la... buone ni... di... buon... buon... en... tu... buon...
A small Malay gong (soft mallet)

4 tom-toms (glancing off stroke with the flat of one hand)
(tom-tom 2 near the centre, tom-toms 3 and 4 near the rim)
Harp starts with new tempo, strictly and persistently

Piano 1 and 2 continue with previous tempo, as best as possible
Piano 1 and 2 synchronize, as best as possible

Tom-tom continues with previous tempo as best as possible
Hysterically and self-righteously. [Much ado about nothing]
Character: Woman 4 (S1)

Hysterically and self-righteously. [Much ado about nothing]
Character: Woman 4 (S1)
Scene 5

Characters: Woman 5 (S3), Woman 6 (S2) are indulging in self-aggrandisement. They poke fun at Maria Zaitun’s fate. In the far corner, Maria Zaitun laments the loss of her lover.
Scene 6
Character: Woman 7 (S3)

Turbulently

Medium wood block (snare drum sticks)
A short burst of uncontrolled insanity

Tremolo, furiously fast, at the tip

Characters: Woman 7 (S3), Woman 8 (A2) and Woman 9 (A1)
Pianist 2 plays the celesta.

Controlled sanity

\( \text{\textcopyright 66 } \text{[2nd beat]} \)
Small tambourine
(hit with fingers)

(Ver. of DB bow perpendicular to the edge)
Scene 7: Characters: Woman 10 (S2), Woman 11 (S1), Woman 12 (A2).

Woman 12 is a level headed woman who does not want to indulge in gossip mongering.
Percussionist 1 plays the glockenspiel
Pianist 2 plays the celesta (uncasingly and irregularly)

Pianist 2 plays the celesta (regularly)

Ri-cre mou-mou long ga ki-ta ka-le ru-ru mi ki-ta bu-ka nus-te li-ka ba-ti-ra tak rott i-ta

-71-
Percussionist 1 plays the glockenspiel.

Small woodblock
(snare drum stick, muffle with hand)

Large tamtam
(with heavy beater, in the center)

Drum
(hard felt, near the rim)

Miscellaneous

Pianist 2 plays the celesta [f']
Pianist 2 plays the glockenspiel

Mexican hand cymbals (soft mallets)

Slapstick

Medium hand cymbals (soft swish)
Pianist 2 plays the celesta

Large sus. cym. (tenuto mut., at the edge)
With a gush of energy waiting to explode

Small hand cymbals (clap)

Medium hand cymbals (clap)

Large hand cymbals (roll and then crash)

Finger trill
Index and second finger trill, very lightly on the side of the instrument.
Move towards the belly of the instrument.

Very lightly on the belly of the instrument.

Finger trill

Index and second finger trill, very lightly on the belly of the instrument.
Finger trill
Thumb, index and second finger trill, very lightly on the back of the instrument.
Scene 8

Characters:
Male 1 (Bass), Male 2 (Ten. 2) and Male 3 (Ten. 3) are sweet talking, loudmouthed, casanova wannabe men.
Woman 13 (A2), 14 (A1) are women with no concrete opinion of their own.
They agree with whatever slander there is to hear. Woman 15 (S3) is a nosy parker.

bassgloonde (notes are to be played in random order)
No text content is extractable from the image.
All of the other characters can either be back stage or on stage, mimicking the havoc that is caused by such vitriolic gossips.
Medium glock (wooden sticks, on the shell)

Snare drum (snare off, on the shell)
Pianist 2, vibraphone player or percussionist 1 can play the glockenspiel.
Medium tambourine (thumb roll)

Large tambourine and tam-tam (largest tam-tam).

Their tambourines, head up on the tam-tam. Hit the Non-rhythmic tremolo lead of the tam-tam with 2 soft sticks.

Agitatedly

Free flowing; players having the same notes need not synchronise exactly.

pizz. (snap pizz. where possible)
Free flowing: players having the same notes need not synchronise exactly.

Medium gakek (wooden sticks)

Drum (hard felt mallet)

(pizz. (snap pizz. where possible)

D.B. I

D.B. II

D.B. III

pizz. (snap pizz. where possible)
Scene 10
Characters: Woman 16 (S2), Woman 17 (A2) and Woman 18 (A1).

Woman 16 is hysterical; she wants woman 17, that is, Maria Zaitun's landlady to chase Maria Zaitun away.

Frantically,

Small gedik (wooden sticks)

Tu-an ru-mah!
Tu-an ru-mah!
Tu-an ru-mah!
Surprisingly

A little less frantic

Large Malay gongs (soft beater)

Medium gelok (wooden sticks)

Large sus. cymbals (yarn marimba mallets, near the rim)

Medium geduk (wooden sticks)

Surprisingly

F = 69
[2nd beat]

F = 72
Maria Zaitun

A chamber opera for voices, strings, harp, piano 1, piano 2, celesta, glockenspiel, vibraphone, xylophone, marimba, and percussions.

Based on Fatimah Busu’s short story, “Perkembalian seorang yang bernama Maria Zaitun (The Return of a person by the name of Maria Zaitun).

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volume two

Razak Abdul-Aziz
PhD submission, 2004

Submitted in satisfaction (or part of satisfaction) of the requirements for the degree of PhD (or MPhil) in the University of Edinburgh.
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**Volume Two**

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**Volume Three**

| Volume Three     | Act Three      | 284 - 331      |
Act Two (takes place entirely in the mosque)

Scene 1: Main entrance to a beautiful mosque, with a conspicuous view of the male and female ablution and changing rooms. Characters: Narrator (S1), Maria Zaitun (alto) and the remaining 7 singers.
The narrator describes their actions.

\[ \text{\textcopyright}\]
tom-tom 1: near the centre.
tom-tom 2: near the centre.
tom-tom 3 and 4 near the rim)

[2nd beat]
A short interlude which shows the women taking their ablution.
Like a gentle rain that falls on the roof of the mosque
(Continue with damper pedalling)

Small sus. cymb. (curved not round)

(Roll with the flat of the fingers of both hands)

(Hand felt timpani mallet)

B. Drum (large lamb's wool mallet) (Hand felt mallets)

Drum (large lamb's wool mallet) (Hard felt mallets)
With sadness, but not self pity.

Small triangle (plastic beater)
Small tambourine (shake)

Small cowbell (shake)

Large gong (soft beater)

Large snare drum (snares on)

B. Drum (large yarn wound mallet)
Unashamedly arrogant and self-indulging

Scene 2

Characters: Woman 19 (S1), Woman 20 (S3), Woman 21 (A1), Woman 22 (S2). Maria Zaitun is seen at one far end all alone. She is listening to the imam’s sermon whole heartedly.
Medium snare drum (snare on)
(open drum)

\textit{circular bowing, may at times be unevenly distributed}
Medium hand cymbals (two plate roll)

Temple block 4 (snare drum sticks)

Temple block 5 (snare drum sticks)
Tam-tam
(wooden beater, near the rim)
Scene 3

Characters: Madam Officer (S1), Woman 20 (S3), Woman 21 (A1), Woman 22 (S2), and Woman 23 (A2). Maria Zaitun is seated on the floor all alone at one end of the mosque.
Searches for Maria Zaitun

Sees Maria Zaitun

Goes towards her
Confronts Maria Zaitun; the other women tag along behind.
Medium sus. cym. (wooden beater, on the hew)

L. sus. cym. (yarn mar., mallets, near the edge)

(...system text continues with musical notation and text...)

- 162 -
Maria Zaitun is surrounded by all of the women. Their ugly side creeps out slowly but surely.
Tambourine and tom-tom (1)
(Place tambourine head up on the snare drum, and turn the drum over with the flat of both hands)

B. Drum (large hand's wood mallets)

Percussion

Vibraphone and xylophone

Marimba

Pen. I

Pen. II

Pen. III

Pen. IV

MO/Sop. 1

MO/Sop. 2

Sop. 3

Alto I

Alto II

Vln. I

Vln. II

Vln. III

Vln. IV

Vet. III

Percussion

- 166 -
Piano harmonics by three players:
With a wooden or any other appropriate beater, hit the piano strings at their harmonic nodes.
Pianist 1 takes the top notes, pianist 2 takes the two bottom notes.
Either the vibraphone, xylophone or marimba players can press the damper pedal down.

Tambourine and tom-tom:
5 large Malay gongs (soft beater)

Vivace
700

4'
7
5 large Malay gongs (soft beater)
Character: Narrator (S1) sings while the other singers either freeze momentarily, or continue their performance in mime. These other singers comprising of Woman 20 (S3), Woman 21 (A1), Woman 22 (S2) and Woman 23 (A2) spring back to life at the end of this section.

Whispering cautiously

String players, off and on, make "shoo" or "ssh" noise. However, the overall effect should be of a continuous band of noise, which is distinctly related to the singers' "ssh" preceding each gossip in act one.
\[ \dot{=} = 98 \]  

[third beat]
(sounds an octave higher)

5 Medium Malay gongs (self beaten)

B. Drum (marimba drumsticks, near the rim)
725

Extravagantly and almost vulgarly

Frivolously

(likewise)

Medium Malay gongs (soft beater)

Large tam-tam (hard beater)
Frivolously

Characters: Woman 20 (S3), Woman 21 (A1), Woman 22 (S2) and Woman 23 (A2) spring back to life before either freezing again or entering back into their mime world in section A30.
Maria Zaitun’s Lamentation 1
With pureness and maturity

Large Malay gongs (soft hammer)

Maria Zaitun’s Lamentation 1
With pureness and maturity

Large Malay gongs (soft hammer)
Either mallets with soft rubber knobs or medium mallets with rubber ends, in which case, part of the bars will need to be muffled with a light cloth.

Small Malay gongs (soft beats)
Characters: Woman 20, 21, 22 and 23 snap out of their frozen position.
Scene 4: The Imam is in the men’s prayer section. He hears the commotion.

Characters: Imam (Ten. 1), Male 4 (Ten. 2), Male 5 (Bass), and Woman 20 and 21.

The rest of the women are on stage but they do not sing.
Medium hand cymb. (rub together)

Temple block 5 (soft headed mallets)

Small geduk (wooden sticks)

Medium geduk (wooden sticks)

Drum (lamb's wool near the edge)

Medium hand cymb. (rub together)

Small geduk (wooden sticks)

Medium geduk (wooden sticks)
Vibraphone player plays the glockenspiel
Woman 21 (A1) goes searching for the officer of the mosque. A few women follow along.
Afraid of causing havoc, Maria Zaitun quickly collects her bundle of belongings. She slips out of the mosque unnoticed.
The Mosque Officer rushes into the women's prayer section.

Characters: Imam (Ten. 1), Mosque Officer (Bass), Woman 20, 21, 22 and 23. Soprano 1 and Tenor 2 can also be on stage.
Small tambourine (head up on a felt pad, soft mals)
Everyone begins to disperse. They begin their unrelenting search for Maria Zaitun.
Everyone seems to disappear momentarily while the focus is on Maria Zaitun who is outside the mosque.

She sings her Lamentation II

Circular bowing for all string players on the long held notes. Bowing irregularities such as uneveness would be unavoidable.
Small Malay gongs (soft beaters)
Small Malay gongs (soft brush)
Scene Five

In the mosque. Everyone searches for Maria Zaitun. Yet, they do not even see her shadow. They use too much energy. And because of the heat, they faint. Nurses and hospital attendants help to recuperate them.
Exhausted but with serenity

Small note sung (pizz. note only)

Mmm-Mmm

Small sus. cymbals (percussive mallets)

Exhausted but with serenity
All is extremely quiet
Of another world
With calm and control
Small Malay gongs (well tuned)
With repentance and remorsefulness
Sounds of people speaking "at one another" could be heard coming from another corner of the mosque.
With discernible inner peace
Scene 6:
In one corner of the mosque, Madam Officer, Woman 20, 21, 22, 23, Mosque Officer and Male 6 are trying to compose themselves while recounting their dream.

Attendents 1 and 2 proceed to find out what is happening in the other corner of the mosque.
Medium tambourine
(Place tambourine on a felt pad, head up)
(trill with two fingers of one hand)
One of the percussionists plays the glockenspiel.
Riding pedals (notes to be played in random order)

Beaters with hard rubber ends.
Pianist plays the celesta.

The vibraphone or the marimba player plays one of the gongs.

- Small Malay gong (soft beater)
- Medium Malay gong (soft beater)
- Large Malay gong (soft beater)

Angular bowing, but with slight pressure, with sight pressure.
Maria Zaitun

A chamber opera for voices, strings, harp, piano 1, piano 2, celesta, glockenspiel, vibraphone, xylophone, marimba, and percussions.

Based on Fatimah Busu’s short story, "Perkembalian seorang yang bernama Maria Zaitun" (The Return of a person by the name of Maria Zaitun).

Used and modified by the composer with the permission of the author.

volume three

Razak Abdul-Aziz
PhD submission, 2004

Submitted in satisfaction (or part of satisfaction) of the requirements for the degree of PhD (or MPhil) in the University of Edinburgh.
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| Volume Two         | Act Two         | 106 – 283 |

| **Volume Three**    | Act Three       | 284 - 331 |

Act Three - Like lost souls pining for someone of whom they have no idea of, and, without any remorse for the wrongs they had committed against Maria Zaitun. They are interested only in saving their own souls.

Quick changing scenes: Scene 1   Characters: Woman 24 (Sop. 3) and Woman 25 (Alto 1)
Scene Two:
Characters:
Male 7 (Bass) and Male 8 (Tenor 1)
Pianist 1 holds down pedal while percussionist 1 strikes the notes at their respective harmonic nodes with two soft mallets.

Pianist 2 holds down pedal while percussionist 2 strikes the notes at their respective harmonic nodes with two soft mallets.
Scene Three:
Characters: Woman 26 (Sop. 1), Woman 27 (Sop. 2) and Woman 28 (Sop. 3)
Small geduk (wooden sticks)
Small Malay gong (soft beater)

Medium geduk (wooden sticks)
Percussions proceed with the old tempo for the 4th beat, while the rest of the orchestra proceeds with the new tempo.

Small snare drum (snares oro) (snares oro)

Tomtom 3 (hard felt mallet)

Bass Drum (hard felt mallet)

MUSE

Scene Four:

Characters:
Woman 29 (Alto 1), Woman 30 (Alto 2), Woman 31 (Sop. 1), Woman 32 (Sop. 2), Woman 33 (Sop. 3), Male 9 (Bass), Male 10 (Ten. 1) and Male 12 (Ten. 2)

Percussions proceed with the new tempo. Vibraphone, xylophone and marimba players play the gongs.

Small Malay gong (soft beater)

Medium Malay gong (soft beater)

Large Malay gong (soft beater)
Rustling glissando (all five fingers, spread apart, move up and down within the range indicated)
Tomato 2.3 and 4 ("glancing off" strokes)

Index and second finger will move towards the belly of the instrument

Every lightly on the side of the instrument
Large suspended cymbals
(Bell stick on the dome)

Bass Drum (hard felt malleten)
Large suspended cymbals
(parallel mallets)

Move towards the back of the instrument
The Mosque Officer gives a speech in front of the huge crowd.
Characters: Mosque Officer (Bass) and the rest of the singers.
Characters: A little girl (Sop. 1), and the rest of the singers. The little girl appears on the podium. Everyone else disperses and all merge into the general crowd. That is why they are no longer assigned characters.

Innocently but insistently

A51
Mar.

Small Malay gongs (soft beater)

Medium Malay gongs (soft beater)

Large Malay gongs (soft beater)

Sop.

I

Sop.

2 and 1

Alto

I and 2

Ten.

I and 2

Bass

Vln. I

'In.

IV

Vln. V

VIII. VI

Via.

4

Sop. I

Sop. II

Ten. I

Ten. II

Vib.
Small Malay gongs (soft bearer)

Medium Malay gongs (soft bearer)

Large Malay gongs (soft beater)
(i) Notes to be played rapidly and in random order, or
(ii) harpist furiously sweeps the indicated range with the back of the nails.
(i) Notes to be played rapidly and in random order, or
(ii) harpist furiously sweeps the indicated range with the back of the nails.

\[ \text{\( \mathbf{A52} \)} \]
<table>
<thead>
<tr>
<th>Size</th>
<th>Description</th>
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<tr>
<td>Small</td>
<td>Malay gongs</td>
<td>Soft</td>
</tr>
<tr>
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</tr>
<tr>
<td>Large</td>
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- **Sop. 2**
- **Vln. I**
- **Vla. I**
- **Vcl. I**

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<td>1</td>
</tr>
<tr>
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<td>1</td>
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- **Arco, light pressure, slow bowing**
- **Begin ord.**
- **Move move closer to left hand**
Harp
Cel.
D
Gt.

Small Malay gongs
(small beater)

Medium Malay gongs
(small beater)

Large Malay gongs
(small beater)

Doo loo loo loo loo loo
Doo loo loo loo loo loo
Doo loo loo loo loo loo

Motor on

Guitar pizz., release left hand immediately after plucking string

slow bowing, light pressure
begin end, and then move move closer to left hand