

Movements and Music for Dances of Universal Peace to the Aramaic Beatitudes

Words: Christian scriptures, Matthew; The Aramaic Bible (*Peshitta*), the traditional text used by the Eastern Aramaic Christians. King James Version. Matthew 5: 3-12.

Music and movements: Neil Douglas-Klotz.

Resources: *Prayers of the Cosmos: Meditations on the Aramaic Words of Jesus*, Neil Douglas-Klotz (HarperSanFrancisco, 1990). *Prayers of the Cosmos Teaching CD*, Neil Douglas-Klotz (Abwoon Study Circle, 1990/2002). *Dancing with the Aramaic Jesus: Beatitude Way CD*, Neil Douglas-Klotz (Abwoon Study Circle, 1993 Recording). *The Hidden Gospel: Decoding the Spiritual Message of the Aramaic Jesus* (book), Neil Douglas-Klotz (Quest Books, 1999). *The Hidden Gospel* (CD set), Neil Douglas-Klotz (Sounds True, 1999). *The Healing Breath: Body-Based Meditations on the Aramaic Beatitudes* (6-CD set), Neil Douglas-Klotz (Sounds True, 2004).

Many thanks to Mary Qahira Richardson, who composed the initial drafts of Beatitudes 3-6 and 8-10. These are difficult Dances to describe in words and giving an attunement to them requires a deep attunement to the phrases, rather than simply “performing” movements. The descriptions of the Dance movements are not a substitute for experiencing the Dances. I would recommend that you do so at least three times with someone who knows them well, before attempting to lead any of them. Many thanks as well to John Sutherland, who provided the musical notations for the cycle.

Instead of printing booklets of movements and music, this write-up is provided as “creative shareware” to those working in community for healing, reconciliation and peace. If you find this work of benefit, please send a donation via the PayPal link at <http://www.abwoon.com/articles.html> or directly to payment@eial.org

May all we do return to praise the One!

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First Aramaic Beatitude

Tubwayhun l'meskenae b'rukh d'dilhounhie malkutha d'ashmaya.

(KJV: *Blessed are the poor in spirit: for theirs is the kingdom of heaven.*)

This phrase presents the image of 'holding fast, holding on for dear life' to the breath/spirit, which is connected to the divine Source of all breathing. This connection is one of the few certainties in life and always as close to us as the sound/feeling of our breathing. This idiom presented difficulty to the Greek translators, who ended up with the obscure expression 'poor in spirit.' Re-establishing the breath connection opens us to the source of the divine 'malkutha', the queen/kingdom that allows us to reconnect with the ruling principles of the cosmos.

Beatitude 1

The musical notation consists of three staves. The first two staves are identical and represent the main melody. The third staff is a counter-melody. The lyrics are written below the notes.

Tub-way-hun l' mes-ken-ae b'rukh d'dil-hou-nhie mal-ku-tha d'ash-may-a.

Tub-way-hun l' mes-ken-ae b'rukh d'dil-hou-nhie mal-ku-tha d'ash-may-a.

Counter-melody rall last time

A - la-ha Ru-hau A - la-ha Ru-hau A - la-ha Ru-hau A - la-ha Ru-hau.

Tuned to the Source are those who live by breathing Unity; their "I can!" is included in God's.

The movements of this Dance are best taught by the leader simply modeling from inside the circle, rather than calling dancers' attention to its mechanics. For this, substantial practice, subtlety and attunement on the part of the leader is called for; then dancers will experience the movement as easy and relaxing.

Tubwayhun l'meskenae b'rukh dilhounhie malkuta d'ashmaya

*Ripe are those who find their home in the breath,
To them belongs the 'I Can!' - the empowering vision of the cosmos.*

Allaha Ruhau

*God is breath (spirit)
All that breathes is infused with the One
The Oneness breathes through all*

1. Tubwayhun l'meskenae b'rukh dilhounhie malkuta d'ashmaya
2. Allaha Ruhau

Form one circle. There will be an opportunity for pairs of dancers to enter the center of the circle. The circle moves slowly to the right (counter-clockwise) for the entire phrase.

1. Outer Circle: The heart of each Dancer describes a large circle, beginning with a cuplike crescent from left shoulder to right on 'Tu', etc. Step on down beat: right foot right on 'Tubwayhun, l'meskenae, malkuta, d'ashmaya.' This long, slow movement becomes natural as dancers relax into it, allowing the circling, expanding and flexing of the chest and heart area to 'breathe' them.

2. Inside, Counterpoint: The leader may join the circle once the group movement is established or continue to move in the center. After the music and movement are established, the leader will bring one other person into the center of the circle as a partner. Partners face each other and move together freely clockwise chanting 'Allaha Ruhau.' The movement is free, but partners do not physically touch; instead, they try to unite in a 'breathing communion.' The feeling at the moment the partners face each other will determine the movement. The overall intention is to share breath together in the One. After awhile, the leader returns to the circle and the partner chooses another and begins the cycle again. The leader may choose another partner and create another pair or two if the circle is large enough to hold several pairs.

Variation: 2. If the Dance is used as part of a workshop or retreat process where people are working in small groups, an entire small group may come into the center to share the phrase, surrounded by the remaining dancers. The first set of (predetermined) partners or small groups enters the circle and move freely as above. This continues at leader's discretion until the leader calls out *Allaha Ruhau*, when all chant this (inner and outer circles). The first set of pairs or small groups rejoins the outer circle. During the same time, the second set of pairs or small groups enters the center and establishes themselves with the countermelody and movements. The leader then guides the outer circle back into the full Beatitude phrase, melody and movements. The dance continues as above until all sets of partners or small groups have had an opportunity in the center of the circle.

ENDING: Dance ends at leader's discretion (or in the case of the variation, when all groups have entered the circle) with several repetitions of 'Allaha Ruhau.'

Second Aramaic Beatitude

Tubwayhun lawile d'hinnon netbayun.

(KJV: *Blessed are they that mourn: for they shall be comforted.*)

This is a Dance of mourning. The second Beatitude affirms that part of a healing process 'the ripe or blessed way to be,' involves acknowledging and being with the parts of our being that are mourning, wandering, or in confusion. Our culture usually tells us that when we are feeling this way, we must isolate ourselves from others. The movements of this Dance affirm our ability to simply be with our own inner selves, as well as each other, and to take 'one step at a time' with each other.

Beatitude 2



Blessed are those in emotional turmoil; they shall be united inside by love.

Tubwayhun lawile d'hinnon netbayun:

Blessed are those in emotional turmoil, they shall be united inside by love.

Ripe are those who wander in mourning, they shall feel the warm arms of love inviting them back home.

First Phase:

Tubwayhun lawile d'hinnon netbayun. (Repeats).

This is a grapevine step moving to the left (eight steps), beginning with the right foot crossing in front of the left on 'Tu.' Left foot sidesteps left, on '-hun.' Right foot crosses behind, on 'lawile,' and so forth.

During this phase, dancers may be encouraged to say into the center of the circle, the names of loved ones whom they have lost. Or dancers may say a word or two that points to lost relationships, lost species from the earth, confusion about a state of affairs, and so forth. When the leader intuitively feels that this phase is over, phase two begins.

Second Phase:

1. Tubwayhun lawile
2. d'hinnon netbayun
3. Tubwayhun lawile
4. d'hinnon netbayun

Dancers face partners.

1. Dancers simply stand and face each other, holding hands. This is the phase in which it is important simply to be with the other, holding the pain or confusion in the universal heart.
2. Dancers embrace.
3. Dancers hold hands and exchange places, making a half turn together clockwise. In this phase, we acknowledge: 'I am/have been where you are, you have been where I am.'
4. All join hands in the circle and take one step toward the center, right foot on 'd'hinnon' followed by left; then back, left-right on 'netbayun.' This last phase affirms our willingness to take one more step together.

Dancers face next partner and this series of movements begins again with successive partners, until at the leader's discretion, all rejoin the circle and return to the grapevine step (phase one). The Dance ends with all in an arms-around position. Then the Beatitude and/or its translation may be said or read again. This Dance must be carefully chosen for a particular group and situation, and before leading, one should have in mind a proper following Dance or practice that will take the experience further, for instance, the Third Beatitude

Third Aramaic Beatitude

Tubwayhun l'makikhe d'hinnon nertun arha.

(KJV: *Blessed are the meek: for they shall inherit the earth.*)

This is a Dance about returning to our original state or condition of being - one of complete connection with the only Source of vitality and healing continuously present throughout the natural world. We are reminded here of our role in our relationship with The Source and that we, in and of ourselves, are not the source of any healing that takes place. Healing and vitality flow through our individual beings when we open to receive it.

Jesus continues directing his listeners to pay closer attention to the flow of breath. He directs us to be aware of what blocks or obstructs the universal spirit of life and affirms that if we "soften" what is unnaturally hardened, rigid or inflexible and surrender our holdings, blockages will liquefy and dissolve. And we will receive the spirit of life, vitality and healing strength once again.

While the King James Version translated this Beatitude as *Blessed are the meek: for they shall inherit the earth*, the Aramaic reveals Jesus as addressing a completely different human condition and type of inheritance. In Aramaic, the word *l'makikhe* (translated as "meek" in the KJV) means "gentle," "humble" or literally "those who have softened what is rigid." This softening includes a condition outside our individual beings as well as inside. The word *nertun* (translated as "inherit" in the KJV) does not refer, literally, to "a piece of property" here. *Nertun* has more to do with "receiving from the universal Source of strength, power and reciprocity" - the natural inheritance of all beings. The Aramaic word *arha* (translated as "earth" in the KJV) also refers to "all earthiness, all of nature, as well as every individual being in the universe".

Beatitude 3

The image shows three staves of musical notation in G major (one sharp) and 4/4 time. The first two staves are the main melody, each with the lyrics "Tub - way - hun l' mak - i khe d' hin - non ner - tun ar - ha." The third staff is labeled "Counter-melody" and has the lyrics "Tub-way -hun ner - tun ar - ha. Tub-way-hun ner - tun ar - ha. dim al fine".

Healthy are those who have softened what is rigid within; they shall receive physical vigour and strength from the universe.

Tubwayhun l'makikhe d'hinnon nertun arha.

*Healthy are those who have softened what is rigid within;
they shall receive physical vigor and strength from the universe.
Aligned with the One are the humble, those submitted to God's will;
they shall be gifted with the productivity of the earth.
Blessed are the gentle; they shall inherit the earth.
Integrated, resisting corruption are those who have dissolved heavy
morality within; they shall be open to receive the splendor of earth's fruits.*

Tubwayhun - Nertun Arha.

Blessedly ripe - receive strength from nature.

The third Beatitude dance is a cycle in and of itself. It has three phases to it and the entire cycle is usually repeated two or three times. (This may vary if the needs of a particular group call for more or less repetitions.)

There is a main melody and a counter-melody.

Main Melody: One complete round consists of two repetitions of the full Beatitude phrase.

1. *Tubwayhun l'makikhe d'hinnon nertun arha.*
 2. *Tubwayhun l'makikhe d'hinnon nertun arha.*
- (Repeats).

Second melody:

Tubwayhun - Nertun Arha. (Repeats).

FIRST PHASE:

Tubwayhun l'makikhe d'hinnon nertun arha.
Tubwayhun l'makikhe d'hinnon nertun arha.
(Repeats).

This step consists of two complete sidesteps followed by one complete inverted "v" step. Dancers stand in one circle holding hands together, all facing toward the center. Dance begins with right foot leading to the right (counterclockwise line of direction).

Movements:

On the **TUB** (of first *TUB-way-hun*): right foot steps to the right.
On the **HUN** (of first *Tub-way-HUN*): left foot joins the right.
On the **MA** (of *l'-MA-ki-khe*): right foot steps to the right again.
On the **PAUSE** (immediately following *l'ma-ki-khe*): left foot joins the right.
On the **D** (of *D'hinnon*): right foot takes a step into the circle but on a diagonal, angled slightly toward the right.
On the **PAUSE** (immediately following *d'hinnon*): left foot joins right.
On the **TUN** (of *ner-TUN*): right foot takes a step back out of the circle on a diagonal, again, and angled slightly toward the right.
On the **HA** (of *ar-HA*): left foot joins right to complete the step.
(Repeats and continues as above).

Dancers can be encouraged to relax, "soften" their bodies and "open" into the movements, especially on the diagonal steps. Softening the body and allowing it to shift freely in response to the steps eases the flow of the movements. This phase continues at leader's discretion. When the leader senses it is complete for the moment, he or she moves dancers along into the second phase.

SECOND PHASE (a walking meditation):

The second phase continues with the same words and melody as first phase. It also continues in the same line-of-direction to the right (counterclockwise).

This phase is less structured. Dancers begin walking individually and freely to the right. One possible attunement for this is for dancers to tune into the feeling or atmosphere of any prophet(s), saint(s), or healer(s) that come to mind or heart for them personally and who embody this quality of softening, receiving and giving strength and healing to those around him or her. Or there may be some other being dancers relate to that embodies this, such as a child, relative, friend, pet, etc.).

This phase continues for an unspecified time at leader's discretion. When the leader senses this experience as complete for the moment, he or she directs dancers into the third phase with words such as "reform one circle."

THIRD PHASE (a healing circle):

Second melody: *Tubwayhun - Nertun Arha.* (Repeats).

Dancers reform one circle, all facing toward center but not holding hands. Elbows are bent with hands raised and held in a soft, relaxed manner up to about heart level. Palms are open and facing toward the center. All wrists are crossed with the wrists of the dancer directly on each side of every individual so the entire circle is connected through this simple wrist contact. Explain ahead that individuals will have opportunities during the dance to enter the center and receive healing energy. There will be more than one opportunity for this since the entire Dance will be repeated two or three times.

Movements: Dancers side-step to the right, right foot leads.
On the *TUB* of the first *tubwayhun*, right foot steps to the right.
On the PAUSE following *tubwayhun*, left foot joins the right.
On the *AR* of *arha*, right foot steps to the right.
On the PAUSE following *arha*, left foot joins the right.
And so on for the full Beatitude phrase and repeating throughout the entire third phase.

This phase continues for an unspecified time and at leader's discretion. It is important not to go too long with this phase. Explain ahead of time that dancers only act as channels for divine healing energy—they are *not* sending their own energy. Despite this, dancers may begin to experience fatigue from holding their hands toward the center and maintaining a concentration of being used as channels. When the leader feels it is time to "recharge the battery" so to speak, he or she says "return to the circle." Any dancers left in the center at this time rejoin the main circle and the dance begins again with the first phase. After two or three full cycles of the three phases the dance is brought to a close as follows.

AFTER FINAL ROUND OF THIRD PHASE (a focus of healing for the planet):
Dancers continue chanting *Tubwayhun – Nertun Arha*, and side-stepping to the right with wrists crossed and open hands facing center.

On the last round after the leader says the final "return to the circle" and all have returned to the outer circle, dancers continue side-stepping and chanting *Tubwayhun - Nertun Arha*. The leader redirects the focus on healing for the whole planet. This continues for an unspecified number of repetitions (leader's discretion) then stops. There is a brief silent pause here.

ENDING (a body prayer for the earth using full Beatitude phrase again):
Tubwayhun l'makikhe d'hinnon nertun arha.
Tubwayhun l'makikhe d'hinnon nertun arha.

The full Beatitude phrase is chanted together one time, slowly, as dancers stand in place with open arms and hands upward and out in a receptive manner, then bring hands together at the heart, then bow gently with arms and hands down-ward toward the earth (as in the fourth line of the Aramaic prayer). Then the Beatitude is chanted again one last time very slowly using the same movements as above but this time coming all the way down to the earth and touching it

by coming into a kneeling prostration or sitting position (if this is physically possible and appropriate for dancers in your situation. Otherwise dancers can simply bow and rest their hands on their legs just above their knees for a moment.) This is followed by a short silent meditation before the word *Ameyn* is spoken (to seal and affirm our intentions).

Note: When dancing the full Beatitude cycle (doing all seven, or in the longer version ten, Beatitude lines together consecutively), the end of the third Beatitude is where the group would "take a rest from their journey" by sitting together informally and partaking of some simple food and drink (such as dates and water) before moving along into the fourth line. The leader may explain that the group the tradition of sharing simple food and drink to the traveller is an ancient Middle Eastern custom. Whoever appears at the entrance to the tent is welcome. This prepares for the following Beatitude, which uses the image of gathering voices at the "table of Holy Wisdom" to receive food and drink.

Fourth Aramaic Beatitude

Tubwayhun layleyn d'kaphneen watzheyh l'khenuta d'hinnon nisbhun.

(KJV version: *Blessed are they which do hunger and thirst for righteousness: for they shall be filled.*)

In the Aramaic version, this beatitude is almost the center point of the healing process that Jesus is presenting to his listeners. It is about welcoming home the exiled parts of our inner being and inviting them to return to healing ripeness with the other inner selves. It calls forth the image of Hokhmah, Sophia, Holy Wisdom preparing a table with food and drink, then gathering various different selves around the table to sit together and to freely and equally partake of the nourishment. This food and drink is not just on a physical level but on all levels – emotional, psychic and spiritual levels are included. The point here is to offer these various inner selves what they've been starved and most longing for while in their state of exile – all that's needed for each of them to continue growing and becoming the true selves they were meant to be but have not been able to become because something was lacking - until now.

The Aramaic word “*khenuta*” is a key to the meaning of this beatitude. It is usually translated as “*righteousness*.” In Aramaic it refers to a sense of inner justice. Everyone receives on an equal basis. The same attention is given to all regarding each being listened to even though individually each self may require very different specific nourishment. As we begin to welcome, receive, listen to and attentively nourish these once exiled inner selves something else also happens. What is created through us is the power and the possibility that this rightness and ripeness will indeed happen – on an inner level, with the outer community and with the whole cosmos.

“*Khenuta*” also symbolizes coming to a sense of agreement, a coming together of the parts of our being to form a new, more whole and complete sense of I am. This “rightness” and justice is based on the knowledge that nothing is ever really owned by any of the individual selves because everything ultimately belongs to the only One – the “I Am that I Am.” All seemingly individual selves are included.

Beatitude 4

Tub - way - hun lay - leyn Tub -way - hun lay - leyn

Tub-way-hun lay - leyn d' kaph - neen watz - heyn l' khe - nu - ta

d' hin - non nis - bhun.

Integrated, resisting delusion are those who long clearly for a foundation of peace between the warring parts of themselves; they shall find all around them the materials to build it.

Tubwayhun layleyn d'kaphneen watzheyn l'khenuta d'hinnon nisbhun.

Blessed are those who hunger and thirst for physical justice-righteousness: they shall be surrounded by what is needed to sustain their bodies.

Integrated, resisting delusion are those who long clearly for a foundation of peace between the warring parts of themselves; they shall find all around them the materials to build it.

Healthy are those who turn their mouths to receive a new birth of universal stability; they shall be encircled by the birth of a new society.

Healed are those who persistently feel inside: "If only I could find new strength and a clear purpose on which to base my life": they shall be embraced by birthing power.

Ripe are those who prepare the table for all the voices within and without: they shall find around them created the food, the drink and the sustenance that's needed to feed all the voices, to allow them to become who they really are and to form a new sense of I am.

When dancing the full Beatitude cycle (doing all seven or ten Beatitude lines together, consecutively) this fourth Beatitude comes immediately following the group sitting down "taking a rest from the journey and partaking of some refreshment together" which occurs at end of the third Beatitude. When this third Beatitude "rest" feels complete to the leader, the melody for the fourth Beatitude, and then perhaps the words as well, can be introduced to the dancers as a transition while the group is still sitting together, then as they come to standing and re-gather into one circle to begin the next Beatitude

One complete cycle of this dance includes a set of round one and round two. This is because of the unusual changes in the directionality of the movements throughout. Round one begins with all facing inward/toward the center and ends with all facing outward. Then round two picks up where round one

ended, beginning with all facing outward and ending with all facing inward once again. The dance alternates back and forth between rounds one and two. Each round is organized into four phases here to help with describing all the variations in the movements. This set of rounds one and two repeats as many times as decided by the leader.

The interchanging movements and directionalities used throughout this dance can become disorienting to some dancers in subsequent rounds. The leader needs to be clear and alert to give on-going directional cues as needed as the dance progresses. **Because of the nuances of movement, this Dance is much easier to show than to describe in words. It cannot be learned from this notation.**

This Dance ends with a spiral into the center.

Melody: The words of this Beatitude phrase are arranged in an unusual way for both the melody and for the movements of this Dance. They are listed out here in keeping with the arrangement of the movements. The full Beatitude phrase and accompanying melody is sung through two times in order to support one complete set of the movements (one time for the first round of movements and another time for the second round of movements, then it repeats).

1. *Tub-way-hun lay-leyn*
 2. *Tub-way-hun lay-leyn*
 3. *Tub-way-hun lay-leyn*
 4. *d'kaphneen*
 5. *watzheyne*
 6. *l'khenuta*
 7. *d'hinnon*
 8. *nisbhun*
- (Repeats).

FIRST ROUND: (begins with dancers in one circle facing center, and ends with all dancers facing outward).

- Line 1: *Tub-way-hun lay-leyn*
Line 2: *Tub-way-hun lay-leyn*
Line 3: *Tub-way-hun lay-leyn*
Line 4: *d'kaphneen*
Line 5: *watzheyne*
Line 6: *l'khenuta*
Line 7: *d'hinnon*
Line 8: *nisbhun*

PHASE I - A series of individual movements while standing in the same place in the circle and then involving individual $\frac{1}{4}$ turns that will always be in a clockwise direction.

Line 1: *Tub-way-hun lay-leyn* (begins all facing center).

With dancers hands in a cupped position up against lower belly or hara center area and knees soft/slightly bent, dance begins with a slightly springing upward movement from the knees while at the same time releasing hands from cupped position and opening arms and hands upward and outward, slowly, for the entire first line. At the end of this movement dancers will be standing upright with their arms and hands opened at about the width of ones hips and about waist/chest height. It's as if one is opening the way for any and all the inner selves to come and be present at the inner table. This might be felt as an opening, invitational, welcoming, hospitable gesture - or perhaps as a freeing or releasing gesture.

During the pause immediately following the end of line one, individuals make a ¼ turn, CLOCKWISE direction, (ending up all facing in RIGHT group line-of-direction).

Line 2: *Tub-way-hun lay-leyn* (begins all facing RIGHT group line-of-direction). Repeat as in line one above (ends all facing outward after the ¼ turn).

Line 3: *Tub-way-hun lay-leyn* (begins all facing outward). Repeat as in lines one and two above *except* immediately following the end of this line individuals *do not* make a ¼ -turn (ends all still facing outward).

PHASE II - Dancers join hands and begin moving together as a group here while all continue facing outward for remainder of first round.

Line 4: *d'kaphneen* (dancers still facing outward)
Dancers extend both arms to join hands, mindfully, with dancers on each side of them while bowing gently toward their own hearts.

Line 5: *watzheyen* (dancers still facing outward)
Dancers return to a relaxed upright position still holding hands with neighbors on each side.

PHASE III - Circle moves together as a whole here. When the group moves together as a whole it is always going to be in a counterclockwise direction.

Line 6: *l'khenuta* (dancers still facing outward)
Dancers take one side-step to the LEFT (counterclockwise), left foot leads and right foot follows, as belly and heart inscribe a crescent shape moving from right to left in harmony with the movements of the feet.

PHASE IV - Dancers release hands and move as individuals again here.

Line 7: *d'hinnon* - Dancers release held hands (dancers still facing outwards).

Line 8: *nisbhun* - Dancers bring arms and hands back inward and downward to the lower belly or hara center in a slow, gentle gathering-in like motion, ending with cupped hands held against their lower belly, returning to the same position they started the dance in (all still facing outward).

SECOND ROUND: (begins with all dancers facing outward and ends with all dancers facing inward toward the center of the circle).

PHASE I

Line 1: Same as in first round above except begins with all facing outward and ends with all facing to the LEFT line-of-direction after the $\frac{1}{4}$ turn.

Line 2: Same as in first round above except begins with all facing to LEFT group line-of-direction and ends with all facing center.

Line 3: Same as in first round above except begins with all facing center and ends with all facing center.

PHASE II - Dancers join hands and begin moving together as a group again here while all continue facing center for the remainder of second round.

Line 4: Same as in first round above except dancers remain facing center.

Line 5: Same as in first round above except dancers remain facing center.

PHASE III - Same as in first round above *except* in order to have the group (as a whole) continue to move in one, same, consistent, ANTICLOCKWISE direction throughout the dance, the side-step and belly/ heart crescent movement must be in the *opposite direction* here than in the first round.

Line 6: Same as in the first round above *except* dancers take one side-step to the RIGHT this round, right foot leads and left foot follows, as the upper body and heart inscribes a crescent from left to right in harmony with the movements of the feet.

PHASE IV – Same as in the first round except for the directionality.

Line 7: Same as in first round except all still facing center.

Line 8: Same as in first round except ends with all still facing center.

Dance continues by repeating sets of the movements (a set consisting of both the first and the second rounds) until the leader senses it's time to end.

ENDING: Walking and spiraling into the center.

Dancers continue chanting the full Beatitude phrase and melody as the leader leads a walk in a spiral around and gradually inward to the center or core of the

circle ending with dancers gathering in close, arms around and slowly chanting the full Beatitude phrase one last time. (At start of spiral leader releases held hand of person on his or her right side and begins walking slowly and in rhythm with the melody to the right (RT foot, LFT foot, RT foot, LFT foot).

Fifth Aramaic Beatitude

Tubwayhun lamrahmane dalayhun nehun rahme.

(KJV: *Blessed are the merciful: for they shall obtain mercy.*)

This is a Dance about rebirthing - giving birth to a new sense of self. The key words “*lamrahmane*” and “*rahme*” both come from an ancient Hebrew root meaning “womb,” or an inner motion extending from the center or depths of the body and radiating outward in all directions. It can also be translated as “compassion” or “mercy.” It refers to a type of unconditional, uncompromising, creative love and points to a feeling or quality that comes from the depths of one’s being – a raying forth and shining from a deep, dense, dark interiority. This *rahm*-love is the result of a mysterious alchemical process of transformation that happens naturally, spontaneously, from working with our own inner darkness – with Hokmah’s table within – as we did in the Fourth Beatitude. A new sense of self is born when the various members of a community soften, change, and come together in a new way. This can happen with our inner relationships and community as well as with our outer relationships and communities. In this Beatitude we continue on our journey toward becoming part of the cosmic process of love and creation - to becoming tables of love, compassion and blessing for Unity’s sake and purpose.

Beatitude 5

The musical notation consists of four staves. The first two staves are vocal lines in G minor (one sharp, two flats) and 4/4 time. The first staff has the lyrics: Tub-way-hun lam - rah-man-e da - lay - hun neh-wun rah-me. The second staff has the lyrics: Tub-way-hun lam - rah-man-e da - lay - hun neh-wun rah-me. The third staff is a counter-melody in the same key and time, with the lyrics: Al - la - ha rah-me Al - la - ha rah-me. Al - la - ha rah-me Al - la - ha. The fourth staff is a short instrumental or vocal phrase with two first endings, with the lyrics: rah - me Al - la-ha rah-me.

Blessed are those who, from their inner wombs, birth mercy; they shall feel its warm arms embrace them.

Tubwayhun lamrahmane dalayhun nehun rahme:

*Blessed are those who, from their inner wombs, birth mercy;
they shall feel its warm arms embrace them.
Aligned with the One are the compassionate; upon them shall be compassion.
Healthy are those who extend grace; they shall find their own prayers
answered.
Tuned to the Source are those who shine from the deepest part in their
bodies. Upon them shall be the rays of universal Love.*

Alaha Rahme:

*Sacred Unity gives birth through us every moment.
God is life-giving love.*

Main Melody: One round consists of four repetitions of the full Beatitude phrase.

There is a lower melody and a higher melody. Lines 1 and 2 are the lower melody and lines 3 and 4 are the higher melody:

1. *Tub-way-hun lam-rah-man-e da-lay-hun neh-wun rah-may.*
 2. *Tubwayhun lamrahmane dalayhun neh-wun rahme.*
 3. *Tubwayhun lamrahmane dalayhun neh-wun rahme.*
 4. *Tubwayhun lamrahmane dalayhun neh-wun rahme.*
- (Repeats).

Counter-melody:

A-la-ha rah-may, A-la-ha rah-may. (Repeats).

The outer form of this Dance is like that of the first Beatitude. Dancers form one outer circle, all hold hands and face center as they side-step to the right in a counterclockwise direction. At some point there will be opportunities for sets of partners or small groups to enter the circle. There is a brief transitional phase for the outer circle as sets of dancers enter the center and establish themselves and also as sets of dancers in the center return to the outer circle.

Unlike the first Beatitude, the inward focus is centered low within the body - in the belly, connecting heart and belly.

Establish partners or small groups. Let the dancers know that the leader will be calling out *Alaha Rahme* at some point to signal predetermined sets of partners or small groups of dancers to enter the center for the countermelody and related movements, as well as to leave the center and return to the outer circle. After the first set, there will be another set, and so forth until all dancers have had an opportunity in the center. The dancers need to know ahead of time which set they belong to (1st, 2nd, 3rd, and so on). It helps if the leader models the movements for both the outer circle and the inner parts to help the dancers “catch” the feel of the movements.

PHASE I: (main melody using the full Beatitude phrase)

The outer circle of dancers side-step to the RT, RT foot leads, taking a step on the syllables highlighted here (on the down beats): **TUB**-way-hun, Lam-**RAH**-man-ay, Da-**LAY**-hun neh-wun, **RAH**-may (Repeats). The belly inscribes a gentle, subtle circling/spiraling movement in harmony with the side-steps.

This

is a slow, fluid, rhythmic movement dancers are encouraged to relax into. The feeling is one of radiating, shining unconditional love, compassion and blessing outward in all directions from within this deep womb-like belly center. This raying forth includes all parts of the self – all beings. This phase continues at the discretion of the leader, until the leader feels it is right to begin phase II.

PHASE II: (counter melody is added to the main melody)

The leader calls out *Alaha Rahme*.

All dancers begin chanting the countermelody here.

Outer Circle: The outer circle begins swaying to the RT on *Rah-me* (on the downbeat), then back to the LFT on the next *Rah-me* (on the downbeat) during this part, as well as during each subsequent transition. After the small groups

or partners movements are established (see below), the leader calls out “*Tubwayhun*” and guides the outer circle back to the full Beatitude phrase, melody and movements until the next transition of sets of pairs or small groups.

Pairs or Small Groups: The first set of (predetermined) partners or small groups enters the circle. The pairs or small group members stand together facing each other and gently place hands somewhere at the elbows or just above the elbows of the dancers on each side of them (as if in a ritual hug). Knees are soft, shoulders and arms are relaxed, and the inner focus is still down in the belly.

The feeling here is one of giving and receiving love, compassion and support as we give birth to something new.

A-la-ha: dancers stand in place, knees bent, with a gentle, subtle bounce-like movement in response to the rhythm of the melody.

RAH- (of *RAH-me*): dancers bow/rock upper body forward and to the LEFT, (toward shoulder of person to left, as if whispering *Rah* in ear of person to left).

-ME (of *Rah-ME*): dancers return to center and push/rock belly forward/outward toward the center as lean shoulders/upper body slightly backward.

A-la-ha: dancers stand in place, knees bent, with a gentle, subtle bounce-like movement in response to the rhythm of the melody.

RAH- : dancers bow/rock upper body forward and to RT (toward shoulder of person on RT, as if whispering *Rah* in the ear of person to RT).

-*ME*: dancers return to center and push/rock belly forward/outward, and so forth.

This continues at leader's discretion until the leader calls out *Alaha Rahme* again. The outer circle then returns to the countermelody and transitional movements, while the first set of pairs or small groups rejoins the outer circle. During the same time, the second set of pairs or small groups enters the center and establishes themselves with the countermelody and movements. The leader then guides the outer circle back into the full Beatitude phrase, melody and movements. The dance continues as above until all sets of partners or small groups have had an opportunity in the center of the circle.

ENDING: After the final set of partners or small groups has rejoined the outer circle, the leader guides the circle back into the full Beatitude phrase, melody and movements for an unspecified time (leader's discretion). After the final round dancers stand in place and the leader leads them in the *Alaha Rahme* counter-melody and movements (unspecified number of times at leader's discretion) to complete the dance.

Variation: There are variations on phase II to accommodate the various capacities of some dancers as well as the various intentions of leaders and gatherings. If the Dance is used as part of a workshop or retreat process where people are working in small groups, an entire small group may come into the center to share phase II, surrounded by the rest of the group as the outer circle. During the transition part another small group can replace the first one, and so forth, until all small groups have had an opportunity in the center. The rest of the dance would remain the same as above.

Sixth Aramaic Beatitude

Tubwayhun layleyn dadkeyn b'lebhon d'hinnon nehzun l'alaha.

(KJV version: *Blessed are the pure in heart: for they shall see God.*)

Beatitude 6

Lively

The musical notation consists of four staves. The first two staves are the main melody, and the last two are the counter-melody. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The first two staves are marked 'Lively'. The lyrics are written below each staff.

Tub-way-hun lay-leyn dad - keyn b'leb-hon d' hin-non neh-zun l'al - la - ha.

Tub-way-hun lay-leyn dad - keyn b'leb-hon d' hin-non neh-zun l'al - la - ha.

Counter-melody

Al - la - ha Al - la - ha Al - la - ha Al - la - ha Al - la - ha.

Al - la - ha Al - la - ha Al - la - ha Al - la - ha Al - la - ha.

Healthy are those whose passion is electrified by deep, abiding purpose; they shall see God everywhere.

Blessed are the consistent in heart; they shall contemplate the One.
 Healthy are those whose passion is completely electrified by deep, abiding purpose; they shall regard the power that moves and shows itself in all things.
 Aligned with the one are those whose lives radiate from a core of love; they shall see God everywhere.
 Resisting corruption are those whose natural reaction is sympathy and friendship; they shall be illuminated by a flash of lightning: the Source of the soul's movement in all creatures.

There is a main melody and a counter-melody.

Melody: One complete round of this Dance melody consists of four repetitions of the full Beatitude phrase with a one melody, followed by four repetitions of a counter-melody phrase that bring an added melody. Each of these melody parts has a lower and a higher part. Lines 1 and 2 are a lower melody, and lines 3 and 4 are a higher. Then lines 5 and 6 are of a lower melody, and lines 7 and 8 a higher one.

1. Tubwayhun layleyn dadkeyn b'lebhon d'hinnon nehzun l'alaha.
2. Tubwayhun layleyn dadkeyn b'lebhon d'hinnon nehzun l'alaha.

3. *Tubwayhun layleyn dadkeyn b'lebhon d'hinnon nehzun l'alaha.*
 4. *Tubwayhun layleyn dadkeyn b'lebhon d'hinnon nezhun l'alaha.*
 5. *Alaha, Alaha, Alaha, Alaha, Alaha.*
 6. *Alaha, Alaha, Alaha, Alaha, Alaha.*
 7. *Alaha, Alaha, Alaha, Alaha, Alaha.*
 8. *Alaha, Alaha, Alaha, Alaha, Alaha.*
- (Repeats as above throughout Dance).

This Dance begins with one circle, dancers holding hands and facing center. It begins in a fairly structured way. Then, round by round, the movements gradually become freer and freer until finally an entire round is completely free movement. The dance then gradually brings dancers back together in the same original form it began with and ends with all together in one circle. (Note: Depending on the size, skills and make up of some groups, a leader may need to consider adapting the way this dance unfolds and comes back together again.)

Establish partners before starting as there will be partner sections at some point. Again, the first round begins with dancers holding hands together in one circle. The beginning movements are the same as for *Abwoon d'bwashmaya*, but with a faster, more energetic, style and speed here (almost double-time perhaps). Knees are soft and arms and hands are held in a relaxed, alive manner.

This Beatitude Dance is about finding our path illuminated before us and following our hearts - completely. In this Beatitude we bring the inward focus upward from down in the belly (the last two Beatitudes) and into our hearts to illuminate our path in life.

ROUNDS 1 AND 2: (whole group movement, then individual movements)

Lines 1 – 4:

Tubwayhun - bending from the middle of upper back (heart level), lower head downward toward the chest, chanting *Tubwayhun* into the heart.

layleyn - head and upper body return to upright position, knees slightly bent.

dadkeyn b'lebhon - heart and upper body inscribe a crescent from left to right while taking one side-step to the right, right foot leads, left follows.

d'hinnon - head lowers downward ("diving") into the heart again.

nehzun - return to upright position.

l'alaha - heart and upper body inscribe a gentle crescent while taking one side-step to the right.

Lines 5 and 6: Dancers turn freely, individually, (while remaining in their same place in the circle). They can turn to the right for these lines, but it is not

neces-sary to structure the turning by using the words "left" and "right" (leader's choice here).

Lines 7 and 8: Dancers continue to turn freely, individually. They can change direction here. Leader might direct them to simply turn "the other way" or use "to the left" here.

ROUNDS 3, 4 AND 5: (whole group movement, then partner movements)

Lines 1- 4: (same as first and second rounds).

Lines 5 and 6: Free movement together with partners while remaining basically in the same place within the greater circle here. Leader can direct dancers to turn freely to the right but it's not necessary to structure and direct their movements.

Lines 7 and 8: Free movement together with partners while still remaining in same place within the larger main circle. Leader might direct dancers to move "the other way." By end of line 8, individuals are to have changed places with their partners (or to have progressed to a new partner for the next round).

ROUNDS 6 AND 7: (completely unstructured)

Dancers move individually and freely for this entire round using the entire dance space. One feels that one's path is illumated by the divine light radiating from one's heart.

ROUND 8: (begin to gradually introduce some structure - rejoin as twos): Individuals join with a partner and move freely together, as a twosome, for this entire round.

ROUND 9: (continues gradually rejoining together – twos join with other twos): Sets of partners join together with another set of partners and move freely together, as foursomes, for this entire round.

ROUND 10: (continues rejoining smaller groups together one last round, if necessary)

Lines 1-4: Each foursome combines with another foursome. They move freely together as a newly formed larger group.

Lines 5-8: If there are any smaller groups still left within this one larger community, smaller groups combine again. They move freely together as yet another newly formed larger group.

ROUND 11: (dancers all returned to one circle by end of this round)

ENDING: Dance ends by repeating round one, one or two final times, together as one whole circle again.

Note: Again, depending on the size, skills and make up of some groups, a leader may need to consider adapting the way this dance unfolds and comes back together again. For example, a smaller group may not need to go through as many “rounds” to progress through and experience all of the stages involved in this Dance.

Seventh Aramaic Beatitude

Tubwayhun lahvwday shlama dawnaw(hie) d'alaha nitqarun.

(KJV: *Blessed are the peacemakers: they shall be called the children of God.*)

This Dance uses the words in Aramaic for the Beatitude usually translated, 'Blessed are the peacemakers, they shall be called the children of God.' The Aramaic word 'labwday' can also mean "to plant," and taken together with the words 'd'alaha nitqarun' (shall be hollowed to become channels or fountains of Sacred Unity), the phrase asks us to hollow ourselves within to divine flow as we plant peace, step by step, in our lives.

Beatitude 7



Blessed are those who plant peace each season; they shall be named the children of God.

Tubwayhun labwday shlama dahnawhie d'alaha nitqarun.

Blessed are those who plant peace each season, they shall become channels of Sacred Unity, recognized as fountains of Alaha.

Melody: One round of the melody is complete within one full Beatitude phrase and this repeats throughout the Dance.

The Dance uses a form of the grapevine step which traces a 'v' pattern facing center. According to some anthropologists, this 'v' pattern was used in planting rituals and dances in ancient Middle Eastern cultures to invoke the birth canal of the Great Mother. This was most likely the origin of all the 'grapevine' steps.

The step is unusual in that the right foot begins leading the movement (the positive side of the body) and then the left foot (receptive side) takes over leading most of the rest of the steps. This emphasizes the necessity for positive action in planting peace 'each season,' followed by a greater receptivity to the Divine.

MOVEMENTS:

Dancers in one circle, facing center, and holding hands.

TU (of *TU-bway-hun*): Right foot takes a step into the center

HUN (of *Tu-bway-HUN*): Left foot takes a step into center to join right foot.

DAY (of *labw-DAY*): Left foot crosses behind right

MA (of *shla-MA*): Right foot sidesteps to the right and joins the left foot.

NA (of *dah-NA-whie*): Left foot crosses in front of right.

ALA (of *d'-ALA-ha*): Right foot sidesteps right and joins the left foot.

NIT (of *NIT-qa-run*): Left foot steps directly back from the center

RUN (*nit-qa-RUN*): Right foot steps back from the center to meet left.

The leader may emphasize women's and men's voices for a greater length of time in this Dance (for instance, four or more repetitions of each), gradually bringing the voices closer and closer together (for instance, three, two and one repetition each), followed either by 'on the breath' or merging the voices.

ENDING: Dance continues at leader's discretion and ends after a final round.

This may conclude the cycle of seven Beatitudes, or the group may continue and end the cycle after Beatitude Eight, or (for a more advanced group) after Beatitude Nine and the Conclusion (10).

Eighth Aramaic Beatitude

Tubwayhun layleyn detrdep metol khenuta dilhon(hie) malkutha dashmaya.

(KJV version: *Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven.*)

Blessings to those who are dislocated for the cause of justice;
their new home is the province of the universe.

Health to those who are dominated and driven apart because they long for
a firm foundation; their domain is created by the Word above, the earth below.
Aligned with the One are those who draw shame for their pursuit of natural
stability; theirs is the ruling principle of the cosmos.

Healing to those who have been shattered within from seeking perfect rest;
holding them to life is heaven's "I can!"

Tuned to the Source are those persecuted for trying to right society's balance;
to them belongs the coming king- and queendom.

Beatitude 8

Tub-way-hun lay-leyn det - r - dep met-ol khen - u - ta dil - hon (hie) mal-ku - tha dash -
may - a. Tub-way-hun lay-leyn det - r - dep met - ol khen - u - ta dil -
hon (hie) mal - ku - tha dash - may - a. To repeat Last time may - a. dil hon (hie) mal - ku - tha dash -
may - a. dil hon (hie) mal - ku - tha dash - may - a.

*Blessings to those who are dislocated for the cause of justice; their new home
is the province of the universe.*

Melody: The melody for this Beatitude consists of a set of four repetitions of
the line. There is a lower melody and a higher melody. Lines 1 and 2 are the
lower melody and lines 3 and 4 are the higher melody.

1. *Tubwayhun layleyn detrdep metol khenuta dilhon(hie) malkutha dashmaya.*
2. *Tubwayhun layleyn detrdep metol khenuta dilhon(hie) malkutha dashmaya.*
3. *Tubwayhun layleyn detrdep metol khenuta dilhon(hie) malkutha dashmaya.*

4. *Tubwayhun layleyn detrdep metol khenuta dilhon(hie) malkutha dashmaya.*
(Repeats).

MOVEMENTS: This is a walking meditation focused on walking in the footsteps of those teachers, healers and prophets who have also been pushed or forced "beyond"—beyond the boundaries of who they or others might have thought or imagined themselves to be -- for pursuing *khenuta*, inner and outer justice. The meditation can begin in silence, with the leader encouraging the group to feel part of a larger “caravan of creation” that stretches before them, back to the first Beginning. This caravan includes those wisdom beings whom we remembered in the Third Beatitude, as well as many others.

If the Dances are shared as a cycle, they may also end here, with Dancers encouraged to feel the support of those ahead of them in the caravan who have also faced difficulties and challenges in every day life. This is a more sober, yet also more empowering ending to the shorter cycle.

Ninth Aramaic Beatitude

Tubwayhun immath damhasdeen l'khon waradpin l'khon wamrin eleykon kul milla bisha metolath b'dagalutha.

Because this Beatitude, and the following Conclusion to it (phrase 10), use many more Aramaic words, sharing them with a group will likely require a longer retreat, at least for the near future. These two phrases provide a “reality check” to our journey through the Beatitudes. Even after the positive feeling and affirmation in Beatitudes 7 and 8, life may present difficulties and challenges. The “khenuta” or inner rightness we involked in Beatitude 4, is not accomplished only once, but many times throughout our life. As the caravan continues, and life is a process of change, we are constantly challenged to go beyond who we (or others) think we are. We are challenged to become completely human, which in this context means to reflect more and more of the divine image in which we were created at the First Beginning (as described in Genesis 1:26-27).

Beatitude 9

Lively

Tub-way-hun im-math dam - has-deen l' - khon wa - r- ad - pin l' khon wa - m-
rin e - lay - kon kul mil - la bis - ha me - tol - ath b' daga - lu - tha.
Tub-way-hun im-math dam - has-deen l' - khon wa - r- ad - pin l' khon wa - m-
rin e - lay - kon kul mil - la bis - ha me - tol - ath b' daga - lu - tha.

Health when your strength is suck out, when you are disunited and falsely classified as a waste of time.

(KJV version: *Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake.*)

Blessings when you are conspired against, scanded and accused falsely of corruption for my sake...

Health when your strength is sucked out, when you are disunited and falsely classified as a waste of time, for my sake...

Renewal when you are reproached and driven away by the clamor of evil on all sides, for my sake...

When you are covered with insults like a sticky web, pulled apart at the seams and wrongly labeled immature, for my sake...

When you feel contaminated, dislocated, and feel an inner shame for no good reason, it is for my sake...

Melody: One complete round of this melody consists of a set of four repetitions of the full Beatitude phrase. There is both a lower and then a higher melody. Lines 1 and 2 are the lower melody and lines 3 and 4 the higher.

1. *Tubwayhun immath damhasdeen l'khon waradpin l'khon wamrin eleykon kul milla bisha metolath b'dagalutha.*
2. *Tubwayhun immath damhasdeen l'khon waradpin l'khon wamrin eleykon kul milla bisha metolath b'dagalutha.*
3. *Tubwayhun immath damhasdeen l'khon waradpin l'khon wamrin eleykon kul milla bisha metolath b'dagalutha.*
4. *Tubwayhun immath damhasdeen l'khon waradpin l'khon wamrin eleykon kul milla bisha metolath b'dagalutha.*

(Repeats).

There is a partner phase in this Dance so define partners and establish the related lines of direction before starting. Dance begins with dancers holding hands in one circle. Dancers stand with body "soft," loose and relaxed, shoulders are "soft," arms are dangling freely, and neck is "soft" allowing ones head and hands to move and roll about in response to the body's movements. Feet are apart about the width of ones hips to provide a stable base for the rocking movements of the upper body. The feeling of the movements is as if one is being tossed about from the outside.

FIRST AND SECOND ROUNDS (of the full Beatitude phrase):

Tubwayhun immath – upper body makes a rocking/swaying/swooping motion from left to right while head, arms and hands dangle loosely getting tossed about. During this rocking/swaying/swooping motion body weight shifts from left foot to right foot.

damhasdeen l'khon – upper body makes a rocking/swaying/swooping motion from right to left (head, arms and hands continue to dangle loosely, getting tossed about) as body weight shifts from right to left foot.

waradpin l'khon – upper body makes rocking/swaying/swooping motion from left to right as body weight shifts from left to right foot.

wamrin eleykon – upper body makes rocking/swaying/swooping motion from right to left as body weight shifts from right to left foot.

kul milla bisha metolath b'dagalutha – dancers release hands and spin individually and freely to the right (clockwise) while at the same time all dancers move in the right line of direction (loose, relaxed, dangling arms and head continue getting tossed about). Dancers end facing center ready to hold hands for the start of the next line.

THIRD AND FOURTH ROUNDS (of the full Beatitude phrase):
Same as 1st and 2nd rounds, except this time dancers reverse the directionality.

Tubwayhun immath – upper body rocks/sways/swoops right to left and body weight shifts from right to left foot.

damhasdeen l'khon - upper body rocks/sways/swoops left to right and body weight shifts left to right foot.

waradpin l'khon – upper body rocks/sways/swoops right to left and body weight shifts right to left foot.

wamrin eleykon – upper body rocks/sways/swoops left to right and body weight shifts left to right.

kul milla bisha metolath b'dagalutha - dancers release hands and spin individually and freely to the left (counterclockwise) while at the same time all dancers move in the left line of direction (loose/relaxed/dangling arms and head continue getting tossed about). Dancers end facing center of circle.

Alternate movements for 3-4 Rounds: Partners

Partners face each other, holding outstretched hands loosely at about chest level. They rock/sway/swoop together first to the right (from the standpoint of the partner facing anti-clockwise), then to the left, then to the right and then again to the left, similar to the individual movements above. With partners there is a feeling of support and of not being alone or isolated while in the midst of feeling tossed about. On *kul milla...* partners spin individually and freely past each other to the right in their separate lines of direction to a new partner. Repeats, ending with all dancers facing center of circle, as dance begins again.

FURTHER ROUNDS: Dance continues as above until the leader feels it's time to bring the experience to a close (see *ending* below).

ENDING: After completion of the final round, the last part of the phrase, ...*kul milla bisha metolath b'dagalutha*, is chanted repeatedly as dancers spin individually and freely either to the right and/or to the left (dancer's choice) with soft, relaxed, dangling arms and with hands and head getting tossed and thrown about in all directions to further emphasize the feeling of this Beatitude. *Use the challenging, often chaotic, energy of life to go further.*

Conclusion of Aramaic Beatitudes in Matthew

Haydeyn khadaw wa rwazw dagarkhun sgee bashmaya hakana geyr r'dapw l'nabiya d'men q'damaykun.

(KJV version: *Rejoice, and be exceedingly glad: for great is your reward in heaven: for so persecuted they the prophets which were before you.*)

Then, feel at the peak of everything and be extremely moved, for your natural abundance, already in the cosmos, has multiplied all around you (from the blows on your heart).

Do everything extreme, including letting your ego disappear, for this is the secret of claiming your expanded home in the universe.

Drink a drop---or drench yourself. No matter where you turn, you will find the Name inscribed in light: it's all the One Creation.

For so they shamed those before you: All who are enraptured, saying inspired things – who produce on the outside what the spirit has given them within.

It is the sign of the prophets and prophetesses to feel the disunity around them intensely.

Closing sentence



Hay - deyn kha-daw wa rwazw da-gar-khun — s-gee — ba-sh-may - a ha-
ka - na ge - yr r'dapw l' na - bi - ya d' men q' da - may - khun.

Drink a drop – or drench yourself- you will find no matter where you turn, the Name inscribed in light: it is all the One Creation... It is the sign of prophets to feel the disunity around them intensely.

Melody: This melody is complete within one line of the full Beatitude phrase and repeats throughout the entire Dance.

MOVEMENTS: For this final Beatitude we return to the same movements as in the first line of the Aramaic Prayer, however, the circle will move only to the right.

Dancers stand holding hands in one circle. The Dance movement begins on the 2nd syllable of the first word (the *DEYN* of *hay-DEYN*) and proceeds as below.

This Beatitude Dance is about living in prophetic consciousness. At the end of this healing journey we find ourselves back at the beginning – *at Home in the breath* – and sharing what we have been given inside, from the creative

power, the Father-Mother of the cosmos, with the beings in our outer community.

<u>Head to heart</u> <u>RT</u>	<u>Head upward</u>	Side-step to RT as heart <u>inscribes crescent from LFT to</u>
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Hay-**deyn khadaw**
ha-**kana geyr**

wa rwazw dagarkhun
r'dapw l'nabiya

sg ee bashmaya
d'men q'damaykun.

ENDING: Dance ends with Dancers standing while singing one final round of the full Beatitude phrase at leader's discretion.

Amen! May this be the sacred earth from which our new growth in Alaha comes!