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Poet: Ibn Khafāja
(1058 - 1138/9), Alzira • Page 1

١
الشاعر: ابن خفاجة

يا أهل أندلس لله دركم
ماء وظل وأشجار وأنهار
ما جنة الخلد إلا في دياركم
ولو تخيرت هذا كنت أختار
لا تختشو بعدها أن تدخلوا سقراً
فليس تدخل بعد الجنة النار

Ya 'ahla 'andalusen lilāhi darrukumu
mā'un wa z̄ilun wa 'ashjārun wa 'anhāru
mā jannatul khuldi 'illa fī diyārikum
wa law takhyartu hadhā kuntu 'akhtāru
lā takhtashu ba'dahā an tadhkulu saqaran
fa laysa tudkhalu ba'dal jannati nāru.

Poet: Anonymous • Page 13

٢
الشاعر: قديم

قم يا نديم أملا و هيم دور أقداحي
الليل طال و الحب قال إلى الصباح
محلل الوصال و الإتصال مع الملاح
راخي الشعور يحكي البذور زهر الأقاح

Qum ya nadīm 'imlā wa hīm dawer aqdāḥi
al-laylu ṭāl wal ḥibbu 'āl 'ilas ṣabāḥi
maḥlal wiṣāl wel 'ittiṣāl ma'-'al milāḥi
rākhil shu'ūr yaḥkil budūr zahral aqāḥi

Poetess: Umm Al-Kirām.

11th century, Almeria • Page 35

٣
الشاعرة: أم الكرام

يا معشر الناس أفاعجبوا
مما جنته لوعة الحب
لولاه لم ينزل ببدر الدجى
من افقه العلوي للثرب
حسبي بمن أهواه لو انه
فارقني تابعه قلبي!

Yā ma'shara nāsi 'alā fa'jabū
mimma janathu law'a tul ḥub bi
lawlā hu lam yanzel bi badri dujā
min ufquhil 'ulwiyī litturbi
ḥasbi bimen 'ahwāhu law 'annahu
fāraqanī tāba'uhu qalbī

Poet: Muḥamad bin 'abāda al-qazāz.
11th century, Almeria • Page 49

٤
الشاعر: محمد بن عبادة القزاز

قل للعدى قل سل سيفيه
دين الهدى من عزم ملكيه
وأكدًا ود محبته
شمل نظم
حبل عقد
بنيان
لا تنهدم
له الأبد
أركان

Qul lil'ida qul salla seyfeysi
dīn ul hudā min 'azmi malkeyhi
wa 'akadā wudda muḥibbeyhi
shamlun nuẓem
ḥablun 'uqed
bunyan
lā tanhadem
lahul 'abad
'arkān

*

بذاك يعتد
كل الأنام
ففي الكرام
كلاهما فرد
إن الحمام
في أيكها تشدو
قل هل علم
أو هل عهد
أو كان
كالمعتصم
والمعتضد
ملكان

kullul 'anām bithāka ya'taddu
fafil kirām kilāhuma fardu
'innal ḥa mām fi 'eykihā tash dū

qul, hal 'ulem
'aw hal 'uhed
'awkān
kal mu'taşem
wal mu'tadded
malkān

I.

Poet: Ibn Khafāja
(1058 - 1138/9), Alzira • Page 1

*Oh people of Andalusia,
What blessings you have
Water, shade, trees and rivers
There is not an everlasting heaven
but in your lands
and if the choice was mine
this is what I would choose
So, do not fear going to hell after this
For there is no entrance to hell
after having been in heaven*

II.

Poet: Anonymous • Page 13

*Arise, oh drinking companion,
drink your fill and fall in love
pass around my wine goblets
The night has grown long and love speaks so
till the coming of dawn
How sweet it is to unite and be
with those of beauty
with a tranquil feelings telling the moons
of the coming bloom.*

III.

Poetess: Umm Al-Kirām.
11th century, Almeria • Page 35

*People, can you stop and wonder
at the gains of love's ardor:
without it,
the moon of the dark
would not descend
from the highest horizons to the earth
It's enough for the one I love, that if
he abandons me
my heart will follow him.*

IV.

Poet: Muḥamad bin ʿabāda al-qazāz.
11th century, Almeria • Page 49

*Tell the enemies, tell them he unsheated his two swords
(religion's guidance is from the will of his two kings),
and he confirmed the love of his supporters.*

*The union is composed
the rope is tied:
a structure,
(Do not fall!)
Eternity
is its columns.*

*All the people, take pride in this
Among the generous, these two are one,
and the doves sing in their thickets:*

*has there been known,
has there been witnessed,
or has there been (anyone)
like Al-Mu'tasim
and Al-Mu'tadid
Two kings!*

Translations by Ahmad Al-Malaah

Embroidered Verses

Four songs on Andalusian poetry

I. Ya ʿahla ʿandalusen lilāhi darrukumu

يا أهل أندلس لله دركم

Oh people of Andalusia, what beauty you have

Poet: Ibn Khafāja (1058 - 1138/9), Alzira

Misterioso ♩ = ca. 52

Kareem Roustom

Off stage position 4

Off stage position 3

Off stage position 1

Off stage position 2

Misterioso ♩ = ca. 52

Piano Reduction

p

mp dim.

p

Ped.

4 **Senza misura; Oud improvisation**

S.

A.

T.

B.

Senza misura; Oud improvisation
Oud improvisation

Pno.

Liberamente ma con mosso ♩ = ca. 63

5

S.

A.

T. *mf* * Yā 'ah-la 'an-da-lu - sen lil - lā - hi dar-ru-ku-mu

B. *mf* * Yā 'ah-la 'an-da-lu - sen lil - lā - hi dar-ru-ku-mu

Liberamente ma con mosso ♩ = ca. 63

Pno.

9 **a tempo** ♩ = ca. 52 **Senza misura;**
Nay/Cello improvisation

S.

A.

T.

B.

a tempo ♩ = ca. 52 **Senza misura;**
Nay/Cello improvisation

Pno. *p* *mp* *p*

* Project loud enough to be heard from off stage position.

Liberamente ma con mosso ♩ = ca. 63

11

mf * *p*

S. Yā 'ah-la 'an-da-lu-sen lil - lā - - hi dar-ru-ku-mu

A. Yā 'ah-la 'an-da-lu-sen lil - lā - - hi dar-ru-ku-mu

T. Process towards stage

B. Process towards stage

Pno.

Liberamente ma con mosso ♩ = ca. 63

14

a tempo ♩ = ca. 52 **Senza misura;**
Qanun improvisation

S. Process towards stage X

A. Process towards stage X

T. X

B. X

Pno.

a tempo ♩ = ca. 52 **Senza misura;**
Qanun improvisation

p *mf* *p*

* Project loud enough to be heard from off stage position.

Liberamente

From half way to stage position

S. *mf* Yā 'ah-la 'an-da-lu-sen lil - lā - - hi dar-ru-ku-mu *f* *p*

A. *mf* Yā 'ah-la 'an-da-lu-sen lil - lā - - hi dar-ru-ku-mu *f* *p*

T. *mf* Yā 'ah-la 'an-da-lu-sen lil - lā - - hi dar-ru-ku-mu *f* *p*

B. *mf* Yā 'ah-la 'an-da-lu-sen lil - lā - - hi dar-ru-ku-mu *f* *p*

Liberamente

Pno. *mf* *f* *p*



19 **a tempo** ♩ = ca. 52

Senza misura;
Takht improvisation

S. *X* *5/4*

A. *X* *5/4*

T. *X* *5/4*

B. *X* *5/4*

a tempo ♩ = ca. 52

Senza misura;
Takht improvisation

Pno. *cresc.* *f* *dim.*

a tempo ♩ = 63

22 From on stage position *f*

S. Yā ah - la a(n) - da - lu - sen

A. Yā ah - la a(n) - da - lu - sen

T. Yā ah - la a(n) - da - lu - sen

B. Yā ah - la a(n) - da - lu - sen

a tempo ♩ = 63

ad lib. *molto espr. ; with much embellishment*

Pno. *mf sub.* *f*

ad lib.

24 *f* *p sub.* *mf* *pp*

S. lil - lā - - - - - hi dar - ru - ku - mu

A. lil - lā - - - - - hi dar - ru - ku - mu

T. lil - lā - - - - - hi dar - ru - ku - mu

B. lil - lā - - - - - hi dar - ru - ku - mu

Pno. *f* *p sub.* *mf* *pp*

tr 3 3 3

7

1 *f fp* *sff*
Qu(m) Qu(m) Qu(m)

S.

2 *fp* *sff*
Qu(m) Qu(m)

1 *f fp* *sff*
Qu(m) Qu(m) Qu(m)

A.

2 *fp* *sff*
Qu(m) Qu(m)

1 *f fp* *sff*
Qu(m) Qu(m) Qu(m)

T.

2 *fp* *sff*
Qu(m) Qu(m)

B. *fp* *sff*
Qu(m) Qu(m)

Pno. *f* *f* *f cresc.* *sff*
Ped. * Ped. *

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11 **Energico** ♩ = 168 (5+3+4+3)

S.

A.

T.

B.

Pno. **Energico** ♩ = 168 (5+3+4+3)

mf cello + perc.

==

13 *mf*

S. Qum yā na - dī - m ʔi(m) lā wa hīm

A. Qum yā na - dī - m ʔi(m) lā wa hīm

T. Qum yā na - dī - m ʔi(m) lā wa hīm

B. Qum yā na - dī - m ʔi(m) lā wa hīm

Pno.

15

S. daw - wer aq - dā - hī ley - lī yā leyl

A. daw - wer aq - dā - hī ley - lī yā leyl

T. -

B. -

Pno. *mf* *f* *mf* *f*

16

S. *mf dim.* daw - wer aq - dā - hī *p* ley - lī yā leyl

A. *mf dim.* daw - wer aq - dā - hī *p* ley - lī yā leyl

T. -

B. -

Pno. *mf dim.* 3 3 3 *p* Perc. 7

17 *pp* *f*

S. a - mă - na

A. a - mă - na

T. a - mă - na mă - na

B. a - mă - na mă - na

Pno. *f sub.* *sf*

19 *mf sub.* *f* *fp*

S. mă - na mă - na măn a - mă - na a - mă - na a - mă -

A. *fp* *f* *mf* *f* *fp*
mă - na mă - na măn a - măn a - măn a - mă -

T. *f* *mf* *f* *fp*
mă - na măn a - măn a - măn a - măn a - mă -

B. *mf* *f* *fp*
mă - na măn a - măn a - măn a - măn a - mă -

Pno. *fp*

III. Yā ma^cshara al-nāsi ʾalā fa^cjabū

يا معشر الناس ألا فاعجبوا
Oh people, stop and wonder

Umm Al-Kirām. 11th century, Almeria

With tenderness ♩ = 80 (3+2+2)

1

SOPRANO

ALTO

TENOR

BASS

Piano

pp

mp

smfp

mf

4

S.

A.

T.

B.

Pno.

p cresc.

mf

p cresc.

mf

Nay

tr

Yā ma^c-sha - ran nā - si ʾa - lā fa^c - ja - bū

10

S. *p cresc.* *p sub.*
-bi leyl leyl leyl yā leyl -

A. *p cresc.* *p sub.*
-bi leyl leyl leyl yā leyl -

T. *mf*
Ah leyl yā leyl yā leyl yā leyl yā leyl -

B. *mf*
Ah leyl yā leyl yā leyl yā leyl yā leyl -

Pno. *mf* *p cresc.* *p sub.*

11

1 *mf* *p* *mp*
-lī law - lā - hu law - lā - hu

2 *mf* *p* *mp*
-lī law - lā - hu law - lā - hu

A. *mf* *p* *mp*
-lī law - lā - hu law - lā - hu

T. *mf*
-lī

B. *mf*
-lī

Pno. *mf* *p* *mp* *p* *mp*

13 *sola* *p* *mf* *tutte (1/2 section)*

1 S. law - lā - hu la(m) ya - n - zel la(m) ya - n - zel

2 *le altre* *mf* *p* law - lā - hu la(m) la(m) ya - n - zel

A. *mf* *p* *mp sub.* law - lā - hu la(m) la(m)

Pno. *p* *mf* *smfp* *mf*

15 *pp* *smfp* *mp* *p*

1 S. la(m) la(m) yan - zel

2 *pp* *smfp* *mp* *p* la(m) la(m) yan - zel

A. 1 *mp* *smf* *mf* *f* la(m) ya - n - zel lam ya - n - zel lam bi - bad - ri(d) du - jā

A. 2 *mp* *smf* *mf* *f* la(m) ya - n - zel lam ya - n - zel lam bi - bad - ri(d) du - jā

T. *smfp* *mp* *p* la(m) yan - zel

B. *mf* *f* bi - bad - ri(d) du - jā

Pno. *mf* *f*

f

17 *mf cresc.*

S. min uf - qu - hil

1 *p distinto* uf - qu - hil

2 *p distinto* uf - qu - hil

T. *p distinto* uf - qu - hil

B. *p distinto* uf - qu - hil

Pno. *mf*

18 *f*

S. ul - wī - - - yī li - t -

1 *poco* *mf* ul - wī - - - yī

2 *poco* *mf* ul - wī - - - yī

T. *poco* *mf* ul - wī - - - yī

B. *poco* *mf* ul - wī - - - yī

Pno. *f* *mp*

IV. Qul lil'ida

قل للعدى
Tell the enemy

Muḥamad bin 'abāda al-qazāz. 11th century, Almeria.

1 **Agressivo e ben marcato** ♩ = 92 **Repeat ad lib.**

SOPRANO

ALTO

TENOR

BASS

Agressivo e ben marcato ♩ = 92 **Repeat ad lib.**

Perc. improvisation (Qanun & Vln.)

Piano (Oud & Vcl.)

mf

5

S.

A.

T.

B.

Nay *mf* *p* *mf* *p*

Pno. *f* *fp* *f* *fp* *f* *fp*

mf stacc./marc.

9

S.

A.

T.

B.

p cresc.
Qul qul qul qul

Pno.

f

pp f sub.

p
(Vcl.)

p

6

13

S.

A.

T.

B.

mf

p cresc.

smfp — *mf cresc.*

Qul qul qul qul qu(l) qul lil qul lil qul lil qul lil

qul lil qul lil qul lil qul lil qul lil 'i-dā qul qul lil 'i-dā qul qul sal-la qul sal-la

Pno.

mf

p cresc.

(Oud)

17

S.

A. *p cresc.* Qul qul qul qul *smfp* qu(l) *f cresc.* qul lil qul

T. qul lil 'i - dā qul qul lil 'i - dā qul

B. qul sal - la qul sal - la qul sal - la qul sal -

(Vln.) *p* *f cresc.*

Pno. *p* *f cresc.*

19

S. *mf cresc.* Qul qul qul qul *smfp* qu(l) *f cresc.* qul lil qul lil

A. lil qul lil qul lil *f cresc.* qul lil 'i - dā qul qul lil 'i - dā qul qul sal -

T. *cresc.* qul sal - la qul sal - la qul sal - la qul sal - la *f cresc.* qul sal - la qul sal - la qul sal - la qul

B. *cresc.* la qul sal - la *f cresc.* qul sal - la qul sal - la qul sal - la qul sal - la qul sal - la qul

(Qanun & Nay) *mf cresc.* *smfp* *f cresc.*

Pno. *cresc.* *f cresc.*

22

S. *qu* - *lil* *qu* - *lil* *qu* - *lil* *ci* - *dā* *qu* - *qu* - *lil* *ci* - *dā*

A. *la* *qu* - *sal* - *la* *qu* - *sal* - *la* *qu* - *sal* - *la* *qu* - *sal* - *la* *qu*

T. *sal* - *la* *qu* - *sal* - *la* *qu* - *sal* - *la* *qu* - *sal* - *la* *qu* - *sal* - *la*

B. *sal* - *la* *qu* - *sal* - *la* *qu* - *sal* - *la* *qu* - *sal* - *la* *qu* - *sal* - *la*

Pno.

24

S. *qu* - *qu* - *sal* - *la* *qu* - *sa* - (l) - - *la* *sf*

A. *sal* - *la* *qu* - *sal* - *la* *qu* - *sa* - (l) - - *la* *sf*

T. *qu* - *sal* - *la* *qu* - *sa* - (l) - - *la* *sf*

B. *qu* - *sal* - *la* *qu* - *sa* - (l) - - *la* *sf*

Pno.

27 *ff* *p*

S. sey - fey - - - - hi

A. sey - fey - - - - hi

T. sey - fey - - - - hi

B. sey - fey - - - - hi

Pno. *ff* *p*

30 *pp* *mf* *p* *f*

S. *pp*

A. *pp*

T. *pp*

B. *pp*

Pno. *mf* *mf* *p* *f*

(Qanun & Vln.)

Nay