Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

Kareem Roustom

Xarja

(2016)
for soprano and percussion

Commissioned by and dedicated to Jonathan Hess & Sonja Tengblad.

Text from the "Waterfire" *muwashshah* by Al'Ama al-Tuttli (d. 1126 Tudela, Spain)
and other poets of that era.

¿Ké fareyo, yā ummī?
Gar ké fareyo, yā mamā?

Meu 'l ḥabīb enfermo de meu amar
Que no d'estar?
Non ves amibe que se ha de no llegar?

Alsa'amu mio ḥāli, / por qe ḥāli qad bare.
¿Ké farey, ya ummi? / Faneq [me] bad lebare!

Amän

What shall I do, oh mother?
Tell me what shall I do, oh mother?

My lover is lovesick, how could it be otherwise.
Don't you see he'll never come back to me again?

Death is my state, because my state (is) desperate.
What shall I do, O my mother? The spoils I will leave.

Amän is a word that is traditionally used in extended improvisation in the music of the Near East. It connotes the asking for refuge (i.e. "*gimme shelter"* in Blues).

Translation & adaptation from various Arabic & English versions.

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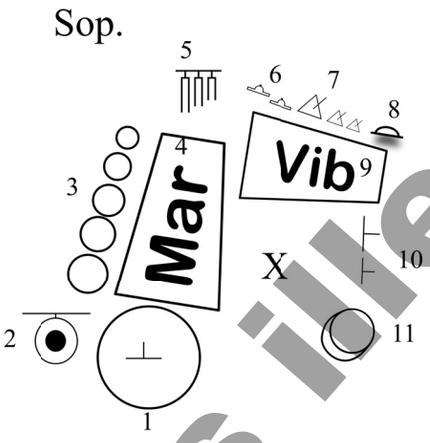
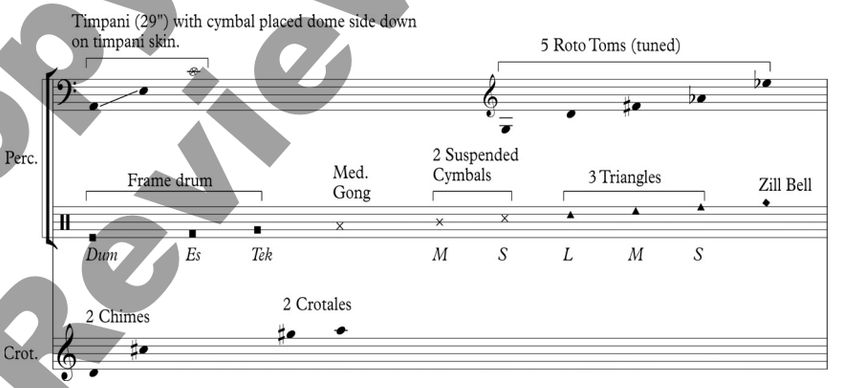
Xarja
Suggested Percussion Setup



Percussion: 1) 29" Timpani w/overturned cymbal on skin; 2) Medium Gong; 3) 5 Roto Toms; 4) Marimba 5) 2 Chimes (D, C♯); 6) 2 Crotales (G♯, A); 7) 3 triangles; 8) Zill bell 9) Vibraphone (with bass bow); 10) 2 Suspended Cymbals (Medium,Small); 11) Frame drum (preferably tuned to D). *



* The *Dum* is the low tone on the frame drum and it is played away from the frame. The *Tek* is the high tone and is played closed to frame. The *Es* is played in between the *Dum* and the *Tek* and is always performed at a lighter dynamic and has the feel of an embellished note.

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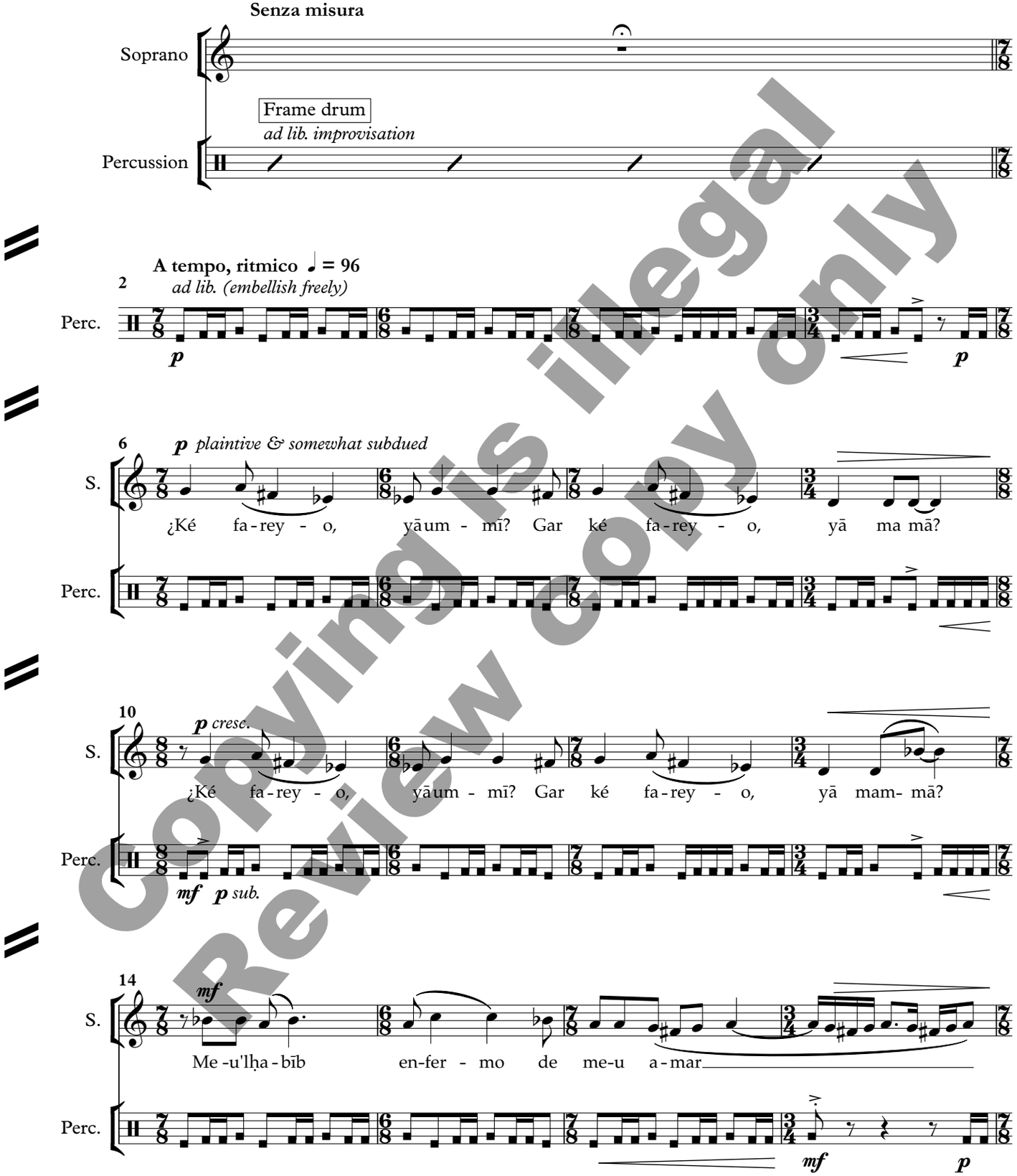
Xarja

For Sonja Tengblad and Jonathan Hess

Al'Ama al-Tuttli &
other Andalusian poets

Kareem Roustom



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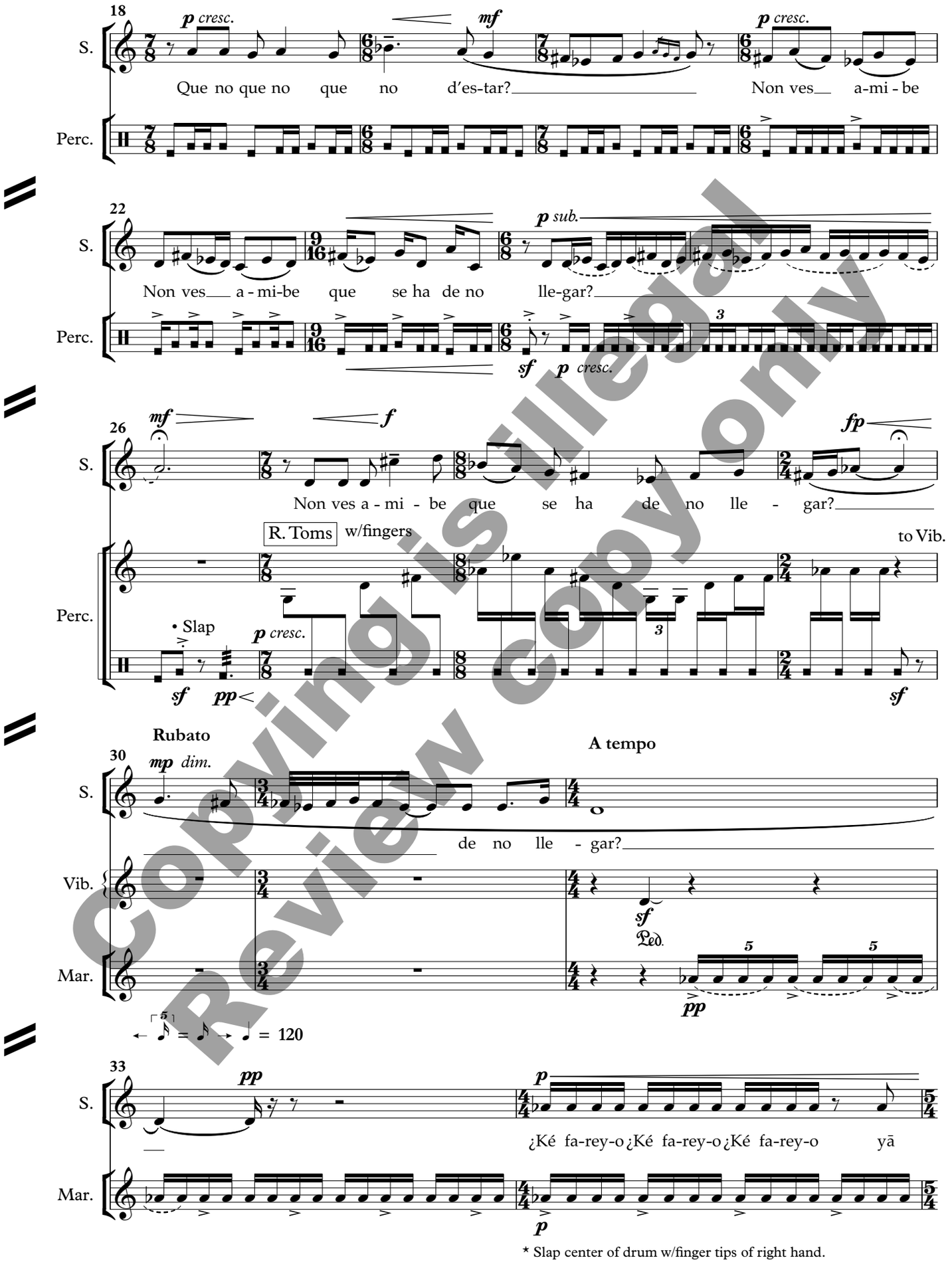

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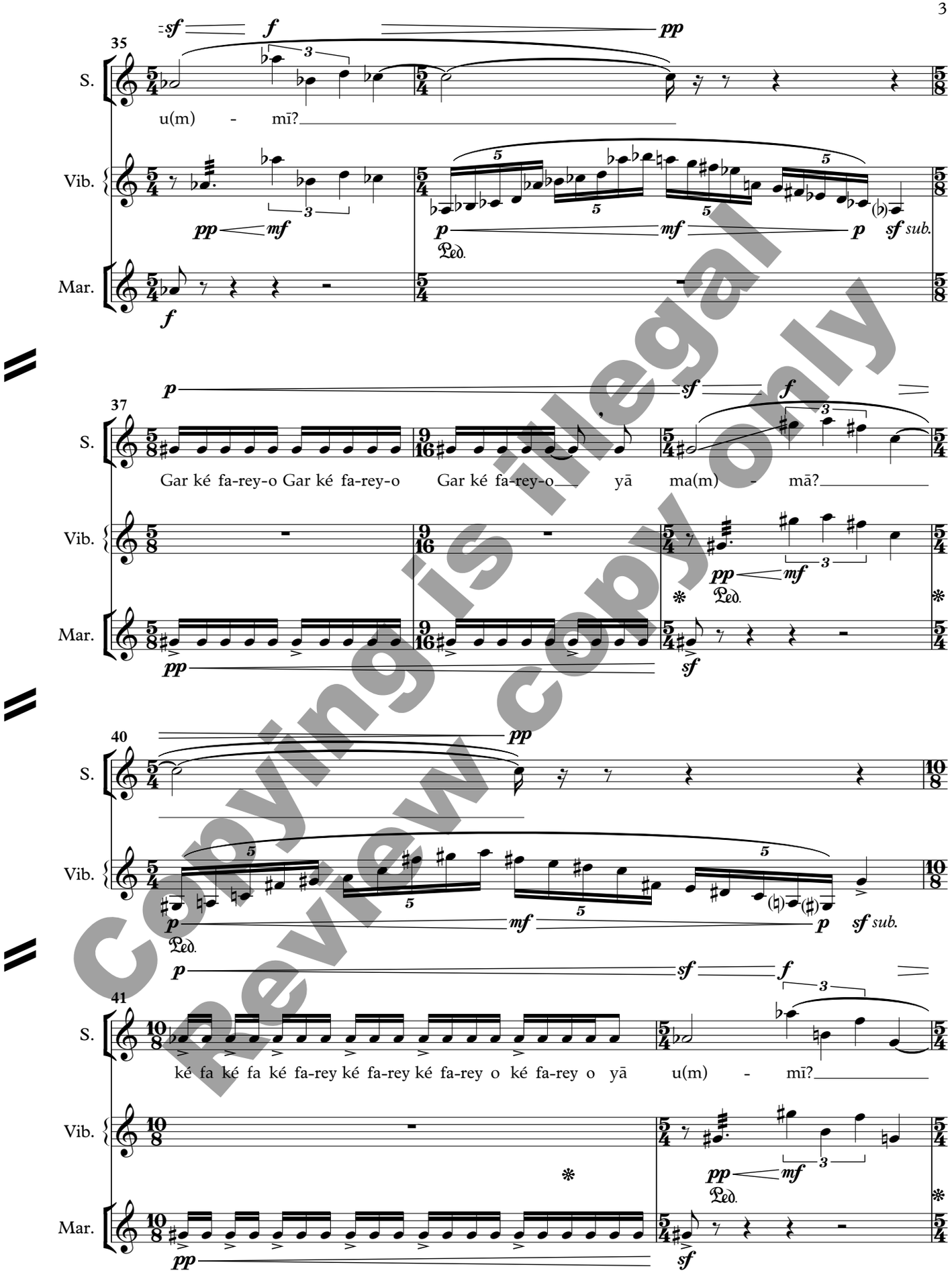

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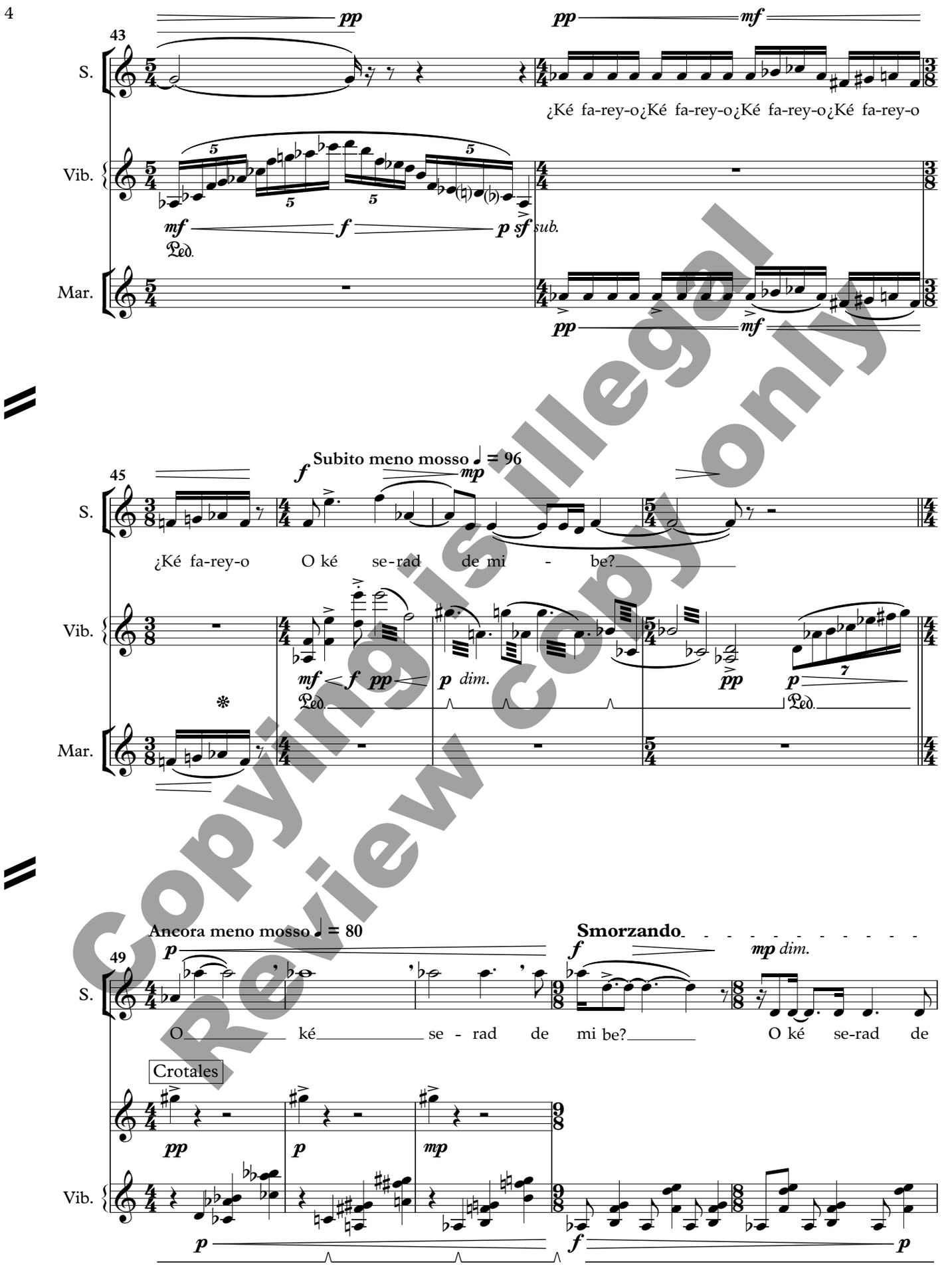

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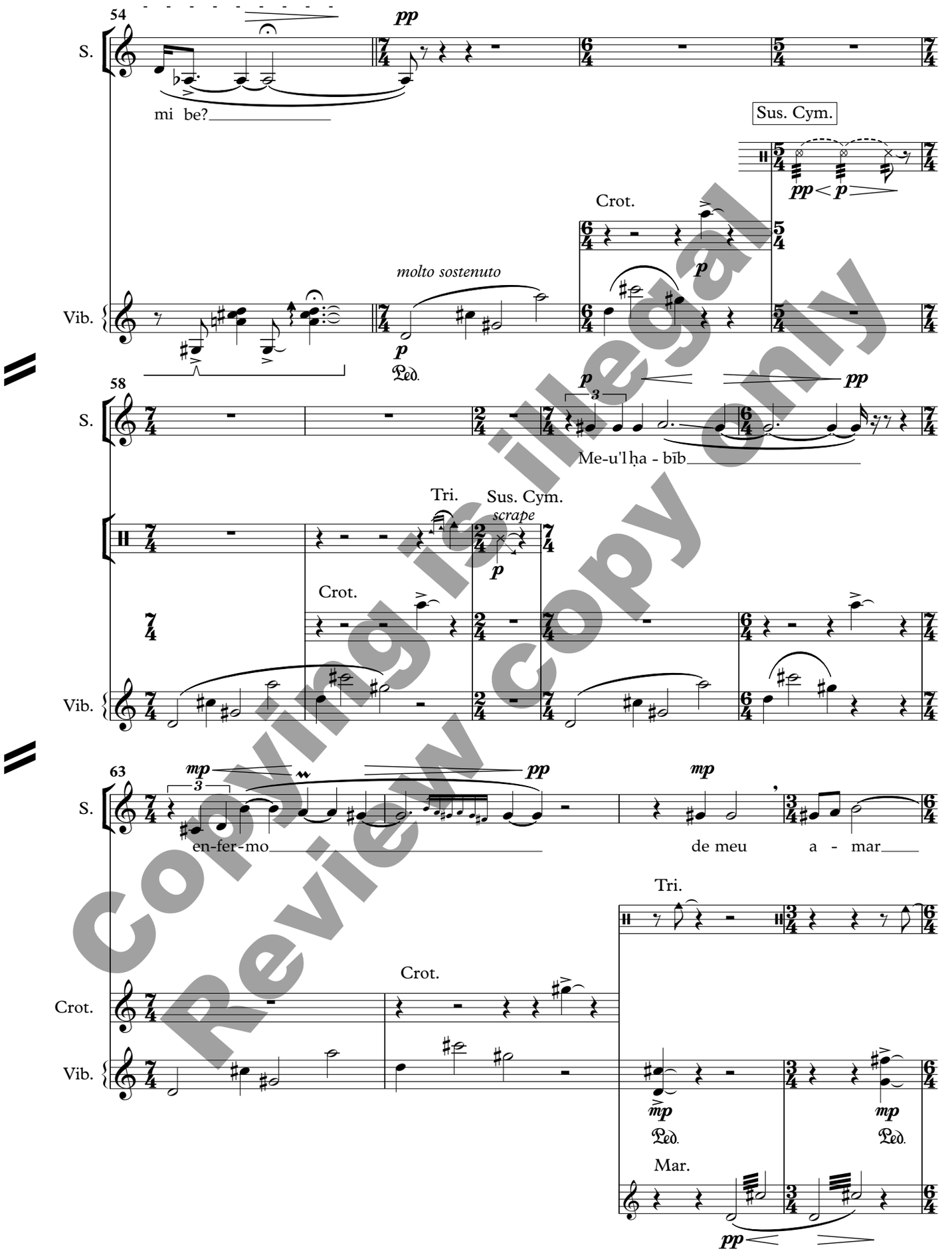

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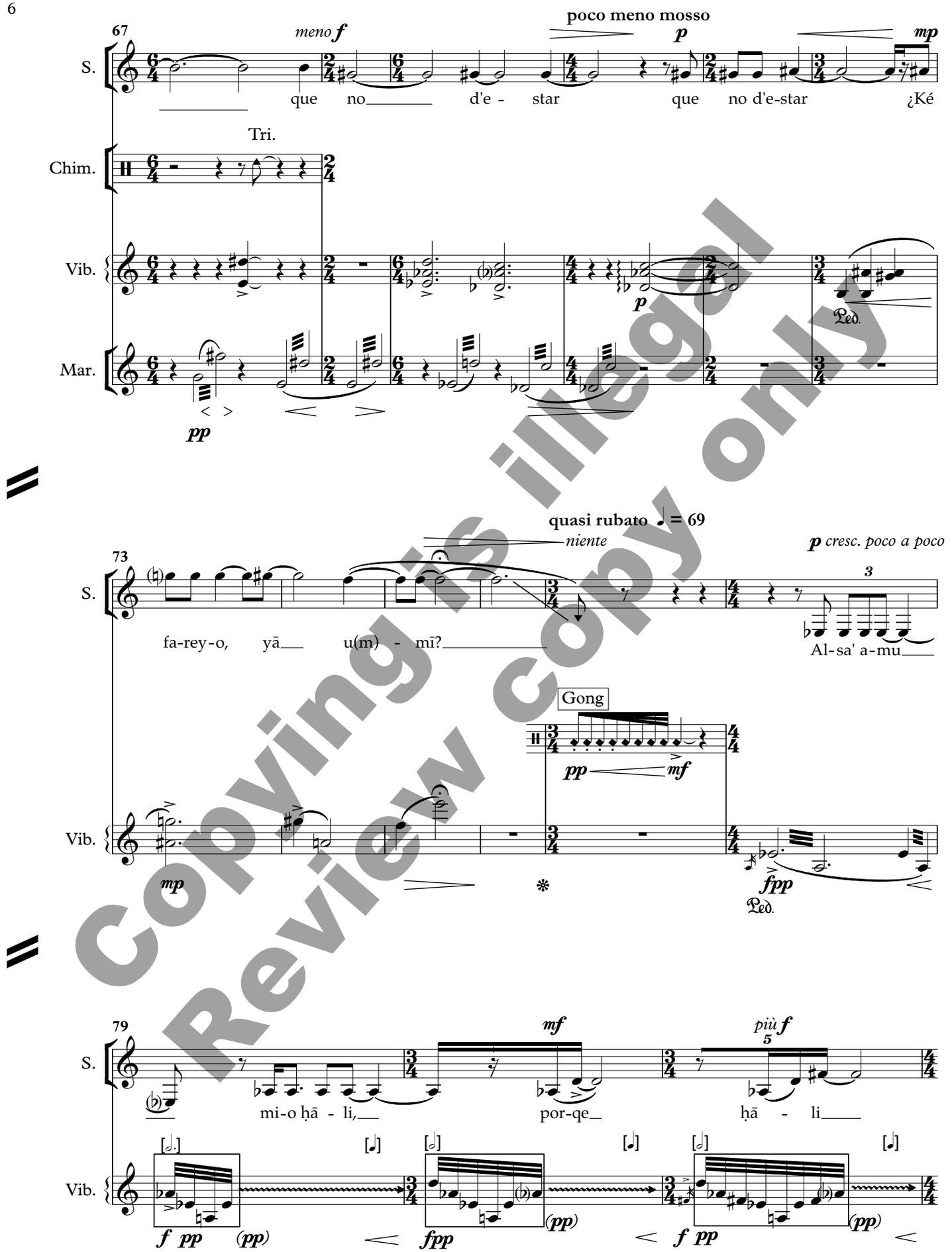

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