

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 ummī? / Faneq [me] bad lebare!

Amān

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?

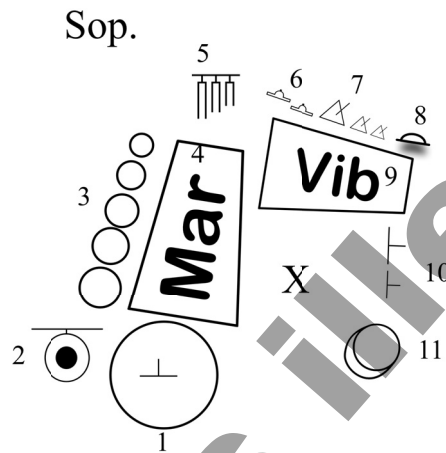
Death is my state, because my state (is) desperate.  
What shall I do, O my mother? The spoils I will leave.

Amān 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.

# Xarja

## Suggested Percussion Setup



Percussion: 1) 29" Timpani w/overtuned 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). \*

Timpani (29") with cymbal placed dome side down on timpani skin.

5 Roto Toms (tuned)

Perc.

Frame drum      Med. Gong      2 Suspended Cymbals      3 Triangles      Zill Bell

*Dum*   *Es*   *Tek*      M   S      L   M   S

2 Chimes      2 Crotales

Crot.

\*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.

# Xarja

For Sonja Tengblad and Jonathan Hess

Al'Ama al-Tuttli &  
other Andalusian poets

Kareem Roustom

**Senza misura**

Soprano

Frame drum  
*ad lib. improvisation*

Percussion

**A tempo, ritmico** ♩ = 96  
*ad lib. (embellish freely)*

Perc.

*p*

6 *p* *plaintive & somewhat subdued*

S.

¿Ké fa-rey - o, yāum - mí? Gar ké fa-rey - o, yā ma mā?

Perc.

10 *p cresc.*

S.

¿Ké fa-rey - o, yāum - mí? Gar ké fa-rey - o, yā mam- mā?

Perc.

*mf p sub.*

14 *mf*

S.

Me -u'lħa - bīb en-fer - mo de me-u a-mar

Perc.

*mf p*

18 *p cresc.* *mf* *p cresc.*

S. Que no que no que no d'es-tar? Non ves a-mi-be

Perc.

22 *p sub.*

S. Non ves a-mi-be que se ha de no lle-gar?

Perc. *sf p cresc.*

26 *mf* *f* *fp*

S. Non ves a-mi-be que se ha de no lle-gar?

Perc. *sf pp* *p cresc.* *sf*

R. Toms w/fingers to Vib.

• Slap

30 *mp dim.* *A tempo*

S. de no lle-gar?

Vib. *sf* *Red.*

Mar. *pp*

←  $\frac{5}{4}$  =  $\frac{3}{4}$  =  $\frac{2}{4}$  = 120

33 *pp* *p*

S. ¿Ké fa-rey-o¿Ké fa-rey-o¿Ké fa-rey-o yā

Mar. *p*

\* Slap center of drum w/finger tips of right hand.

35 *sf* *f* *pp*

S. u(m) - mī?

Vib. *pp* *mf* *p* *mf* *p* *sf sub.*

Mar. *f*

37 *p* *sf* *f*

S. Gar ké fa-rey-o Gar ké fa-rey-o Gar ké fa-rey-o yā ma(m) mā?

Vib. *pp* *mf* *p* *sf sub.*

Mar. *pp* *sf*

40 *pp* *p* *sf* *f*

S. *pp*

Vib. *p* *mf* *p* *sf sub.*

41 *pp* *sf* *f*

S. ké fa ké fa ké fa-rey ké fa-rey ké fa-rey o ké fa-rey o yā u(m) - mī?

Vib. *pp* *mf* *p* *sf sub.*

Mar. *pp* *sf*

43

S. *pp* *pp* *mf*

¿Ké fa-rey-o¿Ké fa-rey-o¿Ké fa-rey-o¿Ké fa-rey-o

Vib. *mf* *f* *p sf sub.*

Mar. *pp* *mf*

45

S. *f* *Subito meno mosso* *mp* = 96

¿Ké fa-rey-o O ké se-rad de mi - be?

Vib. *mf* *f* *pp* *p dim.* *pp* *p*

Mar. \*

49

S. *p* *f* *Smorzando.* *mp dim.*

O ké se - rad de mi be? O ké se-rad de

Crotales *pp* *p* *mp*

Vib. *p* *f* *p*

54

S. *pp*  
mi be?

Vib. *molto sostenuto*  
*p*  
*Red.*

Crot. *p*

Sus. Cym. *pp < p*

58

S. *p*  
*pp*  
Me-u'lħa - bīb

Tri. *p*  
Sus. Cym. *scrape*

Crot.

Vib.

63

S. *mp*  
*pp*  
*mp*  
en-fer-mo de meu a - mar

Tri.

Crot.

Vib. *mp*  
*Red.*  
Mar. *pp*

Detailed description: This is a page of a musical score for a voice and percussion ensemble. The tempo is 'Lento ma agitato' with a quarter note equal to 60 beats. The score is divided into three systems. The first system (measures 54-57) features a vocal line starting with 'mi be?' and a vibraphone line marked 'molto sostenuto'. The second system (measures 58-62) continues the vocal line with 'Me-u'lħa - bīb' and includes a triangle and suspended cymbal section. The third system (measures 63-66) features a vocal line with 'en-fer-mo de meu a - mar' and a more complex percussion arrangement including triangle, cymbal, and maracas. The score includes various dynamic markings such as *pp*, *p*, *mp*, and *pp*, and includes performance instructions like 'Red.' and 'scrape'. The percussion parts are written in a simplified notation style.



67 *meno f* *poco meno mosso* *p* *mp*

S. que no d'e - star que no d'e-star ¿Ké

Chim. Tri.

Vib. *p* *Ped.*

Mar. *pp*

73 *quasi rubato* *niente* *p cresc. poco a poco*

S. fa-rey-o, yā u(m) - mi? Al-sa' a-mu

Vib. *mp* *Gong* *pp* *mf* *fpp* *Ped.*

79 *mf* *più f*

S. mi-o hā - li, por-ge hā - li

Vib. *f pp* *(pp)* *fpp* *(pp)* *f pp* *(pp)*