

SHE/HE

by

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I. “The Lake of Fire” from “Broken Wings”¹

Khalil Gibran

SOPRANO

I want you to love me.	'ori:dukæ ʔan tɔ:ħibəni,
I want you to love me until the end of my days.	'ori:du ʔan tɔ:ħibəni ʔilla niħayətʔil əyæ:mi
I want you to love me the way a poet loves his thoughts of tragedy	'ori:dukæ ʔan tɔ:ħibəni, miθləmə yɔħibʔul fæ:ʒiru ʔafkæ:rihi mɔħziməti
I want you to remember me how a traveler remembers a calm pool in which he saw the shape of his face before he drank from its waters	ʔori:duka ʔan təðkirəni miθləmə: yəðkəru hæud ^s in hæ:diʔin rə:ʔa fi:hi xaryæ:li wəjəħihi qəblæ ʔan yəfrəbəl min mə:'ihi
I want you to think of me how a clement ruler thinks of a prisoner that died before the pardon reached him	wə ʔori:dukæ ʔan təðkirəni miθləmə: yɔfəkkirʔəl hæ:kimʔəl rɔʔɔ:fu bi-səji:nin mə:tə qəblə ʔan yəblɔyəħu ʒəfu:hu
I want you to be for me a brother, a friend, a companion.	wə 'ori:duka ʔan təkə:nu li: ʔəxəl:n wə s ^s ədi:qən wə rəfi:qən
I want you to visit my father in his solitude and console him in his isolation.	wə 'ori:duka ʔan təkz:ɾə wə:lidi fi wiħdæ:tihi wə təkzi:hi fi ʔimfira:dihi
For I will soon leave him and become estranged to him.	liʔənni ʒə:mən qəri:b səʒətrə:kəħu wə ʔəkə:nu yəri:bətən ʒəħu

TENOR

I'll make my spirit a covering for your spirit,	saɔfə ʔəjəʒəɾə ru:ħi: ɣila:fan li-bu:ħiki
I'll make my heart a home for your beauty, I'll make my breast a grave for your grief.	wə qəlbi: beɾən li-jəmæ:liki wə s ^s ədrɪ: qəbrən li-ʔəħzæniki
I will love you, Salma, with the love of fields for the spring	saɔfə ɔħibbəkɪ yə: Səlma, məħibbətɪʔil ħɔqɔ:lil rəbi:ʒ
I will live in you the way flowers live in the sun's heat	wə saɔfə 'uħiyi: biki ħaryætɔʔil əzħa:ri bi- ħəra:rətɪʔil ʒəmsi
I will remember you, Salma, the way the estranged exile remembers his beloved homeland	sə-ʔəðkərəki yə: Səlma miθləmə: yəðkərəʔil kə:rɔʔil mɔstəɔħəʒu wəʔəl ʔəsi:rɔʔil kəʔi:bu
How the grief-stricken prisoner remembers the hours of his freedom and confidence.	sə:ʒətəʔil ħɔrriyæ:ti wəʔəl t ^s əmə' ninəti
I will think of you the way a tiller thinks about the bushels of corn and cereals on the threshing floor	saɔfə ʔəftəkərə biki miθləmə: yufəkkirɔʔil ziraʒu bił-'iɾmə:ri 'l-sənæ:bili wə ɪllətɪʔil bəyædmɪ
The way the good shepherd thinks about good meadows And sweet springs.	wəʔil rəʒiʊʔil s ^s əlɪħu bił-məzɔ:ʒiʔil xɔd ^s ətrəʔi wəʔil mɪmə:hiliʔil ɪlədiyyati

¹ All translations and transliterations written by the author

II. “Alas for my woe!”

al-A'ma al-Tuti

Ah mamma! Look upon my woe!	a:h! 'mæmmə: 'ʔəjɪd shəf fa:ni mæ 'ʌ:jɪd
She makes me rise and fall, this deliberate assailant.	'qə:mə bi 'wʌqʌʃʌd 'bɑ:tɪshun mʊttʌʔɪd
I have nobody except you; take my heart in your heart	'leɪ:sæ li 'mɪnkæ bʊd xoð faʊʃ'a:di ʃʌn yʌd
Is there no way to you? Is despair my only path?	hʌl ɪlɑ:kæ sæ'bi:l? 'ʔʌʊ 'ʔɪllɑ 'ʔʌn ʔʌ'yæ:sæ?
Yet for the love of a doe, whose religion is cruelty	hʌl 'sɪwæ: 'hʊbbɑ 'ri:mɪn 'di:nuhu ʔʌt- təjʌnnɪ
I lose myself in her, while she sings to me:	'ʔʌnnʌ 'fihi ʔʌ'hi:m wə 'hɔwʌ bi yʊ'ʌʌnnɪ
“I’ve seen you, and my God! When will you understand?”	qʌd rəʔeɪtʊkʌ ʔay'yæ:n, ɛsh ʃəl'ei:k sə'tədri?
Time will go on and you will forget me.”	səyə'tʃu:lʌl zə'man wə sʌtʌnsə ðɪkri

III. The Song of Songs
Translated by Cornelius Van Dyck and Eli Smith

SOPRANO:

Let him kiss me with the kisses of his mouth²
for thy love is better than wine

ləyʊqʌbbʌlʊni: biqʌblæ:ti fʌmmihi³
liʔʌnna hʊbbikæ ʌtʰyʌb mɪnʔʌl
xʌmʌr

I *am* black, but comely, O ye daughters of
Jerusalem
as the tents of Kedar, as the curtains of Solomon.

ʔʌnnæ: sɑʊdɑ:ʔʊn wə jʌmi:lʌtʊn yɑ
bɪnæt ʌʊtʃʌli:m
kʌxɑrɪyæ:m kedar, kʌʃuquq
suleɪmɑ:n

TENOR:

I have compared thee, O my love, to a company
of horses
in Pharaoh's chariots.
Thy cheeks are comely with rows *of jewels*,
thy neck with chains *of gold*.

ləqʌd ʃʌbʌhtʊki yɑ: hʌbi:btɪ: bi-fʊrʊs
fi: murrʌkʌbæ:ti fʌrʌʃu:n
mæ: ʌjmlʌl xʌdeiki bɪsʌmu:tʰi
wə ʃʊnqɪkæ bɪqʌlæ:ʔɪd

TENOR:

Behold, thou *art* fair, my love;
behold, thou *art* fair;
thou *hast* doves' eyes.

hɑ:! ʔɪntæ jʌmi:lʌtʊn yɑ: hʌbi:btɪ:
hɑ:! ʔɪntæ jʌmi:lʌtʊn
ʃʌyæ:nʌkæ hʌmæ:mətʊn

SOPRANO:

Behold, thou *art* fair, my beloved,
yea, pleasant:

hɑ:! ʔɪntæ jʌmi:lʌtʊn yɑ: hʌbi:btɪ:
wə hɪlu:

UNISON:

The beams of our house *are* cedar,
and our rafters of fir.

jʌwæ:ʹɪz beɪtʊnæ: ʔʌrʒʊn
wə rʌwɑ:fɪdʊnæ: sɑrʊn

² The Holy Bible: King James Version, Song of Songs

³ Van Dyck Bible, Song of Songs

IV. The Return of Lilith
Joumana Haddad

I am Lilith, returning from her exile Lilith Lilith, the demoness of the sanctuaries Lilith	ʔannæ: li:li:t ʔalɣa:ʔidətu mɪn mənfa:hə: li:li:t li:li:t ʔaita:nətʔol xəlwæ:t li:li:t
I am the curse of curses that preceded me The Siren so the storm will not be quelled My names ornament your tongues if you have a thirst Follow me as the touch follows the kiss And take me like the night on his mother's breast.	ʔannæ: ləɣanətʔol ləɣanəti ʔallati səbəqtu mudʕillətʔol zaʊwə:riq kei la: tʌstʌtʌbbu ɣa:sɪfʌtɒn ismæ:ʔi li-tɒrʌsʕsʕiɣa ʔalsɪnətʔom ʔɪn kæ:n bɪkʊm ɣətʃ 'itbəɣu:ni mɪθləmæ: tətʔəɣʔul lʌmsʌtʔol qʊblʌtʌ wə xəðu:ni mɪθlə leɪɪn ɣælə sʕidri ʔʊmmihi
I am Lilith, the rebellious angel. The first mount of Adam and the corrupter of Satan. The phantom of suppressed sex and its purest scream Timid because I am the nymph of the volcano, the jealous because I am the beautiful temptress of hedonism	ʔannæ: li:li:t, ʔalmələ:kʔol mə:ʒɪnætu fɪrsu æ:dəmʔal ʔʌwwɪlu wə mʊfsɪdətʊ ʔɪbli:s xaiyya:lʔol ʒɪnsʔɪl mʌkbu:ti wə sərɣʌtihi ʔʌsʕfæ: ʔal-haiya liʔanni: hæʊriyætʔol bʊrka:n wəl ʒiyu:r liʔanni: weswæ:sʔol ruɣunætʊl ʒəmi:l
The first paradise could not tolerate me. I was expelled to sow conflict on earth and rule the matters of my subjects in their bedchambers. The dreams are all exposed to me I am the conscienceness of light sleep	lʌm tʌhtʌmʌlnɪl ʒɪnnʌtʊl ʔʊ:læ fətʕurɪdtʊ liʔarmi: fitnətɒn fil ʌrdʕ wə ʔʊdʌbbɪr fil mʊxa:dɪɣi ʔʌhwæ:lʌ ruɣʌrti ʔʌlʌhlæ:m kʊllʊhə mʌkʒu:fətɒn li: ʔannæ: dʕæmi:rʔol nʌʊmʔɪl xʌfi:fi
I wear and strip off the dream I lure the boats away but I do not rule the storm I am the lioness of temptation I return to ravish the prisoners and rule the earth. I return to heal Adam's ribs and liberate the men from their Eves.	ʔʌlbɪsu hʊlmʌn wə ʔʌxlʌɣu ʔʊdʕʌllʌlʊl zʌʊwʌ:riqʌ wəlæ: ʔʊhdi: ʔʌɣa:sʕɪfʌ ʔannæ: ʔʌllu:bu:ʔʌtu ʌɣæwiyyʌtu ʔʌɣu:du ɪ-ʔʌhtʌkʔʌl ʔʊsræ: wə ʔʌmlɪkʔʊl ʌrdʕ ʔʌɣu:du li-ʔʊsʕʌhʕʌhʌ dʕulu: ʔæ:dəm wə ʔʊhʌrrɪʔʊl rɪʒa:lʌ mɪn hæʊwəʔa:tɪhʊm
I am Lilith I am Lilith	ʔannæ: li:li:t ʔannæ: li:li:t

V. "Love Without Limits"

Nizar Qabbani

TENOR:

My lady
You were the most important woman in history
Before last year fled
You are now...the most important woman
Before the birth of this year

ya: seiyidati
konti ə?him ?imrə?əton fi: tæri:xi
qablə rahi:l?ol ʒa:m
?inti ?æl-?a:n... ə?him imrə?əton
baʒd wilæ:dəti hæða?l ʒa:m

SOPRANO:

Say to me: Your songs are with me
They live on my chest like a necklace
And your hair, this pure essence
Bound to my heart

təqu:lu ?ayani:ka ʒandi
təʒi:ʒu bi-sʌdri kə-ʒaɢdi
wə ʒiʒirukæ hæð?al tʌli:qu ʒani:qu
lasi:qu bi-kabdi

TENOR:

You are a woman
I do not measure in years and days
You are a woman...
Born of the fruit of poetry
From the gold of dreams

?inti imrə?əton
la əhsʌbəhə: bil-səʒæti wə?l-əyæ:mi
?inti imrə?əton
sʌniʒat mɪm fæ:kɪhət əf-ʒəʒiri
wə minə ðəhəbi?l ?əhlæ:m

SOPRANO:

You are who brightens my eye
A home for the color of my eyes
A home for the spark of my bosom
And the cold departs
I preserve much of you
As though you were a light, warm rain
Dispersing the cold
Like a basket of flowers

fə-minhu ?əkəhhu:lu ʒei:ni
fə-baitu bi-laʊ:ni ʒaiyu:ni
wa bait bijumrat khaddi
Fa-yaðhabu bardī
wə ?ahfʌzʌu minh?ul kʌθi:r?al kʌθi:ra
kʌ?ʌnnʌkæ rʌʒtu tairyyubin hʌri:qin
tʌfʌʒʒat bɪbardi
kʌsʌllʌti wʌrdi

TOGETHER:

My love
Do not be concerned by the rhythms of time
And names of the years
You are a woman that shall remain a woman
I shall love you
Upon the 21st century
Upon the 25th century
Upon the 29th century
And I will love you
When the oceans dry
And the forests burn
A beautiful mouth sings my praises

ya: seiyidati
lə tehtemmi fi: ?iqa:ʒil wʌqti
wə ?ismæ:ʒil sənuwæ:t
?inti imrə?əton təbqi imrə?əton
saʊfə ʊhɪbboki
ʒand dəxu:lʒil qərnʒil wæ:hidi wə ʒafri:n
ʒand dəxu:lʒil qərnʒil xʌ:msi wə ʒafri:n
ʒand dəxu:lʒil qərnʒil təssiʒi wə ʒafri:n
wə saʊfə ʊhɪbboki
həimə təjiff?ol bəhri
wə təhtəriqu?l kæ:bæ:t
təsbɪ:hʊ θakarin jami:lm bɪhamdi!

A warm breeze has melted the frost
And it is enough for you to be in all hearts
As a basket of roses
My lady/sir:
You are the conclusion of all poetry
and the rose of all freedoms
is enough to become the King of Poetry

The Pharoah of Words
The love a woman like you
Is sufficient to enter the pages of history
And raised among the brightest banners
I have had enough of glory
A beautiful mouth sings my praises

təfəʃtu bɪ-bɑrdi
wə hæsbukə ʔannækə fi: kullə beɪtm
kə-səlləti wɑrdɪn
yɑ: 'seɪyɪdəti
ʔmti xi 'lɑ:sətu 'kullʔəl 'fɪʃɪri
wə 'wɑrdətu 'kullʔəl hʊrri'yæ:ti
yək'fi: 'ʔʌn ʊ 'tæjəhə 'ʔɪsməki 'hətə:
'ʔʊs^sbəhu 'mælikəʔl 'fɪʃɪri
wə fir'ʃu:nuʔl kæli'mæ:t
yək'fi: 'ʔʌn tæʃæ'ʃəqni ɪm'rəʔətʊn 'mɪθlɪk
'hətə: 'ʔʊdxɪlɑ fi: 'kʊtʊbʔɪl tæ'ri:xi
wə 'tɔrfɪʃɑ mɪn ʔʊ'jʌllʔɪl rɑr'yæ:t
kɑ'fæ:ni mɪnʔəl 'məjd
təs'bi:hu 'θəkərɪn ja'mi:lɪn bɪ-'hɑmdi!

Abstract

In this work the dualist philosophy of ibn ‘Arabi provided a framework for dealing with the complexities of love and gender in Arabic writing. According to his heterodox thinking, the words “he” and “she” are methods of exploring the supernatural. In choosing texts for this project, examples were found that could provide insight and historical context for Arabic philosophies of desire. These texts were then ordered and shaped into a larger dramatic work that could narrate a cohesive “story” using the tropes of joy and despair commonly expressed in Arabic love writing.

The work is structured as a classical oratorio; however, standing in for the traditional choir is the saxophone quartet, providing an aural atmosphere that is at once human and organ-like. The central melodic element of the work is comprised of dualistic parts (A and B) that complement each other, as from ibn Arabi.

Arabic is unique amongst languages in that it has been tightly preserved since its emergence. A common musical foundation is established that indicates the remarkable continuity of Arabic expression throughout history, while also mapping Arabic expressions of desire onto classical Western musical tropes.

I. "The Lake of Fire"

бућер:ратун на:р

From "Broken Wings" by Khalil Gibran (1912)

Deliberately ♩=60

The musical score is arranged in a standard orchestral format. The top section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The bottom section includes Piano, Alto Saxophone I in E, Alto Saxophone II in E, Tenor Saxophone in B, and Baritone Saxophone in B. The score is written in 4/4 time and features a variety of dynamics including *fff*, *ff*, *f*, *mf*, *mp*, *p*, and *n*. It includes performance instructions such as *soli* and *rit.* (ritardando). The piece is marked "Deliberately" with a tempo of ♩=60. The score is divided into measures, with some measures containing rests for certain instruments. The bottom of the page features a page number "--1--".

13 **senza misura** **A** a Tempo ♩=60

Vln. I *f* *mf* *p* tutti

Vln. II pizz arco *p*

Vla. pizz arco *p*

Vc. pizz arco-solo *p* *mf* *p*

Cb. pizz arco-one player *p* *mf* *p*

Alto Sax. I **senza misura** **A** a Tempo ♩=60 solo- molto legato *mf*

Bari. Sax. solo *p* *mf* *p*

B Moderato ♩=72

25 *mf* gently, almost pleading *< f* *mp* *mf* *f* *mp* *mp*

S. Solo
u - ri-du ka an ta - hab-a-ni u - ri-du an ta - hab-a-ni il-la ni-hay-a-ti a - ya mi

Vln. I *mp* *sfz* *p* niente *sfz* *mf* *pp* *mp*

Vln. II *sf* *sfz* *p* niente *sfz* *mf* *mp*

Vla. *p* *f* *p* *mf* *pp*

Vc. *tutti* *mp* *f* *p* niente *mf* *pp* *mp*

Cb. *mp*

B Moderato ♩=72

Alto Sax. I *mp* *p*

Alto Sax. II *mp* *p*

Ten. Sax. *mp* *p*

Bari. Sax. *mp* *p*

38

S. Solo

mf *f* *mf* *f* *mp*

poco rit. $\text{♩} = 72$

u - ri-du ka an ta - ha-ba-ni_ mith-la ma ya-hab ul - sha-ir-u

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mf* *p* *mf* *p* *mf*

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

p *f* *mp* *p* *f* *mp*

soli

poco rit. $\text{♩} = 72$

C ♩=120

a Tempo ♩=72

51

S. Solo *mp* *mf relaxed*

af - kar - i - hil_ muh - zin - a - ti u - ri - du - ka_ an tadh - kar - a - ni

Vln. I *niente* *ff* *sfz* *p*

Vln. II *niente* *ff* *sfz* *p* *mp < mf* *mp*

Vla. *niente* *ff* *sfz* *p* *mf* *p*

Vc. *niente* *mp* *mf*

Cb. *p*

sul pont *normale* *normale*

C ♩=120

a Tempo ♩=72

Alto Sax. I *f* *mp* *p*

Alto Sax. II *p* *mp*

Ten. Sax. *p* *f* *mp* *p*

Bari. Sax. *p* *f* *p*

62 *mp* *f* *mf* *f* *mf* *dim.* *mp*

S. Solo
 mith-la ma yadh - ka-ru haw- dhin_ ma - in_ ha - di-in ra - a - fi - hi kha - ya - li-hi wa - ja - hi - hi qab-la an yash-rab min ma - i' -

Vln. I normale *f* *mp* *mf* *p* *p*

Vln. II *f* *mf* *p*

Vla. *f* *mf* *p* *p*

Vc. *p* *mp* *mf* *mf* *p* *p*

Cb. *p* *mf*

Alto Sax. I *p* *mf* *n*

Alto Sax. II *p* *mf* *n*

Ten. Sax. *p* *mf* *n*

Bari. Sax. *p* *mf* *n*

76 **D** **E** (3+2) (3+2+2) *f* *becoming more tense*

S. Solo hi wa_ u - ri-du ka__ an tadh-kar-a - ni mith-la ma yadh-kar u al - Am ja -

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *f* *mf*

Vc. *mf*

Cb.

D **E** (3+2) (3+2+2)

Alto Sax. I *p* *mf* *f*

Alto Sax. II *p* *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf*

93 *ff* *mf relaxing* **F** (2+3) *mf marked, fanfare-like*

S. Solo
ne - nan ma - ta_ fi ah - sha' - i - ha qa - bla_ an ya-ra an - nur wa u - ri-du-ka an taf - ta-ka-ra-bi mith-la ma_yu - fa - ku-rul

Vln. I *f* *mp* *f* (2+3)

Vln. II *f* *mp* *f* *mp* (2+3)

Vla. *f* *mf* *f* *mp* *mf* (2+3)

Vc. *f* *mf* (2+3)

Cb. *mp* *mp* *f* *mp* *mf* (2+3)

Alto Sax. I *mp* *mp* (2+3)

Alto Sax. II *mp* *mp* (2+3)

Ten. Sax. *mp* *mp* *mp* (2+3)

Bari. Sax. *mp* *mp* *mp* (2+3)

109

S. Solo

ha - kim-u al - ru - uf - u bi - sa - ji - nan ma - ta qa-bla an yu - ba - li-ghi - hi 'af - u - hu

Vln. I

Vln. II

Vla.

Vc.

Cb.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

f *mf* *f* *mp*

mp *mf* *f* *dim.* *mp*

mp *mf* *f* *dim.* *mp*

mf *f* *dim.*

mf *f* *dim.*

mf *f* *dim.*

mp

mp

mp

mp

121 **G** *f* **H** *with motion* *rit.* *a tempo* $\text{♩} = 72$ *ff*

S. Solo wa u - ri-du-ka an ta - ku-nu li akh-an wa sa - di -

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Alto Sax. I **G** *f* *fp* *f* *fp* *ff* *f* **H** *rit.* *a tempo* $\text{♩} = 72$

Alto Sax. II *f* *fp* *f* *fp* *ff* *f*

Ten. Sax. *f* *fp* *f* *fp* *ff* *f*

Bari. Sax. *f* *fp* *f* *fp* *ff* *f*

I

134

S. Solo *mp* *plaintively, with a sad edge*

qan wa ra - fi - qan wa u - ri-du-ka an ta-zur-a wa - li-di fi wah - da - ti -

Vln. I *f* *ff* *p*

Vln. II *f* *ff* *p*

Vla. *f* *ff* *p* *mp*

Vc. *f* *ff* *p* *mp*

Cb. *ff* *p*

I

Alto Sax. I *ff* *p*

Alto Sax. II *ff* *p*

Ten. Sax. *ff* *p*

Bari. Sax. *ff* *p*

151 *mf* *p* *p* *freely, sadly* *mp* *pp* **J**

S. Solo

hi wa ta - 'az - hi wa in - fi - ra - di - hi li - an - a - ni 'am - an qa - rib sa - at - tra - ku - hu wa a - ku - nu gha - ri - ba - tan 'an -

Vln. II

Vla.

Vc.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

p *mf* *mf* *p*

K Boldly

167

The musical score is arranged in two systems. The first system includes T., Vln. I, Vln. II, Vla., Vc., and Cb. The second system includes Alto Sax. I, Alto Sax. II, Ten. Sax., and Bari. Sax. The score is in 3/4 time and features a variety of dynamics and articulations. The first system starts with a 3/4 time signature, followed by 2/4, 3/4, 2/4, 4/4, 2/4, 4/4, 3/4, 2/4, 4/4, 3/4, 2/4, 4/4, and 3/4. The second system starts with a 3/4 time signature, followed by 2/4, 3/4, 2/4, 4/4, 2/4, 4/4, 3/4, 2/4, 4/4, 3/4, 2/4, 4/4, and 3/4. The score includes dynamics such as *mf*, *mp*, *cresc.*, *f*, *ff*, and *molto legato*. There are also articulations like *mp*, *f*, and *ff*. The score features several triplets and slurs. The first system includes a **K** dynamic marking. The second system includes a **K** dynamic marking and a *molto legato* marking.

L

p < *mp*
with quiet determination

saw-fa a-ja-al - i ro-hi gha-la-fan li-

180

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

M

190

mf cresc.

f

f determined

T. *mf cresc.* *f* *f determined*

Vln. I *mp cresc.* *ff*

Vln. II *mp cresc.* *ff*

Vla. *mp cresc.* *ff*

Vc. *mp cresc.* *ff*

Cb. *ff* *f*

M

Alto Sax. I *p* *mp* *ff*

Alto Sax. II *p* *mp* *ff*

Ten. Sax. *p* *mp* *ff* *f*

Bari. Sax. *mp* *ff*

204

N

T. *mp* *mp* *mf*
 Sal - ma mu - hi-bat-il hu - qu - li _____ wa saw - fa u - hi - yi bi - ki _____ ha - ya - tul ah - za - ri bi - ha - ra - ri - til sham - si

Vln. I *mf* *p*
 Vln. II *mf* *p*
 Vla. *mf* *p*
 Vc. *mf* *p*
 Cb. *mp*

N

Alto Sax. I *mf* *p*
 Alto Sax. II *mf* *p*
 Ten. Sax. *mp*
 Bari. Sax. *mp*

mp<

senza misura

a Tempo ♩=72

218

O

P

T. *p* a - dru - ki ya Sal - ma *mf* mith-la-ma yadh-ka-rul gha-rib *f* al-mus-taw-hish *mp* wa-ta-ni-hil mah bu - bi *mp* wal fa - qir - ul *P* ja - 'i-ul ma - i-da-til ta-am - il

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

senza misura

a Tempo ♩=72

O

P

Ten. Sax. *mp* *mf*

Bari. Sax. *mf* *p*

Q

226

T. *pp* *p* *mf* *p*
 sham - si wal makh - lu - u___ ay - am - a 'az - i - hi wa - mu - jad - i - hi wal a - si - ru ka - 'ib - u___ sa - 'at al - hu - ri - ya - ti wal - ti - ma - ni - na -

Vln. I *pp* *mf* *mp* *mf*
 Vln. II *mp* *pp* *mf* *mp* *mf*
 Vla. *mp* *mf* *mp* *mf*
 Vc. *pp* *pp* *mf* *mp* *mf*
 Cb. *p* *mp* *pp* *pp* *mf* *mp* *mf*

Q

Alto Sax. I *p* *mp* *mf*
 Alto Sax. II *p* *pp*
 Ten. Sax. *p* *pp*
 Bari. Sax. *p* *pp* *mp* *mf*

240 *mf* **R** *cresc.* *mf* *f*

T. ti saw - fa af - ta - ki - ra bi - ki — mith - la ma yu - fa - ki - ru al - zi - ra'

Vln. I *f* *mp* *cresc.*

Vln. II *f* *mp* *cresc.*

Vla. *f* *mp* *cresc.*

Vc. *f* *mp* *cresc.* *f*

Cb. *f*

Alto Sax. I *mf* *f* *mp* *f*

Alto Sax. II *mf* *f* *mp* *mp* *f*

Ten. Sax. *mf* *f* *mp* *mp* *f*

Bari. Sax. *mf* *f* *mp*

253 **S** *boldly ff* **T** *fff*

T. *boldly ff* *fff*

Vln. I *ff* *ff* *mf* *ff*

Vln. II *ff* *ff* *mf* *ff*

Vla. *ff* *ff* *mf* *ff*

Vc. *ff* *mf* *ff*

Cb. *ff* *mf* *ff*

Alto Sax. I *ff* *ff* **S** **T**

Alto Sax. II *ff* *mf* *ff*

Ten. Sax. *ff* *mf* *ff*

Bari. Sax. *ff* *mf* *ff*

i u bil igh-mar il sa - na - bi - li wa ghi-lat-il ba - ya - da - ri wa-al ra - 'i u wa ghi-lat-il ba - ya - da - ri wa - al ra - - 'i - ul

U

264

ff con brio

mf

T. *mf*
 sa - li hu bil ma - zool - il khu - da - ra' wal-mi - na - ha - li al gha-

Vln. I *mf* *ff* *mf*

Vln. II *mf* *ff* *dim.* *mp*

Vla. *mf* *ff* *dim.*

Vc. *mf* *ff* *mf*

Cb. *mf*

U

Alto Sax. I *mf* *p* *mf* *mp*

Alto Sax. II *mf* *mf* *mp*

Ten. Sax. *mf* *mp*

Bari. Sax. *mf* *mf* *mp*

V

molto rit.

277

relaxing

p

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

V

molto rit.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

II. "Alas for my woe!"

a:h! 'mimmə: 'ʔəjɪd

Text by al-'Ama at-Tutuli (c. 1100)

With movement ♩=144

♩=72

A ♩=144

Tenor

With movement ♩=144

♩=72

A ♩=144

Violin I

Violin II

Viola

Violoncello

Contrabass

Alto Saxophone in Eb

Alto Saxophone in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

13

$\text{♩} = 72$ $\text{♩} = 144$ $\text{♩} = 72$ **B** $\text{♩} = 144$

T.

Vln. I $\text{♩} = 72$ $\text{♩} = 144$ $\text{♩} = 72$ **B** $\text{♩} = 144$

Vln. II

Vla.

Vc. *solo* *tutti* *solo*

Cb. *solo* *tutti* *solo*

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

mp *fp* *mf* *mp* *f* *mf* *f* *mf*

mp *fp* *f* *fp* *mf* *f* *mf*

mp *fp* *f* *fp* *mf* *f* *mf*

mf *f* *mf* *mp* *f* *mf*

mf *f* *mf* *mp* *f* *mf*

mp *f* *mf* *mp* *f* *mf*

mp *f* *mf* *mp* *f* *mf*

mp *f* *mf* *mp* *f* *mf*

mp *f* *mf* *mp* *f* *mf*

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Musical score for measures 32-37. The score includes parts for T. (Trumpet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), Cb. (Contrabasso), and four Saxophone parts (Alto Sax., Alto Sax., Ten. Sax., Bari. Sax.).

The T. part consists of whole rests. The Vln. I and Vln. II parts feature melodic lines with slurs and accents. The Vla. part has a continuous eighth-note accompaniment. The Vc. and Cb. parts play sustained notes. The Saxophone parts (Alto Sax., Alto Sax., Ten. Sax., Bari. Sax.) play complex melodic lines with slurs and accents.

38

T. *f* **D** *f* *ff* *f* *ff* *f*

Ah! mim ma a - jid! sha - fa - ni ma a - jid!

Vln. I *ff* **D** *mf*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *mf*

Cb. *ff* *mf*

Alto Sax. *ff* *f*

Alto Sax. *ff* *f*

Ten. Sax. *ff*

Bari. Sax. *ff*

50 **E** *mf* dance-like

T. *mf* *Qa - ma bi wa - qa-'ad ba - ti - shoon mut - ta' - id*

Vln. I **E** *pizz.* *mp* *sim.*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

Alto Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *solo* *f*

59 **F** *f* with anguish *mf* *mp* **G**

T. lay - sa li min - ka bud khod fa - wa - di 'an_ yad

Vln. I **F** *mf* arco **G** *f* solo

Vln. II arco *mf* pizz.

Vla. arco

Vc. arco *mf* pizz. *mf*

Cb. arco *mf*

Alto Sax. *mf* *p* *p* *f* *p* *f*

Alto Sax. *mf* *p* *f* *p* *f*

Ten. Sax. *mf* *p* *p* *f* *p* *f*

Bari. Sax. *p* *f* *p* *f*

71 **H** *f desperately* *ff*

T. *hal il-lay-ka sa - beel? 'aw il - la 'an a - ya - sa?*

Vln. I **H** *mp* *tutti* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *arco* *mf* *f*

Cb. *mf* *f*

Alto Sax. *solo* *ff* *mp* *f*

Alto Sax. *ff* *mp* *f*

Ten. Sax. *ff* *mf* *mp* *f*

Bari. Sax. *ff* *mf* *f*

82 **I** *mf*

T. hal si - wa hub - ba reem - in dee - n-hu at - ta - jan - ni a - na fi-hi a-heem wa ho - wa

Vln. I **I** *mp* *pizz* *sim.*

Vln. II *mp* *pizz*

Vla. *mp* *pizz.*

Vc. *mp* *pizz.*

Cb. *mp* *pizz.*

Alto Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

p

92 **J** *mf* playfully *f* *mf*

T. *mf* playfully *f* *mf*

bi yu - ghan - ni Qad ra' - ay - tu - ka 'ay - yan Esh 'a - layk sa - ta - dri?

Vln. I **J**

Vln. II

Vla.

Vc. arco *mf* *mp*

Cb.

Alto Sax. *p* *mf*

Alto Sax. *p* *mf*

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf* solo *mf*

100

mf

T. sa - ya - too - lul za - man wa sa - tan - sa dhi - kri

Vc. *mp* solo- pizz.

Cb. *mp* 3

Bari. Sax. *fp*

The image shows a musical score for four instruments: Tenor (T.), Violoncello (Vc.), Contrabasso (Cb.), and Baritone Saxophone (Bari. Sax.). The score is in 8/8 time, indicated by the '8' below the Tenor staff. The key signature has one sharp (F#). The Tenor part has lyrics: 'sa - ya - too - lul za - man wa sa - tan - sa dhi - kri'. The dynamics are marked as *mf* for the Tenor, *mp* for the Violoncello and Contrabasso, and *fp* for the Baritone Saxophone. The Violoncello part includes a 'solo- pizz.' marking and a slur over the first two measures. The Contrabasso part includes a triplet of eighth notes in the final measure. The Baritone Saxophone part features a complex rhythmic pattern in the first two measures, followed by a long note with a fermata.

III. The Song of Songs

nəʃiːdʊl ʔɪnʃeːd

c. 900 BC, translated by Cornelius Van Allen Van Dyck (1860)

A

Distantly ♩=60

mp *deliberately and sensually* *mf* *mf* *mp*

Soprano

la - yu - qab - bal - u - ni bi - qa - bla - ti fam - mi - hi li - a - na hub - bi - ka at - yab

Distantly ♩=60

mp *con sord.* *very little vibrato* *p*

Violin I

mp *con sord.* *very little vibrato* *p*

Viola

mp *con sord.* *very little vibrato* *p*

mp *con sord.* *very little vibrato* *p*

Violoncello

mp *con sord.* *very little vibrato* *p*

mp *con sord.* *very little vibrato* *p*

Contrabass

mp *con sord.* *very little vibrato* *p*

B **C** **D** Più mosso $\text{♩} = 76$

S. *mf* *mp* *mf* *mp*

min al - kha - mar a - na saw - da' - un wa ja-mi-la- tun__ ya bi - nat__ Au - ru - sha-leem ka-kha-yyam Ke- dar__ ka - sha - quq Su-ley-man

T. *mf regally*

la - qad sha - bah - ta -

Vln. I *mp* *p*

Vla. *mp* *p* *mp* niente

Vc. *mp* *p* *mp* niente

Cb. *mp* *p* *mp* niente

Ten. Sax. in B \flat *mp* molto legato

Bari. Sax. in E \flat *mp* molto legato

E

35

S.

T.
 8 ka ya ha - bib - ti bi - fur - si *mf* fi mur - ra - ka - bat - ti *f* far - oon *mp* ma aj - mal kha - dei - ki *f* bi - sa - moo - ti *mf* wa 'unq - i - ka *p* bi - qa - la' - id

E

Vc.
 senza sordino
pp

Alto Sax I in E♭ *mp* *mf* *mp* *mf* *p* *mf* *mp* *pp*

Alto Sax II in E♭ *mp* *molto legato* *mf* *mp* *mf* *p* *mf* *mp* *pp*

Ten. Sax. in B♭ *mf* *mp* *mf* *p* *mf* *mp* *pp*

Bari. Sax. in E♭ *mf* *mp* *mf* *p* *mf* *mp* *pp*

rit. $\text{♩} = 60$

F

G

S. *mf* *f* *mf* *dim.* *mp* *mf* Ha! in-ta ja - mi - lun ya ha -

T. *mf* *f* *mf* *dim.* *mp* Ha! in-ta ja - mi - la - tun ya ha - bib - ti ha! in-ta ja - mi - la - tun ay - ya - na - ka ha - mam - a - tun

rit.

F $\text{♩} = 60$

G

Vln. II senza sordino *mf* *f* *mf* *dim.* *mp* *p*

Vla. senza sordino *p* *mf* *f* *mf* *dim.* *mp*

Vc. *pp* *mf* *f* *mf* *dim.* *mp*

Cb. *mp*

Alto Sax I in E \flat *p*

Alto Sax II in E \flat *p*

Ten. Sax. in B \flat

Bari. Sax. in E \flat

64

S. *f* *mf* *mp* **H** *mf*
 bib - i wa he - lu Wa sa - reer - u - na akh - dhar ja - wa' - iz bei - tu - na ar - zun ra - wa - fi - du - na sa - roon

T. *mf* **H** *mf*
 ja - wa' - iz bei - tu - na ar - zun ra - wa - fi - du - na sa - roon

Vln. I niente

Vln. II *mf* niente

Vla. *p* *mf* niente

Vc. *mp* *mf* niente

Cb. *p* *mf* niente

Alto Sax I in E_b

Alto Sax II in E_b to alto saxophone

Ten. Sax. in B_b to alto saxophone

Bari. Sax. in E_b *p*

IV. The Return of Lilith

Ḡau:dət Li:lit

Text by Joumana Haddad (2003)

A

Misterioso $\text{♩} = 60$

mp chant-like

Soprano Solo

Violin I

Violin II

Viola

Violoncello

Contrabass

Misterioso $\text{♩} = 60$

A

Piano

Alto Saxophone I in E

Alto Saxophone II in E

Alto Saxophone III in E

Alto Saxophone IV in E

B Alla Dance Macabre $\text{♩} = 80$

13

S. Solo

'a - i-da-tu min man - fa - ha Li - lit shay-ta-na- tul_ xal-wat Li - lit

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pizz.

p

mp

mp

B Alla Dance Macabre $\text{♩} = 80$

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

mp

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

C

42

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

C

f

mp

cresc.

f

mp

cresc.

D

56

S. Solo

Staff for S. Solo, showing a whole rest for the duration of the page.

Vln. I

Staff for Vln. I, featuring a rhythmic pattern of quarter notes and rests.

Vln. II

Staff for Vln. II, featuring a rhythmic pattern of eighth notes and rests.

Vla.

Staff for Vla., featuring a rhythmic pattern of quarter notes and rests.

Vc.

Staff for Vc., featuring a rhythmic pattern of quarter notes and rests.

Cb.

Staff for Cb., featuring a rhythmic pattern of quarter notes and rests.

D

Alto Sax. I

Staff for Alto Sax. I, featuring a melodic line with dynamics *fp*, *p cresc.*, *fp cresc.*, and *f*.

Alto Sax. II

Staff for Alto Sax. II, featuring a melodic line with dynamics *fp*, *p cresc.*, *fp cresc.*, and *f*.

Alto Sax. III

Staff for Alto Sax. III, featuring a melodic line with dynamics *f* and *mp < f*.

Alto Sax. IV

Staff for Alto Sax. IV, featuring a melodic line with dynamics *f* and *mp < f*.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

E

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

F

95

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

G

110

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

ff

mp

ff

ff

mp

ff

arco

mp

ff

fp

pizz.

mf dim.

pizz.

mf dim.

G

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

mp

ff

mf

mf

mp

ff

mf

mf

mp

ff

mf

threateningly

mp

mf

mp

124

S. Solo

Musical notation for S. Solo (Soprano) with lyrics: a - na la' - a - na - tu al - la - - - na -

Vln. I

Musical notation for Vln. I with dynamic markings *mf* and *mp*

Vln. II

Musical notation for Vln. II

Vla.

Musical notation for Vla. with dynamic marking *p*

Vc.

Musical notation for Vc. with dynamic marking *p*

Cb.

Musical notation for Cb. with dynamic marking *p* and *pizz.*

Alto Sax. I

Musical notation for Alto Sax. I with dynamic marking *mf*

Alto Sax. II

Musical notation for Alto Sax. II with dynamic marking *mf*

Alto Sax. III

Musical notation for Alto Sax. III with dynamic marking *mf*

Alto Sax. IV

Musical notation for Alto Sax. IV with dynamic marking *mf*

139 *mf* *mf* **H** *mp*

S. Solo
ti al - a - ti sa - baq - tu Mu - - -

Vln. I *mf* *mf* *mp*

Vln. II

Vla.

Vc.

Cb.

Alto Sax. I *mf* *p* *pp* **H**

Alto Sax. II *mf* *p* *pp*

Alto Sax. III *p* *pp*

Alto Sax. IV *mp* *p* *pp*

153 *mf* *f* *playfully*

S. Solo
-dhi - la - tu al - za - wa - riq kai la tas -

Vln. I *mf* *mp* *mf*

Vln. II *mp* *mf* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Alto Sax. I *mp*

Alto Sax. II

Alto Sax. III *mp*

Alto Sax. IV

168

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

ta - ta - bu a - ta si - fa - - - tun! is -

f

f

mf *mp*

I

mf

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

f

f

mp *f*

f

I

183

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

ma - i li - tu - ras - si al - si - nat - kom

mp

ff

mp

cresc.

f

mp

mp

cresc.

f

mp

mp

cresc.

f

mp

mp

199 *mf* freely *dim.* *p* **J** *mf* seductively

S. Solo

in kan - bi - kom - atsh _____ it - ba -

Vln. I *mp* *pp* *f* *mp*

Vln. II *mp* *pp* *f* *mp*

Vla. *f* *mp*

Vc. *mp* *pp* *f* *mp*

Cb. *mf* *f* *mp*

pizz. arco

J

Alto Sax. I

Alto Sax. II

Alto Sax. III *mp*

Alto Sax. IV

K

232

S. Solo

qub - - la - tu - - - wa kha - du - - - ni mith - - la

f

mf cresc.

Vln. I

mf

cresc.

Vln. II

mf

cresc.

Vla.

mf

cresc.

Vc.

mf

cresc.

Cb.

mf

K

Alto Sax. I

mp

mf

mp

cresc.

Alto Sax. II

mf

mp

cresc.

Alto Sax. III

mf

mp cresc.

Alto Sax. IV

mp cresc.

246

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

lai - - - lin - - - a - - - la si - dri um - - i - hi

ff

mf

mf

ff

mf

mf

ff

mf

mf

ff

mf

f

L Con Fuoco ♩=160

f boldly!

261

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

L Con Fuoco ♩=160

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

266 M

S. Solo

lit! al - ma - laa - kul ma - ji - na - - - tu

Vln. I

Vln. II

Vla.

Vc.

Cb.

M

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff **N**

Fi -rsu A -dam al - aw - wal - lu wa muf -

f *mf* *mf*

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

cresc. *mf* *cresc.* *mf* *ff* *mf* *ff* *mf* *mf* *ff* *mf* *lightly* *lightly* *lightly* *lightly*

N

ff *mf* *lightly* *lightly* *mf*

O

mp hushed

ff

286

S. Solo

si - da - tu I - - - blees Kha - yal ul - jins il - mak - boot wa sar - kha - ti - hi

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp *fp* *ff* *p* *ff* *ff* *ff* *ff* *ff* *mf*

O

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

303 *mf* *ff* **P** *f* *dim.*

S. Solo
 il - as - fa al - Ha - yi - ya li - a - ni haw - ri - - at ul - bur - kan wa al - ghi -

Vln. I *mf* *f* *f* *dim.*

Vln. II *mf* *f* *f* *dim.*

Vla. *mf* *f* *f* *dim.*

Vc. *mf* *f* *f* *dim.*

Cb. *f* *f* *f* *dim.*

P

Alto Sax. I *ff* *f*

Alto Sax. II *ff* *f*

Alto Sax. III *ff* *f*

Alto Sax. IV *ff* *f*

Q

316 *mf* *ff*

S. Solo

il - as - fa al - Ha - yi - ya li - a - ni haw - - ri - - at ul - bur - kan

Vln. I *mf* *mp* *mp*

Vln. II *mf* *mp* *mp*

Vla. *mf* *mp* *mp*

Vc. *mf* *mp* *mp*

Cb. *mf* *mp*

Q

Alto Sax. I *mp*

Alto Sax. II *mp*

Alto Sax. III *mp*

Alto Sax. IV *mp*

327 *f* *dim.* *mf* **R**

S. Solo
 wa al - ghi - yur la fa - ta - rad - tu li - ar - mi

Vln. I *sfz* *mf*

Vln. II *sfz* *mf*

Vla. *mf*

Vc. *mf*

Cb.

Alto Sax. I **R**

Alto Sax. II

Alto Sax. III

Alto Sax. IV

S

337

S. Solo

fit - - na - - tun fil - - ardh wa u - dab - bir

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f mp

f mp

f mp

S

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

mf

mf

mf

T Misterioso $\text{♩} = 60$

mp chant-like

354

S. Solo

al - ah lam kul - lu-ha mak shoof-a-tun li a -na dha -mee - rul naw - mil kha-fi - fi

Vln. I *mp* *p* *cresc.*

Vln. II *mp* *p* *cresc.*

Vla. *mp* *p* *cresc.*

Vc. *mp* *p* *cresc.*

Cb.

T Misterioso $\text{♩} = 60$

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

U Alla Dance Macabre $\text{♩} = 80$

366

S. Solo *mp* *f* *ff*

al - bis - u hul man wa akh - la - u u - dhal - lu za - wa - ri - qu wa - la uh - dhi al - a - si - fa

Vln. I *mp* *cresc.* *mf* *f* *mp*

Vln. II *mp* *cresc.* *mf* *f*

Vla. *mp* *cresc.* *mf* *f*

Vc. *cresc.* *mf* *f* *pizz.* *mp*

Cb. *cresc.* *mf* *f* *mp*

U Alla Dance Macabre $\text{♩} = 80$

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV *p*

S. Solo

S. Solo staff with rests.

Vln. I

Vln. I staff with rests.

Vln. II

Vln. II staff with rests.

Vla.

Vla. staff with rests.

Vc.

Vc. staff with rhythmic pattern.

Cb.

Cb. staff with rests.

Alto Sax. I

Alto Sax. I staff with notes and dynamics.

Alto Sax. II

Alto Sax. II staff with notes and dynamics.

Alto Sax. III

Alto Sax. III staff with notes and dynamics.

Alto Sax. IV

Alto Sax. IV staff with notes and dynamics.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

mp

mf

cresc.

ff

dim.

S. Solo

A single staff for S. Solo, mostly containing rests.

Vln. I

Vln. I staff with dynamics *mp*, *ff*, *mf*, and *f*. Includes the instruction "(sempre staccato)" at the end.

Vln. II

Vln. II staff with dynamics *mp*, *ff*, *mf*, and *f*. Includes the instruction "(sempre staccato)" at the end.

Vla.

Vla. staff with dynamics *ff*, *mf*, and *f*. Includes the instruction "(sempre staccato)" at the end.

Vc.

Vc. staff with dynamics *ff* and *f*.

Cb.

Cb. staff with dynamics *mp*, *ff*, and *f*. Includes the instruction "arco" at the beginning.

Alto Sax. I

Alto Sax. I staff with dynamics *mp*, *ff*, *mf*, and *f*. Includes a circled "X" above the staff.

Alto Sax. II

Alto Sax. II staff with dynamics *mp*, *ff*, *mf*, and *f*.

Alto Sax. III

Alto Sax. III staff with dynamics *mp*, *ff*, *mf*, and *f*.

Alto Sax. IV

Alto Sax. IV staff with dynamics *mp*, *ff*, *mf*, and *f*.

437 *f* *con forza* Y

S. Solo
 a - nal lu - bu - tu al - gha - wi - tu a - u -

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Alto Sax. I *mf*

Alto Sax. II *mf*

Alto Sax. III *mf*

Alto Sax. IV *mf*

Y

S. Solo *ff*
 du li - ah - tak al - us - ra wa am - li - - - kul ardh!

Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

Alto Sax. I *f*
 Alto Sax. II *f*
 Alto Sax. III *f*
 Alto Sax. IV *mf* *f*

Z

465

S. Solo

a - u - du li - u - sha - sha dhu - lu A - dam!

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

Cb.

ff

Z

Alto Sax. I

ff

Alto Sax. II

ff

Alto Sax. III

ff

Alto Sax. IV

ff

BB Con Fuoco (♩.=♩)

498

S. Solo

fff

A - na Li - lit! _____ A - na Li - lit! _____

Vln. I

mf *ff*

Vln. II

mf *ff*

Vla.

mf *ff*

Vc.

ff

Cb.

ff

BB Con Fuoco (♩.=♩)

Alto Sax. I

mf *ff* *f cresc.*

Alto Sax. II

mf *ff* *f cresc.*

Alto Sax. III

mf *ff* *mf cresc.*

Alto Sax. IV

mf *ff* *mf cresc.*

CC

rit.

510

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

CC

rit.

Pno.

Alto Sax. I

Alto Sax. II

Alto Sax. III

Alto Sax. IV

DD

♩=92 rit.

518

(attaca)

S. Solo

(attaca)

Vln. I

(attaca)

Vln. II

(attaca)

Vla.

(attaca)

Vc.

(attaca)

Cb.

DD

♩=92 rit.

Pno.

(attaca)

Alto Sax. I

(attaca)

Alto Sax. II

(attaca)

Alto Sax. III

(attaca)

Alto Sax. IV

(attaca)

V. Love Without Limits

(ħubbun bilæ: ħudu:d)

Text by Nizar Qabbani (1972)

Largo ♩=56-64

A

The musical score is arranged in a system with six staves for vocal soloists and a piano, and another system with four staves for saxophones. The vocal soloists are Soprano, Tenor, Violin I, Violin II, Viola, Violoncello, and Contrabass. The piano part is written for a grand piano. The saxophone section includes Alto Saxophone I and II in E♭, Tenor Saxophone in B♭, and Baritone Saxophone in E♭. The score is in 4/4 time and features a variety of time signatures (3/4, 2/4, 3/4, 4/4) and dynamic markings (mp, mf, p, pp, ppp, cresc.). The lyrics are in Arabic and are written below the Tenor Solo staff. The score is marked with a 'Largo' tempo and a metronome marking of ♩=56-64. A rehearsal mark 'A' is placed at the beginning of the score.

Soprano Solo

Tenor Solo

Violin I

Violin II

Viola

Violoncello

Contrabass

Piano

Alto Saxophone I in E♭

Alto Saxophone II in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Ya say - yi-da - ti kun-ta a - ham im-ra-a - tun fi ta - ri - khi qa - bla ra - heel - al - 'am In-ta a - lan in-ta a - lan a - ham im-ra-a -

mp *mf* *mf* *mp*

p *ppp* *ppp* *ppp*

ppp *cresc.*

mp *ppp* *ppp*

Largo ♩=56-64

A

16 *p* **B** *mp* *mp* *mf* *mp* *mf*

S. Solo ta - qu - lu a-gha-ni - ka 'an - di ta' - eesh-u bi-sa-dri ka -'aq - di wa - shaar u-ka ha-dhal ta - li - qu a - ni - qu la -

T. Solo *mf* *p* niente tun baad wi-la-da - ti ha-dhal 'am

Vln. I *mf* *p* *mp* *mf* tutti

Vln. II *p* *mf*

Vla. *p*

Vc. *p* *mp* *mf*

Pno.

32 C

S. Solo *p*
 si - qu - bi - qab di

T. Solo *mp*
 in-ti im - ra - a-tun la ah - sa - bu-ha bil - sa - a - ti wal-a-ya - mi in-ta im - ra - a-tun su-ni-at min fa - ki-hat ash - sha - i -

Vln. I *p* *p* *mp*

Vln. II *p* *p* *mp*

Vla. *p* *mp*

Vc. *p* *p*

Pno. *p cresc.* (sempre legato)

F

60 *mf* *f* *mf*

S. Solo min-hu u-att - ir-ru nah - di fa - bai - tun bi laun ay-u-ni wa bai - tun bi jam-ra-ti kha - di_ fa - yadh - ha - ba bar - di wa- fadh - u min - hu li-ka - thee - ra li - ka-thee - ra ka-a-na-ka ra - sha

Vln. I *cresc.* *mf* *mp* *mf*

Vln. II *cresc.* *mf* *mp* *mf*

Vla. *mp* *cresc.* *mf* *mp* *mf*

Vc. *mp* *cresc.* *mf* *mp* *mf*

Cb. *mp* *cresc.* *mf* *mp* *mf*

Pno.

G

S. Solo *f* *mf* *mp* *dim.* *p accel.*

73 tu ta- yubin ha - ri - qin ta - fa - shat bi - bar - di ka - sa - la - ti war - din

Vln. I *f* *mf* *mp* *p*

Vln. II *f* *mf* *mp* *p*

Vla. *f* *mf* *mp* *mp* *p*

Vc. *f* *mf* *mp* *p*

Pno. *mf cresc.*

accel.

G

Alto Sax. I *mp*

Alto Sax. II *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

H Confused ♩=120

87

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Musical score for strings and piano. Measures 87-94. Includes dynamics like *mf*, *sfz*, *f*, *mp*, *ff* and articulation like triplets.

H Confused ♩=120

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Musical score for saxophones. Measures 87-94. Includes dynamics like *sfz*, *mf*, *f*, *fp*, *ff* and articulation like triplets.

98

Vln. I *ff* *fp* *ff*

Vln. II *ff* *fp* *ff*

Vla. *ff* *fp* *ff*

Vc. *ff* *fp* *ff*

Cb. *fp* *ff*

Pno.

Alto Sax. I *ff* *ff*

Alto Sax. II *ff* *ff*

Ten. Sax. *ff* *fp* *ff* *ff*

Bari. Sax. *ff* *fp* *ff* *ff*

106 **I**

sul pont.

rit.

Vln. I *ff* *fp* *mp < sfz* *mp < sfz*

Vln. II *ff* *fp* *sfz* *mp < sfz*

Vla. *ff* *fp* *ff* *sfz*

Vc. *ff* *fp* *ff* *sfz*

Cb. *ff* *fp*

Pno.

3

3

I

rit.

Alto Sax. I *fp* *mf* *fp* *fp* *fp* *n*

Alto Sax. II *fp* *mf* *fp* *fp* *fp* *n*

Ten. Sax. *fp* *mf* *fp* *fp* *fp* *n*

Bari. Sax. *fp* *mp* *fp* *fp* *fp* *n*

J Moving Forward ♩=64

117

S. Solo *mf* ya say - - yi - - di

T. Solo *mf* ya say - yi - da - ti

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* arco pizz 3 arco pizz 3 arco pizz 3 arco pizz 3

Cb. *mp* pizz 3

Pno. *mp* (4) (4) (4) (4)
(sempre pedale)

J Moving Forward ♩=64

Alto Sax. I *mf* marked

Ten. Sax. *mp*

Bari. Sax. *mp* *sfz*

122

mf *f*

S. Solo
la ah - ta - mi fi i - qa' - il waq - - - ti

mf *f*

T. Solo
la tah - tam - mi fi i - qa - i waq - - - ti

Vln. I
mf *f*

Vln. II
mf *f*

Vla.
mf *f*

Vc.
arco pizz arco
mf *f*

Cb.
mf *f*

Pno.
(8) (8)

Alto Sax. I
f *mp* *cresc.*

Alto Sax. II
mf *f* *mp* *cresc.*

Ten. Sax.
f *mp* *cresc.*

Bari. Sax.
f *mp* *cresc.*

128

S. Solo *f* wa saw-fa u - hi - bu - ki and da - khu - lil qar-nil wa - hi - di wa - ash-rin and da - khu - lil qar-nil kham - si wa - ash-rin wa and da - khu - lil qar-nil ta - si'

T. Solo *f* wa saw - u - hi - bu - ki and da - khu - lil qar - nil wa - hi - di wa - ash-rin and da khu - lil qar - nil kham si wa - ash-rin and da - khul - il

Vln. I *ff* *fp* *f* *fp* *f* *fp* *f*

Vln. II *ff* *fp* *f* *fp* *f* *fp* *f*

Vla. *ff* *fp* *f* *fp* *f* *fp* *f*

Vc. *ff* *fp* *f* *fp* *f* *fp* *f*

Cb. *arco ff* *fp* *f* *fp* *f* *fp* *f*

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

Alto Sax. I *ff* *f* *fp* *f* *fp* *f*

Alto Sax. II *ff* *f* *fp* *f* *fp* *f*

Ten. Sax. *ff* *f* *fp* *f* *fp* *f*

Bari. Sax. *ff* *f* *fp* *f* *fp* *f*

rit. ♩=64

mp

L

S. Solo *mp* i wa-ash - rin wa saw-fa u - hi - bu - ki hay-na ta-

T. Solo *mp* qar - nil ta - si' - i wa ash-rin wa saw-fa u - hi - bu - ki hay-na ta-

Vln. I *mp* *cresc.* *ff*

Vln. II *mp* *cresc.* *ff*

Vla. *mp* *cresc.* *ff*

Vc. *mp* *ff*

Cb. *mp* *ff*

Pno. *mf* *ff*

rit. ♩=64

mp

L

Alto Sax. I *mp* *cresc.* *ff* *fp*

Alto Sax. II *mp* *cresc.* *ff* *fp*

Ten. Sax. *mp* *cresc.* *ff* *fp*

Bari. Sax. *mp* *mf* *cresc.* *ff* *fp*

rit.

M Molto Espressivo

145

S. Solo *f* *ff* *f* *ff*

T. Solo *f* *ff* *f* *ff*

Vln. I *fp* *ff* *mf* *f* *ff* *f* *ff*

Vln. II *fp* *ff* *mf* *f* *ff* *f* *ff*

Vla. *fp* *ff* *mf* *f* *ff* *f* *ff*

Vc. *fp* *ff* *f* *ff* *f* *ff*

Cb. *fp* *ff* *f* *ff* *f* *ff*

Pno. *fp* *ff* *mf* *p* (4) (8) (12)

jif - ful bah - ri wa-tah - ta - ri-qul gha - bat tas - bee - hu tha - ga-rin ja - mi - lin bi - ham - di ta - fash - tu bi - bar - di

rit.

M Molto Espressivo

Alto Sax. I *mf* *ff* *p*

Alto Sax. II *mf* *ff* *p*

Ten. Sax. *mf* *ff* *p*

Bari. Sax. *mf* *ff* *p*

161 N *f* < *ff* > *f* *ff* > *f* *ff* *mf* O

S. Solo
wa has - bu - ka a - na - ka fi kul - la bei - tin ka - sal - ti war - di

T. Solo
wa has - bu - ka a - na - ka fi kul - la bei - tin ka - sal - ti war - di

Vln. I
f *mf* molto legato *mp* *cresc.* *f* *mp*

Vln. II
f *mf* molto legato *mp* *cresc.* *f* *mp*

Vla.
f *mf* molto legato *mp* *cresc.* *f* *mp*

Vc.
f *mf* molto legato *mp* *cresc.* *f* *mp*

Cb.
mf (16) (20) *mp*

Pno.
(16) (20)

Alto Sax. I
mp *mf* *f* *mf* *mp* O

Alto Sax. II
mp *mf* *f* *mf* *mp* 3

Ten. Sax.
mp *mf* *f* *mf* *mp* 3

Bari. Sax.
mp *mf* *f* *mf* *mp* 3

Q

190

S. Solo *mp* *p* *mf* *pp*
 Ya say - yi - di in ta khi - la - sa-tu kul - lu shi - i - ri wa

T. Solo *mp* *p* *mf* *pp*
 ya say-yi - da - ti in - ta khi - la - sa-tu kul - lu shi - i - ri wa

Vln. I *p* *p*

Vln. II *p* *p* *p*

Vla. *mp*

Vc. *mp* *p* *pizz.* *mp* *pizz.*

Cb. *p* *p* *mp* *pizz.* *mp* *pizz.*

Pno. *p*

ped.

S

R

203

S. Solo *mp* *mp* *mf* *mf*
 war - da - tu kul - lu hur - ri - ya - ti yak - fi an u - ta - ja is - mu - ka ha - ta us - ba - hu ma - li - kal

T. Solo *mp* *mp* *mf* *mf*
 war - da - tu kul - lu hur - ri - ya - ti yak - fi u - ta - ju - ha is - mu - ki al -

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Pno. *mp*

S

R

Alto Sax. I *pp* *mp* *pp* *mf* *mf*
 Alto Sax. II *pp* *mp* *mf* *mf*
 Ten. Sax. *pp* *mp* *pp* *mf*
 Bari. Sax. *p* *mp* *pp* *mf* *mf*

216

S. Solo
mf shi - i - ri yak - fi 'an ta' - shaq - ni im - ru - un mith lik ha - ta ud - khi - la fi *f* wa

T. Solo
mf shi - ir - i yak - fi 'an ta' - shaq - ni m - ra' - a - tun mith lik ha - ta ud - khi - la fi ku - tu - bil ta - ri - khi wa

Vln. I
f *mf*

Vln. II
f *mf*

Vla.
f *mf*

Vc.
mf arco

Alto Sax. I
p *mf* *mp*

Alto Sax. II
p *mf* *mp*

Ten. Sax.
p *mf* *mp*

Bari. Sax.
p *mf* *mp*

T

228

S. Solo
tur - fi' - a min u - jal - lil ray - - at

T. Solo
tur - fi' - a min u - jal - lil ray - - at

Vln. I
cresc. *ff* *fff* *mf*

Vln. II
cresc. *ff* *fff* *mf*

Vla.
cresc. *ff* *fff* *mf*

Vc.
cresc. *ff* *fff* *mf*

Cb.
mp cresc. *ff* *fff* *mf*

Pno.
mf cresc. *ff cresc.* *fff*

Ped.

Alto Sax. I
cresc. *ff* *fff* *mf*

Alto Sax. II
cresc. *ff* *fff* *mf*

Ten. Sax.
cresc. *ff* *fff* *mf*

Bari. Sax.
cresc. *ff* *fff* *mf*

U *

V

W

235

Vln. I *pizz.* *mf* *arco* *mf* *f* niente

Vln. II *pizz.* *mf* *arco* *mp* *mf* *f* niente

Vla. *pizz.* *mf* *arco* *mp* *mf* *f* niente

Vc. *pizz.* *mf* *arco soli* *mp* *mf* *f* niente

Cb. *pizz.* *mf* *arco* *p* *f* niente

Pno.

V

W

Alto Sax. I *pp* *mp* *mf > p* *f* niente

Alto Sax. II *pp* *mp* *mf > p* *f* niente

Ten. Sax. *pp* *mf* *f* niente

Bari. Sax. *mp* *pp* *mp* *mf > p* *f* niente

Ed.

248 *mf* with a sense of finality

S. Solo
ka - fa - ni min al - majd tas - bee - hu tha - ga - rin

T. Solo
ka - fa - ni min al - majd tas - bee - hu tha - ga - rin

Vln. I *pp*

Vln. II

Vla. *pp*

Vc. *pp*

Pno.

258

S. Solo

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Pno.

ja mi lin bi - ham - - - di

ja mi lin bi - ham - - - di

pp

pp

*