

GHARIB FI MADINA BA3IDA

for solo mezzo and acapella chorus

MUSIC BY

MICHAL RAYMOND MASSOUD

WORDS BY

Mahmoud Darwish
(1941-2008)

written for

Michael Zaugg & La Ceilagh

INSTRUMENTATION

Solo Mezzo Soprano
SATB chorus (4, 4, 4, 4)

PROGRAM NOTES

Like most Levantines, I grew up surrounded by vocal settings of Palestinian poet Mahmoud Darwish's work, such that when he passed away in 2008, I felt the need to express my mourning of his loss through music. I chose a poem of his to which I felt very close (as a near-eastern émigré to North America myself) as the basis of a piece for mezzo soprano and chamber chorus. The soloist sings in a style reminiscent of Lebanese and Palestinian folk singing, while the choir is used as an echo chamber in which the melodies are distorted, echoed, and suspended.

TEXT (free translation is the composer's)

Gharib fi madina ba3ida

3indama kountou řaghiran

Wa jamilan

Kaanatil wardatou dari

Wal yanaabi3ou bi7ari

řaratil wardatou jour7an

Wal yanabi3ou řhousan.

- Hal taghay'yarta kathiiran?

- Ma taghay'yartou kathiiran

3indama narji3ou kar'ri7i

Ila manzilina

7ad' diqi fi jibhati

Tajidil warda nakhiilan

Wal yanabi3ou 3araq

Tajidini mithlama kountou

řaghiran

Wa jamilan...

Stranger in a far-away city

When I was small

And beautiful

The flowers were my home

And the streams my seas

The flowers have become a wound

And the streams thirst.

- Have you changed a lot?

- No, I have not

When we return, like the wind

To our home

Stare at my forehead

You will find instead of flowers,
palm trees

And instead of streams, sweat

But you will find me as I was

Small

And beautiful

ON PRONUNCIATION OF THE ARABIC

i – *bee*

h – *home*

l – as in French, not rounded like in English.

gh – French r

kh – Scottish "ch", in *loch*, or Russian kh

hal – pronounced like "hell", but with a French "l"

a – close to the French "è". (eg. "man" is pronounced like "men")

j – zh (i.e. without the d at the onset)

7 – distinctly Arabic sound. Heavy "h" (NOT to be substituted with "kh")

3 – guttural sound, first sound in Arabic for Arabic. Exaggeration of French "r"

ou – *boot*

th – *through*

in – *inside*

r – *rolled*

Approximate Duration: 7 mins 30 secs

Poem: Mahmoud Darwish
(1941 - 2008)

Gharib fi madina ba3ida

Mahmoud Darwish, in memoriam

Michal Raymond
Massoud

A
♩ = 80

Solo Mezzo-soprano

Sopranos

Altos

Tenors

Basses

The score is written for a vocal ensemble. The Solo Mezzo-soprano part begins with a box 'A' and a tempo marking of 80. The vocal parts are arranged in four staves for each voice type: Soprano (1-4), Alto (1-4), Tenor (1-4), and Bass (1-4). The music is in 4/4 time. The key signature has one sharp (F#). The score includes dynamic markings such as *pp* (pianissimo) and *Mmm*. Performance instructions include *falsetto* and *Oohh*. The piece is marked with a box 'A' at the beginning.

M.S.

Sop.

Alt.

Ten.

Bas.

14 B

M.S.

Sop. 1

Sop. 2

Sop. 3

Sop. 4

Alt. 1

Alt. 2

Alt. 3

Alt. 4

Ten. 1

Ten. 2

Ten. 3

Ten. 4

Bas. 1

Bas. 2

Bas. 3

Bas. 4

22

M.S. *mp*
 3in - da - ma_ koun - tou sa - ghi - ran_____ wa ja - mi - lan_____ ka - na - til_ war - da tou_ da - ri_____

Sop.
 1 _____ Ah *p*
 2 _____
 3 _____
 4 _____

Alt.
 1 _____ *pp* Mmm _____ *p* Mmm _____
 2 _____ *pp* Mmm _____ *p* Mmm _____
 3 _____ *pp* Mmm _____
 4 _____ *pp* Mmm _____

Ten.
 1 _____ *ppp* A - n _____ *echo the soloist*
 2 _____
 3 _____
 4 _____

Bas.
 1 _____ Ah *pp*
 2 _____ Ah *pp*
 3 _____ *falsetto* Mmm _____ Ah *pp*
 4 _____ *falsetto* Mmm _____ *pp*

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M.S. *Vocalize*
Wal ya-na-bi - 3ou bi - 7a - ri Ah Ah

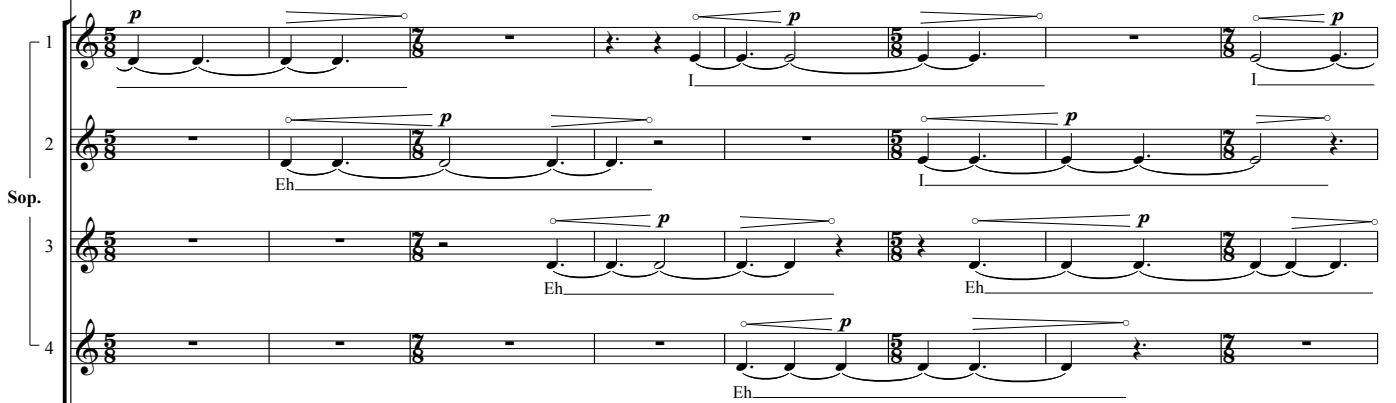
Sop.
1 Ah
2 Ah
3 Ah
4 Ah

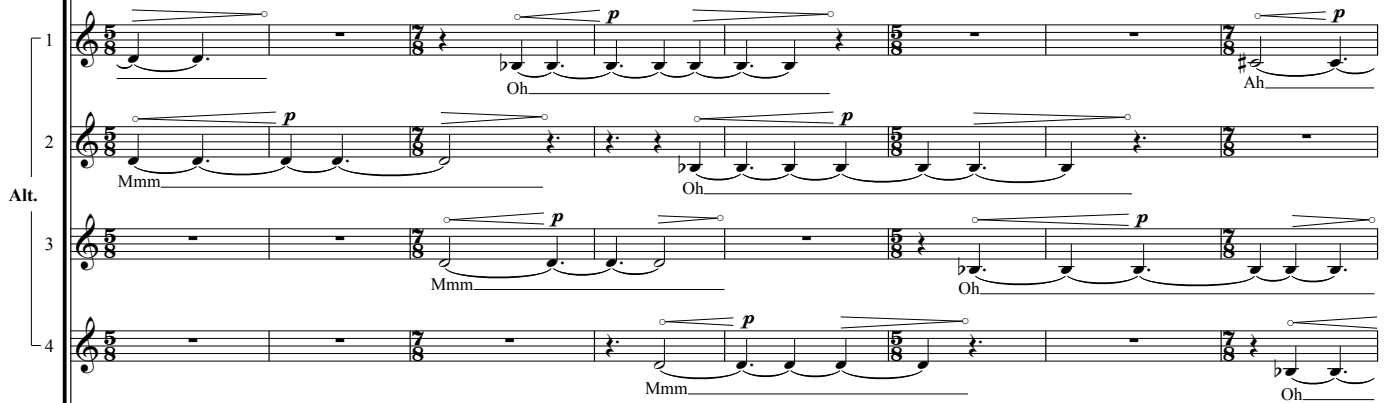
Alt.
1 Mmm
2 Mmm
3 Mmm
4 Mmm

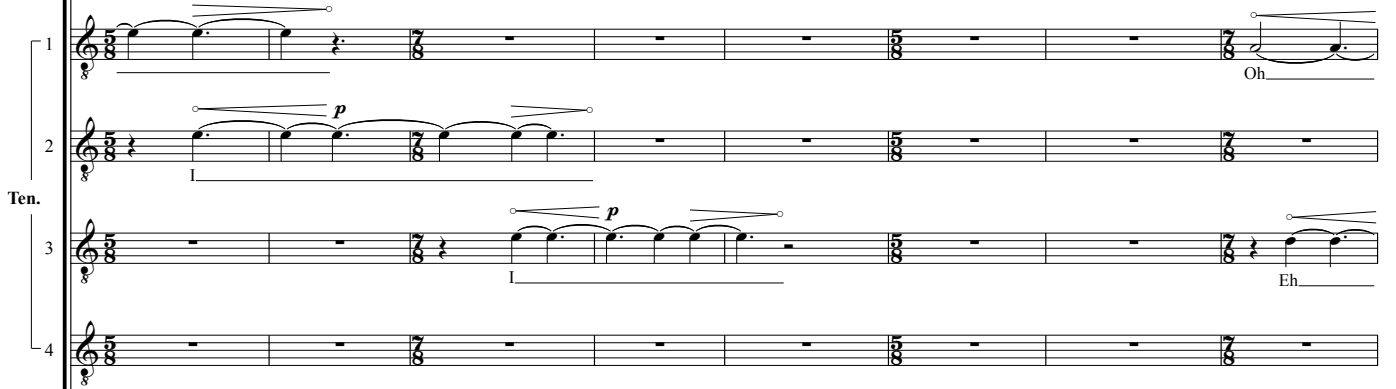
Ten.
1 (falsetto) p
2 (falsetto) p
3 (falsetto) p
4 Ah

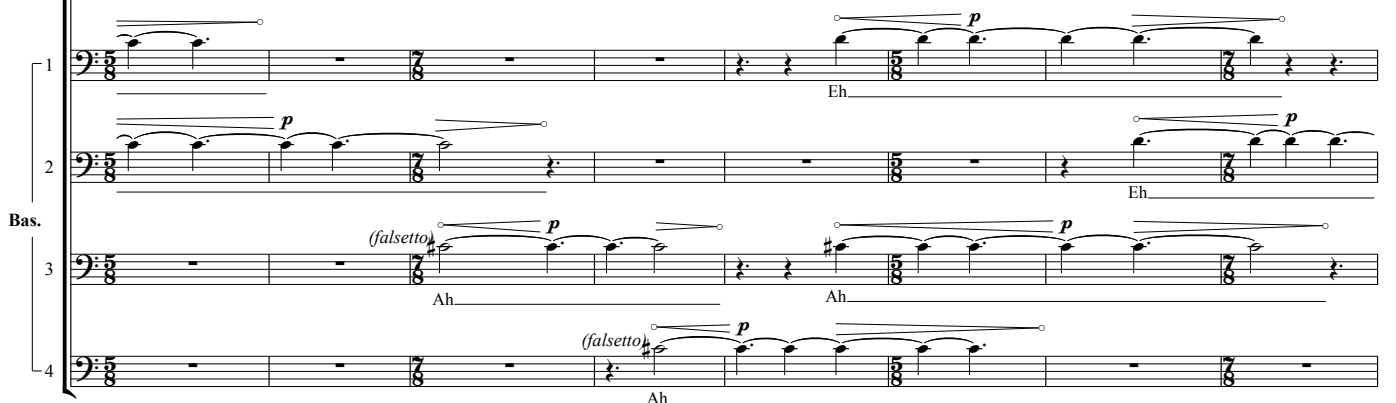
Bas.
1 (falsetto) ppp Ah (falsetto) p Ah
2 p (falsetto) Ah
3 Ah
4 Ah

M.S. 

Sop. 

Alt. 

Ten. 

Bas. 

46 C

M.S. *p*
3in - da - ma koun - tou sa - ghi - ran

Sop.
1
2 *mf*
3
4 *mf*
Eh

Alt.
1 *mf* Ah *ppp* echo
2 *p* Ah *ppp* echo
3 *mf* Eh *mf* Oh *pp* Oooh
4 *p* Oh *pp*

Ten.
1 *p* Eh *mf* Oh *mf*
2 *p* Oooh
3 *p* Oooh *pp*
4 Oooh *pp*

Bas.
1 *mf* Ah *mf*
2 Ah *mf*
3 *p* Eh *mf* Oh *pp* Oooh Oh
4 Oh *p* Oooh *pp*

54

M.S. *dolce* *mp*
 wa ja - mi - lan_ ka - na - til_ war da tou da - ri_

Sop. 1 *ppp* Wa
 2 *ppp* * War
 3 *ppp* War - da
 4 *ppp* War - da - tou

Alt. 1
 2 *ppp*
 3 *pp* Oh
 4 *pp* Oooh *pp* Oh

Ten. 1 *falsetto, echo pppp*
 2 *falsetto, echo pppp* Nnn *pp* Oh
 3 *pp* Oooh *pp* Oh
 4

Bas. 1 *falsetto, echo pppp* (falsetto) *ppp* Ah
 2 *falsetto, echo pppp* Nnn *pp* Oooh
 3 *pp* Oooh *pp*
 4 Oooh

* Sustain the "r", pronounced as in English.

62 *poco rit.*
sweetly *pp sub.* *mf* *f somber*

M.-S. *wal_ ya-naa-bi - 3ou_ bi - 7aa - ri_* *Ša - ra-til_ war-da- tou_ jour -7an*

Sop. 1 *Wa*
 2 *Ah* *Wa*
 3 *Ah* *Wa*
 4 *Eh* *Wa*

Alt. 1 *Ah* *Wa*
 2 *Eh* *Wa*
 3 *Eh* *Wa*
 4 *Oooh* *Wa*

Ten. 1 *Oh* *Wa*
 2 *Oh* *Wa*
 3 *Oooh* *Wa*
 4 *Oh* *Wa*

Bas. 1 *Oh* *Wa*
 2 *Oh* *Wa*
 3 *Oooh* *Oh* *Wa*
 4 *Oooh* *Wa*

M.S. *mp* 72 *p* **D**
 Wal ya-naa - bii - 3ou. zhoum - 2an.

Sop. 1 2 3 4

Alt. 1 2 3 4 *pp*
 Hal ta-ghay - yar - ta ka - thii - ran?

Ten. 1 2 3 4 *pp*
 Hal ta-ghay - yar - ta ka - thii - ran?

Bas. 1 2 3 4 *pp*
 Hal ta-ghay - yar - ta ka - thii - ran?

82 *p* *mp* *poco rubato*

M.S. Ma ta - ghay - yar - tou ka - thii - ran Ma ta - ghay - yar - tou ka - thii - ran Ma ta - ghay - yar - tou

92 *Vocalizing* *pp* *mp*

M.S. Ma ta - ghay - yar - tou ka - thii - ran. Ah Ah

97 *pp* *p* *f* *ff*

M.S. Ma ta ghay - yar - tou Ma ta ghay - yar - tou Ma ta ghay - yar - tou Ma ta - ghay - yar - tou

105 *pp* *A tempo*

M.S. ka - thi - ran

Sop. 1 *pp* *p* Nnn Mmm

Sop. 2 *pp* *p* Nnn Mmm Mmm

Sop. 3 *pp* *p* Nnn Mmm

Sop. 4 *pp* Nnn

Alt. 1 *pp* *mp* Mmm Ah

Alt. 2 *p* Mmm

Alt. 3 *p* Mmm

Alt. 4 *p* Mmm

Ten. 1 *falsetto* *pp* *p* Ah Ah

Ten. 2 *falsetto* *p* Ah

Ten. 3

Ten. 4

M.S.

1

2

Sop.

3

4

1

2

Alt.

3

4

1

2

Ten.

3

4

Mmm

p

mp

Mmm

Mmm

mp

Mmm

Mmm

mp

Mmm

mp

Mmm

mp

Mmm

mf

Oooh

Ah/Oh

mp

Ah

mp

Ah/Oh

mf

Ah/Oh

mp

Ah

mp

Oooh

mf

Eh

Eh

mp

Ah

mp

Ah/Oh

mp

Oooh

p

Ah

mp

Ah

mp

Eh

p

Oooh

* The rhythms of these trills should not exceed triplet eight notes. The pitches must be clear at all times. The speed of the trill is proportional to the dynamic. When two vowels are indicated, the first one should be assigned to the note of the trill, and the other one to the neighbour note.

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F

M.S. *mf* 3in - da ma nar - ji 3ou kar - ri - 7i I - la man - zi - li - na

1 Mmm

2 *mp* Mmm

3 *mp* Mmm

4 *mp* Mmm

1 *mp* Ah/Oh Oooh/Ah

2 *mp* Ah/Oh Eh/Oooh

3 *mp* Eh/Oooh

4 *mp* Oooh

1 *mp* Eh/Oooh Oooh/Ah

2 *mp* Oooh

3 *p* Oooh *mp* Eh/Oooh *mp* Oooh/Ah

4 *mp* Oooh

Ten. 3 *p* Oooh *mp* Eh/Oooh *mp* Oooh/Ah

4 *mp* Oooh

130

G

M.S. *f*
 7ad'-di-qi_ fi_ jib - ha-ti ta - ji - dil_ war - da - na - khi - lan_ 3in - da ma_ nar - ji3ou_ kar' - ri - 7i_

Sop. *mp* *mf*
 1 3in - da ma_ nar - ji3ou_ kar' - ri - 7i_
 2 3in - da ma_ nar - ji3ou_ kar' - ri - 7i_
 3 3in - da ma_ nar - ji3ou_ kar' - ri - 7i_
 4 3in - da ma_ nar - ji3ou_ kar' - ri - 7i_


Alt. *mp* *mf*
 1 Mmm Oooh/Ah
 2 Mmm Eh/Oooh
 3 Oooh/Ah Mmm Oooh/Ah
 4 Eh/Oooh Mmm

Ten. *mp* *mf*
 1 Eh/Oooh Eh/Oooh Oooh/Ah
 2 Oooh/Ah Eh/Oooh

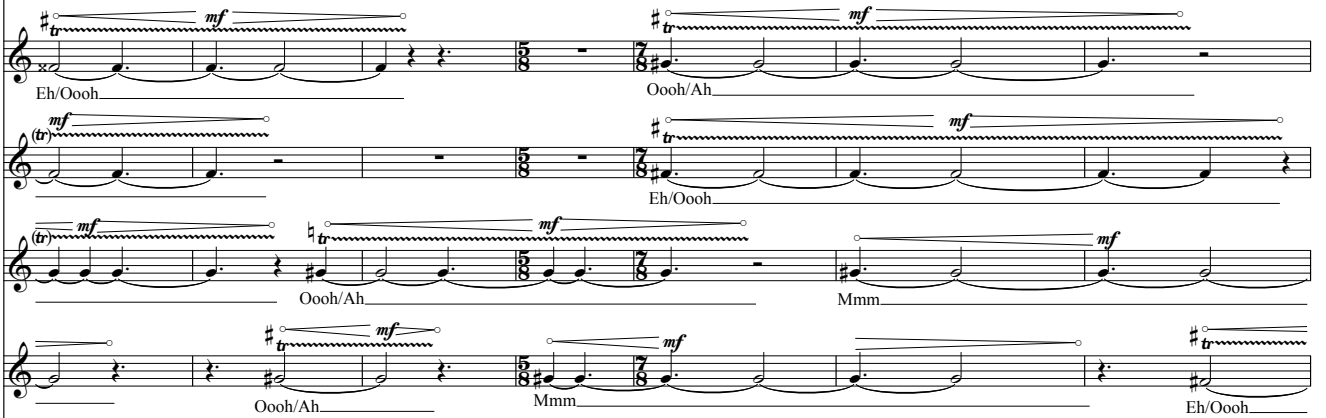
Ten. *mp* *mf*
 3 Oooh/Ah
 4 Eh/Oooh Oooh/Ah Oooh/Ah

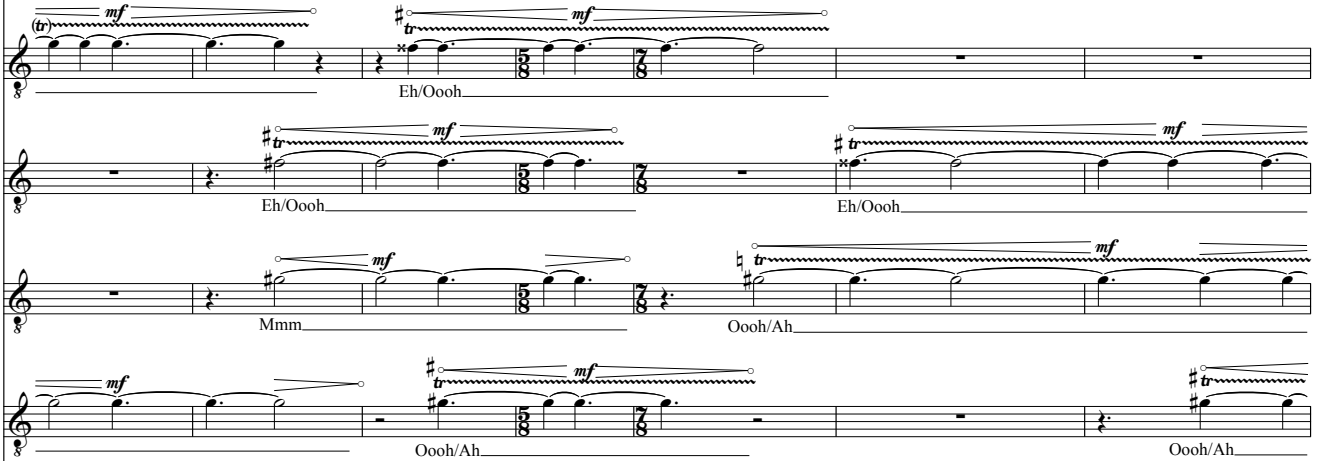
Bas. *mf*
 1 Hom hom hom hom hom hom hou-wa
 2 Hom hom hom hom hom hom hou-wa
 3 Hom hom hom hom hom hom hou-wa
 4 Hom hom hom hom hom hom hou-wa

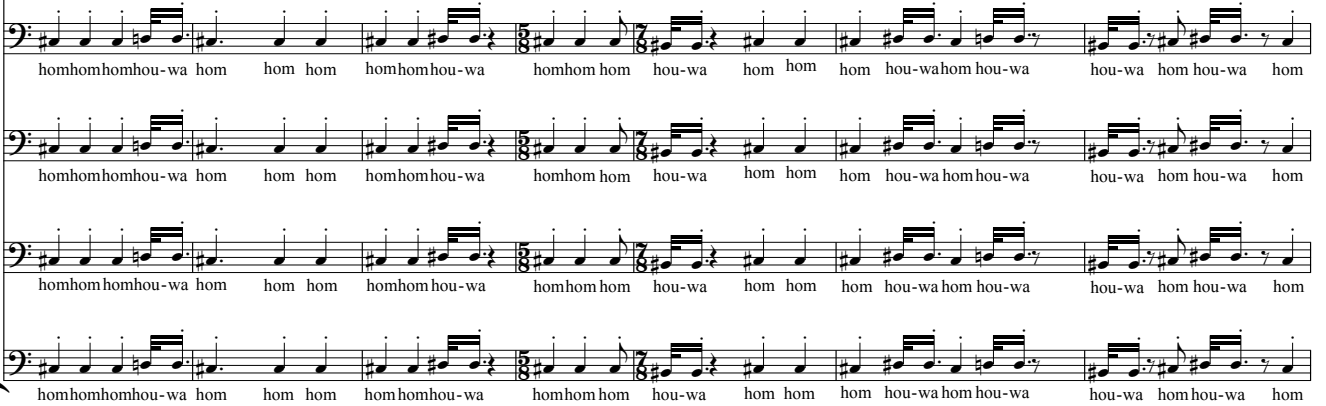
139

M.S.  I - la__ man - zi - li - na 7ad' - di - qi__ fi__ jib - ha - ti 3

Sop.  I - la__ man - zi - li - na
I - la__ man
I - la__

Alt.  Eh/Oooh Oooh/Ah
Eh/Oooh
Oooh/Ah Mmm
Oooh/Ah Mmm Eh/Oooh

Ten.  Eh/Oooh
Eh/Oooh
Mmm Oooh/Ah
Oooh/Ah Oooh/Ah

Bas.  homhomhomhou-wa hom hom hom homhou-wa homhom hom hou-wa hom hom hom hou-wahom hou-wa hou-wa hom hou-wa hom
homhomhomhou-wa hom hom hom homhou-wa homhom hom hou-wa hom hom hom hou-wa hom hou-wa hou-wa hom hou-wa hom
homhomhomhou-wa hom hom hom homhou-wa homhom hom hou-wa hom hom hom hou-wa hom hou-wa hou-wa hom hou-wa hom
homhomhomhou-wa hom hom hom homhou-wa homhom hom hou-wa hom hom hom hou-wa hom hou-wa hou-wa hom hou-wa hom

M.S. Ta - ji - dil - war - da - na - khi - lan

Sop. 1 al - war - da

Sop. 2 al - war - da

Sop. 3 war - da - na - khi - lan

Sop. 4 war - da - na - khi - lan

Alt. 1 Ah

Alt. 2 Ah

Alt. 3 Ah

Alt. 4 Ah

Ten. 1 Oooh

Ten. 2 Oooh

Ten. 3

Ten. 4

Bas. 1 hou-wa hom hou-wahom Oooh

Bas. 2 hou-wa hom hou-wahom

Bas. 3 hou-wa hom hou-wahom Oooh

Bas. 4 hou-wa hom hou-wahom

153 *mp* *pp sub.* *mp* *p*

M.S. Wal_ ya-naa - bii - 3ou 3a - raq Ta - ji - dii - ni mith - la-ma-koun - tou

Sop. 1 Oooh

Sop. 2 Oooh

Sop. 3 Oooh

Sop. 4 Oooh

Alt. 1 Ah Ah Ah

Alt. 2 Ah Ah Ah

Alt. 3 Ah Ah Ah

Alt. 4 Ah Ah Ah

Ten. 1 Oooh

Ten. 2 Oooh

Ten. 3 *falsetto* Oooh

Ten. 4 *falsetto* Oooh

Bas. 1 Oooh Oooh

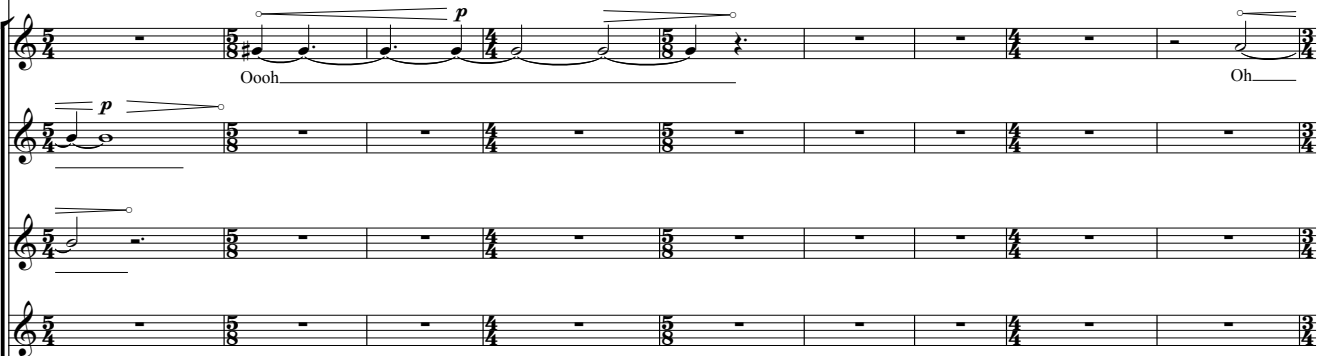
Bas. 2 *falsetto* Oooh Oooh

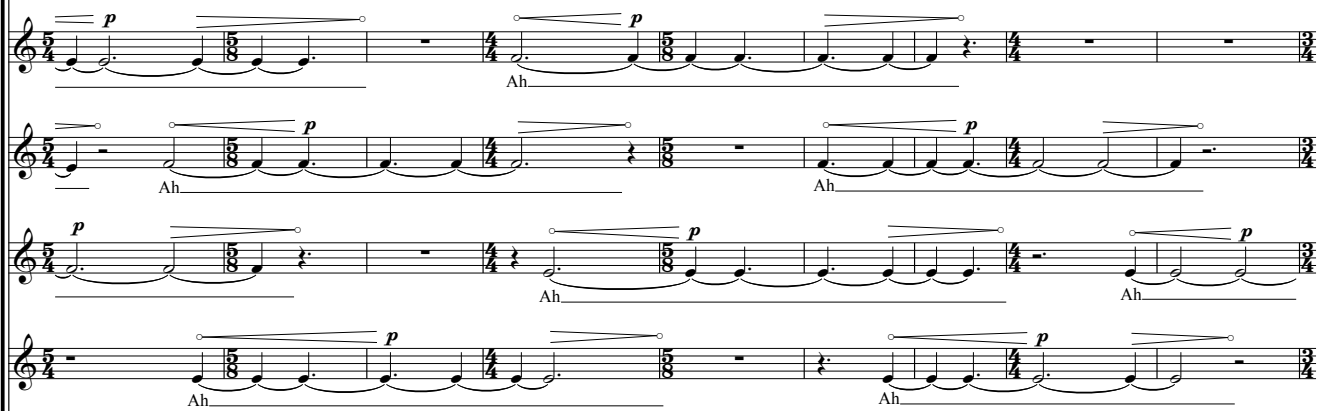
Bas. 3 Oooh

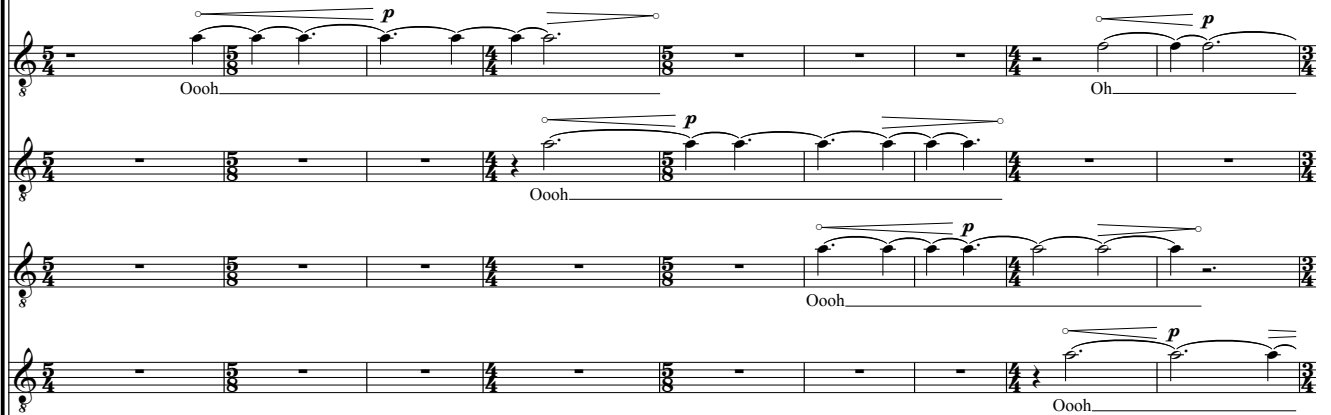
Bas. 4 Oooh

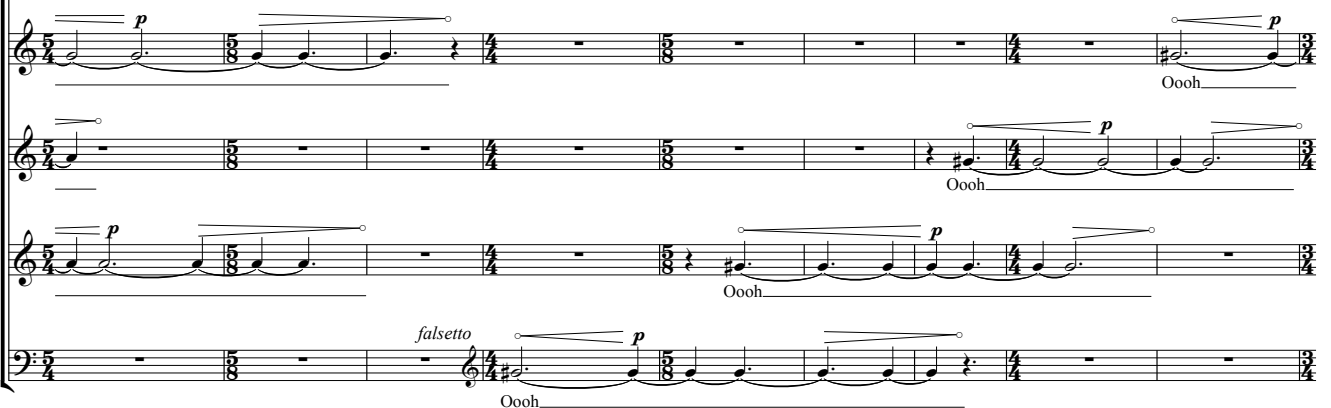
162

M.S.  Ta-ji-di - ni mith - la-ma Ta-ji-di - ni mith - la-ma koun-tou

Sop.  Oooh Oh

Alt.  Ah Ah Ah Ah

Ten.  Oooh Oooh Oooh

Bas.  Oooh Oooh Oooh *falsetto* Oooh

171 *p* *pp*

M.S. Śa-ghi-ran Śa - ghi-ran Śa ghi ra-n Wa ja - mii-lan

Sop. 1 Ah 2 Ah 3 Ah 4

Alt. 1 Oh Ah Ah Nnn 2 Ah Ah Nnn 3 Ah 4 Ah *hold both significantly*

Ten. 1 Oooh 2 Oh Oooh 3 Oooh 4 Oooh

Bas. 1 Oooh 2 Oooh 3 Oh Oooh 4

Detailed description of the musical score: The score is for page 19, measures 171-174. It features four vocal parts: Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bas.), each with four staves. The Soprano part has lyrics: Śa-ghi-ran, Śa - ghi-ran, Śa ghi ra-n, Wa ja - mii-lan. The Alto part has lyrics: Oh, Ah, Ah, Nnn. The Tenor part has lyrics: Oh, Oooh. The Bass part has lyrics: Oh, Oooh. The score includes piano markings (*p*, *pp*) and dynamic changes. There are also performance instructions like "hold both significantly" for the Alto part. The music is in 3/4 time and includes various melodic lines and rests.