Bushra El-Turk

LISANIKI
لسانك

for

Mixed voices and Turkish ensemble

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Lisaniki

لسانك

(trans. your tongue)

for Mixed voices and Turkish ensemble

dur: 7’

Score in C

This piece was commissioned by the Latvian Radio Choir to be performed in collaboration with Ensemble Saraband, and premiered in Oslo in March 2015 as part of the Oslo International Church Music Festival.

The Song of Songs is a new creation and research project that is realised with the participation of the Latvian Radio Choir (conductor Kaspars Putniņš), ensemble Saraband (leader Vladimir Ivanoff) and five composers that represent the Nordic countries and the Middle East.

I have integrated the ancient language of Syriac, Arabic and Turkish (the latter sung by the Ottoman singer) as text.

The excerpt was selected by Father Elie Kesrouani. 1st line in English, 2nd line in Arabic or Syriac - both transliterated, after which is the Turkish text that the Ottoman singer sings.

PERFORMANCE NOTES

- Stemless notes are repeated Ad Libitum until cued off by conductor.
- From Rehearsal mark B to E, consonants are emphasised, accented.
- Some notes in the choir may need to be slightly sharpened or flattened according to whether a maqam calls for it. We can make adjustments in rehearsal if need be.

Text

FROM BAR 1-25
Chapter 6
She
3
I am my beloved's and my beloved is mine;
Ana li 7abeebi wa 7abeebi li

he browses among the lilies.
ar raa3i beyn as sowsani

Chapter 8
She
6
Place me like a seal over your heart,
Ij3alni ka khatamin 3ala qalbika

like a seal on your arm;
Ka khatamin 3ala sa3idika

for love is as strong as death,
Li2annal ma7abbata qawiyyatun kal mowt

It burns like blazing fire,
Lahibuha laheebu nari

like a mighty flame.[b]
laThar rab

FROM BAR 26-59
The fragrance of your garments
wa ra2i7atu thiyabiki

is like the fragrance of Lebanon.
ka ra2i7ati lubnan

FROM BAR 60-73
11
Your lips drop sweetness as the honeycomb, my bride;
Shafataki ya 3arousou taqturani shahdan

milk and honey are under your tongue.
ta7ta lisaniki 3asalun wa labanun

BAR 73
Chapter 1
She[a]
2
Let him kiss me with the kisses of his mouth—
Liyu qabbilni bi qubulati famihi

Dogan sings:
1.2 - Beni dudaklarıyla öptükçe öpsün!
Çünkü aşkın şaraptan daha tatlı.

BAR 76
1.3 - Ne gü-zel ko-kuyor sür-dü-ğün e-sans,
Dö-kül-müş e-sans san-ki adın,
Kızlar bu yüz-den se-viyor se-ni.

BAR 77-80
Chapter 4
He
8
Come with me from Lebanon, my bride,
Halummi ma3i min Lubnana

come with me from Lebanon.
Ya 3arousou ma3i min Lubnan

FROM BAR 82-92 in Syriac
Chapter 4:
11
Your lips drop sweetness as the honeycomb, my bride;
Kekorithu motfon sefwotekh

milk and honey are under your tongue.
kul dipshu 7albu

The fragrance of your garments
t7et sefwatekh ree7

is like the fragrance of Lebanon.
taqsitekh akh ree7 lebnon

including BAR 83 TO END
Dogan sings:
Chapter 4
11. Ey yavuklum, bal damlar dudaklarından,
Bal ve süt var dilinin altında,
Lübnanın kokusu geliyor giysilerinden!

FINAL BAR
Chapter 1
She[a]
2
Let him kiss me with the kisses of his mouth—
Nasqan min noscotot foumeh

for your love is more delightful than wine.
motolto be ra7mek men 7amro

PRONUNCIATION KEY

The text transliteration uses the Arabic chat alphabet, see below. Please note that this is an improvised system, and as such there is no official guidance on it, purely what is commonly used when most people do not have Arabic typing keys on their computers, they use latin transliterations like the below*.

- For the letter "ع" (growling aaa) we use the number **"3"** – This is the equivalent of a very rough "a" where the sound is produced in the throat. It's akin to a growl, actually. Word examples: "3arab" and "3arabi"
- For "ح" (strong sounding "hhha") we use **"7"** – This is a hard "h." The Arabic equivalent of "h" is. another letter; that is the letter "ه" (ha). Word examples: "a7mar" and "7aram"
- For "ط" (deep ta) we use **"6"** – Note that "ط" is not "t". In Arabic "ت" (thin ta) is the equivalent of "t." The letter "ط" produces the same sound as "t" but it's from the throat; a deeper sounding "t," and not from the top of the tongue. Word examples: "tareek" and "taraf"
- For "ء" (frozen a) we use **"2"** – This is an easy letter to pronounce because its sound exists in English, but it's used differently. It is essentially an "a." In English, when "a" is used in the middle of a word it acts as the accent to the preceding consonant. So it's the "ah" sound in "hat" or "bat." In Arabic, "ء" produces the same sound that you would make when pronouncing only the letter "a" as in the begging of the word. It's an "a" without an accent. It's the sound you make when you say the first part of the letter "a" alone; the "a" in "at," or the "a" in "about." Word examples: "ya2s" and "be2r"
- For "خ" (strong kha) we use **"kh"** – This is a tricky one, and a bit more difficult for English speakers because the sound does not exist in English. It does exist in German, though, and if you have heard the German pronunciation of "Zurich" you would know the letter. The "h" in Zurich is pronounced not as a "k" but a rough "kh" combination. There is no pleasant way to describe this, but imagine clearing your throat. (khanzeer, khaled)
- For "ث" (tha) we use **"th"** – This is very easy and it's the same sound you produce when "you say "think" or "thick." Word examples: "thaletha" and "thabet"
- For "ق" (deep ka) we use **"q"** or "9" – This is a deep "ka" that sounds similar to "ط" (deep ta). It is a deep sounding letter produced from the throat by trapping air, and not the tip or front of your mouth. It's almost like a gulping sound with a "k" instead of a "g", akin to pouring water out of a bottle. The thin version, or equivalent of an English "k" is the "ك" (kaf) letter. Word examples: "qabda" and "e3tiqal"
- For "ض" we use "dh" – This is similar to "ق" in that it's also a deep sound, but that sound is a deep "d" sound. Word examples: "dhabet" and "darar"
- For "غ" we use "gh" – This is a little tricky, but it's easy to master. Imagine the sound "ghrrrrrr" would make if you were to roll the r letters, and you would be very close. Word examples: "ghareeb" and "ghubar"

In addition, +
Th = proncounced like the English The
sow = line underneath letters means you should emphasise that syllable, making it longer
mm = when a letter is doubled, it means you should accent it
ra2i7ati = this word, for example, has four syllables broken up like this: ra-i -hha-ti

ر	ذ	د	خ	ح	ج	ث	ت	ب	ا
r	z/th/dh	d	kh/7'/5	7	j/dj/g	s/th	t	b/p	a/e/è
ف	غ	ع	ظ	ط	ض	ص	ش	س	ز
f/v	gh/3'	3	z/th/dh/6'	t/6	d/dh/9'	s/9	sh/ch	s	z
	ء	ي	و	ه	ن	م	ل	ك	ق
	2	y/i/ee/ ei/ai/a/é	w/o/ou/ oo/u	h/a/e/ ah/eh/é	n	m	l	k/g	2/g/8/ 9/q

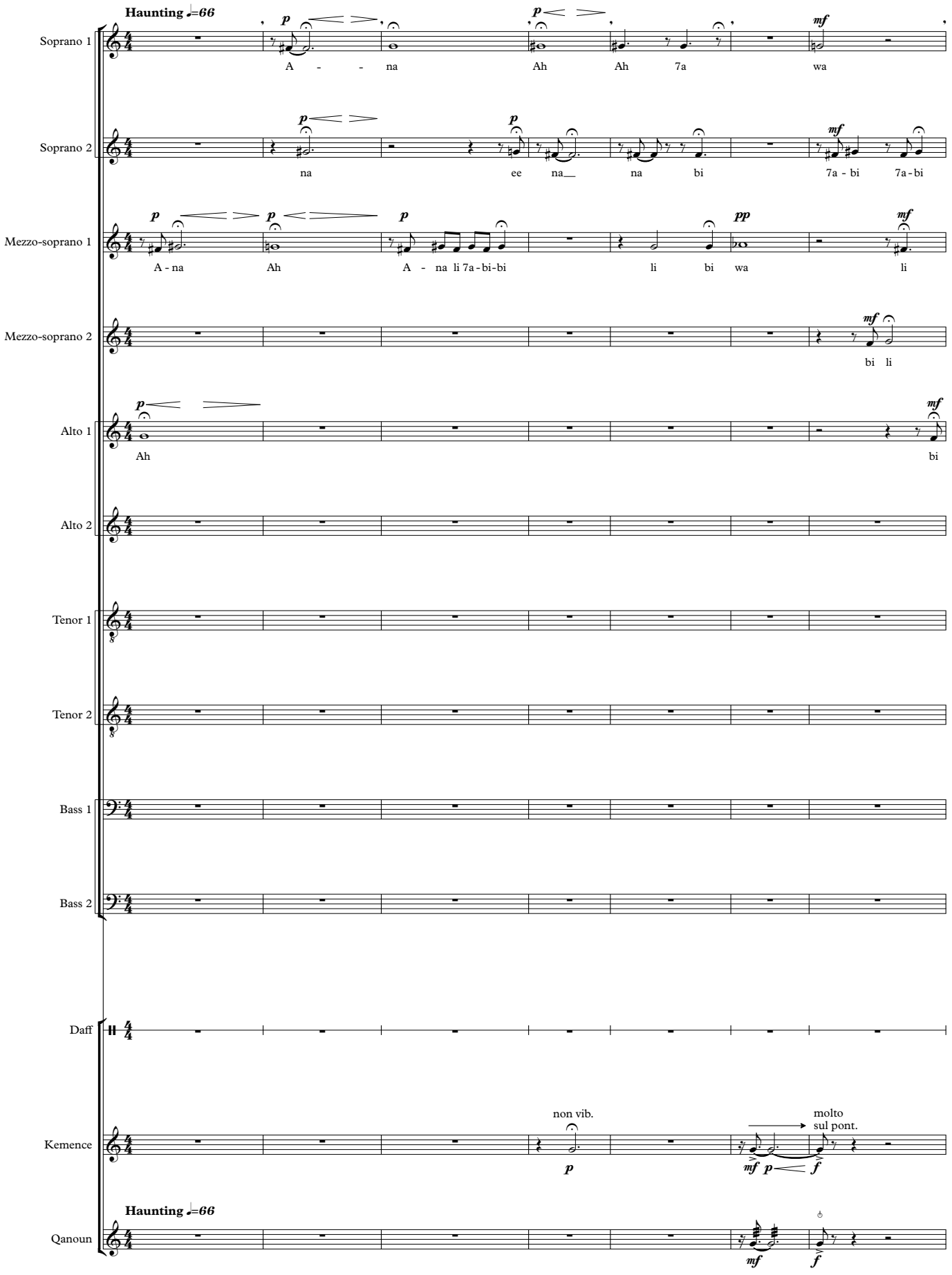
* Source: http://blogs.transparent.com/arabic/arabic-letters-pronunciation-guide/
+ Source: the composer's own

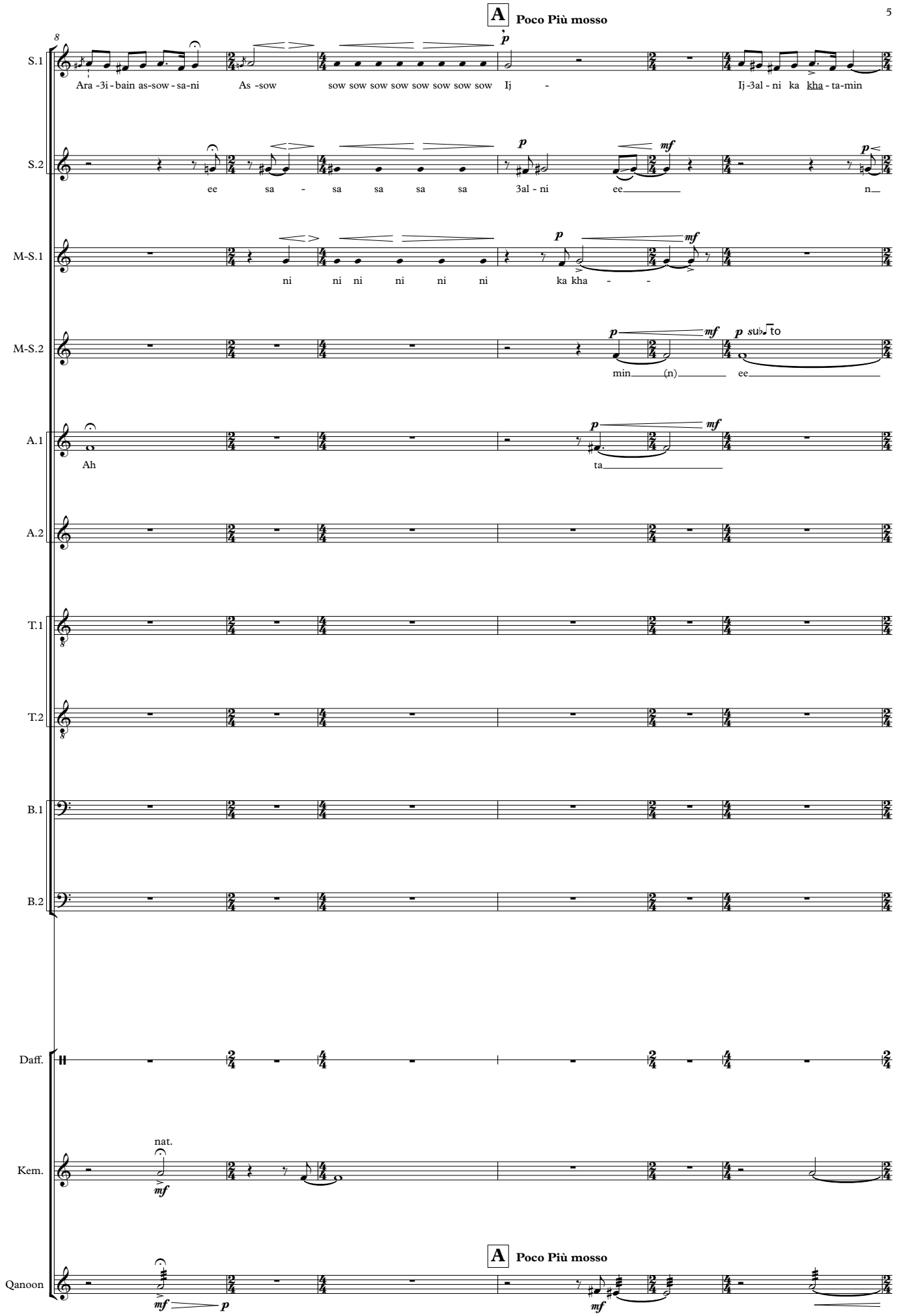
Lisaniki

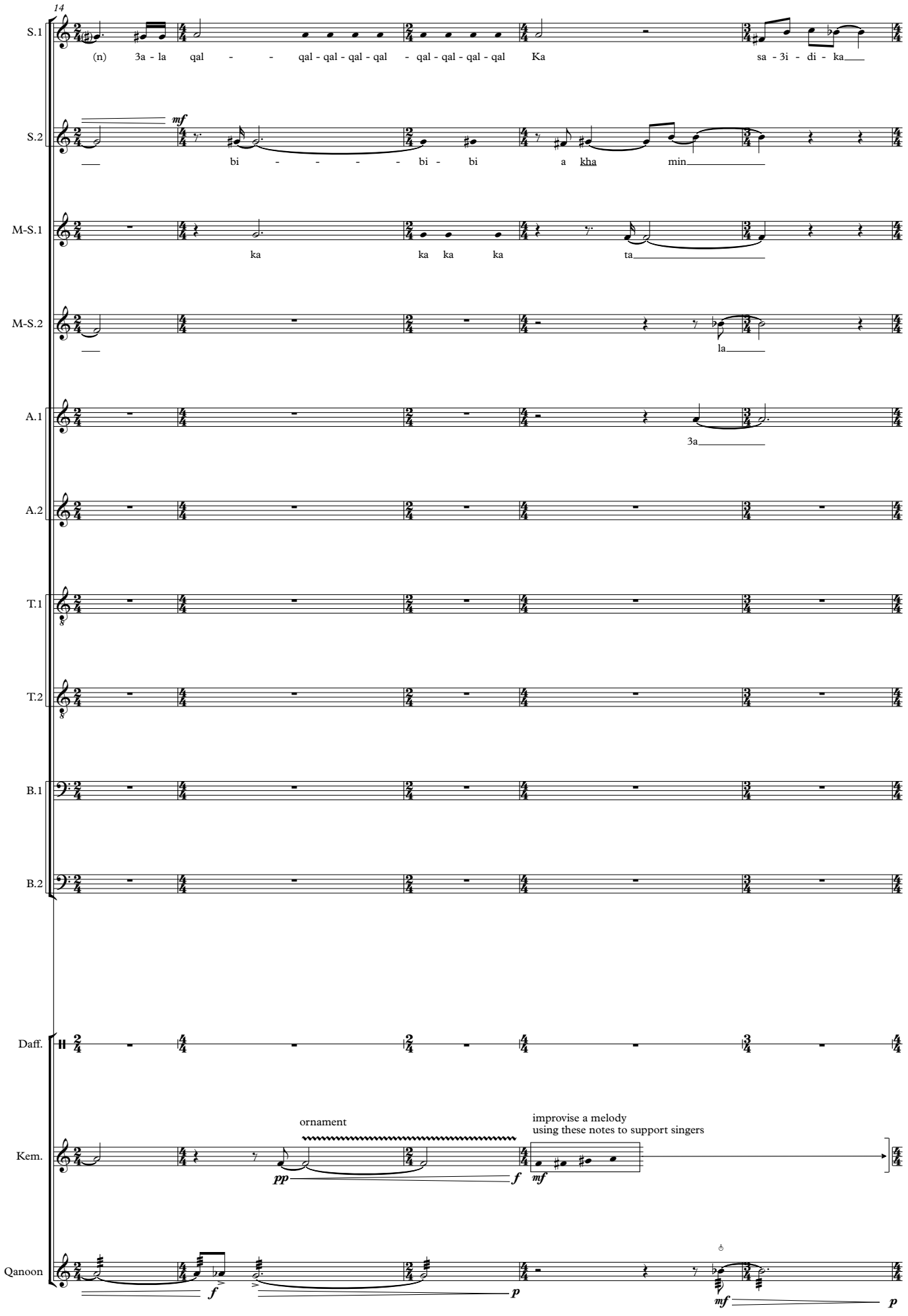
لسانك

based on the Song of Songs

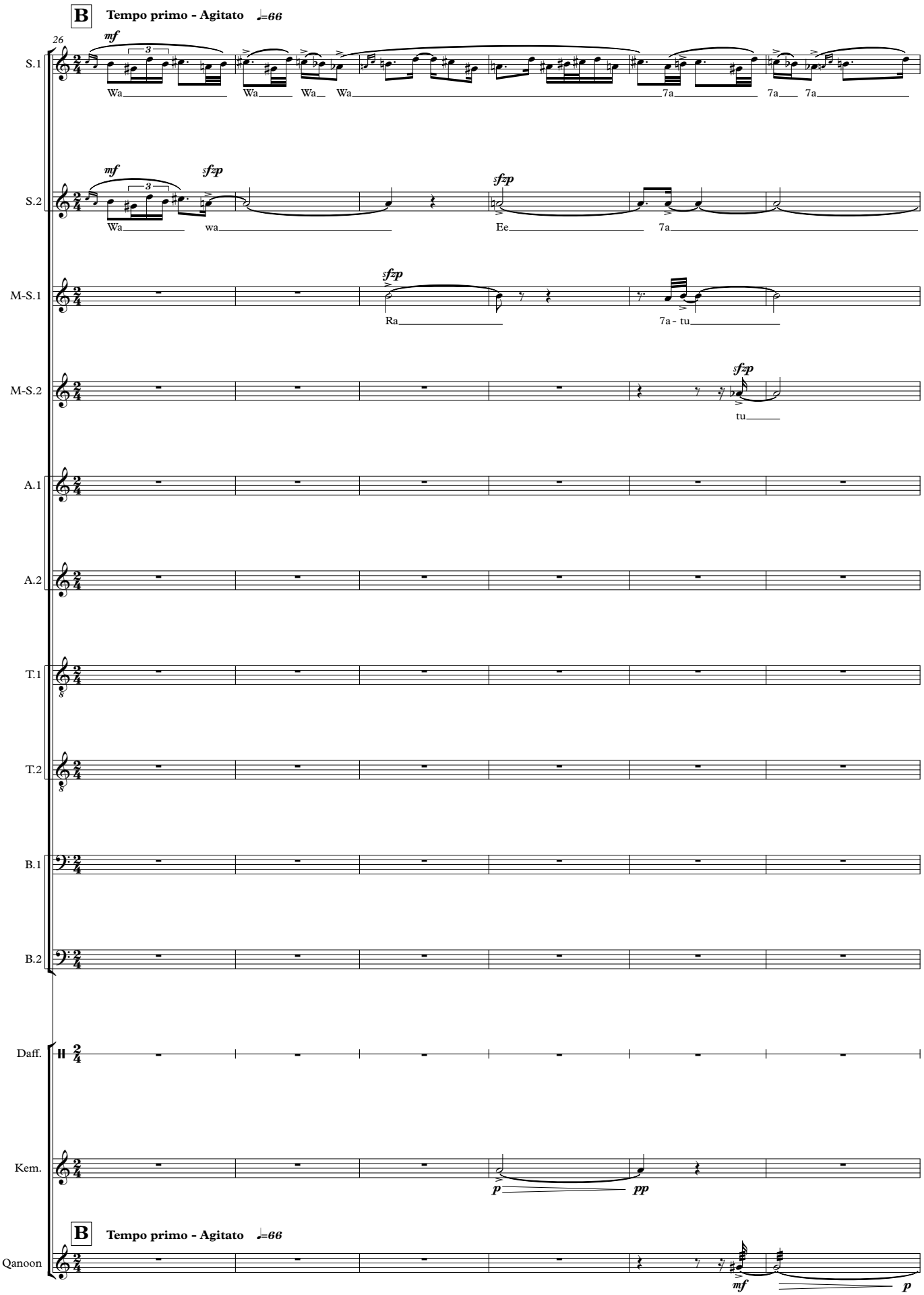
Bushra El-Turk




A
Poco Più mosso
S.1
Ara -3i - bain as-sow - sa-ni
As -sow
sow sow sow sow sow sow sow sow
Ij -
Ij -3al - ni ka kha - ta-min
S.2
ee sa - sa sa sa sa
3al - ni
ee
n
M-S.1
ni ni ni ni ni ni
ka kha - -
M-S.2
min (n)
ee
A.1
Ah
ta
A.2
T.1
T.2
B.1
B.2
Daff.
Kem.
nat.
Qanoon
A
Poco Più mosso

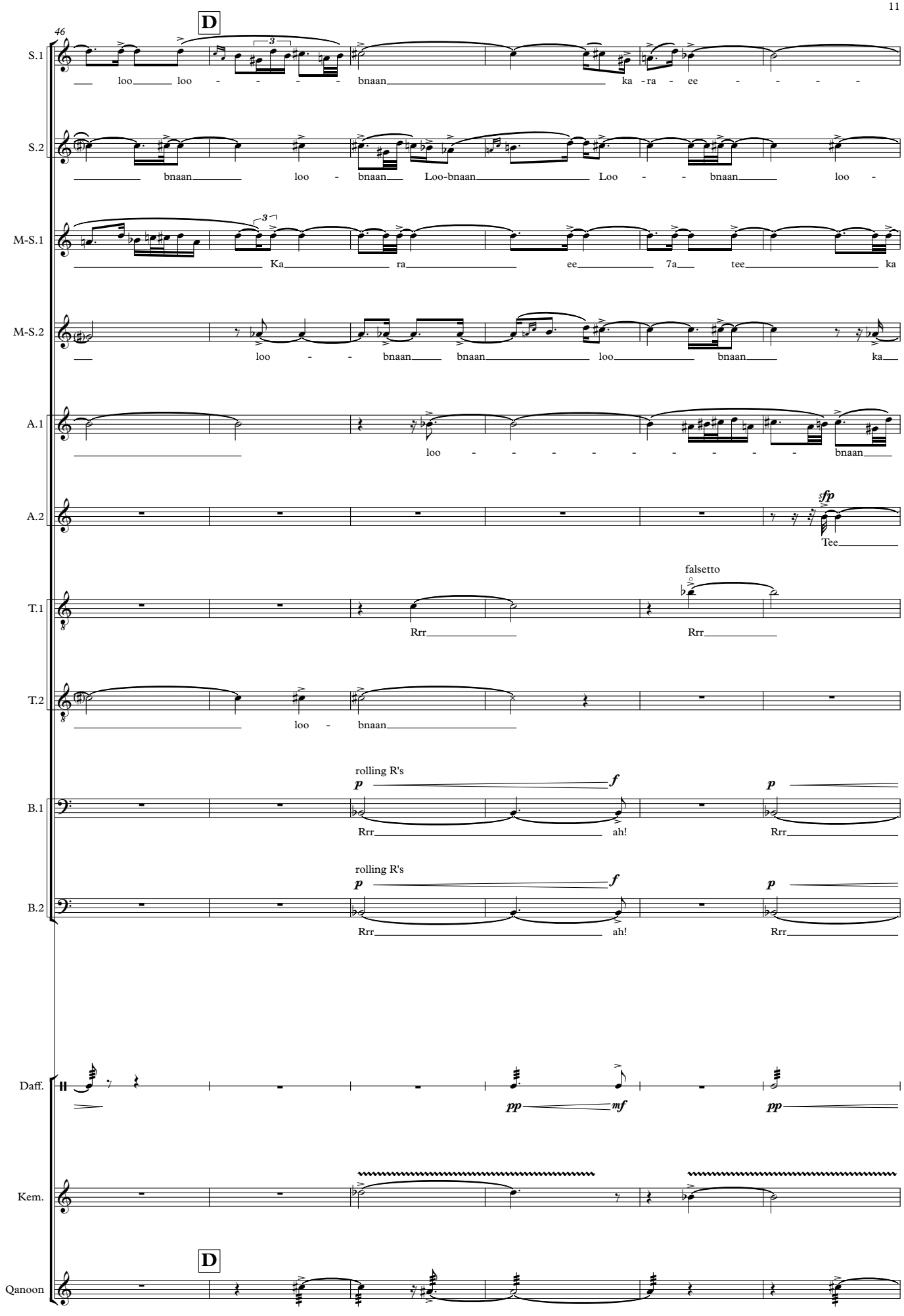

14
S.1
(n) 3a - la qal - - qal - qal - qal - qal - qal - qal - qal - qal Ka sa - 3i - di - ka
S.2
mf
bi - - - - - bi - bi a kha min
M-S.1
ka ka ka ka ta
M-S.2
la
A.1
3a
A.2
T.1
T.2
B.1
B.2
Daff.
Kem.
ornament
pp
f
improvise a melody
using these notes to support singers
mf
Qanoon
f
p
mf
p

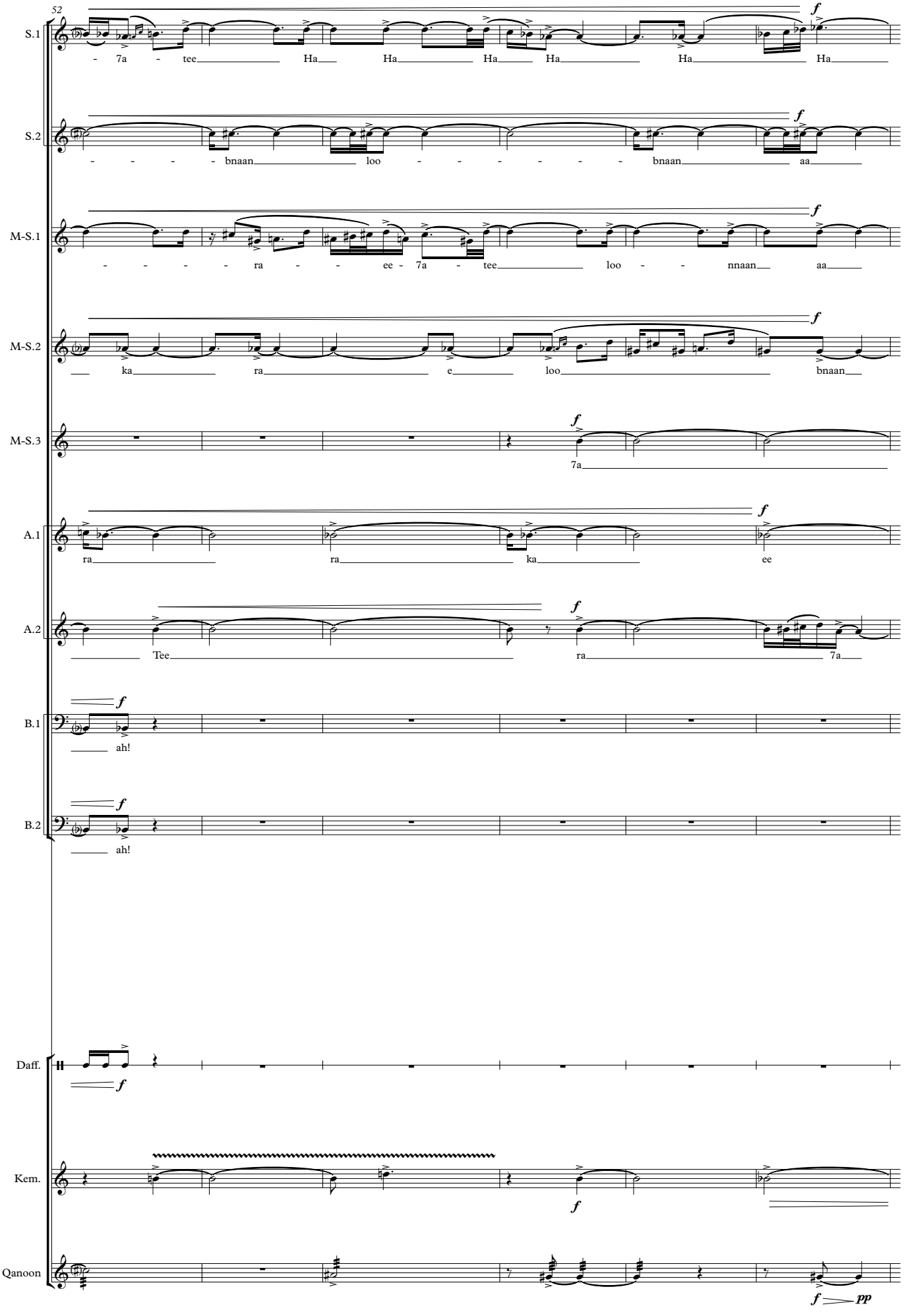

19
poco accel.
ff
S.1
Li -2an - nal_ma - 7ab ba ta kalmowtLa hi - bu ha la hee bu ha la - hee bu na - - - - - - ri la Thar rab
S.2
sfzp f mf
qa - wiy ya - tun (n) bu la - hee bu na - - - - - ri la - Thar rab
S.3
sfzp f
ah ha hee bu na - - - - - ri la - Thar rab
S.4
ah la bu na - ri la Thar rab
M-S.1
mf
la Thar - rrr - - - - rab
M-S.2
la - Thar la - Thar rab
A.1
la Thar rab la - Thar rab
A.2
la - Thar rab la Thar rab
T.1
T.2
B.1
B.2
Daff.
p pp pp p
Kem.
non vib. to molto vib
Qanoon
ornament


B
Tempo primo - Agitato
♩=66
26
S.1
S.2
M-S.1
M-S.2
A.1
A.2
T.1
T.2
B.1
B.2
Daff.
Kem.
Qanoon
mf
sfzp
Wa
wa
Ra
Ee
7a
7a - tu
tu
p
pp


32
C
S.1
ra ee
a ya
a ya
S.2
thee
thee - ya
M-S.1
7a
ya - - - - - bi - ki
bee
M-S.2
thee
A.1
mf
sfzp
too too too too too
T.1
rolling R's
fp
Rrrr
T.2
B.1
B.2
Daff.
pp
T T D
Kem.
orn.
Qanoon
f
C


38
S.1
bee kee Ha Ha ka Ka ka ka ka
S.2
kee tee tee aa
M-S.1
kee Ka Ka ee ee - 7a a
M-S.2
ra 7a ka Tee Rraa ee 7a
A.1
kee ee ra ee Ra 7a
A.2
ee Tee 7a Tee Tee ee Tee
T.1
Rrraa Tee Tee
T.2
rolling R's
Rrr Rrr Rrr
Daff.
Kem.
Qanoon


46
D
S.1
loo loo - - - - bnaan ka - ra - ee - - - -
S.2
bnaan loo - bnaan Loo-bnaan Loo - - bnaan loo -
M-S.1
Ka ra ee 7a tee ka
M-S.2
loo - - bnaan bnaan loo bnaan ka
A.1
loo - - - - - - - - - bnaan
A.2
sfp
Tee
T.1
falsetto
Rrr Rrr
T.2
loo - bnaan
B.1
rolling R's
p f p
Rrr ah! Rrr
B.2
rolling R's
p f p
Rrr ah! Rrr
Daff.
pp mf pp
Kem.
D
Qanoon


52
S.1
- 7a - tee Ha Ha Ha Ha Ha Ha
S.2
- - - - bnaan loo - - - - - - bnaan aa
M-S.1
- - - - - ra - - ee - 7a - tee loo - - nnaan aa
M-S.2
ka ra e loo bnaan
M-S.3
7a
A.1
ra ra ka ee
A.2
Tee ra 7a
B.1
ah!
B.2
ah!
Daff.
Kem.
Qanoon
f
pp

Senza misura

Repeat *ad lib*. - poco a poco legato
Parts don't necessarily have to allign

E

58

c. 15" **c. 15"**

S.1 — bnaan bnaan bnaan bnaan bnaan etc

S.2 — loo loo loo loo loo loo etc

M-S.1 — ka ka ka ka ka ka etc

M-S.2 — ra ra ra etc

M-S.3 — 7a 7a 7a etc

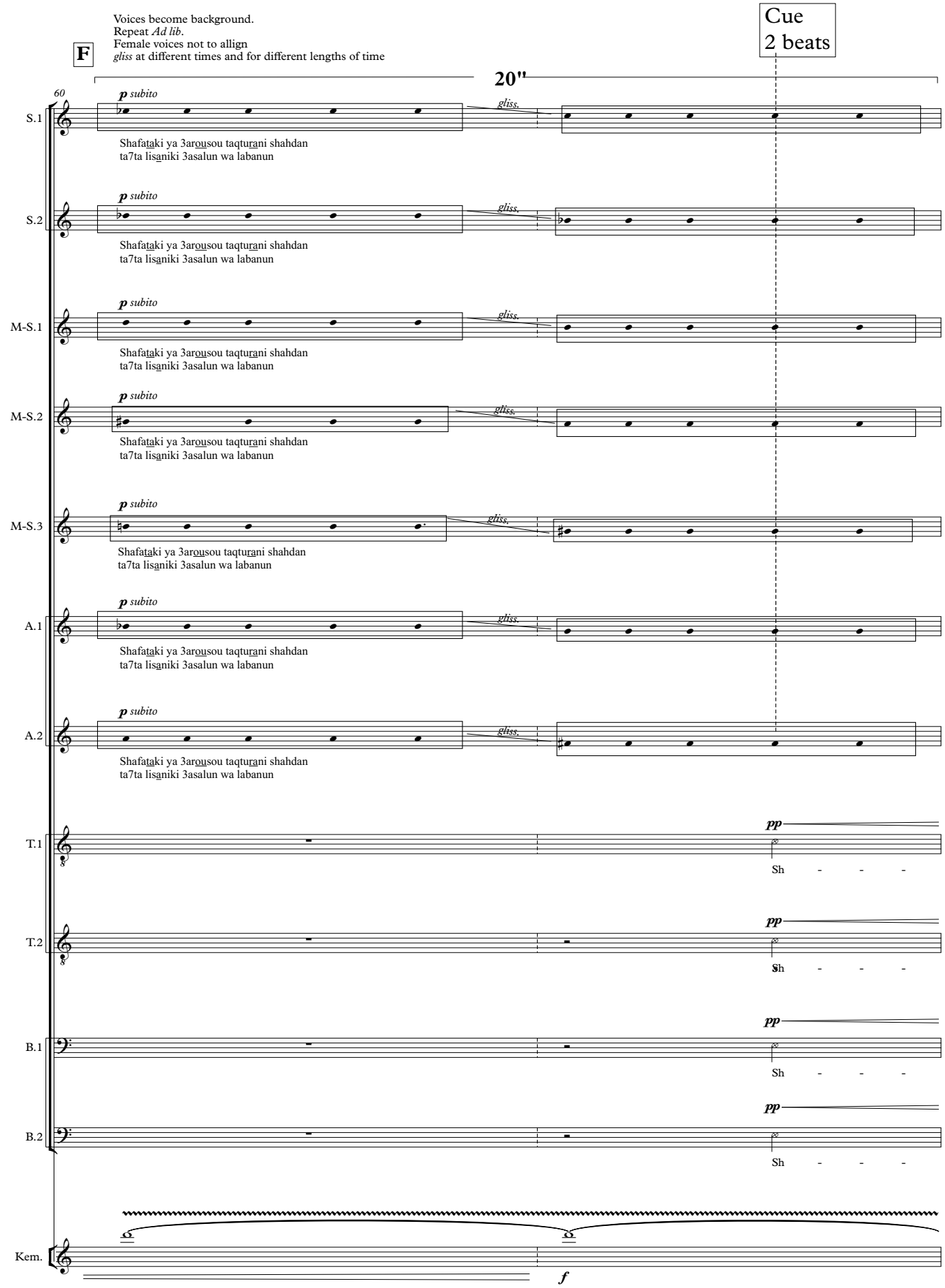
A.1 — Ka ka ka

A.2 — Tee tee etc

p *ff*

Repeat *ad lib*. - improvise on D pedal note
with poco a poco more sustained notes
Modulate Maqam Kurd to Maqam Saba Zamzam on D?

Kem.


Voices become background.
Repeat *Ad lib*.
Female voices not to allign
gliss at different times and for different lengths of time
F
Cue
2 beats
20"
60
S.1
S.2
M-S.1
M-S.2
M-S.3
A.1
A.2
T.1
T.2
B.1
B.2
Kem.
p subito
gliss.
Shafataki ya 3arousou taqturani shahdan
ta7ta lisaniki 3asalun wa labanun
pp
Sh - - -
f

Repeat *ad lib.* - piu legato
Female voices don't necessarily have to allign
Men voices do not allign and provoke qanoun when cued by conductor

Cue Qanoun

20"-30"

62

S.1
Shafataki ya 3arousou taqturani shahdan
ta7ta lisaniki 3asalun wa labanun

S.2
Shafataki ya 3arousou taqturani shahdan
ta7ta lisaniki 3asalun wa labanun

M-S.1
Shafataki ya 3arousou taqturani shahdan
ta7ta lisaniki 3asalun wa labanun

M-S.2
Shafataki ya 3arousou taqturani shahdan
ta7ta lisaniki 3asalun wa labanun

M-S.3
(M-S.3 goes to A1)
Shafataki ya 3arousou taqturani shahdan
ta7ta lisaniki 3asalun wa labanun

A.1
Shafataki ya 3arousou taqturani shahdan
ta7ta lisaniki 3asalun wa labanun

A.2
Shafataki ya 3arousou taqturani shahdan
ta7ta lisaniki 3asalun wa labanun

T.1
- a - -fataki ya 3arousou taqturani shahdan
ta7ta lisaniki 3asalun wa labanun

T.2
- a - -fataki ya 3arousou taqturani shahdan
ta7ta lisaniki 3asalun wa labanun

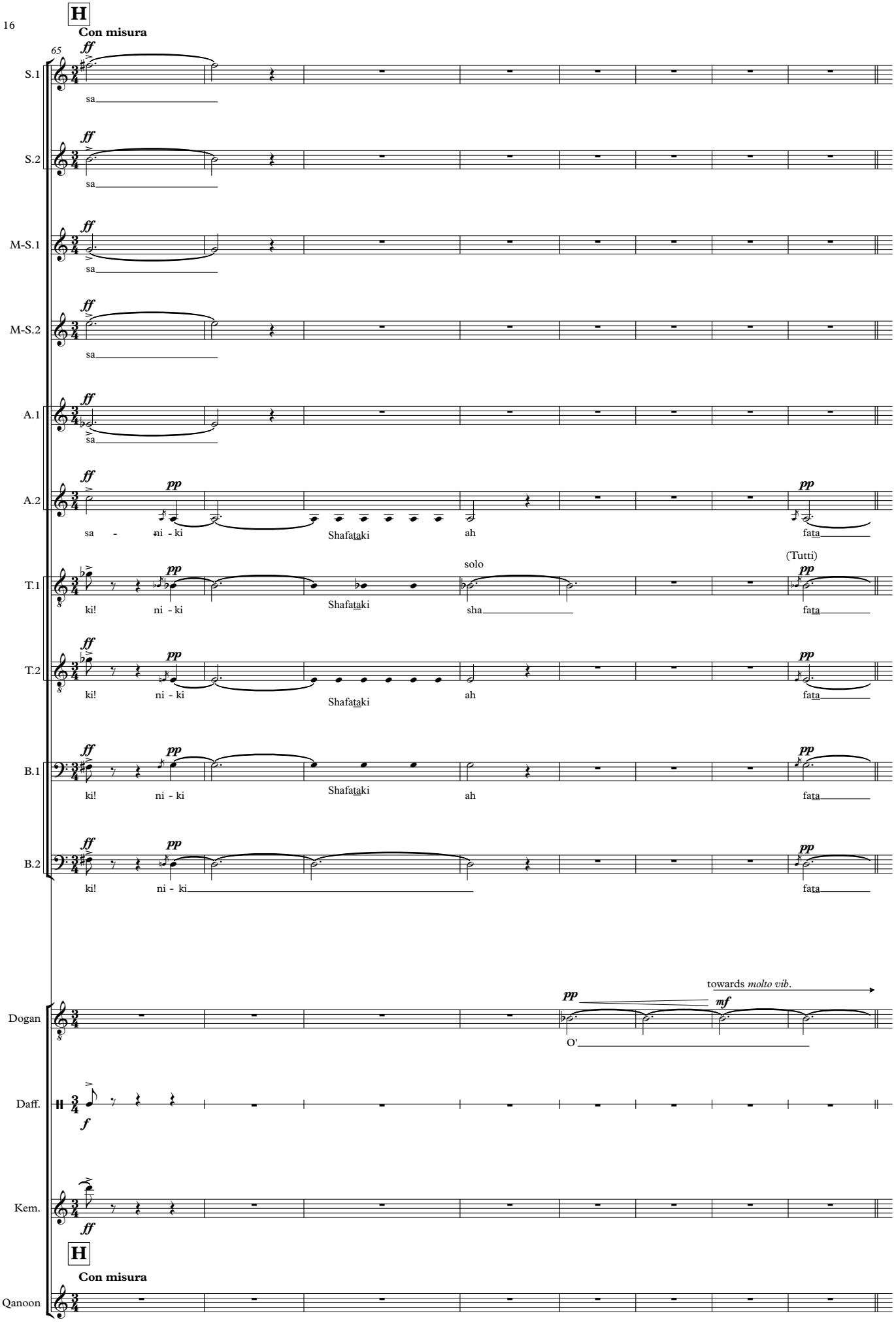
B.1
- a - -fataki ya 3arousou taqturani shahdan
ta7ta lisaniki 3asalun wa labanun

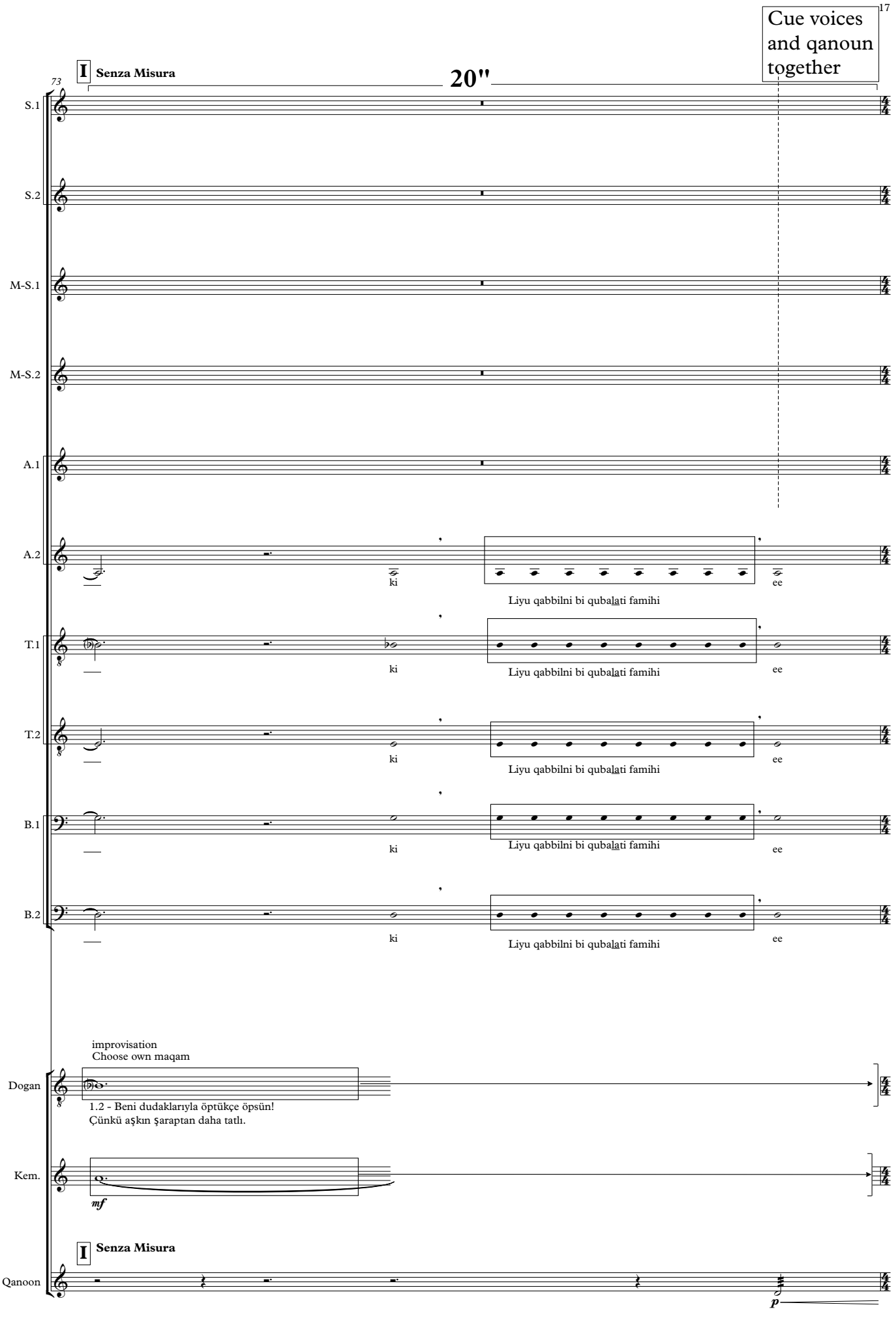
B.2
- a - -fataki ya 3arousou taqturani shahdan
ta7ta lisaniki 3asalun wa labanun

Daff.
repeat Ad lib. Rhythm Ad lib.

Kem.

Qanoon
Improvise on maqam bayati on Ré-
when cued by conductor


H
Con misura
65
S.1
S.2
M-S.1
M-S.2
A.1
A.2
T.1
T.2
B.1
B.2
sa
ni - ki
Shafataki
ah
fata
solo
(Tutti)
sha
ki!
towards molto vib.
O'
Dogan
Daff.
Kem.
Qanoon


Cue voices and qanoun together
I Senza Misura
20"
73
S.1
S.2
M-S.1
M-S.2
A.1
A.2
T.1
T.2
B.1
B.2
ki
ee
Liyu qabbilni bi qubalati famihi
improvisation
Choose own maqam
Dogan
1.2 - Beni dudaklarıyla öptükçe öpsün!
Çünkü aşkın şaraptan daha tatlı.
Kem.
mf
I Senza Misura
Qanoon
p


J
20"
K
20"
G.P
74
S.1
S.2
S.3
S.4
M-S.1
M-S.2
A.1
A.2
p
Hallummi ma3i min Lubnana
Ya 3arousou ma3i min Lubnan
T.1
T.2
B.1
B.2
Dogan
Maqam Kurd on Ré
1.3 - Ne gü-zel ko-kuyor sür-dü-ğün e-sans,
Dö-kül-müş e-sans san-ki adın,
Kızlar bu yüz-den se-viyor se-ni.
Kem.
Qanoon
irtijal from Dogan's maqam
modulate to Maqam Kurd on Ré
mf

Repeat *ad lib.* - piu legato
Parts don't allign

81

L

poco rall.

S.1
S.2
M-S.1
M-S.2
M-S.3
A.1
A.2
T.1
T.2
B.1
B.2
Dogan
Kem.
Qanoon

pp *mf* *pp* kul dipshu 7albu *pp* ree7 ree7 ree7

p thu oo oh_ oh Kekorithu motfon sefwotekh *pp* T7et sefwatekh ree7

p oo oo mo - - Kekorithu motfon sefwotekh *pp* T7et sefwatekh ree7

p ko ot - fon *pp* T7et sefwatekh ree7

p ri o'_ Kekorithu motfon sefwotekh *pp* T7et sefwatekh ree7

molto vib.

p O' Ke_____

improvise on maqam shawq Afza on A
then modulate to maqam saba

mf

4.11. Ey yavuklum, bal damlar dudaklarından,
Bal ve süt var dilinin altında,
Lübnanın kokusu geliyor giysilerinden!

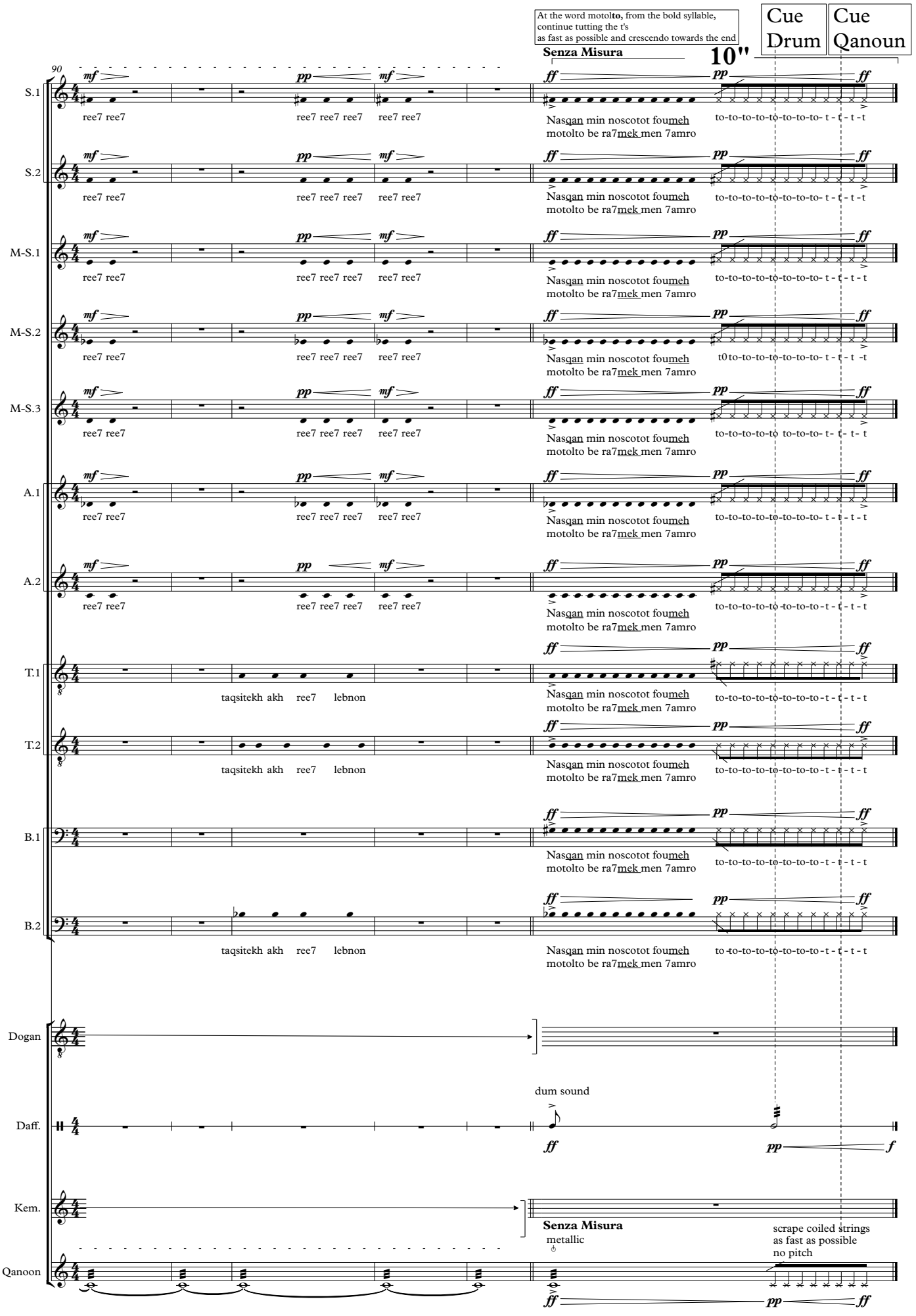
prepare maqam
for Dogan

improvise on maqam shawq Afza on A
then modulate to maqam saba

mf

improvise on maqam shawq Afza on A
then modulate to maqam saba
with ornamentation

p *mf*


At the word motol**to**, from the bold syllable, continue tutting the t's as fast as possible and crescendo towards the end
Cue Drum
Cue Qanoun
Senza Misura
10"
90
S.1
S.2
M-S.1
M-S.2
M-S.3
A.1
A.2
T.1
T.2
B.1
B.2
Dogan
Daff.
Kem.
Qanoon
ree7 ree7
ree7 ree7 ree7
taqsitekh akh ree7 lebnon
Nasqan min noscotot foumeh
motolto be ra7mek men 7amro
to-to-to-to-to-to-to-to- t - t - t - t
dum sound
Senza Misura
metallic
scrape coiled strings as fast as possible
no pitch