

LMP72

KAREEM ROUSTOM

من بلادي

Min Baladī

for Beginning String Orchestra
Grade Level 2



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(2025)

Program Notes:

Min Baladī, which is Arabic for, “from my homeland,” is a beginning string orchestra arrangement of three melodies from Syria, Iraq, and Palestine. Though I have made some alterations to the melodies from their original form (for instance, movement 2 is traditionally performed with micro-tones), these arrangements provide a fun introduction to the rich and varied music, and dance traditions from the Arab world. In the United States and Canada, there are an estimated 5 million people from the Arabic-speaking nations from the Middle East, North Africa and Sub-Saharan Africa. This work is for the parents and their children, and everyone else who hopes to better understand their neighbors.

I. Hala Lala Leya هلا لا ليا

Though this song is typical of urban folk song from Aleppo, Syria, it is sung all over the Middle East. The lyrics can vary but they tell the story of a broken heart on the mend.

Hala Lala Leya (La la la etc.)

Oh, my dear one

Your broken heart has only just healed

Oh, my beautiful one

Slow down a little bit, be patient

Teaching notes: This movement features some syncopation, and extended fingerings in bars 21 – 23 for the violins I & II, and violas, respectively.

II. Fowg Al-Nakhel فوق النخل

This old Iraqi song was revived in the 1960’s by a famous Baghdadi singer named, Nazem Al-Ghazali. It has since been interpreted many times and is still a popular example of classic Iraqi folk music. The lyrics tell of a love stricken person speaking to their father and saying,

Above the palm trees, my father

Is that the moon?

Or the cheek of my beloved.

Teaching notes: This melody is based on the *maqam* (or musical mode) called *Hijaz*, which is has a tonic of A and is spelled: A, B \flat , C \sharp , D, E, F, G, A. Note the ‘augmented second’ between B \flat & C \sharp , which gives *Hijaz* its special sound. The rhythm in the cello and basses uses two versions of an *iqaat* called *maqsoum*; short – long – short – long – long. The first is in half and quarter notes, and the second is in quarter and eighth notes.

III. 'Ala Dal'ona على دلعونا

The 'Dal'ona' is a genre of song that is typically sung with a festive, and energetic line dance called, *dabké*. The lyrics of this particular song tell the story of loved ones who departed without saying goodbye. The singer asks a passing bird to carry a message for those who left; "I miss you."

Both the rhythm of this song and the dance that it accompanies are based on a six beat metric cycle (*iqaa'*) called *sudasi*. The typical dance that is set to this *iqaa'* has a strong stomp on the sixth beat. To simplify the notation, this *iqaa'* is notated in 2/4 time, and grouped in 3 bars for each cycle.

Teaching notes: This movement features foot stomping, to evoke its dance origins, a glissando (have fun with it!), and a vocalization at the end.

Min Baladī (From My Homeland)

من بلدي

I. Hala Lala Leya

هالا لاليا

Arr. by Kareem Roustom

Traditional Syrian folk song

Andante $\text{♩} = 80 - 88$

Violin I *f* *f singing*

Violin II *f* *f singing*

Viola *f* *f singing*

Violoncello *f* *tenuto*

Double Bass *f* *tenuto*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

21 *sweetly*
V 3
p

sweetly
V 3
p

sweetly
V 3
p

sweetly
p

sweetly
p

24

p *f*

p *f*

p *f*

p *f*

p *f*

30 *f singing*

34

f singing

f singing

f singing

Ritardando

The image shows a musical score for five string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in treble clef for the violins and bass clef for the other instruments. The key signature has two sharps (F# and C#). The tempo instruction "Ritardando" is centered above the first staff. The music consists of two measures. In the first measure, each instrument plays a quarter note. In the second measure, each instrument plays a quarter note followed by a half note, with a fermata over the final note. The instruments are arranged vertically from top to bottom: Vln. I, Vln. II, Vla., Vc., and Db.

II. Fowg Al-Nakhel

فوق النخل

Traditional urban song from Iraq

Rhythmic ♩ = 76 - 88

Violin I *f* legato

Violin II *f* legato

Viola *f* legato

Violoncello *f* arco

Double Bass *f* pizz.

Measures 1-4 of the first system. The score is in 4/4 time with a key signature of one flat. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin and Viola parts are marked *f* legato. The Violoncello part is marked *f* arco, and the Double Bass part is marked *f* pizz. The tempo is indicated as Rhythmic ♩ = 76 - 88. A first ending bracket is shown above the first measure.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp*

Db. *mp*

Measures 5-8 of the second system. The Violin I, Violin II, and Viola parts are marked *mf*. The Violoncello and Double Bass parts are marked *mp*. The Violoncello part has a *f* dynamic marking above the first measure. The Double Bass part has a *f* dynamic marking above the first measure. The tempo and key signature remain the same as in the first system.

Vln. I

Vln. II

Vla.

Vc.

Db.

Measures 9-12 of the third system. The Violin I, Violin II, and Viola parts continue with their *mf* dynamics. The Violoncello and Double Bass parts continue with their *mp* dynamics. The Violoncello part has a *f* dynamic marking above the first measure. The Double Bass part has a *f* dynamic marking above the first measure. The tempo and key signature remain the same as in the first system.

14

Vln. I

Vln. II

Vla.

Vc.

Db.

subito p ————— *f*

f

17

Vln. I

Vln. II

Vla.

Vc.

Db.

21

Vln. I

Vln. II

Vla.

Vc.

Db.

Musical score for measures 26-29, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Db. The score is in 3/4 time with a key signature of one flat. Measure 26 includes a *V* marking above the first note of each staff. Measure 29 includes a *legato* marking above the first note of each staff. Dynamic markings *subito p* and *f* are present in measures 27 and 28, with a crescendo hairpin connecting them. A fermata is placed over the final note of measure 29.

Musical score for measures 30-33, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Db. Measure 32 includes a *V* marking above the first note of each staff. Measure 33 includes *V* markings above the first notes of the Vln. I, Vln. II, and Vc. staves.

Musical score for measures 34-37, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Db. Each staff begins with the dynamic marking *subito p*.

III. 'Ala Dal'ona

على دلعونا

Traditional Palestinian folk dance

Joyful dance ♩ = 88

The musical score is arranged in three systems. The first system (measures 1-6) includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The second system (measures 7-12) includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The third system (measures 13-18) includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 2/4 time with a key signature of one sharp (F#). It features a joyful dance tempo of 88 beats per minute. The music is marked with *ff* (fortissimo) and includes dynamic markings such as *f* (forte) and *stomp!* (staccato). The score includes various musical notations such as slurs, accents, and dynamic hairpins. The first system starts with a first ending bracket (1) and a fourth ending bracket (4). The second system starts with a seventh ending bracket (7) and a tenth ending bracket (10). The third system starts with a thirteenth ending bracket (13). The score concludes with a double bar line and repeat dots.

25

Vln. I

Vln. II

Vla.

Vc.

Db.

37

Vln. I

Vln. II

Vla.

Vc.

Db.

subito mf

f

43

Vln. I

Vln. II

Vla.

Vc.

Db.

subito mf

f

49

Vln. I
subito **ff**

Vln. II
subito **ff**

Vla.
subito **ff**

Vc.
subito **ff**

Db.
subito **ff**

55

Vln. I
Spoken
Ha!
ff

Vln. II
Spoken
Ha!
ff

Vla.
Spoken
Ha!
ff

Vc.
Spoken
Ha!
ff

Db.
Spoken
Ha!
ff

* Glissando on the D, A, or E string as high as you like!

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