

STRING ALTERNATIVES SERIES

Isma'a

(Listen)

Traditional Arabic Themes
 Setting by Leanne Darling

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

Notes to the Conductor

Isma'a, which means "listen" in Arabic, is a medley of themes from the Arabic musical world, set for string orchestra by Middle-Eastern violist Leanne Darling. This style of music can be heard throughout the Middle East, from Greece to Morocco. The medley is in three sections, beginning with a *taqsim*, or written out improvisation, followed by a *muwashshah*, or song, and ending with a dance piece that was inspired by the Egyptian composer Muhammad Abdel Wahab. Because Arabic music is without harmony, the violas, cellos and basses play the important role of a percussion section. Although this music is only known in America through the art of belly dancing, Arabic music is an ancient tradition dating back to the 8th century. The violin is commonly played, as well as the lute (*oud*), zither (*qanun*), flute (*ney*) and hand percussion (tambourine and goblet drum).

Isma'a

(Listen)

CONDUCTOR SCORE

Duration - 4:30

Traditional Arabic Themes
Setting by Leanne DarlingRubato ($\text{♩} = 60$)

Violins I

Violins II

Viola

Cello

String Bass

mp

pp

mp

pp

1 2 3 4

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mp

5 6 7 8

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

rit.

p

ppp

ppp

ppp

ppp

9 10 11

12 Allegro (♩ = 110)

Vlns. I Vlns. II Vla. Cello Str. Bass

mp *pizz.* *f* *col legno battuto* *mf* *pizz.* *mf* *p*

13 14 15 16

Vlns. I Vlns. II Vla. Cello Str. Bass

17 18 19 20

21 Vlns. I Vlns. II Vla. Cello Str. Bass

mf *mp* *mf* *mp* *p* *mp* *mp* *p* *mp*

22 23 24 25

30

Vlns. I *mp* *mf*

Vlns. II *mp* *mf* *arco* *f* *arco* *tr*

Vla. *mf* *arco*

Cello *p* *mp* *arco*

Str. Bass *p* *mp*

26 27 28 29

Vlns. I *f* *mf* *f*

Vlns. II *f* *mf* *f*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

31 32 33 34

36

Vlns. I *mf* *mp* *p*

Vlns. II *mf* *mp*

Vla. *f*

Cello *mp* *f*

Str. Bass *mp* *f*

35 37 38

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

39 40 41 42

f *ff* *mf*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

43 44 45 46

mp *f* *mf*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

47 48 49 50

p *mf* *simile*

Lively

51

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *simile*

Str. Bass *simile*

52 53

Vlns. I *f*

Vlns. II *f*

Vla. *f* *mf*

Cello

Str. Bass

54 55 56

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

1. 2.

57 58 59

60

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

mf

f

mf

f

simile

simile

61

62

63

64

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

f

f

f

sim.

sim.

65

66

67

68

72

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

69

70

71

73

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

74 75 76 77

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

78 79 80

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

81 82 83

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

84 85 86

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

87 88 89

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

90 91 92 93

94

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff

ff

ff

ff

sim.

sim.

95 96 97 98 99 100

102

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

101 103 104 105 106

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

107 108 109 110 111 112

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