



salamu aleikum

Choral Music of
the Muslim World

André de Quadros, editor

SHIREEN ABU-KHADER and ANDRE DE QUADROS

ADINU

SUFI SONG

UNACCOMPANIED CHORUS

earth songs

220 nw 29th street

corvallis, or 97330 usa

www.earthsongschoralmusic.com

email@earthsongsmus.com

Adinu

Based on a poem by Ibn 'Arabi

Sufi melody
arr. Shireen Abu-Khader
and André de Quadros

♩ = c. 30

p - mf

Unison

A - di - nu bi-di - nil hub-bi An - na ta - waj - ja-hat ra -

Women

2nd time only

u

Men

2nd time only

5

Unison

ka' - 'i-bu-hu fal hub-bu di - ni wa 'i - ma-ni. A -

Women

u

Men

9

Unison

di - nu bi-di - nil hub-bi An - na ta - waj - ja-hat ra -

Women

di - nu bi-di - nil hub-bi An - na ta - waj - ja - hat ra -

Men

di - nu bi-di - nil hub-bi An - na ta - waj - ja - hat ra -

Unison
ka' - 'i-bu-hu fal hub-bu di - ni wa 'i - ma-ni.

Women
ka' - 'i-bu-hu fal hub-bu di - ni wa 'i - ma-ni.

Men
ka' - 'i-bu-hu fal hub-bu di - ni wa 'i - ma-ni.

Solo 1: Adinu

Solo
A-di - nu bi-di - nil hub' An-na ta-waj - ja - hat ra - ka-'i-bu-hu
fal hub-bu di - ni wa 'i - ma - ni, fal hub-bu di - ni wa 'i - ma - ni.

Solo 2: Qudduus

Solo
Qud - duus, qud - duus, qud-duus An - ta rab -
bul 'Ill-ah 3
As - sa-ma 'u wal ard mam-luu' - 'a - ta - ni bi maj - di-kal ath - 'im.

Solo 3: Subhanaka

Solo
Sub - ha - nak' Al - la - hum ma jal - la u - lak LuT -
fan bi' ab - di - ka kha - li - qi ruh-mak Ya ka - shi - fal
bal wa 'a - tay - to - ka ra - ji - an Ar-juu - ri - Dak' fal-ay-sa li Ill - ak. 3

Performance Commentary

Adinu, its solo elements, and its performance structure grew out of a collaboration between Shireen Abu-Khader, André de Quadros and Aswatuna Global Voices/Dozan wa Awtar on a tour of Germany and Belgium in 2010 for the Musica Sacra festival. The conductors and singers jointly created every performance, improvising and experimenting with melodic and textual interpolation, spatial placement, and overall structure.

The piece, consisting of the *Adinu* section (mm. 1-16) and solos, is structured like a sacred responsory, in which the chorus alternates with a soloist or cantor. This score is meant to serve as a basis for improvisation. In every performance that Aswatuna/Dozan gave, there were different solos and overall structure. This edition provides just three options for solos, *Adinu*, *Qudduus*, and *Subhanaka*. *Adinu* (mm. 1-16) and the solos can be performed in whichever order the ensemble sees fit, and each performance can be original. Some ideas for experimentation include:

- several soloists (both male and female) may be used to sing improvised or composed solo material between or as descants to *Adinu*;
- the notated rhythms of the solos are only meant to serve as a guide, but differentiation should be made between important and unimportant notes and stressed and unstressed syllables;
- re-statements of *Adinu* may be sung on [u] or may be hummed;
- a drone, consisting of an open fifth (built on E-flat), may accompany the solos;
- the piece can be concluded with individual, improvised canonic entrances of the melody in mm. 15 & 16, supported by the drone;
- the choir can be distributed through the entire performing space.

A possible performance structure would be:

- mm. 1-8: unison chorus (this may be initially sung on [u]);
- mm. 1-8: small group or soloist sings the melody while SAB accompany;
- solo 1: male or female soloist, accompanied by the drone
- mm. 1-16;
- solo 2: with or without the drone;
- mm. 9-16;
- solo 3;
- mm. 9-16 with canonic utterances and fading to end.

Context

Adinu (mm. 1-16) is a traditional Sufi melody, the text of which is attributed to the Andalusian Moorish Sufi mystic, philosopher, poet, and sage, Abū 'Abdillāh Muḥammad ibn 'Alī ibn Muḥammad ibn 'Arabī (محمد الله عبد أبو) (عربي بن محمد بن علي بن) 1165-1240. Born and brought up in Spain and travelling widely in Asia Minor, he died in Damascus. Regarded as one of the most influential figures in world spirituality, his writings numbering more than 350 books, which he considered to be divinely inspired by the prophets Moses, Jesus, and Muhammad, have been studied by theologians and scholars of all religions. Known as "The Greatest Master," he believed that love was the dominant existential and universal force. Accordingly, he is, even today, a powerful symbol of inter-religious harmony.

Qudduus (Solo 2) means "Holy" and is a text from Isaiah 6:3, that is central to Christian, Islamic and Jewish worship; in synagogues it is referred to as קדוש. In Islam, *Qudduus*, refers to one of the ninety-nine names (or attributes) of God as found in the Qur'an. The text is strikingly similar to the Christian *Sanctus* (Latin for "Holy") and is a precursor to it. The melody is derived from a Christian Maronite hymn.

Subhanaka (Solo 3) is a prayer for forgiveness in the Islamic *ibtihal* tradition. Muslims are taught many such phrases to repeat daily to ask for God's forgiveness.

Text, Transliteration, and Translation (with the assistance of Akram Haddad, Sr and Jr)

The pronunciation of this piece should pose no problem for non-Arabs. The transliteration follows the Bikdash Arabic Transliteration Rules (BATR), and IPA and sound equivalency can be accessed online at: http://en.wikipedia.org/wiki/Romanization_of_Arabic

Adinu

Adinu bidinil hubbi

أدين بدين الحب

I follow the religion of love

Anna tawaj-jahat raka'ibuhu

مت ركائبه ج توى أن

wherever love is found

fal hubbu dini wa imani

فال حب ديني وإيماني

for love is my religion and my faith

Qudduus

Qudduus, qudduus, qudduus

قدوس قدوس قدوس

Holy, holy, holy

Anta alrabbul Illah

أنت الرب الإله

You are the Lord God

Assama 'u wal ard

السماء والأرض

heaven and earth

mamluu'atani bi majdikal ath'im

مملوئتان بـمجدك العظيم

are full of Your great glory

Subhanaka

Subhanaka Allahumma jalla 'ulak

سبحانك اللهم جل علاك

Almighty God, of great dignity

LuTfan bi'abdika khaliqi ruhmak

لطفنا بعبدك خالق ربحك

our Creator, I ask you to be merciful on all

Ya kashifal balwa 'ataytoka rajian

يا كاشف البلاء أتيتك راجي

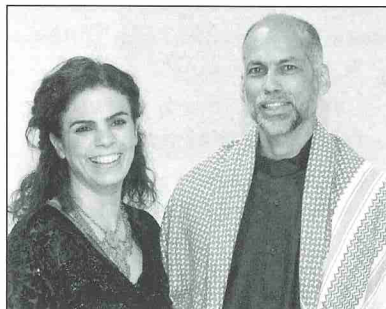
I come to You, the revealer of all obstacles

Arjuu riDaka falaysa li Illak

أرجو رضاك فليس لي إلاك

hoping for Your approval as I have none but you

Shireen Abu-Khader, Palestinian/Jordanian choral and orchestral conductor, teacher, clinician, and arranger, obtained a bachelor's degree from the Oberlin College Conservatory and a Master's degree from the University of Southern California. After her years of study, Abu-Khader moved to the West Bank/Palestine where she taught at the Technical College for Women in Ramallah and served as the coordinator for the Bethlehem 2000 Project. In 2002, she founded Dozan wa Awtar, an advocacy organization for Arab composers and thinkers. That same year, she conducted a televised peace concert, *Voices Sing for Palestine*, involving 100 singers from diverse backgrounds and faiths. In 2008, Abu-Khader jointly created *Aswatuna - Arab Choral Festival* that brought together choruses from Syria, Palestine, Lebanon, Iraq, and Jordan. Her work as a clinician includes giving workshops for teachers at schools, colleges, and refugee camps in the West Bank.



André de Quadros, conductor, ethnomusicologist, music educator, and human rights activist, has conducted and undertaken research in over forty countries, and is a professor of music and an affiliate faculty member in Muslim Studies at Boston University, and conductor of the Manado State University Choir. He develops concepts, repertoire, and the performance art for 21st-century choral music. He is a member of the World Choir Council, Artistic Director of *Aswatuna - Arab Choral Festival*, an advisor on the Board of the International Federation for Choral Music, and a member of the steering committee of Conductors without Borders. He is the editor of the *Cambridge Companion to Choral Music* (Cambridge University Press), general editor of the *Carmina Mundi* series of Carus Verlag, and editor of *Cantemus* and *Music of Asia and the Pacific* published by Earthsongs (USA) and *Songs of the World* published by Hinshaw Music (USA). In 2010, he conducted a historic project with Palestinian and Israeli choral musicians in East Jerusalem.

Salamu Aleikum ("Peace Be Unto You") presents choral works of the Muslim world as defined by cultural traditions and practices rather than by religious or political boundaries. The people of the Muslim world number more than a billion across the globe and are predominant in the countries stretching from north Africa through west, central, and south Asia, and into southeast Asia.

Shireen Abu-Khader, André de Quadros and Jamie Hillman