



# Lao Rahal Soti

لَوُ رَحَل صَوْتِي

*If My Voice Departs*

*SATB a cappella*  
*Words and Music: Samih Choukeir*  
*Arrangement: Shireen Abu Khader*

# Lao Rahal Soti

If My Voice Departs

SATB a cappella

لو رحل صوتي

Words and Music: Samih Choukeir

Arrangement: Shireen Abu Khader

\*solo improv. *mp*

Alto

lao ra-ħal şo - ti mab tır - ħal ħa-na 3ır-kom ڧyu -

7

A ni ڧa-la buk-raw 'al - bi maڧ-kom lao ra - ħıl mu-yan-ni bit-đal-lıl 'a-

14

A ya - ni tı3-maڧ lı' - lu bıł-mak - su ra wıl bit - ڧa-ni

22

A *mp* lao ra-ħal şo - ti mab tır - ħal ħa-na 3ır-kom ڧyu - ni ڧa-la

B *mp* şo - ti mab tır - ħal ħa-na 3ır - kom ڧyu - ni ڧa-la

29

A buk-raw 'al - bi maڧ-kom lao ra - ħıl mu-yan-ni bit-đal-lıl 'a - ya - ni

B buk-raw 'al - bi maڧ - kom lao ra - ħıl mu-yan-ni bit-đal-lıl 'a - ya - ni

\* Solo should take time and sing this ad lib. Simple ornamentations are encouraged.

## Lao Rahal Soti

Words and Music: Samih Choukeir

Arrangement: Shireen Abu Khader

37

A

T

B

45

S

A

T

B

54 *pp*

S

A

T

B

**Lao Rahal Soti**

Words and Music: Samih Choukeir  
Arrangement: Shireen Abu Khader

60

S  
 buk - raw \_\_\_\_\_ 'al - bi ma᠙ - kom \_\_\_\_\_ a \_\_\_\_\_

A  
 buk - raw 'al - bi ma᠙ - kom \_\_\_\_\_ lao ra - ḥil mu-yan - ni bit - ḡal - lil 'a -

T  
 buk - raw 'al - bi ma᠙ - kom \_\_\_\_\_ lao ra - ḥil mu-yan - ni \_\_\_\_\_

B  
 buk - raw 'al - bi ma᠙ - kom \_\_\_\_\_ lao ra - ḥil mu-yan - ni bit - ḡal - lil 'a -

66

S  
 a \_\_\_\_\_ tı3 - ma᠙ li' - lu bil - mak - su ra \_\_\_\_\_ wil bit -

A  
 ya - ni \_\_\_\_\_ tı3 - ma᠙ li' - lu bil - mak - su ra \_\_\_\_\_ wil bit -

T  
 \_\_\_\_\_ tı3 - ma᠙ li' - lu bil - mak - su ra \_\_\_\_\_ wil bit -

B  
 ya - ni \_\_\_\_\_ tı3 - ma᠙ li' - lu bil - mak - su ra \_\_\_\_\_ wil bit -

**Lao Rahal Soti**

Words and Music: Samih Choukeir  
 Arrangement: Shireen Abu Khader

72

S  
Ca - ni a

A  
Ca - ni a a

T  
8 Ca - ni a a a

B  
Ca - ni a a

79

S  
pppp  
m

A  
a a so - ti

T  
8 pppp  
a m

B  
pppp  
a a m

**Lao Rahal Soti**

Words and Music: Samih Choukeir  
Arrangement: Shireen Abu Khader

If my voice departs, your throats (i.e. voices) will not

لَوْ رَحَلَ صَوْتِي مَا بُتْرَكَلْ حَنَايْرِكُمْ

**lao** ra-**həl** **ʃo**-ti **mab** **tɪr**-**həl** **hə**-na-**ʒɪr**-**kom**

I look unto tomorrow and my heart is with you

عُيُونِي عَلَى بُكْرَا وَقَلْبِي مَعَكُمْ

ʔyu-ni ʔa-la **bʊk**-**raw** **ʔal**-bi maʔ-**kom**

If the singer goes (dies), the songs will remain

لَوْ رَاحَ الْمُغَنِّي بَتَضَلَّ الْأَغَانِي

**lao** ra-**həl** mʊ-**yan**-ni **bit**-**dəl** **ɪl** ʔa-ya-ni

Bringing together the broken and suffering hearts

تَجْمَعُ لِقُلُوبِ الْمَكْسُورَةِ وَالْبِئْتَعَانِي

**tɪʒ**-maʔ **ɪr**'-lu **bil**-**mak**-su ra wɪl **bit**-ʔa-ni

## Story

I was first introduced to this piece during my work in Ramallah in 1998. Syrian composer Samih Choukeir had a different take on its feel and direction. It is originally a protest song, fast with a march-like feel. However, the melody and more so the lyrics resonated with my belief as a Jordanian of Palestinian origin; voices and songs do not depart. With that in mind, the approach to the arrangement was different; calmer, quieter and more hopeful. With a personal dedication to the Palestinian ongoing struggle for freedom and dignity, I hope that the universal message of this beautiful melody resonates with all reminding us that the voices of all those who have been silenced continue to resonate in our music.

Breath control and sustained legato lines are essential for this piece. There is a subtle diminuendo from beginning to end. The choir should start fairly strong, with conviction and a feeling of longing. However, towards the end, the sounds should fade. Ideally this song should be performed in a highly resonant space allowing the voice to travel, thereby creating room between the phrases.

### Lao Rahal Soti

Words and Music: Samih Choukeir  
Arrangement: Shireen Abu Khader

## **Shireen Abu Khader**

Shireen Abu Khader is a Palestinian Jordanian artist, composer and educator. She holds a PhD in Music Education from the University of Toronto, a Master's in Choral Music from the University of Southern California and a Bachelor of Arts in Music Education from Oberlin College Conservatory. In 2002, Shireen founded *Dozan wa Awtar Music Establishment* which has been an important venture in her personal development as well as the evolution of choral music in Jordan.

The inspiration for the establishment stemmed from her work with the Edward Said National Conservatory of Music in Palestine, from 1998 to 2000. *Dozan wa Awtar* performances were designed to inspire, create, unite and respond to the changing socio-political context. Since then, this vision has been shaping the local musical identity through different compositions and arrangements, allowing room for the exploration of and experimentation with choral sounds and ideas. Her CD *Introducing Dozan* was released in 2008 showcasing some of her choral works.

In Toronto, Shireen continues to compose and work with choirs while introducing music from the Levant region (Syria, Lebanon, Jordan, Palestine and Iraq) and collaborating with artists on various projects. She has recently evolved her company into *Dozan World* which aims to spread music of her region to the international community through sheet music publishing.

## **Lao Rahal Soti**

*Words and Music: Samih Choukeir*  
*Arrangement: Shireen Abu Khader*

**6/9**

## Pronunciation Guide

Letter	Arabic	Explanation	Example
a	أ ا	Default value of fatha and alif. More lateral than European [ɑ]	close to cat
ɑ	آه	Value of fatha and alif when adjacent to “emphatic” consonants ص ض ط ظ, qaf ق, and ra ر. Also used in الله. Much taller than [æ]	father
i	ي	Value of vocalic ya and final kasra	machine
I	ا	Value of kasra except when final	lit
ɛ		Value of fatha-ya as in عامية pronunciation of بَيْت. Can also be used for the vowel in عامية pronunciation of final ة	“eh” as said by Canadians
o	و	o = value of fatha-waw as in عامية pronunciation of لُون. Also can be used for final ه in عامية suffix meaning “his”	Minnesota
ʊ	و	Value of damma except when final	put
u	و	Value of vocalic waw and final damma	loom
<u>Consonants</u>		b, d, f, g, h, k, l, m, n, r (always flipped) s, t, w, y, z all as in English	
ʕ	ع	A quick “ah” sound with pharyngeal (throat) or velar (back of soft palate) constriction	
ʤ	ص	The “emphatics” ص ض ط ظ are represented by regular consonants with a short line underneath ʤ ɖ ʧ ʡ, pronounced with pharyngeal (throat) or velar (back of soft palate) constriction	
ɖ	ض	d pronounced with pharyngeal (throat) or velar (back of soft palate) constriction	

### Lao Rahal Soti

Words and Music: Samih Choukeir  
Arrangement: Shireen Abu Khader



ʔ	ط	T pronounced with pharyngeal (throat) or velar (back of soft palate) constriction	
ð	ظ	The pronounced with pharyngeal (throat) or velar (back of soft palate) constriction	
ð	ذ		<b>the</b>
ħ	ح	h pronounced with pharyngeal (throat) or velar (back of soft palate) constriction	
ʒ	ج	Levantine pronunciation of ج	je in french
dʒ	ج	Classical pronunciation of ج	judge
g	ج ق	g = Egyptian pronunciation of ج and Badawi pronunciation of ق	<b>game</b>
ʁ	غ	Close to the r in French pronunciation	
ʃ	ش		<b>shoes</b>
q	ق	K pronounced with pharyngeal (throat) or velar (back of soft palate) constriction	
x	خ		<b>Bach</b> (in German)
ʕ	ء	ʕ = ء and Levantine/Egyptian pronunciation of ق glottal stop	<b>ʕant</b>
θ	ث		<b>thumb</b>

**Bold**  
**Underline**

Go directly to the consonant or stop the sound if it is on a non-resonant sound

IPA transcription adapted by Dr. Shireen Abu Khader and Dr. William Culverhouse used by permission.

**Lao Rahal Soti**

Words and Music: Samih Choukeir  
Arrangement: Shireen Abu Khader