

# SURIRAM

No. 2 from "Three Malay Folksongs"

Correlated with SUCCESSFUL SIGHT-SINGING, Milestone 2

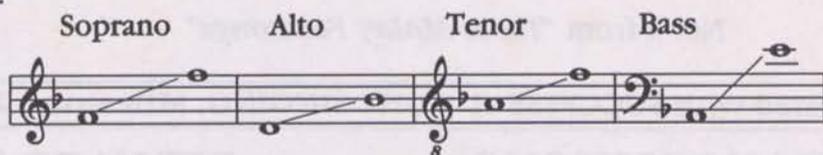
**MALAYSIAN FOLKSONG** ◆◆◆ **arr. BERNARD TAN**

SUCCESSFUL SIGHT ◆ SINGING PERFORMANCE SELECTIONS



## ◆ SURIRAM

Range:



### ABOUT THE ARRANGER

**Dr. Bernard Tan**, the Dean of the Faculty of Science at the National University of Singapore, is very highly respected for the fine music he has composed for Singapore choirs.

Dr. Tan has a deep interest in Malaysian, Singapore and Indonesian folksongs. Many of the folksongs which are sung in Malay are known throughout the region; sometimes it is difficult to identify the country of origin. These songs reflect the cheerful and sunny character of these South-East Asian lands, as well as the sense of humor and charm of the people.



### A SIGN OF THE TIMES

Malaysia is a tropical Asian country situated near the equator. Because of the trade routes of earlier centuries, many Indian and Chinese people still live in Malaysia, but the majority of people are descendants from the original Malays. At one time this country was a British colony, but Malaysia has been independent since 1957.

Music is an important part of the lives of many people in Malaysia. Brass bands are popular and many children take piano lessons in the cities and rural areas.



### THE LYRICS

In the 15th century when Hindu traders came to Malaysia, many Sanskrit words entered the Malay language. "Suriram" is probably a soothing nonsense word in this beautiful lullaby, but "suri" also means "queen" in Sanskrit.

Bernard Tan has provided a general translation of the meaning of the lyrics, line by line.

*Suriram yang manis o aduhai.*

= Suriram, o my sweet one.

*Sayang puteh kuning di pandang manis.*

= My dear fair one looks so sweet.

## Verse 1

- Lihat burung berkichau kichauan.*  
*Memuja alam di pagi hari*  
*Bahagia hidup jika berkawan sayang.*  
*Aman dan damai kekal abadi.*
- = Look at the bird chirping.
  - = Praising nature in the morning.
  - = Life is pleasant with friends, my love.
  - = With everlasting peace and understanding.

## Verse 2

- Budak budak dudok di jambatan.*  
*Buanglah batu sa orang satu.*  
*Kitalah dudok sama berhadapan sayang.*
- Berilah pantun saorang satu.*  
*pantun*
- = Children sitting on the bridge.
  - = Each throwing a stone.
  - = We sit together facing one another, my love.
  - = Let us each give (recite) a *pantun*.
  - = Malay verse usually composed spontaneously

## Verse 3

- Buah chempedak di luar pagar.*  
*Ambillah galah tolong jolokkan.*  
*Sayalah ini baru belajar sayang.*  
*Kalaulah salah tolong tunjukkan.*
- = The chempedak (fruit) tree is outside the fence.
  - = Get a long stick to poke it (the fruit) down.
  - = I am only just beginning to learn, my love.
  - = If I make a mistake, please show me how.

## Pronunciation:

- a = sounds like "a" in "father"
- e = sounds like "e" in "met"  
 except: *puteh* = putay
- i = sounds like "i" in "bitter"
- o = sounds like "o" in "boat"
- u = sounds like "u" in "put"

NOTE: The "o" in "ong" sounds like "o" in "boat."

## THE MUSIC BETWEEN THE NOTES

Malay dancers use delicate hand gestures. Although **Suriram** is not a dance, the music has very delicate movements in the sound.

- ◆ In some music, this rhythm would sound syncopated:



In this piece, the second note should not be emphasized but should be treated as delicately as the first note:





# Suriram

SATB, a cappella

Malay Folksong  
arr. Bernard Tan

Andante (♩ = 80)

*mp*

Soprano  
Alto  
Tenor  
Bass

Su - ri - ram.

Keyboard  
(for rehearsal only)

*p*

5 \*

Su - ri - ram ram ram Su - ri - ram, Su - ri -

*p* \*

Ram ram ram Su - ri - ram, Su - ri -

*p* \*

Ram Su - ri - ram, Su - ri - ram, Su - ri - ram, Su - ri -

Ram Su - ri - ram, Su - ri - ram, Su - ri - ram, Su - ri -

5

\* 2nd verse *pp*; 3rd verse *mp*.

Duration: 3:30

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9

ram ku yang ma - nis o a - du - hai. Su - ri -

ram ku yang ma - nis o a - du - hai. Su - ri -

ram, Su - ri - ram yang ma - nis o a - du - hai. Su - ri -

ram, Su - ri - ram yang ma - nis o a - du - hai. Su - ri -

9

ram sa - yang pu - teh ku - ning di pan - dang ma - nis. 1. Li - hat bu -  
2. Bu - dak bu -  
3. Bu - ah chem

ram sa - yang pu - teh ku - ning di pan - dang ma - nis. \_\_\_\_\_

ram sa - yang pu - teh ku - ning di pan - dang ma - nis. \_\_\_\_\_

ram sa - yang pu - teh ku - ning di pan - dang ma - nis. \_\_\_\_\_

13

rong ber - ki - chau ki - chau - an. Su - ri - ram. Me - mu - ja  
 dak du - dok di jem - ba - tan. Su - ri - ram. Bu - ang - lah  
 pe - dak di lu - ar pa - gar. Su - ri - ram. Am - bil - lah

Su - ri - ram.  
 Su - ri - ram.  
 Su - ri - ram.

13

16

a - lam di pa - gi ha - ri. Su - ri - ram. Bah - gia hi -  
 ba - tu sa o - rang sa - tu. Su - ri - ram. Ki - ta - lah  
 ga - lah to - long — jo - lok - kan. Su - ri - ram. Sa - ya - lah

Su - ri - ram. Bah - gia hi -  
 Su - ri - ram. Ki - ta - lah  
 Su - ri - ram. Sa - ya - lah

Su - ri - ram. Bah - gia hi -  
 Su - ri - ram. Ki - ta - lah  
 Su - ri - ram. Sa - ya - lah

Su - ri - ram. Bah - gia hi -  
 Su - ri - ram. Ki - ta - lah  
 Su - ri - ram. Sa - ya - lah

16

19

dup ————— ji - ka ber - ka - wan sa - yang, a - man dan da mai ke - kal a - ba -  
 du dok sa - ma ber - ha - dap - an sa - yang, Be - ri - lah pan - tun sa o - rang sa -  
 i - ni ba - ru be - la - jar sa - yang, ka - lau - lah sa - lah to - long tun - jok -

dup ————— ji - ka ber - ka - wan sa - yang, a - man dan da mai ke - kal a - ba -  
 du dok sa - ma ber - ha - dap - an sa - yang, Be - ri - lah pan - tun sa o - rang sa -  
 i - ni ba - ru be - la - jar sa - yang, ka - lau - lah sa - lah to - long tun - jok -

dup ————— ji - ka ber - ka - wan sa - yang, a - man dan da mai ke - kal a - ba -  
 du dok sa - ma ber - ha - dap - an sa - yang, Be - ri - lah pan - tun sa o - rang sa -  
 i - ni ba - ru be - la - jar sa - yang, ka - lau - lah sa - lah to - long tun - jok -

19

dup ————— ji - ka ber - ka - wan sa - yang, a - man dan da mai ke - kal a - ba -  
 du dok sa - ma ber - ha - dap - an sa - yang, Be - ri - lah pan - tun sa o - rang sa -  
 i - ni ba - ru be - la - jar sa - yang, ka - lau - lah sa - lah to - long tun - jok -

23

di. Su - ri - ram ram ram Su - ri - ram, Su - ri -  
 tu. Su - ri - ram,  
 kan. Su - ri - \* *p* Ram ram ram Su - ri - ram, Su - ri -

di. Ram Su - ri - ram, Su - ri - ram, Su - ri - ram, Su - ri -  
 tu. Ram Su - ri - ram, Su - ri - ram, Su - ri - ram, Su - ri -  
 kan. Ram Su - ri - ram, Su - ri - ram, Su - ri - ram, Su - ri -

di. Ram Su - ri - ram, Su - ri - ram, Su - ri - ram, Su - ri -  
 tu. Ram Su - ri - ram, Su - ri - ram, Su - ri - ram, Su - ri -  
 kan. Ram Su - ri - ram, Su - ri - ram, Su - ri - ram, Su - ri -

23

\* Repeat for 2nd verse at *pp*; 3rd verse at *mp*.

ram - ku yang ma - nis o a - du -

ram - ku yang ma - nis o a - du -

ram, Su - ri - ram yang ma - nis o a - du -

ram, Su - ri - ram yang ma - nis o a - du -

27

hai. Su - ri - ram sa - yang pu - teh ku -

hai. Su - ri - ram sa - yang pu - teh ku -

hai. Su - ri - ram sa - yang pu - teh ku -

hai. Su - ri - ram sa - yang pu - teh ku -

27

ning — di pan - dang ma - nis. Su - ri - ram, —

ning di pan - dang ma - nis. Su - ri -

ning di pan - dang ma - nis.

ning di pan - dang ma - nis.

31

Su - ri - ram(m).

ram, Su - ri - ram(m).

Su - ri - ram, Su - ri - ram(m).

Su - ri - ram, Su - ri - ram(m).

31

Su - ri - ram, Su - ri - ram(m).

## Rehearsal Tips for the Conductor

### HIGH PITCHES FOR THE BASSES

To prepare the basses for the high E's in measure 8, make sure the basses are well warmed up:

- ◆ Do some humming in mid-range;
- ◆ Warm up the lower part of the range with a few sustained notes on vowel sounds;
- ◆ Return to mid-range to sing some quicker passages on vowel sounds;
- ◆ Sing measures 7-10 very lightly to "u" (like the "oo" in "moon"). Make the eighth notes staccato:



U u u u, etc

REPEAT. Feel a small circle spinning in the forehead.

REPEAT to "du."

REPEAT with the words. Continue to sing lightly.

### MAKING THE MUSIC COME ALIVE

Introduction:

- ◆ Let the long notes simmer. Keep the energy spinning forward in the sound but do not *crescendo*.
- ◆ Settle gracefully into the final chord of the cadence, with all voices precisely together, so that there is a feeling of the delight of "coming home" at the same time to the final chord.

The Lullaby:

The spoken language of the Malays sounds soft and light. When you hear a group of Malays speaking, it may remind you of a variety of small, pastel flowers – each one slightly different but beautiful in its own way.

Some lullabies sound drowsy, slow or very relaxed, but this Malay lullaby is soothing in a pretty, light way just as the sight of pastel flowers may soothe your eyes.



# SUCCESSFUL SIGHT ♦ SINGING, Books 1 & 2

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- ♦ give singers the skills needed to sight-sing by themselves, away from a piano or other singers.
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- ♦ progress charts for evaluation and illustrations of posture

#### Conductor's Edition

- ♦ preparation and review activities augment every warmup
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- ♦ short-term and long-term goals for each warmup
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