

UCLA
Contemporary Music Score Collection

Title

Saida Portraits

Permalink

<https://escholarship.org/uc/item/30v6n18c>

Author

Le Lohé, Francesca

Publication Date

2020

Saida Portraits

Piano and Percussion

Francesca Le Lohé

Saida Portraits for piano and percussion (2014). Composed for George Barton and Siwan Rhys as part of the New Dots 2014 concert series. Premiered June 2014 at The Forge, Camden, London.

Percussion: Glockenspiel, two temple blocks (one medium and one low pitch), very small gong (for example Thai gong, Bb), bass drum, crotales (low octave) and two splash cymbals of different sizes (for example 10" and 12"). A bow is needed for the crotales and cymbal in movement IV. The Veil.

'Saida Portraits' is in five short movements, each inspired by a portrait photograph taken by Hashem el Madani in his studio in Saida, Lebanon during the 1950's, 60's and 70's. Madani was a successful studio photographer who was visited by many people in the town to be photographed, often treating the studio as a safe haven where they could act out their wishes and desires. Out of the hundreds of portraits which have been collected and exhibited by the artist Akram Zaatari, I have chosen five portraits with the common theme of pride and celebration as inspiration.

I. Father and Son

A father proudly holds his very young, bewildered looking son up to the camera.

II. Reesh

Reesh, a bulky, muscly man, sucks his stomach in and shows off his physique.

III. Baqari's Wife

A woman secretly went to enjoy herself and pose for the camera. When her possessive husband found out, he ordered the photographer to take a pin and scratch out her face on the negatives.

IV. The Veil

A friend helps a bride-to-be with her wedding veil and gives the photographer a stern glare.

V. The Kiss

Two playful young men wish to re-enact a kiss from a big, romantic film. However, in the conservative society of Saida in the 1950's, people were more comfortable performing the kiss with someone of the same sex.

Approx. duration: 10 minutes

Saida Portraits

I. Father and Son

Francesca Le Lohé

$\text{♩} = 120$
Playful, but hesitant

Temple Blocks

Glockenspiel

deadstick

f *p* *f* *p* *f* *p* *f*

$\text{♩} = 120$
Joyful, declamatory

Piano

f

6

Glock.

p *f*

Pno.

ff

10

Glock.

p *f* *p*

Pno.

f

14

T.Bl.

Glock.

mf

Pno.

mf

19

T.Bl. *f*

Glock. *f*

Pno. *f*

23

T.Bl. *sub. p*

Glock. *sub. p*

Pno. *mf*

27

T.Bl. *f*

Glock. *f*

Pno. *f* *mf*

32

T.Bl.

Glock. *p* *f*

Pno.

37

T.Bl.

Glock.

Pno.

f

ff

42

T.Bl.

Glock.

Pno.

f

47

T.Bl.

Glock.

Pno.

mf

50

T.Bl.

Glock.

Pno.

f

p

(To small gong)

II. Reesh

♩ = 96
Starting announcement, like a boxing ring bell
 Small gong (Thai gong E5) laid flat

accel. ♩ = 138

f
Strong but unwieldy, lumbering

accel. ♩ = 138

pp **ff**

rall. ♩ = 138 **A tempo** **accel.**

♩ = 152 **rall. ♩ = 120** **rall. ♩ = 96**

fff **mp** **p**

78 **♩ = 138** **♩ = 138** **(To Bass Drum)**

mp **ff**

85 **accel. ♩ = 152** **loco** **fff**

91 *rall.* $\text{♩} = 120$ *rall.* $\text{♩} = 96$

Pno.

The musical score consists of two staves, Treble and Bass clef. Measure 91 starts with a *rall.* marking and a tempo of $\text{♩} = 120$. The right hand has a series of chords with accents (^) and slurs. The left hand has a triplet of eighth notes. Measure 92 continues with a *f* dynamic and a triplet of eighth notes. Measure 93 features a *rall.* marking and a tempo of $\text{♩} = 96$. The right hand has a long note with an accent (^). Measure 94 has a *mp* dynamic. Measure 95 has a *mp* dynamic. Measure 96 ends with a *mp* dynamic and a long note with an accent (^). A dashed line with 8^{vb} below it spans from the end of measure 93 to the end of measure 96.

III. Baqari's Wife

98 $\text{♩} = 116$
B.D. Bass Drum

Pno. $\text{♩} = 116$
Carefree, flowing motion

103 *f*

108 *pp* *lv. throughout*
Sinister and subtle

113 *p*

119 *f* *mf*

124 *mp* *mf*

The score is divided into six systems, each with a Bass Drum (B.D.) line and a Piano (Pno.) line. The B.D. line uses a double bar line with a vertical line for the drum stick and a horizontal line for the drum head. The Pno. line uses a grand staff with treble and bass clefs. The piece starts at measure 98 with a tempo of 116. The first system (measures 98-102) is in 5/4, 4/4, and 3/4 time signatures. The second system (measures 103-107) continues in 5/4, 4/4, 7/8, 3/4, and 2/4. The third system (measures 108-112) is in 6/4, 2/4, 5/4, and 3/4. The fourth system (measures 113-117) is in 4/4, 3/4, 4/4, 6/4, and 2/4. The fifth system (measures 119-123) is in 3/4, 2/4, 4/4, and 3/4. The sixth system (measures 124-128) is in 5/4, 4/4, 5/4, and 4/4. Dynamics range from *pp* to *f*. The piano part features many triplets and slurs. The bass drum part is mostly rests with occasional notes.

129 Aggressive, destroys the piano music

B.D. $\frac{5}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

mf

Pno. $\frac{5}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mp*

134

B.D. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Pno. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

139

B.D. $\frac{4}{4}$

Pno. $\frac{4}{4}$ *p*

145

B.D. $\frac{5}{4}$ $\frac{4}{4}$

Pno. $\frac{5}{4}$ $\frac{4}{4}$ *pp*

153

B.D.

Pno.

161 Very strong and aggressive, final

B.D. $\frac{6}{4}$

Pno. $\frac{6}{4}$

Keep atmosphere tense and still, next movement tentatively emerges

IV. The Veil

♩ = 60

Distant, coming in and out of nothing

Crotales, bowed throughout

(pick up bow)

Crot.

Cym.

♩ = 60

Distant, coming in and out of nothing

8^{va}

Pno.

Crot.

Pno.

Crot.

Cym.

Pno.

Crot.

Pno.

189 very quick bow

Crot.

Cym.

Pno.

194 accel.

Crot.

Cym.

Pno.

197 rall.

Crot.

Cym.

Pno.

200 rall.

Cym.

Pno.

203

Crot. *mp*

Pno. *mf*

207

Crot. *p*

Pno. *p*

211

Crot.

Pno. *pp* *p*

213

Crot. (To glockenspiel and cymbals)

Pno. *ppp* *pp* *ppp*

V. The Kiss

216 $\text{♩} = 66$
small splash cymbal
medium splash cymbal
Glock.

$\text{♩} = 66$
Smooth, dreamy

mp *sim. arpeggiated* *p* *mp* *p* *mf*

Ped. *sim.*

223 $\text{♩} = 96$
Cheeky, bizarre choked dampen

p *f*

$\text{♩} = 96$
Cheeky, bizarre

p *f* *8va* *not arpeggiated*

230 *rall.* $\text{♩} = 66$

mp *sim. arpeggiated* *p* *mp* *f*

Ped. *sim.*

237 *l.v.* *p* *accel.*

mp *accel.*

♩ = 96

rall. ♩ = 66

243

Cym. *f* *p* 16

Glock. *f* *mp* 16

♩ = 96

rall. ♩ = 66

8^{va} *f not arpeggiated* *mp* 16

Pno. 3 *Ped.* 16

247

Glock. 16

Pno. *sim. arpeggiated* *f* *mp* *f* 16

Λ *sim.* 8^{vb} 8^{vb}

252

Glock. *f* 3 5 3

Pno. 3 *p* 16

(8)

accel.

♩ = 96

257

Cym. 3 16

Glock. (dampen as much a possible) *ff* 16

ff 3 7

♩ = 96

accel.

8^{va} *ff* 3 3 3 3 16

Pno. 3 3 3 3 *fff*

Λ 3