

# **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

♩=120  
Playful, but hesitant

Temple Blocks

Glockenspiel

deadstick

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

♩=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

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

**Strong but unwieldy, lumbering**

**Atempo**

**(To Bass Drum)**

**loco**

**Tempo markings:**  $\text{♩} = 96$ ,  $\text{♩} = 138$ ,  $\text{♩} = 152$ ,  $\text{♩} = 120$ ,  $\text{♩} = 96$

**Dynamics:** *f*, *pp*, *ff*, *fff*, *mp*, *p*

**Performance instructions:** *acc.*, *rall.*, *8<sup>va</sup>*, *8<sup>vb</sup>*, *3*, *loco*

**Measure numbers:** 54, 62, 70, 78, 85

**Time signatures:** 5/4, 4/4, 3/4, 6/4, 5/4

**Other markings:** Ped., *(8)*

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 plays chords with accents (^) and the left hand plays a triplet of eighth notes. Measure 92 continues with a *f* dynamic and triplet markings. Measure 93 features a *mp* dynamic and a triplet of eighth notes. Measure 94 has a *mp* dynamic. Measure 95 has a *mp* dynamic. Measure 96 ends with a *mp* dynamic and a final note. A dashed line below the bass staff indicates an 8<sup>vb</sup> (8<sup>va</sup>) extension.

### 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 musical score is divided into six systems, each with a Bass Drum (B.D.) and Piano (Pno.) part. The B.D. part consists of a single staff with a drumstick icon, showing rests and time signature changes. The Pno. part consists of two staves (treble and bass clef) with complex melodic and harmonic lines. Dynamics range from *pp* to *f*. Time signatures include 5/4, 4/4, 3/4, 6/4, 7/8, 2/4, and 3/2. Performance instructions include 'Carefree, flowing motion' and 'Sinister and subtle'. A *8va* marking is present in the Pno. part at measures 103 and 124. Trills and triplets are indicated throughout the piano part.



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.  $\frac{5}{4}$

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

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<sup>va</sup>

Pno.

Crot.

Pno.

Crot.

Cym.

Pno.

Crot.

Pno.

189 *very quick bow*

Crot. *mf*

Cym. *f sim.*

Pno. *f* *mp*

194 *accel.*

Crot. *f*

Cym. *accel.*

Pno. *accel.*

197 *rall.*  $\text{♩} = 80$

Crot. *rall.*  $\text{♩} = 80$

Cym. *f sim.*

Pno. *ff* *rall.*  $\text{♩} = 80$  *15ma*

200 *rall.*  $\text{♩} = 60$

Crot. *rall.*  $\text{♩} = 60$

Cym. *sim.*

Pno. *f*  $\text{♩} = 60$  *15*

203

Crot. *mp*

Pno. *mf*

Musical score for measures 203-206. The Crotchet part has a single note at measure 205. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with fingerings 7, 6, 6, 6, 5. Dynamics include *mp* and *mf*.

207

Crot. *p*

Pno. *p*

Musical score for measures 207-210. The Crotchet part has a few notes. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with fingerings 5, 6, 5, 3. Dynamics include *p*.

211

Crot.

Pno. *pp* *p*

Musical score for measures 211-212. The Crotchet part has a few notes. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with fingerings 3, 15<sup>ma</sup>, 3, 3, 3, 3. Dynamics include *pp* and *p*.

213

Crot. (To glockenspiel and cymbals)

Pno. *ppp* *pp* *ppp*

Musical score for measures 213-216. The Crotchet part has a few notes. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with fingerings 3. Dynamics include *ppp* and *pp*.

# V. The Kiss

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

$\text{♩} = 66$   
Smooth, dreamy

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

Ped. *sim.*

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

Cym. *p* *f*

$\text{♩} = 96$   
Cheeky, bizarre

Pno. *p* *f* *8va* *not arpeggiated*

230 *rall.*  $\text{♩} = 66$

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

Ped. *sim.*

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

Cym. *p* *accel.*

Pno. *mp* *accel.*

12 ♩ = 96 rall. . . . . ♩ = 66

243

Cym.  $\text{f}$   $\text{p}$  16

Glock.  $\text{f}$   $\text{mp}$  16

♩ = 96 rall. . . . . ♩ = 66

8<sup>va</sup>  $\text{f}$  *not arpeggiated*  $\text{mp}$  16

Pno. 3 *Ped.* 16

247

Glock. 16

Pno. *sim. arpeggiated*  $\text{f}$   $\text{mp}$   $\text{f}$  16

$\Delta$  *sim.* 8<sup>vb</sup> 8<sup>vb</sup>

252

Glock.  $\text{f}$  3 5 3

Pno. 3  $\text{p}$  16

(8)

257

accel. . . . . ♩ = 96

Cym. 3 4  $\text{ff}$  (dampen as much a possible)  $\text{ff}$

Glock. 3 7  $\text{ff}$

♩ = 96 8<sup>va</sup>  $\text{ff}$  3 3 3 3  $\text{fff}$

Pno.  $\text{ff}$  3 3 3 3  $\text{fff}$