

Shubho Lhaw Qolo

شوبحو لهاو قولو

For Large Chamber Ensemble

(2019)

Sami SEIF

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Duration: 7 minutes

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Instrument List:

-Harp

-Two Percussionists including:

Percussion 1: Triangle

Glockenspiel

Vibraphone

any two or three Timpani

two large Cymbals

Percussion 2: Tam-tam

Glockenspiel

Vibraphone

any two Timpani

two large Cymbals

-Two Violins

-Two Violas, including the soloist

-Two Cellos

-Doublebass

Nb: Both percussionists may share one vibraphone and one glockenspiel

Program notes:

Shubho Lhaw Qolo is a Syriac Aramaic chant which is traditionally sung during Christmas season. Having grown up with this chant, it deeply resonates with me. Most modern settings of this chant are bilingual: using both Aramaic and Arabic. I wrote my own setting of the chant to be performed by a solo viola rather than sung. The music draws upon a lot of exotic sounds in order to evoke sublime, otherworldly divinity, awe and marvel.

Shubho Lhaw Qolo was awarded first prize for the 2020 Warren County Summer Music School's Promising Young Composers competition and second prize at for the 2020 Ohio Federation of Music Clubs Collegiate Composition Contest.

English Translation	Aramaic and Arabic Text
<p>Glory be to this voice which became man, and to the high (sacred) word which became embodied.</p>	<p>شُوبِحًا لَّهُوَ قَوْلًا، دَهْوًا غُوشِمًا وَنَمَلَتْ رُمًا، دَهْوًا فَغَرًّا.</p>
<p>It was heard by the ear, seen by the eye, touched by the hand and eaten by the mouth.</p>	<p>شَمَعِي أَفْ إِدْنَا، حَزِيْبِي عَيْنَا، مُشِي أَفْ إِدْنَا وَآخِلَه فُومًا.</p>
<p>Glory be to the word, the great sacrament, he who adopted (appropriated) our bodies, the ancient God.</p> <p>Coming to save us from the terror of hell, distancing us from every dark night.</p>	<p>سبحان الكلمة، السر العظيم، من توشح جسمنا، الإله القديم.</p> <p>أتياً يفقدينا من هول الجحيم، مبعداً عن ربوعنا كل ليل بهيم.</p>
<p>May there be peace in our homes, love and security, our guest Jesus has enriched us for all time.</p>	<p>الخير في بيوتنا، الحب و الأمان، زائرنا يسوع غنيا للزمان.</p>

Aramaic text is in bold. Arabic text is in the standard font (not bold). Both the Aramaic and Arabic text are written using the standard Arabic script.

Performance notes:





Grace notes are always on the beat unless indicated otherwise.

Horizontal arrows indicate a gradual shift from one playing technique to another.

Vertical arrows are unmeasured conductor cues.

A thick line indicates that musical event (or held note) is to continue until the end of the line.

Hairpins with no indication of dynamics on either end are meant to be very light, “expressive” crescendos or decrescendos.

- X** senza misura, cancels time signature
- (o)** indicates that a musical event, or rest is supposed to last the approximate duration
- ┌5┐** indicates that what is within the bracket should last 5 seconds
- ↓** slightly flatter than an exact quarter-flat
- ^** short pause (*ad lib.*)
- ⤿** normal pause (*ad lib.*)
-  gradual increase in speed. The absolute note values do not necessarily need to be strictly observed.
-  gradual decrease in speed. The absolute note values do not necessarily need to be strictly observed.
-  crescendo from niente
-  decrescendo to niente

At the end of the piece, all instrumentalists (except the soloist) are supposed to sing. The interpreters may sing in any comfortable octave.

In the final two measures, the interpreters must sing the word Amin (Amen) in Aramaic. The “A” is to be pronounced just as in “Armageddon” or “all” in standard American English. The “min” is to be pronounced just as in “mean” in standard American English.

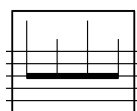
Strings:

Harmonics with a circle above/below them sound at pitch.

pizz. trem. repeatedly pluck as fast as possible the indicated note or random notes within the indicated range. For the doublebass, the player may finger the notes in order to maintain balance and a blended tone.



“wavy” harmonics gliss: this should be as smooth and contiguous possible. The left hand should make small up and down motions whilst ascending.



I, II, very high continuous, random tapping/whispering, (as fast as possible)



Microturn: bow whilst tapping the specified note with one finger, as well as a microtonal note higher and lower with two other fingers. These notes may be tapped in any order.



Microturn glissando: just like microturn, but sliding up or down the fingerboard on the same string.

In measure 44, the violins and section viola are meant to echo the soloist. The echo should sound as if it is wrapped in itself and the listener should hear a continuous downward gliss, like a hypnotic spiral.

Harp:

Harmonics sound an octave higher than written.

The guitar slide gliss. in the score refers to a guitar slide being inserted between two strings, then the player must pluck both strings and slide upwards with the guitar slide. The only indication in the score is the direction of the slide. The player may thus use any two strings. If the performer is unable to use a guitar slide, the item may be substituted by a drumstick, screwdriver or a metal tuning key.

Nevertheless, it is highly recommended that a guitar slide be used as none of the alternative items are thick enough to fit between two strings practically. The sound may therefore have to be cut thin due to the item sliding across one string only.

Percussion:

The triangle on the timpani must be held vertically at the most resonant area of the timpani. For this effect, the softer side of the triangle beater is to be used, not the metal side.

Whenever drumsticks are used on the cymbals on the timpani, the drumsticks must be wrapped in at least four or five layers of moleskin.

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Unearthly, long pause between cues

Solo Viola
 Tempo: ♩=48
 Performance: *p* delicate and mysterious

Harp
 Performance: p.d.l.t. *pp*

Percussion 1
 Timpani: circular scrape of upside down cymbal on timpani with superball mallet, and ped gliss.
 Performance: *ppp* undercurrent

Percussion 2
 Tam-tam: scrape with superball mallet *p*
 Vibraphone: bow *p*
 Tam-tam: bow *mp*
 To Vib.

Violin 1
 Violin 2

Viola

Violoncello 1
 Performance: pizz. *ff*

Violoncello 2
 Performance: pizz. *ff*

Double Bass
 Performance: color sound (pont - tasto) *ppp* background drone

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2

8

S. Vla.

Hp.

Timp.

T.-t.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

p.d.l.t.

l.v. To Tri.

Triangle

guitar slide gliss.

pont. IV seagull gliss.

arco pont. III seagull gliss.

pizz.

pp

mp pp

12

S. Vla.

Hp.

Tri.

T.-t.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

p.d.l.t.
with plectrum

pp

Vibraphone

ord.

ppp echo the bass

trem. pizz.
within this range

ppp whisper

ord. 3

pp

trem. pizz.
within this range

ppp whisper

ord.

*pp*³

pizz. trem.
within this range

ppp whisper

pizz. trem.
within this range

ppp whisper

arco

pp 7

microturn

S. Vla.

Hp. (ord.)
p sub. f
p

Tri.
To Timp.
pp
Timpani
circular scrape of upside down cymbal on timpani with superballet mallet, and ped gliss.
ppp undercurrent

Vib.
quick gliss. with wirebrushes
p

Vln. 1
15
sul tasto
ppp — *fpp*
arco
sul tasto
pp
pont. I seagull gliss.

Vln. 2
ppp sub. — *fpp*
arco
sul tasto
pp
pont. II seagull gliss.

Vla.
ppp sub. — *fpp*
arco
sul tasto
pp
pont. IV seagull gliss.

Vc. 1
ppp sub. — *fpp*
arco
sul tasto
pp
arco pont. I seagull gliss.

Vc. 2
(pizz.)
f
pp
arco pont. II seagull gliss.

Db.
pizz.
f
pp
arco pont. I seagull gliss.

trem. pizz.
pp

trem. pizz.
pp

18

S. Vla.

Hp.

Triangle

Timp.

Vib.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

mp *p*

p *poco*

pp drumstick: strike cymbal and keep glissing

p quick gliss. with wirebrushes

(no accent) *pizz.* arco, sul tasto

p *ppp* *fpp*

(no accent) *pizz.* arco, sul tasto

p *ppp* *fpp*

pizz. arco, sul tasto

ppp *fpp*

ord. pont. II seagull gliss. arco, sul tasto

pp 5 *ppp* *fpp*

ord. pont. I seagull gliss. *pizz.*

pp 5 *f*

ord. pont. I seagull gliss. *pizz.*

pp 5 *f*

31

S. Vla.

Hp.

Tri.

Vib.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

ord.

p

Timpani

Glockenspiel

To Vib.

sul pont.

pp

sul pont.

pp

ppp *whisper*

pp

pp

pp

35 **Tempo primo** (♩=48)

S. Vla.

Hp.

Triangle *pp*
triangle on timpani+ped gliss.

Timp. *ff*
ppp undercurrent

Vib. Glockenspiel To T.-t. Tam-tam

Vln. 1 *ff* *fff* *ffpp* *f* pizz.

Vln. 2 *ff* *fff* *ffpp* *f* pizz.

Vla. *ff* *fff* *ffpp* *f* arco solo *mf*
color sound (pont - tasto)

Vc. 1 *ff* *fff* *ffpp* *pp*
color sound (pont - tasto)

Vc. 2 *ff* *fff* *ffpp* *pp*

Db. pizz. *ff* *fff* *ffpp* *f* pizz.

39

S. Vla. *mp* expressive and exotic

Hp.

Timp.

T.-t. *mp* scrape with superball mallet To Glock. Glockenspiel

Vln. 1 *ppp* whisper arco

Vln. 2 *ppp* whisper arco

Vla. *ppp* whisper

Vc. 1

Vc. 2

Db.

43

S. Vla.

Hp.

with plectrum
4:3
pp
hand

Timp.

Glock.

soft mallets
ppp glittery
To T.-t.

43

Vln. 1

Vln. 2

Vla.

pizz.

arco, molto sul tasto
ppp distant echo

Vc. 1

Vc. 2

arco

Db.

pp

Detailed description of the musical score: The score is for page 13, measures 43-44. It features a variety of instruments and textures. The S. Vla. part has a melodic line with a fermata. The Hp. part has a section marked 'with plectrum' and '4:3' in the right hand, and 'hand' in the left hand, with a dynamic of *pp*. The Glock. part uses 'soft mallets' and has a 'ppp glittery' texture, with a 'To T.-t.' instruction. The Vln. 1 and Vln. 2 parts have a 'molto sul tasto' instruction and a 'ppp distant echo' texture. The Vla. part has a 'pizz.' instruction and an 'arco, molto sul tasto' instruction with a 'ppp distant echo' texture. The Vc. 1 and Vc. 2 parts have a long note with a fermata. The Db. part has a long note with a fermata and a dynamic of *pp*.

49

S. Vla.

Hp.

(ord.)

p

A \natural G \flat B \flat

Timp.

poco

Glock.

Tam-tam
superball scrape
mp

To Glock.

49

Vln. 1

Vln. 2

Vla.

Vc. 1

pp

microturn

Vc. 2

Db.

52

S. Vla.

Hp.

Timp.

T.-t.

Glockenspiel

To Tam-tam

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

pp (ord.)

p

pp

pp — *molto* — *fp*

p

pp — *molto* — *fp*

pp — *molto* — *fp*

p 7

55

S. Vla.

Hp.

Timp.

Glock.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

Tam-tam
superball scrape
mp

pont. I, II
fpp

pont. IV, III
fpp

arco pont. I, II
fpp

p *pp*

58

S. Vla.

Hp.

Timp.

T.-t.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

drumstick, ped gliss with cymbal roll on 1 timpani

Timpani drumstick, ped gliss with cymbal roll on 1 timpani

pp

pp

f

mp *fp*

mp *fp*

mp *fp*

pp

60 *poco rall.*

S. Vla.

Hp.

hand 8^{va}

with plectrum 8^{va}

(ord.)

G♯

now on 2 timpanis

now on 2 timpanis

60

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

63 $\text{♩} = 90$

S. Vla.

Hp. *ff*
Ab

Timp. (1)

Timp. (2)

63

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. 1 *pp*

Vc. 2 *pp*

Db. *pp*

70 $\text{♩} = 48$

S. Vla.

Hp. *ff*

Timp. (1) *ff* To Vib. Vibraphone

Timp. (2) *ff* To Glock. Glockenspiel

Vln. 1 *ff* mircoturn gliss. *pp sub.*

Vln. 2 *ff* mircoturn gliss. *p sub.*

Vla. *ff* mircoturn gliss. *p sub.*

Vc. 1 *ff* mircoturn gliss. *p sub.*

Vc. 2 *ff* mircoturn gliss. *p sub.*

Db. *ff* mircoturn gliss. *p sub.*

*Maronite Hymn Quote

A⁴ my substitute microtone.

(>) (>) (>)
p espressivo

82

S. Vla.

Hp.

Vib.

Glock.

To T.-t. Tam-tam superbball scrape To Glock. Glockenspiel

mp *pp* *pp*

Voice (all instrumentalists)
(or an octave higher)
ppp create a divine presence

Ah

82

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

pp glittery

pont.

p pont.

p

pont. I seagull gliss.

ppp scintillating

pont. II seagull gliss.

ppp scintillating

pont. I seagull gliss

ppp scintillating

*'Amanou moryo / عمنو موريو: the accents should be very subtle and light.

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88

S. Vla.

rit. *pp* ethereal, otherworldly

sul tasto

pont.

Musical notation for Soprano Viola (S. Vla.) in 3/4 time. The first six measures feature a melodic line with accents (>) and a *rit.* marking. The seventh measure contains a large 'X' over a whole rest. The final two measures show a *pp* dynamic with notes marked *sul tasto* and *pont.* (ponticello).

Hp.

Musical notation for Harp (Hp.) in 3/4 time. The first six measures are empty. The final two measures feature a *pp* dynamic with notes marked *sul tasto* and *pont.* (ponticello).

Vib.

Musical notation for Vibraphone (Vib.) in 3/4 time. The first six measures are empty. The final two measures feature a *pp* dynamic with notes marked *sul tasto* and *pont.* (ponticello).

Glock.

Musical notation for Glockenspiel (Glock.) in 3/4 time. The first six measures are empty. The final two measures feature a *pp* dynamic with notes marked *sul tasto* and *pont.* (ponticello).

Voice

A - min

Musical notation for Voice in 3/4 time. The first six measures are empty. The final two measures feature a *pp* dynamic with notes marked *sul tasto* and *pont.* (ponticello).

Vln. 1

88

Musical notation for Violin 1 (Vln. 1) in 3/4 time. The first six measures are empty. The final two measures feature a *pp* dynamic with notes marked *sul tasto* and *pont.* (ponticello).

Vln. 2

Musical notation for Violin 2 (Vln. 2) in 3/4 time. The first six measures are empty. The final two measures feature a *pp* dynamic with notes marked *sul tasto* and *pont.* (ponticello).

Vla.

Musical notation for Viola (Vla.) in 3/4 time. The first six measures are empty. The final two measures feature a *pp* dynamic with notes marked *sul tasto* and *pont.* (ponticello).

Vc. 1

ppp molto tasto

Musical notation for Violoncello 1 (Vc. 1) in 3/4 time. The first six measures are empty. The final two measures feature a *ppp* dynamic with notes marked *molto tasto* and *pont.* (ponticello).

Vc. 2

ppp molto tasto

Musical notation for Violoncello 2 (Vc. 2) in 3/4 time. The first six measures are empty. The final two measures feature a *ppp* dynamic with notes marked *molto tasto* and *pont.* (ponticello).

Db.

ppp molto tasto

Musical notation for Double Bass (Db.) in 3/4 time. The first six measures are empty. The final two measures feature a *ppp* dynamic with notes marked *molto tasto* and *pont.* (ponticello).