

AMERICAN **VIOLA** SOCIETY

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**SHUBO LHAW QOLO**

شوبحو لهاو قولو

FOR SOLO VIOLA  
AND ENSEMBLE

PARTS

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Sami Seif  
سامي سيف  
(1998-)



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AVS PUBLICATIONS 082

## 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. Some bars have small circled numbers: these indicate the number of cues in that bar. Conductor should show these numbers with their fingers to orient the ensemble when there are multiple cues in that bar.

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


(6) 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


♭ indicates 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 “all” in standard American English. The “min” is to be pronounced just as in “mean” in standard American English.

Solo Viola

# Shubho Lhaw Qolo | شوبحو لهاو قولو

Sami SEIF

سامي سيف

Unearthly, long pause between cues

♩=48

(hp.)

port.

*p* delicate and mysterious

8

A

13

17

B

*mp* *p*

21

27

31

34

① ② ③ ④ ⑤ ⑥

D Tempo primo (♩=48)

3

38 Section Vla. solo

41 **E** (with harp)

*mp expressive and exotic*

47 **F**

51

54 **G**

*gliss.*

58 **H** 13

*poco rall.*

$\text{♩} = 90$

A Little Faster ( $\text{♩} = 56$ )

76 **I**  $\text{♩} = 48$

*Tutti*

84 **J** *Hp.*

$\text{♩} = 42$

**\*Maronite Hymn Quote**

A $\sharp$  may substitute microtone.

*p espressivo*

89

*rit.*

*sul tasto*

*pp ethereal, otherworldly*

*pont.*

54 **G**

hand 8va

with plectrum 8va

G

63 **H** ♩ = 90

6

5

**I** ♩ = 48

6

6

5

6

4/4

4/4

ff

ff

ff

78

8va

ff

p

B

(or an octave higher)

**J** *ppp* create a divine presence

voice (all instrumentalists)

Ah

A - min

*pp*

A

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## Strings:

Harmonics with a circle above/below the notehead sound at pitch.

pizz. trem. repeatedly pluck as fast as possible the indicated note or random notes within the indicated range. For the doublebass, and maybe even cellos, the player may finger the notes in order to maintain balance and a blended tone, and pluck when a louder sound is needed.



“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 note tapping as fast as possible with the fingers while bowing *sul pont.* The pitches should be indiscernible, only a complex of sounds should be heard.



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.

For the section mm.63-75, the player should try to land on the indicated notes on the downbeat. However, the most important thing is that the player must keep glissing all throughout, even if player reaches the indicated note early.

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.

# Shubho Lhaw Qolo | شوبحو لهاو قولو

Sami SEIF  
سامي سيف

Unearthly,  
long pause between cues

(♩=48) p.d.l.t. (p.d.l.t.)

9 **A** guitar slide gliss. with plectrum

15 (ord.)

19 **B**

23

28 **C**

G#

34 (6 cues)

35 **D** **E**

B#

42

E#

E<sup>b</sup> A<sup>#</sup> G<sup>b</sup>  
B<sup>b</sup>

48 **F** (ord.)

54 **G**

hand 8va

with plectrum 8va

**G**

63 **H** ♩ = 90

**H** ♩ = 90

**I** ♩ = 48

*ff*

*ff*

**I** ♩ = 48

78

*ff*

*p*

**B**

(or an octave higher)

**J** *ppp* create a divine presence

voice (all instrumentalists)

Ah

A - min

*pp*

**A**