

AMERICAN **VIOLA** SOCIETY

SHUBO LHAW QOLO

شوبحو لهاو قولو

FOR SOLO VIOLA
AND ENSEMBLE

SCORE

Sami Seif
سامي سيف
(1998-)



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Sami SEIF

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Shubho Lhaw Qolo

شوبحو لهاو قولو

Duration: 7 minutes

Instrumentation:

Solo Viola

Harp

Two Percussionists including:

Percussion 1: Triangle, Glockenspiel, Vibraphone, two large Cymbals,
and any two or three Timpani

Percussion 2: Tam-tam, Glockenspiel, Vibraphone, two large Cymbals
and any two Timpani

Two Violins

One (additional) viola

Two Cellos

Doublebass

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.

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>شُوبْحًا لَّهُو قَلَا، دَهْوَا عُوْشْمَا وَلْمَلَتْ رُمَا، دَهْوَا فَعْرَا.</p>
<p>It was heard by the ear, seen by the eye, touched by the hand and eaten by the mouth.</p>	<p>شَمْعِي أَفْ إِدْنَا، حَزْيِي عَيْنَا، مُشِّي أَفْ إِيدَا وَإَخْلَه فُومَا.</p>
<p>Glory be to the word, the great sacrament, he who adopted (appropriated) our bodies, the ancient God.</p>	<p>سبحان الكلمة، السر العظيم، من توشح جسمنا، الإله القديم.</p>
<p>Coming to save us from the terror of hell, distancing us from every dark night.</p>	<p>أْتِيَا يَفْتَدِينَا مِنْ هَوْلِ الْجَحِيمِ، مَبْعَدَا عَنْ رِبْوَعْنَا كُلِّ لَيْلٍ بَهِيمِ.</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.

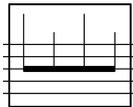
Strings:

Harmonics with a circle above/below 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, 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 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.

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

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Unearthly, long pause between cues

Solo Viola
 Musical notation with tempo marking $\text{♩} = 48$. Includes a dynamic marking *p* delicate and mysterious.

Harp
 Musical notation with tempo marking $\text{♩} = 48$ and dynamic marking *pp*. Includes the instruction *p.d.l.t.*

Percussion 1
 Includes **Timpani** with the instruction: circular scrape of upside down cymbal on timpani with superball mallet, and slow pedal gliss. (sempre slow pedal gliss. ad lib.) and *ppp* undercurrent.

Percussion 2
 Includes **Tam-tam** (scrape with superball mallet), **Vibraphone** (bow), and **Tam-tam** (bow). Dynamic markings include *p* and *mp*. Includes the instruction *To Vib.*

Violin 1
 Musical notation with dynamic marking *ff* and *pizz.*

Violin 2
 Musical notation with dynamic marking *ff* and *pizz.*

Viola
 Musical notation with dynamic marking *ff* and *pizz.*

Violoncello 1
 Musical notation with dynamic marking *ff* and *pizz.*

Violoncello 2
 Musical notation with dynamic marking *ff* and *pizz.*

Double Bass
 Includes the instruction: color sound very slowly *ad lib.* (pont ↔ tasto) and *ppp* background drone.

Shubho Lhaw Qolo | شوبحو لهاو قولو – Full Score

8

A

S. Vla. *3* *5*

Hp. *p.d.l.t.* guitar slide gliss.

Timp. *l.v.* Triangle *pp*

T.-t.

Vln. 1 *8* **A** pont. IV seagull gliss. *pp*

Vln. 2 pont. IV seagull gliss. *pp*

Vla. pont. IV seagull gliss. *pp*

Vc. 1 arco pont. III seagull gliss. *pp*

Vc. 2 arco pont. III seagull gliss. *pp*

arco pont. I seagull gliss

Db. *pizz.* *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

ord.

microturn

trem. pizz. within this range

ppp whisper

ord. 3

pizz. trem. within this range

pp

ord.

pizz. trem. within this range

ppp whisper

ord.

pizz. trem. within this range

pp

ord.

pizz. trem. within this range

ppp whisper

ord.

pizz. trem. within this range

pp

arco

microturn

pp 7

S. Vla.

Hp. (ord.)
p sub. *f* *p*

Tri. Timpani B \natural
pp *ppp* undercurrent
 Vib. quick gliss. with wirebrushes
p

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

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

Vla. arco
ppp sub. *fpp* *pp*
 arco pont. I seagull gliss.
 pizz. trem. *pp*

Vc. 1 arco sul tasto
ppp sub. *fpp* *pp*
 arco pont. II seagull gliss.
 pizz. trem. *pp*

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

Db. pizz.
f *pp*

18 **B**

S. Vla. *mp* *p*

Hp. *p* *p* *poco* *9*

TriANGLE *pp*
strike cymbal and keep glissing

Timp. *p*
quick gliss. with wirebrushes

Vib. *p*

Vln. 1 (no accent) **B** *pizz.* arco, sul tasto

Vln. 2 (no accent) *p* *pizz.* *ppp* arco, sul tasto *fpp*

Vla. *p* *pizz.* arco, sul tasto *ppp* *fpp*

Vc. 1 ord. *pp* *5* pont. II seagull gliss. arco, sul tasto *ppp* *fpp*

Vc. 2 pont. I seagull gliss ord. *pp* *5* pont. I seagull gliss *f* *pizz.*

Db. *f* *pizz.*

24

S. Vla.

Hp.

Timp.

Vib.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

3

p.d.l.t.

p

Triangle

To Timp.

pp

pp

7

arco

7

pp

arco

p

(pizz.)

pp

pp

arco

pp

pp sempre legato, background

pizz.

pp

pp sempre legato, background

*Play indicated notes as fast as possible until the end of the thick line.

Shubho Lhaw Qolo | شوبحو لهاو قولو – Full Score

8

27 C

S. Vla.

Hp.

Tri.

Vib. *To Glock.*

Vln. 1

Vln. 2

Vla. *arco*

Vc. 1

Vc. 2

Db.

pp, *glittery*, *pizz. trem.*, *ppp whisper*

31

S. Vla.

Hp.

Tri.

Vib.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

ord.

p

Glockenspiel To Vib.

sul pont.

pp

sul pont.

pp

pizz. trem.

ppp whisper

ff

ff

ff

D
35 **Tempo primo** (♩=48)

S. Vla.

Hp.

Triangle *pp*
triangle on timpani+ped. gliss, just as with timpani before

Timp. *ff* *ppp* undercurrent
(sempre ped gliss.)

Vib. Glockenspiel

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

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

Vla. *ff* *fff* *ffpp* *f* arco solo *mf*

Vc. 1 *ff* *fff* *ffpp* *pp* color sound very slowly *ad lib.* (pont ↔ tasto)

Vc. 2 *ff* *fff* *ffpp* *pp* color sound very slowly *ad lib.* (pont ↔ tasto)

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

Shubho Lhaw Qolo | شوبحو لهاو قولو – Full Score

12

39

E

S. Vla. *mp* expressive and exotic

Hp.

Timp.

T. -t. Tam-tam *mp* scrape with superball mallet

E

Vln. 1 *arco* *ppp* whisper

Vln. 2 *arco* *ppp* whisper

Vla. *ppp* whisper

Vc. 1

Vc. 2

Db.

43

S. Vla.

Hp.

with plectrum
pp
hand

Timp.

Glock.

Glockenspiel
soft mallets
ppp glittery
To T.-t.

Vln. 1

43

Like a slow, continuous hypnotic spiral
molto sul tasto
ppp distant echo

Vln. 2

molto sul tasto
ppp distant echo

Vla.

pizz.
arco, molto sul tasto
ppp distant echo

Vc. 1

Vc. 2

arco
Db.
pp

47

S. Vla.

Hp.

Timp.

Glock.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

47

48

49

50

49 **F**

S. Vla.

Hp.

(ord.)

p

A \natural G \flat B \flat

Timp.

poco

Glock.

Tam-tam
superball scrape

mp

49 **F**

Vln. 1

Vln. 2

Vla.

Vc. 1

pp

microturn

Vc. 2

Db.

pp

55

S. Vla.

Hp.

Timp.

Glock.

Tam-tam
superball scrape
mp

55

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

p 7 *pp*

microturn

microturn

arco pont. I, II

pont. I, II

fpp

pont. IV, III

fpp

arco pont. I, II

fpp

58

S. Vla.

Hp.

Timpani
drumstick, ped gliss with cymbal roll on 1 timpani

T. - t.
Timpani
drumstick, ped gliss with cymbal roll on 1 timpani

Vln. 1

Vln. 2
mp *fp*

Vla.

Vc. 1
mp *fp*

Vc. 2

Db.
pp

60 *poco rall.*

S. Vla.

3

Hp.

hand 8^{va}

with plectrum 8^{va}

(ord.) 8^{va}-7

G[♯]

now on 2 timpani

Timp.

Timp. (2)

now on 2 timpani

60

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

63 **H** ♩=90

S. Vla.

Hp. *ff*
Ab

Timp.

Timp. (2)

Vln. 1 *pp* *poco*

Vln. 2 *pp* *poco*

Vla. *pp* *poco*

Vc. 1 *pp* *poco*

Vc. 2 *pp* *poco*

Db. *pp* *poco*

70 I ♩ = 48

S. Vla.

Hp. *ff*

Timp. *ff* To Vib.

Timp. (2) *ff* To Glock.

70 I

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

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

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

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

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

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

A Little Faster (♩=56)

S. Vla.

Hp.

Vib.

Glock.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

88

rit.

sul tasto

pp ethereal, otherworldly

pont.

8^{va}

A - min

88

molto tasto

ppp

molto tasto

ppp

molto tasto

ppp