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Title

Shubho Lhaw Qolo

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Shubho Lhaw Qolo

شوبھو لھاو ڦولو

For Large Chamber Ensemble

(2019)

Sami SEIF

سامی سیف

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
Glory be to this voice which became man, and to the high (sacred) word which became embodied.	شُوْبُحًا لَهُوْ قُلًا، دَهُوا غُوشُمًا وَلِمَلَثْ رُمًا، دَهُوا فَعْرًا.
It was heard by the ear, seen by the eye, touched by the hand and eaten by the mouth.	شَمِعْيٌ أَفْ إِذْنَا، حَرَيْيٌ عَيْنَا، مُشْنِي أَفْ إِيْدا وَأَخْلِهَ فَوْمًا.
Glory be to the word, the great sacrament, he who adopted (appropriated) our bodies, the ancient God.	سَبَحَنَ الْكَلْمَةُ، السُّرُّ الْعَظِيمُ، مِنْ تَوْسُحِ جَسْمَنَا، إِلَهُ الْقَدِيمِ.
Coming to save us from the terror of hell, distancing us from every dark night.	أَتَيْأُ يَفْتَدِينَا مِنْ هَوْلِ الْجَحِيمِ، مَبْعَدًا عَنْ رَبْوَنَا كُلَّ لَيْلٍ بِهِيمِ.
May there be peace in our homes, love and security, our guest Jesus has enriched us for all time.	الْخَيْرُ فِي بَيْوَنَا، الْحُبُّ وَالْأَمَانُ، زَائِرُنَا يَسْوِعُ غَنِيَّنَا لِلزَّمَانِ.

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 (<i>ad lib.</i>)
·	normal pause (<i>ad lib.</i>)
	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.

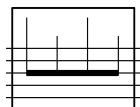
Strings:

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.

Shubho Lhaw Qolo

شوبھو لھاۋ قولو

Sami SEIF
سامي سيف

Unearthly, long pause between cues

Solo Viola

Harp

Timpani
cccc circular scrape of upside down cymbal on timpani with superball mallet, and ped gliss.

Percussion 1

Percussion 2

Violin 1

Violin 2

Viola

Violoncello 1

Violoncello 2

Double Bass

(♩=48)
p.d.l.t.

p delicate and mysterious

ppp undercurrent

Tam-tam
scrape with superball mallet

Vibrphone bow

Tam-tam bow

To Vib.

pizz.

ff

pizz.

ff

color sound (pont - tasto)

ppp background drone

8

S. Vla.

p.d.l.t.

Hp.

Timp.

T.-t.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

guitar slide gliss.
(\downarrow)

l.v. To Tri. Triangle

pont. IV seagull gliss. (\downarrow)

pont. IV seagull gliss. (\downarrow)

pont. IV seagull gliss. (\downarrow)

arco pont. III seagull gliss. (\downarrow)

arco pont. III seagull gliss. (\downarrow)

arco pont. I seagull gliss. (\downarrow)

pizz. (\downarrow)

pp

pp

pp

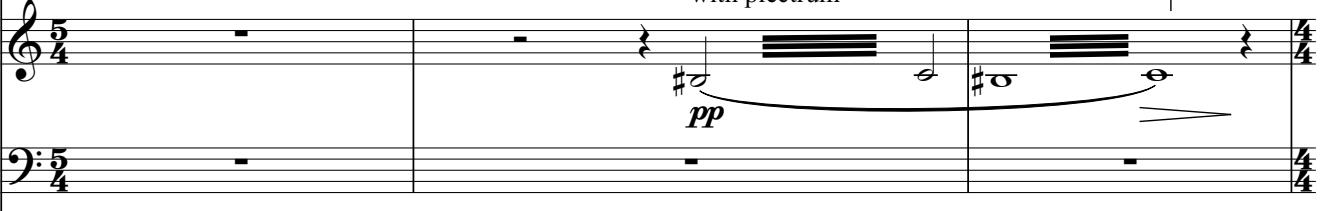
pp

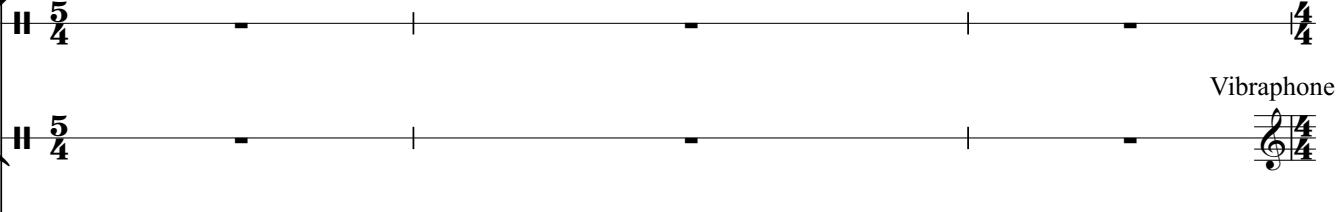
mp pp

Score description: The musical score consists of eight staves. From top to bottom: S. Vla., Hp., Timp., T.-t., Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, and Db. The score begins with a section for S. Vla. featuring a slide glissando. This is followed by a section for Hp. marked 'p.d.l.t.'. The Timp. and T.-t. staves play sustained notes. The Vln. 1, Vln. 2, and Vla. staves perform ponticello seagull glissandos. The Vc. 1 and Vc. 2 staves play arco ponticello seagull glissandos. The Db. staff concludes with a pizzicato section.

12

S. Vla. 

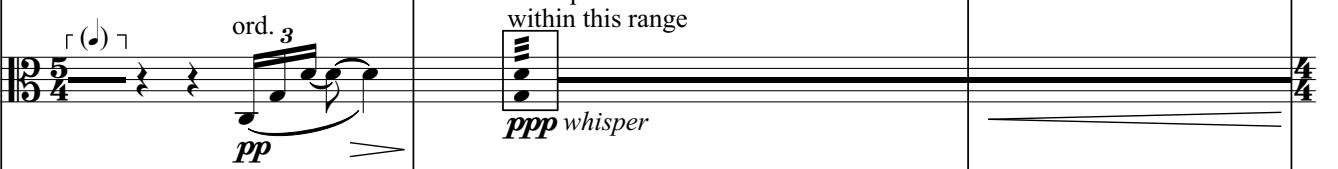
Hp. 

Tri. 

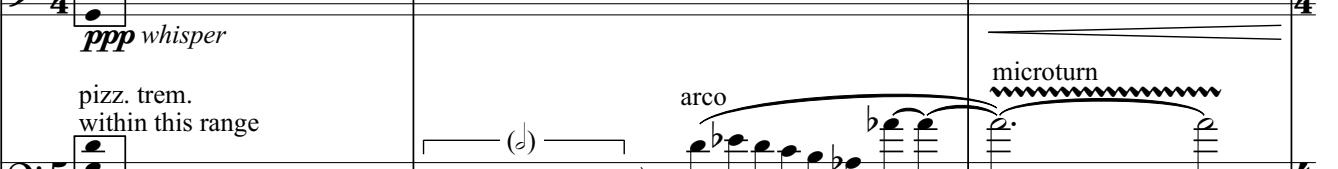
T.-t.

Vln. 1 

Vln. 2 

Vla. 

Vc. 1 

Vc. 2 

Db. 

15

S. Vla.

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

To Timp. Timpani circular scrape of upside down cymbal on timpani with superball mallet, and ped gliss.

Tri. *pp* *ppp undercurrent* quick gliss. with wirebrushes

Vib. *p* pont. I seagull gliss.

15 sul tasto

Vln. 1 *ppp* *fpp* *pp* pont. II seagull gliss. trem. pizz.

Vln. 2 *ppp* *fpp* *pp* pont. IV seagull gliss. trem. pizz.

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

arco sul tasto

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

(pizz.)

Vc. 2 *f* *pp* arco pont. I seagull gliss.

pizz.

Db. *f* *pp*

18

S. Vla. 

Hp.

Tim.

Vib.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

Shubho Lhaw Qolo
شوبھو لھاۋ قولو

18 (no accent) pizz. arco, sul tasto

(no accent) pizz. arco, sul tasto

pizz. arco, sul tasto

pont. II seagull gliss. arco, sul tasto

pont. II seagull gliss. arco, sul tasto

pont. I seagull gliss. pizz.

pont. I seagull gliss. f pizz.

pp *p* *p* *pp* *pp* *pp* *pp* *pp* *f*

poco

pp drumstick: strike cymbal and keep glissing

quick gliss. with wirebrushes

ord. (d.) ord. (d.)

21

S. Vla.

Hp.

Timp.

To Tri.
soft yarn mallet
 $\frac{7}{6}$

Vib.

Vln. 1
 $\frac{7}{6}$

Vln. 2
 $\frac{7}{6}$

Vla.

Vc. 1
 $\frac{7}{4}$

Vc. 2
 $\frac{7}{4}$

Db.

Shubho Lhaw Qolo
شوبھو لھاۋ قولو

21

(.)

p

G \sharp

B \flat

pizz.

pp

fp

pizz.

p

arco

pizz.

pp

pizz.

arco

pp

pizz.

p

arco

fp

pizz.

p

pizz.

p

arco

pizz.

pp

p

arco

p

24

S. Vla.

Hp.

Timp. Triangle To Timp.

Vib.

Vln. 1

Vln. 2 arco

Vla. (pizz.)

Vc. 1

Vc. 2 arco *sul tasto pp sempre legato, background

Db. pizz. *arco sul tasto pp sempre legato, background

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

27

S. Vla.

Hp.

Tri.

Vib.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

arco

p

pp

(*d*)

glittery

glittery

pont. III seagull gliss.

pp

pont. III seagull gliss.

pp

pizz. trem.

ppp whisper

pizz.

pizz. trem.

p

ppp whisper

31

S. Vla. 

Hp.

Tri.

Vib.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

Timpani

Glockenspiel

To Vib.

sul pont.

pp

sul pont.

pp

pizz. trem.

whisper

pp

pp

pp

pp

S. Vla. X

Hp. X ① ② ③ ④ ⑤

G♯

Tim. X drumstick roll cymbals on 2 timpani heads and ped. gliss.

Vib. X ② ④ pp sempre legato e cresc.

Vln. 1 X ⑥ molto

Vln. 2 X ⑥ molto

Vla. X ① *sul tasto pp sempre legato e cresc.

Vc. 1 X ② *arco sul tasto pp sempre legato e cresc.

Vc. 2 X ② (pizz.) ③ ⑤ *arco sul tasto pp sempre legato e cresc.

Db. X ① (pizz.) ③ *arco sul tasto pp sempre legato e cresc.

*Play the notes in the box. Start slow and accelerate ad. lib. until the fastest possible speed has been reached.

35 **Tempo primo** ($\text{♩} = 48$)

S. Vla. - - - - - | **5** - - - - -

Hp. - - - - - | **fp** - - - - - | **5** - - - - -

Hp. - - - - - | **5** - - - - - | **4** - - - - -

Triangle **pp** - - - - -

(sempre ped gliss.) - - - - - | triangle on timpani+ped gliss.

Timp. **ff** - - - - - | **ppp undercurrent** - - - - -

Vib. Glockenspiel To T.t. Tam-tam

Vln. 1 **ff** - - - - - | **fff** **ffpp** - - - - - | **f** pizz. **5** - - - - -

Vln. 2 **ff** - - - - - | **fff** **ffpp** - - - - - | **f** pizz. **5** - - - - -

Vla. **ff** - - - - - | **fff** **ffpp** - - - - - | **f** **mf** arco solo **5** - - - - -

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

Vc. 2 **ff** - - - - - | **fff** **ffpp** - - - - - | **pp** color sound (pont - tasto)

Db. pizz. arco pizz. **f** **5** - - - - -

ff **fff** **ffpp**

39

S. Vla.

Hp.

Timp.

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

Vln. 1 arco *ppp whisper*

Vln. 2 arco *ppp whisper*

Vla. (d.) *ppp whisper*

Vc. 1

Vc. 2

Db.

43

S. Vla.

Hp. with plectrum 4:3 hand

Timp.

Glock. soft mallets To T.-t. ppp glittery

Vln. 1 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 5 8 5 4

Vc. 2 4 5 8 5 4

Db. arco pp

Shubho Lhaw Qolo
شوبھو لھاۋ قولو

14

47

S. Vla.

Hp.

Tim.

Glock.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

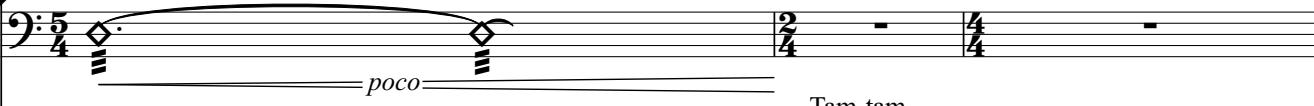
Cb.

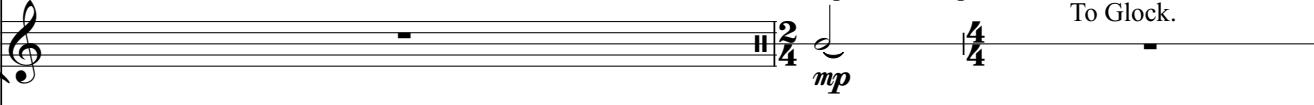
The musical score page 14 consists of ten staves. From top to bottom: 1. Double bass (S. Vla.) staff: Starts with a dotted quarter note followed by a sixteenth-note pattern. A bracket above the staff indicates measure 3. 2. Horn (Hp.) staff: Two staves tied together. Both staves have a single vertical bar line at the end of the measure. 3. Timpani (Tim.) staff: Shows a sustained note across the measure. 4. Glockenspiel (Glock.) staff: Shows a sustained note across the measure. 5. Violin 1 (Vln. 1) staff: Shows a sustained note across the measure. 6. Violin 2 (Vln. 2) staff: Shows a sustained note across the measure. 7. Cello (Vla.) staff: Shows a sustained note across the measure. 8. Double Bass 1 (Vc. 1) staff: Starts with a dynamic *p*, followed by a sixteenth-note pattern. A dynamic *z* is placed below the staff. 9. Double Bass 2 (Vc. 2) staff: Shows a sustained note across the measure. 10. Double Bass 3 (Cb.) staff: Shows a sustained note across the measure. Measure numbers 47 are placed above the first four staves. Measure endings are indicated by vertical bar lines and time signatures (5/4 or 4/4) at the end of each staff.

49

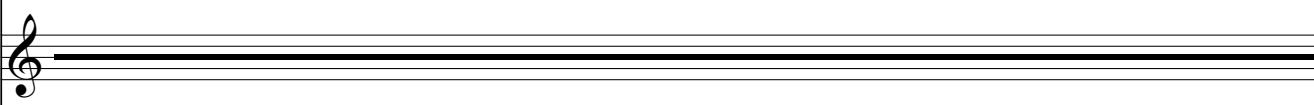
S. Vla. 

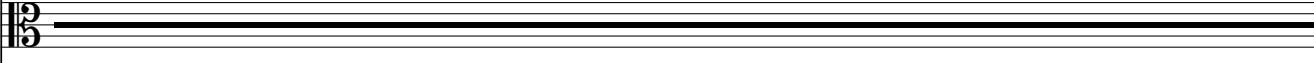
Hp. 

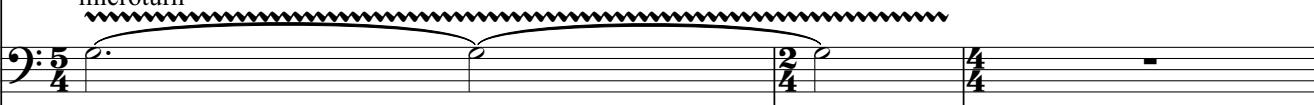
Tim. 

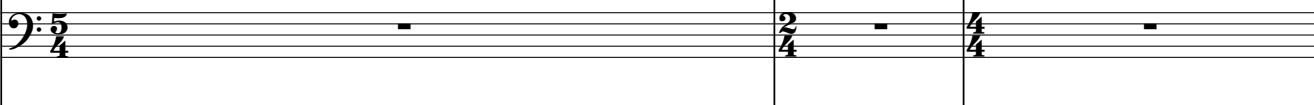
Glock. 

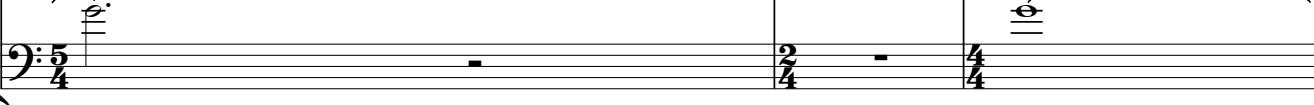
Vln. 1 

Vln. 2 

Vla. 

Vc. 1 

Vc. 2 

Db. 

52

S. Vla.

Hp.

Timp.

Glockenspiel
To Tam-tam

T.-t.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

55

S. Vla.

Hp.

Timp.

Glock.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

Tam-tam
superball scrape

mp

(\downarrow) pont. I, II

fpp

(\downarrow) pont. IV, III

fpp

(\downarrow) arco pont. I, II

fpp

pp

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

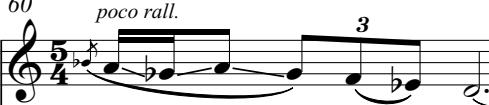
mp fp

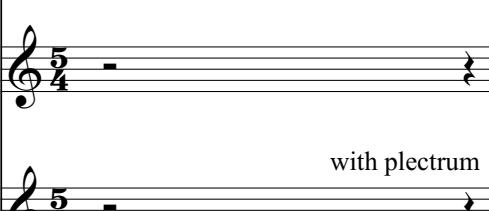
mp fp

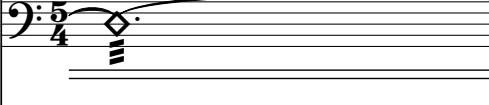
mp fp

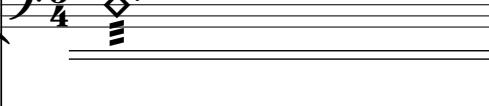
pp

60 *poco rall.*

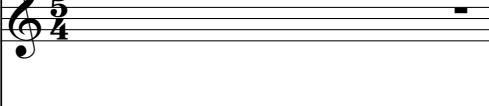
S. Vla. 

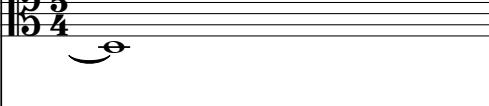
Hp. 

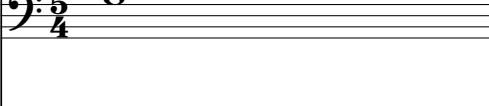
Timp. (1) 

Timp. (2) 

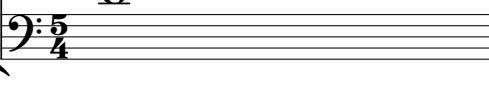
Vln. 1 

Vln. 2 

Vla. 

Vc. 1 

Vc. 2 

Db. 

(ord.)

G♯

now on 2 timpanis

now on 2 timpanis

63 $\text{♩} = 90$

S. Vla.

Hp. $\left\{ \begin{matrix} \text{4} \\ \text{8} \end{matrix} \right.$ ***ff***

Tim. (1) $\left\{ \begin{matrix} \text{4} \\ \text{8} \end{matrix} \right.$ A \flat

Tim. (2) $\left\{ \begin{matrix} \text{4} \\ \text{8} \end{matrix} \right.$

Vln. 1 $\left\{ \begin{matrix} \text{4} \\ \text{8} \end{matrix} \right.$ ***pp***

Vln. 2 $\left\{ \begin{matrix} \text{4} \\ \text{8} \end{matrix} \right.$ ***pp***

Vla. $\left\{ \begin{matrix} \text{4} \\ \text{8} \end{matrix} \right.$ ***pp***

Vc. 1 $\left\{ \begin{matrix} \text{4} \\ \text{8} \end{matrix} \right.$ ***pp***

Vc. 2 $\left\{ \begin{matrix} \text{4} \\ \text{8} \end{matrix} \right.$ ***pp***

Db. $\left\{ \begin{matrix} \text{4} \\ \text{8} \end{matrix} \right.$ ***pp***

This musical score page contains eight staves of music for an orchestra and choir. The instruments listed are S. Vla. (String Bass), Hp. (Horn), Tim. (1) and Tim. (2) (Timpani), Vln. 1 and Vln. 2 (Violin), Vla. (Viola), Vc. 1 and Vc. 2 (Cello), and Db. (Double Bass). The key signature varies by staff, indicated by the first two numbers in the key signature box (e.g., 4/4, 8/8). The time signature is mostly 4/4. The tempo is marked as 90 BPM. Dynamics are indicated by dynamic markings such as ***ff*** (fortissimo), ***pp*** (pianissimo), and ***p*** (piano). Measures 1 through 10 are shown, with measure 63 starting at the beginning of the page. The vocal part "Shubho Lhaw Qolo" is written in English and its corresponding Dungan language transcription below it. Measure 63 begins with a forte dynamic from the Horn and Timpani, followed by sustained notes from the other instruments.

70

S. Vla.

Hp. *ff*

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

Tim. (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.*

J=48

♩ = 56

78

S. Vla. 

Hp.

Vib.

Glock.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

D. b.

*Maronite Hymn Quote

At my substitute microtone.

82

S. Vla.

Hp.

Vib.

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

pont. **pp** glittery

p pont.

p pont. I seagull gliss.

ppp scintillating

pont. II seagull gliss.

ppp scintillating

pont. I seagull gliss.

ppp scintillating

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

88

S. Vla. rit.
 (>) (>) (>) (>) (>) (>) X - sul tasto
pp ethereal, otherworldly

Hp. *sforzando*
 Vib.
 Glock.

Voice
 88 A - min

Vln. 1
 Vln. 2
 Vla.
 Vc. 1
 Vc. 2
 Db.

molto tasto
ppp
 molto tasto
ppp
 molto tasto
ppp