

Saad Haddad

LU AIS YHA

—*for two sopranos and sinfonietta*—

Full Score

-DIB PRESS-

www.saadhaddad.com

FOR PERUSAL USE ONLY

Saad Haddad

LU AIS YHA

—*for two sopranos and sinfonietta*—

Full Score

-DIB PRESS-

www.saadhaddad.com

INSTRUMENTATION

Flute
Oboe
Clarinet in B-flat (Bass Clarinet in B-flat)
Alto Saxophone 1 in E-flat
Alto Saxophone 2 in E-flat
Bassoon

Horn in F
Trumpet in C
Trombone

Percussion [Suspended Cymbal]

Soprano 1
Soprano 2

Violin 1
Violin 2
Viola
Violoncello
Contrabass

Score in C
Duration: *ca.* 10 minutes

PERFORMANCE NOTES*

- Accidentals:** Accidentals, including microtones, carry through each measure; they do not carry through different octaves in any given bar unless otherwise notated.
- Abbreviations:** s.v. [senza vibrato]; m.v. [molto vibrato]; ord. [ordinario]. A dashed arrow signifies a gradual change (additional instructions in score).
- Feathered beaming:** This type of beaming shows a gradual change in the speed of the notes. It is shown with a primary straight beam and other diagonal secondary beams (that together resemble a feather). These secondary beams suggest a gradual acceleration or deceleration from the first note value within the feathered beam to the last. When similar gestures are doubled throughout the ensemble, they are not meant to line up perfectly and should produce a smearing, almost kaleidoscopic, effect.
- Microtones:** A backwards flat accidental indicates a pitch approximately halfway between the natural and flat iterations of that pitch; i.e., an E-half-flat sounds approximately halfway between E-flat and E-natural.
- Sopranos:** The two sopranos should be placed antiphonally, with the first soprano on stage right and the second soprano on stage left. Unless otherwise indicated, the sopranos should sing with little to no vibrato into their respective microphones. The computer will then record their sound in real-time and process the audio live to emit melismatic figures derived from digital analysis of early recordings of the Egyptian singer, Umm Kulthum.

*Additional performance instructions appear throughout the full score.

TECHNICAL REQUIREMENTS

Computer running MAX 7 or higher
Luaisyha MAX Patch
2 high quality microphones and microphone cables
2 loudspeakers
Audio Interface

PROGRAM NOTE

Luaisyha is dedicated to and written in reflection of the relationships of two pairs of inseparable sisters in my family, Lucy Haddad and Sylva Naber, and Aida and Hayat Haddad. The work features a pair of sopranos that are electronically processed live to emit highly ecstatic melismatic figures borrowed from the renowned Egyptian singer Umm Kulthum's early period recordings. The phrases emanating from the speakers in the hall are often heard back in counterpoint with the live singing, evoking highly ornamented versions of the Western-trained sopranos' voices. As the piece unfolds, the instrumental ensemble comments on the sopranos' actions, sometimes playing along with, though other moments playing against the singing 'sisters.' While the orchestra mostly serves in an accompanimental role (not unlike many members of my own family when they're around these sisters!), members of the ensemble attempt to break into the spotlight, only to be outlasted by the sopranos.

note by the composer

Luaisyha was commissioned by the Albany (NY) Symphony Orchestra and made possible by an Aaron Copland Fellowship from the Bogliasco Foundation and an artist residency at the Studios of Key West. First performance on June 2, 2017 at The Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) in Troy, New York by David Alan Miller and the Albany Symphony Orchestra's 'Dogs of Desire' ensemble.

For more information, visit:

www.saadnhaddad.com

for the inseparable sisters in my family; Lucy Haddad & Sylva Naber, and Aida Haddad & Hayat Haddad

Score in C



LUAISYHA

Saad Haddad

Stately ♩=66

Flute

Oboe

B♭ Clarinet
dbl. B♭ Bass Clarinet

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

Bassoon

F Horn

C Trumpet

Trombone

Percussion

Electronic processing

Soprano 1

Live vocal

Electronic processing

Soprano 2

Live vocal

Stately ♩=66

Violin 1

Violin 2

Viola

Violoncello

Contrabass

sim.

p *ppp* *p* *ppp*

s.v.

I V II V I

5 7

sing "ah" at the beginning of each slur unless otherwise indicated

6

Sop. 1 *p*

Sop. 2 *p*

sing "ah" at the beginning of each slur unless otherwise indicated

Vla. *ppp* *p* *ppp* *p* *ppp* *p*

Vc. *ppp* *p* *ppp* *p* *ppp* *p*

Cb. *p* *ppp* *p* *ppp* *p*

11

Sop. 1 *mf*

Sop. 2 *p*

Vla. *ppp* *p* *ppp* *p* *ppp* *p*

Vc. *p* *ppp* *p* *ppp* *p* *ppp*

Cb. *ppp* *p* *ppp* *p* *ppp* *p*

16

18

Sop. 1 *mf*

Sop. 2 *mf*

Vla. *p* *ppp* *p* *ppp* *p*

Vc. *p* *ppp* *p* *ppp* *p*

Cb. *p* *ppp* *p* *ppp* *p*

21

Sop. 1 *mf* *p*

Sop. 2 *p* *mf*

Vln. 1 III s.v. *p* *ppp*

Vln. 2 *p* *ppp*

Vla. *ppp* *p* *ppp* *p* *ppp* *p*

Vc. *ppp* *p* *ppp* *p* *ppp*

Cb. *ppp* *p* *ppp* *p* *ppp*

26

Sop. 1 *p* *mf*

Sop. 2 *mf* *p* *mf*

Vln. 1 *p* *ppp* *p*

Vln. 2 *p* *ppp* *p* *ppp* *p*

Vla. *ppp* *p* *ppp* *p* *ppp* *p*

Vc. *p* *ppp* *p* *ppp*

Cb. *p* *ppp* *cresc. poco a poco*

rall.

a tempo (♩=66)

30

Sop. 1

Sop. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rall.

a tempo (♩=66)

34

Perc.

Sop. 1

Sop. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Suspended Cymbal
yarn mallets

37

Perc. *p* *ppp*

Sop. 1 *f* *p* *mf* *f* *p*

Sop. 2 *f* *mf* *f* *p* *mf*

Vln. 1 *mf* *p* *mf*

Vln. 2 *mf* *p* *mf*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *mf* *p*

40

Perc. *p* *ppp*

Sop. 1 *f* *p* *mf* *p* *mf*

Sop. 2 *f* *p* *mf* *f*

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Cb. *mf* *p*

Perc. *p* *ppp*

Sop. 1 *f* *p* *mf*

Sop. 2 *f* *p* *mf* *p* *mf*

Vln. 1 *mf* *p* *mf* *p*

Vln. 2 *mf* *p* *mf* *p*

Vla. *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*

Cb. *mf* *p*

47

Perc. *p* *ppp* *p*

Sop. 1 *p* *mf* *p*

Sop. 2 *mf* *p*

Vln. 1 *mf* *p* *mf* *p*

Vln. 2 *mf* *p* *mf*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *mf* *p* *mf*

51

Perc. *ppp* *p* *ppp*

Sop. 1

Sop. 2

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf* *p*

Cb. *p* *mf* *p*



56

Perc. *p*

Sop. 1

Sop. 2

Vln. 1 *f* no dim.

Vln. 2 *f* no dim.

Vla. *p* *f* no dim.

Vc. *f* no dim.

Cb. *mf*

62

Sop. 1 *p*

Sop. 2 *p*

Sop. 1 *p*

Sop. 2 *p*

Sop. 1 *mf*

Sop. 2 *mf*

80

Ob. *mf* *f*

B♭ Cl. *f*

E♭ A. Sax. 1 *f*

E♭ A. Sax. 2 *mf* *f*

Sop. 1 *f* *mf* (nasal)

Sop. 2 *f* *mf* (nasal)

nasal

match winds' pitch; blend with winds

blend with winds

FOR PUPILS USE ONLY

82

Ob. *f*

Bb Cl. *p f p f*

E♭ A. Sax. 1 *f p f*

E♭ A. Sax. 2 *p f*

Bsn. *p mf dim. poco a poco*

F Hn. *p cresc. poco a poco mf dim. poco a poco*

Tbn. *p cresc. poco a poco* mute

Perc. Sus. Cym. *ppp*

Sop. 1

Sop. 2 *match winds' pitch*

Vln. 1 *p mf p*

Vln. 2 *p mf*

Vla. *p mf*

Vc. *p mf*

Cb. *p*

86

Ob. *p f*

Bb Cl. *p f*

E♭ A. Sax. 1 *f p*

E♭ A. Sax. 2 *p f*

Bsn. *p*

F Hn. *p cresc. poco a poco*

Tbn. *mf*

Perc. *p ppp*

Sop. 1

Sop. 2

Vln. 1 *mf p*

Vln. 2 *p mf p*

Vla. *p mf*

Vc. *p mf*

Cb. *mf p*

89

Ob. *p* *f* *p*

Bb Cl. *p*

E♭ A. Sax. 1 *f* *p* *f*

E♭ A. Sax. 2 *p* *f*

Bsn. *mf*

F Hn. *mf dim. poco a poco*

Tbn. *p cresc. poco a poco*

Perc. *p* *ppp*

Sop. 1

Sop. 2

Vln. 1 *mf* *p* *mf*

Vln. 2 *mf* *p* *mf*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *mf* *p*

92

Ob. *f* *p*

Bb Cl. *f* *p* *f*

E♭ A. Sax. 1 *p*

E♭ A. Sax. 2 *p* *f*

Bsn. *p* *mf*

F Hn. *p*

Tbn. *mf*

Perc. *p* *ppp*

Sop. 1

Sop. 2

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Cb. *mf* *p*

95

Fl. *p cresc. poco a poco*

Ob. *f*

B♭ Cl. *p f*

E♭ A. Sax. 1 *f*

E♭ A. Sax. 2 *p f*

Bsn. *p mf*

F Hn. *mf p*

CTpt. *p cresc. poco a poco mf*

Tbn. *p mf dim. poco a poco*

Perc. *p ppp p*

Sop. 1

Sop. 2

Vln. 1 *mf p mf p*

Vln. 2 *mf p mf p*

Vla. *p mf p mf*

Vc. *p mf p mf*

Cb. *mf p mf*

FOR SALE

99

Fl. *f* *p cresc. poco a poco* *f* *mf* *f*

Ob. *dim. poco a poco*

B♭ Cl. *dim. poco a poco*

E♭ A. Sax. 1 *dim. poco a poco*

E♭ A. Sax. 2 *dim. poco a poco*

Bsn. *p* *mf*

F Hn. *mf*

CTpt. *p* *mf* *cresc. poco a poco*

Tbn.

Perc. *ppp* *p* *ppp*

Sop. 1

Sop. 2

Vln. 1 *mf* *p* *mf* *p*

Vln. 2 *mf* *p* *mf* *p*

Vla. *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*

Cb. *p* *mf* *p*

poco rit.

103

Fl. *mf* *f*

Ob.

B♭ Cl.

E♭ A. Sax. 1

E♭ A. Sax. 2

F Hn. *p* *mf*

C Tpt. *f*

Perc. *p* *ppp cresc. poco a poco* *mf* l.v.

Sop. 1

Sop. 2

Vln. 1 *mf* *p* *mf* *f*

Vln. 2 *mf* *p* *f*

Vla. *p* *f*

Vc. *p* *mf* *p* *f*

Cb. *mf* *p cresc. poco a poco*

poco rit.



107 *a tempo* (♩=66)

Fl.

B♭ B. Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

p *mf* *p* *p* *mf* *p* *mf* *p* *mf*

(mute)

p *mf* *p* *mf*

p *mf* *p* *mf*

a tempo (♩=66)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *mf* *p*

FOR PERUSAI

112

poco accel.

Musical score for orchestra and voice, measures 112-115. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in Bb (Cl.), French Horn (F. Hn.), Trombone (Tbn.), Soprano 1 (Sop. 1), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 112-115 show complex rhythmic patterns with triplets and septuplets. Dynamics include *p*, *mf*, and *f*. The tempo marking *poco accel.* is present at the beginning and end of the section. The Soprano 1 part includes the instruction *ord.* and *mf*.

FOR PERUSATI

127

Ob. *p* 3 *mf* 3 5 3

B♭ B. Cl. *mf* 3

E♭ A. Sax. 1 5 3 3

Bsn. *mf* 3

F Hn. *mf* 3 *p*

Tbn. *p* *mf*

Sop. 1 3

Sop. 2 3 3

Cb. *mf* 3

Measures 127-130. The woodwinds and strings play melodic lines with various articulations and dynamics. The flute has a complex passage with triplets and sixteenth notes. The bassoon and clarinet have sustained notes with some movement. The strings provide harmonic support with sustained notes and some rhythmic patterns.

131

Fl. *p* 3 *mf* 5 6

Ob. *p* *mf*

B♭ B. Cl. *p* 3 *mf*

E♭ A. Sax. 1 *p* 3 13 *mf*

Bsn. *p* 3 *mf*

F Hn. *mf* 3 *p*

Tbn. *mf*

Sop. 1 *mf* 3

Sop. 2 *mf* 3

Cb. *p* 3 *mf*

Measures 131-134. The flute has a prominent melodic line with triplets and sixteenth notes. The woodwinds continue with sustained notes and some movement. The strings provide harmonic support with sustained notes and some rhythmic patterns.

135

Fl. *p* *mf*

Ob. *p* *mf*

B♭ B. Cl. *p*

E♭ A. Sax. 1 *p*

Bsn. *p*

F Hn. *mf* *p*

Tbn. *p* *mf*

Sop. 1 *mf*

Sop. 2 *mf*

Cb. *p*

Detailed description: This page of a musical score covers measures 135, 136, and 137. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and two Saxophone parts (Sax. 1 and Sax. 2). The brass section consists of Trumpets (F Hn., Tbn.), Trombones (B♭ B. Cl.), and a Contrabass (Cb.). The vocal section features Soprano 1 (Sop. 1) and Soprano 2 (Sop. 2). The score is written in a common time signature and includes various musical notations such as slurs, ties, and dynamic markings. A large, diagonal watermark reading 'FOR PERUST' is overlaid across the page.

139

Fl. *mf* 6- 5

Ob. *p* 10-

B♭ B. Cl. *mf* 3 *p* 3

E♭ A. Sax. 1 *p* 3 *mf* 13- 5- 3

Bsn. *mf* 3 *p* 3

F Hn. *mf* 3 *p* 3

Tbn. *mf* 3 *p* 3

Sop. 1 *mf* 3

Sop. 2 *mf* 3

Cb. *mf* 3 *p* 3

FOR PERUSAL USE

142

Fl. *p* *mf*

Ob. *mf*

B♭ B. Cl. *mf* *cresc. poco a poco*

E♭ A. Sax. 1 *p*

E♭ A. Sax. 2 *p* *mf*

Bsn. *mf* *cresc. poco a poco*

F Hn. *mf* *cresc. poco a poco*

C Tpt. *p* *cresc. poco a poco*
no mute

Tbn. *p* *cresc. poco a poco*
no mute

Sop. 1 *mf*

Sop. 2 *mf*

Cb. *mf* *cresc. poco a poco*

Measures 142-144. The score features various musical notations including triplets, slurs, and dynamic markings. A large watermark 'FOR PEARUS' is visible across the page.

rit.

145

The score is written for a full orchestra and vocal soloists. It begins at measure 145. The woodwinds (Flute, Oboe, Bassoon, Saxophones, Baritone) play melodic lines with various triplets and slurs. The brass section (Horns, Trombones) provides harmonic support with sustained notes. The strings (Violins, Viola, Cello, Double Bass) play a rhythmic accompaniment with triplets. The vocal soloists (Soprano 1 and 2) have melodic lines with dynamic markings. The tempo is marked as 'rit.' (ritardando) at the beginning of the page.



150 Tempo I (♩=66)

Fl.

Ob.

E♭ A. Sax. 1

E♭ A. Sax. 2

Sop. 1

Sop. 2

..... Tempo I (♩=66)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



155

Sop. 1

Sop. 2

Vln. 1

Vln. 2

160

Sop. 1

Sop. 2

Vln. 1

Vln. 2

165

Sop. 1

Sop. 2

Vln. 1

Vln. 2

170

Sop. 1

Sop. 2

no dim.