

AHLAN WA SAHLAN (Welcome), Pederson
SBMP 1804

SATB
piano, drum
opt. guitar/oud, clarinet, or violin

Ahlan Wa Sahlan

(Welcome)

by
Kyle Pederson



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About the composer

Kyle Pederson [b. 1971] is a Minneapolis-based composer, lyricist, pianist, and educator. He enjoys working at the intersection of the sacred and secular, and his lyrics and music invite the choir and audience to be agents of hope, grace, and compassion in the world. Kyle was awarded the American Prize in Choral Composition in 2019, and the ACDA Genesis Prize in 2020. Kyle's music has been commissioned, performed, and recorded by school, community, church, festival and professional choirs around the world. Kyle has an undergraduate degree from Augustana University, a Masters Degree in Education from University of St. Thomas, and an MFA in Music Composition from Vermont College of Fine Art.



Additional information and links to Kyle's music can be found at KylePederson.com.

About the piece

Ahlan Wa Sahlan (Arabic) أهلاً وسهلاً

This piece was created as part of a collaborative effort for an AMIS (Association for Music in International Schools) high school choral festival in Oman. In English, *ahlan wa sahlan* is translated to mean welcome, but the phrase means a lot more than that. *Ahlan wa sahlan* is a warm reception--a genuine spirit of hospitality that is deeply valued in Oman. The literal derivation is quite lovely; *ahl* means "family" - as my visitor, consider yourself to be part of my family. *Sahl* means "easy" - while you are here, may your stay feel relaxed, as you would feel in your own home.

This collaboratively crafted piece intentionally integrates/blends influences from both Western and Middle Eastern harmony, melody, rhythm, and language. In the context in which this piece came to life (International Omani festival with students, musicians, and audience members representing a variety of cultural backgrounds), it seemed very fitting to craft a piece honoring those various backgrounds and influences, giving tangible meaning to the theme of welcome--which is central to the piece, and a beautiful concept to live into in our turmoil-filled world. May your singers and audience members feel this same sense of welcome when this piece is performed in your context.

Special thanks to Reem Al Yafaey at TAISM (The American International School of Muscat, Oman) for the melodic inspiration of the opening solo.

Pronunciation

Ahlan Wa Sahlan = AHLAHN WAH SAHLAHN

Ranges



Solo S A Solo T B



instrument parts, recording and rehearsal tracks
available at sbmp.com

Performance Notes

Vocal Percussion

Shu-kah: "shu" as in shook

Tuk-kah: "tuk" as in took

These are both intended to be whispered throughout.

Opening vocal solo line

work to deliver this in an Arabesque-inspired style, with a bright and resonant tone.

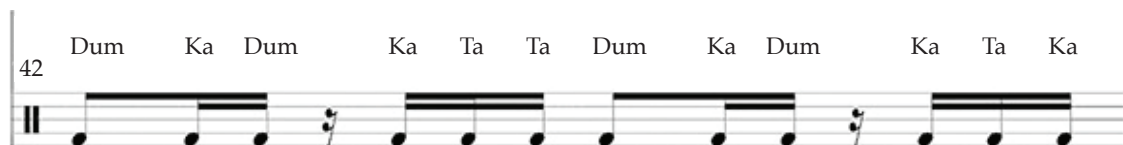
Rhythm

1. Singers should relax into the rhythms throughout, to keep the piece "loose" and not rigid.
2. The "yeah" throughout should be neither chopped short nor hung on to...let it flow naturally out with a slight drop in pitch. It may help to think of "yeah" as being gently tossed out and away.

Microtones

* The vocal soloist at the beginning and end of the piece should feel free to use microtones.

Drum notes



This rhythm is known as the Khaleegy rhythm, and is one of the predominant rhythms on the Arabian peninsula. The drummer is encouraged to elaborate on this basic rhythm as the piece progresses.

Instrument of choice: doumbek, but djembe or something similar will also work well

Guitar/Oud Notes

In measures 11-18, the player should use the contours of the open 5th chord provided as the guideline for what to play. This is intended to be a relatively relaxed section of the music, with the guitar/oud providing the harmonic contours at that point. In measures 31-42, the guitar/oud provides a similar function--primarily harmonic contours. A little improvisation here is appropriate, but wait until later in the piece to "let loose." In measure 47-56, the player is free to improv. Let 'er rip. If playing oud, play the part an octave lower than what's written.

Pianist Notes

Throughout the piece, the pianist may use the notated part as a guide; feel free to elaborate as you are comfortable.

Other instrument

You may substitute clarinet or violin for guitar if preferred. Those parts are modified slightly to account for the different capabilities (for example, no opening tremolo on clarinet), but either instrument adds a nice texture to the mix.

Dedicated to all AMIS choral directors and singers,
who model generous hospitality every day in their classrooms

Ahlan Wa Sahlan

Kyle Pederson

Rubato solo (or all in unison)...out of time

mf

Solo

Piano

Guitar

p

(tremolo)

mp

Nee
(or other vowel)

3

Nee

5

A Driving ♩ = 76-80

Option to add entire SA section and drone on "oo" on middle C through m. 10

Drum

mf

R.H. piano only plays in absence of oud/guitar/clarinet/violin through m. 11

7

mf

mf

See performance note for drum pattern

9

mf

11

SA unis.

mf

Nee

mf

Option for guitar to play m. 11-18 down an octave if preferred

13

Nee

15

mp

S
A

Nee

T
B

TB unis.
mp

Dmm, *shu-kah dmm dmm, tuk-kah dmm, tuk-kah dmm, shuk dmm,

mp

*stage whispered

17

Nee

Dmm, shu-kah dmm dmm, tuk-kah dmm, tuk-kah dmm, shuk dmm,

19

mp

Ah-lan__ wa__ sah__ lan, ah-lan__ wa__ sah__ - lan, ah-lan__ wa__ sah__ - lan, yeah;

mp

Dmm, shu-kah dmm dmm, tuk-kah dmm, tuk-kah dmm, shuk dmm,

R.H. piano only plays in absence of oud/guitar/clarinet/violin through m. 22

mf

21

Ah-lan__ wa sah - lan, ah-lan__ wa sah - lan, ah-lan__ wa sah - lan, yeah;

Dmm, shu-kah dmm dmm, tuk-kah dmm, tuk-kah dmm, shuk dmm,

cresc. *f*

B

23

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f > >

Slowly lower opens hands to waist level (similar movement each time following claps throughout the rest of the piece)

25

Ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, yeah;

Ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, yeah;

mf

27

Ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, yeah;

Ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, yeah;

f

29

Ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, yeah;

Ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, yeah;

f

C

31

slowly lower hands to sides

SA unis. *sub. p*

And you___ and me,___ and we,___ are fam - i - ly,___

TB unis. *whispered*

ah-lan___ wa sah-lan,

mp

Cm Bb/D F5add9

mp Guitar/oud starts simply, using these notes as a guide, gradually increasing complexity through m. 42

33

whispered

ah-lan__ wa sah-lan,

p

where I'm__ for you__ and I__ know you're__ for me.__

Cm Bb/D F5add9

35

mp

S and you__ and me,__ and we,__ are fam - i - ly;__

mp

A and you__ and me,__ and we,__ are fam - i - ly;__

mp

T and you__ and me,__ and we,__ are fam - i - ly;__

whispered

B ah-lan__ wa sah-lan,

mf

Cm Bb/D F5add9

mp

37

spoken, not whispered

where I'm ___ for you, _ and I ___ know you're ___ for me, ___ ah-lan ___ wa sah-lan,

spoken, not whispered

where I'm ___ for you, _ and I ___ know you're ___ for me, ___ ah-lan ___ wa sah-lan,

where I'm ___ for you, _ and I ___ know you're for me, ___

and I'm ___ for you ___ and I ___ know you're for me, ___

A \flat 5add9

B \flat 5add9

C5add9

PREVIEW

39

mf

and you__ and me,__ and we,__ are fam - i - ly,_____

mf

and you__ and me,__ and we,__ are fam -

mf

and you__ and me,__ and we,__ are fam - i - ly,_____ and you

mf

and you__ and me,__ and we,__ are fam - i - ly,

mf

A \flat 5add9

B \flat 5add9

C5add9

mf

PREVIEW

41

and you__ and me,__ and we,__ are fam - i - ly,_____

- i - ly, and you__ and me,__ and we,_____ are fam - i - ly,___

__ and me,__ and we,__ and you and me_____ are fam - i - ly,___

and you__ and me,__ and we, and we are fam - i - ly,___

Ab5add9 Bb5add9 Ab5add9 Bb5add9

drum fill

D

43

S
A

f

Ah-lan__ wa sah - lan, ah-lan__ wa sah - lan, ah-lan__ wa sah - lan, yeah;

T
B

f

Ah-lan__ wa sah - lan, ah-lan__ wa sah - lan, ah-lan__ wa sah - lan, yeah;

f

f

PREVIEW

45

slowly raise open hands to wrist level

claps

S
A

Ah-lan__ wa sah - lan, ah-lan__ wa sah - lan, ah-lan__ wa sah - lan, yeah;

T
B

Ah-lan__ wa sah - lan, ah-lan__ wa sah - lan, ah-lan__ wa sah - lan, yeah;

claps

claps

Solo or small ensemble

47 *mf*

Nee

Ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, yeah;

Ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, yeah;

E \flat 5add9/C E \flat 5add9 B \flat add9 A \flat 5add9

Guitar solo on chord progression through m. 56 under vocals

49

Nee

Ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, yeah;

Ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, ah-lan___ wa sah lan, yeah;

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E \flat 5add9/C E \flat 5add9 B \flat 5add9 A \flat 5add9

51 (Solo, cont.)

Nee

Solo or small ensemble

and you and me, and we, are fam - i - ly,

S
A

Ah-lan wa sah - lan, ah-lan wa sah - lan, ah-lan wa sah - lan, yeah;

T
B

Ah-lan wa sah - lan, ah-lan wa sah - lan, ah-lan wa sah - lan, yeah;

E^b5add9/C E^b5add9 B^b5add9 A^b5add9

PREVIEW

53 end Solo

Nee _____

and you ___ and me, ___ and we, ___ are fam - i - ly, _____

Ah-lan ___ wa sah - lan, ah-lan ___ wa sah - lan, ah-lan ___ wa sah - lan, yeah;

Ah-lan ___ wa sah - lan, ah-lan ___ wa sah - lan, ah-lan ___ wa sah - lan, yeah;

PREVIEW

E^b5add9/C E^b5add9 B^b5add9 A^b5add9

(Several Sop. 1)

55

S
A

ff

Ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, yeah;

T
B

ff

Ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, yeah;

Eb5add9/C Eb5add9 Bb5add9 Ab5add9 *guitar out*

ff

PREVIEW

57

Ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, yeah!

Ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, ah-lan___ wa sah - lan, yeah!