

Saad Haddad

K A M A N F A N T A S Y

*—for violin and piano—*

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[www.saadhaddad.com](http://www.saadhaddad.com)

**Instrumentation:**

Violin  
Piano (prepared\*)

duration: ca. 12 minutes

Piano Preparation\*:



Lay one 6-8 foot microphone cable (or similarly insulated wire) on the piano strings as shown above.

Make sure the cable does not touch the dampers.

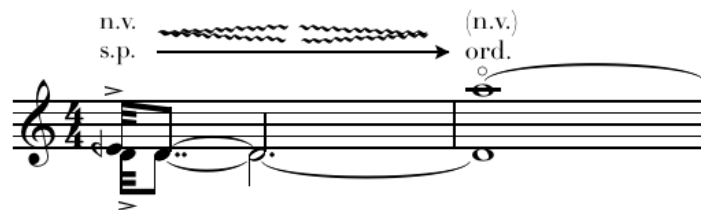
The resulting sound in this area of the keyboard should vary from one key to the other; the keys should not have a unified sound.

Keep the cable inside for the duration of the piece.

Performance Notes:

**Violin:** The part is written with the sound of Arabic violin practice in mind as heard in this YouTube link by About Abdel Al: <https://www.youtube.com/watch?v=wjXvG7sC5SA>

*'Wild' Vibrato:* (see below) Wavy Crescendo: start at no vibrato, then gradually speed up and widen the vibrato to the end of the marking; Wavy Diminuendo: start at a fast and wide vibrato that gradually gets slower and narrower, ending with no vibrato.



*Microtones:* (see above) The top 32nd note is read “E half flat;” this pitch sounds approximately halfway between E flat and E natural. This system applies to all microtones in the work.

*Abbreviations:* n.v. [no vibrato]; s.p. [sul ponticello]; ord. [cancels out sul ponticello]

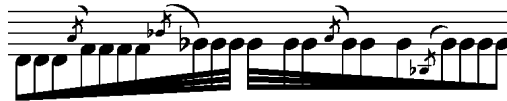
An arrow (as shown on the previous page) signifies a gradual change from one technique to the next.

**Piano:** Performance instructions are notated as they appear throughout the score.

**For both performers:**

*Accidentals:* Accidentals carry through each measure; they do not carry through different octaves in any given bar unless otherwise notated.

*Beaming:* (see below) The first group of beamed notes instruct the performer to begin the figure slowly, then speed up over its rhythmic span; conversely, the second group of beamed notes should start fast and get slower as the gesture progresses.



*Grace notes:* (see above) All grace notes should be played as fast as possible and connect to their respective note.

### Program Notes:

*Kaman Fantasy* takes its name from ‘kamanjah,’ the Arabic word for ‘violin.’ The piece is an exploration of the Arabic ‘maqamat’ (sets of scales) and rhythms in a Western classical context. The music embraces both traditions, often swaying back and forth between Arabic and Western idioms. Since the piano itself is not found in the Arab musical canon, I decided to prepare the instrument’s middle range in an effort to mimic the sound of a common Middle Eastern instrument, the ‘qanun.’ As a first generation Arab-American, I have often found myself shifting between both cultures in the way that I think and act, sometimes voluntarily, most times not. *Kaman Fantasy* is a reflection on those experiences.

notes by the composer

For more information, visit:  
[www.saadnhaddad.com](http://www.saadnhaddad.com)

# KAMAN FANTASY

for violin and piano

Saad Haddad

With conviction ♩ = 56

n.v. s.p. (n.v.) ord.

Violin

Piano

*sfz* *dim.*

*sfz* *p* *pp*

Ped. *gradually release pedal*

slam pedal on downbeat

\*press hard with tip of index finger on indicated string to produce harmonic; location on the string may differ from one piano to another

Vln.

Pno.

*pp* *sfz*

*sfz* *pp*

Ped. *mf*

slam pedal on downbeat

Vln.

Pno.

*sfz* *dim.*

*gradually release pedal*

11 n.v. s.p. II ord. 2

Vln. *sfz* *p*

Pno. *sfz* *p* *mf* *p*

*lift finger gradually* *finger off* *press finger gradually* *finger on*

*slam pedal on downbeat*

14 s.p.

Vln. *sfz* *mf* *p* *mf*

Pno. *p* *mf* *p* *mf*

*lift finger gradually* *finger off*

*gradually release pedal*

17 ord. IV s.p. ord.

Vln. *mf* *sfz* *pp*

Pno. *p* *sfz*

*gradually release pedal*

21

Vln. *sfzp* *mf*

Pno. *p* *mf*

*touch pedal as needed*

25 Quasi-improvisatory

Vln. 24 *n.v.* *sfz*

Pno. 25 Quasi-improvisatory *pp* *mp*



Vln. 28 *n.v.* *pp* *p*

Pno. *p espress.* *3* *3* *3*

*Ped. gradually depress pedal*  
(1/8) (1/4) (1/2)



Vln. 33 *mf*

Pno. *mf* *p* *5*

*Ped. gradually depress pedal*  
(3/4) (down) (1/8) (1/4)

36

Vln. (n.v.) (IV) n.v. *f* *p sub.*

Pno. *mf* 5 3 3 3

*gradually release pedal*

(3/4) (down) (3/4) (1/2) (1/4) (1/8)



39

Vln. (III) n.v. *mf*

Pno. 3 3 7 3

*touch pedal as needed*



42

Vln. n.v. *p*

Pno. *pp* 3 3 3 3

46

Vln.

IV

46

*p* *f* *p*

Pno.

*f*

Red.

48

Vln.

ord.

*f* *mf*

Pno.

50

Vln.

(n.v.)

*f sub.*

Pno.



53

Vln.

Pno.

Violin part: Treble clef, 5/4 time signature. Measures 53-54. Measure 53 starts with a triplet of eighth notes. Measure 54 has a five-note slur over the final notes.

Piano part: Treble and Bass clefs. Measures 53-54. Measure 53 has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 54 has a five-note slur over the final notes in the right hand.



55

Vln.

Pno.

56

56

4:3

*touch pedal as needed*

*p*

Violin part: Treble clef, 5/4 time signature. Measure 55 has a long note with a fermata. Measure 56 has a repeat sign. Measure 57 is empty.

Piano part: Treble and Bass clefs. Measures 55-57. Measure 55 has a 4:3 ratio. Measure 56 has a piano dynamic marking (*p*). Measure 57 has a *touch pedal as needed* instruction.



58

Vln.

Pno.

molto accel.

mf

4:3

5/4

Violin part: Treble clef, 5/4 time signature. Measures 58-59. Both measures have 'molto accel.' markings above the staff.

Piano part: Treble and Bass clefs. Measures 58-59. Measure 58 has a mezzo-forte dynamic marking (*mf*) and a 4:3 ratio. Measure 59 has a 5/4 time signature.

60

Vln.

Pno.

62 Fast ♩ = 132

Vln.

Pno.

65

Vln.

Pno.

68

Vln.

Pno.

71

Vln. *sfz* *sfz* *sfz* *sfz* *sfz*

Pno. *sfz* *sfz* *sfz* *sfz* *sfz*



77

Vln. *sfz* *sfz* *ff* *f* *gliss. on II*

Pno. *sfz* *sfz* *sfz* *ff* *f*



82

Vln. *mf*

Pno. *p* *p* *f*

85

Vln.

Pno.

*p*

89

Vln.

Pno.

*f*

*p*

*gliss. on II*

92

Vln.

Pno.

*f*

95

Vln.

Pno.

98

Vln.

Pno.

101

Vln.

Pno.

I → s.p. II III

*p*

*f*

104

Vln.

Pno.

(s.p.)

106

Vln.

Pno.

ord.

*f*

*sfz*

*p sempre*

110

Vln.

Pno.

114

Vln.

Pno.

118

Vln.

Pno.

122

Vln.

Pno.

126

Vln. *p*

Pno. *sfz* *p cresc.*

8<sup>vb</sup> Ped.

130

Vln. *f*

Pno. *sfz* *p cresc.* *mf*

8<sup>vb</sup> Ped.

134

Vln.

Pno. *mf*

Ped.

137

Vln. *mf*

Pno. *p*

141

Vln. *f*

Pno. *f*

5:6



143

Vln.

Pno. *mf*

*sfz*

5:6

5:6



145

Vln.

Pno. *sfz*

4:6

5:6

5:6



147

Vln. *f*

Pno.

5:6



148

Vln.

Pno.

4:6

5:6

149

Vln.

Pno.

*sfz*

8<sup>va</sup>

5:6

150

Vln.

Pno.

5:6

151

Vln.

Pno.

4:6

5:6

15 152

Vln.

Pno.

*sfz*

8<sup>vb</sup>

5:6

153

Vln.

Pno.

5:6

154

Vln.

Pno.

4:6

Red.

156

Vln.

Pno.

detune II via peg as indicated

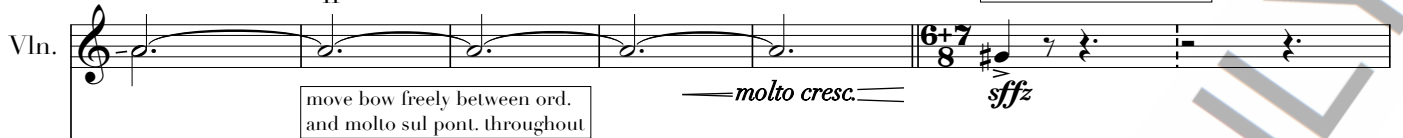
164

16

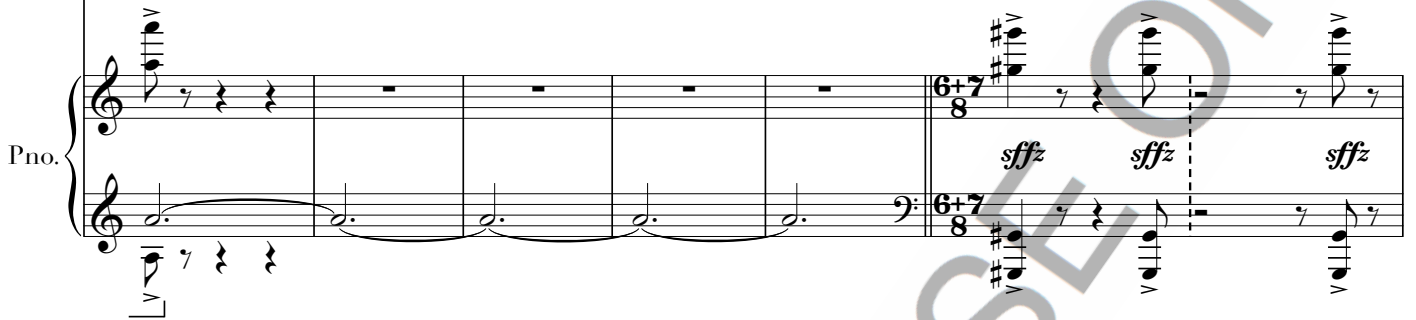


II

scordatura: II sounds G#



164



169 (sounding pitches)

Vln. *ff* *f*

Pno. *sfz p*

Vln. *sfz p* *sfz p*

Pno. *sfz p* *sfz p*

Vln. *sfp* *f*

Pno. *sfz p* *sfz p*

Vln. *sfp* *f* *sfp* *f*

Pno. *sfz p* *sfz p* *sfz p* *sfz p*

Vln. 177 III IV > III II (III) IV III (norm. vib.) *sfp*

Pno. *sfz p* *sfz p*



Vln. 179 s.p. ord. II III *molto rall.* s.p.

Pno. *sfz p* *sfz p* *molto rall.*



Vln. 181 III ord. *ff frenetic!* *get wild, wide, and fast!*

Pno. *ff frenetic!*



195

Vln. *II* *VII*

Pno.

*8va*

*Ped.*

199

Vln.

Pno.

*ff*

*gradually release pedal*

(sounding pitches)

202

Vln.

Pno.

*p sfzp*

*f* *p*

*touch pedal as needed*

206

s.p., (n.v.)

208

Vln.

Pno.



211

(IV)

Vln.

Pno.



215 (sounding pitches)

ord  
II\*

215

Vln.

**f** *p sempre, legato*

Pno.

**f** *p sub., legato*



217 (sounding pitches)

Vln.  $\frac{3}{4}$

Pno. *mf*  $\frac{3}{4}$



220

Vln. (II)  $\frac{3}{4}$  *f*

Pno.  $\frac{3}{4}$  *f* 5:6



223

Vln.  $\frac{3}{4}$

Pno.  $\frac{3}{4}$  *cresc. poco a poco*

226

Vln.

Pno.

8<sup>2b</sup>



229

Vln.

Pno.

normal tuning

ord.

cresc.



232

Vln.

Pno.

ff

gradually release pedal

double stop gradual gliss

235

Vln.

Pno.

*f cresc.*

*sva*

*(loco)*

Red.

238 With conviction ♩ = 56

IV n.v.

III s.p. → ord.

III

n.v.

s.p. →

Vln.

*sffz*

*sffz*

238 With conviction ♩ = 56

Pno.

*sffz*

*pp*

*lift finger gradually*

*sffz*

finger off

\*press hard with tip of index finger on indicated string to produce harmonic; location on the string may differ from one piano to another

243

ord.

Vln.

Pno.

*p*

*f*

*p*

(no cresc.)

finger on

*lift finger gradually*

finger off

247

Vln. *p* *f dim.* s.p. *ord.*

247

Pno. *sfz* *mf cresc.*

*Ped.*  
slam pedal on downbeat

250

Vln. *p* *ease into trill, as fast as possible ->*

Pno. *f* *p*

255

Vln. *ff sempre* *mf* *sfz* *pp* s.p. *ord.*

255

Pno. *ff* *sfz*

*Ped.*  
\*release pedal suddenly (do not make noise) *gradually release pedal*  
slam pedal on downbeat

257

Vln. *sfz*

Pno. *p*

*touch pedal as needed*

259

Vln. *sfz*

Pno. *mf*

*ped. gradually depress pedal*

263

Vln.

Pno. *(fully depressed)*

*gradually release pedal*

267

Vln. *mf*

Pno.

**268** Tentatively  $\text{♩} = 72$

*ped.*

*gradually depress from no pedal to full pedal at every pedal indication until the end*

\*Play on the inside frame of the piano like a hand drum making sure to differentiate between the low (bottom line) and high (top line) sounds

271

Vln.

Pno.

Ped.

FOR PERSAL USE ONLY

275

Vln.

Pno.

Ped.

FOR PERSAL USE ONLY

279

Vln.

Pno.

Ped.

FOR PERSAL USE ONLY

283

Vln.

Pno.

Ped.

*mf*

FOR PERSAL USE ONLY

287

Vln.

Pno.



291

Vln.

Pno.



294

Vln.

Pno.



297

Vln.

Pno.

*p* *sfz*

(no cresc.) \*

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\*release pedal suddenly  
(do not make noise)