

Saad Haddad

THULATHI

—for violin, violoncello and piano—

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www.saadhaddad.com

Instrumentation: Violin, Violoncello and Piano duration: *ca.* 8 minutes

All Performers:

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

Feathering 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.

Grace notes: All grace notes should be played as fast as possible and connect before their respective note; do not accent grace note figures unless indicated.

Violin and Violoncello:


Glissandi: All *glissandi* last the indicated duration unless otherwise indicated.

Microtones: These pitches are indicated as an accidental with an arrow pointed up or down; the numbers near these microtones indicate how many cents to raise or lower the pitch by.

Vibrato: Vibrato staves indicate pitch fluctuations 0 to 30 cents away from the given pitch depending on the amplitude of the curve; a horizontal line indicates no vibrato.

Piano:

Abbreviations: 'A'=mute string indicated with x notehead near nut; 'B'=mute string indicated with x notehead near damper; play *ordinario* when notehead appears normal; dashed arrow signifies a gradual change from one technique to the next.

Morse code:  signifies to rapidly mimic the rhythmic unevenness typically associated with morse code.

Tremolo: A note with three dashed lines through it signifies to play the indicated pitch as fast as possible on the keyboard; a note with two dashes signifies to play the indicated pitch four times during its rhythmic span.

Program Notes

Thulathi ('trio' in Arabic) was written as a way to merge the tradition of Middle Eastern string improvisation within the confines of one of the most common Western ensembles, the piano trio. The work's main improvisatory-like melody is presented three times, with short interludes between each iteration that structurally resemble refrains often heard in Arabic music. The piano is treated as sort of an outsider to the violin and cello, a typically Western instrument that constantly seeks to be a part of the fray.

notes by the composer

Thulathi was written as part of the Gena Raps Piano Chamber Music Prize and was made possible by the Five Partners Foundation. First performance on April 20, 2016 at Alice Tully Hall by Isabel Ong, Yu Yu Liu and Michael Lenahan.

For more information, visit: www.saadhaddad.com

THULATHI

for violin, violoncello and piano

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Andante ♩=82

Violin

Violoncello

Piano

A -----> B

p *mf* *pp* *sfp* *mf* *pp*

Ped.

6

Vln.

Vc.

Pno.

A

p *pp* *p*

Ped.

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11

Vln. *mf* *p*

Vc. *mf* *p*

Pno. *mf* *p* *mf*

A 3 B A

15

Vln. *molto rit.*

Vc. *molto rit.*

Pno. *p* *mf* *p*

19

a tempo

vib.

Vln. *mf* *pp*

vib.

Vc. *p*

Pno. *pp*

a tempo

gradually release

23

Vln. *no vibrato* *mf* *+30* *-30* *mf*

vib.

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

Pno. *A* *sf* *p* *mf*

26 (no vibrato)

Vln. *pp* *p*

Vc. (no vibrato) *pp* *p*

Pno. *p* *3* *pp* *p* *3*

Red.

31

Vln. *sf* *sfp*

Vc. *cresc.* *3* *sf* *sfp*

Pno. *33* *A* *sfp* *mf* *pp* *B*

Red.

36

Vln.

Vc.

Pno.

sfp

sfp

A -----> B

p ----- *mf* *pp*

f ----- *pp*

Ped. touch pedal where needed

41

Vln.

Vc.

Pno.

ad lib., fast as possible

45

Vln.

Vc.

Pno.

slow down

47

A

3

3

-----> B A

p

50

vib.

Vln.

mf

vib.

Ve.

mf

Pno.

Vln.

pp

mf

f

no vibrato

no vibrato

Ve.

mf

f

Pno.

cycle through pitches in a random order

59 (no vibrato)

pp

+30

-30

Ve.

pp

59

sim.