

Set No. 2

---

Saad Haddad

A HUMMINGBIRD  
TOLD ME

for flute quartet and optional electronics

(2019)

FOR PERUSAL USE ONLY



---

NEW YORK

---

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

---

**INSTRUMENTATION:** 4 Flutes and optional electronics (see below)

**DURATION:** *ca.* 9 minutes

**PERFORMANCE NOTES\***

Flutes 2 and 4 Scordatura:

Flutes 2 and 4 must be detuned approximately -33 cents for the duration of the work; pull out head joint to achieve this; play notation as written with the expectation that the pitches will sound flat.

Quarter tones:



Do not *glissando* into quarter tone unless otherwise indicated. If no *glissando* is indicated, please use special fingerings to play the quarter tones.

\*Additional performance instructions appear throughout the score.

**ELECTRONICS** (optional)

Live electronic manipulation of the four flutes can be achieved through 2 or 4 microphones routed through Logic (or similar DAW), and processing them live with reverb, delay, and EQ effects. The processed sound is routed out to a stereo (or quadraphonic) speaker system. This electronics setup is optional. For reference, please consult the recording on the composer's website. Please contact the composer if you have any questions about the electronics setup.

**PROGRAM NOTE**

**A Hummingbird Told Me** was created in collaboration with choreographer Mariana Oliveira as part of the 2019 New York City Ballet Choreographic Institute in New York. The work takes its inspiration from *Self-Portrait with Thorn Necklace and Hummingbird*, by Mexican surrealist painter Frida Kahlo.

First performance on March 8, 2019 by the Hae Jee Cho, Jackie Traish, Emily Duncan, and Audrey Emata (flutes) and the New York City Ballet Choreographic Institute at the Rose Building, Lincoln Center, New York, NY.



# A HUMMINGBIRD TOLD ME

Saad Haddad

Steady ♩ = 92

embouchure gliss.

Flute 1 *ppp* *ff*

(Flute 2 is detuned -33 cents throughout the duration of the piece)

Flute 2 -33 cents *ppp* *ff*

Flute 3

(Flute 4 is detuned -33 cents throughout the duration of the piece)

Flute 4 -33 cents

Fl. 1 *ppp*

Fl. 2 -33c *ppp* *ff*

Fl. 3 *ppp* *ff*

Fl. 1 *ff* *ppp* *ff* *ppp*

Fl. 2 -33c *ppp* *ff* *ppp* *ff* *ppp*

Fl. 3 *ppp*

19

Fl. 1 *ff* *ppp* *ff* *ppp* *ff* *ppp*

Fl. 2 -33c *ff* *ppp* *ff* *ppp* *ff* *ppp*

Fl. 3 *ff* *ppp* *ff* *ppp* *ff* *ppp*

24

Fl. 1 *ff* *ppp* *ff* *ppp*

Fl. 2 -33c *ff* *ppp* *ff* *ppp*

Fl. 3 *ff* *ppp* *ff* *ppp*

Fl. 4 -33c ord. *ppp* *ff* *pp* *ff*

A

30

Fl. 1 *ff* *ppp* *ff*

Fl. 2 -33c *ff* *ppp* *ff*

Fl. 3 *ff* *ppp* *ff*

Fl. 4 -33c *ppp* *ff* *ppp* *ff* *f*

35

Fl. 1 *ppp* *ff* *ppp*

Fl. 2 -33c *ppp* *ff* *ppp*

Fl. 3 *ppp* *ff* *ppp*

Fl. 4 -33c

40

Fl. 1 *ff* *ppp* *ff*

Fl. 2 -33c *ff* *ppp* *ff*

Fl. 3 *ff* *ppp* *ff*

Fl. 4 -33c *ff* *ff* *mf* *mf* *ff*

44

Fl. 1 *ppp* *ff*

Fl. 2 -33c *ppp* *ff*

Fl. 3 *ppp* *ff*

Fl. 4 -33c *ppp* *ff* *mf* *fpp* *ff*

same fingering under bracket

49

Fl. 1

Fl. 2  
-33c

Fl. 3

Fl. 4  
-33c

*ppp* *f*

*pp* *ff*

*ppp* *mf*

*pp* *ff*

Wind chills  $\text{♩} = 63$

55

Fl. 1

Fl. 2  
-33c

Fl. 3

Fl. 4  
-33c

*mp*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

- \*) 1. Begin each phrase sounding the indicated fundamental.
2. *Glissando up* indicates to adjust the embouchure to reach any partial based on the fingering provided by the fundamental.
- small noteheads indicate possible partials one can perform based on that fundamental.
  - performer is free to choose to reach any one of these partials within any given phrase.
  - depending on the partial chosen, it is important to adjust the speed of the *glissando* in order to maintain the rhythm of the phrase.
3. *Glissando down* indicates to adjust the embouchure back down to an approximation of the fundamental, which is notated by the fundamental in parenthesis; i.e., it is not important that the actual fundamental is clearly heard, as it should be in the beginning of the phrase (note that the fundamental indicated in the beginning of the phrase has no parenthesis).
- accent+tenuto markings indicate breath accents and should not be tongued.

59

Fl. 1

Fl. 2  
-33c

Fl. 3

Fl. 4  
-33c

62

Fl. 1

Fl. 2  
-33c

Fl. 3

Fl. 4

65

Fl. 1

Fl. 2  
-33c

Fl. 3

Fl. 4  
-33c

*ff* *f* *p* *ff* *f* *p* *ff* *f* *ff* *f* *ff* *f* *ff*

68

Fl. 1

Fl. 2  
-33c

Fl. 3

Fl. 4

**B**

*ff* *f* *p* *ff* *f* *ff* *f* *p* *ff* *f* *ff* *f* *ff*



71

Fl. 1

Fl. 2 -33c

Fl. 3

Fl. 4 -33c

Musical score for measures 71-73. Flute 1 (Fl. 1) starts with a rest, then plays a melodic line with dynamics *f* and *p*. Flute 2 (Fl. 2) plays a melodic line with dynamics *ff* and *f*. Flute 3 (Fl. 3) plays a melodic line with dynamics *p* and *ff*. Flute 4 (Fl. 4) plays a melodic line with dynamics *f*, *p*, and *ff*. The score includes various musical notations such as notes, rests, and dynamic markings.

74

Fl. 1

Fl. 2 -33c

Fl. 3

Fl. 4 -33c

Musical score for measures 74-76. Flute 1 (Fl. 1) plays a melodic line with dynamics *ff* and *f*. Flute 2 (Fl. 2) plays a melodic line with dynamics *p* and *ff*. Flute 3 (Fl. 3) plays a melodic line with dynamics *f* and *p*. Flute 4 (Fl. 4) plays a melodic line with dynamics *f* and *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

FOR PERUSAL USE ONLY

77 D

Fl. 1 *p* *ff* *f*

Fl. 2 -33c *p* *ff* *f*

Fl. 3 *ff* *f* *p*

Fl. 4 -33c *ff* *f*

80 E

Fl. 1 *p* *ff* *ff dim. poco a poco* 3 3 3

Fl. 2 -33c *p* *ff* *ff dim. poco a poco*

Fl. 3 *ff* *ff dim. poco a poco*

Fl. 4 -33c *p* *ff* *ff dim. poco a poco* 3

84

Fl. 1

Fl. 2 -33c

Fl. 3

Fl. 4 -33c

E

F

*p*

*ff dim. poco a poco*

*p*

*ff dim. poco a poco*

*p*

*ff dim. poco a poco*

*p*

*ff dim. poco a poco*

87

Fl. 1

Fl. 2 -33c

Fl. 3

Fl. 4 -33c

*p*

*ff dim. poco a poco*

*p*

*ff dim. poco a poco*

*p*

*ff dim. poco a poco*

*p*

*ff dim. poco a poco*

91

E G D

Fl. 1 *p* *ff dim.* *p*

Fl. 2 -33c *p* *ff dim.* *p*

Fl. 3 *p* *ff dim.* *p*

Fl. 4 -33c *p* *ff dim.* *p*

H E

Fl. 1 *ff dim.* *p* *ff dim.*

Fl. 2 -33c *ff dim.* *p* *ff dim.*

Fl. 3 *ff dim.* *p* *ff dim.*

Fl. 4 -33c *ff dim.* *p* *ff dim.*

100

Fl. 1 *p* *ff* *p* *ff dim.*

Fl. 2 -33c *p* *ff* *p* *ff dim.*

Fl. 3 *p* *ff* *p* *ff dim.*

Fl. 4 -33c *p* *ff* *p* *ff dim.*

D I D J

104

Fl. 1 *p* *ff* *pp* tutti *gliss.* together

Fl. 2 -33c *p* *ff* *pp* tutti *gliss.* together

Fl. 3 *p* *ff* *pp* tutti *gliss.* together

Fl. 4 *p* *ff* *pp* tutti *gliss.* together

As precise  
as possible

♩ = 72

**K** repeat optional

12

108 \*)

Fl. 1 *ff pp*

Fl. 2 *pp* *ff pp* *ff pp*

Fl. 3 *ff pp* *ff pp*

Fl. 4 *pp* *ff pp* *ff pp*

113 gradually change to key click sound only

Fl. 1 *ff pp* gradually change to key click sound only

Fl. 2 *ff pp* gradually change to key click sound only

Fl. 3 *ff pp* gradually change to key click sound only

Fl. 4 *ff pp* gradually change to key click sound only

**L** \*)

Fl. 1 *ff pp* gradually change to key click sound only

Fl. 2 *ff pp* gradually change to key click sound only

Fl. 3 *ff pp* gradually change to key click sound only

Fl. 4 *ff pp* gradually change to key click sound only

\*)Wind tone (no pitch); cycle between fingerings on every note to achieve a timbre that is not uniform;  
as short as possible; cycle through f, r, d, k articulation.

M

122

Fl. 1 *ff pp* \*) gradually change to key click sound only

Fl. 2 -33c *ff pp* \*) gradually change to key click sound only

Fl. 3 *ff pp* \*) gradually change to key click sound only

Fl. 4 -33c *ff pp* \*) gradually change to key click sound only

N

126

Fl. 1 \*) gradually change to key click sound only

Fl. 2 -33c \*) gradually change to key click sound only

Fl. 3 \*) gradually change to key click sound only

Fl. 4 -33c \*) gradually change to key click sound only

O

P

\*) gradually change to key click sound only

Fl. 1 *ff pp* \*) gradually change to key click sound only

Fl. 2 -33c \*) gradually change to key click sound only

Fl. 3 *ff pp* \*) gradually change to key click sound only

Fl. 4 -33c \*) gradually change to key click sound only

14

Q

Fl. 1

Fl. 2 -33c

Fl. 3

Fl. 4 -33c

7 6 5

15 14 13 12 11 10

*ff pp* *ff pp* *ff pp* *ff*

*ff pp* *ff pp* *ff pp* *ff*

*ff pp* *ff pp* *ff pp* *ff pp*

*ff pp* *ff pp* *ff pp* *ff pp*

==

==

141

R

Fl. 1

Fl. 2 -33c

Fl. 3

Fl. 4 -33c

9 7 6 5

*ff* *ff*

*ff pp* *ff pp* *ff pp*

*ff pp* *ff pp* *ff pp*

==

==

146

Fl. 3

Fl. 4 -33c

*ff pp* *ff* *ff*

*ff pp* *ff* *ff*