

Saad Haddad

DOHREE

—for flute, viola and harp—

1. Flute's Turn
2. Viola's Turn
3. Harp's Turn

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INSTRUMENTATION

Flute

Viola

Harp

I. Flute's Turn

II. Viola's Turn

III. Harp's Turn

PERFORMANCE NOTES*

- Accidentals: Accidentals, including microtones, carry through each measure; they do not carry through different octaves in any given bar unless otherwise notated.
- Dashed Arrow: Arrows with dashed lines signify gradual changes in technique over time.
- 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.
- Grace notes: All grace notes should be played as fast as possible and connect before their respective note.
- Microtones: An accidental with one arrow indicates to lower pitch (or raise the pitch, depending on the arrow's direction) by approximately 50 cents.

*Additional performances notes in score

Duration: *ca.* 15 minutes

PROGRAM NOTE

Dohree ('my turn' in Arabic) is written in three movements, with each of the players having a chance to solo while the other two instrumentalists accompany. The spotlight, of course, is envied by the accompanists in all three movements who continuously vie to be the main voice. The music itself incorporates the performance practices of classical Arabic musicians, with this trio of flute, viola and harp serving as 'Western cousins' of the *ney*; the *kamanjeh* and the *qanun*. The character of the trio often drastically changes in mood, from whimsical to distraught, from contemplative to ecstatic. *Dohree* was written after a string of 'serious' orchestral commissions spanning the last few years, and was composed with an attitude and spirit of spontaneous playfulness.

note by the composer

Dohree was commissioned by the California Association of Professional Music Teachers (CAPMT).

First performance on October 15, 2016 at the CAPMT State Conference in Long Beach, California by the Debussy Trio.

For more information, visit:

www.saadhaddad.com

DOHREE

I. Flute's Turn

Saad Haddad

$\text{♩} = 60$ sneak in breaths during Vla./Hp. attacks; breaths should be as unperceptive as possible

residual tone

Flute

ppp barely audible, unsure
pizz., lv.

sim.

ord. *b.gl.* = 'broken' glissando NB

p slightly more assured

Viola

sf

Harp

▼ = slide tuning fork up and down indicated string

sf audibly dampen strings

6 **accel.** $\text{♩} = 76$

Fl.

mf breathy

b.gl.

Viola

Harp

sounding (lip down semitone to sound these pitches)

Fl.

rit.

ord. *b.gl.*

Viola

Harp

*bracketed notes are microtonal gradations between the notes preceding and following them; see Flute part for fingerings.

I. Flute's Turn

13 $\text{♩} = 60$

Fl. *(pizz.)*

Vla. *(pizz.)*

Hp. *(pizz.)*

16 *(as before)*

Fl. *gl.*

Vla. *slightly slower strum*

Hp. *slightly slower strum*

very fast strum

20 *ord.*

Fl. *3*

Vla. *(pizz.)* *f*

Hp. *mp*

22

Fl. *3*

Vla. *3*

Hp. *3*

I. Flute's Turn

26 $\text{♩} = 100$

Vla. *pizz.* dashed slur: pizz. only the beginning of each group *fast gl.*

Hp. *f* *p.d.l.t.* RH LH 3

29 *sim.*

Vla.

Hp.

33

Fl. *mf* *breathy; sleazy*

Vla. *p sub.*

Hp. *p sub.*

I. Flute's Turn

4

37

Fl.

Vla.

Hp.

41

Fl.

Vla.

Hp.

f

f sub.

45

Fl.

Vla.

Hp.

mf

p sub.

I. Flute's Turn

49

Fl.

Vla.

Hp.

53

Fl.

Vla.

Hp.

57

Fl.

Vla.

Hp.

I. Flute's Turn

6

61

Fl.

Vla.

Hp.

64

Fl.

Vla.

Hp.

cresc. poco a poco

68

Fl.

Vla.

Hp.

60

I. Flute's Turn

73 molto rall. (♩=40)

Vla.

Hp.

mf dim. poco a poco *p* attacca

II. Viola's Turn

♩ = 66

Viola *pp legato*

Harp *p*

Vla. *pp* *n* *pp* *p*

Fl. *n* *pp legato*

Vla. *pp* *mf* *pp*

Fl. *cresc. poco a poco* *mf* (in time)

Vla. *cresc. poco a poco* *mf*

Fl. *n* *pp cresc. poco a poco* *mf*

Vla. *pp* *cresc. poco a poco* *f* *pp*

Fl. (in time) *n*

Vla. *mf* *f* *pp*

*see Flute part for fingerings (applies to all single asterisks in this movement)

II. Viola's Turn

8" (in time)

Fl. *pp*

Vla. *p* \rightarrow *f*

4" (in time)

Fl. *pp* \rightarrow *mf* \rightarrow *pp*

Vla. *mf* \rightarrow *pp* \rightarrow *mf* \rightarrow *pp* *f*

stil D

4" (in time)

6" (in time)

Fl. *mf* \rightarrow *pp* \rightarrow *mf*

Vla. *mf* \rightarrow *pp* \rightarrow *p*

(slow to fast vibrato effect)

(in time)

6" (in time)

Fl. (in time)

Vla. *mf* \rightarrow *f* \rightarrow *pp* \rightarrow *mf* \rightarrow *f*

ord. sim. ord.

(slow to fast vibrato effect)

4" (in time)

4" (in time)

Fl. *pp* \rightarrow *mf*

Vla.

II. Viola's Turn

42

Fl.

Vla.

Hp.

l.v. sempre

f

6"

8"

44

Fl.

Vla.

Hp.

(in time)

4"

(in time)

n

pp cresc. poco a poco

f

47

Fl.

Vla.

Hp.

3"

3"

4"

p

mf

p

increase bow pressure

decrease bow pressure

mf

p

f

II. Viola's Turn

Fl. (in time) ord. *p* *mf* *p*

Vla. *mf* *p*

Hp.

Fl. (in time) *p* *mf* 3

Vla. *mf*

Hp. *f*

Fl. *mf*

Vla.

Hp.

II. Viola's Turn

12

58

Fl.

Vla.

Hp.

mf

mf

61

Vla.

Hp.

mf

64

Fl.

Vla.

Hp.

6"
intensify air stream
pp *cresc. poco a poco*
f

66

(in time)

intense air stream

ord.

Fl.

Vla.

Hp.

f *mf* *p* *pp* *mf*
f

II. Viola's Turn

69

Fl. *pp* *mf* intensify air stream

Vla. *dim.*

72 (in time) intense air stream! *f* *p* ord.

Vla. *f*

Hp. *f*

75

Fl. *p* *mf dim.*

Vla.

Hp.

gradually intensify all notes not marked tenuto until mm. 82 **rall.**

78 *p cresc. poco a poco*

Fl. *p cresc. poco a poco*

Vla.

Hp.

II. Viola's Turn

80

Fl.

Vla.

Hp.

intense air stream!

quasi gliss.

82

Fl.

Vla.

Hp.

12"

Last remarks ♩=48

ff

pesante

mf > n < mf

85

Vla.

88

Vla.

> n < mf

91

Vla.

> n < mf

III. Harp's Turn

With an air of whimsy $\text{♩} = 80$

Flute: T* ord. *sf dim.* *pp* *sf dim.* *sim.*

Viola: *sfp*

Harp: *f* 3 *l.v.* 3 *sim.*

*tongue stop

Fl. 6: *pp* *sf dim.* *pp* *sf*

Vla.:

Hp. 3 3

Fl. 12: *dim.* *pp*

Vla. *dim. poco a poco*

Fl. 17: $\text{♩} = 60$ *accel.*

Vla.:

Hp. 2 3 4 *p cresc. poco a poco*

III. Harp's Turn

23

5 6 7 8 2 3 4

Hp. *(cresc. poco a poco)*

31

♩=160

Fl. T ord.

sfp *dim.*

Hp. *sf* *sf*

rhapsodically detune string indicated with crossed notehead using tuning key

crossed notehead inside parenthesis indicates to stop detuning string (i.e., this E is now detuned down a quarter tone.

37

♩=60 *accel.*

Fl.

Hp. *f* *sim.*

44

♩=160

rit.

Fl. *p* *f* *p* *f* *p*

Vla. *f* *p* *f*

Hp.

III. Harp's Turn

$\text{♩} = 72$

47

Fl. *ord.*
sf *dim.*

Vla. *sfp* *dim.*

Harp. *f* *p* *f* *p*

accel.

52

Fl. *f* *p* *ord.*

Vla. *p*

Harp. *p cresc. poco a poco*

57

Fl. *f*

Vla. *pizz.* *f*

Harp. *f* *p cresc. poco a poco*

62

Vla. *pp* *(pp)* *sf* *pp*

Harp. 4 5 6 7 2 3

III. Harp's Turn

69

Vla. *sf* *p* (in time)

Hp. $\text{♩} = 160$ *sf* ord. = normal tuning

73

Fl. *p* *f* *sf* T ord.

Vla. *f* *sf* m.s.t. *pp* *cresc. poco a poco, rhapsodic*

Viola cadenza?

79

Vla. *sf* (*p*) *sf* (*mp*) (*cresc. poco a poco*) *sf* (*mf*) *sf* (*f*) *sf*

85

Vla. $\text{♩} = 60$ (in time) *fp* *cresc. poco a poco* *mp* *n* *mf* *accel.*

Hp. *p* *cresc. poco a poco*

III. Harp's Turn

93

Vla. *cresc. poco a poco* *mf* *n* *mf* *cresc. poco a poco*

Hp. 2 3 4

99

Vla. *f* (slow to fast vibrato effect) *sim.* *p* *f*

Hp. *f*

$\text{♩} = 160$

104

Vla. *f* (slow to fast vibrato effect) *sim.* *p* *f* *ff* expressive beyond belief

Hp. *p* *f*

109

Fl. *f*

Vla.

It's supposed to be the harp's turn!

116

Fl.

Vla.

Hp.

ff

f

120

Hp.

dim.

122

Fl.

Vla.

Hp.

f > *p* *f* > *p* *f* > *p*

f *p* *f* *p* *f* *p*

p *f*

T ord. sim.

s.p. -----> s.t. sim.

E♭ F G A
D C B

124

Fl. *f > p f > p f > p* *f > p f > p*

Vla. *f > p f > p f > p* *f > p f > p*

Harp. *f dim.* *p*

E F G A B
D C B

127

Fl. *f > p f > p f > p* *f > p f > p f > p*

Vla. *f > p f > p f > p* *f > p f > p f > p*

Harp. *f dim.* *p*

E♭ F# G A
D C B♭

130

Fl. *f > p f > p f* *legato, dim. poco a poco*

Vla. *f > p f > p f* *legato, dim. poco a poco*

III. Harp's Turn

134

Fl.

Vla.

138 $\text{♩} = 60$ *accel.*

Fl.

Vla. *pizz.* 2 3 4 5 6

Harp. *ord.* 2 3 4 5 6

f dim. poco a poco

144 $\text{♩} = 60$ *alternate fingerings*

Fl.

Vla. 7 8 2 3 *strum pizz.*

Harp. 7 8 2 3 4

f slur all notes, stagger breath

151 $\text{♩} = 160$

Fl. 2 3 4 5 6

Vla.

Harp. 2 3 4 5 6 7 8

dim. poco a poco *ppp* *ppp* *ppp*