Score | Set No. 1

Saad Haddad

Ta'amolan

for flute, oboe, clarinet in B-flat, bassoon, and horn in F

(2023)

FOR PERUSAL USE ONLY

NEW YORK

www.saadnhaddad.com

INSTRUMENTATION

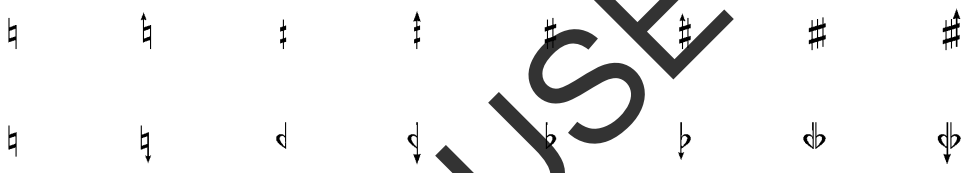
Flute
Oboe
Clarinet in B-flat
Bassoon
Horn in F

Score is transposed.
Duration: *ca.* 10 minutes

PERFORMANCE NOTES*

Accidentals: Accidentals, including microtones, carry through each measure. Accidentals do not carry through different octaves in any given bar unless otherwise notated.

Microtones:



Top row: From left to right, the accidentals ascend by eighth tones (i.e., 25 cents).
Bottom row: From left to right, the accidentals descend by eighth tones (i.e., 25 cents).

These microtones should be executed with alternate fingerings and/or embouchure adjustments. The timbre will change for many of these adjustments. Embrace these timbral changes on each individual instrument, *especially* in the the second meditation.

*Additional performance instructions appear throughout the score/parts.

PROGRAM NOTE

Ta'amolan, or "two meditations," in Arabic is a two-movement work for wind quintet inspired by a combination of the microtonally-inflected *maqamat* heard in Arab music, rhythmic hocketing from Subsaharan Africa, and the five main voices that reflect the pitch organization of the Banda-Linda wooden horn ensembles heard in Central Africa. The first "meditation" is relentless in its pursuit of landing on grounded harmonies, though it never quite does so until its first and final cadence about five minutes into the movement. The second "meditation" is quite the opposite in terms of affect: slow, contemplative, and bare. The chords that never quite materialized in the first movement are now heard with much more clarity.

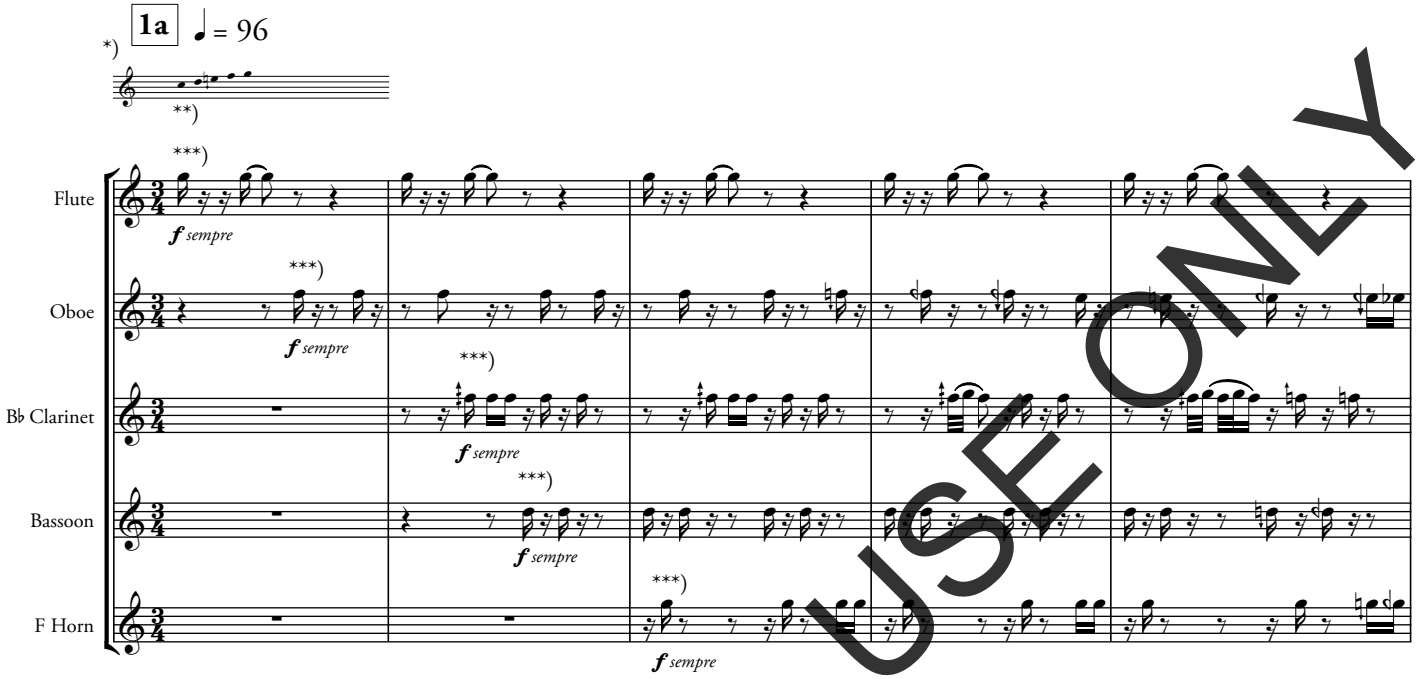
This work was commissioned by the Imani Winds Foundation, Inc. The world premiere performance was given by the Imani Winds on June 16, 2023 at the Harlem School of the Arts in New York, NY.

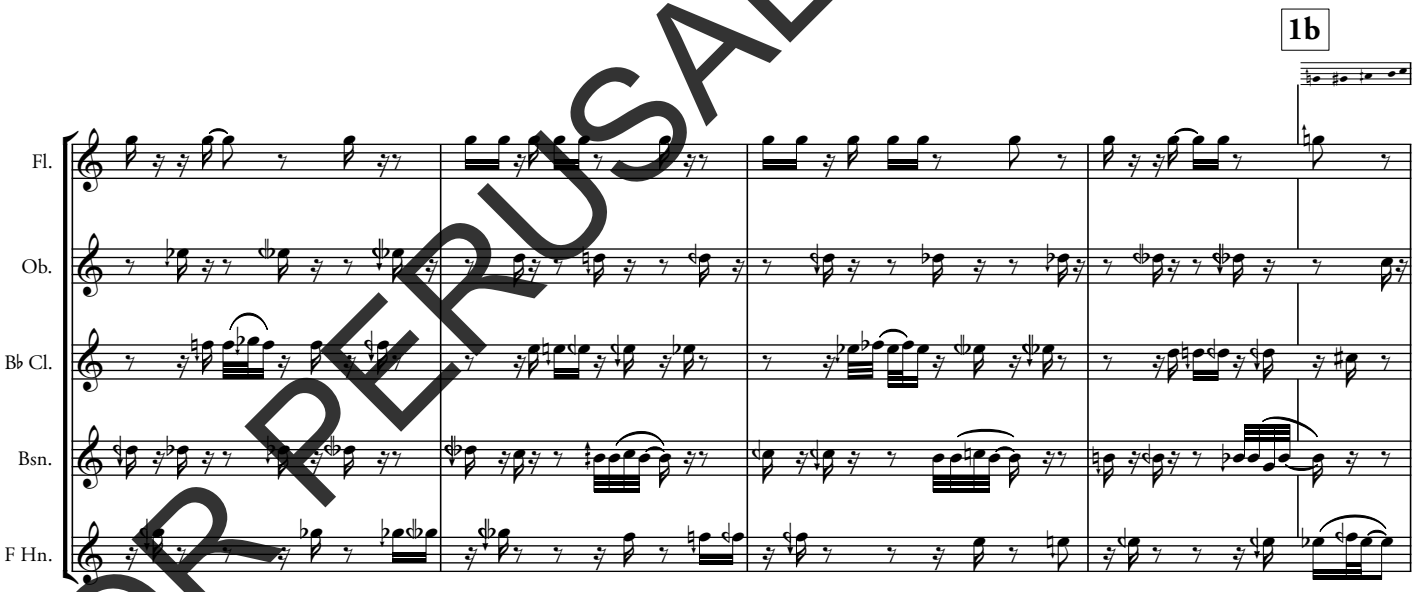
FOR PERUSAL USE ONLY

TA'AMOLAN

Saad Haddad

Ta'amol I (Meditation I)





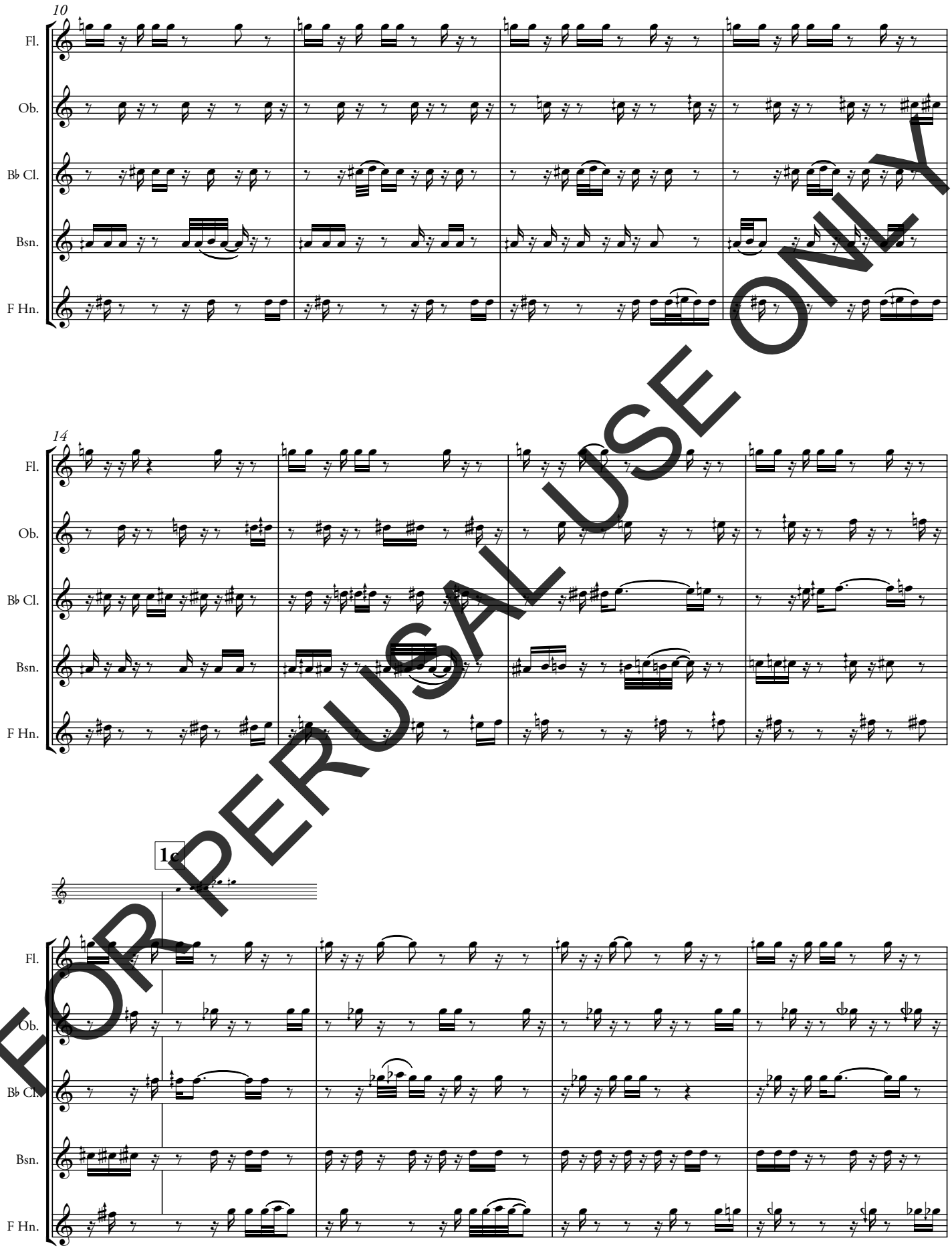
*) These rehearsal numbers/letters refer to specific harmonies which I referenced while composing this work. The harmonies are spelled out in the top staff of the score.

**) These pitches outline the starting harmony of each section. This harmony "drifts" into the next harmony.

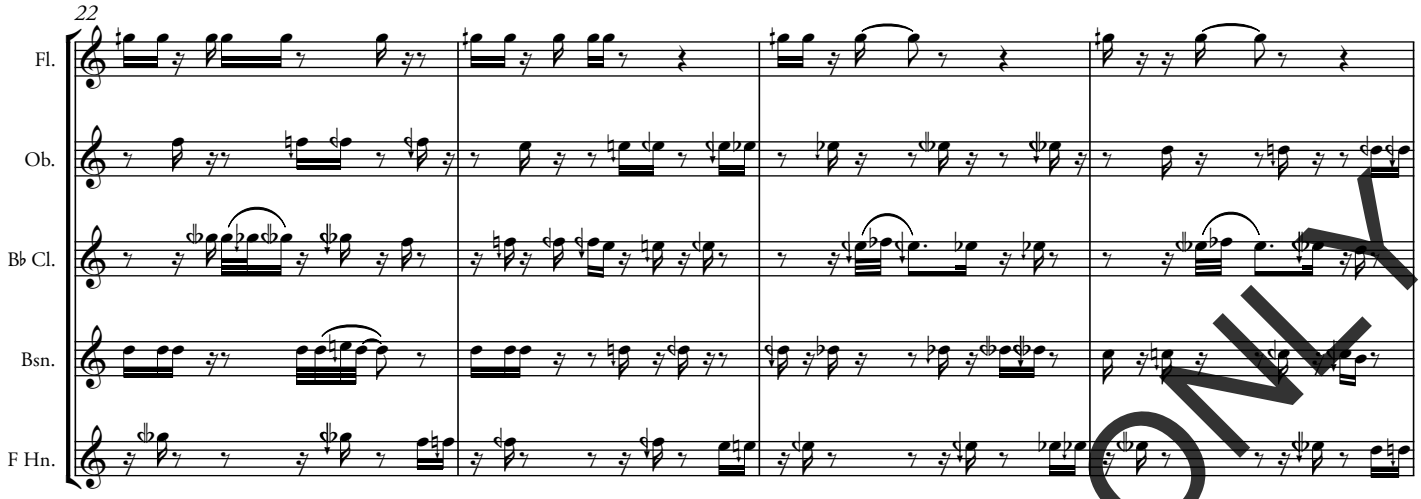
***) Play exact durations; do not accent any pitches.

FOR PERUSAL USE ONLY

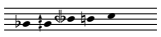
Copyright © 2023 — Dib Press (ASCAP)
TA'AMOLAN Set No. 1 | **www.saadnhaddad.com**
All Rights Reserved.

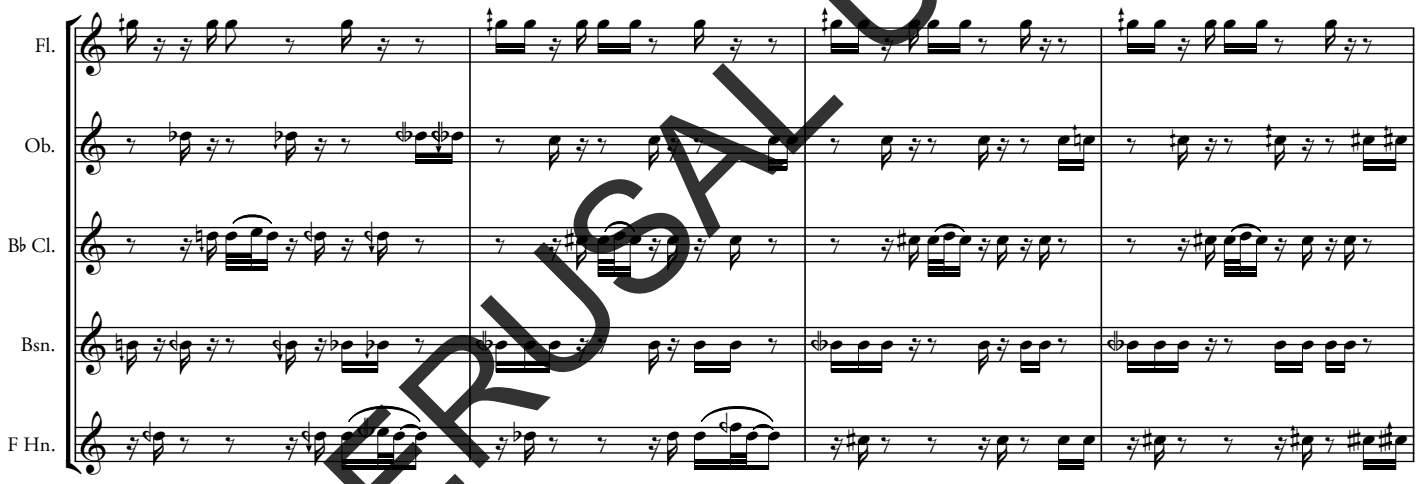


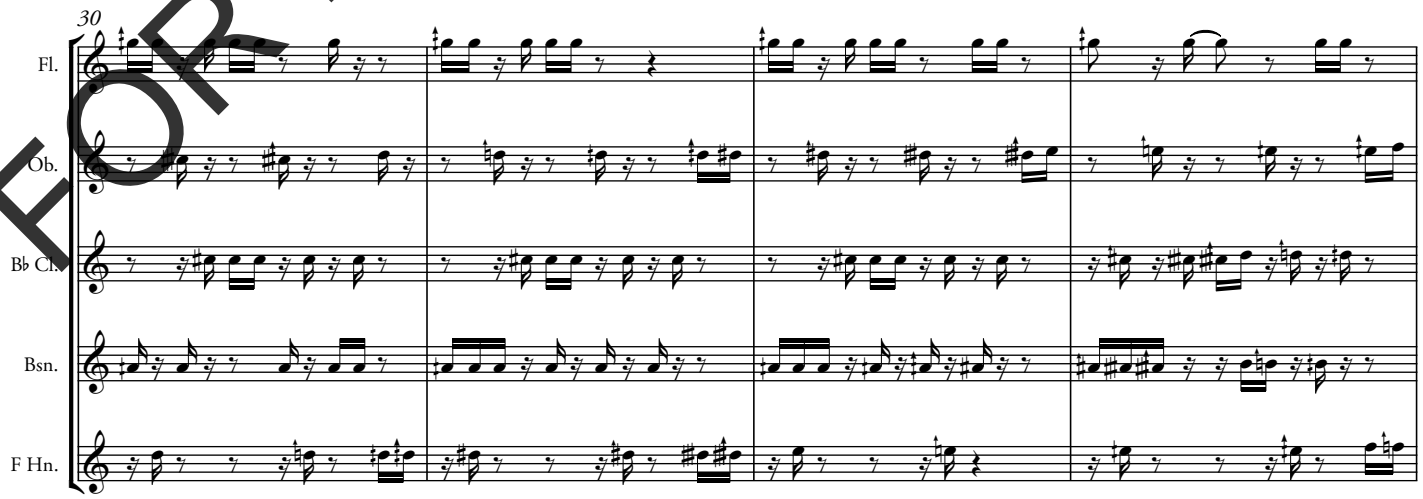
FOR PERUSAL USE ONLY



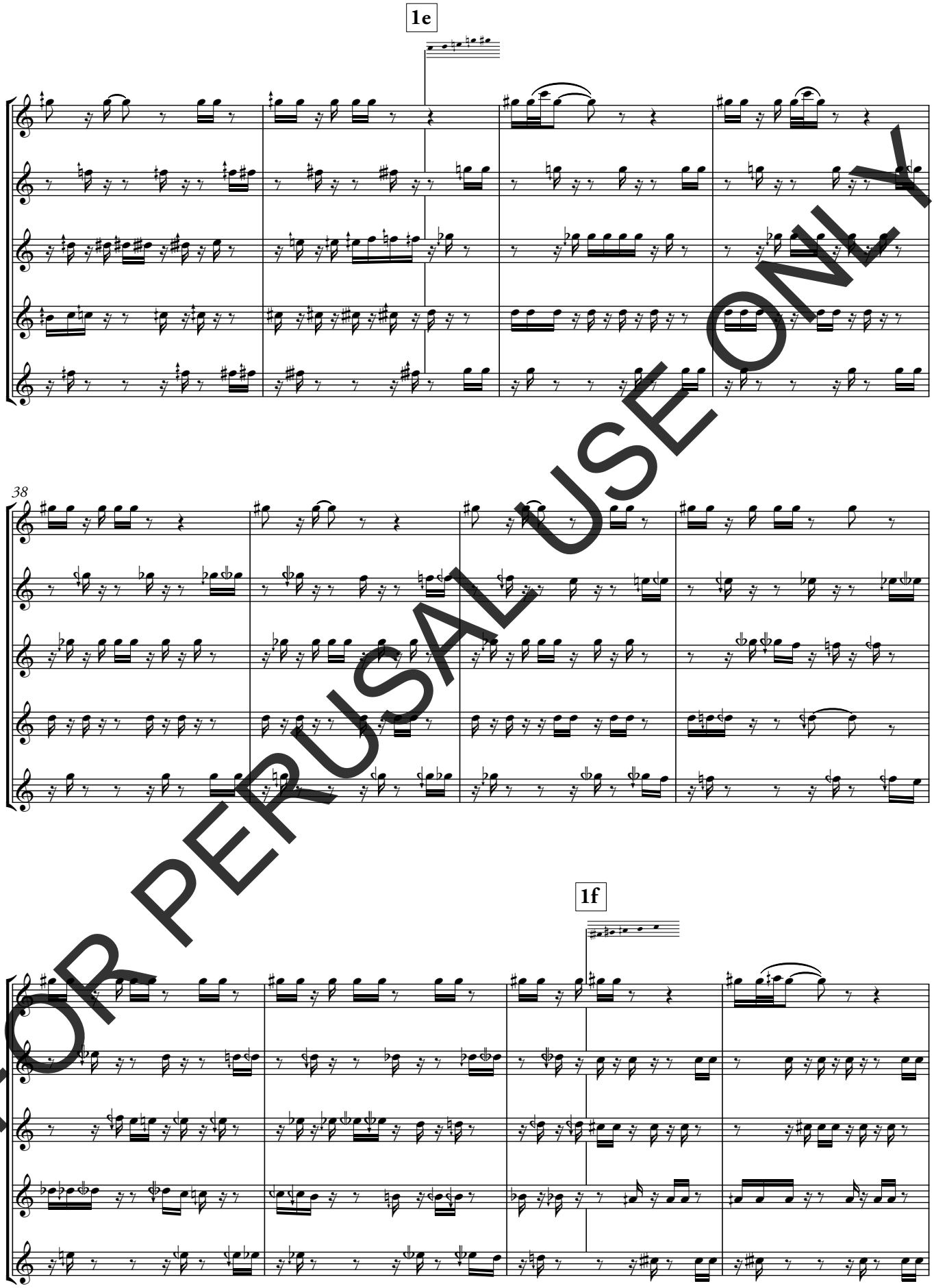
1d



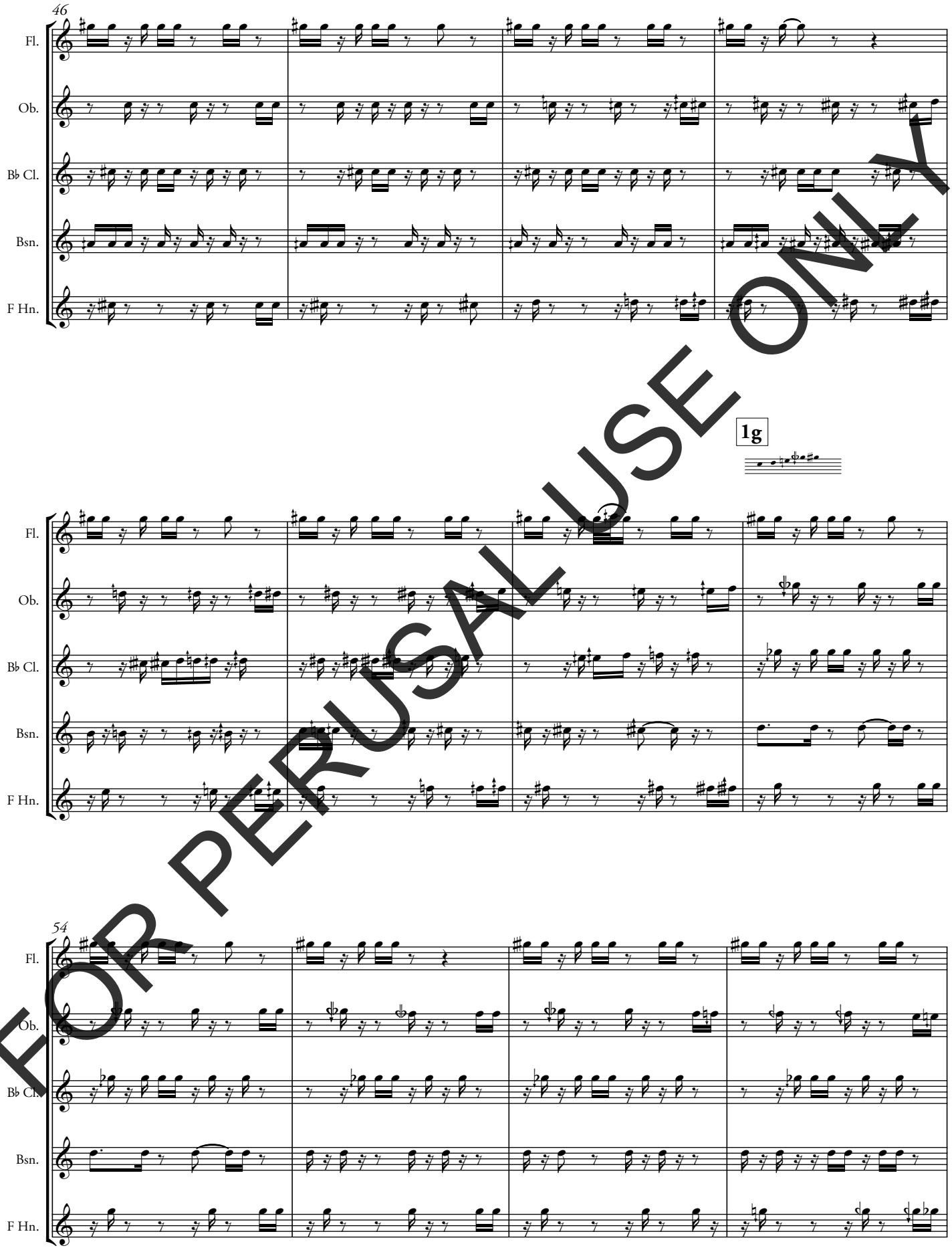




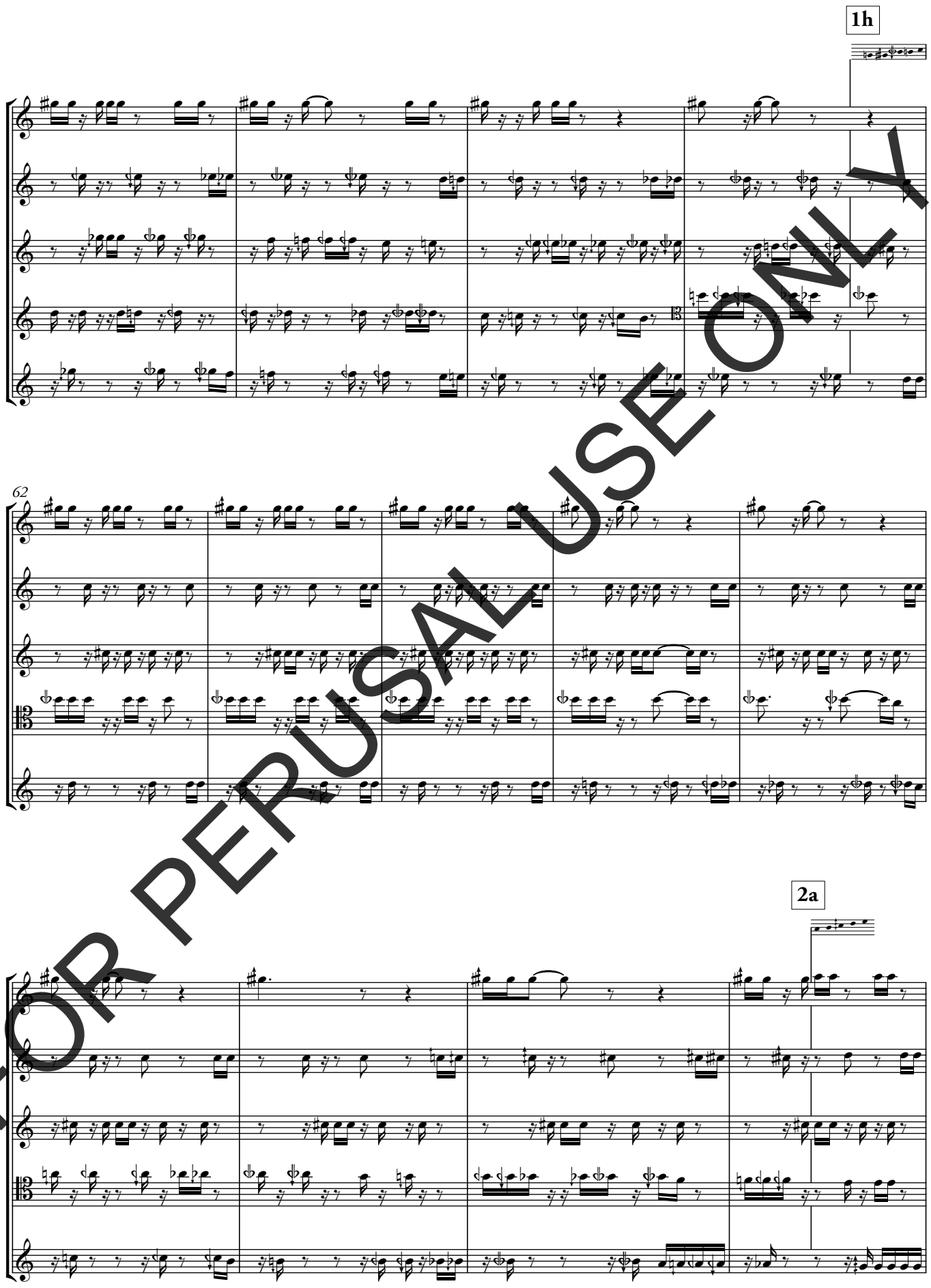
FOR PERUSAL USE ONLY



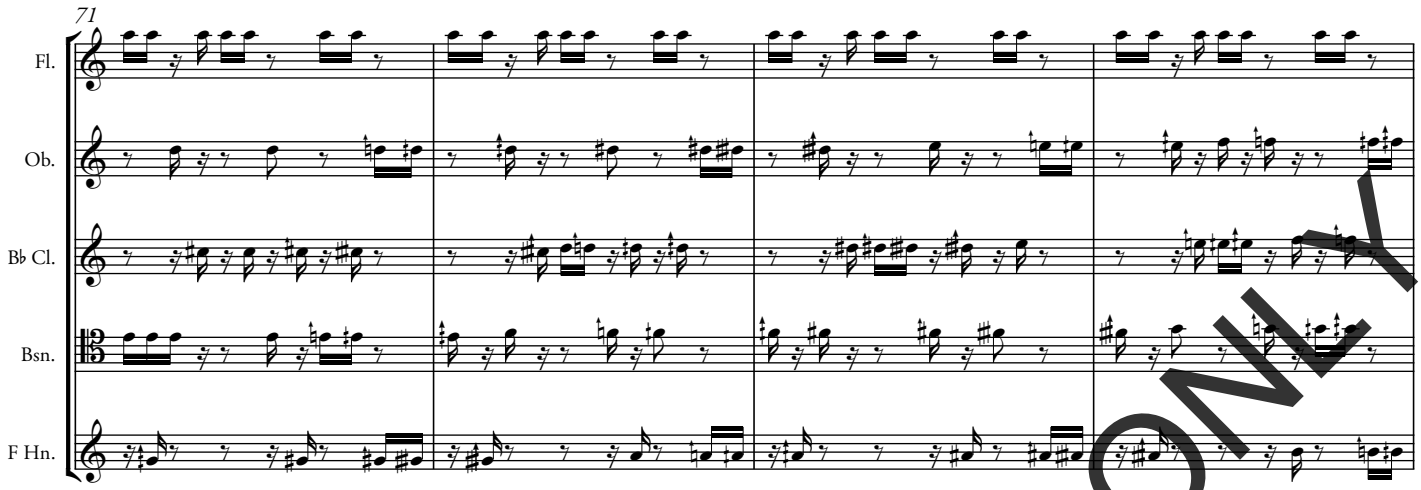
FOR PERUSAL USE ONLY

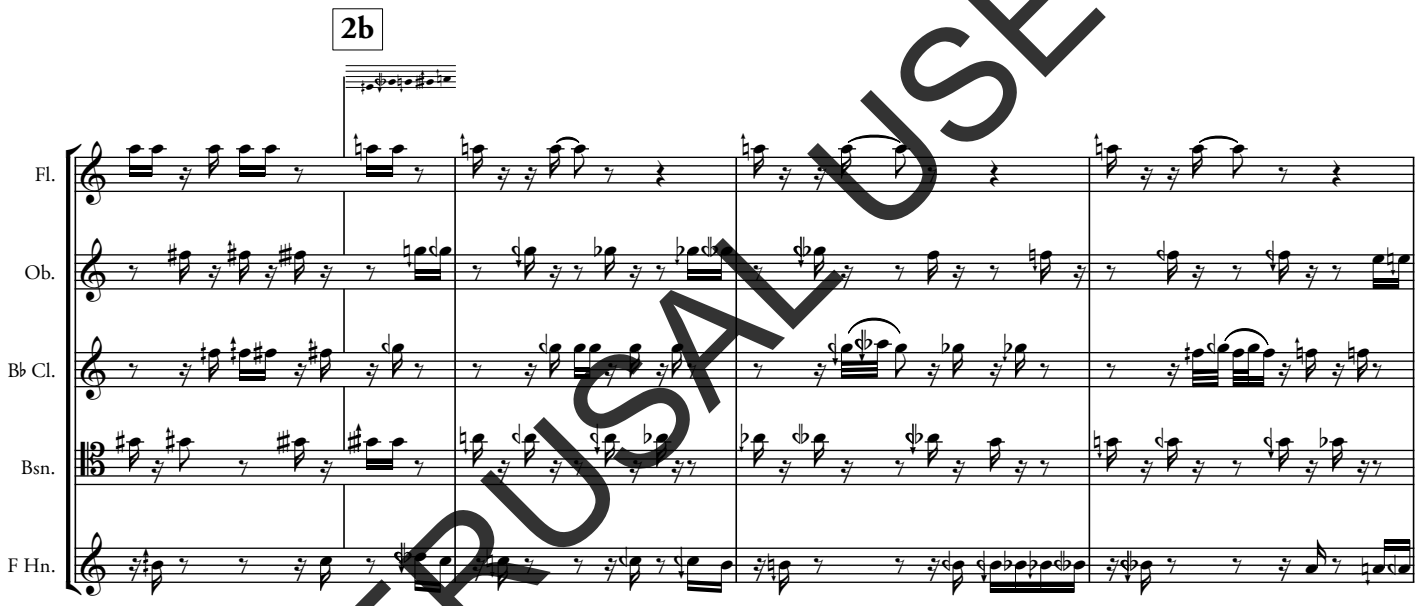


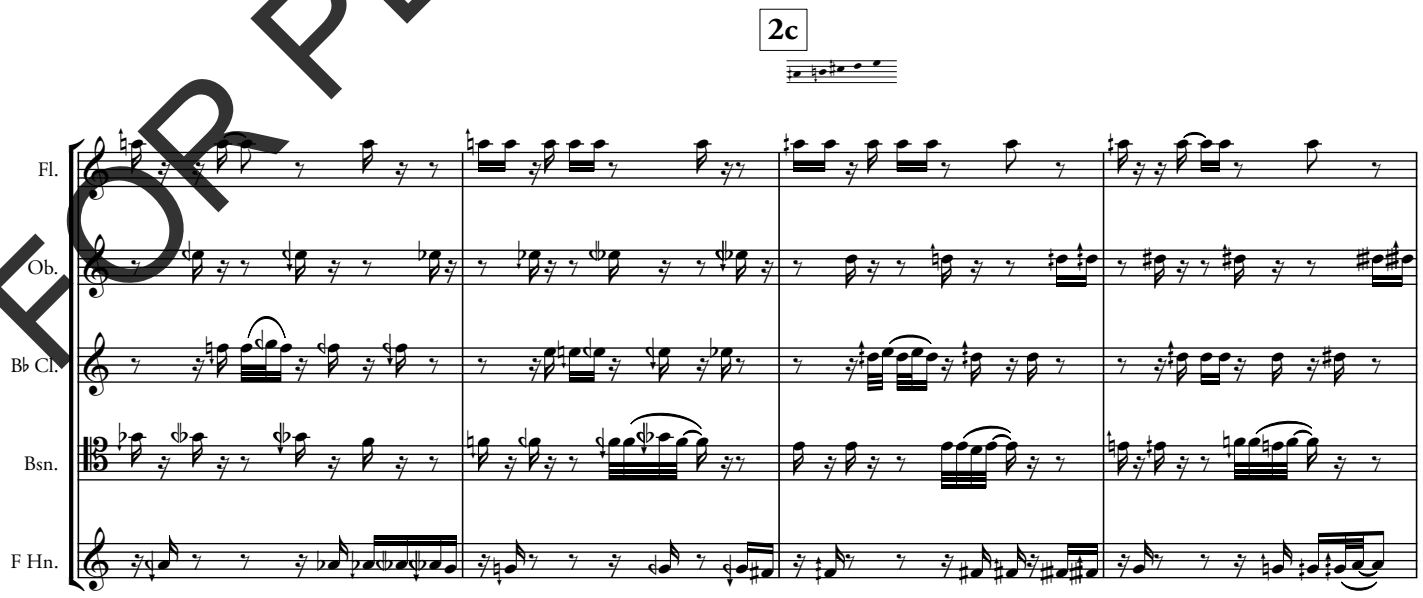
FOR PERUSAL USE ONLY



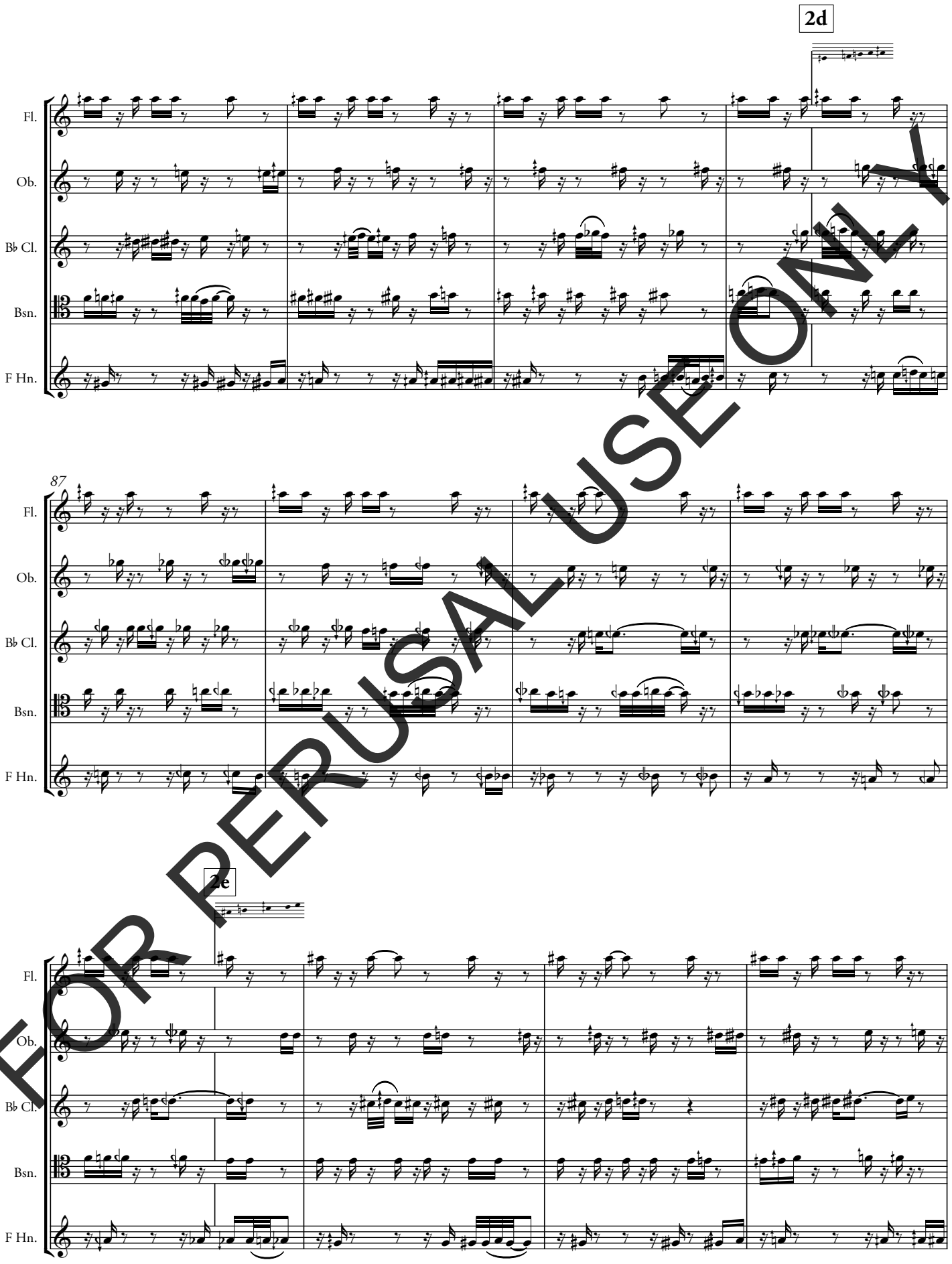
FOR PERUSAL USE ONLY



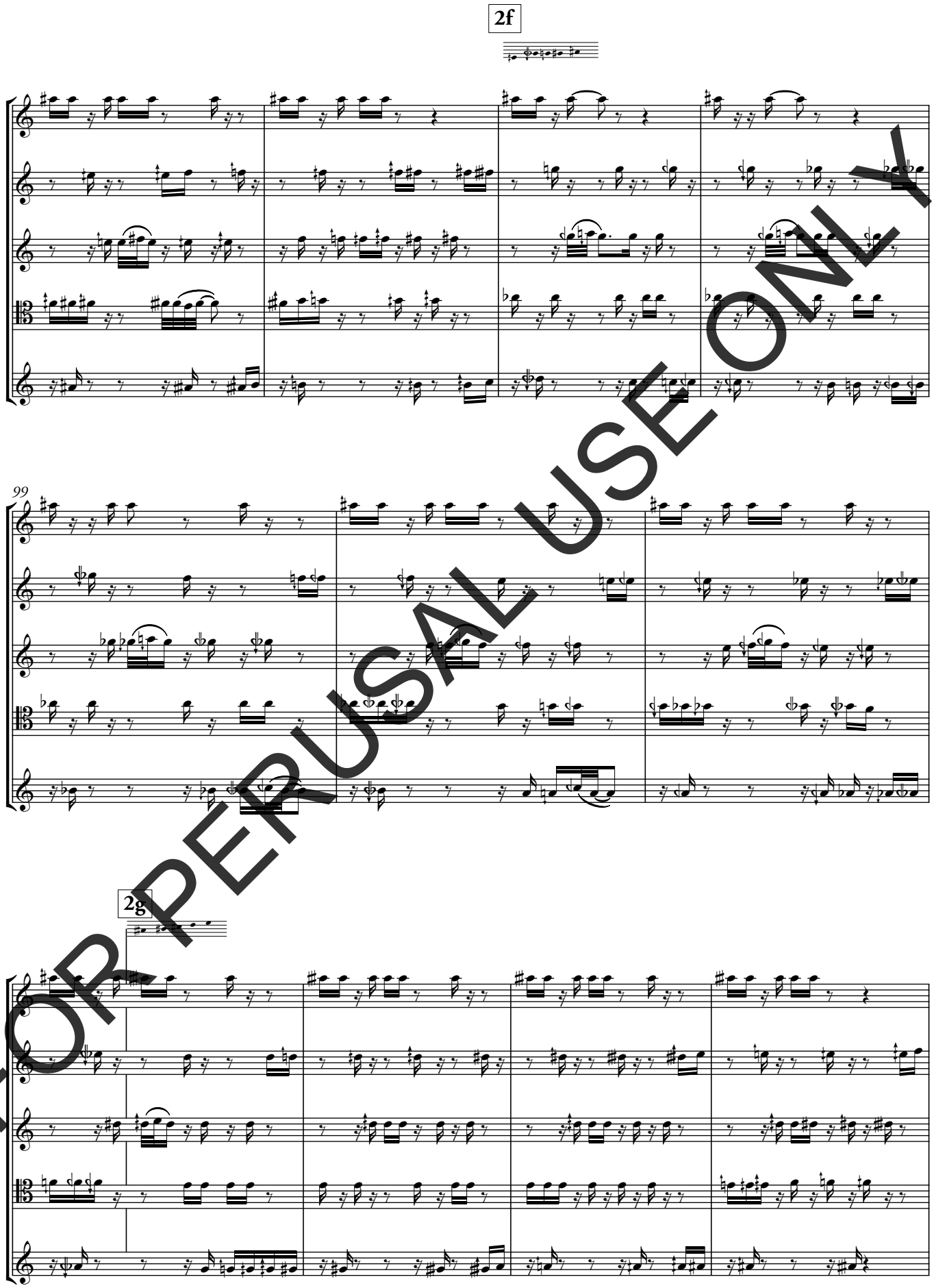




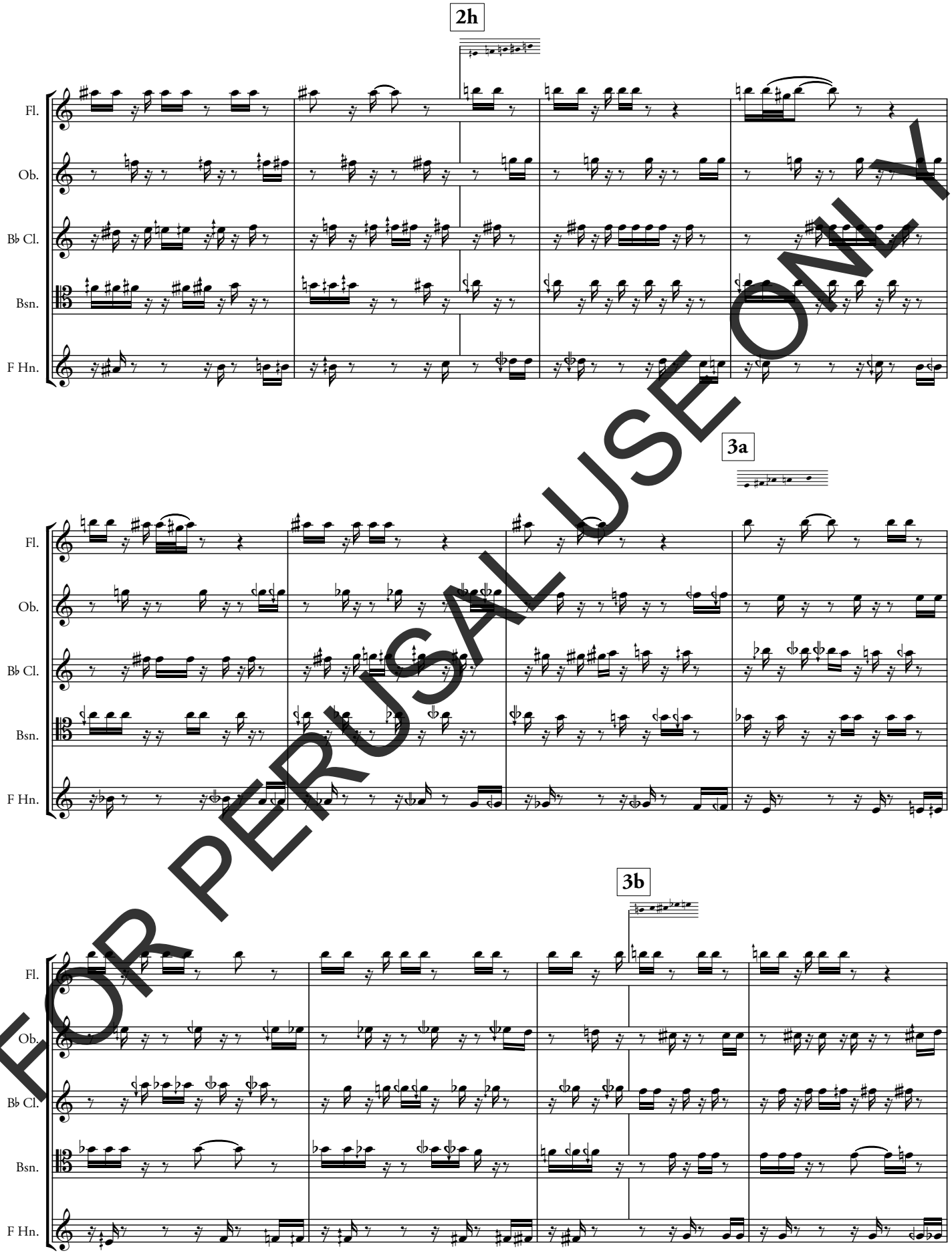
FOR PERUSAL USE ONLY



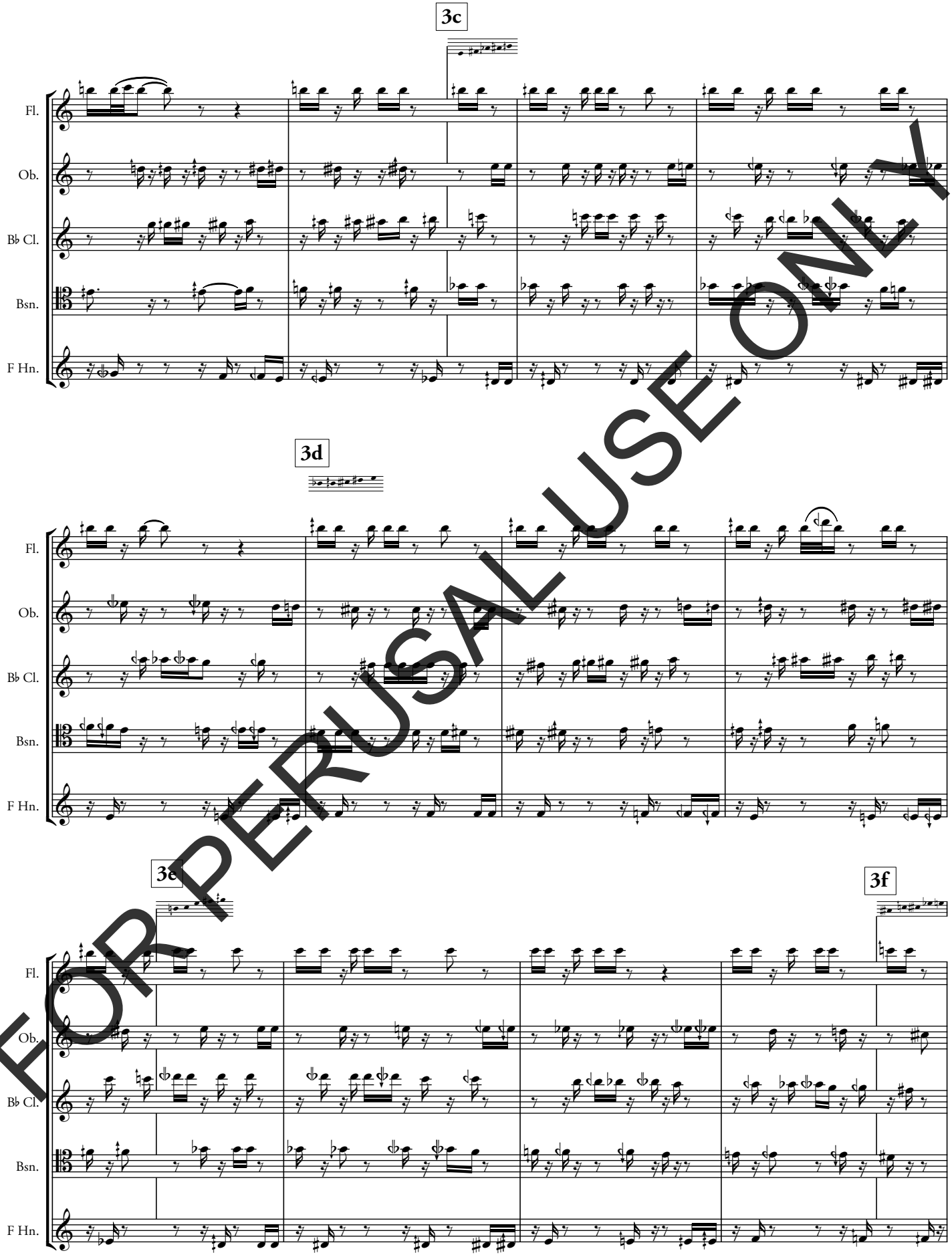
FOR PERUSAL USE ONLY



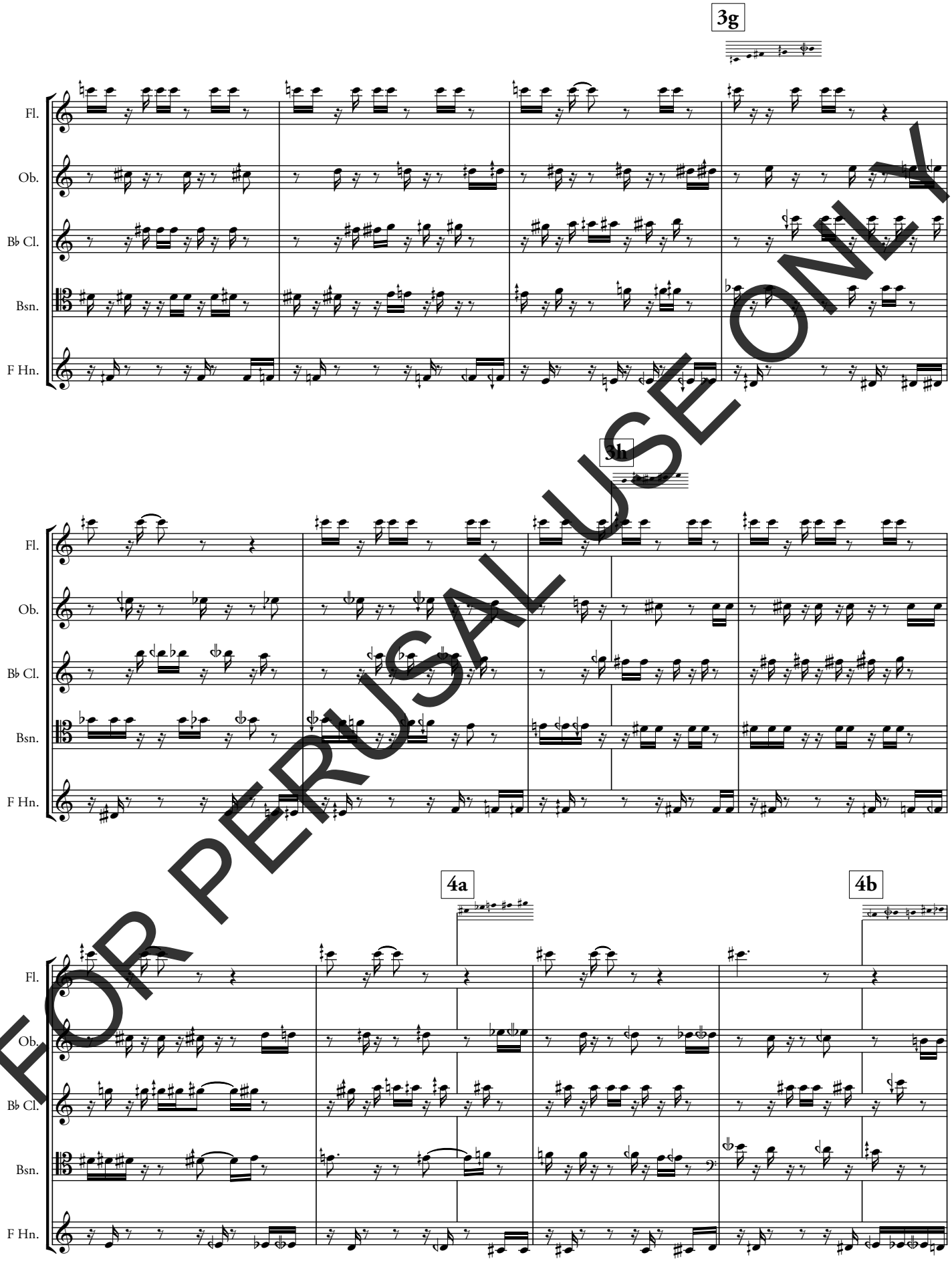
FOR PERUSAL USE ONLY



FOR PERUSAL USE ONLY

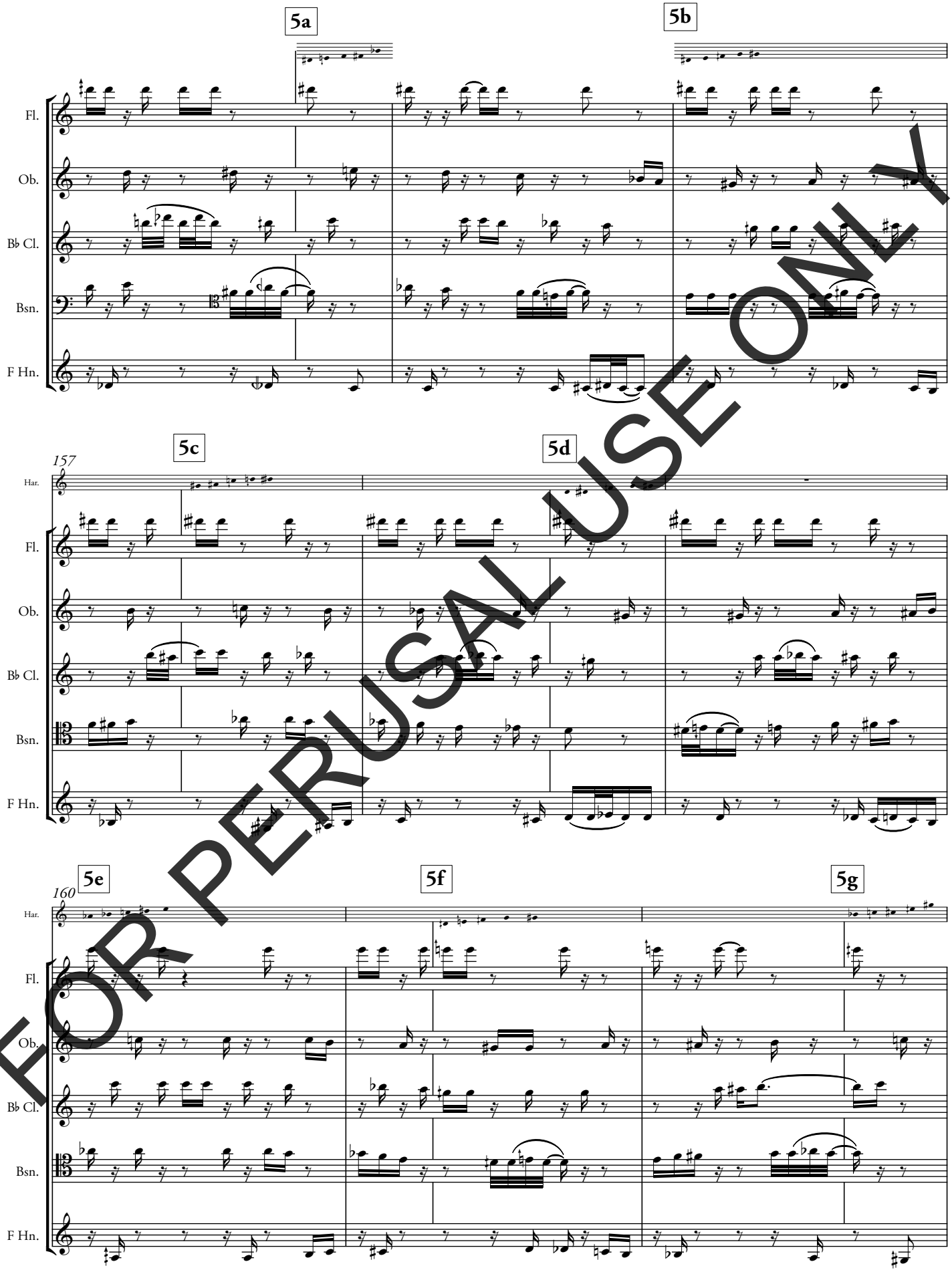


FOR PERUSAL USE ONLY

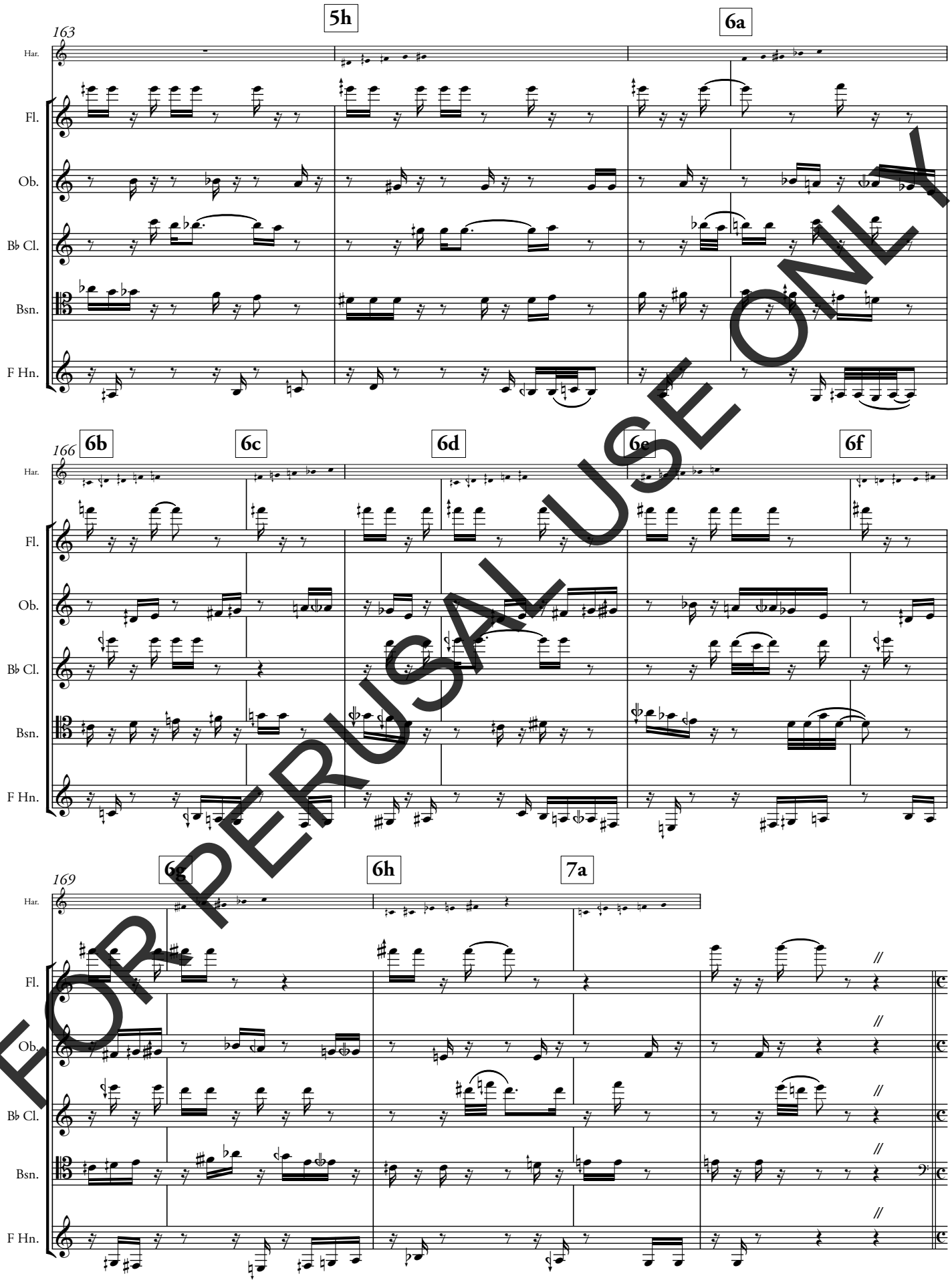


FOR PERUSAL USE ONLY

FOR PERUSAL USE ONLY

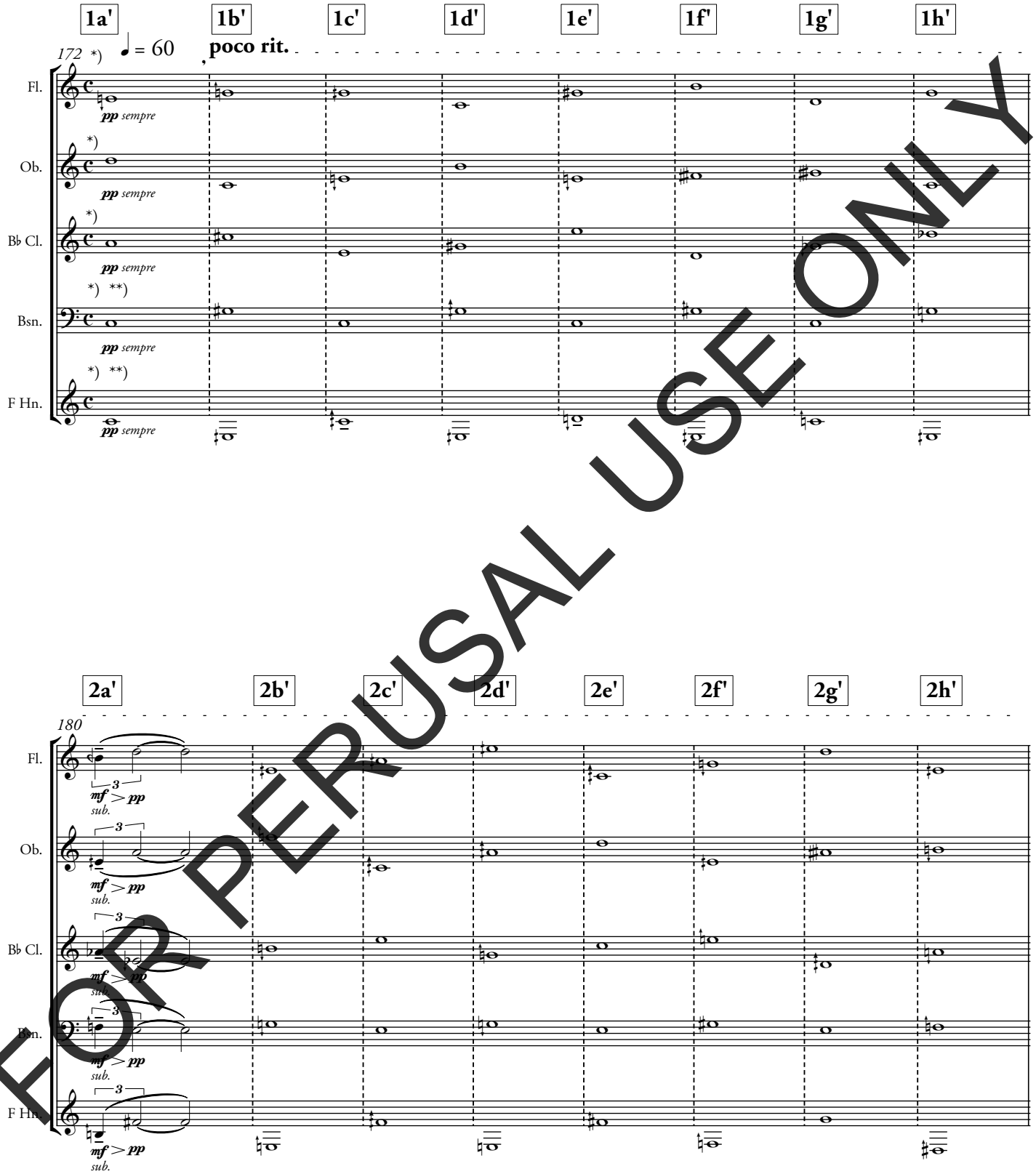


FOR PERUSAL USE ONLY



FOR PERUSAL USE ONLY

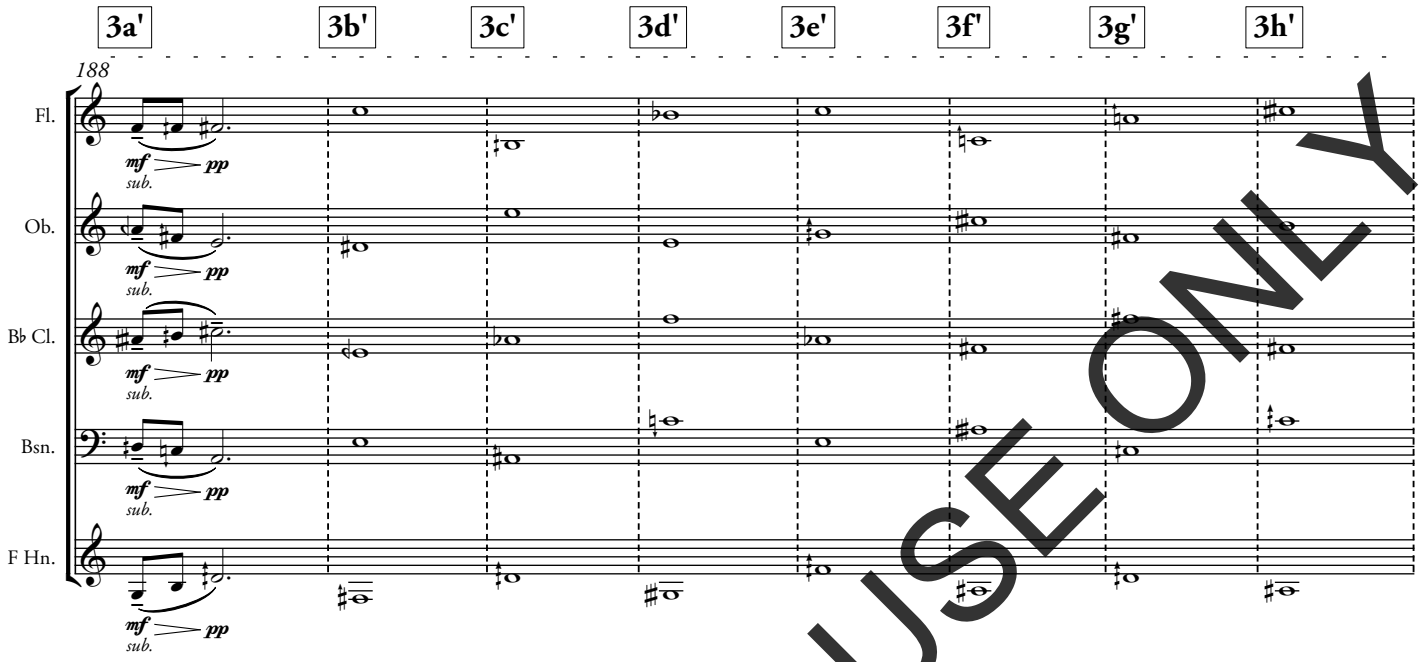
Ta'amol II (Meditation II)

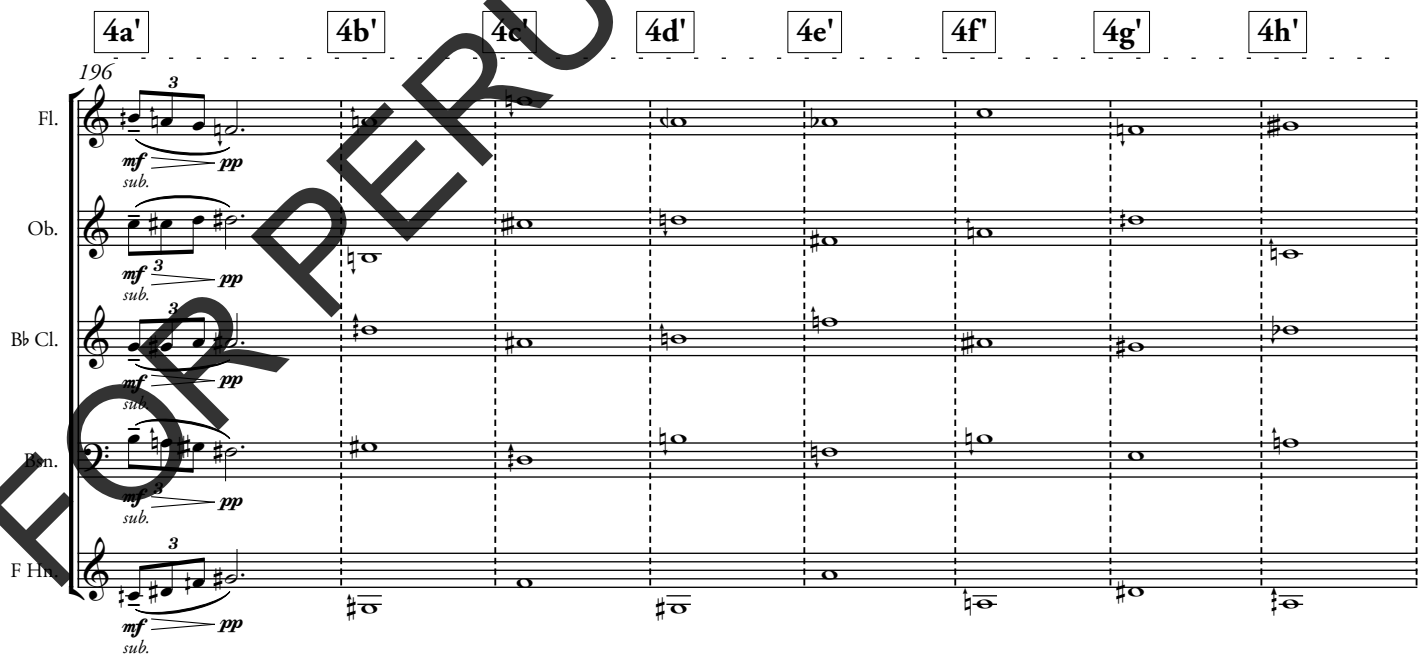


FOR PERUSAL USE ONLY

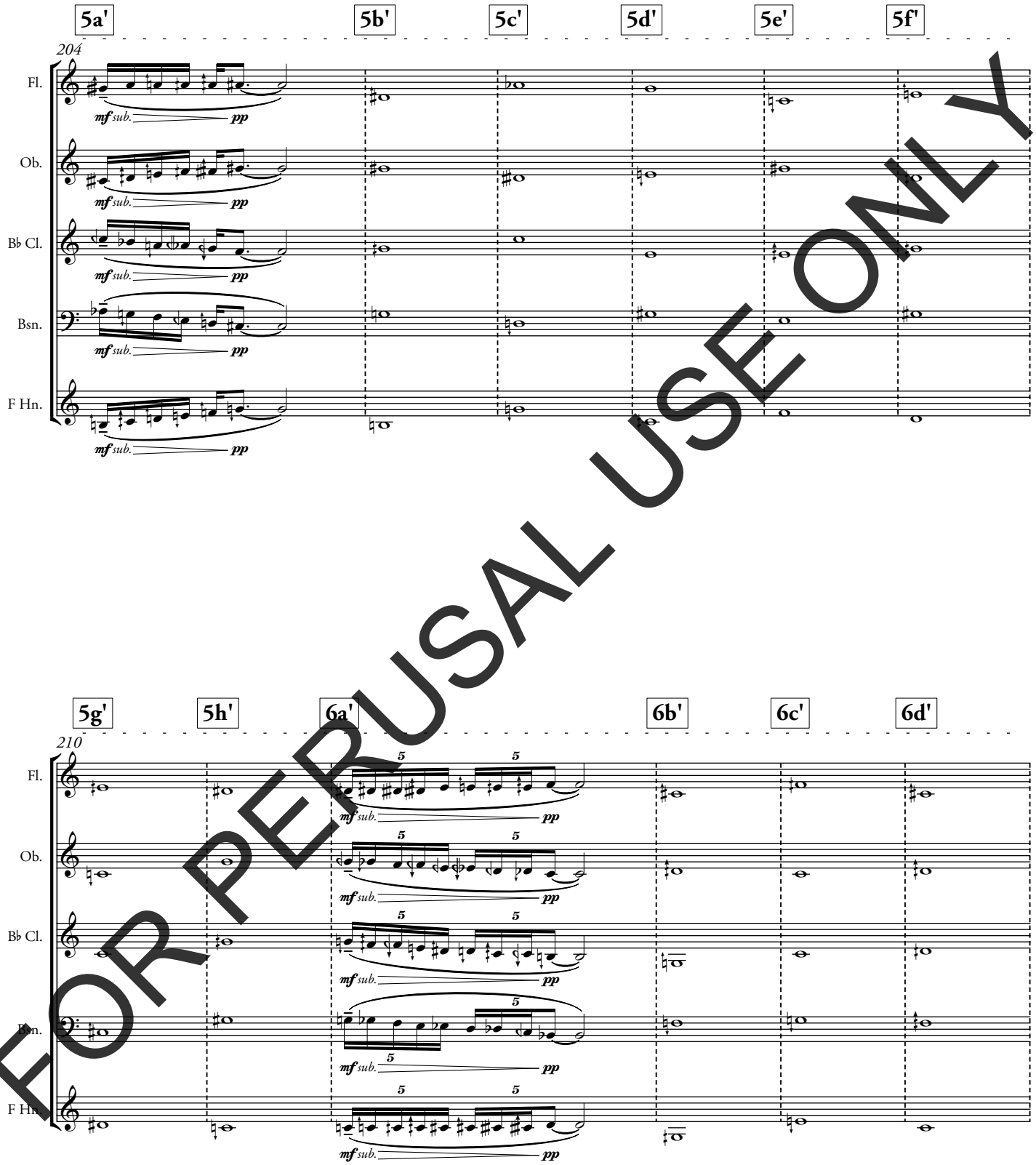
*) Focused, unified breath in between each chord; play YOUR ***pp*** throughout; do not attempt to blend; meditate on *your* pitch; play with little to no vibrato.

**) Bassoon and horn alternate playing the bass of the chords.

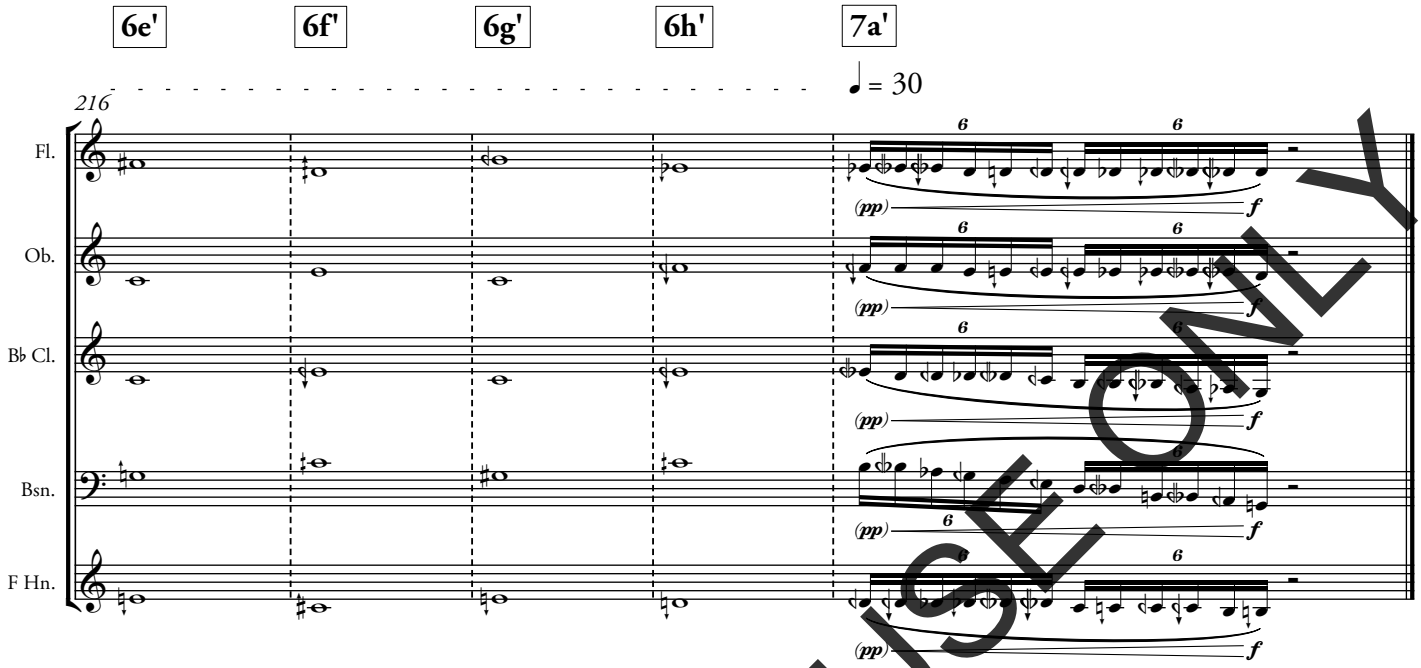




FOR PERUSAL USE ONLY



FOR PERUSAL USE ONLY



FOR PERUSAL USE ONLY