

Score | Set No. 1

Saad Haddad

KAMAN

FANTASY

for viola and piano

(2014, arr. 2022)

FOR PERUSAL USE ONLY



NEW YORK

www.saadhaddad.com

Instrumentation: Viola and Piano (prepared*) | **Duration:** ca. 12 minutes

PERFORMANCE NOTES**

Abbreviations: ord. = ordinario (cancels out sul ponticello); s.p. = sul ponticello; s.v. = senza vibrato

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

Arrow: An arrow signifies a gradual change from one technique to the next.

Feathered beaming: Figure 1: begin gesture slowly and accelerando within the duration of the beam.
Figure 2: begin gesture quickly and rallentando within the duration of the beam.
These rules apply to all similar featured beaming gestures.



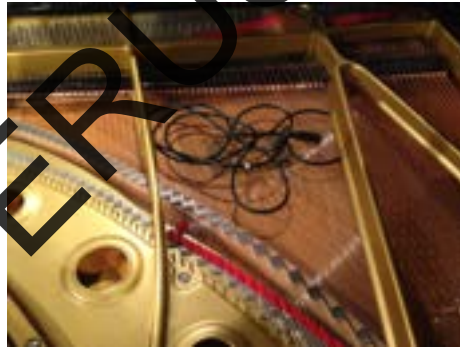
Grace notes: Grace notes should be played before the beat.

Microtones:



Do not bend into microtone unless otherwise indicated.

Piano preparation*:



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

2. Make sure the cable does not touch the dampers.

3. 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.

4. Keep the cable inside for the duration of the piece.

Viola:

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:

Figure 1: start at senza vibrato, then gradually speed up and widen the vibrato to the end of the marking (speed and width of this vibrato should sound very exaggerated).

Figure 2: start at a fast and very exaggerated wide vibrato that gradually gets slower and narrower, ending with senza vibrato.

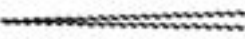
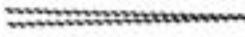
Fig. 1) 

Fig. 2) 

**Additional performance notes in score/part.

PROGRAM NOTE

Kaman Fantasy takes its name from 'kamanjah,' the Arabic word for 'violin.' This work was originally composed for violin and piano in 2014, and adapted for viola and piano in 2022. 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.



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KAMAN FANTASY

—for viola and piano—

Saad Haddad

With conviction ♩ = 56

III s.p. s.v. (s.v.) ord.

II

Viola

sfz *dim.*

Piano

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.

IV s.p. II ord.

Vla.

pp *sfz*

Pno.

*) *sfz* *pp*

Ped. *mf*

7

Vla.

Pno.

l.v.

gradually release pedal

Vla. *ffz* *p* *III* *IV ord.* *3*

Pno. *sfz* *p* *mf* *p* *3* *lift finger gradually* *press finger gradually* *finger off* *finger on*

Ped.
(*) Slam pedal on downbeat.

Vla. *III* *IV* *III* *s.p.* *IV*

Pno. *p* *m* *p* *mf* *3* *lift finger gradually* *finger off*

Ped.

Vla. *ord.* *III* *III* *II* *s.p.* *III* *ord.* *III* *ord.* *III* *II* *3*

Pno. *3* *p* *sfz*

gradually release pedal

Vla. *sfzp*

Pno. *p* *mf*

Vla. *sfz*

Pno. *pp* *pp*

Quasi-improvisatory

Vla. *pp* *p*

Pno. *p* *ABC*

gradually depress pedal

Ped. (1/8) (1/4) (1/2)

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33

Vla. *mf*

Pno. *mf* *p*

gradually depress pedal

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

36

Vla. *f* *p sub.*

Pno. *mf*

gradually release pedal

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

39

Vla. *mf*

Pno. *mf*

touch pedal as needed

Vla. 42 *p* II *s.v.*

Vla. 46 **A** *p* III *f* *p*

Vla. 48 *f* *mf* III *ord.* IV V

50

Vla. *(s.v.)*

f sub.

Pno. *f*

53

Vla.

Pno.

55


Vla. **B**

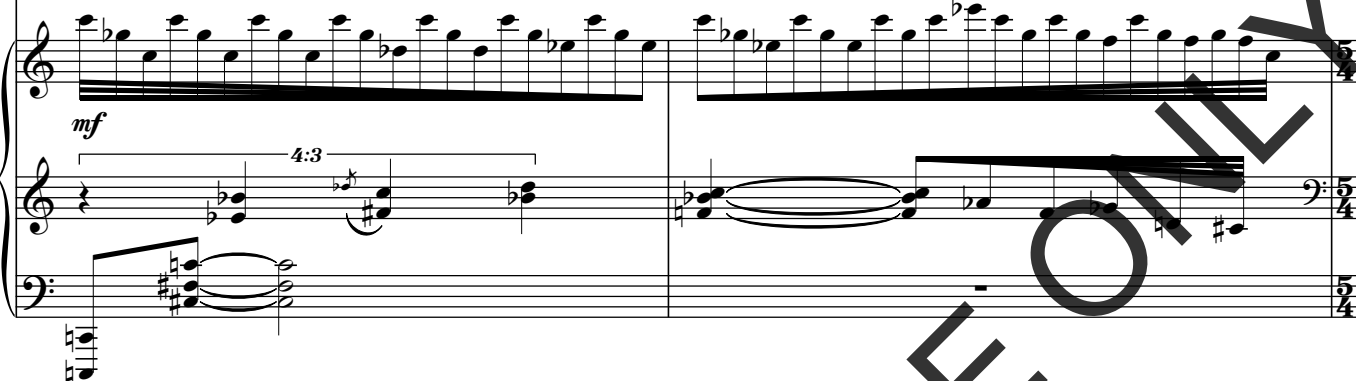
Pno. *p*

touch pedal as needed

4:3

58 *molto accel.*

Vla. 

Pno. 
mf
4:3

60

Vla. 

Pno. 

62 *Fast* = 132

Vla. 

Pno. 
fp
3
cresc. poco a poco

65

Vla.

Pno.

68

Vla.

Pno.

71

Vla.

Pno.

Vla. *sfz p sfz p ff* *f* *gliss.on I*

Pno. *sfz sfz sfz ff* *f*

Vla. *mf*

Pno. *p p f*

Vla. *p*

Pno. *p*

89

Vla. *gliss. on II*

Pno. *f* *p*

92

Vla. *f*

Pno. *f*

95

Vla.

Pno.

98

Vla.

Pno.

101

Vla. *p* *s.p.* I II

Pno. *f*

104

Vla. *(s.p.)*

Pno.

106

Vla. *f* *ord.* III IV *sfz* III II IV

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

110

Vla.

Pno.

114

Vla. *f*

Pno. *cresc.* *3* *Ped.*

118

Vla. *f* *no dim.*

Pno. *f* *sfz* *p cresc.* *8va* *Ped.*

122

Vla. *f*

Pno. *dim.* *3* *p* *Ped.*

126

Vla. *p*

Pno. *sfz* *p cresc.* *3* *3* *Ped.*

D

130

Vla. *f*

Pno. *ffz p cresc. mf*

134

Vla.

Pno. *mf*

137

Vla. *mf*

Pno. *p*

E

141

Vla. *f* *p*

Pno. *f* 5:6

143

Vla.

Pno. *mf* *sfz* 8^{vb}] 5:6 5:6

145

Vla.

Pno. 4:6 *sfz* 5:6 5:6

147

Vla. *f* III II

Pno. 5:6

148

Vla.

Pno.

4:6

149

Vla.

Pno.

sfz

5:6

150

Vla.

Pno.

5:6

151

Vla.

Pno.

4:6

I II III II

5:6

152

Vla. III

Pno. *sfz*

5:6

153

Vla. (III) I II III II

Pno.

5:6

154

Vla. (III) III II III II

Pno. 4:6 Ped.

156

Vla. III II III II III

Pno.

159

Vla. *) Detune II via peg as indicated. ***) Scordatura: II sounds C#.

II **) Move bow freely between ord. and molto sul pont. throughout.

molto cresc. *sfz*

Pno. *sfz* *sfz* *sfz*

F

165

Vla. +) Play open II strings as written.

III IV II III IV

Pno. *mf* *p*

Ped.

167

Vla. *(scoop)* I II III IV V IV III I II

Pno.

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(sounding pitches)

Vla. *ff* *f*

Pno. *sfz p*

171

Vla. *sfz p*

Pno. *sfz p*

173

Vla. *sfp* *f*

Pno. *sfz p*

Vla. *sfz* *f* *sfz* *f*

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

Vla. *sf* (norm. vib.)

Pno. *sfz p* *sfz p*

Vla. *f* *ord.* *molto rall.* *s.p.* (III) *s.p.*

Pno. *sfz p* *sfz p*

Vla. *ff frenetic!* *ord.* *get wild, wide, and fast!*

Pno. *ff frenetic!*

a tempo (♩ = 132)

wide fast vibrato!!!

Vla. 184 (s.p.) → ord. *fff sempre*

Pno. *ff* *fff sempre*

I s.v.
II
III
IV

Vla. 189 *fff sempre*

Pno. *fff sempre*

8va

Ped.

Vla. 192 *fff sempre*

Pno. *fff sempre*

8va

Ped.

208

Vla.

Pno.

211

Vla.

Pno.

(IV)

214

Vla.

Pno.

*) Detune II via peg as indicated; settle on pitches notated in the ossia, then waver pitches while moving from one pitch to another.

II *) ord

f p sempre, legato

f p sub., legato

217 (sounding pitches)

Vla. (II) III

Pno. *mf*

220

Vla. (II) III *f*

Pno. *f*

223

Vla.

Pno. *cresc. poco a poco*

226

Vla.

Pno.

229

Vla.

Pno.

normal tuning

ord.

cresc.

232

Vla.

Pno.

ff

Ped. gradually release pedal

double stop gradual gliss

235

Vla.

Pno.

f cresc.

8^{va}

(loco)

℞_{ed.}

With conviction ♩ = 56

III s.v. ord.

II s.p. →

238

Vla.

sffz

III

s.v.

s.p. →

Pno.

sffz

pp

3 3

lift finger gradually

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.

Vla.

Pno.

p

3

lift finger gradually

f

p

(no cresc.)

finger on

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.

247 **I**

Vla. *p* *f dim.* *ord.*

Pno. *sfz* *mf cresc.*

III IV II s.p. III

**) *Red.*

**) Slam pedal on downbeat.

250

Vla. *p* *ord.*

Pno. *f* *p* *8va*

ease into trill, as fast as possible →

III

253 **J**

Vla. *ff* *mf* *sfz* *pp* *ord.*

Pno. *ff* *sfz*

III s.p. V V

*) Release pedal suddenly (do not make noise).

**) *Red.* gradually release pedal

**) Slam pedal on downbeat.

257

Vla. *sfzp*

Pno. *p*

touch pedal as needed

259

Vla. *sfz*

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

gradually depress pedal

K

s.v. (s.v.)

263

Vla.

Pno.

(fully depressed)

gradually release pedal

267

Vla.

Pno.

Tentatively $\text{♩} = 72$

mf

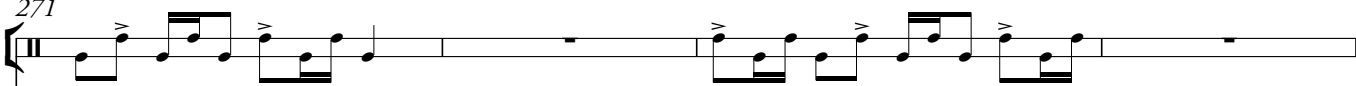
Play on the inside frame of the piano like a hand drum making sure to differentiate between the low (bottom line) and high (top line) sounds.

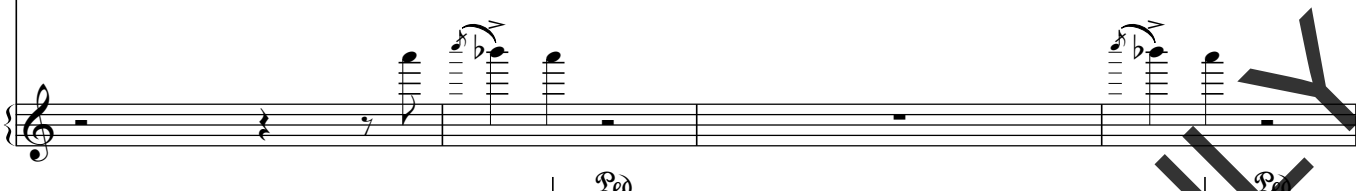
**** Ped.**

**** Ped.**

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


271


Vla. 

Pno. 

Ped.

275

Vla. 

Pno. 

Ped.

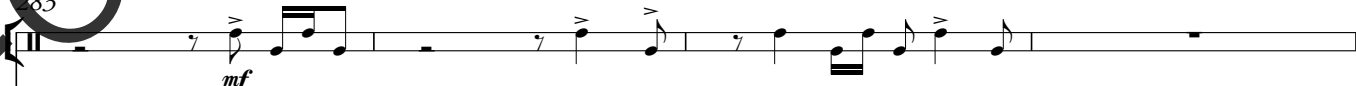
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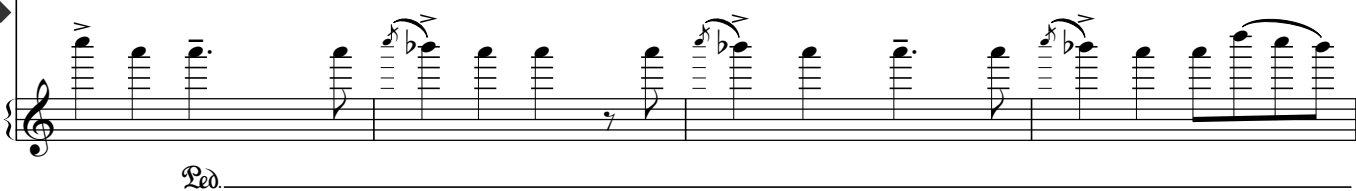
Vla. 

Pno. 

Ped.

283

Vla. 

Pno. 

Ped.

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287

Vla.

Pno.

291

Vla.

Pno.

294

Vla.

Pno.

297

Vla.

Pno.

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*) Release pedal suddenly (do not make noise).