Score | Set No. 1

Saad Haddad

KAMAN FANTASY

for viola and piano

(2014, arr. 2022)

FOR PERUSAL USE ONLY

NEW YORK

www.saadnhaddad.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.

Fig. 1)

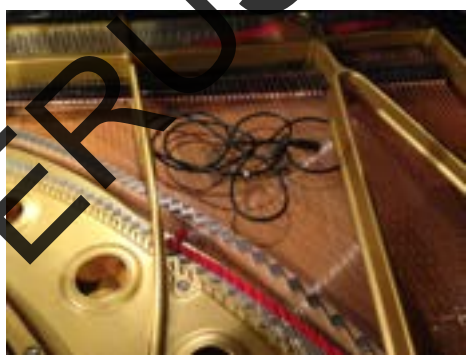
Fig. 2)

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 Aboud 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.

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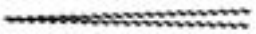
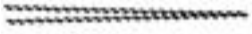
Fig. 1) 

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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—for viola and piano—

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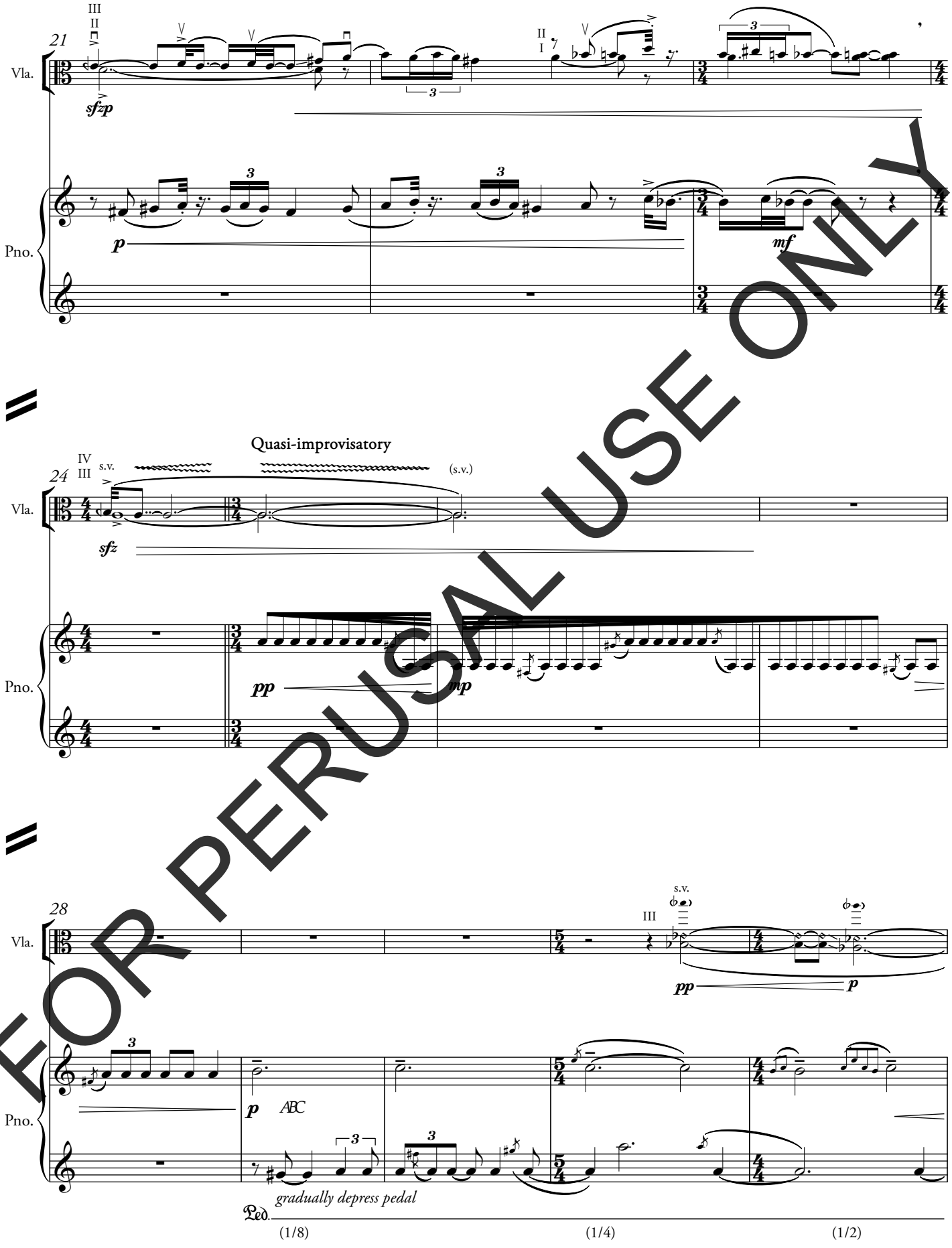

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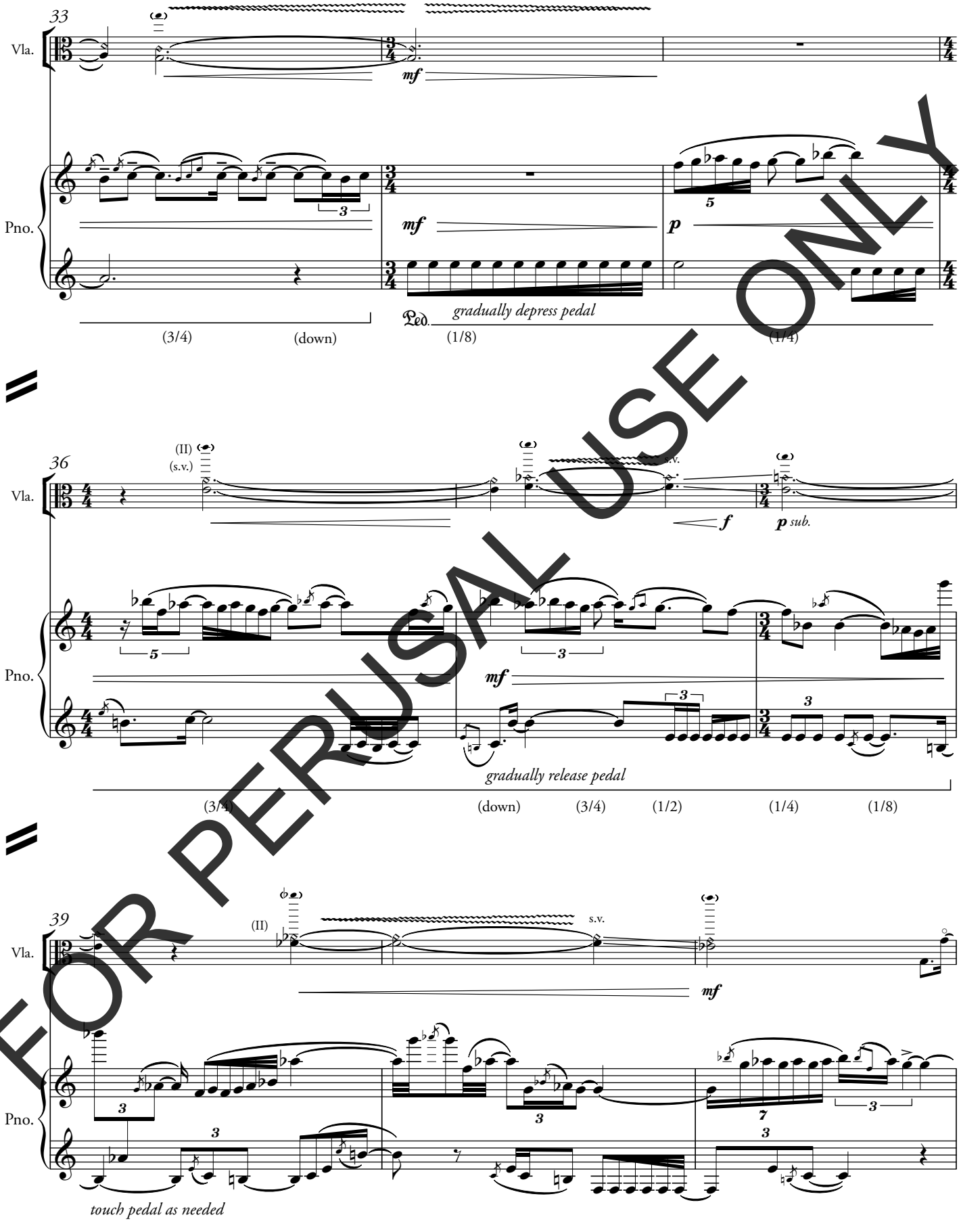

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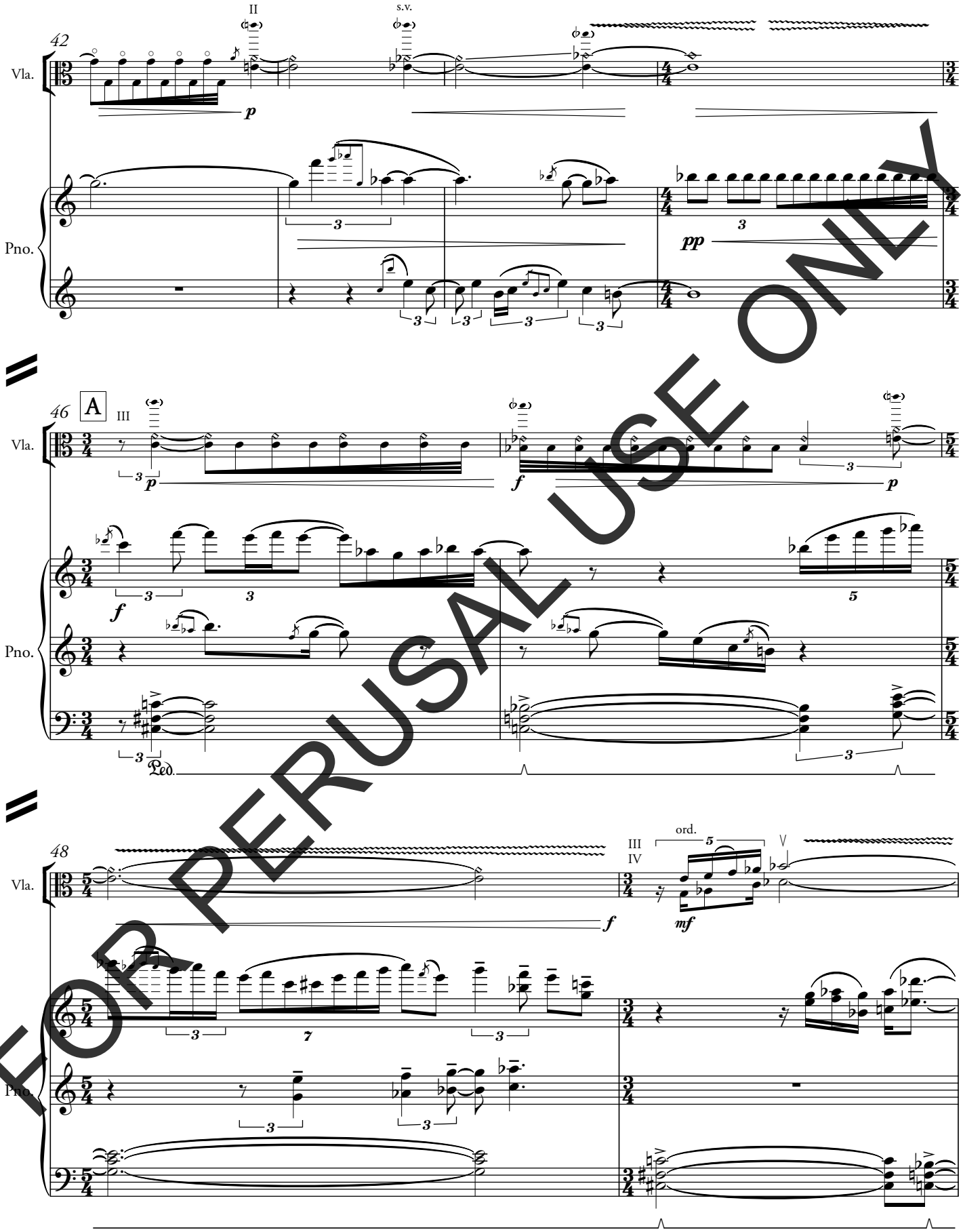

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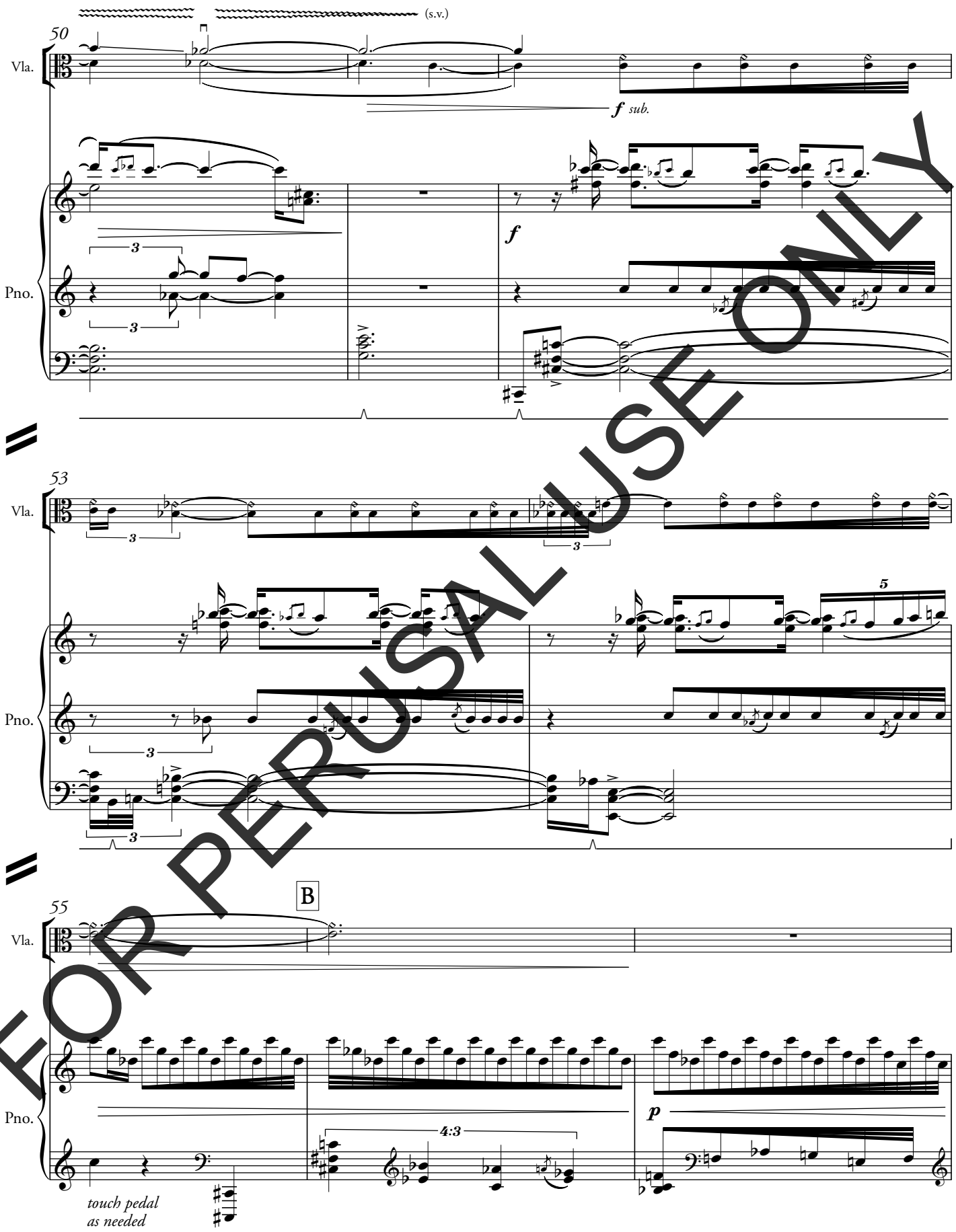

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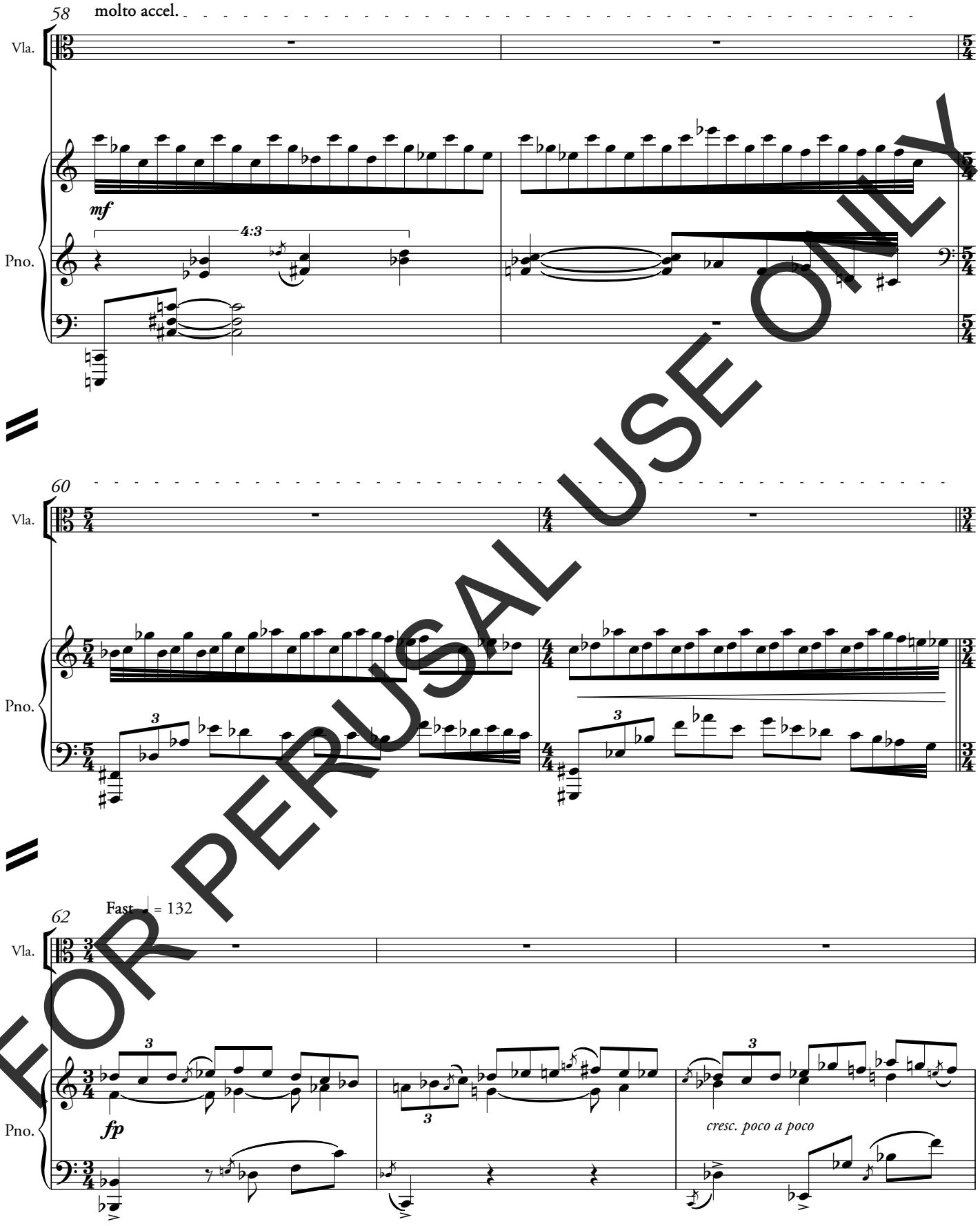

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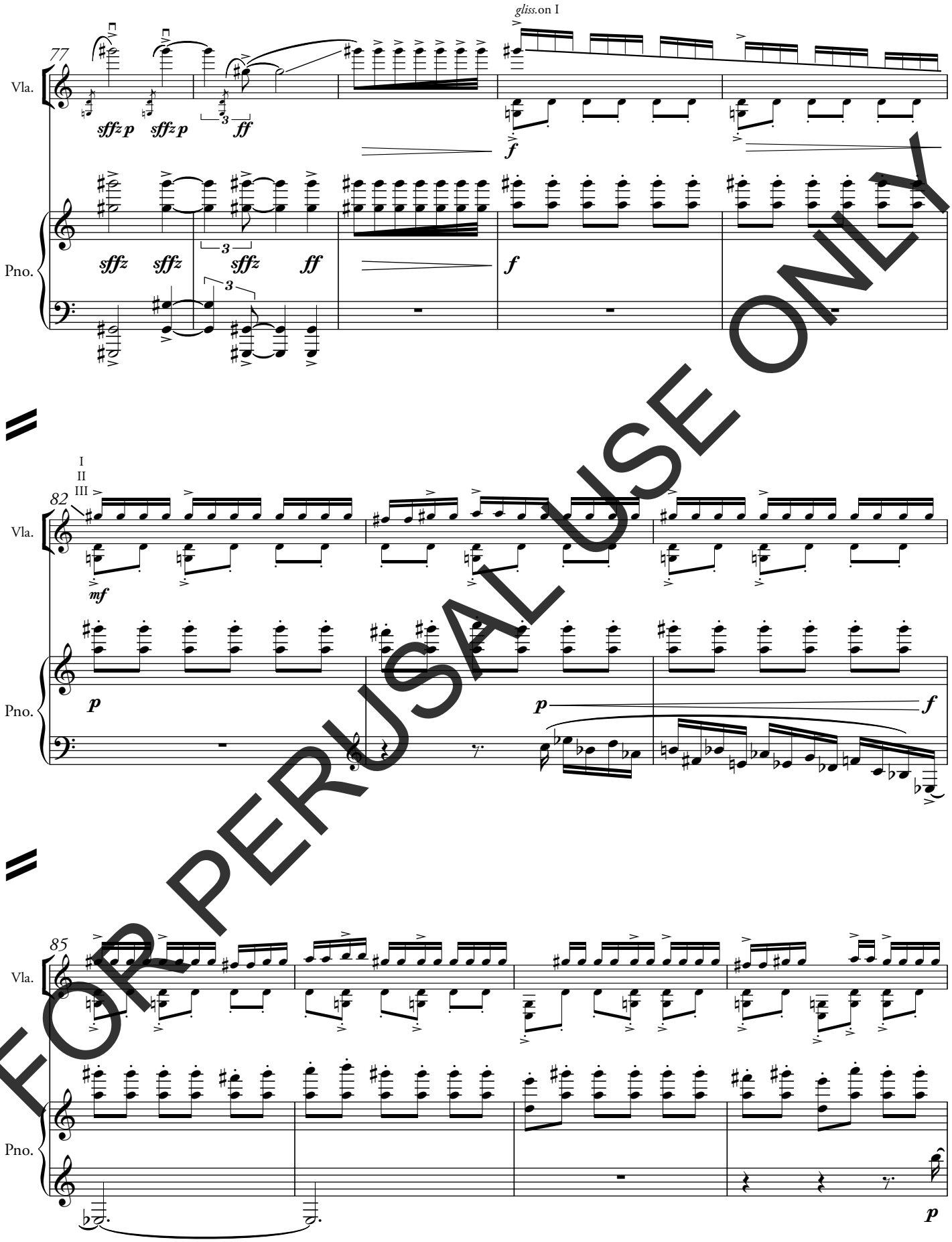

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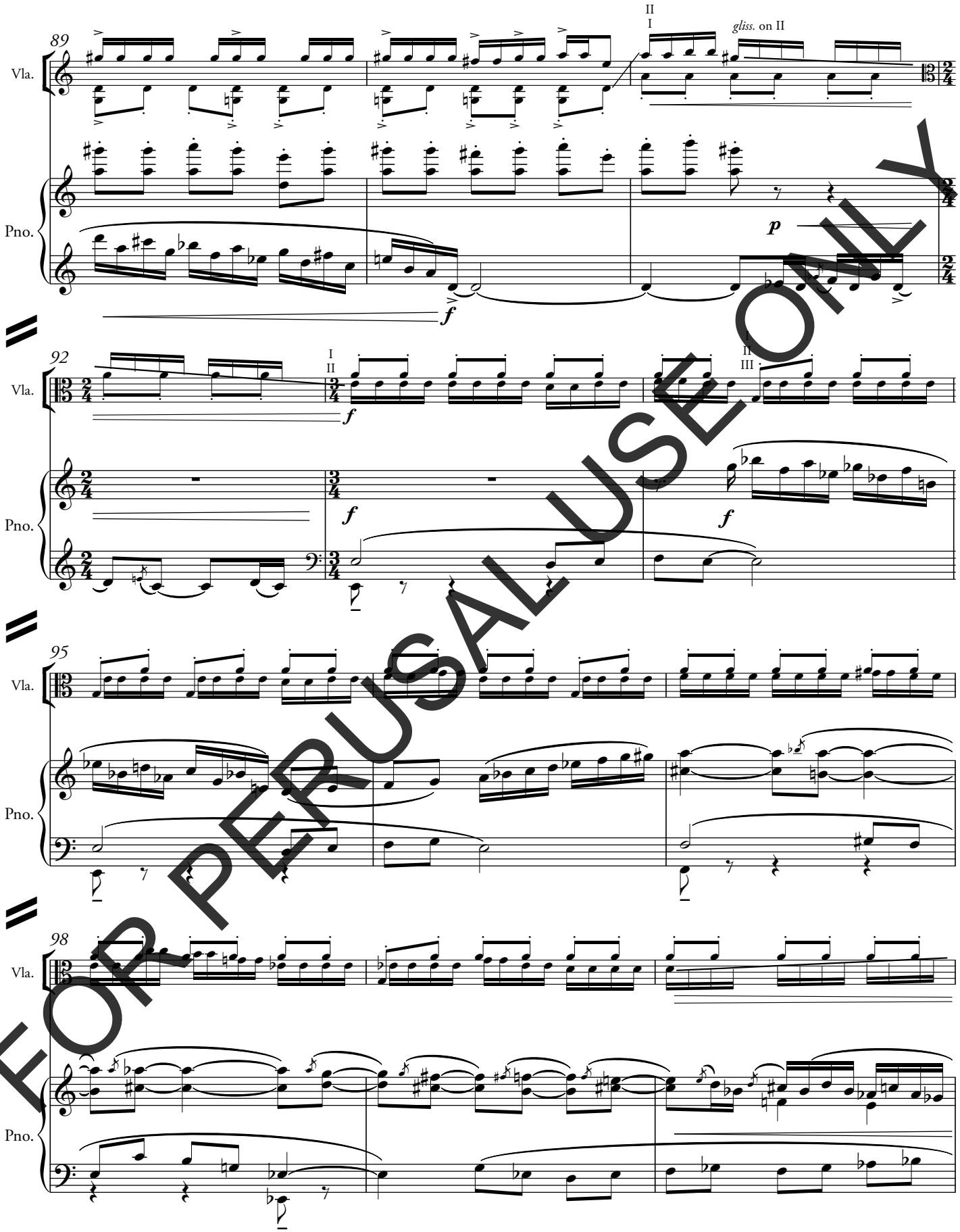

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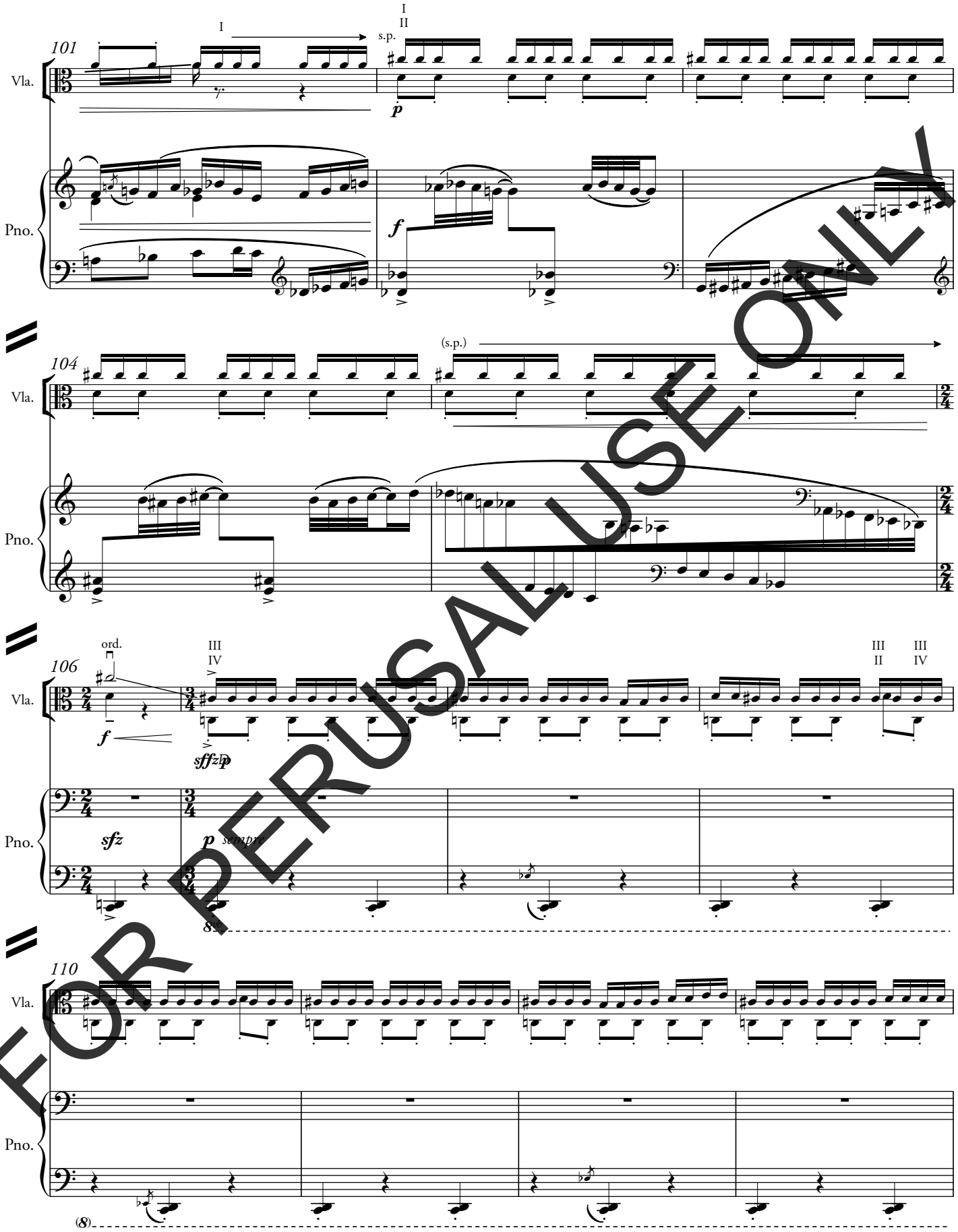

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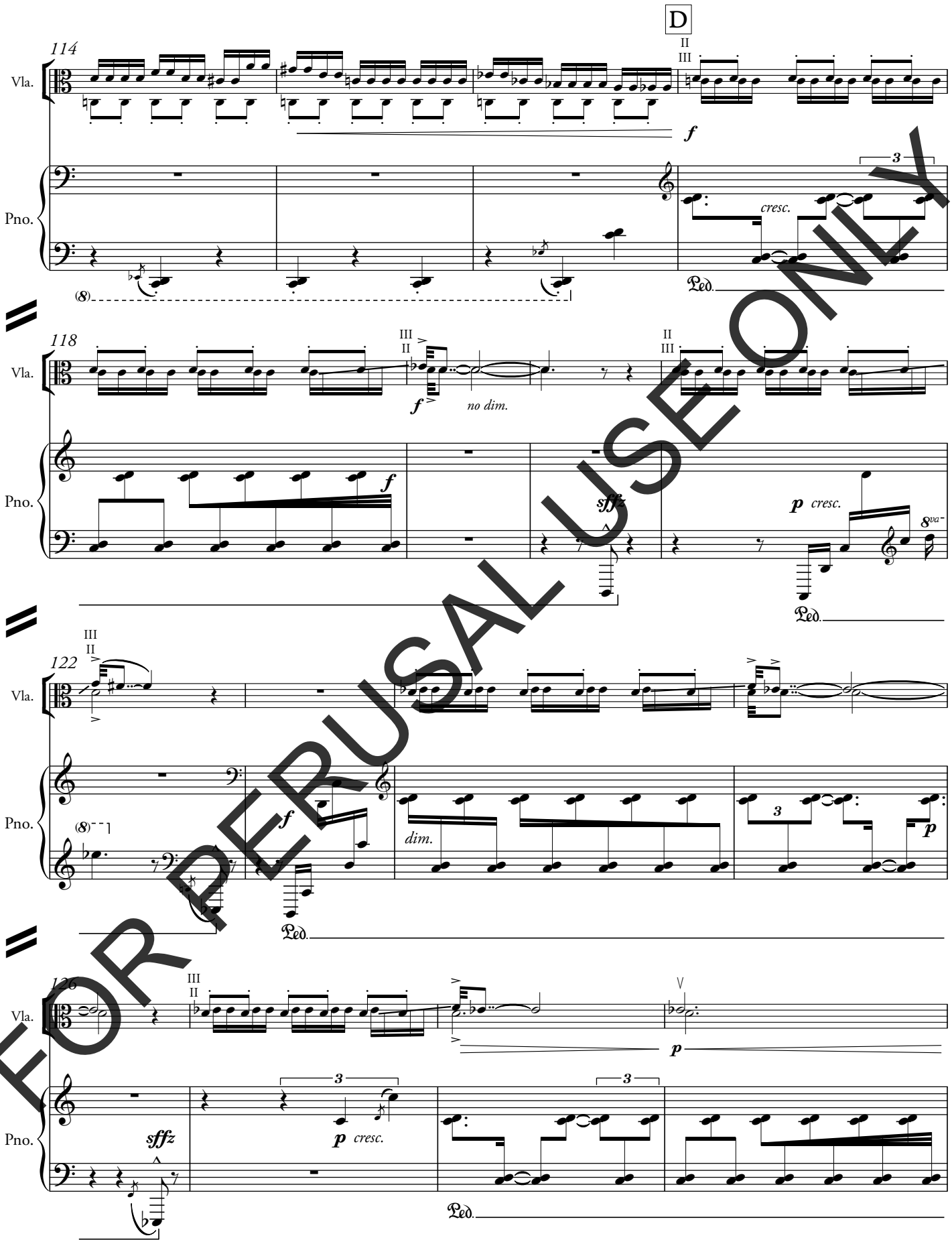

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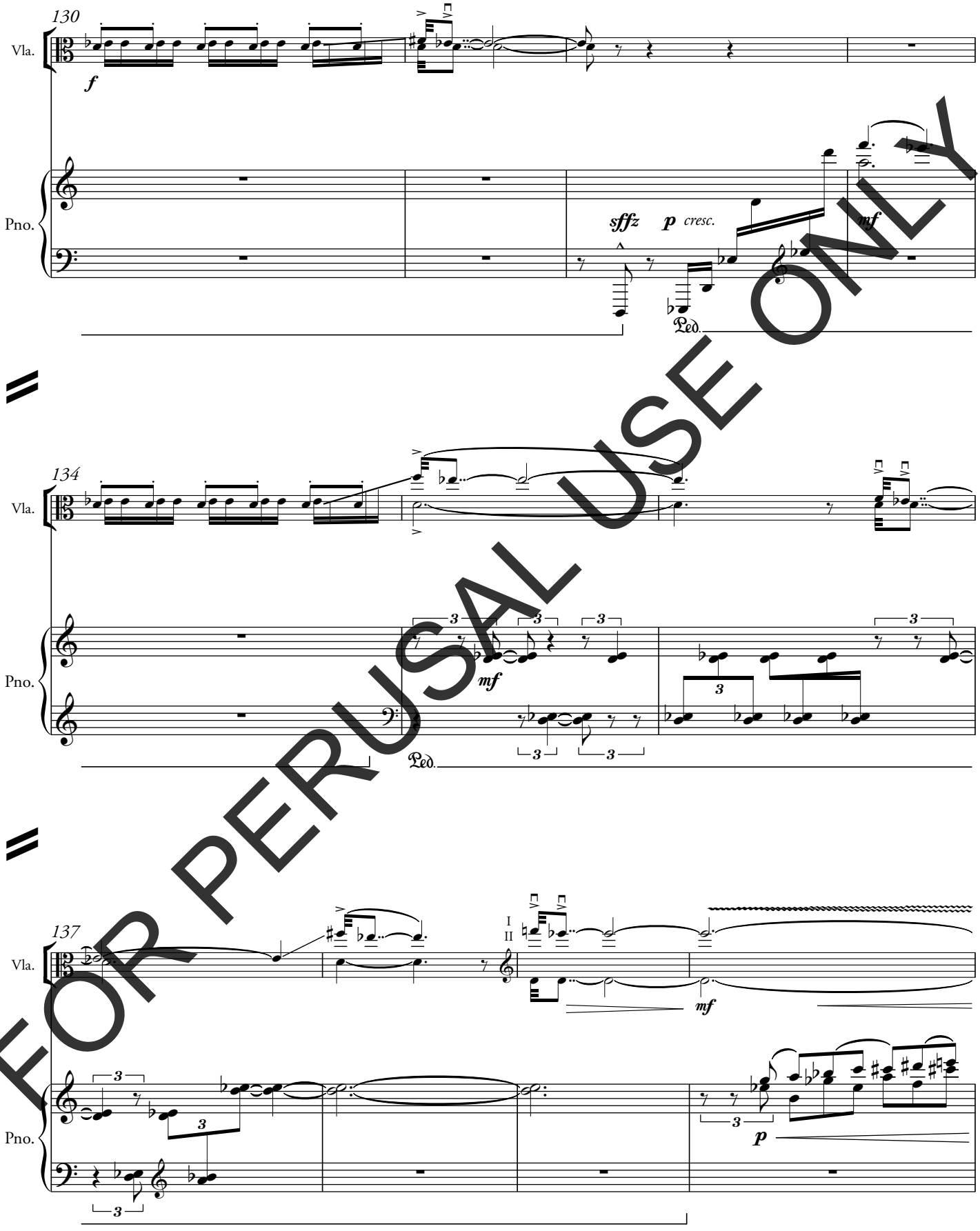

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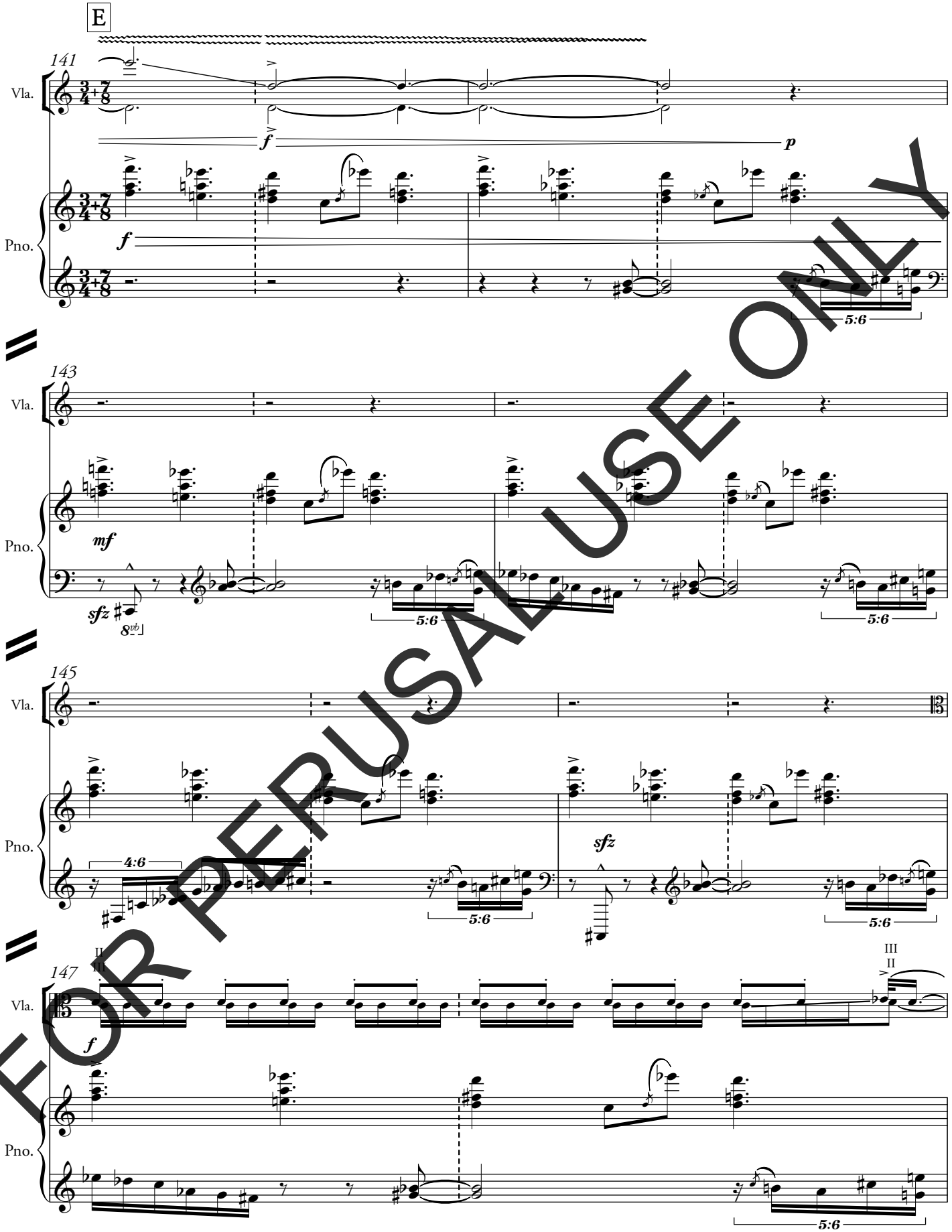

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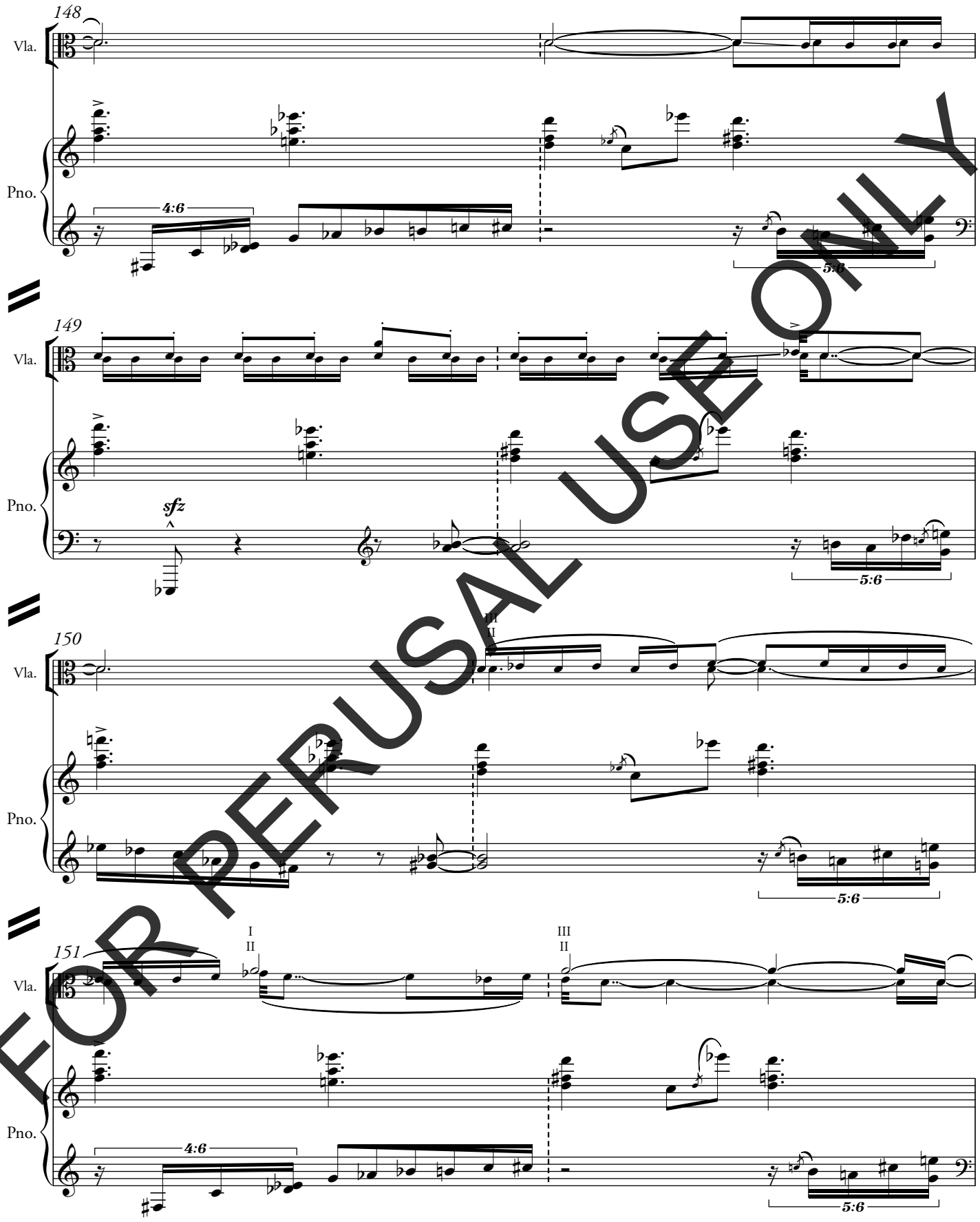

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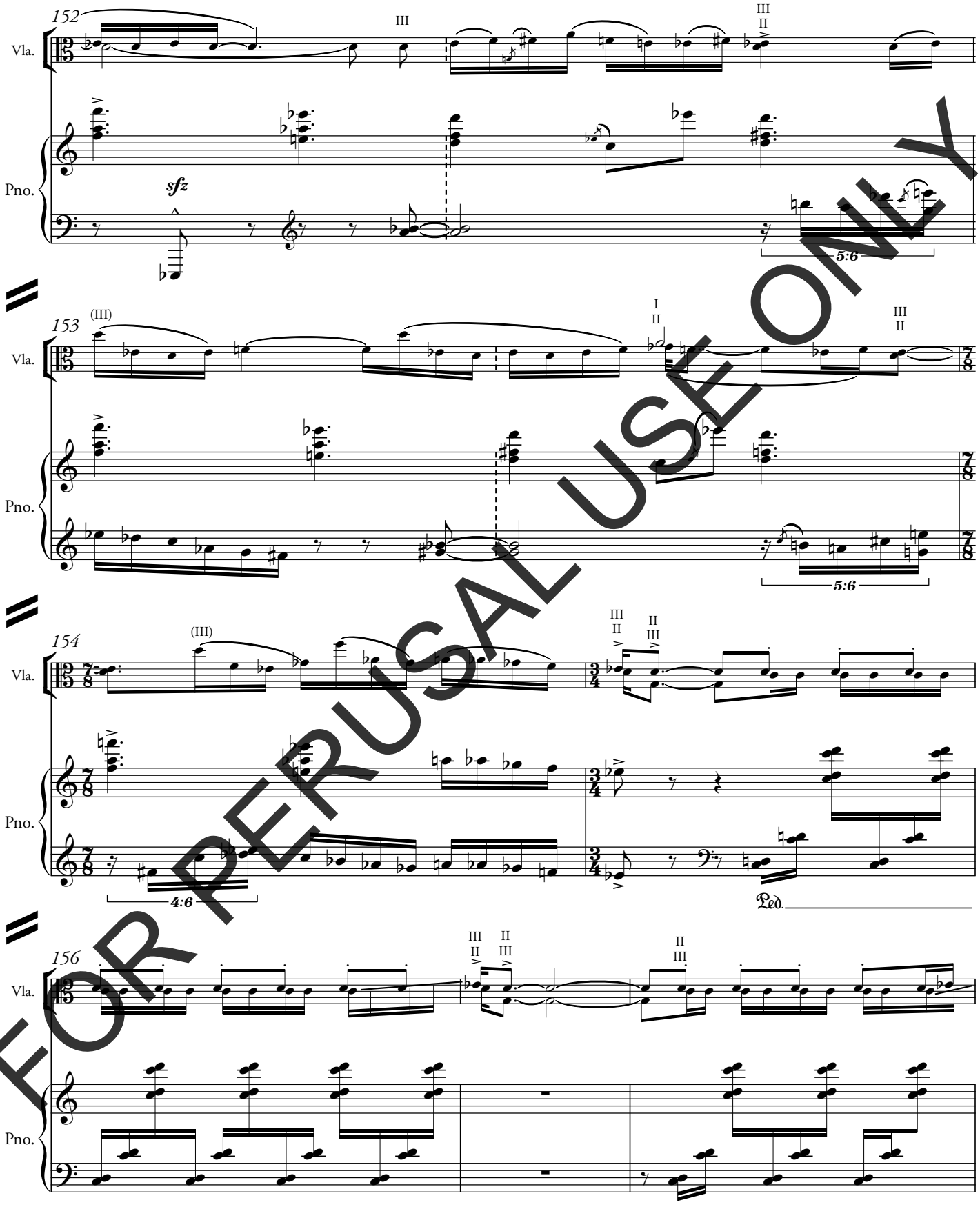

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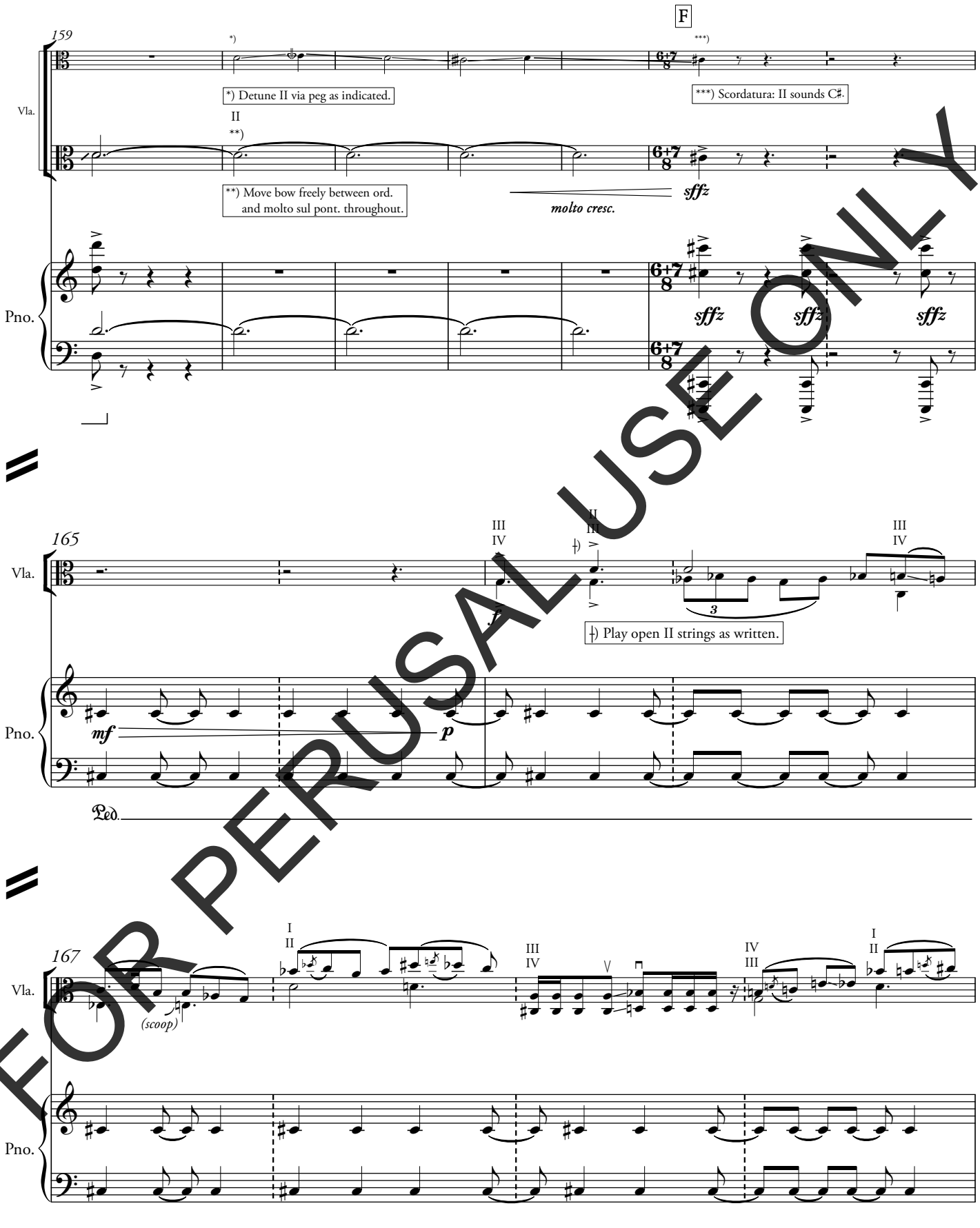

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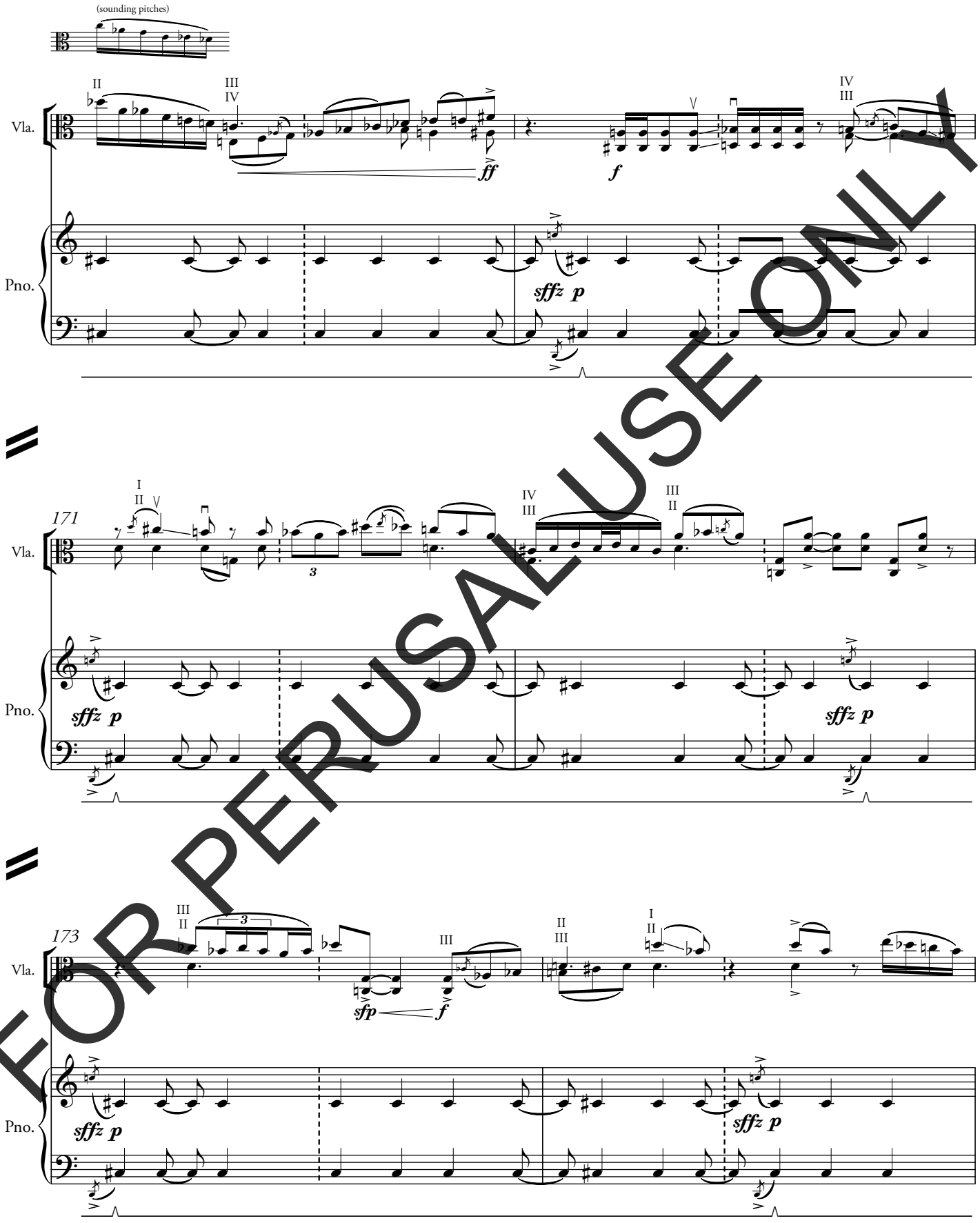

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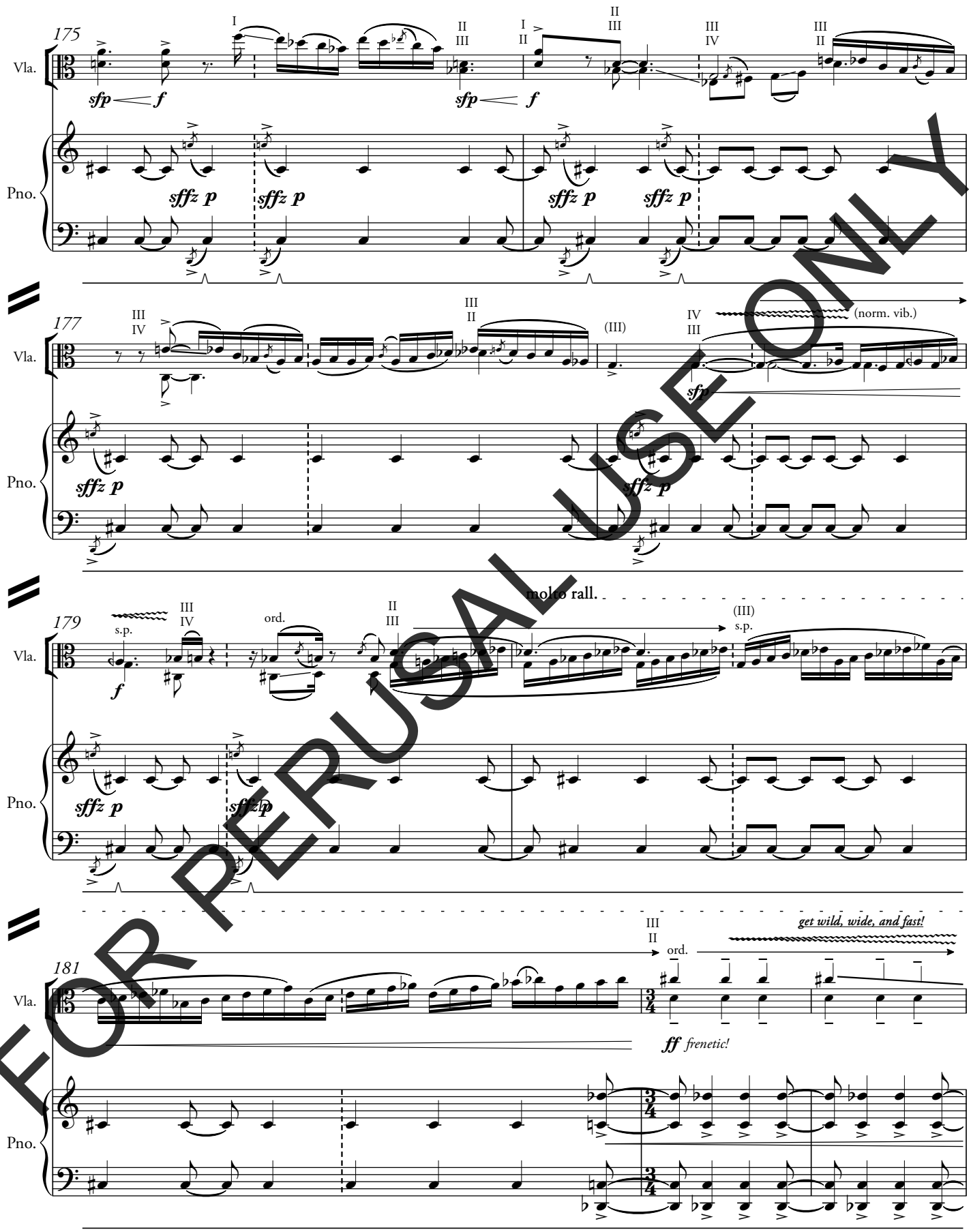

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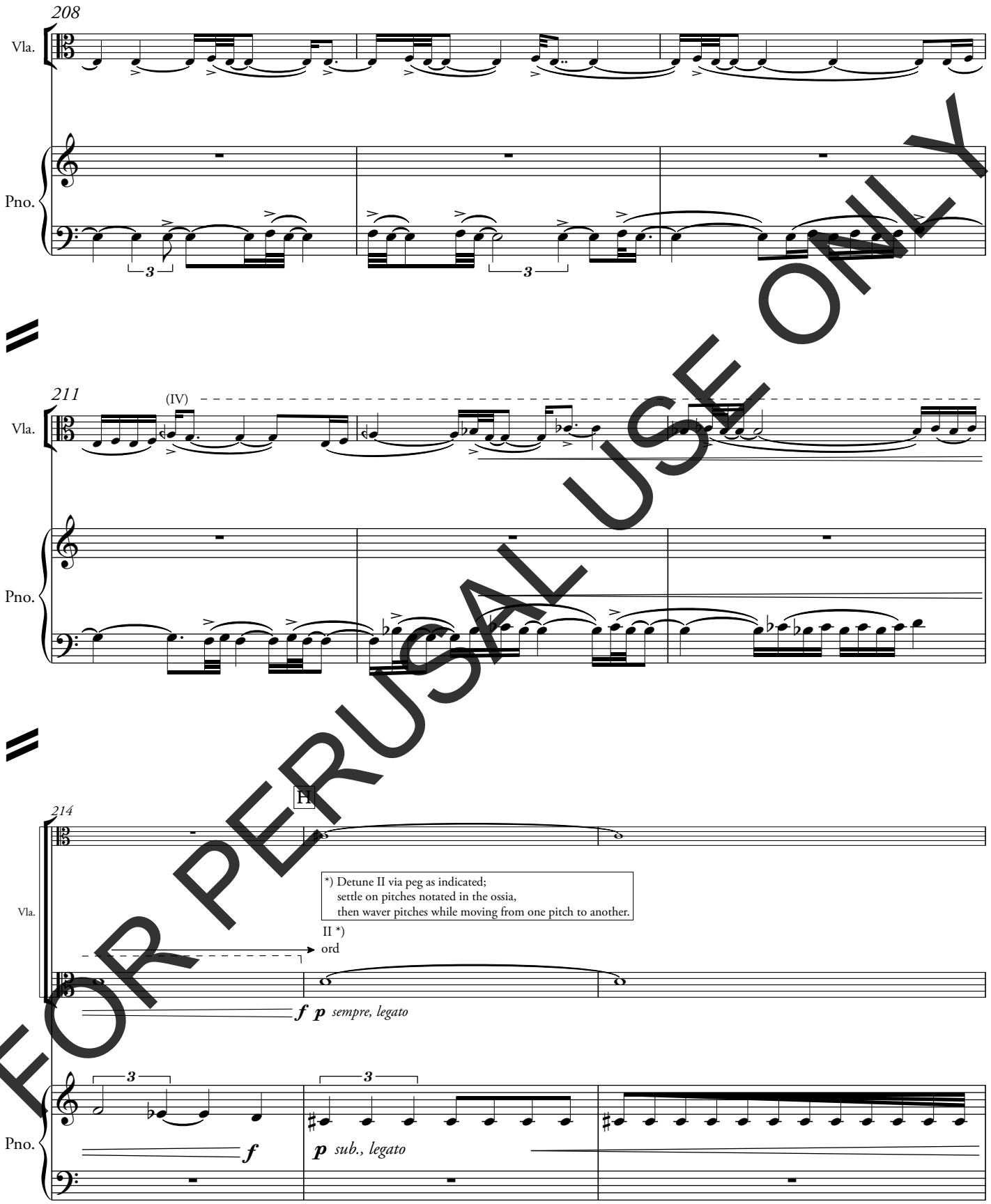

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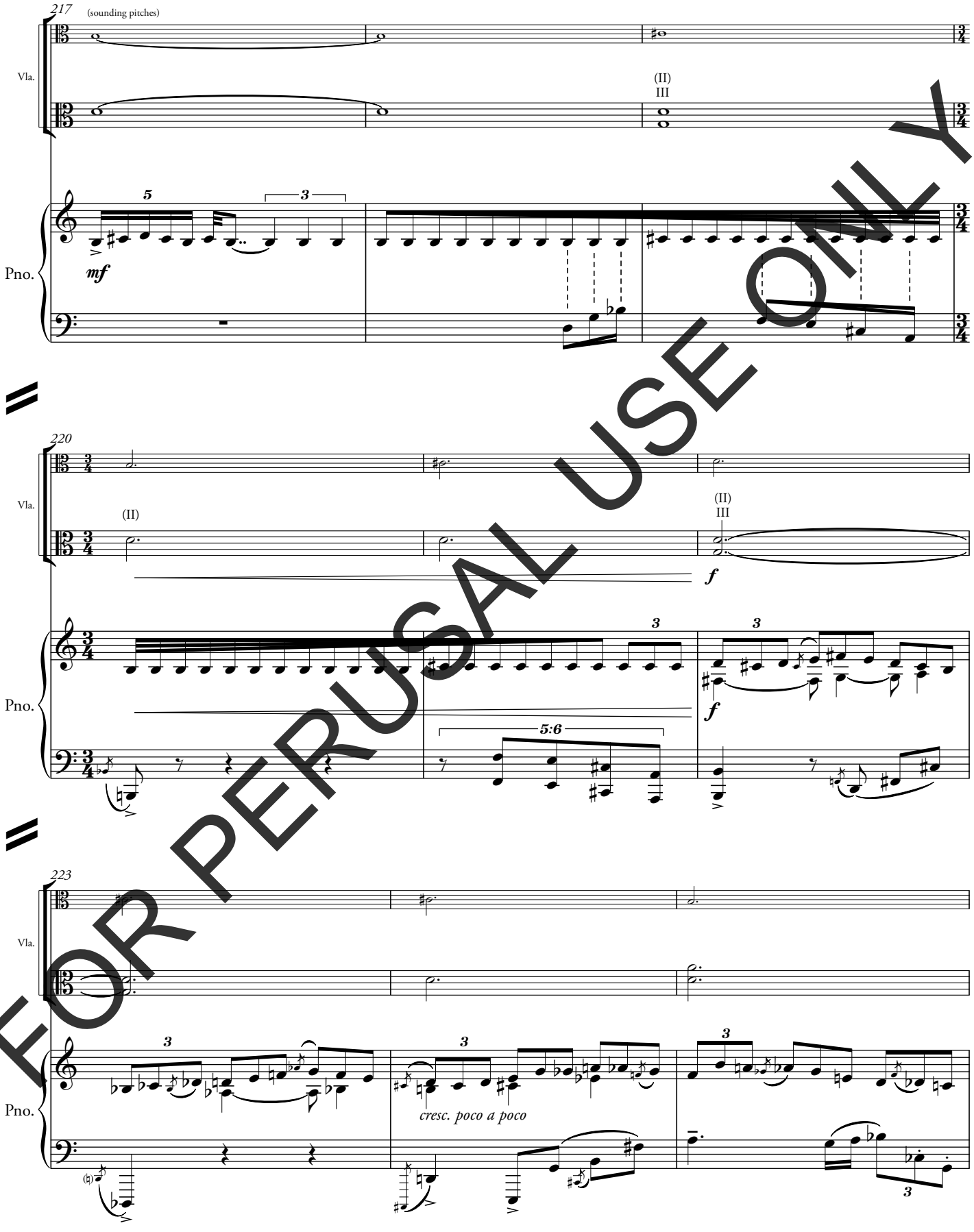

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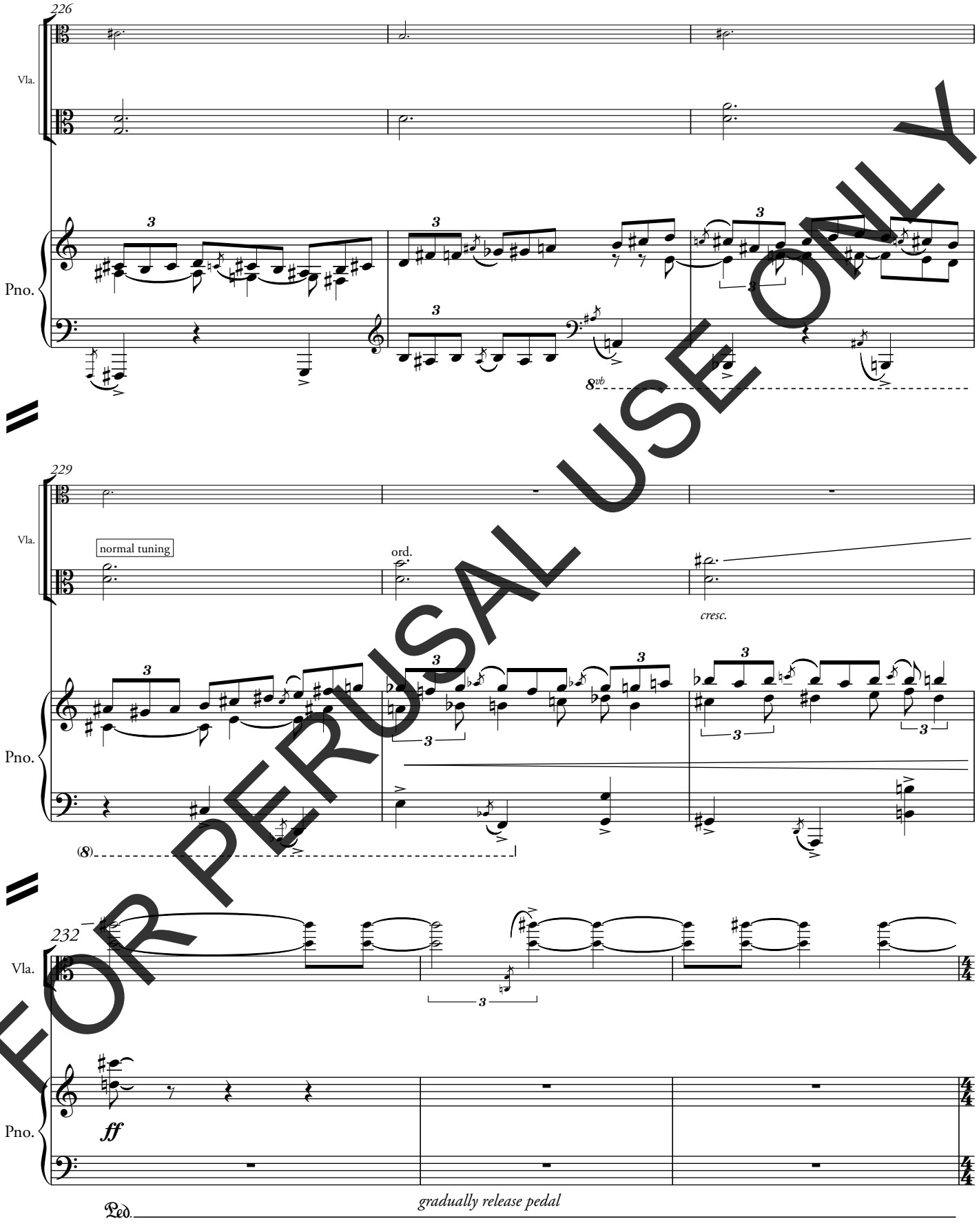

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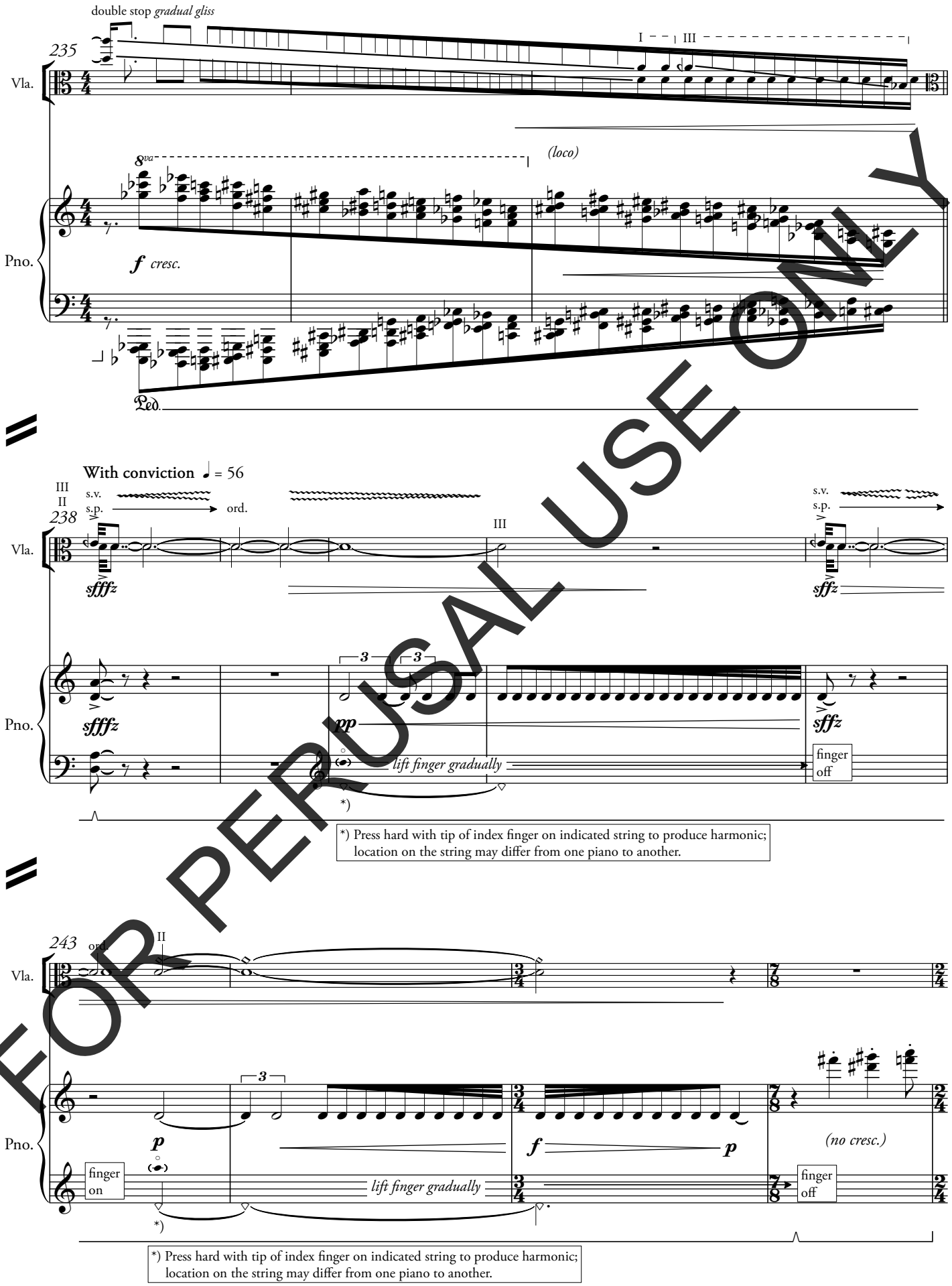

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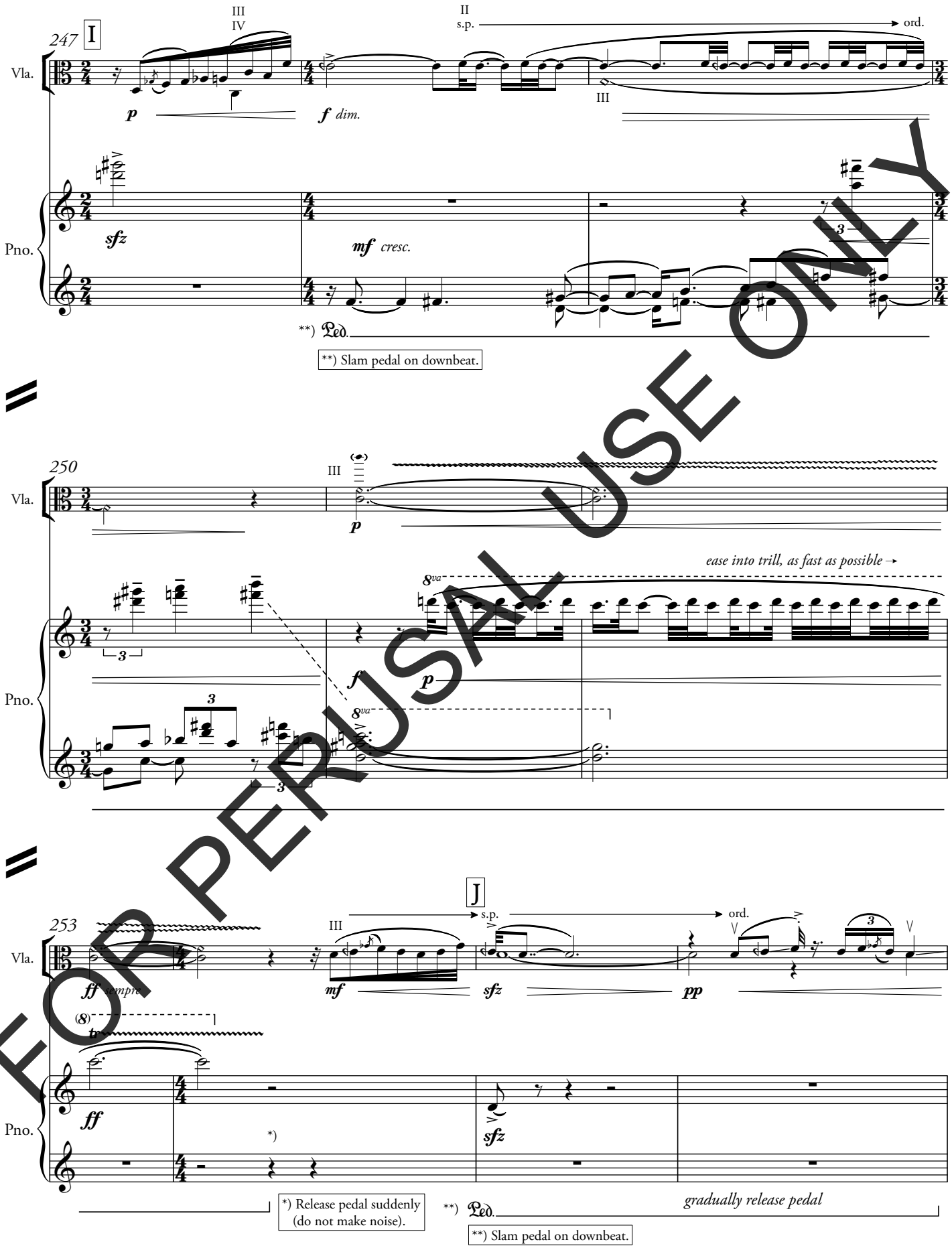

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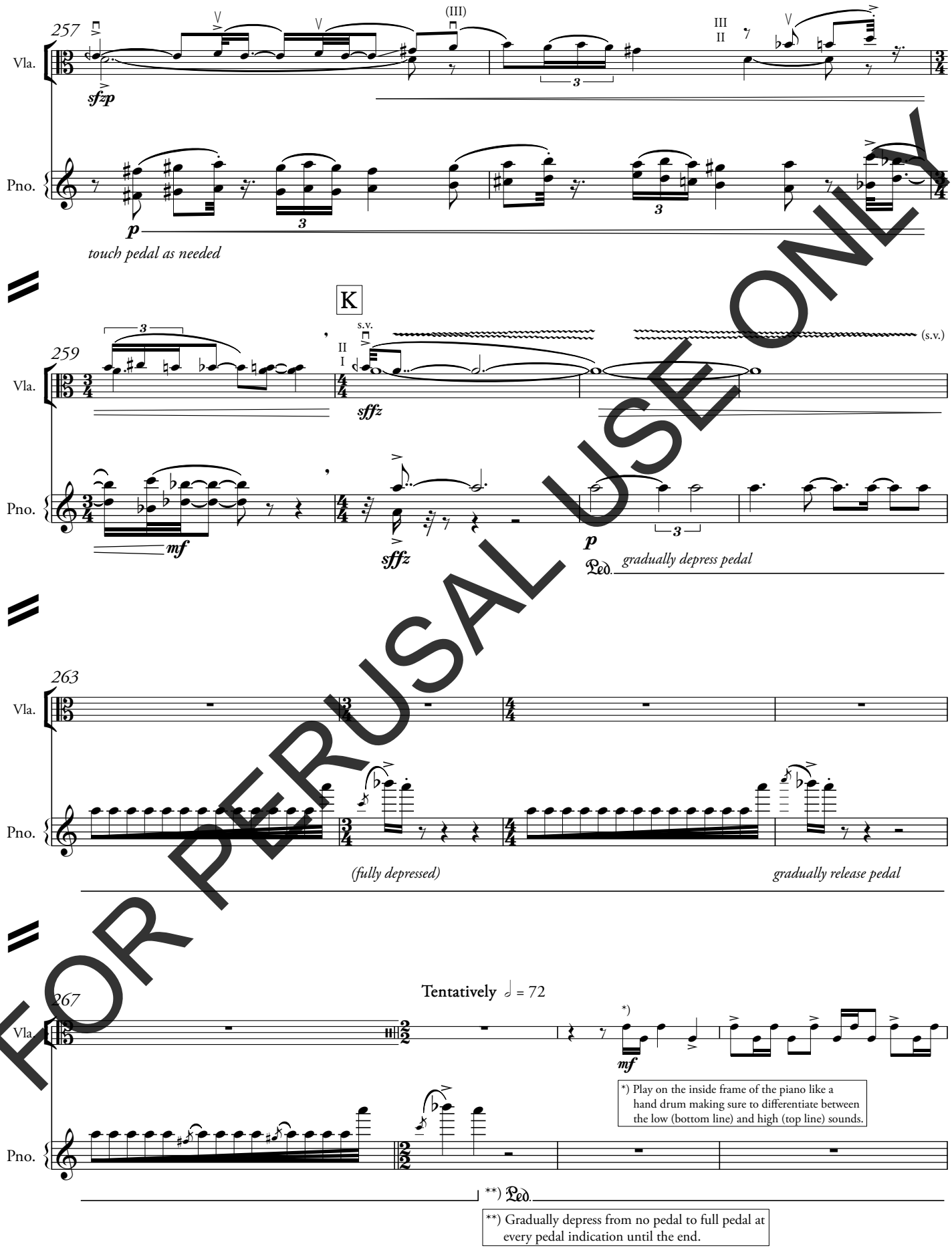

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