

Saad N. Haddad

MADHEYEE

ماضيي

'Mai'

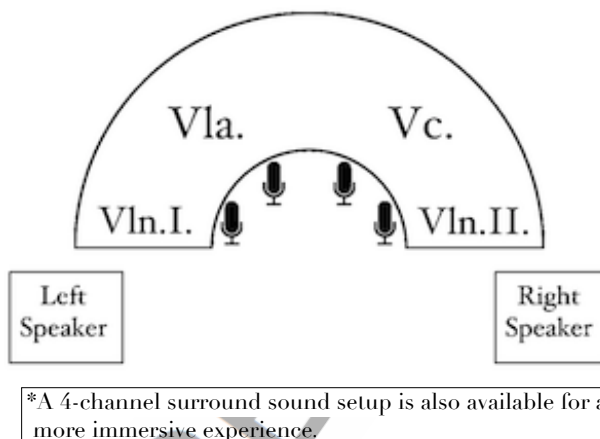
for string quartet and electronics

ca. 9 minutes

Instrumentation:

Violin I
Violin II
Viola
Violoncello
Laptop (MAX software)

Stage Setup* stereo configuration:



String Techniques	
s.t.	<i>sul tasto</i>
s.p.	<i>sul ponticello</i>
ord.	cancels s.t./s.p.
v.	<i>normal vibrato</i>
n.v.	<i>non vibrato</i>
m.v.	<i>molto vibrato</i>

Laptop Instructions:	
Triggers are listed by a circled number in the score. A dotted line at a barline signifies a trigger on the downbeat of that bar. A dotted line anywhere else signifies a trigger on the closest beat adjacent to that dotted line.	

Vln. I

ppp *fff*

This note is read as "A half flat," which is the pitch between $A\flat$ and $A\natural$.

An arrow signifies a gradual change between two technique markings

MADHEYEE ("My Past") -- *Mai* ("Water") [ca. 9 minutes]

Program Notes:

"Mai" ('water' in Arabic) is part of a larger fifteen minute retrospective work for string quartet and electronics entitled *Madheyee* ('my past' in Arabic) that I am currently in the process of composing. The idea for this piece emerged from my mother's constant urge for me to convert our old VHS home video tapes into a digital format in order to preserve our familial history since the time of my birth. After importing hours and hours of video, I took it upon myself to rewatch the footage specifically from my early childhood, picking out snippets of audio that immediately grasped my attention as important moments in my past, encompassing aural sources as wide varying as my uncle Elie announcing my "first swimming lesson" to a Melkite Catholic congregation chanting the Sanctus during my baptismal service. Over time, I became enthralled with combining these sound bytes with the string quartet, a group I feel is capable of an infinite range of expression. In an effort to celebrate both my Middle-Eastern heritage as well as my current livelihood in America, I decided to fuse microtonal inflections from the Arabic *maqam* ('scale') within a traditional Western-influenced harmonic setting. It is my sincere hope that this composition can serve as a reflection of the inert instinctual bond of the family unit and its universal commonality in societies everywhere.

-SAAD N. HADDAD

ماضيي

for my family

MADHEYEE - "My Past"

Mai - 'Water'

Saad N. Haddad

Flowing $\text{♩} = 56$

① (MAI-1 fade in) ② REVERB-0 → REVERB-4

(Pan Left to Right)

Violin I

Violin II

Viola

Violoncello

35"

s.l. → s.p.
n.v. → m.v.

ppp

fff

ppp

fff

* n.v.

ppp

(Pan Right to Left)

(Pan Left to Right)

④ (MAI-1 fade out -----4)

⑤

⑥ (MAI-2)

7

n.v. → m.v.

m.v. → n.v.
s.p. → ord.

(CHORUS-Vln.2,Vla.,Vc.)

Vln. I

Vln. II

Vla.

Vc.

ppp

fff

fff

fff

pp

ff

III s.l. → s.p.

pp

ff

**

n.v. → m.v.

pp

ff

* to execute vibrato on the open G,
vibrato the D string while playing the G.

**highest possible sound on the string.

accel. Slightly Faster ♩ = 69

13 n.v. v. s.p. → s.l. s.l. → s.p.

Vln. I *ff sempre* *ff* *pp* *ff*

Vln. II v. s.l. → s.p. s.l. → s.p. *pp* *ff* *pp* *fp* *ff*

Vla. $\frac{3}{4}$

Vc. $\frac{4}{4}$

=

⑦ (REVERB-4) (REVERB-3)

ord. → s.p. s.l. → ord.

Vln. I *ff* *pp* *ff* *pp sub.*

Vln. II ord. → s.p. → ord. *ff* *pp* *ff* *fp*

Vla. $\frac{3}{4}$

Vc. $\frac{4}{4}$

21

⑧ (KHALO-1a)

Khalo

This is, this is, this is, this is his first, this is his first,

Vln. I

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

s.l. → s.p. → ord.

Vln. II

f *pp* *mfp* *mf* *p sub.* *mf*

s.l. → s.p. → ord.

Vla.

Vc.

25

⑨ (KHALO-1b)

Khalo

his first, This is, this is his first swim-ming les-son, swim-ming les-son,

Vln. I

ff *p* *mfp* *mfp*

Vln. II

p *mfp* *ff* *p* *mfp* *mfp*

Vla.

Vc.

28

Khalo

2/4 *3/4* *2/4*

This is, this is his first swim-ming les-son. This is, this is his first

Vln. I

p *mfp* *mfp* *mfp* *ff*

Vln. II

p *mfp* *mfp* *ff*

Vla.

13/15 2/4 *3/4* *2/4*

Vc.

2/4 *3/4* *2/4*

31

Khalo

2/4 *4/4*

swim-ming les-son. molto rall.

Vln. I

p *ff*

Vln. II

p *f*

Vla.

13/15 2/4 *4/4*

Vc.

2/4 *4/4*

33 **a tempo**

⑩ (REVERB-3)

Vln. I *fff* → s.p. ord. → s.p.

Vln. II *fff* → s.p. ord. → s.p. s.l. *pp* *ff* *pp sub.*

Vla. III *fff* → s.p. ord. → s.p.

Vc. I *fff* → s.p. ord. → s.p.

36

→ REVERB-2)

⑪ (KHALO-2)

Khalo This is

Vln. I *fp* → ord. *f*

Vln. II *f* → ord.

Vla.

Vc.

39

Khalo

his first les-son, this is his first swim-ming les-son,

Vln. I

s.l. pp mf mf s.p. s.l. p *sub.* mf ord

Vln. II

p mf s.l. s.p. ord. pp mf mf p

Vla.

Vc.

42

Khalo

his first, this is, this is his first swim-ming les-son, swim-ming les-son,

Vln. I

p mf ff

Vln. II

mf mf ff

Vla.

Vc.

44

Khalo
this is, this is his first swim-ming les - son, swim-ming les - son. This is, this is his

Vln. I
p *mf* *mf*

Vln. II
p *mf* *mf*

Vla.

Vc.

46

Khalo
first swim-ming les-son. This is, this is his first

Vln. I
mf *mf* s.p. *ff*

Vln. II
mf *mf* s.p. *ff*

Vla.

Vc.

12 (REVERB-2
POOL-1 fade in)

48 **REVERB-1** 13 (CHORUS-Vc. fade in) **REVERB-2**

Khalo swim-ming les-son.

ord. m.v. → n.v.

Vln. I *ff*

ord. m.v. → n.v.

Vln. II *ff*

Vla. ord. *pp* *mf legato sempre*

Vc. ord. *pp* *mf legato sempre*

53 14 (CHORUS-Vla. fade in) (CHORUS-Vc. fade out)

Vln. I *pp sempre*

Vln. II *pp sempre*

Vla. *p*

Vc. *p*

15 (CHORUS-Vla. fade out)
(CHORUS-Vc. fade in)

59

Vln. I

Vln. II

Vla.

Vc.

mf

p

Detailed description: This system contains measures 59 through 64. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat). Measure 59 starts with a dynamic marking of *mf*. The Viola part has a dynamic marking of *p* starting in measure 63. The Violoncello part has a dynamic marking of *mf* starting in measure 60. There are various musical notations including slurs, ties, and accents.



16 (CHORUS-Vla. fade in)
(CHORUS-Vc. fade out)
(non-harm.)

17 (CHORUS-Vla. fade out)
(CHORUS-Vc. fade in→out)

65

Vln. I

Vln. II

Vla.

Vc.

f

f

(non-harm.)

Detailed description: This system contains measures 65 through 70. It features the same four staves as the previous system. Measure 65 starts with a dynamic marking of *f*. The Viola part has a dynamic marking of *f* starting in measure 66. The Violoncello part has a dynamic marking of *f* starting in measure 66. There are various musical notations including slurs, ties, and accents. The text "(non-harm.)" is written above the Violin I and Violin II staves in measures 66 and 67.

(Pan Left to Right)

ppp *fff*

18 (CHORUS-Vla. fade in→out)

19 (POOL-1 fade out over 8 seconds)

71

Vln. I *mp*

Vln. II *mp* IV

Vla. *p* *mf*

Vc. *pp*



20 (BAPTISM) [Initialize this trigger simultaneously with the release of the held G from Trigger 19 for a seamless transition]

Follow tempo of tape (♩ = ?)

Ho - ly, ho - ly, ho - ly Lord of son of hosts. Hea - ven and earth are full of your glo - ry. Ho -

Vln. I *mf molto vibrato* *f* III

Vln. II *mf molto vibrato* *f*

Vla. *mf molto vibrato* *f*

Vc. *mf* *pp* *f molto vibrato*

81

san - na in the high - est. Bles sed He that comes in the name of the Lord. Ho - san - nah in the high -

Vln. I n.v. → m.v. → v. *p* → *f espress.*

Vln. II n.v. → m.v. → v. *p* → *f espress.*

Vla. III

Vc. n.v. → m.v. → n.v. *p* → *f*



85 a tempo (♩ = 69)

- est. This is his first

(21) (KHALO-3)

Vln. I n.v.

Vln. II n.v.

Vla. IV III IV *mp*

Vc. *p mp p mf mp p mf*

91

Khalo $\frac{4}{4}$ - les-son, his first les-son, $\frac{4\frac{1}{2}}{4}$ swim-ming is this $\frac{3}{4}$ les-son, $\frac{4}{4}$

Vln. I $\frac{4}{4}$ - $\frac{4\frac{1}{2}}{4}$ - $\frac{3}{4}$ - $\frac{4}{4}$

Vln. II $\frac{4}{4}$ - $\frac{4\frac{1}{2}}{4}$ - $\frac{3}{4}$ - $\frac{4}{4}$

Vla. $\frac{12}{8}$ III $\frac{4\frac{1}{2}}{4}$ - $\frac{3}{4}$ n.v. $\frac{4}{4}$ *p*

Vc. $\frac{4}{4}$ *p* $\frac{4\frac{1}{2}}{4}$ *mf* $\frac{3}{4}$ n.v. $\frac{4}{4}$ *p* $\frac{3}{4}$ m.v. $\frac{4}{4}$ *f* n.v.

22 (HOLY-1) $\frac{4}{4}$ HO - LY his first $\frac{4\frac{1}{2}}{4}$ les-son is swim-ming. 23 (HOLY-2) $\frac{3}{4}$ HO - LY This is his $\frac{3}{4}$

Vln. I $\frac{4}{4}$ - $\frac{4\frac{1}{2}}{4}$ - $\frac{3}{4}$ - $\frac{4}{4}$

Vln. II $\frac{4}{4}$ - $\frac{4\frac{1}{2}}{4}$ - $\frac{3}{4}$ - $\frac{4}{4}$ n.v. $\frac{4\frac{1}{2}}{4}$ *p* $\frac{3}{4}$ *mf* m.v.

Vla. $\frac{12}{8}$ $\frac{4\frac{1}{2}}{4}$ $\frac{3}{4}$ n.v. $\frac{4}{4}$ *mf* $\frac{3}{4}$ n.v.

Vc. $\frac{4}{4}$ *p* $\frac{4\frac{1}{2}}{4}$ *mp* $\frac{3}{4}$ *mf* $\frac{4}{4}$ *f* n.v.

98

Khalo first, his first, HO - LY swim-ming les-son.

Vln. I *p* *mf* n.v. m.v. n.v.

Vln. II *p* *mf* *p* *mp* n.v. m.v. n.v. n.v.

Vla. *p* *mp* n.v. v. n.v.

Vc. *p* *mp* *mf* (n.v.) m.v. n.v.

≡

24 (POOL-2 fade in)

101

Vln. I

Vln. II

Vla. *mf* practice mute III/IV

Vc. *mp* *p* *mp*

105

Vln. I

Vln. II

Vla. (practice mute)
p

Vc.
p *mp*

==

25 REVERB-2 POOL-2 fade out -----> REVERB-4

Vln. I practice mute
ppp legato sempre *mf*

Vln. II (no practice mute)
ppp legato sempre *mf*

Vla. *f*

Vc. *f*

114 -----|)

Vln. I

Vln. II

Vla.

Vc.

no mute

sul G

pp



26 (MAI-3)

rit.

119

Vln. I

Vln. II

Vla.

Vc.

mf



27 (REVERB-4-----> REVERB-0)

Thunder sound

124

Vln. I

Vln. II

Vla.

Vc.

p

morendo with tape