

INSTRUMENTATION

2 Flutes
2 Oboes
3 Clarinets in B flat
Bass Clarinet in B flat
2 Bassoons
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone

4 Horns in F
2 Trumpets in C
2 Trombones
Bass Trombone
Euphonium
Tuba

Timpani

Percussion 1
[Bass Drum, Suspended Cymbal, Sizzle Cymbal]

Percussion 2
[3 Tom-toms, Field Drum, Sand Blocks, Tam-tam]

Harp
Piano

Transposed Score
Duration: ca. 8 minutes

Percussion Key

TECHNICAL REQUIREMENTS*

Macintosh computer
(OS X 10.8.5 or higher) running MAX 6 or 7
(Full version OR Runtime)
[Manarah_MAX] folder should be copied onto the desktop;
this folder includes all files needed for rehearsal and performance]
2 high quality microphones and microphone cables
2 loudspeakers
Audio Interface

*An operator (not necessarily versed in MAX) is needed to trigger
the MAX patch during rehearsal and performance.
Directions on how to use the MAX patch, Manarah.maxpat, are
written out in the patch itself.
The operator should have a copy of the score to follow along with
the conductor.!

PERFORMANCE NOTES**

- 'Wild' Vibrato: (see below) Wavy Crescendo above the staff: start at no vibrato, then gradually speed up and widen the vibrato to the end of the marking, reaching a vibrato that spans a quarter-tone up and down; Wavy Diminuendo above the staff: start at a fast and wide vibrato that spans a quarter-tone up and down that gradually gets slower and narrower, ending with no vibrato.
- Abbreviations: (see below) (v.) [vibrato]; n.v. [no vibrato]; ord. [indicates normal vibrato]
An arrow signifies a gradual change from one technique to the next indicated technique.
- Accidentals: Accidentals carry through each measure; they do not carry through different octaves in any given bar unless otherwise notated.
- Microtones: (see below) These pitches are indicated either as a backwards 'flat' sign, a 'sharp' sign with only one vertical line, or a 'sharp' sign that with three vertical lines, which function as standard quarter tones. A combination of embouchure and or alternate fingerings (for woodwinds), natural partials (horns), and slide position (trombones) can be used to achieve these pitches.
- Beaming: (see below) The group of beamed notes indicated below instructs the performer to begin the figure slowly, then speed up over its rhythmic span; conversely, if that gesture starts with a smaller note value going to a larger note value, the figure should start fast and get slower over its rhythmic span. 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.

**Additional performance instructions appear throughout the full score.

The trumpet players should be positioned antiphonally, preferably high above the wind ensemble in the balconies.

PROGRAM NOTE

Manarah! ("beacon" in Arabic) is scored for two digitally processed antiphonal trumpets and wind ensemble, lasting approximately 8 minutes. The work features the wind ensemble's two trumpet players in the left and right balconies, calling back and forth to one another and the rest of the ensemble. They serve as pillars nestled high above the ground, inviting the ensemble to join them, like lighthouses beckoning ships safely to their shores. Both trumpet players are processed live through a software patch I created through MAX, which is triggered live onstage through a laptop. With this program, I explore microtonal intervallic relationships, glissandi, and unconventional changes in vibrato that are heard extensively in the traditional performance practice of Arabic musicians, most notably the Egyptian singer, Oum Kalthoum. With this work, I hope to showcase the rich musical culture of my Middle-Eastern heritage through the lens of my upbringing here in the United States. The piece is dedicated to my godfather, Marwan Haddad, whose initials comprise the first and last letters of the title.

— notes by the composer

The orchestral version of Manarah was commissioned by the American Composers Orchestra and was made possible by a grant from the American Composers Forum with funds provided by the Jerome Foundation.

First performance on April 1, 2016 at Zankel Hall by the American Composers Orchestra conducted by George Manahan.



MANARAH

Saad Haddad

In the horizon ♩ = 96

*Before beginning, confer with MAX operator to make sure "Event 1" is triggered

**X indicates to tap the spacebar with the conductor's beat

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***Circled numbers indicate coinciding electronic events notated in "Trumpet in C 1 MAX" and/or "Trumpet in C 2 MAX" staves

7

Fl. 1
2

Ob. 1
2

Cl. 1
2

Cl. 3

B. Cl.

Bsn. 1
2

A. Sax. 1
2

T. Sax.

B. Sax.

MAX
Opt.

Tpt. 1
MAX

Tpt. 1

Tpt. 2
MAX

Tpt. 2

Hn. 1
3

Hn. 2
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

4

5

f *mp* *f* *mp*

f *f* *fp* *f* *f* *fp* *f* *f* *fp*

f *mp* *f* *mp*

f *f* *fp* *f* *f* *fp*

ff *p* *f* *p* *mf*

ff *p* *mf* *p*

ff

ff

sfz *sfz* ϕ *sfz* *sfz* ϕ *sfz* ϕ *sfz* ϕ

Bass Drum

mf *p* *mf*

13

Fl. 1
2

Ob. 1
2

Cl. 1
2

Cl. 3

B. Cl.

Bsn. 1
2

A. Sax. 1
2

T. Sax.

B. Sax.

MAX
Opt.

⑥ ⑦

Tpt. 1
MAX

Tpt. 1

Tpt. 2
MAX

Tpt. 2

Hn. 1
3

Hn. 2
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

24

Fl. 1 2

Ob. 1 2

Cl. 1 2

Cl. 3

B. Cl.

Bsn. 1 2

A. Sax. 1 2

T. Sax.

B. Sax.

MAX 9 10 Opt.

Tpt. 1 MAX

Tpt. 1

Tpt. 2 MAX

Tpt. 2

Hn. 1 3

Hn. 2 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Suspended Cymbal

Sand Blocks

Bass Drum

p, *f*, *sfz*, *ff*, *brassy*, *mf*, *l.v.*, *n.v.*

28

Fl. 1 *f sharp, forceful*

Fl. 2 *f sharp, forceful*

Ob. 1 2

Cl. 1 *f sharp, forceful*

Cl. 2 *f sharp, forceful*

Cl. 3

B. Cl.

Bsn. 1 2

A. Sax. 1 2

T. Sax.

B. Sax. *(v.) wide & fast* n.v.

MAX *(11)* *(12)* *(13)*

Opt.

Tpt. 1 MAX *(v.) wide & fast* n.v.

Tpt. 1

Tpt. 2 MAX *sfz* n.v. *f*

Tpt. 2 *sfz* *f*

Hn. 1 3

Hn. 2 4

Tbn. 1 2 *(v.) wide & fast* n.v.

B. Tbn. *sfz* *p*

Euph. *(v.) wide & fast* n.v. *sfz* *p*

Tba. *(v.) wide & fast* n.v. *sfz* *p*

Timp. *p* *ff* *sfz* *[x] pitches: foot pedal only* *p* *ff*

Perc. 1 (Bass Drum) *sfz* *pp* *mf* (Sizzle Cymbal) l.v.

Perc. 2 (Sand Blocks) *mf* *p* *mf*

Hp.

Pno.

34

Fl. 1

Fl. 2

Ob. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1
2

A. Sax. 1
2

T. Sax.

B. Sax.

MAX

Opt.

14

15

16

Tpt. 1
MAX

Tpt. 1

Tpt. 2
MAX

Tpt. 2

Hn. 1
3

Hn. 2
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

sfz

v. wide & fast

sfz

p

f

pp

mf

p

pp

p

1. 2.

play on one drum

lv.

lv.

42

Fl. 1

Fl. 2

Ob. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1
2

A. Sax. 1
2

T. Sax.

B. Sax.

p *f* *p* *f*

18

MAX
Opt.

Tpt. 2 OFF

Tpt. 1
MAX

Tpt. 1

Tpt. 2
MAX

n.v.

Tpt. 2

Hn. 1
3

Hn. 2
4

Tbn. 1
2

p *f* brassy *p* *f* brassy

B. Tbn.

p *f* brassy *p* *f* brassy

Euph.

p *f* brassy *p* *f* brassy

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

poco accel.

47

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3

B. Cl.

Bsn. 1 *f*

Bsn. 2 *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

MAX

Opt.

Tpt. 1 MAX

Tpt. 1 *pp* *cresc. poco a poco*

Tpt. 2 MAX

Tpt. 2

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba.

Timp. *pp* *cresc. poco a poco*

Perc. 1

Perc. 2 *pp* *cresc.*

Hp.

Pno.

Sand Blocks

slowly oscillate with pedal a semitone up and down around the indicated pitch

p

Calling ♩ = 104

52

Fl. 1

Fl. 2 *p*

Ob. 1
2

Cl. 1
2

Cl. 3

B. Cl.

Bsn. 1
2

A. Sax. 1
2

T. Sax.

B. Sax.

MAX
Opt.

Tpt. 1
MAX

Tpt. 1 *mf* tongue stop

Tpt. 2
MAX

Tpt. 2 *mf* *mf* *mf* tongue stop

Hn. 1
3

Hn. 2
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

ord.
Timp. *mf* ◊

Perc. 1

Perc. 2 *pp* *p*

Hp.

Pno.

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

MAX
Opt.

Tpt. 1
MAX

Tpt. 2
MAX

Hn. 1

Hn. 2

Tbn. 1

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

*Fl./Ob./Cl.: use embouchure to exaggerately fluctuate the pitch indicated in the ossia staff while fingering the notated pitch.

63

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

MAX

Opt.

Tpt. 1

MAX

Tpt. 1

Tpt. 2

MAX

Tpt. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

(v.) wide & fast

ord.

f

ff

p

sfz

(spacebar)

x

no cresc.

mf

n.v.

a 2, n.v.

a 2

pp

gradually increase speed of gliss.

mf

lv.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Cl. 3

B. Cl.

Bsn. 1
2

A. Sax. 1
2

T. Sax.

B. Sax.

MAX
Opt.

Tpt. 1
MAX

Tpt. 1

Tpt. 2
MAX

Tpt. 2

Hn. 1
3

Hn. 2
4
a 2

Tbn. 1
2
2.

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1
fp

Perc. 2
f
Tam-tam

Hp.

Pno.

102

Fl. 1
2

Ob. 1
2

Cl. 1
2

Cl. 3

B. Cl.

Bsn. 1
2

A. Sax. 1
2

T. Sax.

B. Sax.

MAX
Opt.

Tpt. 1
MAX

Tpt. 1

Tpt. 2
MAX

Tpt. 2

Hn. 1
3

Hn. 2
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

a 2

p

pp

7

The musical score for page 102 is a page from a symphony or concert band score. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone), brass (Trumpet, Trombone, Euphonium, Tuba, Timpani), and percussion (Percussion 1, Percussion 2, Harp, Piano). The score is written in 5/4 time and consists of 10 measures. The woodwinds and brass sections have melodic lines with dynamic markings such as *p* (piano) and *pp* (pianissimo). The percussion and keyboard sections are mostly silent, indicated by rests. The score is divided into systems, with some instruments having multiple staves. The page number 102 is written at the top left.

Faster ♩ = 112

108

Fl. 1
2

Ob. 1
2

Cl. 1
2
3

B. Cl.

Bsn. 1
2

A. Sax. 1
2

T. Sax.

B. Sax.

MAX
Opt.

Tpt. 1
MAX

Tpt. 2
MAX

Hn. 1
3

Hn. 2
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1
2

Hp.

Pno.

play with hands on one drum; glissando via pedal as indicated

ad lib. two-handed fingernail glissandos following the contour of the dotted lines

E F G♭ A
D C B

p sempre

*Ob./Bsn.: use embouchure to exaggarately fluctuate the pitch indicated in the ossia staff while fingering the notated pitch.

118 n.v.

Fl. 1 2

Ob. 1 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

MAX
Opt.

Tpt. 1
MAX

Tpt. 1

Tpt. 2
MAX

Tpt. 2

Hn. 1
3

Hn. 2
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

sim.

3

mf

p

f

ff

quasi gliss.

quasi gliss.

quasi gliss.

quasi gliss.

ord.

(v.) wide & fast

(v.) wide & fast

(v.) wide & fast

(v.) wide & fast

(v.) wide & fast

(v.) wide & fast

n.v.

p

f

pp

pp

pp

n.v.

p

f

gradually slow down

124

Fl. 1
2

Ob. 1
2

Cl. 1
ord. 3
p *mf* *p* *f* *p legato* *cresc. poco a poco*

Cl. 2
ord. 3 3 3 3 3 3
p *mf* *p* *f* *p legato* *cresc. poco a poco*

Cl. 3
ord.
p *mf* *p* *f* *p legato* *cresc. poco a poco*

B. Cl.
p *mf* *p* *f* *p legato* *cresc. poco a poco*

Bsn. 1
2
a 2
p legato *cresc. poco a poco*

A. Sax. 1
3
p *mf* *p* *f* *p*

A. Sax. 2
3 3 3 3 3 3
p *mf* *p* *f* *p*

T. Sax.
p *mf* *p* *f* *p* *p cresc. poco a poco*

B. Sax.
ord.
p legato *cresc. poco a poco*

MAX
Opt.

Tpt. 1
MAX

Tpt. 1

Tpt. 2
MAX

Tpt. 2

Hn. 1
3
a 2
p cresc. poco a poco

Hn. 2
4
n.v. *p* a 2
p cresc. poco a poco

Tbn. 1
2

B. Tbn.

Euph.
n.v. ord.
p legato *cresc. poco a poco*

Tba.

Timp.
sim. *p* *f*

Perc. 1

Perc. 2

Hp.
[beat 3]

Pno.

129

Fl. 1
2

Ob. 1
2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1
2

A. Sax. 1
2

T. Sax.

B. Sax.

MAX
Opt.

Tpt. 1
MAX

Tpt. 1

Tpt. 2
MAX

Tpt. 2

Hn. 1
3

Hn. 2
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

a 2

f sempre

quasi gliss.

p cresc. poco a poco

quasi gliss.

f sempre

quasi gliss.

f sempre

f sempre

f sempre

f sempre

f sempre

quasi gliss.

quasi gliss.

gradual gliss.

gradual gliss.

gradual gliss.

p

mf

p

p

mp

p

f

NB

136 ^{a2} *gradual gliss.* (NB) ^{a2} *sim.* *rall.*

Fl. 1 2 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Ob. 1 2 *f* *p* *f* *p* *f* *p* *f* *f* *f* *f* *f*

Cl. 1 2 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Cl. 3 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

B. Cl. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Bsn. 1 2 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

A. Sax. 1 2 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

T. Sax. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

B. Sax. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

MAX *Opt.*

Tpt. 1 MAX

Tpt. 1

Tpt. 2 MAX

Tpt. 2

Hn. 1 3

Hn. 2 4

Tbn. 1 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Hp. *two hands wild gliss.* *ff*
E F# G Ab
D C B

Pno.

31

Tempo I ♩ = 96

144

Fl. 1 2 *f*

Ob. 1 2

Cl. 1 2 *f*

Cl. 3

B. Cl. *sfz* *p* *sfz*

Bsn. 1 2 *sfz* *p* *sfz*

A. Sax. 1 2

T. Sax. *sfz* *p* *sfz*

B. Sax. *sfz* *p* *sfz*

MAX
Opt. (spacebar) 32 33

Tpt. 1 MAX *mp* *f* *mp*

Tpt. 1 *f boldly* *fp* *f* *f* *fp*

Tpt. 2 MAX *mp* *f* *mp*

Tpt. 2 *f boldly* *fp* *f* *f* *fp*

Hn. 1 3 *a 2* *sfz* *p*

Hn. 2 4 *a 2* *sfz* *p*

Tbn. 1 2 *a 2, open* *sfz* *p*

B. Tbn. *sfz* *sfz*

Euph. *sfz* *sfz*

Tba. *sfz* *sfz* 8^{va}..1

Timp. *sfz* *sfz* *sfz*

Perc. 1 Bass Drum *sfz*

Perc. 2 Toms + Field Drum *p* *mf*

Hp. E F G A *sfz*
D C B^b

Pno. *sfz* *sfz* 8^{va}..1

149

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

MAX
Opt.

34

Tpt. 1
MAX

Tpt. 1

Tpt. 2
MAX

Tpt. 2

Hn. 1
a 2

Hn. 3

Hn. 2
a 2

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2
(Toms + F.D.)

Hp.

Pno.

sfz

f

mp

f

ff

f marcato

f sempre

mf

p

ff

8va

154

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
MAX
Opt.
Tpt. 1
MAX
Tpt. 1
Tpt. 2
MAX
Tpt. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno.

35 36

mp *f* *fp* *sfz* *f marcato* *mf* *p*

159

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
MAX
Opt.
Tpt. 1
MAX
Tpt. 1
Tpt. 2
MAX
Tpt. 2
Hn. 1
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno.

37

FL. 1
 FL. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Bsn. 1
 Bsn. 2
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 MAX
 Opt.
 Tpt. 1
 Tpt. 1
 Tpt. 2
 Tpt. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Hp.
 Pno.

40

176

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1
2

Cl. 3

B. Cl.

Bsn. 1
2

A. Sax. 1
2

T. Sax.

B. Sax.

MAX
Opt.

Tpt. 1
MAX

Tpt. 1

Tpt. 2
MAX

Tpt. 2

Hn. 1
3

Hn. 2
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

p

mf

p

mf

p

mf

p

p

mf

p

p

p

mf

p

p

p

mf

p

mf

p

p

p

mf

p

p

