

Saad Haddad

TAKHT

—*for sinfonietta*—

Full Score

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www.saadhaddad.com

INSTRUMENTATION

Flute
Oboe
Clarinet in B flat (Bass Clarinet in B flat)
Bassoon
Horn in F
Trumpet in E flat
Bass Trombone
Tuba
Percussion [5-octave marimba, 5 timpani]
Harp
Violin 1
Violin 2
Viola
Violoncello
Contrabass [with C extension]

Score is in C
Duration: *ca.* 12 minutes

PERFORMANCE NOTES*

- Accidentals: Accidentals carry through each measure; they do not carry through different octaves in any given bar unless otherwise notated.
- Feathered beaming: This type of beaming shows a gradual change in the speed of the notes. It is shown with a primary straight beam and other diagonal secondary beams (that together resemble a feather). These secondary beams suggest a gradual acceleration or deceleration from the first note value within the feathered beam to the last. When similar gestures are doubled throughout the ensemble (this includes members of the string sections), 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.
- Microtones: An accidental with one arrow indicates to lower pitch by approximately 50 cents; an accidental with two arrows indicates to lower pitch by approximately 75 cents.
- Singing: Sing pitches indicated with square noteheads into instrument; if the notated pitch is out of the range of the performer, adjust the octave accordingly. This technique occurs in the flute, clarinet, bass trombone, tuba, and harp.
- Symbols: A dashed arrow signifies a gradual change (additional instructions in score).

*Additional performance instructions appear throughout the full score.

PROGRAM NOTE

The title of this work, *Takht* ('ensemble' in Arabic), describes the typical Middle Eastern musical group that consists of most of the traditional instruments used in Arabic music, including the oud, qanun, kamanjah, ney, riqq, and darbakeh. In a way, the instrumentation for this work is the Western equivalent of that ensemble, employing one of each of the most commonly used instruments in the full symphony orchestra. Some of the instruments even overlap between the groups; for example the 'ney' is similar to the flute in construction, while the 'kamanjah' sounds very much like the violin. An ongoing muse in my output thus far is the voice of arguably the most famous Egyptian singer who ever lived, Umm Kulthum (1898-1975), the "Star of the East." In this particular work, her voice, in a sense, is brought back to life as the woodwinds, brass, and harp instrumentalists literally sing and play into their instruments, transforming the hall into an abstract depiction of Umm Kulthum's permeating presence in the lives of millions of people that continue to adore her today.

notes by the composer

Takht was commissioned by the New Juilliard Ensemble as the winner of the 2015-16 New Juilliard Ensemble Composition Competition. First performance on April 21, 2016 at Alice Tully Hall by the New Juilliard Ensemble conducted by Joel Sachs.

For more information, visit:
www.saadnhaddad.com

TAKHT

-for sinfonietta-

Saad Haddad

With reverence ♩ = 80

Flute

Oboe

B♭ Clarinet
alt. B♭ Bass Clarinet

Bassoon

F Horn

E♭ Trumpet

Bass Trombone

Tuba

Percussion

Harp*
solo, sing into a sound hole at the back of the soundboard
f *gliss.*
ah _____ ah _____

Violin 1

Violin 2

Viola

Violoncello

Contrabass

*de-tune harp as follows by 50 cents:



10

Fl. *p* ***play* *mf legato*

Hp. *f* ah

*Sing indicated pitch into instrument. If the pitch is out of player's range, sing one octave below the indicated pitch.
 **Oscillate slowly back and forth between playing and singing into instrument under the dotted slur.

16

Fl. *p* *mf*

Hp. ah

18

Vln. 1 *pp* *p legato* *quasi gliss.*

21

Fl. *p*

Bb Cl. *p* *mf legato* *play* *sing*

Hp. ah

Vln. 1 *quasi gliss.*

Vln. 2 *pp* *p legato* *sf p* *sf p* *sf p* *sf p* *quasi gliss.*

26

Fl. *mf*

Bb Cl. *p* *mf*

Hp. ah

Vln. 1 *sf p* *sf p* *sf p* *quasi gliss.* *sf p* *sf p* *quasi gliss.*

Vln. 2 *pp* *p* *sf p* *sf p* *sf p* *sf p* *sf p* *quasi gliss.*

30

Fl.

Ob.

Bb Cl.

F Hn.

Hp.

Vln. 1

Vln. 2

T13, 0, or 3 fingering

pp legato

p

mf

p

f

ah

33

mute off

pp

p

sf p

sf p

mute off

35

Fl.

Ob.

Bb Cl.

F Hn.

Hp.

Vln. 1

Vln. 2

mf

p

mf

mf

p

mf

pp

p

sf p

sf p

sf p

sf p

10

6

12

10

3

3

3

3

39

Fl. *mf* *p*

Ob. *mf* *mf*

F Hn. *mf* *mf*

Vln. 1 *p* *sf p* *sf p* *sf p* *sf p* *quasi gliss.*

Vln. 2 *sf p* *sf p*



42

Fl. *mf*

Ob. *mf*

F Hn. *p* *mf*

E♭ Tpt. *p* *mf*

B. Tbn. *p* *mf*

Vln. 1 *quasi gliss.* *quasi gliss.*

Vln. 2 *sf p* *sf p* *quasi gliss.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

46 **rit.** **a tempo** (♩ = 80)

F Hn.

E♭ Tpt.

B. Tbn.

rit. **a tempo** (♩ = 80)

Vln. 1

Vln. 2

Vla.

Vc.



50

B♭ B. Cl.

Bsn.

E♭ Tpt.

Mar.

very slow faster even faster rhapsodically alternate between fast and slow gestures throughout

p play with hands until otherwise indicated, ad lib. asynchronous, rhapsodic

Hp.

RH *bisbig.*

p

f

▼ = play on string indicated with x notehead

LH tuning key placed here **|line indicates to slide the tuning key between notated sounding pitches on the string indicated with x notehead

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

very slow faster even faster rhapsodically alternate between fast and slow gestures throughout

p

very slow faster even faster rhapsodically alternate between fast and slow gestures throughout

p

*ad lib. asynchronous, rhapsodic 'strumming' with index and middle fingers; do not attempt to match the number of notes that are indicated in each measure; stagger strumming if needed throughout.

59

fast -----> slow (in time)

Bb Cl. *p* *mf*

Mar. *p*

Hp. *f* *p* *f*

gradually slow down -----> (in time)

59

Vla. *p*

Vc. *p*

Cb. *mf*

||

Bb Cl. *pp*

Mar. *pp*

Hp. *pp*

Vla. *pp*

Vc. *pp*

Cb. *p* *mf*

FOR PERUSAL

67

Mar. *pp* *slow down - - - - -

Hp. *pp* *slow down - - - - - (in time) *f* *p*

**pitches in parenthesis optional (LH needed for tuning key)

69

Vln. 1 *p* mute gradual *gliss.* *mf* *mf* *mf* *mf* *mf*

Vln. 2 *mf* *mf* *mf* *mf* *mf* *mf*

Cb. *mf* *mf* *mf* *mf*

*maintain tempo; bracketed notes slow down in the duration of the measure.

Hp. *mf* *p* *f*

Vln. 1 *mf* *mf* *mf* *mf* *mf* *mf*

Vln. 2 *mf* *mf* *mf* *mf* *mf* *mf*

77

76

Mar. *f* *p*

Hp. ord. *p* *f* 3

77

Vln. 1 *mf* mute off

Vln. 2 *mf* mute off

Vla. *f* *p*

Vc. *f* *p*

Cb. *p* *mf*

fast ----> slow

81

Fl.

Mar.

Hp.

Vla.

Vc.

p

f

p

f

gradually slow down -----> (in time)

84

==

86

Fl.

Ob.

Mar.

Hp.

Vln. 1

Vla.

Vc.

Cb.

mf

f

p

mf

f

f

p

f

f

p

mf

f

p

mf

6

FOR PEARSON

91

Fl. *p f* 3

Ob. *p mf f*

Mar.

Hp.

Vln. 1 *f* 3

Vln. 2 *f* 3

Vla.

Vc.

Cb.

poco rit. *a tempo*

95

Fl. 3

Ob. *p*

Bb B. Cl. *p cresc.* *mf* *dim.*

Bsn. *p cresc.* *mf* *dim.*

Tba. *p cresc.* *mf* *dim.*

Mar. *f* *dim.*

Hp. *f* gradually descend
 E F# G A
 D C Bb
f *dim.*

poco rit. *a tempo*

Vln. 1 3

Vln. 2 3 *p*

Vla. *f* *dim.*

Vc. *f* *dim.*

Cb. *p*

101

100

B♭ B. Cl.

Bsn.

Tba.

Mar. *p*

Hp. *p*

101

Vln. 1 *f* 5 6 7 *mf* 3

Vln. 2 *p* *mf* 3

Vla. *p*

Vc. *p*

Cb. *p* 6

rhapsodically alternate between fast and slow gestures

mf

*very short, almost negligible pause between grace note and next note; applies to all similar figures.

105

Fl.

Mar. *mf*

Vln. 1 *quasi gliss.* gradually slow down (in time) *p*

Vln. 2 *quasi gliss.* gradually slow down (in time) *p*

Vla. *mf* III

Vc. *mf* III

Cb. *mfpp*

109

Fl. *f* 3

Ob. *mf* *f* *p* *mf* *f*

F Hn. *p legato* 3

B. Tbn. *p legato*

Tba. *p legato*

Mar. *f*

Vln. 1 *f* *dim. poco a poco* (*mf*) (*p*) *f*
rhapsodically alternate between fast and slow gestures throughout

Vln. 2 *f* *dim. poco a poco* (*mf*) *f*
rhapsodically alternate between fast and slow gestures throughout

Vla. *f*

Vc. *f*

Cb. *p* 6 *mf*

114

Fl. *p* *f* 3 *p* *f* 3 3

Ob. *p* *mf* *f* *p* *mf* *f*

B♭ B. Cl. *p cresc. poco a poco* 3

F Hn. *mf dim.* 3

B. Tbn. *mf dim.*

Tba. *mf* *p cresc. poco a poco*

Mar.

Vln. 1 *p* *f* 3

Vln. 2 (*mp*) *p* *f* 3

Vla.

Vc.

Cb.

118

Fl. *f*

Ob. *f*

B♭ B. Cl. *mf*

Bsn. *p* *mf* *f*

B. Tbn.

Tba. *cresc.* *mf*

Mar. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

arco *f dim. poco a poco*

(strum) *f dim. poco a poco*

strum ad lib. asynchronous à la Vc.

f dim. poco a poco



122

Fl.

B♭ B. Cl. *p*

Bsn. *p* *mf*

Tba.

Vln. 1

Vln. 2

Vla. gradually slow down

Vc. gradually slow down

Cb. gradually slow down

129

B♭ B. Cl. *mf* *p* *mf* *p* *mf*

Bsn. *p* *mf* *mf*

Hp. *p* *f*

129

Vln. 1 *p* *mf* *mf* *mf* *mf* *mf*

Vln. 2 *mf* *mf* *mf* *mf* *mf* *mf*

Vla. *p*

Vc. *p*

Cb. *p*

136

B♭ B. Cl. *f dim. poco a poco*

Bsn. *f dim. poco a poco*

F Hn. *mf* *f*

Hp. *f*

136

Vln. 1 *mf* *mf* *mf* *mf* *mf* *mf*

Vln. 2 *mf* *mf* *mf* *mf* *mf* *mf*

Vc. *p*

Cb. *p*

p cresc.

137

Fl. *p* *f*

B♭ B. Cl. *dim.*

Bsn. *dim.*

F Hn. *f*

B. Tbn. *mf* *p* *mf*

Mar. *p* *mf*

Hp. *mf*

Vln. 1 *mf legato*

Vln. 2 *mf legato*

Vla. *mf legato*

Vc. *mf legato*

Cb. *cresc.* *gradual gliss.* *mf* *sim.*

arco, rhapsodically alternate between fast and slow gestures throughout

play

sing

mallets, ad lib. asynchronous

ad lib. asynchronous

142

Fl. *mf* *p* *mf*

F Hn. *mf* *p* *mf*

B. Tbn. *mf* *p* *mf*

Tba. *mf* *p* *mf*

Mar. *mf*

Vln. 1 *mf* (in time)

Vln. 2 *mf* (in time)

Vla. *mf* (in time)

Vc. *mf* (in time)

Cb. *mf*

play

sing

(in time)

146

Fl.

F. Hn.

B. Tbn.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

slow - - - - - get faster - - - - - faster - - - - - back to rhapsodically alternating between fast and slow gestures

p *mf* *p* *mf*

151

Fl.

F. Hn.

B. Tbn.

Tba.

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(in time)

mf *mf* *mf* *mf*

accel.

Faster ♩ = 100

156

Fl. *p* *f*

Ob. *mf*

Bb Cl. *p* *f*

Bsn. *p*

F Hn. *f*

E♭ Tpt. *p* *mf* *mf* *mf*

B. Tbn. *p*

Tim. *sf* *p* *sf* *p* *sf* *p*

Hp. *f* sing into a sound hole at the back of the soundboard
ah

play with hands until otherwise indicated; asynchronous
12=♩. (in time) sim. 12=♩.

accel.

Faster ♩ = 100

Vln. 1 *p* *sf* *sf dim., asynchronous* *p sf*

Vln. 2 *p* *sf* *sf* *sf dim., asynchronous* *p sf* *p*

Vla. *p* *sf* *sf dim., asynchronous* *p sf* *p sf*

Vc. *p* *sf* *sf dim., asynchronous* *p sf* *p sf*

12=♩.

161

Fl. *mf* *p* *mf* *p*

Ob. *p* *mf* *p* *mf*

Bb Cl. *mf* *p* *mf* *p* *mf*

Bsn. *mf* *p* *mf* *p*

E♭ Tpt. *p* *mf*

B. Tbn. *mf* *p* *mf* *p*

Timp. *sf* *p* *sf* *p cresc.*

Hp. *f*

Vln. 1 *p* *sfp* *sf dim.* *p* *sf*

Vln. 2 *sfp* *sfp* *sf dim.* *p* *sf* *p*

Vla. *sf dim.* *p* *sf* *p* *sfp*

Vc. *sf dim.* *p* *sf* *p* *sfp*

Cb. *mf* *pizz.*

FOR SALE

164

Fl. *mf* *p* *mf* *f*

Ob. *mf* *p* *mf* *f*

B♭ Cl. *mf* *p* *mf* *f*

Bsn. *mf* *p*

E♭ Tpt. *p* *mf* *p* *mf* *p*

B. Tbn. *mf* *p*

Timp. *cresc.* *f*

Hp. *f*

32" 26" 29" 23"
e.g. ad lib. (play with hands)

Vln. 1 *p* *sfp* *f* *ff* *sff*

Vln. 2 *sfp* *sfp* *f* *ff* *sff*

Vla. *p* *f* *ff* *sff*

Vc. *p* *f* *ff* *sff*

Cb. (pizz.) *mf* arco *p*

FOR PERS

168

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

ff

p

32" 26" 29" 23"

32" 26" 29" 23"

172

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

E♭ Tpt. *f*

B. Tbn. *f* *p* *f*

Tba. *f*

Timp. *f*

Vln. 1 *sf*

Vln. 2 *sf*

Vla. *sf*

Vc. *sf*

Cb. *f*

The musical score consists of 12 staves for measures 172, 173, and 174. The woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon, E♭ Trumpet, and Baritone Trombone) and the brass section (Tuba) play a melodic line with triplets and slurs. The strings (Violins 1 & 2, Viola, Violoncello, and Contrabass) provide a rhythmic accompaniment with triplets. The timpani plays a steady pulse. Dynamics range from *f* (forte) to *sf* (sforzando) and *p* (piano).

175

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Eb Tpt.

B. Tbn.

Tba.

Timp.

32" 26" 29" 23"

ff

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

p

179

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

F Hn. *f*

E♭ Tpt. *f*

B. Tbn. *f* *p* *f*

Tba. *p*

32" 26" 29" 23" *ff* 32" 26" 29" 23"

Vln. 1 *ff* *sf* *sf* *sf* *sf* *sf*

Vln. 2 *ff* *sf* *sf* *sf* *sf* *sf*

Vla. *ff* *sf* *sf* *sf* *sf* *sf*

Vc. *ff* *sf* *sf* *sf* *sf* *sf*

Cb. *ff*

FOR SALE

183

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

E♭ Tpt.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff *p*

ffp

f *p* *f* *ffp*

f

ord.

mallets

f

Detailed description: This page of a musical score covers measures 183, 184, and 185. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (Bb Cl.), Bassoon (Bsn.), French Horn (F Hn.), and E♭ Trumpet (E♭ Tpt.). The brass section includes Baritone Trombone (B. Tbn.), Trombone (Tba.), and Timpani (Timp.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns with many triplets and slurs. Dynamic markings such as *ff*, *p*, *ffp*, and *f* are used throughout. The timpani part is marked 'mallets' and *f*. A large watermark 'FOR PEARSON' is visible across the page.

186

Fl. *f*

Ob. *f*

Bsn. *p* *ff* *ff* *p* *ff* *ff*

F Hn. *p* *ff* *ff* *p* *ff* *ff*

E♭ Tpt. *p* *ff* *f* *ffp* *ff* *ffp*

B. Tbn. *p* *ff* *ffp* *ff* *ffp*

Tba. ord. *ff* *ff*

Timp. *f* *p*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Tempo I ♩ = 80

192

Bsn. *p* *ff* *ffp* *ff*

F Hn. *p* *ff* *ffp* *ff*

E♭ Tpt. *ff* *ffp* *ff dim.*

B. Tbn. *ff* *ffp* *ff*

Tba. *ff* *ff*

Timp. *ff*

198

Fl. *p* *mf legato*

Bb Cl. *p*

E♭ Tpt.

Mar. *p* play with hands until otherwise indicated, ad lib. asynchronous, rhapsodic

Hp. *f* sing into a sound hole at the back of the soundboard (RH bisbig.) *p* *cresc. poco a poco*

Vln. 1 *pp* *p legato*

Vln. 2 *pp*

Vla. *p*

Vc. *p*

Cb. *p*

very slow ----- faster ----- even faster ----- rhapsodically alternate between fast and slow gestures throughout

*ad lib. asynchronous, rhapsodic 'strumming' with index and middle fingers; do not attempt to match the number of notes that are indicated in each measure; stagger strumming if needed throughout.

208

204

Bb Cl. *mf legato*

Mar.

Hp. *f*

Vln. 2 *p legato*

Vla.

Vc.

Cb. *pp*

208

p 6

210

Fl.

Bb Cl.

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

mf legato

f

gradually slow down - - - - - (in time)

pp

p legato

(mute)

p

mf legato

p

mf legato

mf p

215

Fl.

Bb Cl.

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

p

mf legato

f

p

mf legato

pp

p legato

(mute)

p

mf legato

pp

p legato

218

218

Vln. 1

Vln. 2

Vla.

Vc.

(mute)

pp

(mute)

pp

p legato

pp

p legato

218

220

Fl. *mf legato*

B♭ Cl. *p* *mf*

Mar.

Hp.

Vln. 1 *p legato*

Vln. 2 *pp* *p sf p sf p sf p*

Vla. *pp*

Vc. *pp*

225

B♭ Cl.

Hp. *mf* *f* *p*

Vln. 1 (mute) *p* *mfp* *mfp* *mfp* *mfp* *mfp*

Vln. 2 *sf p* *sf p* *quasi gliss.* *mfp* *mfp* *mfp* *mfp* *mfp*

226

226

229

Hp. *f*

Vln. 1 *mfp* *mfp* *mfp* *mfp* *mfp* *mfp*

Vln. 2 *mfp* *mfp* *mfp* *mfp* *mfp* *mfp*

233

Fl.

Bb Cl.

Hp.

Vln. 1

Vln. 2

p *mf legato*

p *mf legato*

f *p* *f*

gradually slow down (in time)

pp *p legato* (mute)

pp *p legato*

3 3 3 3 3 3 6

242

239

Bb Cl.

F Hn.

Hp.

Vln. 1

Vln. 2

p

f sing into a sound hole at the back of the soundboard

ah.

play *mf*

3

242

pp *p legato*

pp *p legato*

246

Hp.

Vln. 1

ah.

solo

ah.

3

pp *p legato* (mute)

253

Hp.

ah.

ah.

3

261

Hp.

ah.

ah.