

Set No. 1

Saad Haddad

TASALSUL I

for solo flute
(2022)



NEW YORK

www.saadhaddad.com

INSTRUMENTATION

Flute

DURATION


ca. 6 minutes

PERFORMANCE NOTES*

Accidentals: Accidentals, including quarter tones, DO NOT carry through.

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

Quarter tones:



The image shows a musical staff with a treble clef. It contains four quarter notes. Above the first note (B-flat) is the text "3/4 flat". Above the second note (B-natural) is "1/4 flat". Above the third note (C-sharp) is "1/4 sharp". Above the fourth note (C-natural) is "3/4 sharp".

Do not bend into quarter tone; only use embouchure if fingering not possible.

*Additional performance instructions appear throughout the score.

PROGRAM NOTE

Tasalsul I, or “sequence” in Arabic, takes its name from Luciano Berio’s *Sequenze*, with the first *sequenza* also featuring the solo flute. The flute’s connection with the *ney*, an ancient Arab recorder, makes it a worthy vessel for expressing the microtonally-inflected modes, or *maqamat*, which is common to the region. In Western music, composers like Wagner and Schoenberg revolutionized music by developing harmonic systems that modulate beyond closely related key centers, and in the case of Schoenberg, went so far as to expound that all pitches have equal weight in his twelve-tone technique. This work explores ways that this evolutionary progression can be realized within the realm of the *maqama*, which has traditionally been relegated to very closely related key areas within the scope of a composition. C.P.E. Bach’s *Sonata in A minor* will serve as a jumping-off point in terms of the way the work creates a sense of harmony with a single-line solo instrument. This work also utilizes rhythmic motives drawn from the Arab *iqa’at*, which are realized through the lens of French composer Yan Maresz’s solo flute work, *Circumambulation*, and the writings on Arab rhythmic structure by the late Lebanese percussionist, Michel Baklouk Merhej. Selected melodic fragments from Egyptian composer Abdo Dagher’s *The New Egyptian-Arabic Sufic Art Music* are quoted throughout to create direct contrast with the C.P.E. Bach-inspired material.

This work was selected for inclusion in the 2022 Mid-Atlantic Flute Convention in Washington, D.C.



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6 *p* *mf* *p*

f sub. *p sub.*

7 *f legato* *f* *p* *f* *mf*

8 *mp* *accel.* *f sub.* *p*

♩ = 92

9 *rall.* *f* *p* *pp*

♩ = 66

add key percussion gradually

10 *p* *f* *p* *f* *p sub.* *f sub.*

no key percussion

11 *f* *f* *f*

12

13

14

rall...

$\text{♩} = 40$

15

a tempo $\text{♩} = 66$

f

pp add key percussion gradually

f no key percussion

p

f

16

rit.

gradually change from percussive sound to a very breathy, but pitched;
gradually *glissando* down to C₄, pitches are notated as guideposts.

17

$\text{♩} = 48$

very breathy, but pitched;
senza vibrato

slow to fast tremolando

p *taqsim-like*

sim.

18 *accel.* $\text{♩} = 66$

mf *f* *<ff> sfz* *p sub.*

19

sfz *mf* *p*

20

accel. gradually change downbeats to percussive sound

f *p sub.*

21 *G♯*: use fingering $\text{♩} = 88$

f *p sub.* *mp* *mf* *mp*

22

mf *f* *mp* *f*

f sub. *p sub.* *f sub.*

percussive attack; breathy pitched sound that gradually changes to breathy pitchless sound during the span of the fermata.

23

p *mp* *f* *p sub.* *sfz*

accel. ♩ = 112 ♩ = 88 accel. ♩ = 112 ♩ = 66
start percussive, then gradually change to ord. rit.

24 breathy, pitched sound *p* *mf* > *p dolce*

25 *p* < *mf*

accel. gradually change to percussive sound; gradually *glissando* up to B \flat , pitches are notated as guideposts.

* multiphonics (diamond noteheads indicate the fundamental)

26 ♩ = 152 *f* *p* *sfz* *sfz* *sfz*

27 *f* *sfz* *sfz* *sfz* *sfz* *sfz*

28 *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

29 *sfz* *sfz* *sfz* *sfz* ord.

rall.
gradually change to percussive sound;
gradually shorten note length;
gradually *glissando* up to A₄

30

31

$\text{♩} = 66$
f sub.

32

f sub.

33

sffz *p sub.* *mf dolce* *sffz*

mf dolce *p sub.*

FOR PERSAL USE ONLY

cresc. poco a poco

cresc. poco a poco

gradually change to percussive sound

f *p* *mf* *f* *p* *mf* *<f*

ord. 3 sim. ord. 3 sim.

p *mf* *f* *p* *mf* *mf* *p* *mp*

ord. 3 sim. ord. 3 sim.

1/8th tone sharp

p *mf* *<f* *ff* *ffz*

ord. 3

FOR PERUSAL USE ONLY