

Set No. 1

Saad Haddad

TASALSUL I

for solo violin
(2022)



NEW YORK

www.saadhaddad.com

INSTRUMENTATION

Violin

DURATION

ca. 5 minutes

PERFORMANCE NOTES*

Abbreviations:

s.p. = sul ponticello; s.t. = sul tasto; m.s.p. = molto sul ponticello; m.s.t. = molto sul tasto; p.n. = position ordinario (normal position of the bow); s.v. = senza vibrato; vibr. = vibrato normale.

Accidentals:

Accidentals, including quarter tones, DO NOT carry through.

Dashed arrows:

Dashed arrows indicate a gradual change in technique.

Grace notes:

Grace notes should be played before the beat.

Noteheads:

Normal notehead = normale
Cross-notehead = col legno battuto
Circled cross-notehead = col legno tratto

Quarter tones:



*Additional performance instructions appear throughout the score.

PROGRAM NOTE

Tasalsul I, or “sequence” in Arabic, takes its name from Luciano Berio’s *Sequenze*. The violin’s connection with the *kamanjah*, an ancient Arab stringed instrument, 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 revolutionary progression can be realized within the realm of the *maqamat*, 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 Baklout 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.



TASALSUL I

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♩ = 66

III II
IV III

sfz *s.p.* *f sub.* *s.t.* *s.p.*

f sub. *s.t.* *m.s.p.* *p.n.*

pp *f* *p*

m.s.t. *rit.* *a tempo* *quasi cadenza* ♩ = 48

sffz *p sub.* *pp dolce* *p.n.* *p cresc. poco a poco*

f *pp*

s.p. *a tempo* *p.n.*

f *pp* *f*

p *f* *f*

pp *f* *pp*

m.s.p. -----> p.n.

rall. -----> $\text{♩} = 40$

a tempo $\text{♩} = 66$

rit. -----> gradually *glissando* down to C₄, pitches are notated as guideposts.
m.s.t. ----->

$\text{♩} = 48$

m.s.p. -----> p.n.
s.v. -----> vibr.

slow to fast tremolando

p taqsim-like

accel. ♩ = 66

rall. - - - - -
gradually *glissando* up to A \sharp
p.n. - - - - -

$\text{♩} = 66$
arco
f sub.

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cresc. poco a poco

p.n.

cresc. poco a poco

FOR PERUSAL USE ONLY