

# DUET

FOR  
HARP AND VIOLA

KARIM AL-ZAND  
(1999)



PROGRAM NOTE:

Duet is in four contrasting movements, the first and last of which are very brief miniatures forming bookends to the longer middle movements. The second movement is a simple two-part song and the third is a not-too-serious dance featuring harp pedal glissandi and viola pizzicato.

 February 1999

Premiere performance: *Duet* was commissioned and premiered by Scott Woolweaver (viola) and Virginia Crumb (harp) on May 16 1999 in Paine Concert Hall, Harvard University, Cambridge MA. A residency at the MacDowell Colony provided time and support in writing this piece.

DURATION:

I. Debut	1'20"
II. Dalliance	3'10"
III. Dance	6'20"
IV. Denouement	1'20"

TOTAL 12'10"





# II.

## [DALLIANCE]

Unhurried; plaintively ♩=56

(trem.)

ppp — *p* — *mp* — *p* — *mp*

*mp*

D# Gb

Slower; ethereal ♩=50

5

*mp* — *sub. pp* — *mp* — *pp* — *mp*

bring out the melody

*mf* — *f* — *mf*

A# Eb G# Ab Eb

9

*pp* — *mp* — *mf* — *poco f*

port.

*poco f*

près de la table sonorously

Eb Bb Ab F# G# Eb

Lyrical, yet carefree (Tempo I ♩=56)

13

(V)

*p* — *pp*

ord.

C# D#

17

*mp* *poco* *port.* *poco*

*p* ⊕

B $\flat$  C $\flat$  D $\flat$  F $\flat$  G $\flat$  C D $\sharp$

21

take time ----- a tempo

*mf* *poco* *f* *espres.* *mp* ⊕

A $\flat$  F $\sharp$  D $\sharp$  G $\sharp$  A $\flat$  F $\flat$  G $\flat$

25

*mp*

A $\flat$  B $\flat$  F $\sharp$  D $\sharp$  F $\flat$  B $\flat$  C $\flat$  E $\flat$  D $\flat$

29

*mf* *poco f* *f* *ff* *espres.* *mf* *f* ⊕

*gliss.* *tr* *tr* *tr*

C $\sharp$  E $\flat$  F $\sharp$  E $\flat$  B $\flat$  F $\flat$

take time-----a tempo

33

pp mp pp mp pp

tr

p ppp p mp

harm. at 12th

C# A# B# D# C b B b

Slower; ethereal (♩ = 50)

37

mp mf warmly

tr mp mf warmly

sub.p

melody

C# A b E b D# B b

41

mf f

mf f

près de la table

sonorously

E b D# C# A# F# A b G#

45

rit.-----

mp pp pppp

port.

mp f ord.

E b A#

# III. [DANCE]

Very Quickly; with levity and humor ♩=160

pizzicato throughout\*

pppp *pizz. ord.* 3 (+ + +) p mf ppp mp (l.v.)

6 3 IV 3 (+ + +) mf f pp f ff p mp f

11 mp mf playful subp subppp (seco) sfz C# D#

15 sfz D# D#

\* The movement in its entirety may be played quasi gitara. Alternatively, m. 154ff. alone may be played in this way. If necessary, a plectrum may be used throughout.



35

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

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

G# Eb/B# G# B# Eb Bb Gb Ab/Cb

39

*mp* *mf* *f*

*mp* *mf* *mp*

Bb Ab Gb Ab

43

*mf*

*whimsical* III *(sim.)* *gliss.*

Bb Ab Gb Ab

47

*mp* *mf* *mp*

*mp* *mf* *mp*

Gb/Eb D# Gb D#

51

*f* *mf*

*f* *mp* *f*

G B G D  $\begin{matrix} E_b G A \\ B C\# D \end{matrix}$  D

55

*f*

*whimsical*

D D, C, B

59

*cresc.* *ff*

*cresc.* *ff*

C# D

63

*gliss.* *sub mf* *f* *ff* *sempre ff*

*sub mf* *f* *ff* *gliss.*

B

(3) (4)

*sfz*

67 Suddenly Broader; serious ♩ = 80 stretto

expansive, full  
*sfz* *f* *mf* *f* *mf* *ff* *f*  
 restrike  
 F# D# A<sub>b</sub> C<sub>b</sub> F<sub>b</sub> A<sub>b</sub>

70 a tempo Tempo I (♩ = 160)

carefree again  
*sfz* *f* *p* *mp*  
 gliss.  
 F# D# A<sub>b</sub> A<sub>b</sub>

74

II (sim.)  
*mf* *sfz*  
 F# D# A<sub>b</sub>

78

III  
*sfz* *pp* *mf*  
 E<sub>b</sub> F# C# A<sub>b</sub>

82

*mf* *f* *ff*

*f* *ff* (3.) (4.)

*gliss.* *Stacc.*

*sfz*

As Before stretto

86

*insistent* *mf* *f* *mf* *ff* *f*

*sfz* *f*

*Tempo I*

*ossia*

E<sub>b</sub> D<sub>b</sub> A<sub>4</sub> — b E<sub>4</sub> D<sub>4</sub>

89

*mf* *mp*

*cheerfully again* *etc.*

*Tempo I*

E<sub>b</sub> D<sub>b</sub> A<sub>4</sub> — b E<sub>4</sub> F<sub>4</sub> G<sub>4</sub> D<sub>4</sub>

92

*mp* *mf*

*Stacc.* *Stacc.*

A<sub>4</sub> — b — b — b — b — b

96

*cresc.* *f*

*S<sup>va</sup>*

A $\flat$  D $\flat$  C $\sharp$  G $\sharp$  B $\sharp$  A $\sharp$  B $\flat$

100

*gaining momentum*

*cresc.*

*p cresc.* (3) *gliss.* (3) *gliss.* (4) *gliss.* (5)

B $\sharp$

103

*Slightly Slower*

*with confidence* *tentatively*

*ff ff pp f dim. poco a poco*

*ff mf*

*accel a* - - - - -

B $\flat$

108

*Tempo I*

*ppp subf*

*p* *pp* *prés de la table* *(seco)*

F $\sharp$

112

*ppp* *sub f* *ppp*

(sim.)

G#

116

*mf* *f*

ord. 8va

3 3 3

G# B#

120

*pp* *mf*

*mp* *ff* *ff*

E<sub>b</sub> D<sub>b</sub> E<sub>b</sub>

124

*p*

*mp* *p*

D<sub>b</sub> F#

128

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

*mp* *p* *mf* *p* *calmly*

E<sub>b</sub> G<sup>#</sup> E<sub>b</sub> B<sup>#</sup> E<sub>b</sub> F<sup>#</sup> B<sub>b</sub>

132

*mp* *mf* *f*

*mp* *mf* *mp*

*prominently* *gliss.*

136

*whimsical*

*mf*

*mf*

*whimsical* II *gliss.*

140

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

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

F<sup>#</sup> E<sub>b</sub> C<sub>b</sub> E<sub>b</sub> G<sup>#</sup> C

144

*mf*

*mp*

*f*

C E G A B D D

148

*whimsical*

D C B

152

*cresc.*

*ff*

*gliss.*

*sub mf*

*cresc.*

*ff*

*sub mf*

C D F

156

*ff*

*f*

*sfz*

*gliss.*

*ff*

*gliss.*

(5)

(3)

heavy accent each time

> sounds octave C

A B F E C

ecstatic  
quasi gitara

161

(sim.)

*ff*

C

E

164

E

C

167

B#

C

E

170

*ff*

heavy accents

*ff*

E# ————— ♭ —————  
 C# ————— ♭ ————— # D♭ C♯ B♭ ————— A♭ G♭ F♭

Very Broadly ♩ = 100 (ad lib.)

173

sul IV to end  
arco! clarinet tone \*

rit. - - - - -

*mp* < *mf* < *mp* < *mf* < *mp* < *mf* < *mp* < *mf* < *mp*

(restrike)

(non arpeg.)

*sfz* *mf* *p* *ppp*

E♭ F♭ A♭ ————— G# A♭ ————— G♭  
 D♭

\* Bow half-way between the fingered note and the bridge.

# IV.

## [DENOUEMENT]

Slowly; with an infinite tranquility ♩ = 48

*rubato ad lib. √* *espres. √*

*pppp* *pochiss. ppp* *poco*

(non arpeg.) *pppp* *bring out*

A# E# D# F#

④ *becoming increasingly ardent →*

*p* *mf*

*pp* *mp*

F# A♭ C♭ A# B#

⑥ *rit.* *molto rit.*

*passionately* *suddenly still* *IV* *III* *(II) non vibrato* *vibrato*

*poco f* *sub pp* *poco p* *niente*

*calmly pp* *près de la table*

A♭ G♭ F# C# C♭ B♭ A♭

*Dani Alford*. Somerville MA, 31/1/99

