

Full Score

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Doaa and Masa

for harp solo

(2016)

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Doaa and Masa

Program notes

In August of 2014, Syrian refugees Doaa Al Zamel and her fiancé Bassem had to flee their temporary home in Egypt after living there without a work permit and in constant fear. Bassem spent his life savings and hired smugglers who took them on a packed old fishing boat, with the hope of getting married and building a new life in Europe. After a few days another smugglers' ship showed up and rammed a hole in the boat. Most of the passengers died, while the rest tried to survive by swimming. Doaa could not swim, but luckily Bassem found a life preserver and gave it to her. After a day passed, Bassem ran out of energy. He drowned before her eyes. Doaa was one of 11 out of 500 passengers who survived the wreck. Another was Masa, an 18-month old girl who was handed to Doaa by her mother, who drowned shortly after she gave her child to Doaa. Doaa not only miraculously survived four days in the sea without food or water before being rescued by a Greek vessel; she also saved the life of Masa, playing with her and singing to her afloat on the small life preserver in the middle of the ocean.

My wife and I heard this story one day on WNYC Radio as told by UN's High Commissioner for Refugees Melissa Fleming. I was overwhelmed with tears. How did Doaa find the strength to witness her love drown, survive in the sea for four days, and save a stranger's baby? My wife suggested that I would write a piece about it, and this became *Doaa and Masa*, which I wrote for my friend, harpist Sivan Magen. The harp is a natural instrument to represent a stormy ocean, and in order to situate it in the Middle East, I structured a mode that superimposes two appearances of a tetra-cord that is common in traditional Arabic music (Hijaz tetra-cord: half step – three half step – half step). I likewise employed a type of texture that is common in this music: a melody over a repeated rhythmic pattern using long meters such as 10/4 and 17/8. While writing the piece I was visualizing the inconceivable image of Doaa on a life preserver in the middle of the ocean, singing to Masa. I consequently wrote a short lullaby that can be heard twice in the piece accompanied by a texture that resembles a Qanoon, a string instrument commonly used in Syrian music. Above anything else, the moment that breaks my heart in this incredible story is when Doaa's fiance died right before her eyes. And so, the piece ends with a lament for Bassem and for anyone who lost their life while fleeing their homeland.

Performance notes

* Harmonics are written where played, sounding an octave higher.

* In all pedal glissandi the second note is not plucked.

* The marking $>pp<$ indicates a note in *pp* that is isolated from its surrounding dynamics.

*  - short, rhythmic descending/ascending glissando into the indicated note

Doaa and Masa

For harp solo
version December 2023

Presto (♩=170), dark, stormy and unclear

Gilad Cohen 2016

The musical score is written for harp solo and consists of several systems of music. The first system (measures 1-5) is in 4/4 time and features a bass clef. The right hand plays a series of chords and a melodic line, while the left hand plays a rhythmic accompaniment. Dynamics include *ppp* and *pp*. The second system (measures 6-7) continues the piece with a 4/8 time signature and includes a trill (tr) and a fermata. The third system (measures 8-9) is in 4/4 time and features a *p poco a poco cresc.* dynamic. The fourth system (measures 9-10) is in 4/4 time and includes an *accel.* marking. The fifth system (measures 10-13) is in 3/4 time and features a *mf* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

11 *8va*

gliss.

A Andante (♩=80)
4+3+3

12

1.v. *ppp* sneaking in from previous explosion, almost inaudible at first *Ab* *poco a poco cresc.*

14

p

knock on side of harp, high pitch brush soundboard with nails knock on side of harp with nails (high pitch) knock with thumb (low pitch) simile

sfz *pp*

16

mf painful

sfz *p*

17

>pp<

18

>pp<

>p< *>p<* *>p<* *>p<*

sfz

20

>p< *>p<*

sfz

p.d.t.

21

>pp<

ord.
>p< *>p<*

poco con moto (♩=90)

22

mf

p.d.t.

23

>p<

Musical score for measures 23-24. Measure 23 features a piano (*p*) dynamic with an accent (*>*) and a hairpin (*<*). The right hand has a sustained chord with a tremolo effect, while the left hand plays a rhythmic pattern. Measure 24 continues with similar textures, including a dynamic marking of *ord.* and a fermata over a chord.

24

>p<

8^{va} 3

espress.

Musical score for measures 24-25. Measure 24 includes a dynamic marking of *>p<* and a fermata. Measure 25 features a dynamic marking of *ord.* and a fermata. The right hand has a complex texture with a dynamic marking of *espress.* and a dynamic marking of *p.d.t.* in the left hand.

B

Più mosso (♩=100)

pp

Musical score for measures 26-28. Measure 26 includes a dynamic marking of *pp* and a tempo marking of **Più mosso** (♩=100). The right hand has a steady and confident texture. Measure 27 includes a dynamic marking of *pp* and a tempo marking of **Più mosso** (♩=100). Measure 28 includes a dynamic marking of *pp* and a tempo marking of **Più mosso** (♩=100).

29

p

Musical score for measures 29-30. Measure 29 includes a dynamic marking of *p* and a tempo marking of **Più mosso** (♩=100). Measure 30 includes a dynamic marking of *p* and a tempo marking of **Più mosso** (♩=100).

31

accel.

poco a poco cresc.

Musical score for measures 31-32. Measure 31 includes a dynamic marking of *poco a poco cresc.* and a tempo marking of **Più mosso** (♩=100). Measure 32 includes a dynamic marking of *poco a poco cresc.* and a tempo marking of **Più mosso** (♩=100).

33 (♩=140)



Allargando



Molto rit.



C Moderato, light, poco rubato (♩=160)
3+3+2+2

43

p.d.t.

p like a simple, folky lullaby

45

8va

A#

46

ord. nails

ord.

less

gliss.

(p.d.t.)

less, like echo

48

nails

A# ord.

mp dolce

50 *8va*

Ab

51 *pp* ord. nails ord. *gliss.*

p like echo

D

53

Fb
Cb
p
Eb
Ab

55 *8va*

Eb
Bb
3
Fb
poco a poco dim.

9 **molto rit.**

57 loco

pp p.d.t. ord.

E Andante (♩=80)
4+3+3

59 *pp* *sffz*

knock with thumb *p* (low pitch)

brush soundboard with nails

knock on side of harp with nails (high pitch)

dramatic

p ord.

8^{sub}

E♭ F♯ D# E♭ C#

f painful

61 *sffz*

E♭ C#

(8)

molto rit.

62 p.d.t. *p* 3

knock on side of harp, high pitch

pp *ppp*

(8)

F Rhythmic, urgent ($\text{♩} = 90$)

63

p tense

8^{vb}

66

gliss. *gliss.* *ff* *f* *gliss.* *gliss.*

ord. p.d.t. ord.

F \flat
B \flat

G

69

percussive

F \flat E \flat xyl. simile *sfz*

B \flat *p tense, rhythmic and accurate*

p.d.t.

G \flat
C \sharp

73

sfz

77

ord. *pp*

C \flat D \flat

H Very steady (♩=180)

80

p stormy, with subdued energy

83

86

88

I

mf

espress.

90

93

96

99

102

105

f with anger

pp

Chords: F#4, D#4, E#4, D#4, C#4, D#4, F#4, F#4, C#4, A#4

Measure numbers: 93, 96, 99, 102, 105

Dynamic markings: *f with anger*, *pp*

Tempo/Character: *f with anger*

108

ff $F\sharp$

3

$F\sharp$

$E\flat$

$E\flat$

111

fp $D\flat$

espress.

3

$D\flat$

114

J Poco sostenuto, giusto ($\text{♩} = 140$)

6+6+5

f persistent

$D\sharp$

17

8

116

$G\flat$

$F\sharp$

pp

f

118

120

Musical score for measures 120-121. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Chords A4, G#, D#, and F# are indicated above the right hand.

122

Musical score for measures 122-123. Measure 122 includes a chord E# and a *rit.* (ritardando) marking. The right hand continues with complex rhythmic patterns, and the left hand maintains the eighth-note accompaniment.

K Più mosso, lighter (♩=150)

124

Musical score for measures 124-125. The right hand has a melodic line with a *ff* (fortissimo) dynamic. The left hand has a bass line with a *subp* (subpiano) dynamic. Chords A# and Bb are indicated.

126

Musical score for measures 126-127. The right hand has a melodic line with a slur and an accent (>) over a note. The left hand continues with the bass line. The instruction *like a floating memory* is written above the right hand.

128

Musical score for measures 128-129. The right hand has a melodic line with a slur and an accent (>) over a note. The left hand continues with the bass line. A chord G# is indicated above the right hand.

130

Musical score for measures 130-131. The right hand features a melodic line with a slur over measures 130-131. The left hand plays a steady eighth-note accompaniment. Chords Eb and D# are indicated above the right hand staff.

132

Musical score for measures 132-134. The right hand has a melodic line with a slur over measures 132-134. The left hand continues with eighth-note accompaniment. Chords Eb, Eb, Ab, and G# are indicated above the right hand staff. Time signatures 4/4, 2/4, and 3/4 are shown.

135

Musical score for measures 135-136. The right hand has a melodic line with a slur over measures 135-136. The left hand has a bass line with a slur over measures 135-136. Chords D# and 6 are indicated above the right hand staff. Dynamics *f* and *6* are present. An 8va marking is shown above the left hand staff.

137

Musical score for measures 137-138. The right hand has a melodic line with a slur over measures 137-138. The left hand has a bass line with a slur over measures 137-138. Dynamics *f* and *p* are present. An 8va marking is shown above the left hand staff.

139

Musical score for measures 139-140. The right hand has a melodic line with a slur over measures 139-140. The left hand has a bass line with a slur over measures 139-140. Chords G# and # are indicated above the right hand staff. Dynamics *f* and *6* are present. An 8va marking is shown above the left hand staff.

141

Musical score for measures 141-144. The piece is in 3/8 time with a key signature of one sharp (F#). The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The key signature changes to B major (two sharps) at the end of measure 144.

145

poco rit.

Musical score for measures 145-147. The piece is in 3/8 time with a key signature of B major (two sharps). The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. Dynamics include *p* (piano) and *pp* (pianissimo). The tempo marking *poco rit.* (poco ritardando) is present. Measure numbers 145, 146, and 147 are indicated at the end of each measure.

147

Meno mosso

Musical score for measures 147-150. The piece is in 17/8 time with a key signature of B major (two sharps). The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The tempo marking *Meno mosso* is present. The instruction *poco a poco cresc.* (poco a poco crescendo) is written below the first measure. Measure numbers 147, 148, 149, and 150 are indicated at the end of each measure.

148

accel.

Musical score for measures 148-151. The piece is in 14/8 time with a key signature of B major (two sharps). The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The tempo marking *accel.* (accelerando) is present. Measure numbers 148, 149, 150, and 151 are indicated at the end of each measure.

149

Musical score for measures 149-152. The piece is in 14/8 time with a key signature of B major (two sharps). The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. Measure numbers 149, 150, 151, and 152 are indicated at the end of each measure.

L Moderato, light (♩=160)
3+3+2+2

glisses short glisses
- with nail anticipating notes

150 (ord.) (nails) simile

f p qanoon-like

F# D# D#

152

D# (ord.) D# D# D#

mp gentile

154 8^{va} ord. nails poco rit. ord.

Ab D#

A tempo

156

A# D# D# D#

f determined

secco

158 *8va*

Ab
D#

3 3 3 3 3

3 3 3 3 3

gliss.

Rubato

160 *ff dramatic*

D# D#

rit. l.h.

G#

M **Meno mosso** (♩=140)

162 *pp*

G#
D#

gliss.

Eb
D#

G#
D# A#

f

fading out,
introvert

p

165 *8va*

rit. p

gliss.

Ab
D#

pp

N Andante (♩=80)

4+3+3

pp

168

8va

knock on side brush soundboard of harp, high with nails

knock on side of harp with nails (high pitch)

knock with thumb (low pitch)

simile

F \flat
B \flat

p

p

170

p espress.

sfz

171

D \sharp

>pp<

>pp<

172

rit.

>pp<

>pp<

pp

sfz



O Lament rubato (♩=45)
(A tempo)

(Meno mosso)

(A tempo)

(Meno mosso)

174

p mourning, *espress.* (melody) (l.v.) (melody) (*pp*)



(simile)

176



178

pp



180

p

183

3



184

rit.

3



P A tempo

186

pp

3



189

rit.

secco

3