

Only for for persual
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Immortal Beauty

Aineza Farhang
Soprano and Recorder Quartet

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Immortal Beauty

Alireza Fakhri

Summer 13

For

Soprano and Recorder Quartet

Commissioned by Quartet New Generation and Impuls

Premiere on the 1st of October 2013 at the A Theater in Berlin by

Quartet New Generation

Duration ~8 min

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Program Note (is being written)

Nothing explains better the poetic aspect of the work than the genius finesse of Shakespeare's poem that inspired me to find the appropriate form for this piece. Sonnet number 14 describes the slow and swift passage of time: Everything is condemned to be brought to an end. Time passes.

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Notation

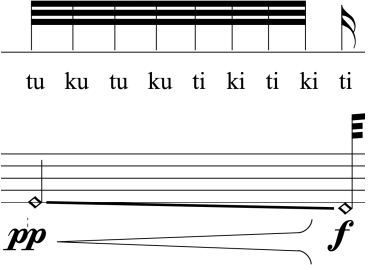


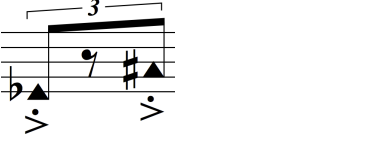
Voice

	Speaking Sound from whispering (ppp) to shouting (ff). The intonation should be close to the attached recording (Sir John Gielud's voice reading).
	Close gradually your mouth by hand, while singing.
	Inhale.
	Speaking Sound from whispering (ppp) to shouting (ff).

Voice and Instruments

	Quarter (20 mc) higher than A ^b — Quarter tone (40 mc) higher than A ^b
	Slightly (20 mc) higher than A ^b — Slightly (20 mc) lower than A ^b
	Exponential Crescendo.
	Speaking Sound, pitch descends.

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 <p>tu ku tu ku ti ki ti ki ti</p>	<p>Jerky Gradual Overblown Sound. Fundamental changes gradually. More dynamics make more particles.</p>
	<p>In the upper staff: Speaking Sound from whispering (<i>pp</i>) to shouting (<i>ff</i>). When the cross is in the parenthesis, speak into the instrument. When the cross is outside, speak through the labium. No clear pitch should be made.</p> <p>In the lower staff: Key percussion.</p>
	<p>Sing while Playing. Square note indicates the voice.</p>
	<p>Overblown Sound</p>

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Immortal Beauty

For Quartet New generation

Alireza Farhang
Sur 2013

When I do count the clock that tells the time,
And see the brave day sunk in hideous night;
When I behold the violet past prime,
And sable curls, all silvered o'er with time,

When lofty trees I see barren of leaves,
Which erst from heat did canopy the herd,
And summer's green all girded up in leaves,
Borne on the bier with white and bristly beard,

Then of thy beauty do I Nestor make,
That thou among the wastes of time must go,
Since sweets and beauties do themselves forsake
And die as fast as we see others grow;

And nothing 'gainst Time's scythe can make defence
Save breed, to brave days when he takes thee hence.

The musical score is arranged in four staves. The top staff is for the Voice, with lyrics written below the notes. The second staff is for the 1. Flute (Tenor), the third for the 2. Flute (Tenor), and the fourth for the 4. Flute (Paetzold Contrabass). The score includes various musical notations such as dynamics (ppp, mp, mf, f), articulation (accents, slurs), and performance instructions (vib. ord., m.v.). The tempo is marked as quarter note = 48. The key signature has one flat (B-flat), and the time signature is 4/4. A large blue watermark 'Only for persual' is overlaid diagonally across the entire page.

5

p mp f

do count - t the clock

p mf p mp p

the ti - me[a]

tha - - t

1. FL *p ppp mf p f pp mf*

2. FL *mp p mf p mp pp ppp*

do [r]

3. FL *p mp pp mf*

4. FL *f p f pp mp*

tu ku tu ki ti ki ti

[t] tu ku tu ki ti ki

8

mp p f mp mp p

do count clo - ck that tells the ti - - - - - me[a]

1. FL *f mp ppp f mf*

2. FL *mp pp mfp*

3. FL *mp ppp mf*

4. FL *pp mp p p f p mf*

ku tu ku ti ki ti ti

10 12

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11

Voice *p* *f* *p*
do count the clock that tells the me[a]

1. FL *mf* *p* *mf*

2. FL *f* *pp* *mp*
do

3. FL *p* *mf* *p* *mf*

4. FL *f* *pp* *p* *mf*
do tu ti ki

13

Voice *mp* *p* *mf* *p*
do clock that the ti me

1. FL *mf* *p* *p* *pp*

2. FL *p* *mp* *pp* *mp*

3. FL *p* *pp* *mp*

4. FL *mf* *p* *mp*

15

mp mf f

do count [h] the clock the ti - - - me[ə]

1. Fl *f p mp f mf*

2. Fl *mp f p mp p mf*

3. Fl *mp p mf*
tu ku ki ti ki
Diaphragmatic

4. Fl *p mp p ff*

17

f mf pp

clock tells the time[ə] see the bra-ve da y s un kin hi de ous nigh t

1. Fl *mf p mf ppp*

2. Fl *mf pp mf ppp*
Diaphragmatic Vibrao

3. Fl *mp p mf ppp*

4. Fl *mp f p*
u ku ti ki

5

19

Voice

mf

the bra - ve[ə]

p *f*

deous unk

mp *mf*

nigh [ə]

1. FL

f *p* *mp* *p*

2. FL

p *mf* *p* *mf*

3. FL

ku ti ki ti

mf *f*

4. FL

tu ku ti ki ti ki

mf *pp* *mf* *p* *f*

21

Voice

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

bra - veda y s - kin e - di - ous nigh - t[ə]

And see s -

1. FL

mf *mp* *mp* *f*

2. FL

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

3. FL

tu ku tu ku tu ku

f *mp* *p* *f*

4. FL

see

ku tu ku ti ki ti ki ti ki

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

ff mp f mp p

25 un - kin hi nigh - t[ə] bra - ve da - y

1. FL

f mp

2. FL

mp f mp

3. FL

f ff mp f

4. FL

Diaphragmatic Vibrao

ku tu ku tu ku tu ku tu ku tu tu tu ku tu ku ti ki ti ki ti ki

ff p f pp mf

pp pp p pp p pp

28 s - un - kin hi sus ing [ə]

1. FL

p

2. FL

pp Diaphragmatic v

3. FL

ppp p Diaphragmatic

4. FL

ppp p ppp p ppp



32 $\text{♩} = 76$
 Voice *pp* *mf* *pp*
 vib. ord. ----- m.v. vib. ord.

When I pa pri me

1. FL *pp* *mf* *ppp* *pp*

2. FL *p* *ppp* *pp*

3. FL *mp* *mf* *mp*

4. FL *pp* *pp* *ppp*

be
 hold
 the viole - - - t - - -
 ku tu ku tu ku ti ki ti ki

36 *p* *ppp* *f* *p* *p*

be - ho - - - d pa - - - st pri - me[a]

1. FL *pp* *f* *pp* *mp* *ppp*

2. FL *p* *f* *p* *pp* *mp* *ppp*

3. *p* *mp* *p* *mp*

4. FL *p* *mp* *pp* *f* *mp*

ku tu ku ti ki ti ki ti ti

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

Voice [h] the vi - o - let pa - st pri - me[ə] When I be hold the vi o let pa - pri - me[ə]

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

2. Fl *mp* *mf* *p* *f*

3. Fl *mf* *p* *mf* *f* *mp*

4. Fl *mf* *p* *mf* *mp*

Diaphragmatic Vibrao

ku ti ki ti ki

43 $\text{♩} = 72$ *f* *mp* *p*

Voice A - nd sa - ble - cu - rls all sil - ver with whi - te[ə] sa - ble curls whi -

1. Fl *mp* *p* *mf* *pp*

2. Fl *mf* *p* *mp* *pp*

3. Fl *p* *mf*

4. Fl *f* *mp* *p* *ppp*

Diaphragmatic Vibrao

[r]

[p]

47

pp mf p

te[ə] sa cu - rl - s'all sil - vered er wi - th'whi - te[ə]

1. FL mp p mf p

2. FL p

3. FL ppp Diaphragmatic Vibrao pp f p mp p f

4. FL ku tu ku tu ku ti ki ti ki ti ki

ppp p mf mp f

53

ff = 56

ti [m]

1. FL f f mf f mf mp

2. FL f p f p f p f p

3. FL p fpp p fpp p fpp p fpp

4. FL f p f p f p f p

ppp

59

Voice

1. FL

2. FL

3. FL

4. FL

Dynamic markings: *f*, *p*, *mf*, *ff*, *ppp*, *mp*, *pp*, *fpp*

Articulation: *[h]*, *[r]*

Performance instructions: *[m]*, *7*

63

Voice

1. FL

2. FL

3. FL

4. FL

Dynamic markings: *mp*, *pp*, *mf*, *ppp*, *sf*, *ppp*, *mp*, *pp*, *fpp*

Articulation: *Diaphragmatic Vibrao*

Performance instructions: *3*, *5*

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

Voice → [i] When lof - ty tree - s'I see ba rren of lea - - - - - ves Which erst fr - did ca - - - - - py the he - - - - -

1. FL *mp* *pp* *sfz p* *ppp* *sfz p* *ppp* *pp* *sfz p*

2. FL *sfz p* *ppp* *sfz p* *pp* *sfz p*

3. FL *f* *p* *fpp* *mf p* *p* *f* *p* *fpp*

4. FL *f* *mp* *pp*

71 *p* *f* *mp* *f* *mp* *p* *f*

Voice And s - - - - - gre - n a - - - - - ll'gir - ded up - - - - - thea - - - - - ves

1. FL *p* *f* *sfz p* *ppp* *p*

2. FL *ppp* *sfz p* *pp* *sfz p*

3. FL *p* *fpp* *f p* *fpp* *p* *fpp* *p* *mf p* *fpp*

4. FL *mp* *pp* *f* *mp* *pp*

75 *mf* *pp* *mp*

Voice Bo - m'on the bie - r'with white and bris - tly bea -

1. FL *mf* *pp* *sfz p* *pp*

2. FL *pp*

3. FL *mf p* *fpp* *p* *fpp* *mp* \emptyset *ppp* *p*

4. FL *p* *mf*

79 *p* *pp*

Voice Then of thy - be-au - ty do I ma - ke

1. FL *p* *sfz f* *mp*

2. FL *p* *ff*

3. FL *p* *mf* *p* *ff*

4. FL *mf* *ff p* *ff p*

tu ku tu ku tu ki ti ki ti ki ti

ti tu ku tu ku tu ku ti ki ti ki ti

83

f *mp* *mf* *p*

Voice: [m] [ə] That thou among the waste of time must

1. Fl: *p* *f* *sfz*

2. Fl: *sfz mp*

3. Fl: *mp* *f* *p* *pp* *fpp*

4. Fl: *f* *p* *mp* *pp* *mp* *pp*

87

Voice: ...nce sweets and beau-ties do them-sel-ves for-sa-

1. Fl: *pp* *f* *f* *pp* *sfz p*

2. Fl: *pp*

3. Fl: *mp* *p* *p* *mf* *pp* *mp* *pp* *mp*

4. Fl: *mp* *pp* *p* *pp*

91

Voice

1. Fl

2. Fl

3. Fl

4. Fl

p *mp*

ppp

sfz pp *pp*

pp *mp* *pp* *p*

mp *pp* *p* *pp*

95

Voice

1. Fl

2. Fl

3. Fl

4. Fl

p

And die as fast as the o-tter now

mp *mp ppp*

mp pppp

pp *p* *pp* *p* *pp* *p* *pp* *p*

p *pp* *p* *pp* *p* *pp* *p* *pp*

100

Voice *pp mp pp mf p*

And no-thing 'gain - st time sey - te can make de - fen - ce [ə]

1. FL *mp ppp ppp*

2. FL

3. FL *pp p pp p ppp pp ppp pp*

4. FL *p pp p pp ppp ppp p ppp*

105

Voice *pp*

[h] Save bree -

1. FL *ppp*

2. FL

3. FL *ppp pp ppp pp ppp mp*

4. FL *p pp p pp p pp ppp p ppp*

109

Voice

d to bra - ve him when he takes thee hen - ce

1. Fl

2. Fl

3. Fl

4. Fl

p *ppp* *p* *p* *ppp* *p* *ppp*

Alireza Farhang
18/09/ 2013
Paris, Tehran, Santiago de Compostella