











<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 the parenthesis, 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>

Only for persual  
Only for persual

# Immortal Beauty

For Quartet New generation

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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 sheaves,  
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 written for a quartet and includes the following parts:

- Voice:** Features the lyrics and a melodic line with dynamic markings such as *mp*, *ppp*, *mf*, *p*, *pp*, and *mp*. It includes performance instructions like *vib. ord.* and *m.v.*
- 1. Flute (Tenor):** Provides harmonic support with dynamic markings like *fp*, *mf*, *ppp*, and *mp*. It includes a *do* vocal line and performance instructions like *vib. ord.*
- 2. Flute (Tenor):** Provides harmonic support with dynamic markings like *mp* and *p*. It includes performance instructions like *vib. ord.*
- 4. Flute (Paetzold Contrabass):** Provides harmonic support with dynamic markings like *pppp* and *f*. It includes the rhythmic pattern *ku tu ku ti ki ti ki ti ki ti*.

The score is in 4/4 time and includes various dynamic markings and performance instructions throughout.

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

Voice <sup>5</sup>  
do count - t the clock tell - s the ti - me[a]

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

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

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

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

do [r] tha - t

tu ku ti ki ti ki ti

tu ku tu ku ti ki ti ki

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

Voice <sup>8</sup>  
do count clo - ck that tells the ti - - - - - me[a]

1. Fl *f* *mp* *pp* *f* *mf*

2. Fl *mp* *pp* *mfp*

3. Fl *mp* *ppp* *mf*

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

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

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

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

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  
 Voice *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 p f 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

*f* *p* *f* *mf* *f* *p* *f* *mf* *ff* *ppp*

[h] [h] [h]

[r]

*p* *fpp* *p* *fpp* *pp* *ppp* *mp*

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

*mp* *mp*

7

[m]

63

Voice

1. FL

2. FL

3. FL

4. FL

*p* *sf ppp*

*sf ppp*

*mp ppp*

Diaphragmatic Vibrao

*pp* *mp* *p* *fpp*

Diaphragmatic Vibrao

*p* *mp* *pp*

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

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 - rd

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*

2. FL

3. FL *pp p pp p 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 mp*

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

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