

به نام خدا

۱۴/۹۹۵

**Ministry of Science, Research & Technology**



**University of Art**

**Faculty of music**

**Dissertation for the Degree of Master of Arts in**

**Composition**

**Practical Subject:**

**1: FIVE PIECES FOR MEZZO SOPRANO AND ORCESTRA**

**2: PIECE FOR ALTO AND ENSEMBLE**

**Theoretical Subject:**

**ANALYSES OF THE SCORE**

**Supervisor:**

**Dr. Kiavash Sahebnasagh**

**Adviser:**

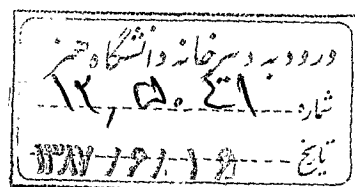
**Atabak Elyasi**

**Prepared by:**

**Karen Sabaghi**

**2008**

۱۲۱۹۵



# وزارت علوم، تحقیقات و فناوری



دانشکده موسیقی

پایان نامه تحصیلی جهت اخذ درجه کارشناسی ارشد

رشته: آهنگسازی

## موضوع عملی:

۱- پنج قطعه برای آواز و ارکستر

۲- قطعه برای آواز و آنسامبل

## موضوع نظری:

تجزیه و تحلیل آثار

استاد راهنما:

دکتر کیاوش صاحب نسق

استاد مشاور:

جناب آقای اتابک الیاسی

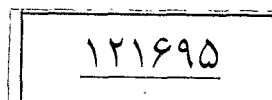
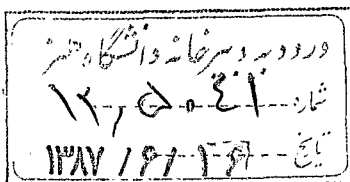
## نگارش و تحقیق:

کارن صباغی

شهریور ۱۳۸۷

۱۳۸۸/۵/۱۷

آماره اطلاعات مدرک علمی بران  
تسمیه مدرک





**University of Art**

**Faculty of Music**

**FIVE PIECES FOR THE SONG AND ORCHESTRA**

**By: Karen Sabaghi**

**Under supervision of**

**Dr. Kiavash Sahebnasagh**

**September 2008**

## SUMMERY OF ENGLISH:

Topic for the work was making pieces for the song and orchestra , I could use just one thing , that was the poem of course except reviewing experiences of another composer , and learning to them and trying to find the solution with get music from the poem it self , I mean the solution that causes understanding music to the poem. In summery, the solution included to analyses of poem to smallest factors of the from, analyses of relations of the parts to hole. The use of again to all of the factors for malting another work of art to with the same factors, it means that peace for the sang and orchestra.

## INDEX

1: Tabiat-e-Bijan.....	3
2: Hekayat.....	23
3: Tanhaie.....	73
4: Milad.....	90
5: Tarane.....	102
-Bar-e-Tan.....	128
Enclosed.....	135

طبیعت بی جان

## INSTRUMENTATION

Piccolo (picc.)

Flute (Fl.)

Alto flute (A.Fl.)

Oboe (Ob.)

English Horn (Eng.Hn.)

Clarinet in B b (Cl.)

Clarinet in A (Cl.)

Bass clarinet in B b (B.Cl.)

Bassoon (Bsn.)

Contrabassoon (Cbsn.)

2Horns in F (Hn.)

Trumpet in B b (Tpt.)

Trombone (Tbn.)

Tuba (Tba.)

Timpani in 2 sizes: 28 & 30-inch (Timp.)

Percussion (2 players):

Cymbals (Cym.)

Triangle (Tri.)

Chimes (Chim.)

Glockenspiel (Glock.)

Xylophone (Xyl.)

Vibraphone (Vib.)

Soprano Solo (S.)

Celesta (Cel.)

Piano (Pno.)

Harp (HP.)

Violin I & Violin II (VI I & VI II)

Viola (Vla.)

Violoncello (Vc.)

Double bass



# TABIEAT-E - BIJAN

KAREN.SABAGHI

$\text{♩} = 50$

The musical score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, strings, and solo instruments. The woodwind section includes Piccolo, Flute, Alto Flute, Oboe, Cor Anglais, Clarinet in Bb, Clarinet in A, Bass Clarinet in Bb, Bassoon, and Contrabassoon. The brass section includes 2 Horns in F, Trumpet in Bb, Trombone, and Tuba. The percussion section includes Timpani (30-inch), Cymbals, Triangle, Chimes, Glockenspiel, Xylophone, and Vibraphone. The string section includes Soprano, Celesta, Piano, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *pp*, *p*, *mp*, and *ppp*, and includes performance instructions like *pizz* and *change D# TO D*.

6

Fl. flutter **A**

A. Fl. *pp* *mf*

Cl. *pp* *mf*

Cl. *pp* *mf*

B. Cl. *pp* *pp* *p* *mp*

Bsn. *pp* *mp*

Cbsn.

Hns. bouch-cuivr *fp*

Timp. change D TO F# *fpp* change D TO D# *f*

Cym. crash *f*

Tri. *pp*

Vib. *pp*

Hp. *p*

Vln. I *f* arco *f*

Vln. II *f* arco *f*

Vla. (pizz.) *f* arco

Vc. (pizz.) *f* arco

Db. (pizz.) *f*

11  $\text{♩} = 80$

Fl.

A. Fl. *mf sfz p mf p*

Ob. *p p mp*

C. A.

Cl. *p mp*

Cl. *sfz p*

B. Cl. *f sfz p*

Bsn. *f sfz p*

Hrn. *f sfz p (s2) mp*

Tpts. *p f*

Tbn. *mp*

Tba. *sfz*

Timp. *change D# TO A sfz*

Vib. *p*

Hp. *+++++ p*

Vln. I  $\text{♩} = 80$  *sfz pizz p*

Vln. II *sfz pizz p*

Vla. *sfz*

Vc. *f sfz*

Db. *f sfz arco*

16

Fl. *mp*

Ob. *p*

Cl. *pp* *mp*

Cl. *pp* *mp* *fp*

B. Cl. *ff*

Bsn. *p* *ff*

Cbsn. *p*

Hrn. *fp* *mf* *p* *sfz* *ff* *f*

Tpts. *mp* *f* *mp* *sfz* *ff* *mf*

Tbn. *f* *p* *ff*

Tba. *f* *p* *ff*

Timp. *ppp* *ff*  
change A TO C #

Hp.

Vln. I *mp* *mf* *f* *arco*

Vln. II *mp* *mf* *f* *arco*

Vla. *f*

Vc. *f*

accel. . . . .

$\text{♩} = 80$

21

Fl. *mf* *mp*

A. Fl. *mp*

Ob. *mp*

Cl. *mp*

Cl. *mf* *p*

B. Cl. *mf* *mf* *ff* *p*

Bsn. *mf* *mf* *ff* *p*

Cbsn. *mf* *mf* *ff* *p*

Hrn. *fp* *p* *fp* *mp* *pp* *mf* *ff*

Tpts. *mp* *mf* *p*

Tbn. *mf* *mf* *mf* *ff*

Tba. *mf* *mf* *mf* *ff*

Timp. use 28&30-inch change C# TO D# 28-inch 30-inch *f* *ff*

Glock. *mf*

Xyl. *mf*

Vib. *f* *mf*

Cel. *f* *mf*

Pno. *f* *mf* *ff*

Hp. *mf* *mf* *mf* *mf*

$\text{♩} = 80$

Vln. I *f* *mf* *mf* *mf*

Vln. II *f* *mf* *mf* *mf*

Vla. *f* *mf* *mf* *mf*

Vc. *f* *mf* *mf* *mf* *div.* *ff*

Db. *f* *mf* *mf* *mf* *arco* *ff*

26  $\text{♩} = 50$

Fl.

A. Fl.

Ob.

C. A.

Cl.

Cl.

B. Cl.

Bsn.

Cbsn.

Hrn.

Tbn.

Tba.

Timp.

Glock.

Vib.

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

*pp*

*p*

*f*

*sfz*

*ppp*

*con sord.*

*unis.*

*div.*

*pizz. div.*

31

A. Fl. *pp*

Ob.

C. A.

Cl.

Cl.

B. Cl. *ppp* *pp* *ppp* *p* *p*

Bsn. *mf*

Hns. *fp* *pp* *mute*

Tbn. *senza sord.* *mp* *p*

Chim. *p*

Xyl. *mf* *p*

Vib. *p*

S. *mf*  
das te ye ka ghaz

Cel. *pp* *ppp*

Pno. *ppp*

Hp. *mf* *p* *pp*

Vla. *con sord. unis.* *ppp* *mp* *ppp* *ppp*

36

Cl. *ppp*

B. Cl. *ppp*

Hns. *p* *open* *p* *fp*

Glock. *p* *p*

Xyl. *p*

Vib. *mp* *p*

S. *p* *mf*  
bar mi z dar no khos ti n ne ga he af ta

Pno. *mp* *p*

Hp. *p*



41

A. Fl. *pp*

Ob. *pp*

B. Cl. *P* *mf* *P*

Hns. *mute* *f* *pp*

Tbn. *f*

Tba. *f*

Xyl.

Vib.

S. *p*

Cel. *mp* *pp*

Pno. *f* *P*

Hp. *P*

Vla. *senza sord.* *pizz.* *f*

Vc. *f* *con sord.* *(arco)* *pp*

Db. *pizz.* *ppp*

46

A. Fl. *mf*

Ob. *mf*

Cl. *pp* *p*

B. Cl. *p*

Bsn. *fff*

Hrn. *pp* *fp* *p*  
open mule open

Glock. *mf*

Xyl. *p*

Vib. *p*

S. *mf*  
ke ta bi mob ha mo.

Cel. *p*

Pno.

Hp. *p*

Vc. *mp*

Db. *p*

51

Fl.

A. Fl.

Cl.

B. Cl.

Hns.

Tpts.

Tbn.

Tba.

Timp.

Chim.

Xyl.

Vib.

S.

Cel.

Pno.

Hp.

Vin. I

Vin. II

Vla.

Vc.

Db.

son sord.

mute

change D# TO C#

28-inch

30-inch

si ga ri kha kes ta r sho de

*mp*, *mf*, *f*, *pp*, *p*, *ppp*, *ppp*, *f*, *arco*, *senza sord.*, *pizz.*

56

Fl. *pp* *p*

A. Fl. *f*

Ob. *mf*

Cl. *p* *mp*

B. Cl. *p* *pp*

Bsn. *p* *pp*

Hrn. *open* *f*

Tpts. *senza sord.* *mf* *p*

Tbn. *con sord.* *mp* *senza sord.*

Timp. use 30&28-inch  
chance CH TOC and F TO A *mf*

Glock. *p* *pp*

Vib. *pp*

S. *p*  
si ga ri kha kes tar sho de

Cel. *pp* *p*

Pno. *mp*

Hp. *pp*

Vln. II *p*

Vln. *arco* *p* *sul lasto* *p* *f*

Vc. *arco* *mp* *fp* *div.* *f*