

TAHER AAVĀ:
REPRESENTATIONS OF HALGHEH MYSTICISM
FOR MEZZO-SOPRANO, BARITONE AND ORCHESTRA

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ABSTRACT

The subject of this dissertation is a series of movements for mezzo-soprano, baritone and orchestra that can be performed either as a whole or individually. The text is my original poems inspired by *Halgheh* mysticism (mysticism of the Ring), a system of thought that conforms with the framework of Iran's native mysticism (*Erfan*) and is based on the connection to the Divine Consciousness (or the network of Inter-universal Consciousness). The poems are arranged in order to provide a sequence of poetical themes and musically feature alternating full orchestral settings with subsections. The structure of the poems themselves informs the structure of the individual movements, but the use of thematic repetition within instrumental movements is used to ensure thematic unity, much in the manner of a ritornello in the Western European classical tradition.

The central tenets of *Halgheh* mysticism are firstly, that things that may seem superficially diverse are in fact joined by a deeper unity; and secondly, that the whole of an entity is reflected in its parts. Therefore, the pieces feature a juxtaposition of Iranian and Western musical traditions. In the first case Iranian and Western musical traditions are juxtaposed, especially Western scales and harmony with Iranian modes. In the second case the technique of composition around the bass line, a concept explained in the dissertation, is used, to reflect the concept of unity in the pieces.

The musical language is a blend of Iranian classical music with European vocal and orchestral techniques, offering an alternative type of composition that not only marries Eastern and Western techniques but also reflects the concept of Iranian mysticism. Thus, the use of quarter tones is informed by classical Iranian music and its traditional modes, though some

modifications have been made to the quarter tone scales to facilitate performance by Western orchestras and accommodate the harmonic system used in the work.

To all those who place love and humanity above their own gain.

To Master Mohammad Ali Taheri, Professor Dorothy de Val and Professor Alexander Rapoport.

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The inspiration for this dissertation stems from a glance that lasted less than a second but profoundly transformed my life. This glance, known as *Nazar* in Iranian mysticism, was bestowed by Master Mohammad Ali Taheri when we first met in June 2020. His transcendent presence and teachings brought a deep sense of divine connection to my soul, revealing a path that would otherwise have felt significantly diminished.

To translate this glance into words and music, my previous knowledge alone was insufficient. I required guidance from highly esteemed professors with profound wisdom who could direct my work on this dissertation. Two exceptional individuals, without whom this work could not have been completed, are my supervisors, Professor Dorothy de Val and Professor Alexander Rapoport. Their expertise and mentorship have been pivotal in shaping my academic and musical journey; without them, my entire academic pursuit would have felt incomplete.

My deepest gratitude goes to Professor Dorothy de Val and Professor Alexander Rapoport, whose unwavering support and steadfast presence have been invaluable throughout this journey. Professor de Val's profound influence ignited my interest in philosophy and logic, inspiring me to explore the philosophical aspects of human experience with renewed enthusiasm and deeper comprehension. Likewise, being accepted as a student by Professor Rapoport was a great honor. As my compositional mentor, he provided invaluable guidance in Western classical compositional techniques, counterpoint, harmony, and orchestration. His insightful life lessons, combined with his musical expertise, significantly broadened my perspective and deepened my understanding of both music and the world. Additionally, as detailed in Chapter Two of this dissertation, Professor Rapoport introduced me to new perspectives on establishing the *Halgheh*

approach theory. I am profoundly grateful for the guidance of both professors, which has significantly enriched both my academic and personal growth. Without their support, this work could not have been accomplished.

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Introduction

During the Pahlavi Dynasty (1925-1979) Iranian musicians and traditional Iranian musical life received support after centuries of silence and marginalization that can be dated back to Umar ibn al-Khaṭṭāb's conquest of Persia beginning in 633 C.E.¹ This twentieth-century wave of modernization brought a progressive mindset, resulting in broader horizons and choices in art and music. The institutionalization of music education, the arrival of sound recording, broadcasting and public concerts all contributed to the encouragement of modern sensibilities and bringing music to a nationwide audience.

Following the 1979 revolution, a regime came to power that had very different social and cultural priorities. This resulted in the enforcement of strict policies regarding the study, teaching, and performance of music. Apart from revolutionary or ethically aligned music associated with Islamic orthodox principles, almost all other forms of musical expression were banned in Iranian society. As during Umar's conquest of Persia, Iran once again faced the challenge of claiming its cultural identity. Houchang Chehabi indicates the link between nationalism and modernism in Iranian society as follows:

In Iran modernism and nationalism were closely linked, and self-conscious modernisers were also nationalists. In order for Iran to emerge out of its stagnation, they argued, it had to emancipate itself from foreign domination, and it could do that only if it modernised.²

During my childhood and throughout my teenage years in Iran, it was evident that Iranians, including myself, were seeking to discover their genuine cultural identity, distinct from

¹ Umar ibn al-Khaṭṭāb (582 – 644) was the second Rashidun caliph. Although the conquest of Persia commenced in 633 C.E., the considerable expanse of the Persian Empire resulted in a prolonged period before the Arabs could fully establish dominance over all its territories.

² Houchang E. Chehabi, "From Revolutionary *Tasnif* to Patriotic *Surud*: Music and Nation-Building in Pre-World War II Iran," *Iran* (1999): 143

the restrictive laws enforced by the government. This was a difficult task under the dictatorship of the theocratic regime, especially in the decades where there was no Internet or easy access to scholarly sources. Under these circumstances, there was a struggle to find the meaning of life and one's purpose on earth, while being confined to the imposition of restrictive Sharia principles through media and society. In such a sombre society, music was the only thing that resonated with me and brought joy, a feeling that intensified even more when I encountered *Halgheh* mysticism (mysticism of the Ring) years later in Canada.

Halgheh mysticism, founded by Dr. Mohammad Ali Taheri in November 1978, is a system of thought that is rooted in the connection to the Divine Consciousness (or the network of Inter-universal Consciousness)³ and embraces all human beings, regardless of race, nationality, religion and personal beliefs. Through the theoretical and practical approaches of *Halgheh* mysticism towards connecting to Inter-universal Consciousness, one can understand the authentic essence of the mystical concept, which is centered on joy and cultivating a loving relationship with the Divine.

After experiencing the different connections through *Halgheh* mysticism teachings, I found myself distinguishing mysticism from the rigid religious doctrines imposed by clerical authorities in general. As a result, I gained a better understanding of life and humanity's purpose on Earth.

Partial aspects of *Halgheh* mysticism theories align with the framework of Iran's native mysticism (*Erfan*) and reveal concepts that Iranian mystics and mystical poets have both espoused and implied over the centuries, despite the dominance of clerical regimes. This has also

³ More detailed information regarding theory and practical work in *Halgheh* mysticism, including books, scientific articles, and journals, can be accessed at: www.cosmointel.com

opened a new window towards understanding the real meaning of Iranian mystic poems used in Iranian vocal traditional music.

As it will be elaborated in the following chapter, a brief review of Iranian music history may help clarify the reasons for the lack of diverse musical styles in Iran, as well as the absence of a musical style that effectively highlights the “conceptual contrasts” existing in mystical poetry. I came to recognize this absence when attempting to compose music for the lyrics I had written after encountering *Halgheh* mysticism⁴.

This juxtaposition that exists in mysticism (existence of joy in sorrow for example), expresses that in every moment, we should carry the feelings of love, joy, and inner peace, even while experiencing the ups and downs of daily life. This contradiction is masterfully reflected in the works of world-renowned Iranian poets, such as Khayyam (1048-1131), Molana (1207-1273), Saadi (1210-1291), and Hafez (1315-1390). I feel that Iranian music, for all its beauty and ingenuity, generally does not fully capture the essence of mysticism. This weakness can be observed in both monophonic and polyphonic compositional approaches, as we will briefly discuss below.

Vocal music in Iranian traditional music is found in the genres *Avaz* (non-metric vocal melodies) and *Tasnif* (slow metric pieces similar to ballads)⁵, which both strictly follow the *radif*⁶ structure. In other words, within these forms, the order of *Gushehs* (subdivisions

⁴ While these are my original texts, I consider myself more as a receptor than an author.

⁵ Although these *Tasnifs* are mostly monophonic, we may hear some instruments (or backup singers) shadow the main melody in consecutive intervals (mainly thirds or sixth) to give some homophonic texture to some sections of a musical piece.

⁶ *radif* (row) refers to the complete repertoire of Iranian Classical Music and consists of more than four hundred short melodic movements called *Gousheh* (corner), which are classified into twelve *Avazes* (non-metric vocal melodies). Most Iranian musicians classify these twelve *Avazes* into seven *Dastgāhs* or “modes” called *Sohur*, *Nava*, *Segah*, *Chahargah*, *Rast Panjgah*, *Mahour* and *Homayoun*.

of a mode) must follow the same construction of the *radif*. Unfortunately, this method does not convey the full depth of the text, both musically and conceptually. As such, in my view, mystical poems are distorted by composers who follow the *radif* construction dogmatically. On the other hand, in traditional practices, modulation is rare and happens between modes that have many common elements and thus do not offer much dramatic or emotional contrast. In my view, it is just this contrast which is essential for the representation of Mystic ideas.⁷

This inadequacy also persists in polyphonic approaches to mystic vocal music. Since the beginning of the twentieth century, Iranian composers have been responding to Western European art music. I can identify two practical approaches in applying polyphony to Iranian vocal traditional music. The most well-known approach is associated with the school of Ali Naqi Vaziri (1886-1979), while the second approach is credited to Morteza Hannaneh (1923-1989). While I admire the compositional works of both composers, I believe that neither Vaziri nor Hannaneh could satisfactorily preserve the existing juxtaposition of concepts found in the vocal settings of Iran's native mystical poetry when applying polyphony to these texts. For instance, the concept of *Farāq* (meaning being separated from one's beloved God) carries both juxtapositional "sadness" and "happiness" simultaneously in Iranian mysticism. However, as will be discussed below, neither Vaziri's nor Hannaneh's approach fully captures this concept in Iranian mysticism.

⁷ In some of the traditional music, especially when it comes to Rumi's poems, rhythm that originates from the syllables of the text, dominates the overall texture of the music. These repetitive rhythmic phrases, mainly in 4/4, are performed by one or several *Daff(s)* (large Iranian frame drums with metal discs), along with a few short and narrow sequential melodies. This type approach is adopted from Darvishes (followers of Sufism) who perform in their ceremonies, repeatedly, to get out of their consciousness and establish union with God. Clearly, not all mystical concepts can be portrayed through repetitive rhythmic phrases.

Tendencies to polyphonic writing in Iran were suppressed by the hostility toward Western musical practices after the revolution of 1979. Thus, Vaziri's approach could not be developed further than a harmonic language resembling European nineteenth-century Romanticism, as is exemplified by the repertoire of the radio program *Golha* (Flowers) ⁸.

On the other hand, whether Hannaneh's polyphonic language (*Harmony e Zowj*) ⁹ is an indigenous approach or shadows the Western contemporary style, this harmonic language overlaid dark musical characteristics to Iranian vocal music which was unusual in conjunction with mystical poetry – since mysticism is all about encompassing feelings of love, joy, and inner peace. Perhaps this harmonic language can be used in some sections of mystical vocal pieces, but it should not dominate the entire musical piece. To mention a couple of examples, there are two known compositions, *Gonbad e Mina* (The Blue Dome) and *Jan e Oshagh* (Soul of Lovers), produced in 1993 and 1994. These works were composed by Parviz Meshkati (1955- 2009) to a Mystical text of Hafez (c.1325-1390, one of the great Iranian classical poets). Since the harmonic language used by Mohammad-Reza Darvishi, a follower of Hannaneh, reflects the Western contemporary style, the consistent use of non-resolving dissonance throughout the piece evokes sadness in the music and fails to convey the depth of the mysticism text.

According to mystical beliefs, a follower sees the presence of Divine in every aspect of life. The Gnostic “sees the universe as the manifestation, a reflection of the image of the Beloved

⁸ The *Golha* was founded by Davoud Pirniakan (1900-1971) and broadcast on government radio starting in 1956. The music was the combination of Iranian vocal traditional music, Western classical instruments and orchestration and the narration of Iranian poetry. The music program became incredibly popular and elevated musicians to a whole new level.

⁹ *Harmony zowj* (*zowj* meaning “even”) suggests utilizing second and fourth intervals (“even” intervals) in addition to the third, fifth, and seventh intervals, unlike Western classical triads that are based solely on thirds.

(God).”¹⁰ Because of this view, it follows that feelings of disappointment and sadness are not meant to be experienced and that any musical language associated with mystical text cannot be dominated by sadness. Master Mohammad Ali Taheri, the founder of *Halgheh* mysticism, affirms this belief by stating:

The world of Erfan [mysticism] is not the world of fear and grief. The world of the Gnostic is the world of love (love of God), therefore fear, disappointment and sorrow have no place in his loving heart..... Sorrow, disappointment, hopelessness, distress or loneliness have no place in Erfan and the only sorrow for Gnostic is the grief of being estranged from God and falling apart from his root and origin.¹¹

In this juxtaposition of concepts present in (Iranian) mysticism, I am strongly reminded of Beethoven’s compositional techniques. Beethoven is all about contrast, and in my opinion, is the only composer that masterfully creates unity among these contrasts. The highs and lows in his music can be compared with the struggles of life, which are then settled into themes of peace, joy, and love. Although these contradictions take place in turn, we can also find sections or movements in his symphonies (such as the first movements in the Seventh and Ninth Symphonies), where the contradictions take place simultaneously. To me, this is suggestive of the contrasts found in mysticism.

My composition portfolio comprises a series of movements for voice and orchestra that can be performed either as a whole or individually. The texts are my original poems inspired by *Halgheh* mysticism. The musical language blends Iranian classical music with European vocal and orchestral techniques. These compositions follow Beethoven’s approach in using musical contrasts to preserve the mystical text without eliminating the other dimensions of mysticism. Also, voicing of chords, use of pedal notes, sharp nuances (sudden changes from employing the

¹⁰ Mohammad Ali Taheri, *Human From Another Outlook* (CreateSpace Independent Publishing Platform, 2011), 252.

¹¹Ibid, 85.

whole orchestra to smaller groups of performers, or vice versa), and his orchestration techniques, are the highlights of his approaches from which I have benefited. I consider my application of Beethoven's techniques as well as elements of Persian traditional music, set to my own poetry to constitute a unique approach.

To make this purpose evident, I have not confined myself to the techniques of Ali Naqi Vaziri or Morteza Hannaneh. Instead, I considered both approaches; however, I have allowed this integration to be more than just a superficial pastiche of both techniques. In fact, I strived for a synthesis that arises from the emotional background of mysticism, while also treating the individual words of the text by applying the necessary impact to match the melody and harmony.

Therefore, I believe my approach of applying Western classical and contemporary polyphony to reflect the concepts of Iranian mysticism in my compositions is distinct from the tradition of modal polyphony in maqam cultures in countries like Turkey and Azerbaijan. As detailed in Chapter One of this dissertation, the Persian empires existed in Central and West Asia many centuries before the Turkic migrations that led to the rise of the Ottoman Empire and before countries like Azerbaijan became known as independent nations.¹² Accordingly, the tradition of modal polyphony in maqam cultures in these countries during the 20th century was influenced by various cultural exchanges and historical interactions among Persia, Russia, and the Ottoman Empire. It may have been due to these cultural exchanges that composers like Uzeyir Hajibeyov, who played a vital role in the evolution of polyphony and the integration of Azerbaijani folk elements with Western classical harmony, simply converted the existing

¹² The separation of Azerbaijan as a territory of Iran and its incorporation into the Russian Empire occurred under the Treaty of Turkmenchay in 1828.

microtones to tones and semitones. However, as we will discuss in the following chapter, I followed Ali Nagi Vaziri's approach in allowing the microtone intervals to survive.

Before delving into further theoretical explanations of my compositional approach presented in this dissertation, I will provide a brief review of the history of Iranian traditional music. This will include an overview of fundamental Iranian musical terms, as well as a review of the polyphonic approaches to Iranian traditional vocal music by Ali Naqi Vaziri and Morteza Hannaneh.

Since Vaziri's musical methods have been the most well-known approaches among many Iranian composers over the last decades (particularly in the incorporation of polyphony within the Iranian modal system and the establishment of microtones as quarter tones, both of which will be discussed in the following chapter), we will briefly investigate his methods within the context of modernization versus westernization.

These reviews will serve as the basis for describing the underlying rationale behind my compositions presented in subsequent chapters.

Chapter 1

Aspects of Iranian music history

Great Persian empires stood in Central and West Asia long before the Arab expansion or Turkic migrations overtook these empires, so surely Persian music could be older than music from these other large regional cultures.... Some vague evidence of Persian music-making was still observable in bas reliefs and other artifacts found among the ruins of the Achaemenid Empire (700–330 BCE) and the Sassanian Empire (224–650 CE).¹³

Despite the long history alluded to in the previous quotation, not many survivals of musical cultures past have remained since the Persian oldest Empire, the Achaemenid dynasty. However, based on the writings of Greek historians, we do get some insight on the musical life of Ancient Persia¹⁴. Herodotus made mention of court music during Achaemenid times. He also “mentions the religious rituals of the Zoroastrians¹⁵, which involved the chanting of sacred hymns. Xenophon, in his *Cyropedia* (c.370 BC), speaks of the martial and ceremonial musics of the Persian Empire.”¹⁶

The earliest extant documents of Iranian music date from the Sassanid Empire (224-651 A.D.). The musical repertoire of that period included “a musical system containing seven modal structures, known as the Royal Modes (*khosrovāni*); thirty derivative modes (*Lahn*); and three hundred and sixty melodies (*Dastān*). The numbers correspond with the number of days in the week, month and year of the Sassanian calendar, but the implications are not clear.”¹⁷ Umar’s conquest of Persia beginning in 633 C.E., led to the end of the Sassanid Empire and the eventual

¹³ Ann E. Lucas, *Music of a thousand years: a new history of Persian musical traditions*. (Oakland: University of California Press, 2019), 1.

¹⁴ The name “Persia” was utilized until 1935, when the country was officially renamed Iran.

¹⁵ Zoroastrianism was the chief religion in ancient Iran.

¹⁶ Hormoz Farhat, *The dastgah concept in Persian music*. (Cambridge: Cambridge University Press, 1990), 3.

¹⁷ *Ibid*,3.

decline of the Zoroastrian religion, art, music and culture. For nearly six centuries, Persia remained under Muslim rulers who imposed restrictive laws over the lives of Iranian citizens.

Despite this long history, what we refer to as Iranian Classical Music in this dissertation emerges from the nineteenth century and is based on a repertoire of melodic pieces, known collectively as the *radif*¹⁸. Most Iranian musicians classify the *radif* into seven main modes (seven *Dastgāhs*)¹⁹, similar to that of the Sassanids. This seven-mode system was basically revived from the ancient system, reorganized, modified and renamed *radif*, first in the mid-nineteenth century by a court musician, Ali Akbar Farahani (1810-1855). The *radif* has been passed down through oral tradition, so it differs slightly from master to master.

It is important to note, however, that it was Farahani's son, Agha Mirza Abdollah (1843-1918), who was largely responsible for the transmission of his father's *radif*. Mirza Abdollah's interpretation of *radif* was used as the basis of composition and improvisation by future generations. He also trained a great number of devotees dedicated to the tradition, who were among the main opponents of the westernizing movement later on.

Heterophony vs Polyphony in Iranian traditional music

The *radif* in Iranian traditional music is monophonic, similar to traditional *Maqam*-based repertoire in other Middle Eastern countries. In a group performance of the *radif*, two players or a player and a singer will perform the given melody slightly differently.²⁰ In this scenario, a combination of two melodies would be considered heterophonic – not polyphonic. As

¹⁸ (As mentioned in previous chapter): *radif* (row) refers to the complete repertoire of Iranian Classical Music and consists of more than four hundred short melodic movements called *Gousheh* (corner), which are classified into twelve *Avazes* (non-metric vocal melodies). Most Iranian musicians classify these twelve *Avazes* into seven *Dastgāhs* or “modes” called *Shur*, *Nava*, *Segah*, *Chahargah*, *Rast Panjgah*, *Mahour* and *Homayoun*.

¹⁹ Hormoz Farhat, *The dastgah concept in Persian music*. (Cambridge: Cambridge University Press, 1990), 20.

²⁰ This call-response of the given melody is an important component in improvisation as a display of interactions between singer and instrumentalist and is called “Jawab Avaz” (Answer the vocal).

Mohammad Taghi Massoudieh indicates, “Interference of notes or combinations of notes in heterophony are not predictable. Since the melody is played extempore, the aforementioned combinations happen accidentally and thus cannot exemplify polyphony.”²¹ However, these incidental heterophonic lines could very well be considered a primitive source of polyphony, which is how the *New Grove Dictionary of Music and Musicians* describes it: “Polyphōnos (‘many-voiced’) and polyphonia, occur in ancient Greece without any connotations of musical technique.”²² Therefore, I consider Massoudieh’s examples of existing natural polyphony in Iranian music not to align with Western concepts of polyphony and therefore will not be discussed.

Before the influence of Western harmonic practices took hold, Iranian traditional music performances were monophonic, and in the *Tasnif*, the melody presented by the singer was shadowed by the other performers in unison or an octave in heterophonic style²³. The rhythmic instrumental pieces were mostly in the form of *Pishdarāmad*²⁴, *Chāhārmezrāb*²⁵ and *Reng*²⁶ and the ensembles typically consisted of a singer, *tār*²⁷, *setār*²⁸, *santur*²⁹, *kamānche*³⁰, and *tombak*.³¹

²¹ Mohammad T. Massoudieh, *Čand Sedā-i dar Musiqi-ye Iran*. (Tehran: Honarhāye Zibā, 1998), 95.

²² Wolf Frobenius, Peter Cooke, Caroline Bithell, & Izaly Zemtsovsky. (2001). *Polyphony*. Grove Music Online. <https://doi-org.ezproxy.library.yorku.ca/10.1093/gmo/9781561592630.article.42927>

²³ *Tasnif* is a genre in Iranian traditional vocal music, similar to a ballad and composed in slow meter.

²⁴ *Pishdarāmad* (before opening): A rhythmic and instrumental piece similar to an overture. It may be in duple, triple, or quadruple time, drawing its melody from some of the important *Goushehs* of the related *Dastgāh*. *Pishdarāmad* was invented by maestro Darvish Khan (1872-1926) and was intended as a prelude to the *Darāmad* (start) of a *Dastgāh*.

²⁵ *Chāhārmezrāb* (four plectrums on a string): A virtuosic instrumental piece usually constructed over a rhythmic ostinato on a fast tempo, intending to exhibit the technique of the performer.

²⁶ *Reng* (happy rhythm): A simple dance tune, mostly in 6/8 (with a moderato speed). *Reng* also is known as a rhythmic happy closing piece that functions as the conclusion of *Dastgāh*.

²⁷ *Tār* consists of two pear-shaped bowls that resemble the figure 8, which is covered at the top by a thin membrane of stretched lambskin, a narrow long neck ends at the peg box. The finger board has twenty-six adjustable gut frets. The range of the *tār* is about two and half octaves. It is plucked with a small plectrum made of brass.

Harmonizing Iranian traditional vocal music

The assimilation of Middle Eastern and European musical cultures has been a central feature of Iranian music for more than a century and it is also the basis of my musical identity, particularly as a violinist, as the violin plays such a central role in both Western and Iranian music.

Among the few practical approaches to applying polyphony to Iranian vocal traditional music, Ali Naqi Vaziri's school appears to be the most practical. In contrast, the second practical approach, credited to Morteza Hannaneh, has not achieved the same level of recognition among scholars and Iranian composers as Vaziri's method. However, I utilize aspects of both methods in applying polyphony to vocal music in *Halghe* mysticism, which will be fully described in the following chapter.

Ali Naqi Vaziri's School: The 24-quarter tone scale

Due to Vaziri's background in Iranian traditional music and European studies (1919 to 1923) he was able to develop a methodology relating to music theory and composition. Vaziri's initial step was to create a notational system that would create special symbols to enable the transcription of Iranian music. Iranian traditional music had always been learned via aural transmission. Prior to this time, notation had not been used in composition or performance, as much of the music had

²⁸ *Setār* (*Se*, meaning "three" and *tār*, meaning "string") is an Iranian musical instrument. It is a plucked lute, which is played with the index finger of the right hand. The *Setār* has 25–28 moveable frets and covers more than two and a half scales.

²⁹ *Santur* is an Iranian hammered dulcimer which has a trapezoid shaped body. The normal eight bridges *Santur* has seventy-two strings, arranged in groups of four, placed on two moveable bridges which should be played by a pair of oval shaped *Mezrabs* (Mallet).

³⁰ *Kamāncheh* (little bow): The body has a long fretless upper neck forming into a round structure at the bottom which is covered by a membrane made from lamb or goat skin. Traditionally *Kamanchehs* had three silk strings, but modern ones have four metal string with a variable tuning system. The instrument rests on the player's knee or on the ground swinging on a spike to meet the bow as it is played.

³¹ *Tombak* is an Iranian single-head goblet drum. Its shell is carved from a single block of wood which is covered with a stretched lambskin or goatskin. *Tombak* is held horizontally across the player's lap and is played with the fingers of both hands.

relied on improvisation. In addition to Western notation, Vaziri needed to come up with two special symbols to represent micro-tone intervals commonly used in Iranian music: the *Koron* P symbol to lower and *Sori* # to raise a note by a quarter tone (assuming a whole tone interval to be multiples of three equal quarter tones).³²

Vaziri's most crucial contribution was the theory of the quarter-tone scale. In traditional Iranian music there are microtonal steps of various sizes, depending on the mode. Vaziri proposed that within each octave there would be 24 equidistant (tempered) quarter tones. He suggested considering these intervals equal to a three-fourths tone, although they would never fall exactly halfway between the semi-tone and the whole-tone. Vaziri created this theory to establish a system that enabled Western harmony to be incorporated within compositions using Iranian modes.³³

Vaziri's style incorporates classical Iranian music with Western techniques of melodic development, elementary tonal harmony, and orchestration. Even though these techniques were often used by Western musicians in the common practice period, his music does not fit in with common Western style. For this reason, his body of work can be seen as a bridge between classical Iranian music and western classical techniques.

³² Vaziri's transcription of the *radif* established the foundation of the Iranian notational system. To transcribe the Iranian *radif*, Vaziri proposed using the five-line Western staff and his newly created symbols. Due to the free-rhythmic nature of the *radif*, Vaziri created phrase marks to help musicians discern the changing melodic patterns within the *radif*. However, Vaziri believed that the duration of notes could not be accurately notated and would therefore be left to the performer's interpretation.

³³ Using a tempered quarter tone, it also provided instrument builders an opportunity to standardize instruments in size, temperament, and sound production. With this in place, composers were able to write Iranian polyphonic music, which could be performed by large ensembles.

A practical approach of the 24-quarter tone scale

Most Iranian musicologists categorize Iranian modes into seven main *Dastgāhs*. As Hormoz

Farhat argues in his book, *The Dastgāh Concept In Persian Music*:

The prevailing notion among Persian musicians assigns the title *dastgāh* to only seven of the modal systems: *Shur*, *Segāh*, *Chāhārgāh*, *Homāyun*, *Māhour*, *Navā*, and *Rāst Panjgāh*. Four of the remaining *Abuatā*, *Bayāt-e Tork* (or *Bayāte-e Zand*), *Dashti* and *Afshāri* are classified as derivatives of *Shur*; the remaining, *Bayāt-e Eṣfahān* is considered to be a derivative of *Homāyun*. These five are not called *dastgāh*, but the word *āvāz* (song) is used as their generic title.³⁴

Vaziri classifies Iranian music into five main *Dastgāhs*. “He believed that *Navā* is also a derivative of *Shur*, and he identified *Rāst Panjgāh* with *Māhour*. Furthermore, he dislikes the term *āvāz* and used the word *Naqmeh* (note or melody) for derivative *Dastgāh*.”³⁵ Each *Naqmeh* consists of several *Goushehs*.

Vaziri uses three technical terms to describe the scale of each Iranian *Dastgāh* and its related *Naqmeh* and *Gushehs*:

Term	Definition
<i>Shahed</i>	A tone that is emphasized and occurs frequently
<i>Ist</i>	A tone on which the motif momentarily stops
<i>Moteghayer</i>	A tone which alters in different sections of a <i>Dastgāh</i>

Identifying these three characteristic pitches helped Vaziri propose a system of harmony for each Iranian *Dastgāh*. In his method, he relied on Classical Western harmony and used similar major-minor chord progressions. The essential aspects of *Shahed*, *Ist*, and *Moteghayer*,

³⁴ Hormoz Farhat, *The Dastgah Concept in Persian music*. (Cambridge: Cambridge University Press, 1990), 20.

³⁵ *Ibid*,21.

are analogous to the tonic, dominant, and sub-dominant function in Western harmony. In his harmonization, Vaziri doubles and gives more emphasis to *Shahed*, and *Ist* tones. Alternatively, the notes which have less important roles in various sections of the *Dastgāhs* (*Naqme* and *Goushehs*) are not emphasized in the chordal structure, to preserve the character of each *Dastgāh*.

Since Iranian music is monophonic, Vaziri created a light harmony that followed the melody. Vaziri's quarter tone system used to harmonize Iranian music clearly shows his allegiance to keeping the essence of Iranian music. This loyalty towards Iranian music was also obvious throughout various stages of his musical career.

There are many polyphonic compositions in the Iranian music repertoire based on the 24-quarter-tone theory which is an effective model that composers still follow today. Ruhollah Khaleghi (1906-1965), Morteza Mahjubi (1900-1965), Ali Tajvidi (1919-2006), and Hossein Dehlavi (1927-2019) are examples of composers who utilize the 24 quarter-tone method. As Azin Movahed indicates:

As [Stephen] Blum (1991: 10-11) has discussed the role of the "first and second generation of musicologists" in the academic establishment of ethnomusicology around the world, in Iran, musical scholarship went through a ground-breaking change during the early part of the twentieth century through the hands of Ali Naqi Vaziri and his two successors Rouhollah Khaleghi and Abolhassan Saba. Their initiatives, having taken shape from their European thinking, drastically affected the practice of Persian music in the twentieth century and paved the way for syncretism and acculturation in Persian music theory and performance.³⁶

³⁶ Azin Movahed, "Religious Supremacy, Anti-Imperialist Nationhood and Persian Musicology after the 1979 Revolution," *Asian Music* (2003), 87.

*Morteza Hannaneh's polyphonic language: Harmony e Zowj*³⁷ (*The Even Harmony*)

Morteza Hannaneh visited Europe about twenty-five years after Vaziri's visit (1919-1923)³⁸ and studied traditional Western theory, including modal church music. He was also exposed to Western contemporary music of the time. In this book, *Gam-ha-ye Gom-shodeh* [The Missing Scales], Hannaneh questions the necessity of applying the functional harmony of Western European music to Iranian music. He offered a new perspective by investigating the modal foundations of the *radif* system and discovered the relationship of cycles among the Iranian modes, similar to the circle of fifths in Western classical theory. He based his theory on the structure of the *tar*, as the dominant instrument in Iranian music, and demonstrated the connection between a two-octave scale of *Rast* and other *Dastgāhs*. He proposed that this concept should become the basis for Iranian music theory. In addition, Hannaneh offered a hierarchy for the existing Iranian modes, along with modes that seemed to be missing.³⁹

Through this approach, Hannaneh attempted to develop a harmonic language similar to, yet different from, that of Western functional harmony. He named his harmony system *Harmony e Zowj* (*The Even Harmony*) but did not leave us any theoretical descriptions of this system; nevertheless, in his harmonic language one does see evidence of the assimilation of the styles of composers such as Bartók and Stravinsky.

³⁷ As mentioned in the previous chapter, *Harmony zowj* (*zowj* meaning 'even') suggests incorporating second and fourth intervals (referred to as 'even' intervals), in addition to the third, fifth, and seventh intervals, unlike Western classical triads.

³⁸ During this time period, the only approach confirmed by musical institutes in Europe was the Western classical model. This would have been the reason why Vaziri considered Western classical harmony to be the only possible way of applying polyphony in Iranian music.

³⁹ After Umar's conquest of Persia, many libraries and books were burned by radical Muslims. As discussed in the next section of the dissertation under 'Modernization vs. Westernization,' Iran's history, especially over the last 1400 years, has experienced numerous challenges. Given these circumstances, it is unlikely that all modal systems and melodies from the Sassanid Empire could have survived orally from masters to students throughout these turbulent eras. Hannaneh's book, 'The Lost Scale,' provides compelling evidence supporting this idea.

The 1979 Revolution

As mentioned earlier, shortly after the 1979 revolution, the newly established clerical regime in Iran imposed very strict laws on almost all activities related to music. Therefore, after the revolution many musicians either left the country or moved their musical practices into their homes. Some musicians who were in line with the political views of the regime retained their musical activities under the specific genre of revolutionary and ethical music (related to Islamic orthodox principles). Additionally, public performances were largely prohibited, and strict regulations mandated that any public performance must align with revolutionary values. Consequently, any inclinations towards Western musical practices were restricted to the creation of revolutionary songs with patriotic lyrics, primarily intended for broadcast on Iranian national TV and radio. These compositions served the dual purpose of disseminating the revolutionary message to the public and perpetuating revolutionary ideals within society. Azin Movahed affirms this by stating:

In Iran, the revolution of 1979 brought about a significant change in the attitude of the state toward music. During the first years after the revolution, the regime took an attitude of disdain, although not openly objecting to its practice. Public performances were banned unless in response to government directives. In the early eighties, a peculiar genre of music labeled as 'revolutionary songs' became the official and only genre of music in the Islamic Republic of Iran and opened the preliminary grounds toward the toleration of music performances in public. Revolutionary song was the name for a trouble-free genre of music that used western symphonic elements to set patriotic lyrics to music and used the four-part choir and the symphony orchestra as its medium.⁴⁰

In line with the emergence of ethnic genres after the revolution, Movahed declares:

Arguments about what could be considered 'ethical' became pervasive in musical circles and encouraged musicians to look for mechanisms that could differentiate between good and bad music. In pursuit of the survival of Persian music, musicians turned to musical

⁴⁰ Azin Movahed, "Religious Supremacy, Anti-Imperialist Nationhood and Persian Musicology after the 1979 Revolution," *Asian Music* (2003), 89.

scholarship that would in turn lend virtue to their claim for the legitimacy of their art. An increasing number of musicians became engaged in historical and theoretical studies of Persian music and paved the way for the classification of good and bad, scientific and non-scientific, legitimate and illegitimate music in post-revolutionary Iran.⁴¹

By the early 1990s, due to the spread of satellite television, Iranian governmental leaders were perturbed by the cultural influence of the West, prompting a shift in their cultural policies. To combat Western influences, Iranian musicians were given more leeway to create traditional songs based on both mystical and religious lyrics.

The existence of restrictive Islamic policies in society and media has led to a misunderstanding of the differences between mysticism and religion. As Master Mohammad Ali Taheri states:

The human being is always faced with two steps: the step of wisdom and the step of Love (*Eshq*). The step of Love is the world of ecstasy and enthusiasm, wonder and surprise, attraction and fascination, sacrifice and love, and so on...Erfan (mysticism) means being present on the step of Love (*Eshq*), reaching illumination, enlightenment, and clarity of vision about the universe. Such results definitely cannot be attained through the world of wisdom (logic, science, and knowledge).⁴²

Given the meaning of mysticism, it would be natural for Iranian musicians, who had limited activities under the restrictive Islamic laws after the 1979 revolution, not to display interest in reflecting the true essence of Mystical concepts implied in Mystical poetry within their compositions. In such circumstances, it would be understandable to consider compositional works that are very conservative and lack soul, as they are primarily aligned with the somber societal atmosphere resulting from the clerical regime. This inhibited the development of mystic music, and as mentioned before, Iranian traditional musicians confined themselves to following the *radif* structure in their monophonic/heterophonic work, as it was done in the years prior to

⁴¹ Ibid,89.

⁴² Mohammad Ali Taheri, "Definition of mysticism (Erfan) and Its Relationship with Healing as Approached by Halqeh mysticism," *International Journal of Social Science and Humanity* 3, no. 5 (September 2013): 471, <https://doi.org/10.7763/ijssh.2013.v3.285>.

the emergence of the Pahlavi Dynasty. This situation provided an opportunity for traditional musicians, who opposed the modernization of Iranian music, to define their work as ethnic art within Iranian traditional music.

Although the Islamic regime in Iran today tolerates diverse musical activity, it certainly does not promote it. Given the socio-political circumstances in Iran, it is no wonder that a musical legacy did not develop in both theory and performance after the 1979 revolution.

Westernization vs. Modernization

A brief look at Vaziri's life demonstrates the loyalty he had towards Iranian music and culture. This loyalty is seen particularly when we analyze his theoretical and compositional approach. Before Vaziri, Alfred Jean Baptiste Lemaire (1842-1909) and his former student Gholam Reza Salar Moazez (1861-1935) were part of a movement that considered traditional Iranian music to be old-fashioned and non-scientific. Consequently, they strongly advocated for the adoption of Western music. Vaziri, however, believed in a middle path that would maintain the true essence of Iranian traditional music, while embracing Western classical technique.

As mentioned earlier, Vaziri created a notational system that would create special symbols to enable the transcription of Iranian music. Additionally, he developed an interval system consisting of twenty-four equidistant quarter tones per octave. This helped him create a systematic harmonization of Iranian music based on his tempered quarter-tone intervals, while preserving the authenticity of Iranian music. This would ultimately lead to modernizing Iranian music, rather than westernizing it. Bruno Nettl spells out the differences between Westernization and Modernization as follows:

Westernization implies the desire to accept Western values and central aspects of the Western musical system, adapting them to musical traditions. An abstract example might be the use of traditional melodies and instruments in the music of a large orchestra, notation, and the harmonization of traditional melodies. Modernization is a way of labeling attempts to maintain traditional musical values and styles, assuring their survival with the use of Western technology such as amplification and standardization of instruments, changes in the intonation of scales, and the adoption of Western contexts for music such as public concerts. The two are theoretical abstractions and in practice cannot always be distinguished, and they are but seen as segments of a continuum rather than poles.⁴³

In line with Nettl's perspective, Vaziri did not eliminate Iranian musical elements by westernizing them. Rather, he sought to make traditional music "modern" without losing the Iranian essence. Chehabi affirms this belief by stating:

Vaziri was a typical modernist who wanted to adapt Iranian culture, in this case music, to Western / modern standards. To this end, he set out to rationalize it by taking the raw material of Iranian art music and developing it along the same lines which musical rationalization had taken in Europe, which meant essentially the creation of a well-tempered scale of 24 quarter tones, attempts to introduce harmony into Iranian music, and, most importantly, notating it systematically.⁴⁴

After Umar's conquest of Persia, most Iranian ancient libraries were burned down. As such, not all Iranian heritage and civilization survived, including Zoroastrian anthems which Iranians sang in their daily prayers. In fact, *radif* melodies only became prevalent because of Ali Akbar Farahani's classification system 150 years ago. It is unclear if the *radif* truly belonged to Iranian ancient culture. Did this music exist pre-conquest or was it a by-product of the invasion? Therefore, we cannot consider the *radif* as Iran's entire musical repertoire since it does not encompass Iranian's complete history over 2,500 years.

⁴³ Bruno Nettl, "World Music in the Twentieth Century: A Survey of Research on Western Influence," *Acta Musicologica* (1986): 373.

⁴⁴ Houchang E. Chehabi, "From Revolutionary *Tasnif* to Patriotic *Surud*: Music and Nation-Building in Pre-World War II Iran," *Iran* (1999): 146.

Whether or not the current melodies in the *radif* were part of ancient Iran or the result of the Muslim invasion, for the melodies to be able to survive through aural transmission, they must have represented the cultural insights of people who had survived the last 1400 years of Islamic conquest. Considering that, after the Muslim conquest of Persia, Iranians also endured invasions by Genghis Khan⁴⁵ (in 1221 C.E.) and Timur⁴⁶ (in 1383 C.E.), both of which were as devastating as Umar's invasion. Mohammad-Reza Darvishi, one of the Iran's chief musicologists, indicates:

To propagate Persian music, we can no longer limit ourselves to a preservation of the sonic elements alone. Musical traditions survive in a continuum. On one side is the sonic sensation and on the other the cultural insight, the reflection. It is the insight which decides which sounds to preserve. As we have witnessed in the study of the music of non-western nations, this continuum has always been separated by scholars.⁴⁷

It is surprising that some Iranian scholars have failed to acknowledge the difficult periods in Iran's history, especially its darkest moments over the last 1400 years. They have portrayed the *radif* as a holy treasure, such that any departure from the traditional approach is deemed an unforgivable sin. This makes one question why they would not allow composers and musicologists, such as Vaziri, to help combine Iranian traditional music with Western ideologies.

A close examination of Vaziri's musical activities demonstrates that he elevated Iranian traditional music to adapt to the new modern society and sociocultural developments that were resulting due to Reza Shah's efforts.⁴⁸ As Francis Fukuyama argues in his article, "Westernization v.s. Modernization":

⁴⁵ Genghis Khan (1162-1227) was the founder and first khan of the Mongol Empire.

⁴⁶ Timur or Tamerlane (1336 –1405) was the founder of the Timurid Empire.

⁴⁷ Mohammad Reza Darvishi, "Cheguneh ruh va arzesh-ha-ye maisiqi-ye sonati ra hefz konim?". [How should we preserve the spirit and value of Persian Traditional Music?]. *Mahoor Music Quarterly* (2001): 140.

⁴⁸ Reza Shah Pahlavi (1878 – 1944) was an Iranian military officer and the founder of the Pahlavi Dynasty (1925-1979).

Modernization theorists placed a strong normative value on being modern, and in their view, the good things of modernity tended to go together. Economic development, changing social relationships like urbanization and the breakdown of primary kinship groups, higher and more inclusive levels of education, normative shifts toward values like “achievement” and rationality, secularization, and the development of democratic political institutions were all seen as an interdependent whole. Economic development would fuel better education, which would lead to value change, which would promote modern politics, and so on in a virtuous circle.⁴⁹

One could pose a question to those who believed in retaining Iranian music in its traditional form and discouraged their followers from studying Western music and notation: How could Iranian traditional music, which was based on the *radif* and traditionally passed down aurally, satisfy Iranian citizens who were experiencing the new socio-cultural circumstances of modern society brought about by the emergence of the Pahlavi Dynasty? As stated by Tia DeNora, a musicologist and sociologist:

Music is not merely a ‘meaningful’ or ‘communicative’ medium. It does much more than convey signification through non-verbal means. At the level of daily life, music has power. It is implicated in every dimension of social agency...Music may influence how people compose their bodies, how they conduct themselves, how they experience the passage of time, how they feel -in terms of energy and emotion - about themselves, about others, and about situations. In this respect, music may imply and, in some cases, elicit associated modes of conduct. To be in control, then, of the soundtrack of social action is to provide a framework for the organization of social agency, a framework for how people perceive (consciously or subconsciously) potential avenues of conduct.⁵⁰

⁴⁹ Francis Fukuyama, “Westernization vs. Modernization,” *New Perspectives Quarterly* (2009): 26 (2), 85. <https://doi.org/10.1111/j.1540-5842.2009.01080.x>

⁵⁰ Tia DeNora, *Music in everyday life*. (New York: Cambridge University Press, 2000), 16.

Chapter 2

Taher Aavā, Vocal pieces inspired by Halgheh mysticism

Taher Kalām and Taher Aavā

As mentioned at the beginning, my portfolio of compositions for this dissertation consists of a series of movements for voices and orchestra that can be performed as a whole or individually. The texts of these compositions are based on my original poems in Iranian classical forms such as *Masnavi*, *Ghazal*, *Ghasideh*, etc. Although these are my original texts, I consider myself a receptor rather than an author.⁵¹ I began receiving these poems without any prior experience in writing Iranian classical poetry, three years after taking *Halgheh* mysticism courses with Mrs. Azardokht Taheri, the sister of Master Mohammad Ali Taheri in Toronto.⁵² Since then, I've been receiving these poems without the interference of my conscious mind and intention, I call these poems *Taher Kalām* with different numbers (in Farsi, *Taher* means clean, pure and *Kalām* means speech, words; *Taher Kalām* means pure speech). By titling these poems *Taher Kalām*, I dedicated them to my mystic mentor whose last name is Taheri, as a gesture of respect and gratitude for his contributions to Iranian mysticism. As such, I have also named my compositional approach for Mystic songs the *Taher-Aavā*⁵³, which means pure musical sound.

⁵¹ Experiencing awareness in the form of a poem is a familiar event that some students in *Halgheh* mysticism encounter, and it is not limited to my own experience. For some students, this revelation occurs early on when they begin to experience connections, while for others, it occurs later. In my case, it happened when I met Master Taheri for the very first time on June 1st, 2020, after three years of participating in *Halgheh* mysticism classes under Mrs. Azardokht Taheri, the sister of Master Mohammad Ali Taheri, in Toronto.

⁵² Since March 8th, 2020, Master Taheri has resided in Toronto, Canada, after spending eight years in solitary confinement in Iran.

⁵³ *Taher Aavā*: *Taher*, meaning "pure and clean" and *Aavā*, meaning "musical sound/voice" in Farsi. This is an original term, created by myself.

Taher Aavā and Halgheh's approach

Throughout Iranian literature, we observe many historical mystical poets, but unfortunately, the mystical concepts in their lyrics do not seem to be fully transmitted through the musical works. As discussed earlier, I recognized this inadequacy when intending to compose for the text of *Taher Kalām*, utilizing Iranian traditional monophonic compositional approaches, the *Dastgāh* structure, as well as the polyphonic compositional approaches introduced by Ali Naqi Vaziri or Morteza Hannaneh.

After becoming familiar with the organization around the bass line composing technique in Professor Alexander Rapoport's counterpoint and composition classes, I gained confidence in using a different compositional approach when composing for *Taher Kalām's* text. The organization around the bass line technique was commonly employed by classical composers during the classical era. While it was a tradition in 18th-century music, its emphasis diminished in the 19th century, and many composers in the 20th century tended to disregard it.

As we know, a primary component of form in Western European Classical music is the long-term harmonic structure. This structure was generally manifest in the organization of the bass line, especially around the principal cadence points. It is often attractive to think of the form in terms of keys, and in general we would come to the same result. For example, if a piece in C major moves significantly to G major, there will almost always be a prominent cadence on G, and this can be identified in the bass line. However, sometimes the focus on the key can be misleading. For instance, in the third movement of Mozart's Piano Sonata K. 283, the focal point of the development section (mm 103-170) is the note B, in the sense that the note B generates the most tension and receives the most attention from the listener. But B never occurs as a local key,

nor does it occur at the beginning or the end of the development section. And since the movement is in G major, we can see how Mozart has organized the structure around the tonic triad.

Here is a typical pattern for the long-term organization of a piece in G major:

End of the exposition: Cadence on D, local key D major

Focal point of the development: Cadence on B, local key E minor

End of the recapitulation: Cadence on G, local key G major

We can see that the underlying pattern in the composer's mind is based on the notes of the tonic triad, G-B-D, but we would miss this if we only looked at the local keys. In fact, what classical composers really felt, essentially for the structure, was the pattern created by these important resting places in the bass.

Classical composers, particularly Beethoven and Schubert, took the idea of the tonic triad as the bass notes of the piece making a pattern and they expanded it. For example, in Beethoven, frequently the principal cadences are not just the notes in the tonic triad, but contain other notes as well. He makes a pattern that has the same kind of elegance and simplicity but it is based on something quite different. For instance, in the first movement of his Ninth Symphony, the piece begins in d minor but the end of the exposition is not on F, as we expect, but on Bb. The development section begins on A and the recap goes back to D. So it is a different pattern and this becomes important for the whole movement because throughout the symphony the key of Bb is very important. The third movement is in the key of Bb and a very important place of

the fourth movement, which is the tenor solo, is in Bb. In this example, D can be considered as the overtone of Bb as they support each other in an upside-down way.

After receiving the initial idea from Professor Rapoport and conducting my own investigation of Classical repertoires I observed similarities between the concept of building harmonic structures around the bass line and both the concepts of *Dastgāh* and Iranian mysticism. These similarities can be illustrated as follows:

In the organization around the bass line technique, the pattern is created by the important resting places or cadences in the bass line, governed by tonality (so prioritizing tonic, dominant, mediant etc). On the other hand, as discussed in an earlier chapter, in a *Dastgāh*, *Naqmehs* and *Goushehs* are classified based on their resting notes (called *Ist*: meaning stop note) on different notes of a mode.

In observing the similarities between the concept of the organization around the bass line technique and Iranian mysticism, it is important to also consider the concept of the overtone series. As mentioned earlier, the primary approach among early classical western composers in the Classical period when building a structure around the bass line was to follow a sequence of Tonic, dominant, Tonic, and then arranging the mediant in various orders such as 1, 5, 3, 1 and 1, 3, 5, 1. Considering that the first five tones of the overtone row yield the notes of a major triad, we can discern the significance of “unity” inherent in its construction. This concept of “unity” is the fundamental belief in both Iranian and *Halgheh* mysticism. As Sa’adi Shirazi (1210-1291 C.E.), the renowned Persian poet, declares:

Human beings are members of a whole,
In creation of one essence and soul.

If one member is afflicted with pain,
 Other members uneasy will remain.
 If you've no sympathy for human pain,
 The name of human you cannot retain!⁵⁴

Master Mohammad Ali Taheri affirms Sa'adi's quotation by stating:

Perception of the unity governing the universe, and that all the particles of universe are in close connection and communication with each other is one of the objectives of Erfan [mysticism]. In fact, the world of existence is integrated and unified; no component or element can exist without the existence of others.⁵⁵

Considering these common characteristics, my approach to composition involving the organization around the bass line technique for the text of *Taher Kalām* can be summarized as follows:

I used the most appropriate Iranian modes to convey different sections of a *Taher Kalam*, (carrying different concepts of mysticism) so that the available new prominent bass notes have relations to the initial ones corresponding to the intervals we can derive from the first eight notes of the overtone row: perfect fifth, major third, minor third, and their inversions. Note that the seventh note of the overtone series is not part of the tempered system which is standard in Western European music or a system that includes quarter tones. But my compositional process is informed by the idea of the overtone row as a linking force between Western and Iranian music. This informed my use of quarter tones, even though, for the purposes of acoustic theory, they are approximations.

⁵⁴ Rhyming translations by Muhammad Aryanpour. This Sa'adi poem is placed at the entrance of the United Nations building in New York.

⁵⁵ Mohammad Ali Taheri, *Human From Another Outlook* (Create Space Independent Publishing Platform, 2011), 252.

As mentioned earlier, this technique is based on the concept of organization around the bass line, which has been utilized by Western classical composers. Now, through my approach, it also incorporates Iranian modes. This method relies on the concept of the overtone series, allowing different sections of a musical piece to be internally connected, much like the *rings* of a chain, forming a cohesive whole. Since this approach also embodies the concept of “unity,” a common aspect with *Halgheh* mysticism, I have named it the *Halgheh* approach, deriving from the literary meanings of “circle” and “ring”.⁵⁶

To illustrate the *Halgheh* approach with an example, we can consider the *Shur* mode, constructed on E, as follows:

E, F \sharp , G, A, B, C, D, E.⁵⁷

If we were to consider adopting the Iranian traditional musical approach, which is based on the *radif* structure, for composing music for a mystical text (in our case, for Taher *Aavās*), we would be constrained to follow the thematic structure of various *Gushehs* or *Naghmehs* built on different modal tones of the *Shur* mode. Because these subdivisions are primarily required to adhere to the same intervals as the *Shur* mode, they are unable to provide the juxtaposition or offer the wide spectrum of emotions connected with mysticism suggested in the text.

By adopting the *Halgheh* approach, we can utilize various *Naghmehs* and *Gushehs* from different *Dastgāhs* to overcome this inadequacy. The assigned prominent bass notes related to

⁵⁶ The similarity of my technique of composing around the bass line to the theories of Heinrich Schenker, particularly in *Free Composition (Neue Musikalische Theorien und Phantasien)* will be obvious to a Schenkerian scholar. However, I didn't consult Schenker's works and a discussion of Schenker's theories is beyond the scope of this dissertation. The very basic principles which I needed for my own composition can be drawn quite easily from analyzing works of the Western European canon (for example, Mozart's Piano Sonatas). However, a study of his work in the detail it deserves is a future project.

⁵⁷ *Sori* \sharp , is a symbol which Vaziri came up with to raise a tone by a quarter tone.

the tonics of these modes are capable of outlining a major or minor triad or one of the common seventh chords. For instance, in the example above, if the tone E is considered to represent the *Shur* mode, through the use of the *Halgheh* approach, we could incorporate the *Naghmeh* of *Bayat e Isfehan* on A (akin to A harmonic minor) and the *Dastgāh* of *Mahur* on C (akin to C major) if applicable to the text. Given that the prominent bass notes correspond to the tonic of these modes, they can align as A, C, and E, representing a minor triad.

Additional examples are provided in the commentary sections of each movement in the following chapter.

Applying the *Halgheh* approach to the texts of various *Taher Kalāms*, I discovered that this technique perfectly embodies all the mystical concepts presented in the poems. I acknowledge that this viewpoint is subjective, but what I'm emphasizing is the connection I perceived between this method of organizing harmonic structure and the core principle of Iranian and *Halgheh* mysticism, which is unity. As Master Mohammad Ali Taheri clarifies in his book, "*Human from Another Outlook*":

Erfan [mysticism] lays the ground-works for the unity of 'parts' and also communication between "part(s)" and the "whole". As there are always things within the "whole" of which the "part" is not aware of, by moving toward the "whole", such messages (of awareness) can be received. For instance, one single cell is void of desire and wish, but unity of hundred trillions of cells in this example make up the "whole", which has desires and wishes and follows certain purposes whereas a single cell even does not know the meaning of desire.⁵⁸

John H. Baron beautifully illustrates the concept of unity within the context of music in his article, "*A. W. Schlegel's Mystic Principle and the Music of Beethoven*". He emphasizes the necessity of the unity concept in an art form by stating:

⁵⁸ Mohammad Ali Taheri, *Human From Another Outlook* (CreateSpace Independent Publishing Platform, 2011), 86.

A musical art work, however, is not just a succession of metered events. It depends as well on the multiplicity of events being "melted down to a unity," the harmony between the outer sounds and the inner idea. At its best, this harmony (the mystic principle) affects the listeners' search for the eternal in the indivisible moment...A musical work that achieves the mystic principle [the oneness of the spirit, the spiritual unity] is an organism, a complex of parts performing special mutually dependent functions essential to its life.⁵⁹

The *Halgheh* approach allows the composer to make use of the emotional power of modulation, but not in an arbitrary way. Here modulations are part of the deeper plan, and although we can't "prove" this objectively, if the composer *believes* that plan gives an organic meaning to the piece as a whole, his or her creative imagination can be stimulated.

As mentioned earlier, Western "classical" composers such as Beethoven and Schubert expanded the concept of the tonic triad in bass patterns by incorporating notes beyond those traditionally associated with the tonic triad. However, during the composition process of the *Taher Aavās* presented in this dissertation, I initially decided to showcase the capability of the *Halgheh* approach in encompassing all Iranian *Dastgāhs*⁶⁰. This method can be regarded as an initial approach that reflects the main concepts of Iranian mysticism and the culture of the Iranian modal system. I believe this method can also be expanded upon by various composers and musicologists, leading to different branches of the *Halgheh* approach aimed at introducing more comprehensive aspects of Iranian mysticism.

Harmonic Language in Taher Aavās

In the context of the overall harmonic structure imposed by the *Halgheh* approach, what I propose for the harmonic language of *Taher Aavās* is to integrate European functional and

⁵⁹ John H Baron, "A. W. Schlegel's Mystic Principle and the Music of Beethoven." *The Journal of Aesthetics and Art Criticism* 31, no. 4 (1973): 533. <https://doi.org/10.2307/429327>.

⁶⁰ As a follower of Vaziri's school, I classify Iranian modes into five main *Dastgāhs*: Māhour, Shur, Segāh, Chāhārgāh, and Homāyun. Consequently, I consider Navā as a derivative of Shur, and I associate Rāst Panjgāh with Māhour.

contemporary harmony with Ali Naqi Vaziri's approach to the 24-quarter tone scale. The harmonic language in different segments of every piece is intimately connected to the words, and this loyalty to the text originates from my study of Palestrina's contrapuntal music.

Palestrina's music, including his harmony, is profoundly connected to the words. He paid great attention to ensuring the text was easily understood. Palestrina and other composers of the Roman school, prioritized clarity of text. They would freely employ counterpoint and fugue in simpler texts, such as in the Kyrie, Sanctus and Agnus Dei of the mass Ordinary. However, in more complex movements of a mass, such as the "Gloria" or "Credo", Palestrina favored homophonic writing in order for the text to shine through and be comprehensible.

Although Palestrina's vocal music inspired me to think of using several vocal lines in my works (to enhance the devotional aspect), I also found that the study of Palestrina's music, because of its economy and consistency, led me to appreciate the most fundamental principles of melody and harmony, and that the sensitivity gained through this study is transferable to other music styles.

I believe that the devotional tradition I recognize in the music of Palestrina offers an approach to my composition of vocal music even though a casual listener would not detect anything of Palestrina in my music. This became more evident to me when I considered the meaning of "Rend" through *Halgheh* mysticism courses. "Rend" is a figure that can be found numerous times in the texts of mystic poets like Hafez (1315-1390 C.E.). Master Taheri has emphasized it greatly, defining this character as a manner that all followers of *Halgheh* mysticism should adhere to.

As described in *Halgheh* mysticism, our world, like a coin, carries two different faces: one side is the reality of existence, and the other side is the truth of existence. “If the human being sees the reality face, he turns to a realistic human and examining realities leads to the appearance of science and knowledge, expertise and skills, business and professions and so on; ultimately being engaged in playing with realities. This is the same phase humanity has currently reached at the present.”⁶¹ And on the opposite side “If the human being sees the truth face of [a] coin, he will see nothing but an illusion and nothing makes sense for him anymore; so dealing with most of daily activities such as doing business becomes meaningless for him. Eventually the person should head to deserts and mountains (become secluded) and be detached from normal life and follow the way of love-sick and madness.”⁶² As can be seen, none of these faces can be perfect or sufficient to fulfill the human soul. Accordingly, Master Taheri defines “Rend” as follows:

Rend is someone who considers and pays attention to both reality and truth. In Erfan [mysticism] of Halgheh, based on the Rend creed, neither reality is sacrificed for the sake of truth, nor is truth sacrificed for the sake of reality. In other words, Rend is the one who seeks the truth in (the world of) reality and vice versa; is able to consider both reality and the truth. Accordingly, becoming [a] hermit, taking refuge to caves, undergoing mortification (strenuous self-discipline), exposing the body to harsh conditions and so on, have no place in the world of Rend.⁶³

I find my inspiration in the Taher *Aavās*' compositions, parallel to the character of "Rend," who considers both the truth of existence and the reality of existence simultaneously. In presenting the truth side of existence in the context of music, I find myself inclined to draw from the devotional tradition I recognize in the music of Palestrina. To contemplate the reality of existence, I believe an intuitive compositional approach to the text would be aesthetically the

⁶¹ Mohammad Ali Taheri, *Human From Another Outlook* (CreateSpace Independent Publishing Platform, 2011), 82.

⁶² *Ibid.*, 83.

⁶³ *Ibid.*, 83.

most authentic. However, this should maintain an overall balance with the devotional aspects of the piece.

I have found Beethoven to be the composer who most masterfully creates unity among the contrasts mentioned above. The highs and lows in his music can be associated with the struggles of life, which are then resolved into themes of peace, joy, and love. Consequently, in my compositional approach towards *Taher Aavās*, I have always considered Beethoven's compositional technique to create balance among the contrasts in mysticism. Some of these techniques can be summarized as follows:

- The use of repetitive segments in different rhythmic durations or intervals facilitates modulation between modal systems.
- Expanding variations of a motif across different sections of the orchestra to evoke various emotional states that complement the text.
- Using constant long held notes in different registers creates a sense of suspense between different sections of a piece and prolongs important moments throughout the composition.
- Sudden changes from employing the whole orchestra (*Tutti*) to smaller groups of performers, or vice versa, can represent the relationship between the individual and the whole of society, or by extension, the whole of the universe. This technique can also introduce surprises and provide variety in lengthy movements.
- Sudden changes in dynamics can be used to highlight certain emotions.⁶⁴

⁶⁴ In the subsequent chapter, Chapter Three, the actual examples of these techniques incorporated within the compositional works of this dissertation, along with the way they interpreted the lyrics of each movement, have been illustrated.

The next chapter describes how each of these movements of my dissertation has been composed based on the use of *Halgheh* approach, incorporating different collections of Iranian modal systems. Taher *Aavās* introduces contrast in orchestration based on the text. These works are divided into six movements, and each movement is performed either by the whole orchestra or by a specific section of the orchestra. Along with each Taher *Aavās*, its relevant *Halgheh* approach has also been included, illustrating the Iranian modal systems used in that movement. These sections are accompanied by Standard English translations of each movement, and their respective Farsi texts have been included in the Appendix A.

The orchestrations of the Taher *Aavās* are organized as follows:

First section: Whole Orchestra

Second section: Brass with Percussion

Third Section: Whole Orchestra

Fourth section: Woodwinds

Fifth section: Whole Orchestra

Sixth and Final section: Whole Orchestra

The theories and practical lessons of *Halgheh* mysticism allowed me to find better answers to these three questions: Where am I coming from, what is my duty on planet Earth, and what will be my journey after death. These concepts allowed me to gain a better understanding of unity and define my identity as a Canadian-Iranian individual. In my compositional work, this understanding manifests itself in the intuitive incorporation of both Western and Eastern compositional approaches without considering them to be distinct.

Although my dissertation is confined to *Halgheh* mysticism, I hope these compositions offer a valid approach to the problem of composing Mystical music in the context of Iranian culture. I believe this will be a new and unique approach in shaping the vocal compositional landscape in all Farsi speaking countries. This will also be an opportunity to introduce the real concept of Mysticism to non-Farsi speakers through a method of composition that is sensitive to the text.

Chapter 3

Taher *Aavās*' Analysis, Commentary and Taher *Kalāms*' English Translation

The compositional work of this dissertation is divided into six Taher *Aavās*, performed either by the entire orchestra or specific sections. This chapter provides detailed illustrations of the relevant *Halgheh* techniques for each Taher *Aavā*, incorporating various collections derived from Western European classical scales and Iranian modal systems, accompanied by the analysis, commentary, and translations of their corresponding Taher *Kalāms* into English.

Prior to reviewing the movements, the following notes need to be mentioned:

- Note regarding the text of Taher *Aavās*:

In my musical setting of the text, I have strived to avoid excessive ornamentation. My intention was to focus the listener on the content of the text, and therefore, the settings are predominantly syllabic and rhythmically straightforward. However, I have used melismas in places where they correspond to traditions of Iranian singing. For example, in Taher *Aavā* II, the Baritone part, measures 37 to 47.

In general, the rhythms in the vocal parts reflect the natural rhythm of the language.

- Notes on the orchestration:

The forces used in the Taher *Aavās* - two solo singers and orchestra - immediately suggest Mahler's *Das Lied von der Erde*. Precisely for this reason I avoided studying this work while I was composing the Taher *Aavās*. Returning to Mahler afterwards, I noted the similar relation of the voices to the orchestra, but also the differences. For example, in *Das Lied von der Erde* the singers present their texts alternately, whereas in the Taher

Aavās they very often sing together, especially in octaves. In fact, I believe my orchestration of vocal music is more likely to be directly influenced by Puccini. Similar to Puccini, who in some of his famous operas like *La bohème* and *Tosca*, benefits from having his singers sing for long passages in octaves, I have employed this approach in certain sections of *Taher Aavās*. For instance, in *Taher Aavā I*, measures 27 to 65, and in *Taher Aavā VI*, measures 120 to 134, singers are set to sing in octaves.

- To facilitate easier review by a wider audience, the scores are in concert pitch and have not been transposed.

- Modifications of quarter tones due to instrumentation in the *Taher Aavās*:

The use of quarter tones is informed by classical Iranian music and its traditional modes.

In some sections of *Taher Aavās*, I have made some modifications to the quarter tone scales in order to facilitate performance by Western orchestras and also to accommodate the needs of the harmonic system I use in the work. For example, in *Taher Aavā 2*, measures 1 to 17, I have modified the *Afshāri* mode on D as follows: D, E, F, G, A, B \flat , C, D, whereas the traditional *Afshāri* mode would feature microtones on its third and sixth degrees: D, E, F \sharp , G, A, B \flat , C, D.

I find that the Western trumpet timbre works best in the tempered chromatic scale that is part of the Western orchestral tradition.

- As my approach to this work is informed by Vaziri's school, I think it would be necessary to note the followings:

- 1) Following Vaziri's classification of Iranian *Dastgāhs*, I also recognize Iranian modes as falling into five main *Dastgāhs*: *Māhour*, *Shur*, *Segāh*, *Chāhārgāh*, and *Homāyun*. As such, I recognize *Navā* as a derivative of *Shur*, and I associate *Rāst Panjgāh* with *Māhour*.
- 2) Since the collection of microtone symbols in Sibelius software is limited, I decided to choose available default symbols that could be associated with Vaziri's *Sori* and *Koron* symbols. However, I manually adjusted their tuning to match the quarter-tone intervals suggested by Vaziri. Therefore, in the following scores, the symbol \sharp has been associated with *Sori* symbol \sharp to raise a note by a quarter tone, and the symbol \flat refers to *Koron* symbol \flat to lower a tone by a quarter tone.
- 3) As illustrated in an earlier chapter, identifying the three characteristic pitches of *Shahed*, *Ist*, and *Moteghayer* enabled Vaziri to explore Western functional harmony approaches toward Iranian *Dastgāh*. Vaziri considered *Shahed*, *Ist*, and *Moteghayer* to be treated similarly to the tonic, dominant, and sub-dominant functions in Western counterpoint. In his harmonization, Vaziri doubled and gave more emphasis to *Shahed* and *Ist* tones to preserve the character of each *Dastgāh*. To stay consistent with his method, in some cases, Vaziri had to apply a very slight change to the tone of a note in a mode. For instance, let's consider the mode *Bayāt-e Esfahān* starting on "A," which is as follows:

A, B, C, D, E, F \sharp , G \sharp , A⁶⁵

⁶⁵ Since no one except Vaziri has suggested any symbols for Iranian microtones, I have used Vaziri's symbol (*Sori*) to illustrate the raised microtone, even though it was not a quarter tone.

Before Vaziri, Iranian traditional musicians tended to raise the sixth degree of the *Bayāt-e Esfahān* mode by a few cents.⁶⁶ However, after Vaziri explored Western functional harmony within the Iranian modal system, the sixth tone of *Bayāt-e Esfahān* (“F” in this example) came to be considered completely natural in polyphonic approaches. This would enable *Bayāt-e Esfahān* to be akin to the harmonic minor scale in Western Classical music and also to fit within the principles of Western functional harmony while retaining its distinctive character. After Vaziri, many Iranian musicians such as Rouhollah Khaleghi, Abolhassan Saba, Parviz Yahaghy, Morteza Mahjoubi, Javad Maroufi, Hossein Dehlavi, Mohammad reza Darvishi, Ali (Alexander) Rahbari, Behzad Ranjbaran and many others chose the second practical approach in their polyphonic compositions, particularly when they recognized that the altered tone is imperceptible to non-musical listeners while still preserving the Iranian essence of the mode.

In the compositional works of this dissertation, I could employ traditional modal formats predating Vaziri's time. However, since these pieces are primarily intended for performance by Western orchestras, I have found it wise to follow Vaziri's approach and incorporate altered tones. This decision would definitely be beneficial in terms of saving rehearsal time. In the charts I have designed to illustrate *Halgheh* approaches for each movement, altered notes are identified by placing an asterisk (*) next to their letter.

⁶⁶ In music theory, a “cent” is a logarithmic unit of measurement used to quantify pitch, where 100 cents represent the interval of one semitone (half step) in the standard Western musical scale. Cents are used to indicate the pitch difference between two notes, enabling precise measurement of intervals smaller than a semitone.

4) The illustrations of most Iranian modes in these charts are based on Ali Naqi Vaziri's school, as fully described by his pupil Roohallah Khaleghi in his theory book "Nazari be Mousighy" [A View on Music]⁶⁷.

- Note on the Transliteration of Taher *Kalāms*:

The transliteration from Farsi to the Latin alphabet is based on my own approach, as described in Appendix B. Although there may be standard methods, such as the International Phonetic Alphabet, these do not capture the exact pronunciation required for singers using Farsi as spoken in Iran.

⁶⁷ Roohallah Khaleghi, *Nazari be Mousighy [A View on Music]. Analysis of Persian Dastgaah's and Eastern Mughams based on Western Musical Theoretical Concepts*. (Tehran: Safy ali shah Publications, 2007).

Taher *Aavā* I

Full Orchestra

The *Halgheh* approach incorporates various collections of Western Classical Scales and Iranian modal systems in this movement, as demonstrated in the table below:

Table 1: Integrating Western classical modes and scales with Iranian modes through the *Halgheh* approach.

Measures	Mode/Scale	Notes of Mode/Scale	Tonic	Prominent Bass Note
1 - 19	Harmonic minor	C, D, Eb, F, G, Ab, B \flat , C	C	C
21 - 66	Natural minor	A, B, C, D, E, F, G, A	A	A
75 - 90	Phrygian	E, F, G, A, B, C, D, E	E	E
91 - 169	<i>Shur</i>	E, F \sharp , G, A, B, C, D, E	E	E
197 - 238	<i>Māhour</i>	C, D, E, F, G, A, B, C	C	C
240-254	Harmonic minor	C, D, Eb, F, G, Ab, B \flat , C	C	C
256-366	<i>Homāyun</i> & Harmonic minor	D, Eb*, F \sharp , G, A, B \flat , C, D C, D, Eb, F, G, Ab, B \flat , C	D C	C C
392-413	Natural minor	A, B, C, D, E, F, G, A	A	A

According to the *Halgheh* approach, the prominent bass notes of this movement form an A minor triad (A, C, E).

As shown in Table 1, the *Halgheh* approach enables modulation across various Western classical scales and Iranian modes. This feature proved beneficial for facilitating modulation across different scales and modes in the subsequent movements of this piece.

Note:

The altered traditional *Homāyun* mode demonstrated in Table 1, built on D, is as follows:

D, E[♯], F[♯], G, A, B^b, C, D.

Analysis and Commentary

Text and vocal parts:

The lyrics of this movement begin with admiration for the Taher *Kalām* (measures 27 to 65) on behalf of the followers of *Halgheh* mysticism. I imagine the followers as a choir, and to represent this choral effect, I set the mezzo-soprano and baritone in octaves.

In the subsequent section, the Baritone, representing an individual follower of *Halgheh* mysticism, narrates the inter-universal changes brought forth by the Holy Spirit in response to Master Taheri's fervor to rekindle the love of God within people (measures 110 to 121).

Following this, measures 133 to 168 delve into conversations between Master Taheri (Baritone voice) and his beloved God (Mezzo-soprano), portraying his desire to go among people and make them aware of the love of God, while his beloved (God) warns him about this journey.

In the following section, mirroring the beginning of the piece, the followers of *Halgheh* mysticism become the narrators of the lyrics, describing the divine presence of Master Taheri

and the influence of his teachings among people (measures 204 to 236). To maintain the choral effect for this section, the Mezzo-soprano and Baritone sing in octaves.

The baritone, as an individual, narrates the issues Master Taheri faces in his journey (measures 270 to 280) fulfilling what God had previously predicted and warned him about. Following this section, the Mezzo-soprano appears in the role of Master Taheri's beloved (God), helping him to cope with people's unfaithfulness and treachery (measures 313 to 357).

In the last section of the piece, the followers of *Halgheh* mysticism resume their role as narrators of the lyrics, once again expressing admiration for the Taher *Kalām* (measures 393 to 408), as they did at the beginning of the piece. Once again, to maintain the choral effect for this section, the Mezzo-soprano and Baritone sing in octaves.

Orchestration and compositional technique:

Some highlighted sections in terms of orchestration and compositional technique can be listed as follows:

- Utilizing various sections of the orchestra throughout different parts of the piece, in connection with the textual content, adds variety to the texture of this lengthy movement. For example, measures 1 to 15, 122 to 129, 145 to 150, 170 to 180, and 281 to 288.
- The use of imitation in the woodwinds enhances the devotional sense while the vocals, representing the followers of *Halgheh* mysticism, sing in octaves (measures 56 to 65, 212 to 237, 394 to 408).
- The use of repetitive segments in different sections of the orchestra is employed to form bridges between different sections of the piece, thereby clarifying the storyline. This includes transitions between the string and woodwind sections (measures 66 to 73), the

brass and woodwind sections (measures 181 to 187), within the string sections themselves (measures 239 to 253), and between the woodwind and string sections (measures 382 to 390).

- As mentioned earlier, the second section of the piece, starting from measure 74, depicts the inter-universal changes brought forth by the Holy Spirit in response to Master Taheri's fervent desire to remind people of the love of God. Subsequently, in the following measures up to measure 168, it features conversations between Master Taheri (Baritone voice) and his beloved God (Mezzo-soprano). These conversations showcase his desire to embark on a journey to spread awareness of God's love, while his beloved (God) warns him about the challenges ahead.

This section marks the beginning of the storyline for me, and an intuitive approach is evident in the use of the insistent rhythmic motive (*ostinato*) introduced by the violas at measure 82, juxtaposed against the legato line of the cellos and basses, which enhances this sense. Later on, this rhythmic motive expands to include the Timpani and Horn I (starting at measure 90), and then it is transferred to the first Trombone (starting at measure 100).

- The beginning of the second section (starting from measure 74) is in 4/4 time signature. Transitioning the dialogue between God and Master Taheri to 12/8 time signature would maintain consistency throughout the section, while the additive characteristics of 12/8 time signature would enhance the dramatic sense of this scene. Since the texts in measures 270 to 288 relate to people's treachery, which God had warned Master Taheri about in this second section, these measures are also composed in 12/8 time signature to maintain conceptual coherence.

- Long held notes in different registers are utilized to create a sense of suspense between different sections of the piece, as well as to prolong important moments throughout the composition. For example, Violin II has held notes in measures 101 to 121 and 150 to 168, Violin I in measures 131 to 144 and 328 to 359, Clarinets I and II in measures 269 to 280, and Double Bass in measures 289 to 301.

Taher *Kalām* I

Translation of text

This section presents Standard English translations of Taher *Kalām* I alongside its corresponding Farsi text, which are included in Appendix A. In this translation, the original Farsi, a word-for-word English translation, and a translation in Standard English are presented as follows:

Farsi

Word-for-word

Standard English

1.

harf raa shokhm-meezan-y bar seeneh, ey "TaaHer Kalām".

word carve you upon chest O, Taher *Kalām*

you carve the word upon the soul, O "Taher *Kalām*"⁶⁸.

goo kojaa zolmat e shab bar man ne-meeaarad davaam?

say how come darkness of night on me not last persist

tell [me], how come the darkness of night does not persist within me [anymore]?

naaz-daaraan raa cheh shod dar majles e khalvat e ons?

coquettish what became in assembly of secluded of intimacy

what has become of the coquettish individuals [in context of mysticism] in the assembly of secluded intimacy [with their beloved God]?

zaan beh Halgheh⁶⁹ aamad-and kaz eshgh e to geerand-vaam.

because into Halgheh came they from love of you barrow accommodation

⁶⁸ As mentioned earlier, in this poem, the term "Taher *Kalām*" refers to both the teachings of Master Taheri as well as the lyrics that I have received throughout the connections, some of which have been used as the texts of compositions in this dissertation.

⁶⁹ *Halgheh*: "*Halgheh*" literally translates to "ring." Within *Halgheh* mysticism, it symbolizes the circular, conceptual connection pathway linking God and human via the Holy Spirit.

they entered the *Halgheh* [connection with the Divine], to receive love from you.

sohbat-at kerdaar o goftaar dar miaan e khalgh neest,

words your deeds and talk in among of people is not

your words extend beyond mere social interactions [they are not limited solely to behavior and words, but encompass broader aspects of expression and behavior],

goo pendaar az bare hosn e keh meedaarad maghaam?

say out thought from reason excellence of whom holding level

say out, whose excellency elevates the concept of "thought" to a higher level [referring to the previous sentence: Your words also entail having positive thoughts about people.]

zeen sabab az eshgh e to majnoon e kooy-am rooz o shab,

from-this reason from love of you Majnun of alley I am day and night

The reason I love you [Master Taheri] like Majnun and wander in the alleys day and night because of your love is:

kaz bar e mashoogh e khod pardeh biandaaz-y modaam

that face of beloved of yours veil cast you constantly

[you are not jealous;] you continually cast a veil from your Beloved God [trying to make people understand the beauty of God.]

farre Eezad mehre Yazdaan sar baraavard beh ghonoot,

grace deity Mithra God head rose to pray

[The grace of the Divine was given to Master Taheri and due to God's will] the Holy Spirit stood to pray [to make Master Taheri's will come true,]

*zaan keh Taaher khaast nabaashand mardomaan ghargh e Hobout*⁷⁰

because that Master Taheri aimed don't be people absorbed of descent

because [Master] Taheri didn't want people to become absorbed with their daily life struggles [and forget their Divine origin].

⁷⁰ "Hobout" literary means descent, referring to the expulsion of humans from the Garden of Eden and their journey on Earth.

eshgh raa mehraab e del kard rakht-geerad keen ze deen,

love mihrab of heart made leave hatred from religion
he introduced love as the main concern of prayers in any religion so that hatred could be removed from it,

halgheh-zad noor e samaavaat beh arz e meshkeen.

encircled light of skies to earth of dark
the light from the heavens encircled the dark earth.

Layly-ash goftaa: "Taaher! Bar-cheh noor afraasht-y?"

Layly his said O, Taheri! For what light raised you
his Layly (beloved God) said: "O, Taaher! Upon what have you raised light?"

"bar cheh aatash bar del e beegaanegaan pendaasht-y?"

for what fire on heart of strangers thought you
"What prompted you to ignite the fire of love in the hearts of those who are estranged from it?"

"hast bood-y to ze peesh-am chon Soleymaan ghasr kon."

existence were you you from beside me like Solomon palace do
"you have had everything besides me, like Solomon, you can build a palace."

"arz raa az bahr e khod, gham be rooy-at hasr kon."

earth for benefit of yourself sorrow to face your shield do
"for your own benefit, live your life on earth and shield yourself from sorrow."

"az-cheh een khalvat beh khod aashoob meear-y beh raah?"

for what this solitude to yourself chaos bring you to cause
"For what reason do you want to disturb your peaceful life?"

"goo choon Nouh Khodaa raa ham aab ast ham raah."

say like Noah God for also water is also path
"say, like Noah did [indifferently, without putting yourself in trouble]: regarding worshipping God, you can choose His way, or simply drown in water."

talkh labkhand-y bezad Taaher: [keh] "boodam hast neest,

bitter smile one did [Master] Taheri being presence is not

Taaher smiled bitterly: [saying that], "I can't find enjoyment in my being and presence,

gar bebeen-am mostamand-y keh dar een hamsaayegeest."

if see I beggar one that in this neighborhood

if I see a beggar [someone who seeks your love] in this neighborhood [someone who is around and needs my assistance to find you]".

"leek daan-am keh del - at aashoob e mehr ast o faraagh,

However know I that heart your turmoil of love is and separation

"However, I know that your heart is in turmoil with love and separation,

az-bar e adl - at begoft-y taa-keh aashoob-am mabaad".

Because of fairness your said you that worries my don't

because of your fairness, you said I should not worry [about the others]".

"aan zamaan az baazy-yeh eshgh e to bargeer-am sood,

that time from game of love of you reap I profit

"at the time when I will reap the profit from the game of your love,

vasl e to sahl kon-am bar aan keh bood yaa keh nabood."

union of you easy do I for the one who was or who was not

when I facilitate your union with anyone, regardless of whether they are familiar with your love or not."

"aan-cheh az vasl e to bar jaan o kherad har do shekoft,

what from union of you on soul and intellect each two blossomed

"what blossomed from your union, both in the soul and intellect,

Lezzat-ash khaah-am bedaan-and fard-fard o joft-joft."

pleasure its want I know they individual and couple

I would like every individual and every couple to experience its pleasure."

farre Eezad mehr e Yazdaan baraashoft beh mehr,

grace deity Mithra of God turmoil in love

the grace of the Divine [the Holy Spirit] was in turmoil with love [since it knew what was going to happen to Master Taheri in the near future],

Partoveh kheesh biafshaand beh pahnaay e sepehr.

radiance itself sheds to expanse of sky

it sheds its radiance [love] across the expanse of the sky.

aasemaan az gham o keen jomleh beh paaky seresht,

sky from sorrow and enmity wholly to purity turned,

the sky became cleansed of sorrow and enmity turned wholly towards purity,

keh gonaah e degaraan bar hameh khaah-and nevesht.

that sin of others for everyone will they record

since [due to Master Taheri's teachings], everyone was going to be responsible for each other's sins.

farrokh e shams baraavard sar az kooh e ghonoot,

offspring of sun raised head from mountain of praying hands

the offspring of the sun emerged, raised its head from the mountains [mountains are pictured as raised praying hands of the Holy Spirit towards the sky],

taa nabaashad del o deshneh ze har bood o sojood.

to not exist heart and dagger from any relationship and worship

to clean all the daggers [betrayals] from any kind of friendships [hearts] and promises.

har keh taaleb bood taaher gasht az lotf e Khodaa,

anyone who enthusiastic was purified became from grace of God,

whoever was enthusiastic [to have the love of God], became purified by the grace of God,

taa bedaan-ad ghesse yeh Val-Asr⁷¹ az mehr e Khodaa.

So that know he story of Val-Asr from love of God.

so that it may know the tale of “Val-Asr”, from the love of God.

⁷¹ “Val-Asr”: a chapter of Quran, in which God mentions that humans do not know how much they are at a loss.

chon keh dahr por-gasht az har atre Taaher zeen sabab,

because that world filled from every fragrance [Master] Taheri this reason

Since the world became filled with the fragrance of Master Taheri's teachings,

khaast naam-ash beh yek-baar az yaad barad.

wished name his to once from memory take away

it [the world] wished to erase his name from memory once and for all [Here, the world represents people's overall character.]

sang bar seeneh o bar sar bar del o naam-ash ravaa,

stone upon chest and upon head upon heart and name his admissible

Stones were thrown upon his chest and head, upon his heart and his name [Referring to the Islamic regime in Iran which tried to destroy Master Taheri's name, teachings, and reputation in public],

taa na-taabad bar del e har mostamand o mobtalaa.

so that not shine on heart of every needy and afflicted

so that he [Master Taheri] may not shine on every needy and afflicted heart.

Layly-ash goftaa: "Taaher! Man falak bafraashtam,

layly his said [Master] Taheri I universe woven

his Layly [beloved, God] said: "Taaher, I have woven the whole universe,

bar man-eh aashegh na-daashtand heech joz keen ravaa."

to me as of lover not had nothing except enmity admissible

They [people] had no feeling towards me as their lover, but enmity."

"chon-keh baash-y dar peye een koodakaan e mehr keen,

since are you in pursuit these children of love enmity

"since you are in pursuit of these people who act like children [do not understand that what you say is for their own benefit] and they respond with enmity towards your love,

sormeh az eshgh-am be cheshm-at meekesh-am gardad davaa,"

kohl from love my to eye your draw I become remedy

I apply kohl from my love to your eyes as a remedy [meaning granting Master Taheri the ability to dedicate different *Halghehs* to people through Nazar⁷²,]

“bar har aan koodak keh naam-am khaast-y,”

for any that child who name my ask they
[remedy] for any child [people] who ask for my name,

“bar hamaan mehry keh gasht az keen jodaa.”

for that love that became from enmity separate
[remedy] for that love which became separate from enmity.”

“hast-am o dar pey e to chon maadar-y bar farzand,

exist I and in after of you like mother one after child
“I am here, and after you, like a mother to her child,

chon keh daan-am Taaher-am een dahr naarad joz jafaa.”

because that Know I Taheri my this world doesn't bring except treachery
as I know, my dear Taaher, this world brings nothing but treachery.”

“aan keh az mesdaagh e to bar seeneh o del deen shod,

the one who from manifestation of you upon soul and heart religion became
the one who, from your manifestation, embraced [any] religion upon heart and soul,

bar saraay e khod biyaavar gham na yaabad bar to raah.”

upon abode of yours bring sorrow not find on you path
bring it upon your own abode [your way], sorrow will not find its way to you.”

“Taheraa! chon to maseeh-y bar gham e aalam zad - am,

O, Taher! like you Christ as on sorrow of world did [cure] I
“O, Taaher! I have assigned you, like Christ, to cure the sorrows of the world,

⁷² Nazar: In mysticism terminology, “Nazar” refers to a fleeting glance. Within the context of Iranian mysticism, “Nazar” denotes the momentary review of a desire, within less than a second, followed by surrendering its fulfillment to the Divine.

taa bedaanad khalgh cheh kard az mehr e man baa khod jafaa”.

so that know people what did from love of me to themselves treachery
so that people may know how unfaithfully they react towards my love, and this was, in fact, a
treachery to themselves.”

harf raa shokhm-meezan-y bar seeneh, ey “Taaher Kalām”.

word carve do you on chest O, Taaher *Kalām*
you carve the word upon the chest, O “Taaher *Kalām*”.

goo kojaa zolmat e shab bar man ne-meeaarad davaam?

say how come darkness of night on me not last persist
tell [me], howcome the darkness of night does not persist within me [anymore]?

Layly-ash goftaa: “Taaher! Bar cheh noor afraashty?”

Layly his said O, Taaher! upon what light raised
his Layly (beloved God) said: "O, Taaher! Upon what have you raised light?"

goft: “taa sham e faraagh bar to na-yaarad davaam”

said until the night of separation on you not bring persist
He said, "Until the evening of separation does not persist within you.”

Taher Aavā II

Brass and Percussion

In this movement, the *Halgheh* approach incorporates various collections of Iranian modal systems, as demonstrated in the table below:

Table 2: Incorporating the modes *Afshāri*, *Chāhārgāh*, *Bayāt-e Esfahān*, using the *Halgheh* approach.

Measures	Mode/Scale	Notes of Mode/Scale	Tonic	Prominent Bass Note
1-17	<i>Afshāri</i>	D, E, F*, G, A, Bb*, C, D	D	D
18-145	<i>Chāhārgāh</i>	D, Eb*, F#, G, A, Bb*, C#, D	D	D
147-161	<i>Chāhārgāh</i>	A, Bb*, C#, D, E, F, G#, A	A	A
167- 200	<i>Bayāt-e Esfahān</i>	D, E, F, G, A, Bb*, C#, D	D	F
201-282	<i>Afshāri</i>	A, B, C*, D, E, F*, G, A	A	A
317- 338	<i>Afshāri</i>	A, B, C*, D, E, F*, G, A	A	D
339- 348	<i>Chāhārgāh</i>	D, Eb*, F#, G, A, Bb*, C#, D	D	A
350-414	<i>Chāhārgāh</i>	D, Eb*, F#, G, A, Bb*, C#, D	D	D
416-425	<i>Afshāri</i>	A, B, C*, D, E, F*, G, A	A	F

As Table 2 illustrates, according to the *Halgheh* approach, the prominent bass notes of this movement form a D minor triad (D, F, A).

Note:

The altered traditional Iranian modes demonstrated in Table 3 are as follows:

- *Afshāri* on D and A:

D, E, **F♯**, G, A, **B♭**, C, D

A, B, C♯, D, E, **F♯**, G, A

- *Chāhārgāh* on D and A:

D, **E♭**, F♯, G, A, **B♭**, C♯, D

A, **B♭**, C♯, D, **E♭**, F♯, G, A

- *Bayāt-e Esfahān* on D:

D, E, F, G, A, **B♭**, C♯, D

Analysis and Commentary

Text and vocal parts:

The lyrics of the beginning section (measures 37 to 145) depict individuals, represented by the baritone and mezzo-soprano, who have been awakened and can feel the presence of God in every moment of their lives. They sing about this awakening, attributing it to the *Halgheh* (connection) they experienced with the help of Master Taheri. At the end of this section (measures 130 to 145), they confess that receiving a connection (via a Nazar on behalf of Master Taheri) enabled them to transcend the mind (selflessness) and find God through love and the heart. This understanding is depicted by observing a scene through their divine connection, which sets the stage for the second section of the piece.

In the second section of the piece (measures 171 to 348), the scene depicted by the *Halgheh* mysticism individuals, portrayed by a baritone and a mezzo-soprano, bears a striking resemblance to Judgment Day. They describe a scene where the trumpet of Israfil is used as an instrument for a wedding, symbolizing the celebration of human unity with God. All those who have grasped the love of God are depicted as carrying their heads under their arms, symbolizing their transcendence beyond the mind (selflessness) and their discovery of God through the heart. As they are beheaded, they see through their souls, and God's will has connected them like the thread of a rosary. Each one, akin to a rosary bead, praises and revolves around its own axis. In every direction they spin, their axis is dedicated to praising God.

At the end of this section (measures 322 to 348), we encounter an ascetic who serves as a model for those who seek to understand God through the mind. He turns to using the rosary to calculate the number of his prayers, seeking God's mercy in this manner. This approach is viewed as naive and childish by the individuals portraying the mezzo-soprano and the baritone, who have connected to the divine and gained a deeper understanding of the world and the love of God. Consequently, the ascetic's approach appears comical in their eyes.

In the final section of the piece (measures 368 to 413), the individuals once more appreciate the profound sensation of feeling God's presence within their hearts. They also confess that the Holy Spirit guided them through Master Taheri's *Halghehs* (connections), enabling them to distinguish metaphor from fact in their lives.

Orchestration and compositional technique:

The main orchestration and compositional techniques and ideas for this piece come from the imagination of the scene described in the second section, as it was earlier mentioned to

resemble Judgment Day. Additionally, the presence of "Soor-e Esraafeel" (the trumpet of Israfil) in the text persuaded me to utilize the brass section of the orchestra for the composition of this piece.

Some highlighted sections in terms of orchestration and compositional technique can be listed as follows:

- The use of the full orchestra in unison in measures 1 to 17 and 211 to 224 refers to the awakening of individuals when they feel the presence of God in their hearts. The first time (measures 1 to 17), the xylophone plays the melody, and the second time (measures 211 to 224), the Glockenspiel also joins in playing the melody along with the brass section. The addition of xylophone and Glockenspiel aims to bring an intimacy and kindness dimension to the revolutionary concept of awakening presented by the powerful brass section.
- The trumpet and trombone solo melodies in measures 20 to 36 and 351 to 367 refer to the scene of Judgment Day and the call of the angel Israfil. Since in some literatures, such as German literature, the instrument of Israfil has been mentioned to be the trombone, I utilized both instruments in this context.
- The long-held notes in the horns section (measures 18 to 144 and 348 to 414) are utilized to create a sense of continuous drone notes, similar to those used in Iranian traditional music. Additionally, they serve to prolong important moments throughout the composition. In some sections of the piece, such as measures 121 to 145, the use of parallelism in vocal lines creates a sound reminiscent of medieval music, although this was not intentional. However, the atmosphere created aligns well with the concept and meaning of the lyrics within the related measures.

- As mentioned earlier, the second section of this piece (measures 147 to 316) portrays a scene similar to Judgment Day. To me, the most powerful image portrayed by the lyrics within this section was related to those who had grasped the love of God, were beheaded (selflessness), and were all connected through their souls via God's will, like the thread of a rosary. Each one, like a rosary bead, praises and revolves around its own axis, whereas, in every direction they spin, their axis is dedicated to praising God. This image is very close to the concept of the Dance of *Sama*⁷³, highlighted in Iranian mysticism by Molana (also known as Rumi). The following orchestration and compositional techniques in different parts of the piece have been used to maintain the dominance of this image throughout the composition:

- Incorporating percussion instruments mainly in the second section of the piece emphasizes the dance-like feeling and dominates this section. This approach ensures that the image of beheaded bodies doesn't evoke a bloody atmosphere to the section, despite being connected conceptually.
- The use of glissando in trombones one and two within measures 151 to 158, 179 to 182, and 193 to 201 was an intuitive approach towards resembling the sense of selflessness during the second section of the piece.
- Utilizing the ostinato technique, a repetitive motif consisting of short ascending and descending lines performed by the vibraphone (measures 128 to 144), along with the final measures of section one in accompaniment of the vocal lines, highlights the concept of beheading (selflessness) presented in the text. Later on, in section two (measures 283 to 300), the vibraphone, along with the xylophone,

⁷³ Sama: The term "Sama", etymologically means hearing, auditory perception, and enchanting sounds. In Iranian mysticism, the term "Sama" signifies a form of spiritual dance, embodying a "selfless experience" through expressive movements, attributed to a profound sense of perceiving the presence of the divine or God.

refers to this concept by performing a melody right after the singers, which liken these beheaded bodies to rosary beads that praise and revolve around their own axis (*Sama*). In the last measures of section two (measures 339 to 348), the vibraphone melody, in accompaniment with the singers, highlights the image of the rosary, which is mentioned again within the text.

- The imitative section between the mezzo-soprano and baritone, accompanied by castanet and vibraphone (measures 255 to 269), followed by their singing in octave in the subsequent measures along with horns (measures 274 to 282), serves to highlight the concept of selflessness and its relationship to *Sama* for the audience.
 - The use of repetitive segments (measures 301 to 316), by the vibraphone, xylophone, and various instruments in the brass section, is intended to evoke the spinning of rosary beads associated with the *Sama* dance.
- Within the last measures of the second section (measures 317 to 337), the rhythm presented by the combination of snare drum, suspended cymbals, bass drum, and timpani, along with what the glockenspiel, xylophone, bass trombone, and first horn perform, creates a comedic atmosphere. This was intentional to enhance the comical presence of the ascetic, who serves as a model for those seeking to understand God through the mind. As the text points out within these measures, he turns to using the rosary to calculate the number of his prayers, seeking God's mercy in this manner. Consequently, the ascetic's approach appears comical here.

- Since the next movement, Taher *Aavā* III, delves into the ascetic ideologies re-imposed on Iranians' lives by the clerical regime after the 1979 revolution, I decided to give this movement an unfinished and "up-in-the-air" ending to connect it conceptually to its subsequent movement, Taher *Aavā* III.

Taher Kalām II

Translation of text

This section presents Standard English translations of Taher *Kalām II* alongside its corresponding Farsi text, which are included in Appendix A. In this translation, the original Farsi, a word-for-word English translation, and a translation in Standard English are presented as follows:

Farsi

Word-for-word

Standard English

2.

hast-y o jaan-am be ghorbaan-at, neek daan-am cheraa.

exist you and soul my to sacrificed you well know I why

You are here [with me] and I sacrifice my existence and soul for you; I know well the reason of your presence.

boodan-at bar man neshaan ast bar man e oftaadeh raah.

presence your for me sign is for me who fallen path

Your presence is a sign for me, the fallen one [on the path of finding you].

Halgheh bar naam-at nahaad-am az peye Taaher e kheesh.

ring [connection] on name your put I from after [Master] Taher of me

After seeing my Taher, a connection [*Halgheh*] was formed through the meaning of your name [and I was united with you.]

aazar-eh chashm-at neshast bar seeneh o bar sar saraa.

flame of eyes your sat on breast and on head adytum.

The flame of your eyes [your love, through master Taheri's eyes], was kindled in my breast and in my whole soul.

rokh ayaan kard-y boreed-y har nafas aaloodegy,

face reveal did you cut you every breath impurity,

You revealed your face, cleansing my every impurity constantly,

taa begoo-yee bood-y o har aayeneh neest-y jodaa.

until tell you were you and every mirror aren't you apart.

so that you tell me, you have been by my side and have never been apart at any moment.

chashm e Taaher chon negaahy az pey e jaanaan bedaad,

eyes of Taher when look from behalf of beloved gave,

when the eyes of master Taheri cast a glance from the beloved,

halgheh ashk-am hasrat az rooz e Alast vaght e vedaa.

ring [connection] tear my regret from day of Alast time of parting,

[I feel] the ring [drop] of my tear which comes from the regret that I have from the day of Alast⁷⁴ at the time parting.

Taaher-am halgheh Nazar kard bar sar o dast-am be mehr.

Taher my ring [connection] glance did for head and hand my in kindly

⁷⁴ Rooze Alast: According to *Halgheh* mysticism, "Rouze Alast" (Day of Alast) signifies the "final test," a stage wherein individuals undergo their most crucial examination before God. At this juncture, those empowered to create their own realms, face a critical question from God: whether they choose self-deification or seek union with their Creator. Should an individual opt against uniting with God, their creative power is revoked, leading to a repeated experience of all their past existences. This cycle endures until the individual decides against exchanging the pleasure of being with God for anything else.

My Taher, with a glance [Nazar] kindly connected me and surrendered me [to the ability to feel your love,]

*baa negaah-at sar - boreed*⁷⁵, *taa neektar yaab-am toraa.*

with glance your head severed until better find me you

By your glance [through his own eyes] he severed my head [shout off my mind], so I could find you in a better way.

aasheghaan-at har-kodaam, sar chon ketaab zeer e baghal,

lovers your each of them head like book under of arms

Each of your lovers [who are beheaded], like a book, carries his head under his arm.

*dast o paa been ke hanaa basteh ze khoon e Mitra*⁷⁶.

hand and foot look at which henna adorn from blood of Mitra.

look at their hands and feet which have henna-like stain from blood of Mithra.

Soor e Esraafeel saaz ast o dohol, een mojmāl,

trumpet of Israfil instrument is and drum this gathering,

the trumpet of Israfil is like wedding instruments [for this event]. This gathering

Jomleh ghorbaangah e zaat ast bareh deen e khodaa.

all altar of self is for religion of God

is for the sacrifice of the “self” for the sake of [finding] the path of God [which is love].

⁷⁵ Sar-Boreed: The past participle of the verb "Sar- Boreedan", which literally means beheading. In the realm of mysticism, this expression denotes quieting the mind and logic, and seeking the Divine through love. Eminent figures such as Molana (Rumi) have extensively referred to this fundamental principle as a significant path towards understanding God.

⁷⁶ Mitra (Mithra): Mithra commonly known as Mehr, denoting 'love,' is a figure from ancient Iranian mythology. Within the context of Iranian tradition, Mithra was revered as a deity embodying attributes of light, truth, friendship, and covenant, symbolically linked with the sun and often depicted as a powerful entity involved in cosmic affairs.

har-kodaam halghe ye Taaher befeshordand be mosht.

each one ring [connection] of Taher clasp in fist

All clasp the ring of Taher in their fists [faithful to his teachings.]

del be del yek dele daadand be yek besmellaah.

heart to heart one heart gave to one "Bismillah".

Heart to heart, they offer a single heart to one "Bismillah" [there is one common path to reach to God and that is love.]

sarhaa chon neest bar tan be jaan meebeena-nd,

heads because there is not on body through soul see they,

Since they are beheaded, they see through their souls.

Nakh e tasbeeh be miaan daara-nd az ser- re khodaa.

thread of rosary in middle have they from secret of God.

God's will has connected them like a rosary thread.

har-kodaam daane ye sobhaan begardand bare kheesh,

each-one bead of praising revolve around themselves.

Each one, like rosary bead, praising and revolving around its own axis,

har jahat charkh zan-y mehvar e bood- at be sanaa.

every direction spin do you the axis of existent you to praise.

in every direction you spin, your axis is praising God.

zaahed aamad be tasbeeh keshad dast e talab,

ascetic came to rosary touch hand of demand,

The ascetic came to use the rosary [for his own selfish benefit.]

Taaheraa! been be kojaa meeravad in "besmellaah."

Taher, see to where goes this "in the name of God"

O, Taher! See where this [false] "Bismillah" leads.

hast-y o jaan-am be ghorbaan-at, neek daan-am cheraa.

exist you and soul my to sacrificed you well know I why

You are here [with me] and I sacrifice my existence and soul for you; I know well the reason of your presence.

boodan-at bar man neshaan ast bar man e oftaadeh raah.

presence your for me sign is for me who fallen path

Your presence is a sign for me, the fallen one [on the path of finding you].

Farr-eh mehr dast e mara begreft baa Taahere kheesh,

Light of Devine hand of me hold with Taher his

The Holy Spirit took hold of my hand with its Taher [master Taheri],

taa Nazar bar man ayaan-daasht pas e aayeneh raa.

until glance on me revealed back of mirror

so that, through the glance [Nazar], I can distinguish metaphor from fact.

Taher Aavā III

Full Orchestra

The *Halgheh* approach has assigned diverse Iranian modal systems to different sections of this movement, as evidenced in the table provided below:

Table 3: Integrating the modes *Dashti*, *Māhour*, *Chāhārgāh* and *Bayāt-e Tork* using the *Halgheh* approach.

Measures	Mode/Scale	Notes of Mode/Scale	Tonic	Prominent Bass Note
1-72	<i>Dashti</i>	B, C, D, E, F*, G, A, B	B	E
73- 95	<i>Māhour</i>	G, A, B, C, D, E, F#, G	G	G
96-134	<i>Māhour</i> (<i>Shekasteh/Delkash</i>)	G, A, B, C, D, E, F#, G	G	B
135- 199	<i>Chāhārgāh</i>	D, Eb*, F#, G, A, Bb*, C#, D	D	D
200- 235	<i>Bayāt-e Tork</i>	D, E, F#, G, A, B, C#, D	D	D
236-327	<i>Māhour</i>	G, A, B, C, D, E, F#, G	G	G

According to the *Halgheh* approach, the prominent bass notes of this movement form an E minor seventh chord (E, G, B, D).

Note:

The altered traditional Iranian modes demonstrated in Table 3 are as follows:

- *Dashti* on B:

B, A, C, D, E, F \sharp , G, A, B

- *Bayāt-e Tork* on D :

D, E, F \sharp , G, A, B, C \sharp , D

- *Chāhārgāh* on D and A:

D, E \flat , F \sharp , G, A, B \flat , C \sharp , D

A, B \flat , C \sharp , D, E \flat , F \sharp , G, A

- *Bayāt-e Esfahān* on D:

D, E, F, G, A, B \flat , C \sharp , D

Analysis and Commentary

Text and vocal parts:

The lyrics of this movement refer to the existence of a significant paradox between Iranian culture and the ascetic ideologies imposed on Iranians' lives after Umar's conquest of Persia in 642 C.E. This invasion led to the end of the Sassanid Empire and the eventual decline of Zoroastrian religion, art, music, and culture. As mentioned in earlier chapters, the emergence of the clerical regime after the 1979 revolution, similar to Umar's conquest, re-imposed restrictive laws of Sharia over the lives of Iranian citizens, which could not be aligned with the majority of Iranians in both their personal lives, in terms of religious orders, and society, in terms of social behaviors. Examples of these contradictions between the clerics and Iranian culture can be seen in the lyrics of this movement.

In this movement, a mezzo-soprano and a baritone, as followers of *Halgheh* mysticism, who could experience a connection to the Divine world and understand the real meaning and

essence of religious customs, ask Master Taheri to reveal the delusions, dishonesty, and trickery that most clerics have imposed on people's lives in the name of religion, taking advantage of their beliefs in God.

Orchestration and compositional technique:

Some highlighted sections in terms of orchestration and compositional technique in this movement can be listed as follows:

- Since this movement starts in the *Dashti* mode, which can be identified as one of the sad *Naghmehs* in Iranian music, the additive rhythm of 7/8 has been used to mitigate the sadness of the mode. This way, the beginning of this movement shows how painful it is to accept the ascetic ideologies (presented by "the black-clad preacher" as described in the text) as a way of understanding God.
- Also, by employing the *Halgheh* approach, the *Māhour* Mode, akin to the Major scale in Western classical music, has been utilized in various sections of the piece to prevent the sense of sadness from dominating the movement (measures 73 to 134 and 236 to 327). To extend this effect, the technique of hemiola is used in some sections of these parts to increase the sense of unpredictability and refreshment within them. For instance, in the bassoon, cellos, and double bass sections at measures 88, 89, and 93, as well as measures 274, 275, and 279. Another example would be for both flutes and clarinets at measures 267, 268, and 272.
- From measure 97 to 134, there is a rapid transition to two *Gushehs* of *Māhour*, namely *Shekasteh* and *Delkash*. To aid Western musicians in notation reading, the note D# is used instead of Eb during these measures. However, starting from measure 135, there is a

shift to the *Chāhārgāh* mode, where Eb is employed. This adjustment helps musicians visually understand the modulations. Although the *Chāhārgāh* mode officially begins at measure 135, measures 133 to 134 serve as a transition, hence D# has been notated as Eb and A# as Bb from measure 133 onwards to prepare musicians for this modulation visually.

- Starting at measure 200, ostinatos in the double bass, cellos, harp, snare drum, timpani, tuba, bass trombone, and bassoon accompany the mezzo-soprano (who begins a few measures later, at measure 204) enhancing the text. In these measures, the mezzo-soprano decries the disgracing of women during the centuries after Umar's invasion of Persia in 642 C.E. The glissandos performed by the bass trombone represent the shallowness of this approach towards women, and the presence of the snare drum during these measures implies how these ideologies were supported by Sharia laws to devalue women and use them as slaves for men's comfort.

Taher *Kalām* III

Translation of text

This section presents Standard English translations of Taher *Kalām* III alongside its corresponding Farsi text, which are included in Appendix A. In this translation, the original Farsi, a word-for-word English translation, and a translation in Standard English are presented as follows:

Farsi

Word-for-word

Standard English

3.

neest khodaa-yee bar khodaa-yam. begoo Taaher: "fareeb,

there's no God any on God my say out Taher: "deceit,

There is no God between my dear God and me [who can be felt by heart]. Speak out, Taher:

"... meedahad aan vaaeze meshkeen poosh bar khaan e maa."

"... gives that preacher black clad in household of us.

"The black-clad preacher deceives our household."

dast boos-ash maa nagard - eem sorkh-eem az rabb-e shafagh.

hand kiss his we won't convert we red we from God of sun-rise

We can't be converted to be his hand-kisser, [because] we [our souls] are red [from love] and are resolute through God of the sun-rise.

chehreh-ye ou noor daarad az falagh bar gorg o maah.

face of him light has from sun-set on wolf and moon

[But] His [the preacher's] face gets the light from sun-set and shines [in the darkness] on the wolves [his soldiers] and the moon [instead of the lion and the sun, which are images of truth and courage].

hast e maa sad aayeneh khorsheed o sheer e mehr ast,

presence of us hundred mirrors sun and lion of Mithra is

Our existence, generations to generations, is related to sun and the lion of Mithra,

sooz e Ney raa kay bovad marham nahad bar haal e maa?

sad sound of Ney when can be remedy put on nowadays of us

how can the sad sound of the Ney [which is given the attribute of healing pain of the soul] be the remedy for our pain today?

heeleh-ye zaahed bekhoshkaand molk-am az soor o samaa.

Trickery of ascetic has drained land my from celebration and dance

Ascetic delusion has wiped out celebration and dancing from my land.

Taaheraa goo! Taaheraa goo! keh kojaa shod kebriaa?

O, Taher speak! O, Taher speak! That where gone God's reign

O, Taher speak! O, Taher speak! Where did God's reign and power go?

az jahaan e fergah o keen aatash bar in aalam zan-and.

from world of divisiveness and enmity fire on this world set they

They [preachers] set this world on fire with divisiveness and enmity.

vaaezaan raa goo cheh daan - and serre maa baa Mithra?

Preachers to say what know they secret our with Mithra

[Taher,] tell the preachers, what do they know of our secret [mysticism] of Mithra?

heeleh o tazveer o neyrang raa biyaavar-d dar nekaah.

deceit and dishonesty and trickery brought he into marriage

He [the preacher] brought delusion, dishonesty and trickery into marriage.

az mane neem man besaakht yek deev e afsoongar beh jaah.

From me half human has made one demon of enchanting in power

And from me [as a man] who is half of a complete human being [the other half is woman], he [the preacher] made an enchanting demon that looks for power and dominion [in marriage; the domination of man over woman].

neem-eh deegar raa beh naam e shar - ro Sheytaan sar boreed,

half of other in name of trouble and Satan head severed

He [the preacher] beheaded the other half [brought down the dignity of a woman] by defining her as the source of troubles and evils,

shaamgaahaan chon hameh khoftand biaavard-ash be jaa.

at night when everyone asleep bring her in bed.

[but] at night, when everyone is asleep [in ignorance] he brings women to his own bed and enjoys their company in private [to satisfy his own pleasure.]

az man o maa Taaheraa sad-man jasad afraasht-and.

by me and us O, Taher! Hundreds bodies have raised they

O, Taher! They [the preachers] have hanged thousands and thousands of bodies of our people.

dard e eshgh az maa roboodand, molk e khod mahd e riaa.

pain of love from us robbed land of their cradle of hypocrisy

They robbed the sweet pain of love from us; their realm is a cradle of hypocrisy.

goo: "yaaraan! Jam-sheed az parto-veh aazar be mehr,

say fellow people gather together from light of sun in love

[Taher!] Say [to your followers], "fellow people, under the light of the sun [light of God], love each other and gather together,

keen molk hargez nabaashad mahmel e dalgh o riaa".

that this land never shall be burden of deceit and dishonesty

that this land never shall be a burden of deceit and dishonesty".

"een molk khaak e man ast: mahd e tamaddon, jaan, kherad.

this land soil of me is cradle of civilization, soul, wisdom

[Taher tell them]: "This land is my soil: the cradle of civilization, soul and wisdom.

neest jaa - ye aan ke baa zohd meeborad mehr az khodaa".

is not place of whom that with asceticism cuts love from God

There is no place for someone [an ascetic] who draws love away from God.

Taaheraa! aan cheh be man Rooz e Alast -am daadeh-and,

O, Taher! that what to me day of Alast my bestowed they

O, Taher! What they [God and Angels] bestowed on me in the day of Alast,

baagh e rezvaan shod zameen-am zaan ke to hasty davaa.

garden of Paradise became earth my since that you are remedy

made this earth into a Garden of Paradise, since you are the remedy [for all these pains].

Taher Aavā IV

Woodwinds

In this movement, the *Halgheh* approach integrates diverse sets of the *Homāyun* mode with the *Māhour* mode, as evidenced in the table provided below:

Table 4: Integrating the modes *Māhour* and *Homāyun* by using the *Halgheh* approach.

Measures	Mode/Scale	Notes of Mode/Scale	Tonic	Prominent Bass Note
1-89	<i>Māhour</i>	F, G, A, B \flat , C, D, E, F, G	F(D)	F
90- 134	<i>Homāyun</i>	A, B \flat^* , C \sharp , D, E, F, G, A	A	D
135-167	<i>Homāyun</i>	A, B \flat^* , C \sharp , D, E, F, G, A	A(D)	A
179-252	<i>Māhour</i>	F, G, A, B \flat , C, D, E, F, G	F(D)	F

According to the *Halgheh* approach, the prominent bass notes of this movement form a D minor triad (D, F, A).

Note:

- The traditional *Homāyun* mode, demonstrated in Table 4, is as follows:

A, B \flat , C \sharp , D, E, F, G, A

- Using different prominent bass notes creates various textures of the *Homāyun* mode, which perfectly matches the text. Also, the D minor arpeggios give the listener, particularly the Western listener, the impression of D minor as the tonic. For this reason I have included D in the chart in parentheses.

Analysis and Commentary

Text and vocal parts:

The lyrics of this movement are about the awakening of an artist (baritone) who feels the presence of God (mezzo-soprano) in every moment of his life, especially when he performs as an instrumentalist on stage. He indicates that after becoming aware of the presence of his beloved (God) in every moment and aspect of his life, despite his past, he no longer sees the stage as a place (or a performance as an opportunity) to show off his talent and seek people's admiration to feed his arrogance and selfishness. He adds that after sensing the love of his beloved (God) in his heart, he sees the stage as a scene presenting their dance (unity) to the audience. For him as an instrumentalist, this unity allows him to be free from the self and play anything that he feels in his heart (which is God's whispers). Seeing this unity, which originates from selflessness, has been at the core of real art throughout history. Perhaps even without consciously noticing this fact, people have valued those artworks that could present this unity.

The artist and his beloved both celebrate this togetherness, attributing it to the *Halgheh* (connection) offered by Master Taheri, who is among the audience and, as the director of the show, watches this dance with a warm and approving smile on his face.

Orchestration and compositional technique:

The main orchestration and compositional techniques and ideas for this piece stem from the imagination of an artist envisioning a dance (unity) on stage with his beloved (God). As mentioned in the text, this dance evokes the image of the hearts of the audience dancing in their chests, akin to the flickering flame resulting from the unity of the artist with his beloved God (measures 40 to 45). Another section of the lyrics describes the dance of the lights emanating

from the audience's eyes, inspired by the resonance of the music born from the unity between the artist and God (measures 185 to 196). Imagining a dance, integrated with the vibrant imagery of the lights just mentioned, suggested delicate woodwind articulation, and for this reason I set this movement for woodwinds.

Some highlighted sections in terms of orchestration and compositional technique can be listed as follows:

- The use of accent and staccato techniques in all sections of the Woodwinds represents the flickering lights throughout the movement.
- Although for most of this piece, the baritone takes on the role of an individual artist and the mezzo-soprano portrays his beloved (God). They usually sing in alteration and occasionally in octaves in alteration in order to highlight the importance of the text (measures 112 to 119 and 238 to 241). These sections align with the imaginary role of each singer.
- Depicting God as an alluring beloved lady engaged in a dance with the artist reflects my commitment humor and wit throughout the movement. This resonates with the text and overall atmosphere of the movement, without interfering with the philosophical meaning across different layers of the text.
- Time signature changes from 6/8 to 2/4 and then to 3/4 within measures 99 to 102 and 106 to 109 to reflect what the baritone sings in the previous measures (measures 96 to 99). Within these measures, the baritone, in the role of the artist in the story, indicates that before understanding true love, his instrument had lost its breath, signifying its loss of enchantment due to a lack of love in his performance. Right after these measures, the change of time signatures portrays this concept.

- Expanding variations of a motif across different subsections of the woodwinds to evoke various emotional states that complement the text (measures 157 to 178) occurs after the baritone indicates that through Master Taheri's eyes, he glimpsed the face of his beloved (measures 135 to 141). This is one of the compositional techniques where I feel the influence of Beethoven, particularly the Scherzo of the Seventh Symphony, is most evident.
- Using the full woodwind section (measures 144 to 156) to highlight the awakening of the individual portrayed by the baritone.

Taher *Kalām* IV

Translation of text

This section presents Standard English translations of Taher *Kalām* IV alongside its corresponding Farsi text, which are included in Appendix A. In this translation, the original Farsi, a word-for-word English translation, and a translation in Standard English are presented as follows:

Farsi

Word-for-word

Standard English

4.

zeen-pas, dast beh dast, paay dar manzar nahe-em;

henceforth hand in hand, foot in scene put we

Henceforth, hand in hand, we enter the scene;

sahneh deegar aane “man” neest, raghs-gaah e man o to-st.

stage any more belongs self is not, dance place of me and you is

the stage no longer belongs to the “self”, but is a dancing place for you and me.

raghs e noor e sahneh deegar neest shod bar cheshm-haa.

dance of light of scene from now vanish become for eyes

The dance of light on the stage no longer engages the eyes.

raghs e del bar seeneh-haa been, shole-vasle man o to-st.

dance of heart on breasts see flame union me and you is

see the dance of the heart in our breast; it is the flame of our union.

naghme-ye saaz nabaashad az bar e "man" bar kameen.

sound of instrument wouldn't be for sake of self in ambush

The sound of an instrument does not lie in wait to arouse the "self".

dast e man bar saaz o ghalb e to meeyaan e man o to-st.

hand of me on instrument and heart of you between of me and you is

My hand is on the instrument, [but] your heart resides between us.

mehr basteem be naaz e chachm e Taaher zaan ke ou,

love sealed to coquetry of eyes of Taher since that he

We married in love through the knowing glance of Taheri's eye,

pardeh-dare kabeye sakkooye saaz e man o to- st.

curtain owner the Kaaba Platform instrument of me and you is

since he protects and governs our performance [on an instrument: our unity], enlarging our stage from a simple platform to a holy Kaaba.

az nafas oftaadeh-bood saaz - am, be dast, chon jasad;

From breath fallen had instrument my on hand like body

[beforehand] my instrument had lost its enchantment, lying in my hands, like a lifeless body;

Taaher-am ghoosl e Nazar daad ke vesaal e man o to-st.

Taaher my baptize of glance gave that union of me and you is.

[then] my Taaher baptized me with “Nazar” [a glance] which caused our unity.

jaan ze jaan sad aafareen tasleem kard az cheshm e to,

soul from soul hundred lives consign did from eyes of you,

[Master Taheri] bestowed hundreds of lives soul from soul, through your eyes,

saaz e del tatheer kard aan-cheh miaan e man o to-st.

instrument of heart clean did what between of me and you is.

[then] when I came to listen to the heart, the heart's words [like music] dispelled any complaint which was between you and me.

dar miaan e chashm e Taaher soorat e yaar - am bedeed,

in inside of eyes of Taaher face of beloved my saw

Through master Taheri’s eyes, I glimpsed the face of my beloved.

een hamaan naaz e negaah-e-st ke miaan e man o to-st.

this same coquetry of the look is that between of me and you is

This is the same knowing glance which is between you and me.

yek nazar cheshm ze man geer o be khalgh afshaan nazar,

one glance eyes from me grab and to people cast glance

For one moment [while now we are dancing on stage] deflect your glance from me and cast it upon the people [the audience].

raghs e noor e chashmhaa been ke navaa-ye man o to-st.

dance of light of the eyes see that tone of me and you is

witness the dance of the lights coming through the audience's eyes, arising from the echo of the music borne of our unity.

zeenpas, dast beh dast, paay dar manzar nahe-em;

henceforth hand in hand, foot in scene put we

Henceforth, hand in hand, we enter the scene;

sahneh deegar aane "man" neest, raghs-gaah e man o to-st.

stage any more belongs self is not, dance place of me and you is

the stage no longer belongs to the "self", but is a dancing place for you and me.

zeenpas, khalgh zanand saaz o man o to bar raghs;

henceforth people play instrument and me and you on dance

Henceforth the audience plays the instrument and you and I dance;

Taaher-am been che khandaan naazer-e asraar e to-st.

Taaher my look how cheerful observer of secrets of you is

Look at my Taaher, how cheerfully he smiles at your secrets.

Taher Aavā V

Full Orchestra

The various collections of Iranian modal systems incorporated by the *Halgheh* approach in this movement can be demonstrated as shown in Table 5 below:

Table 5: Incorporation of the modes *Bayāt-e Esfahān*, *Chāhārgāh*, *Segāh*, and *Dashti* by the *Halgheh* approach.

Measures	Mode/Scale	Notes of Mode/Scale	Tonic	Prominent Bass Note
1-38	<i>Bayāt-e Esfahān</i>	D, E, F, G, A, Bb*, C#, D	D	D
50-91	<i>Chāhārgāh</i>	D, Eb*, F#, G, A, Bb*, C#, D	D	D
92-156	<i>Segāh</i>	F#, G, A, B, C, D, E, F#	F#	F#
184-212	<i>Dashti</i>	B, C, D, E, F*, G, A, B	B	B
229- 272 (250-272)	<i>Segāh</i>	F#, G, A, B, C, D, E, F#	F# (D)	F#
273- 284	<i>Chāhārgāh</i>	D, Eb*, F#, G, A, Bb*, C#, D	D	D
285-291	<i>Segāh</i>	F#, G, A, B, C, D, E, F#	F#	D
292-303	<i>Bayāt-e Esfahān</i>	D, E, F, G, A, Bb*, C#, D	D	D
311-333	<i>Chāhārgāh</i>	D, Eb*, F#, G, A, Bb*, C#, D	D	D

According to the *Halgheh* approach, the prominent bass notes of this movement can be considered as B, D, F#.

This movement contains an artistic liberty, and the minor triad, as the organizing principle, is slightly distorted because of the use of F \sharp .

This happens in the music of classical composers as well. In a piece in a minor key, the composer would use a minor triad, but a minor third does not show up in the overtone row either. So, what's happening is that although the principle of the triad as the basis of organization seems to emerge from the overtone row, composers are able to make little alterations to take liberties in order to compose the music the way they want to.

Note

The altered traditional Iranian modes demonstrated in Table 5 are as follows:

- *Bayāt-e Esfahān* on D:

D, E, F, G, A, B \flat , C \sharp , D

- *Chāhārgāh* on B:

D, E \flat , F \sharp , G, A, B \flat , C \sharp , D

- *Dashti* on B:

B, A, C, D, E, F \sharp , G, A, B

Analysis and Commentary

Text and vocal parts:

This movement highlights the differences between pleasure and happiness through the imaginary journey of an individual soul, portrayed by the baritone, who experiences unity and separation from his beloved God, portrayed by the mezzo-soprano. The journey begins in the

world of Adam and continues on Earth, where the soul experiences being lost in pleasures while seeking the true meaning of happiness. Then, through the connection received from Master Taheri, the individual connects to the Divine and realizes that this journey is ultimately about the human soul becoming mature enough to understand the love of God in every aspect of life.

The lyrics of this movement begin by portraying an imaginary scene taking place in Adam (the non-entity world): The Holy Spirit spies on the soul of a human (baritone) and his beloved, an attractive seductress dancer (portraying God in the role of mezzo-soprano), as they indulge in wine drinking around a fire.⁷⁷ This fire serves as a metaphor, symbolizing the human's eagerness to make love and experience a sense akin to unity with his beloved (God). Meanwhile, the human attempts to play an instrument while his beloved, depicted as a lady, dances with a tambourine in one hand, joining in the music.

After a while, the human confesses that he is capable of logic but can't find the entrance to the heart to play a love song to satisfy his beloved lady. He asks her to take the instrument and play it because, through her dance, she has shown that she understands the concepts of both mind and heart very well. He also confesses that he is drunk and cannot keep up in drinking wine with her (a metaphor for receiving the whole Divine awareness to understand the concept of unity with God and the universe). Feeling drunk and sleepy, he lies down and rests his head on his beloved's skirt, and she kisses him.

As the Holy Spirit spies on this scene, the story of this kiss is immediately revealed in a hundred parallel worlds in the form of creations. This kiss, marking the beginning of creation and the journey of life, encapsulates the juxtaposition of the concepts of unity and separation, which are the essence of life: being apart from your beloved God but feeling the presence in your heart in every moment of your life.

⁷⁷ In *Halqeh* mysticism, wine and drinking are metaphors for receiving awareness from the Divine.

The story continues by portraying the individual as a wanderer, navigating the complexities of physical life on Earth and struggling to distinguish happiness from pleasure. With the assistance of the Holy Spirit, this individual encounters Master Taheri in life, and through his *Halghehs* (connections), he becomes linked to the Divine world. With the help of Master Taheri's connections, he realizes that everything that has happened to him in life is meant for his own benefit and the maturation of his soul. For instance, in one of his connections to the Divine, he comes to understand that the concept of hell is not solely about burning and torturing humans. Instead, it is about realizing that the creation of this world occurred out of the love of God (symbolized by the kiss earlier), to awaken the human soul and enable it to discern between happiness and pleasure (to find a way to play the instrument from the heart).

In the final section of the lyrics, an imaginary scene depicting hell, the concept of the soul's maturation being deeply intertwined with finding God in every aspect of life (even amidst the flames of hell) is affirmed by the individual as he addresses his beloved God:

“Among the flames of the fire, I heard the appearance of your face whispering through my soul: Now that you have come to dance among the flames of my presence, receive the melodies from me and play them through your heart to compose for an eternity of dancing.”

Orchestration and compositional technique:

Some highlighted sections in terms of orchestration and compositional technique can be listed as follows:

- This movement represents an imaginary and fictional journey of a soul, where the concept of time and location is indefinite, and different sections seamlessly flow into

each other. As a result, the prominent cadence points may not be as clearly discernible as they are in other movements.

- Although the lyrics of this movement commence by portraying an imaginary scene set in Adam (measure 103), the initial measures of music (measures 1 to 44) depict the separation of the soul on Earth through a somber motif played by strings in octaves (measures 1 to 8, 15 to 24, 40 to 44). Later, this motif is reiterated by the entire orchestra (measures 157 to 184) as the individual (baritone) confesses to being lost in the pleasures of physical life on the planet Earth.
- The motif presented by the solo flute within measures 52 to 67 represents the presence of the Holy Spirit, as suggested by the text either explicitly or conceptually. This motif is repeated in the woodwind section, with different key signatures and variations, throughout the piece in measures 129 to 135, 215 to 221, and 313 to 328.
- Long-held notes in various registers are employed to generate a sense of suspense between different sections of a piece and to prolong significant moments throughout the composition. For example, clarinets and violin II in measures 50 to 60 and 311 to 330, flutes and violin I in measures 104 to 113, flutes in measures 122 to 138, clarinets in measures 211 to 232, violin I in measures 235 to 249, and violin I and cellos in measures 242 to 271 (bassoon joins them from measure 252).
- The melody performed by the string section within measures 70 to 98, which also gets repeated in different variations within measures 273 to 291, references the opening scene in Adam world where the human and his beloved (God) indulge in wine drinking around a fire. Throughout these measures, the tambourine accompaniment is highlighted,

referring the tambourine in the hands of the attractive seductress dancer (God). In fact, throughout the entire movement, the tambourine symbolizes the presence of God.

- The use of repetitive segments across different sections of the orchestra is employed to evoke various emotional states that complement the text. This can be observed among different instruments of the woodwind section within measures 177 to 182, portraying the individual as a wanderer navigating the complexities of physical life on Earth and struggling to distinguish happiness from pleasure. This struggle and confusion also occur after meeting God in hell, but this time these segments repeat in a wider register among trumpets, horns, and all instruments in the woodwind section (measures 298 to 303).

Taher *Kalām V*

Translation of text

This section presents Standard English translations of Taher *Kalām V* alongside its corresponding Farsi text, which are included in Appendix A. In this translation, the original Farsi, a word-for-word English translation, and a translation in Standard English are presented as follows:

Farsi

Word-for-word

Standard English

5.

dar miaan e taar e saaz - am chon beh raghs aamade-yee,

in middle of string of instrument my since to dance have come you

Now that you have come to dance among the vibrations of the strings of my instrument,

khod bestaan o bezan, dar del nayaabad zehn raah.

you grab and play in heart won't find mind path

You seize it and play, because my mind can't find the entrance to the heart. [I am just mind, but you know both.]

dar Adam⁷⁸ baa to be garm e aatash e vasl may zan-am,

in non-entity world with you to heat of fire of unity wine drink I

⁷⁸ Adam: In mysticism, Adam represents the concept of the "Realm of Non-Being" or the "World of Non-Existence."

In the non-entity world [Adam], I drink with you around the fire which is raised from eagerness to become one with you [begging for unity.]

sar be daamaan-at gozaar-am hoor geerad sad negaah.

head on skirt your put I Holy Spirit takes hundred view

I become drunk, lay down and respectfully put my head on your skirt (lap)... the Holy Spirit looks on us and watches these scenes fully [beginning of creation and life journey.]

dam be dam bar sad jahaan faash shavad boose-ye to,

breath to breath in hundred world reveals does kiss of you

Right away the story of your kiss is revealed in hundreds of worlds, [by the Holy Spirit the creation takes place in a hundred parallel worlds.]

leek mane aavaare az jaan, larzam az horm e pegaah.

whereas I wandering of life shaking from grace of dawn

whereas I, who am a wanderer because of the physical life [now, after coming to the physical world], am shaking from the sense of pleasure [not happiness], which arises from understanding the grace of dawn.

far - re aazar aamad o goft: "Taaheraa, dast-ash begeer,

beyond of light came and said: O, Taher! hand his grasp

The essence of light [as in the support and will of God] comes [to heart of Master Taheri, saying]: "O, Taher! Grasp his hand [help him up],

een javaany kardeh-ast yek omr dar daar e fanaa".

this, youthfulness has done one life in world of mortal

this unfortunate has only revealed through his entire life in this mortal world".

chon beraft hoosh az nazar, dar cheshm e Taaher gom shod-am

when left awareness from mind in eyes of Taher lost became I

as soon as awareness left my mind I got lost in Master Taheri's eyes.

dar miaan e shole-yeh naar soorat-at bar man navaa:

in among of flame of fire face your to me sounded:

among the flames of the fire, I sensed the appearance of your face [whispering] through my soul:

"pas kojaa shod delbar e zaahed motee – am bee khabar",

so where gone sweetheart o ascetic obedient my without notice

[You say,] "So, where did my learned devotee go without my noticing?"

"pas che shod chashm heeleh o may heleh o saaz e sedaa?"

so what happened eye tricks and drink in turns and instrument of voice?

"and what happened to all your flirtation, seen in the sparkle of your eyes as you drank, played your instrument, and sang, seducing me with the tone of your voice?"

"dar miaan e naar o pood-am chon be raghs aamade-yee,

In among of fire and essence my since to dance have come you

"Now that you have come to dance among the flames of my presence, [experiencing the burning in fire, a regression which is part of the journey and is rooted to the first kiss],

*pardeh bestaan o bezan bar saaz e del, harf e sama*⁷⁹”.

“tone/song receive and play on instrument of heart words of sama

“receive the melodies from me and play them through your heart to compose for an eternity of dancing”.

⁷⁹ Sama: The term "Sama", etymologically means hearing, auditory perception, and enchanting sounds. In Iranian mysticism, the term "Sama" signifies a form of spiritual dance, embodying a "selfless experience" through expressive movements, attributed to a profound sense of perceiving the presence of the divine or God.

Taher Aavā VI

Full Orchestra

The various collections of Iranian modal systems and natural minor incorporated by the *Halgheh* approach in this movement can be demonstrated, as shown in Table 7 below:

Table 6: Incorporation of the modes *Chāhārgāh*, *Homāyun* and Natural minor by the *Halgheh* approach.

Measures	Mode/Scale	Notes of Mode/Scale	Tonic	Prominent Bass Note
1-15	<i>Chāhārgāh</i>	B, C*, D#, E, F#, G*, A#, B	B	B
16-41	Natural minor	E, F#, G, A, B, C, D, E	E	E
44-51	<i>Homāyun</i>	B, C*, D#, E, F#, G, A, B	B	C
52-59	<i>Homāyun</i>	F#,G*, A#, B, C#, D, E, F#	F#	G
60-74	Natural minor	B, C#, D, E, F#, G, A, B	B	B
75-119	<i>Chāhārgāh</i>	B, C*, D#, E, F#, G*, A#, B	B	B
120-159	Natural minor	E, F#, G, A, B, C, D, E	E	E

According to the *Halgheh* approach, the prominent bass notes of this movement form a C major seventh chord (C, E, G, B).

Note:

The altered traditional Iranian modes demonstrated in Table six are as follows:

- *Chāhārgāh* on B:
B, C#, D#, E, F#, G#, A#, B

- *Homāyun* on B and F#:

B, C \sharp , D \sharp , E, F \sharp , G, A, B

F \sharp , G \sharp , A \sharp , B, C \sharp , D, E, F \sharp

Analysis and Commentary

Text and vocal parts:

In this final movement, similar to the first movement of the piece, the followers of *Halgheh* mysticism serve as narrators, expressing their profound sentiments regarding the divine presence of Master Taheri and the great impact of his teachings on the community. They also convey deep appreciation for Master Taheri's tireless efforts and admire his sacrifices in establishing *Halgheh* mysticism despite the restrictive laws imposed by the clerical regime in Iran.

For any clerical regime that exploits people's religious beliefs to its advantage, the presence of someone like Master Taheri, who unveils the true essence of religious teachings, can pose a challenge. Particularly when the teachings prioritize love of God over fear of God and foster love and unity among a nation, they may not align with the interests of regimes founded on religious dictatorship. Consequently, Master Taheri faced many issues for offering his teachings in public and spent eight years in solitary confinement in Iran. Since March 8th, 2020, Master Taheri has resided in Toronto, Canada.⁸⁰

⁸⁰ More detailed information regarding Master Taheri's biography can be accessed at: <https://cosmointel.com/en/about-founder/>

Orchestration and compositional technique:

Some highlighted sections in terms of orchestration and compositional technique can be listed as follows:

- The lyrics of this movement require a dominant devotional atmosphere. To enhance this feeling, parallelism suggesting organum between the mezzo-soprano and baritone has been utilized, as seen in measures 58 to 74, 100 to 112, and 120 to 134. Additionally, in measures 89 to 97, the use of imitation between singers, as well as among different instruments of the woodwind section, serves to empower the sense of devotion in the movement.
- The use of the vibraphone, particularly having this instrument play the main melody starting at measure 10, immediately following the opening section of the orchestra in tutti, and its repeat starting at measure 114, was intended to evoke one of Jesus's quotations regarding the importance of keeping our souls as pure as children.⁸¹ I discovered this purity in Master Taheri right from the first moments of our initial meeting.
- Sudden changes from employing the whole orchestra (Tutti) to smaller groups of performers, or vice versa, are utilized to highlight certain emotions. This technique also introduces surprises and provides variety in the movement. This can be seen in measures 15, 87, 99, and 114.
- Utilizing various sections of the orchestra throughout different parts of the piece, in connection with the textual content, adds variety to the texture of this movement. For instance, measures 1 to 9, 75 to 86, and 99 to 112 exemplify this approach.

⁸¹ "Truly I tell you, unless you change and become like little children, you will never enter the kingdom of heaven. Therefore, whoever takes the lowly position of this child is the greatest in the kingdom of heaven (Matthew 18:3)".

- I decided to impart a sense of unfinished and hanging ending to this piece, leaving it open ended. This approach allows the audience the freedom to draw their own final conclusions regarding the materials presented throughout these movements. Additionally, it encourages the audience to reflect on the materials in their own minds, potentially prompting them to conduct further research about Master Taheri and *Halgheh* mysticism in general.

Taher *Kalām* VI

Translation of text

This section presents Standard English translations of Taher *Kalām* VI alongside its corresponding Farsi text, which are included in Appendix A. In this translation, the original Farsi, a word-for-word English translation, and a translation in Standard English are presented as follows:

Farsi

Word-for-word

Standard English

6.

ey to jaan e, jaan e jaan e jaan e man!

O, you soul of soul of soul of soul of me.

O, you! You are the essence of my very being and soul!

*ey khotoot e chehreh-at Ghoraan e man!*⁸²

O, lines of face your, Quran of me.

O, [you!] The lines of your face are my Quran!

ey hameh aayeen e een dahr dar pey e afkaar e to!

O, all ethics of this world in follow of beliefs of you

O you, whose beliefs encompass all the ethics of this world! [since it is based on love.]

een to-yee, dar seeneh daa-ry ser re har eemaan, to.

⁸² This phrase comes from a poem that is said to be by Molana.

this you are, in breast have you secret of every belief you

It is you who carries the secret of every belief in your breast.

*choon Babak*⁸³ *bar tan o jaan deshneh-ye Afshin*⁸⁴-*ha*.

like Babak on body and soul dagger of Afshin (betrayer)

Like Babak, in your body and soul, [you have] the dagger of [people like] Afshin the betrayer.

choon Babak, Khorramy az mehre Iran - at bejaa.

like Babak, cheerful from loving Iran your fittingly

Like Babak, you are cheerful and light-hearted from loving your Iran as is fit.

shohrat o naam o zar o lezzat ze jaan andaakht-y,

fame and name and Gold and pleasure from soul put away you

You put away your soul from fame, wealth and pleasure,

taa degar baar keshvar-at oftad bar ayyaamhaa.

till, next time country your fall upon on days

so that, once more your nation becomes respected in history.

⁸³ Babak Khorramdin: Babak Khorramdin (795 or 798 – January 838 A.D.) played a significant role as a central figure within the Iranian Khorram-Dinan movement, notable for its emphasis on regional self-governance and opposition to the predominance of the Abbasid Caliphate. Leading the Khorramdin rebellion, Babak orchestrated a widespread uprising across Western and Central Iran, sustaining an enduring conflict that persisted for over two decades until his eventual demise due to betrayal.

⁸⁴ Afshin: Afshin, born in the 8th century and died in 841 A.D., served as a senior general of Sogdian Iranian lineage within the Abbasid caliphs' court. He played a pivotal role in the military campaigns led by Caliph Al-Mu'tasim and was responsible for suppressing the Babak Khorramdin rebellion. In recognition of Afshin's contributions, the Caliph granted him the governorship over Sind, alongside governance over the regions of Armenia and Azerbaijan.

ey to jaan e, jaan e jaan e jaan e man!

O, you soul of soul of soul of soul of me.

O, you! You are the essence of my very being and soul!

ey to taaher, bar sar o amaal e man!

O, you! clean on head and deeds of me

O you, whose teachings cause my thoughts and deeds remain pure and clean!

ey ke to az heech kheesh bardaash-ty!

O, that you from nothingness yourself took you

O you, who did not keep any belongings for yourself!

taa man o maa, rasteem az zolm o setam.

till me and we, freed from oppression and tyranny

so that all those like me were freed from oppression and tyranny.

charkh charkh e gardroon ar naam-at barad,

wheel wheel of sphere if name your call

Although the celestial sphere may be able to recall your name,

neest daanad khaater az mehr-at barad.

not know recall from love your take away

it won't be able to comprehend the depths of love and kindness that you have shared in this world.

*choon Kaveh*⁸⁵, *sooy e zahhak*⁸⁶ *taakht-y,*

like Kaaveh towards of Zahhaak attacked you

Like Kaveh, you rose against Zahhak,

*choon Fereydoon*⁸⁷ *deev be band andaakht-y,*

like Fereydoon demon to trap bound you

like Fereydoon, you've bound the demons,

taa besaaz-y keshvar-at raa bare no,

till build you nation your for once new

till you built your nation anew,

zaan ke hast zaadrooz-at avval rooz e no.

since that is birthday your first day of new!

⁸⁵ Kaveh: Kaveh is a figure from Iranian mythology, existing in legend for approximately 5000 years, recognized for leading an insurrection against Zahak, a tyrannical foreign leader. This narrative is chronicled in the Shahnameh, Iran's national epic, authored by the 10th-century Persian poet Ferdowsi.

⁸⁶ Zahhak: Zahhak holds a malevolent role within Persian mythology. In Zoroastrian belief, Zahhak, known as Aži Dahāka, is regarded as the offspring of Ahriman (representing Evil), the adversary of Ahura Mazda (the God figure). According to Ferdowsi's Shahnameh, Ahriman (Evil) appears before Zahhak in the guise of a skilled chef, requesting to kiss Zahhak's two shoulders. Instantly, two black serpents emerge from Zahhak's shoulders, proving impossible to surgically remove as a severed snake is promptly replaced by another. Zahhak concludes that the sole method to appease the serpents, averting their fatal effects, is to satisfy their hunger by providing a daily stew made from two human brains.

⁸⁷ Fereydoon: In Ferdowsi's Shahnameh, Fereydoon is depicted as the offspring of Abtin, belonging to the lineage of Jamshid's descendants. Collaborating alongside Kaveh, Fereydoon staged an uprising against the oppressive monarch, Zahak, successfully triumphing over and apprehending him within the confines of the Alborz Mountains. Afterwards, Fereydoon ascended to kingship and, as per the myth, governed the land for an approximate duration of 500 years.

just as your birthday is Nowrooz. [first day of spring, Iranian New year.]

ey to jaan e, jaan e jaan e jaan e man!

O, you soul of soul of soul of soul of me.

O, you! You are the essence of my very being and soul!

ey khotoot e chehreh-at Ghoraan e man!"

O, lines of face your, Quran of me.

O, [you!] The lines of your face are my Quran!

ey to Zartosht o naby khandaan ze to!

O you Zoroaster and prophet smiling from you

O you, upon whom Zoroaster and the prophet [Mohammad] smile on you!

meedam-y bar mardomaan roohy ze no.

blowing you into nation a soul from new

You grant a fresh soul to the people.

Taaher-am! gar eshgh neez aasaan shavad,

Taaher my if love also easy becomes

My [dear] Taaher, even if [due to your teachings, understanding of] love becomes easy,

har Ahoura⁸⁸ naam e to eeraan shaved.

Every Ahoura name of you nobility and freedom becomes

in every creation of life [in parallel worlds], you [your spirit] will be the one who represents nobility and freedom!

⁸⁸ Ahoura: The word "Ahoura" directly translates to "lord". Within the theological context of Zoroastrianism, Ahoura represents the supreme deity responsible for creation.

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Appendix A: The Respective Farsi Texts of Taher *Kalāms*

The respective Farsi texts of Taher *Kalām*, arranged according to the movements, are included in this section.

Taher *Kalām* I.

طاهر کلام ۱

حرف را شخم میزنی بر سینه، ای "طاهر کلام"

گو کجا ظلمت شب در من نمی‌آرد دوام؟

نازداران را چه شد در مجلس خلوت انس؟

زان به حلقه آمدند کز عشق تو گیرند وام

صحبتت، کردار و گفتار در میان خلق نیست

گو "پندار" از بر حُسن که میدارد مقام؟

زین سبب از عشق تو مجنون کویم روز و شب

کز بر معشوق خویش پرده بیندازی مدام

فرّ ایزد مهر یزدان سر بر آورد به قنوت

زان که طاهر خواست نباشند مردمان غرق هبوط

عشق را محراب دل کرد رخت گیرد کین ز دین

حلقه زد نور سماوات به ارض مشکین

لیلایش گفتا: "طاهر! بر چه نور افراشتی؟

بر چه آتش بر دل بیگانگان پنداشتی؟

هست بودی تو ز پیشم، چون سلیمان قصر کن
 ارض را از بهر خود، غم به رویت حصر کن
 از چه این خلوت به خود آشوب می‌آری به راه؟
 گو چون نوح خدا را، هم آبت هم راه"
 تلخ لبخندی بزد طاهر: "بودم هست نیست
 گر ببینم مستمندی که در این همسایگیست
 لیک دانم که دلت آشوب مهر است و فراق
 از بر عدلت بگفتی، تا که آشوبم مباد
 آن زمان از بازی عشق تو برگیرم سود،
 وصل تو سهل کنم، بر آن که بود یا که نبود
 آن چه از وصل تو بر جان و خرد، هر دو شکفت
 لذتت خواهم بدانند، فرد فرد و جفت جفت"

فرّ ایزد مهر بزدان، بر آشفته به مهر
 پرتوه خویش بیفشاند به پهنای سپهر
 آسمان از غم و کین، جمله به "پاکی" سرشت
 که گناه دگران، بر همه خواهند نوشت
 فرّخ شمس بر آورد، سر از کوه قنوت
 تا نباشد دل و دشنه، ز هر بود و سجود
 هر که طالب بود، طاهر گشت از لطف خدا
 تا بداند قصه "ولعصر"، از مهر خدا
 چون که دهر پر گشت از هر عطر طاهر، زین سبب
 خواست نامش، به یک بار، از یاد برد
 سنگ بر سینه و بر سر، بر دل و نامش روا
 تا نتابد بر دل هر مستمند و مبتلا
 لیلی‌اش گفتا: "طاهر من فلک بافراشتم"

بر من عاشق نداشتند هیچ، جز کین روا
 چون که باشی در پی این کودکان مهر کین
 سرمه از عشقم به چشمت میکشم گردد دوا،
 بر هر آن کودک که نامم خواستی
 بر همان مهری که گشت از کین جدا
 هستم و در پی تو، چون مادری بر فرزند
 چون که دانم طاهر م! این دهر نارد جز جفا
 آن که از مصداق تو بر سینه و دل دین شد
 بر سرای خود بیاور، غم نیابد بر تو راه
 طاهر! "چون تو مسیحی" بر غم عالم زدم،
 تا بداند خلق چه کرد از مهر من با خود جفا

حرف را شخم میزنی بر سینه، ای "طاهر کلام"
 گو کجا ظلمت شب در من نمی‌آرد دوام؟
 لیلی‌اش گفتا: "طاهر! بر چه نور افراشتی؟"
 گفت: "تا شام فراق بر تو نیارد دوام"

طاهر کلام ۲

هستی و جانم به قربانت، نیک دانم چرا
 بودند بر من نشان است، بر من "افتاده راه"
 حلقه بر نامت نهادم از پی طاهر خویش
 آذر چشمت نشست بر سینه و بر سر سرا
 رخ عیان کردی، بریدی هر نفس، آلودگی
 تا بگویی بودی و هر آینه نیستی جدا
 چشم طاهر چون نگاهی از پی جانان بداد
 حلقه اشکم حسرت از روز الست، وقت وداع
 طاهرم حلقه نظر کرد بر سرو دستم به مهر
 با نگاهت سر برید، تا نیک تر یابم تو را
 عاشقانت هر کدام، سر چون کتاب، زیر بغل
 دست و پا بین که حنا بسته ز خون میترا
 سور اسرافیل، ساز است و دهل، این مجمل
 جمله قربانگه ذات است، بر دین خدا
 هر کدام حلقه طاهر، بفشردند به مشیت
 دل به دل، یک دله دادند، به مهر میترا
 سرها چون نیست بر تن، به جان میبینند
 نخ تسبیح به میان دارند، از سرّ خدا
 هر کدام دانه سبحان، بگردند بر خویش
 هر جهت چرخ زنی، محور بودت به ثنا

زاهد آمد به "تسیح" کشد دست طلب
طاهرا بین که کجا میرود این بسم الله
هستی و جانم به قربانت، نیک دانم چرا
بودنت بر من نشان است، بر من "افتاده راه"
فرّ مهر دست مرا بگرفت با طاهر خویش
تا نظر، بر من عیان داشت، پس آینه را

طاهر کلام ۳

نیست خدایی بر خدایم ، بگو طاهر: "فریب

میزند آن واعظ مشکین پوش، بر خان ما"

دستبوسش ما نگرديم، سُرخيم از ربّ شفق

چهره او نور دارد از فلق بر گرگ و ماه

هست ما صد آینه خورشید و شیر مهر است

سوز "نی" را کی بود مرهم نهد بر حال ما؟

حیله زاهد بخشکاند مُلکم از سور و سماع

طاهرا گو! طاهرا گو که کجا شد کبریا؟

از جهان فرق و کین، آتش بر این عالم زنند

واعظان را گو چه دانند سرّ ما با میترا؟

حیله و تزویر و نیرنگ را بیاورد در نکاح

از من نیم من بساخت یک دیو افسونگر به جاه

نیم دیگر را به نام شرّ و شیطان سر برید

شام گاهان چون همه خفتند، بیاوردش به جا

از من وما، طاهرا! صد من جسد افراشتند

درد عشق از ما ربودند، مُلک خود مهد ریا

گو: "یاران! جمع شید پرتوه از آذر مهر به

کین مُلک هرگز نباشد محمل دلق و ریا

این مُلک خاک من است: مهد تمدن، جان، خرد

نیست جای آنکه با زهد میبُرد مهر از خدا"

طاهرا! آنچه به من روز الستم داده اند

باغ رضوان شد زمینم، زان که تو هستی دوا

طاهر کلام ۴

زین پس، دست به دست، پای در منظر نهیم
 صحنه دیگر آن "من" نیست، "رقص گاه" من و توست
 رقص نور صحنه دیگر، نیست شد بر چشم‌ها
 رقص دل بر سینه‌ها بین: "شعله وصل" من و توست
 نغمه ساز نباشد از بر "من" برکمین
 دست من بر ساز و قلب تو، میان من و توست
 مهر بستیم به ناز چشم طاهر زان که او
 پرده دار کعبه سکوی ساز من و توست
 از نفس افتاده بود سازم، به دستم چون جسد
 طاهرم غسل نظر داد که وصال من و توست
 جان ز جان، صد آفرین تسلیم کرد از چشم تو
 ساز دل تطهیر کرد آنچه میان من و توست
 در میان چشم طاهر صورت یارم بدید
 این همان ناز نگاهبست که میان من و توست
 یک نظر چشم ز من گیر و به خلق افشان نظر
 رقص نور چشم‌ها بین که نوای من و توست
 زین پس، دست به دست، پای در منظر نهیم
 صحنه دیگر آن "من" نیست، "رقص گاه" من و توست
 زین پس خلق زنند ساز، من و تو بر رقص
 طاهرم بین چه خندان ناظر اسرار توست

طاهر کلام ۵

در میان تار سازم چون به رقص آمده ای
 خود بستان و بزن، بر دل نیابد ذهن، راه
 در عدم با تو به گرم آتش وصل 'می' زخم
 سر به دامانت گذارم، حور گیرد صد نگاه
 دم به دم بر صد جهان فاش شود بوسه تو
 لیک من آواره از جان لرزم از حرم پگاه
 فَرّ آذر آمد وگفت: " طاهرا دستش بگیر
 کین جوانی کرده است یک عمر در دار فنا"
 چون برفت هوش از نظر، در چشم طاهر گم شدم
 در میان شعله نار، صورتت بر من نوا:
 "پس کجا شد دلبر زاهد مطیع ام بی خبر؟
 پس چه شد چشم حیل و می هله و سازه صدا؟
 در میان نار و بودم چون به رقص آمده ای
 پرده بستان و بزن بر سازدل، حرف سماع"

ظاهر کلام ۶

ای تو جان جان جان من
 ای خطوط چهره ات قرآن من
 ای همه آیین این دهر ، در پی افکار تو
 این تویی در سینه داری سرهر ایمان، تو
 چون بابک بر تن و جان، دشنه افشین ها
 چون بابک، خُرْمی از مهر ایرانت به جا
 شهرت و نام و زر و لَنَت ز جان انداختی
 تا دگر بار کشورت افتد بر ایامها
 ای تو جان جان جان من
 ای تو ظاهر بر سر و اعمال من
 ای که تو از "هیچ"، خویش بر داشتی
 تا من و ما، رستیم از ظلم و ستم
 چرخ چرخ گردون ار نامت برد
 نیست داند خاطر از مهرت برد
 چون کاوه، سوی ضحاک تاختی
 چون فریدون، دیو به بند انداختی
 تا بسازی کشورت را بار نو
 زان که هست زادروزت اوّل، روز نو
 ای تو جان جان جان من
 ای خطوط چهره ات قرآن من
 ای تو زرتشت و نَبی خندان ز تو

میدمی بر مردمان روحی ز نو

طاهرم! گر عشق نیز آسان شود

هر اهورا، نام تو ایران شود

Appendix B: Pronunciation Guide to Latinized Farsi

The transliteration from Farsi to the Latin alphabet for Taher *Kalāms*' texts, in Chapter three of this dissertation, is based on the following method:

Letters of the Farsi Alphabet	Romanization	Letters of the Farsi Alphabet	Romanization
آ	aa / ā	ص	s
ب	b	ض	z
پ	p	ط	t
ت	t	ظ	z
ث	s	ع	a
ج	j	غ	gh
چ	ch	ف	f
ح	h	ق	gh
خ	kh	ک	k
د	d	گ	g
ذ	z	ل	L
ر	r	م	m
ز	z	ن	n
ژ	jh	و	v
س	s	ه	h
ش	sh	ی	y/i/ee

Vowels are represented as follows:

Vowel in Farsi	Romanization
----------------	--------------

اَ.....	a
---------	---

اِ.....	e
---------	---

اُ.....	o
---------	---

آ.....	aa / ā
--------	--------

ای.....	ee/ey
---------	-------

او.....	Ou/oo
---------	-------

Appendix C: Scores of Taher *Aavās*

This appendix section provides the scores for the Taher *Aavās* in the following order:

- Taher Aavā I: Full Orchestra
- Taher Aavā II: Brass and Percussion
- Taher Aavā III: Full Orchestra
- Taher Aavā IV: Woodwinds
- Taher Aavā V: Full Orchestra
- Taher Aavā VI: Full Orchestra

Taher Aava I

Haamed Saberi

Allegro ♩ = 135

Musical score for woodwinds and brass instruments. The instruments listed are Piccolo, Flute I, II, Oboe I, II, Clarinet I, II in Bb, Bassoon I, II, Horn I, II in F, Horn III, IV in F, Trumpet I, II in Bb, Trumpet III in Bb, Tenor Trombone I, II, Bass Trombone, and Tuba. The score is in 4/4 time and features dynamic markings such as *ff* and *a. 2.* (second ending).

Allegro ♩ = 135

Musical score for percussion instruments. The instruments listed are Timpani, Vibraphone, Marimba, Tubular Bells, Triangle, Tambourine, Snare Drum, Suspended Cymbal, and Bass Drum. The score is in 4/4 time and includes dynamic markings like *ff* and *f*.

Allegro ♩ = 135

Musical score for string instruments. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 4/4 time and includes dynamic markings such as *ff* and *V* (pizzicato).

14

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hr. *mf* *f*

Tpts. *mf* *f*

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *mf* *f*

Vib. (Motor Off) *f* 1. *mf*

Mar. *f*

Tub. B. *f*

Tru. *f*

Tamb. *f*

S. D. *f*

Sus. Cym. *f*

B. D. *f*

Hrp. *mf* *f*

M-S. *f*

Bar. *f*

Vln. I. *p*

Vln. II. *p*

Vla. *p* con sord. *f*

Vcl. *pizz.* *f* arco con sord. *p* arco divisi *f*

Db. *pizz.* *f* (pizz.) *f*

23

Picc

Fl

Ob

Cl

Bsn

Hr

Tpts

Tbn

B. Tbn

Tba

Timp

Vib

Mar

Tub. B

Tru

Tamb

S. D.

Sus. Cym

B. D.

Hp

M-S

Bar

Vln. I

Vln. II

Vla

Vcl

Dbl

harf... rna shokhm mee - za - ny bar see - neh ey Tia - her ka - laam

senza sord.
p

senza sord.
unif.
p

31

Picc

Fl

Ob

Cl

Bsn

Hr

Tpts

Tbn

B.Tbn

Tba

Timp

Vib

Mar

Tub. B

Tri

Tamb

S. D.

Sus. Cym

B. D.

Hp

M-S

Bar

Vln. I

Vln. II

Vla

Vcl

Dbl

goo ko - jaa zol - ma - te shab bar man ne - mee - aa - rad da - vaan naaz_ daa - raan_ _raa cheh shod dar maj - le - se khal - va - te oms

goo ko - jaa zol - ma - te shab bar man ne - mee - aa - rad da - vaan naaz_ daa - raan_ _raa cheh shod dar maj - le - se khal - va - te oms

39

Picc. *mf* *f* *p*

Fl. a.2. *mf* *f* *p*

Ob. a.2. *mf* *f* *p*

Cl. a.2. *p* *f* *p*

Bsn. *p* *f* *p*

Hrn.

Tpts.

Tbn.

B. Tbn.

Tba.

Temp.

Vib.

Mar.

Tub. B.

Tru.

Tamb.

S. D.

Sus. Cym.

B. D. *mf*

Hp.

M-S. *mf* *f*
zaan beh hal - gheh aa - ma - dand_ - kaz esh - ghe to gee - rand_ - vaam

Bar. *mf* *f*
zaan beh hal - gheh aa - ma - dand_ - kaz esh - ghe to gee - rand_ - vaam

Vln. I. *mf* *f* *p* *divisi*

Vln. II. *mf* *f* *p* *divisi*

Vla. *p* *f* *p* *con sord.*

Vcl. *p* *f* *p* *divisi*

Dbl.

47

Picc.

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Mar.

Tub. B.

Tri.

Tamb.

S. D.

Sus. Cym.

B. D.

Hp.

M. S.

Bar.

Vln. I.

Vln. II.

Vla.

Vcl.

Dbl.

Sob-ba - tat ker - daar o gof - taar dar mi - yaa - ne khalgh neest goo... pen -

Sob-ba - tat ker - daar o gof - taar dar mi - yaa - ne khalgh neest goo... pen -

senza sord.
ritto.

senza sord.
ritto.

55

Picc

Fl

Ob

Cl

Bsn

Hr

Tpts

Tbn

B.Tbn

Tba

Timp

Vib

Mar

Tub. B

Trp

Tamb

S. D.

Sus. Cym

B. D.

Hp

M-S

Bar

Vln. I

Vln. II

Vla

Vcl

Db

dar az bu-re has - ne keh mee - daa - rad ma-ghaam zeen sa - bab az...ch-ghe to maj - noo-ne koo - yam roo-zo shah kaz bu-re

dar az bu-re has - ne keh mee - daa - rad ma-ghaam zeen sa - bab az...ch-ghe to maj - noo-ne koo - yam roo-zo shah kaz bu-re

63

Picc. *mf* *f* *p* *a.2.*

Fl. *mf* *f* *p* *a.2.*

Ob. *mf* *f* *p* *a.2.*

Cl. *p* *mf* *n* *a.2.* *p* *f* *p* *p* *f* *p* *p* *f* *p*

Bsn. *p* *mf* *n* *p* *f* *p* *p* *f* *p* *p* *f* *p*

Hrn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Mar.

Tub. B.

Tru.

Tambr.

S. D.

Sun. Cym.

B. D. *f*

Hp.

M-S. *f*
ma - shoo-ghe khod... par - deh bi - yan - daa - zy mo-daam

Bar. *f*
ma - shoo-ghe khod... par - deh bi - yan - daa - zy mo-daam

Vln. I. *mf* *f* *p* *divisi*

Vln. II. *mf* *f* *p* *divisi*

Vla. *con sord.* *p* *f* *p* *p* *f* *p* *p* *f* *p*

Vcl. *divisi* *p* *f* *p* *p* *f* *p* *p* *f* *p*

Db.

This page of a musical score contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpts.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Vibraphone (Vib.), Maracas (Mar.), Tub. B., Tuba, Tambores (Tamb.), Snare Drum (S. D.), Suspended Cymbal (Sus. Cym.), Bass Drum (B. D.), Harp (Hp.), M-S., and Baritone (Bar.).
- Strings:** Violin I (Vin. I), Violin II (Vin. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- Percussion:** Bass Drum (B. D.).

The score includes various musical notations such as dynamics (mf, f, p, f > p, p > p, pp, f p), articulation (accents, slurs), and performance instructions like "senza sord." (without mutes) and "arco" (arco). The woodwind and string parts feature complex rhythmic patterns and dynamic shifts throughout the page.

This page of a musical score contains the following instruments and parts:

- Picc:** Piccolo
- Fl:** Flute
- Ob:** Oboe
- Cl:** Clarinet (a.2.)
- Bsn:** Bassoon (p, mf, f, p)
- Hn:** Horn (1. con sord., p, mf)
- Tpts:** Trumpet
- Tbn:** Trombone (a.2., p)
- B. Tbn:** Baritone Trombone (p)
- Tba:** Tuba (mf, f, p)
- Timp:** Timpani (p, mf)
- Vib:** Vibraphone
- Mar:** Maracas
- Tub. B:** Tub. B.
- Tri:** Triangle
- Tamb:** Tambourine
- S. D.:** Snare Drum
- Sus. Cym:** Suspended Cymbal
- B. D.:** Bass Drum (p, f)
- Hp:** Harp
- M-S:** M-S.
- Bar:** Baritone
- Vln. I:** Violin I (p, f)
- Vln. II:** Violin II (mf, f, p)
- Vla:** Viola (p, mf, f, p)
- Vc:** Violoncello (p, mf, f, p)
- Dbl:** Double Bass (p, mf, f, p)

The musical score on page 135 is for an orchestra. It features the following instruments and parts:

- Picc.**: Piccolo
- Fl.**: Flute
- Ob.**: Oboe
- Cl.**: Clarinet
- Bsn.**: Bassoon
- Hn.**: Horns (with instruction "(Open) p")
- Tpts.**: Trumpets
- Tbn.**: Trombones (with instruction "1")
- B. Tbn.**: Bass Trombone
- Tbn.**: Trombone
- Temp.**: Timpani (with triplets and dynamics *mf*, *f*, *p*)
- Vib.**: Vibraphone
- Mar.**: Maracas
- Tub. B.**: Tubas
- Tri.**: Trumpets
- Tamb.**: Tambourines
- S. D.**: Snare Drum
- Sus. Cym.**: Suspended Cymbal
- B. D.**: Bass Drum
- Hp.**: Harp
- M-S.**: Mellophone
- Bar.**: Baritone
- Vln. I**: Violin I
- Vln. II**: Violin II
- Vla.**: Viola
- Vc.**: Violoncello (with instructions "pizz.", "div.", "arco")
- Dbl.**: Double Bass (with instruction "pizz.")

The score includes various musical notations such as dynamics (*mf*, *p*, *f*, *pp*), accents, and performance instructions like "pizz." (pizzicato) and "arco" (arco). The page number "135" is located in the top right corner.

104

Picc

Fl

Ob

Cl

Bsn

Hr

Tpts

Tbn

B. Tbn

Tba

Timp

Vib

Mar

Tub. B

Tri

Tamb

S. D.

Sus. Cym

B. D.

Hrp

M-S

Bar

Vln. I

Vln. II

Vla

Vcl

Db

far-re Ee - zad meh-re Yaz - daan sar ba-raa-ward beh gho-noot

113

113

Picc.

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Mar.

Tub. B.

Tri.

Tamb.

S. D.

Sus. Cym.

B. D.

Hp.

M-S.

Bar.

Vln. I.

Vln. II.

Vla.

Vcl.

Db.

aan keh Taa - her khaast na-baa -shand mar-do-maan ghar -ghe ho-boost esgh raa meh -raa-be del kard rakti gee - rad keen ze deen

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

a.2. (Motor Off)

120

Picc. *ff*

Fl. *ff* a.2.

Ob. *ff* a.2.

Cl. *ff* a.2.

Bsn. *ff*

Hrn. *ff* a.2.

Tpts. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Vib. *ff*

Mar.

Tub. B.

Tru.

Tamb.

S. D.

Sus. Cym.

B. D.

Hp.

M-S.

Bar.

hul-ghed zod noo - re sa-maa - vaat beh ar - ze mesh-keen

Vln. I *ff*

Vln. II *pp* *n* *ff*

Vla. *arco* *ff*

Vcl. *mf* *arco* *div.* *ff*

Dbl. *ff*

127

Picc. *pp*

Fl. *pp*

Ob. *pp*

Cl. *pp* a.2

Bsn. *pp*

Hr. *mf*

Trpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Temp. *mf*

Vib. *mf*

Mar. *mf*

Tub. B. *mf*

Tri. *mf*

Tamb. *mf* *p* *mf*

S. D. *mf*

Sus. Cym. *mf*

B. D. *mf*

Hrp. *f*

M-S. *f*

Bar. *f*

Lay-ly-ush gof - taa:

Vln. I *p*

Vln. II *mf*

Vla. *pizz.*

Vcl. *mf*

Db. *mf*

134

Picc. *mf*

Fl. *mf*

Ob. *a.2. mf*

Cl. *mf*

Bsn. *a.2. pp mf*

Hr.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Vib. *mf*

Mar.

Tub. B.

Tri.

Tambr. *p mf*

S. D.

Sus. Cym.

B. D.

Hrp.

M-S. *mf*

Bar.

Vln. I *mf*

Vln. II *mf*

Vla. *pizz. mf*

Vcl. *pizz.*

Db.

her bar cheh noor af - raash_ ty bar cheh an - tash bar dele_ bee - gaa-ne-gaan pen - daash_ ty hast boo - dy to ze pee - sham chon So-ly- maan ghar kon arz_ raa_ az bah-re khod

140

Picc. *f ff f*

Fl. *f ff f*

Ob. *f ff f*

Cl. *f ff f*

Bsn. *f ff f*

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Mar.

Tub. B.

Tru.

Tamb. *p p p mf p f p*

S. D.

Sus. Cym.

B. D.

Hp.

M-S
_ gham be roo - yat han, kon ar chh in khal - vat beh khod an - shoeb mee - aa - ry beh rash gou_ chon Noudi kho daa naa han_ au - bast han, rash

Bar.

Vln. I *f ff f*

Vln. II *f ff f*

Vla. *f ff f* arco

Vcl. *f ff f* arco

Db. *f ff f* arco

147

Picc. *ff* *f* a.2. *pp* *mf*

Fl. *ff* *f* *pp* *mf*

Ob. *ff* *f* a.2. *pp* *mf*

Cl. *ff* *f* *pp* *mf*

Bsn. *ff* *f* *pp* *mf*

Hr. _____

Tpts. _____

Tbn. _____

B. Tbn. _____

Tba. _____

Timp. _____

Vib. _____

Mar. _____

Tub. B. _____

Tri. _____

Tamb. *f* *p* *p* *p*

S. D. _____

Sus. Cym. _____

B. D. _____ *mf*

Hrp. _____

M-S. _____

Bar. _____

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

Vln. II. *ff* *f* *p*

Vla. *ff* *f* *pizz.*

Vcl. *ff* *f* *pizz.*

Db. *ff* *f* *f*

Melody: *f*

talkh lab, jhan - dy be-zad 'Taa - her:

boo_dam_ hast neest

155

Picc.

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Mar.

Tub. B.

Tri.

Tamb.

S. D.

Sus. Cym.

B. D.

Hr.

M-S.

Bar.

Vln. I.

Vln. II.

Vla.

Vcl.

Db.

gar be-bee - nam mos - ta-man - dy keh dar in ham - saa-ye-geest leek - daa - nam keh de - lat - as - shoo-be mehr ast o fa-raagh az ba - re - ad - lat be - gof - ty tas keh aa - shoo-ham ma-baad

161

Picc. *mf*

Fl. *a.2.*

Ob. *a.2.*

Cl. *a.2.*

Bsn.

Hr.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Vib. *(Motor Off)* *mf*

Mar.

Tub. B.

Tri.

Tamb.

S. D.

Sus. Cym.

B. D.

Hr.

M-S.

Bar. *mf*

Vln. I

Vln. II

Vla. *arco*

Vcl. *arco*

Db. *pizz.*

aan zi-man az_baa - zi-yeh esh_ghe to bar - gee_ram sood vas - le to sahl ko - nam_ bar_ram keh bood yas keh na-bood aan-chieh az vas_le to bar jas_to khe-rad bar_do she-soft

167

Picc. *pp* *ff*

Fl. *pp* *ff*

Ob. *pp* *ff*

Cl. *pp* *ff*

Bsn. *pp* *ff*

Hr. *pp* *ff*

Tpts. *pp* *ff*

Tbn. *pp* *ff*

B. Tbn. *pp* *ff*

Tba. *pp* *ff*

Timp. *mf* *f*

Vib. *mf* *f*

Mar. *mf* *f*

Tub. B. *f*

Tri. *f*

Tamb. *f*

S. D. *f*

Sus. Cym. *f*

B. D. *f*

Hp. *f*

M-S. *f*

Bar. *f*

le - zza-tash khaa_ham be - dsa - nand fard_far - do jofe, jofe_

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *arco* *pp* *ff*

Vcl. *arco* *pp* *ff*

Dbl. *pizz.* *pp* *ff*

This page of a musical score, numbered 146, contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpts.), Trombones (Tbn., B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Vibraphone (Vib.), and Maracas (Mar.).
- Drum Set:** Tub. B., Tri., Tamb., S. D., Sus. Cym., B. D., and Hp.
- Other:** M-S. and Bar.
- Strings:** Violin I (Vin. I), Violin II (Vin. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.).

The score is written in 4/4 time and includes various dynamic markings such as *mf*, *p*, *pp*, *f*, and *ff*. It features complex phrasing with many slurs and ties. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns. The string section includes a pizzicato section for the cello and double bass.

185

Picc. *f ff*

Fl. *f ff* a.2. *mf f mf p mf f pp mf ff pp mf*

Ob. *f ff* a.2. *mf f mf p mf f pp mf ff pp mf*

Cl. *f ff* a.2. *mf f mf p mf f pp mf ff pp mf*

Bsn. *f* a.2. *f*

Hr. 1. *mf ff* 2. *f ff* 3. *mf ff* 4. *f ff*

Tpts. *mf ff*

Tbn. *f ff*

B. Tbn. *f ff*

Tba. *f ff*

Timp.

Vib.

Mar. *mf*

Tub. B.

Tri.

Tamb.

S. D.

Sn. Cym. *pp*

B. D. *mf*

Hp. *f*

M-S.

Bar.

Vln. I. *p* pizz. *mf f mf p mf f pp mf ff pp mf*

Vln. II. *mf f mf p mf f pp mf ff pp mf*

Vla. *mf f mf p mf f pp mf ff pp mf*

Vcl. *f*

Db. *f*

This page of a musical score, numbered 148, covers measures 196 to 200. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts included are:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpts.), Trombones (Tbn., B. Tbn., Tbn.), and Mellophone (Mar.).
- Brass:** Tubas (Tub. B.), Trumpets (Tri.), Trombones (Tamb.), Snare Drum (S. D.), Cymbals (Cym.), and Bass Drum (B. D.).
- Strings:** Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.).
- Vocal Soloist:** A vocal line with lyrics: "far - re Ee -".

The score features a variety of dynamic markings such as *mf*, *f*, *ff*, *mp*, and *p*. Performance instructions include *arco* for the strings and *div.* for the vocal soloist. The vocal line is positioned between the Mellophone and the string staves. The woodwind and string parts show complex rhythmic patterns and melodic lines, while the brass and percussion provide a steady accompaniment. The vocal soloist's part is a simple melodic line with lyrics. The score concludes with a double bar line at the end of measure 200.

295

Picc
Fl
Ob
Cl
Bsn
Hn
Tpts
Tbn
B. Tbn
Tba
Timp
Vib
Mar
Tub. B
Tri
Tamb
S. D.
Sus. Cym
B. D.
Hp
M-S
Bar
Vln. I
Vln. II
Vla
Vc
Db

zad meh - re Yür_ daan ba_ raa - shoft_ beh mehr par-to-veh kheesh biyaf_ shaand beh pah_ naa - ye se - pehr
zad meh - re Yür_ daan ba_ raa - shoft_ beh mehr par-to-veh kheesh biyaf_ shaand beh pah_ naa - ye se - pehr

212

Picc. *p* *mf* *f* *mf* *n*

Fl. *p* *mf* *f* *mf* *n*

Ob. *a.2.* *mf* *f*

Cl. *a.2.* *p* *mf* *f* *mf* *f*

Bsn. *a.2.* *p* *mf* *f* *mf* *f* *p* *f*

Hrn.

Trpts.

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Mar.

Tub. B.

Tri.

Tamb.

S. D.

Sus. Cym.

B. D.

Hrp.

M-S. *mf* *f* *mf* *f*

na - se - maan... az gha-mo keen... jom - leh beh paa - ky... se - reshit... leh go - naa - he... de - ga - raan... bar ha - meh khaa -

Bar. *mf* *f* *mf* *f*

na - se - maan... az gha-mo keen... jom - leh beh paa - ky... se - reshit... leh go - naa - he... de - ga - raan... bar ha - meh khaa -

Vln. I.

Vln. II.

Vla.

Vcl.

Db.

219

Picc
Fl
Ob
Cl
Bsn
Hn
Tpts
Tbn
B. Tbn
Tba
Timp
Vib
Mar
Tub. B
Tru
Tamb
S. D.
Sus. Cym.
B. D.
Hp
M-S
Bar
Vln. I
Vln. II
Vla
Vcl
Db

hand ne - vesh
far - ro - kheh shams bu - ra vard sar az koo - he gho - noot taa na - ba -

hand ne - vesh
far - ro - kheh shams bu - ra vard sar az koo - he gho - noot taa na - ba -

226

Picc.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpts.

Tbn.

B. Tbn.

Tba.

Tmp.

Vib.

Mar.

Tub. B.

Tru.

Tamb.

S. D.

Sax. Cym.

B. D.

Hp.

M-S.

Bar.

Vln. I

Vln. II

Vla.

Vcl.

Db.

shad de-lo desh - neh ze har boo - do so-jood har keh tan - leb_ bood taa_ her_ gashr ze lot - fe_ kho-daa ta be -daa -

shad de-lo desh - neh ze har boo - do so-jood har keh tan - leb_ bood taa_ her_ gashr ze lot - fe_ kho-daa ta be -daa -

234

Picc. *p* *f* *p* *n*

Fl. *a.2* *p* *f* *p* *n*

Ob.

Cl.

Bsn. *a.2* *p* *f* *p* *n*

Hr.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Mar.

Tub. B.

Tri.

Tamb.

S. D.

Sus. Cym.

B. D. *p*

Hp. *mf* *f*

M-S. nad ghe-se yeh val - ase az meh - re kho - da

Bar. nad ghe-se yeh val - ase az meh - re kho - da

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p* *divisi*

Vc. *(pizz.)* *p* *mf* *p*

Db. *(pizz.)* *p* *mf* *p*

245

Score for measures 245-248, page 154. The score includes staves for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Snare Drum, Cymbals, Bass Drum, Harp, Mellophone, Baritone, Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *pp*, *f*, *p*, *mf*, and *ff*. Performance markings include *arco*, *pizz.*, and *unis.*

258

Picc.

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpts.

Tbn.

B. Tbn.

Tba.

Timps.

Vib.

Mar.

Tub. B.

Tri.

Tamb.

S. D.

Sus. Cym.

B. D.

Hp.

M-S.

Bar.

Vln. I.

Vln. II.

Vla.

Vcl.

Db.

f

mf

pp

n

p

f

p

arco

pizz.

269

Picc. Fl. Ob. Cl. Bsn. Hrn. Tpts. Tbn. B. Tbn. Tba. Timp. Vib. Mar. Tub. B. Tri. Tam. S. D. Sus. Cym. B. D. Hrp. M-S. Bar. Vln. I. Vln. II. Vla. Vcl. Dbl.

pp *p* *f* *mf* *pizz.* *mf* *p* *arco* *f* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf*

cheh keh dahr por gashr az har at-re Tas - her sin sa - bab khasht, nas - mashi beh yek baar az... yaad... ba-rad

276

Picc. *pp* *f* *mf* *ff* a.2. *ff*

Fl. *pp* *f* *mf* *ff* a.2. *ff*

Ob. *pp* *f* *mf* *ff* a.2. *ff*

Cl. *pp* *f* *mf* *ff* a.2. *ff*

Bsn. *pp* *f* *mf* *ff* a.2. *ff*

Hrn. 1. *pp* *f* *mf* *ff* a.2. *ff*

Tpts. *ff* a.2. *ff*

Tbn. *ff* a.2. *ff*

B. Tbn. *ff* a.2. *ff*

Tba. *ff* a.2. *ff*

Temp. *ff* a.2. *ff*

Vib.

Mar.

Tub. B.

Tri.

Tamb.

S. D. *f*

Sus. Cym. *f*

B. D. *f*

Hrp.

M-S.

Bar. *ff*
sang_ bar see-nch o bar sar bar de-lo naa-mash ra-vaa taa na-taa - bad bar de-le bar mos-ta-man - do mob-ta-la

Vln. I. *ff* div. arco div. *ff*

Vln. II. *p* *mf* *p* *ff* arco div. *ff*

Vla. *ff* arco divisi *ff*

Vcl. *p* *mf* *p* *ff* arco divisi *ff*

Db. *p* *mf* *p* *ff* arco divisi *ff*

283

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Temp.
Vib.
Mar.
Tub. B.
Tri.
Tamb.
S. D.
Sus. Cym.
B. D.
Hp.
M-S
Bar.
Vln. I
Vln. II
Vla.
Vcl.
Db.

f
f Poss.
f Poss.
mf < *f*

292

Picc. *pp* *f* *ff* *mf* *f* *ff*

Fl. *pp* *f* *ff* *mf* *f* *ff*

Ob. *pp* *f* *ff* *mf* *f* *ff*

Cl. *f* *ff*

Bsn. *pp* *f* *ff* *f* *ff* *mf > p* *mf > p*

Hr. *f* *ff*

Tpts. *f* *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timps. *f* *ff*

Vib. *f* *ff*

Mar. *f* *ff*

Tub. B. *f* *ff*

Tri. *f* *ff*

Tamb. *f* *ff*

S. D. *f* *ff*

Sus. Cym. *f* *ff*

B. D. *f* *ff* *mf*

Hp. *f* *ff*

M-S. *f* *ff*

Bar. *f* *ff*

Vln. I *f* *ff*

Vln. II *mf > p* *mf > p*

Vla. *mf > p* *mf > p*

Vcl. *mf > p* *mf > p*

Db. *pizz.* *mf > p* *mf > p*

pp *f*

317

Picc

Fl

Ob

Cl

Bsn

Hn

Tpts

Tbn

B. Tbn

Tba

Timp

Vib

Mar

Tub. B.

Tri

Tamb

S. D.

Sus. Cym

B. D.

Hp

M. S.

Bar

Vln. I

Vln. II

Vla

Vcl

Dbl

aa - shegh na-daash - tand heech, jot keen - ra-vaa chon keh baa - shy dar pe - ye een koo-da- kas - ne - mehr keen sor-meh az esh - gham be chash - mat mee-ke - sham -

327

Picc.

Fl.

Ob.

Cl.

Bsn.

Hr.

Trpt.

Tbn.

B. Tbn.

Tba.

Temp.

Vib.

Mar.

Tub. B.

Tri.

Tamb.

S. D.

Sus. Cym.

B. D.

Hp.

M.S.

Bar.

Vln. I

Vln. II

Vla.

Vcl.

Dbl.

gar... dad da-va... bar har aan... loo - dak keh naa... mam khaas - ty bar ha - maan... meh - ry keh gash... az keen jo-daa has-ta - mo... dar... pe-ye to chon maa-da - ry...

388

Picc.
Fl.
Ob.
Cl.
Bsn.
Hr.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Vib.
Mar.
Tub. B.
Tri.
Tamb.
S. D.
Sus. Cym.
B. D.
Hp.
M-S
Bar.
Vln. I
Vln. II
Vla.
Vcl.
Db.

var gham na-yaa - bad bar to raah Tha-be- raa... chon... to ma-see - by bar glu - meh... aa - lam za-dam ta be-daa - nad...khalgh cheh hard az meh-re man... ba...khd ja-faa

392

Picc

Fl

Ob

Cl

Bsn

Hr

Tpts

Tbn

B. Tbn

Tba

Timp

Vib

Mar

Tub. B

Tri

Tamb

S. D.

Sus. Cym

B. D.

Hp

M. S.

Bar

Vin. I

Vin. II

Vla

Vc

Db

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

f *mf* *f*

pp *pp*

arco *pp*

harf_ raa shokhum mee - za - ny bar see - neh ey Taa - her ka - laam goo ko - jaa zol - ma - te shab

harf_ raa shokhum mee - za - ny bar see - neh ey Taa - her ka - laam goo ko - jaa zol - ma - te shab

399

Picc

Fl

Ob

Cl

Bsn

Hr

Tpts

Tbn

B.Tbn

Tba

Timp

Vib
(motor off)

Mar
(From here to the end Percussion 2 to play Marimba)

Tub. B

Tri

Tamb

S. D.

Sus. Cym

B. D.

Hp

M-S
bar man ne - mee - aa - rad da - vaam lay - ly - ash gof...ta keh 'Taa - her bar cheh noor af - raash... ty goft taa

Bar
bar man ne - mee - aa - rad da - vaam lay - ly - ash gof...ta keh 'Taa - her bar cheh noor af - raash... ty goft taa

Vln. I

Vln. II

Vla

Vcl

Db

496

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Tymp.

Vib.

Mar.

Tub. B.

Tri.

Tamb.

S. D.

Sus. Cym.

B. D.

Hrp.

M-S

Bar.

Vln. I

Vln. II

Vla.

Vcl.

Db.

shaa - me fu - raagh bar to na - yaa - rad da - vaam

shaa - me fu - raagh bar to na - yaa - rad da - vaam

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

Taher Aava II

Taher Aava II

For Brass and Percussion

Haamed Saberi

Andante ♩ = 80

Mezzo-soprano

Baritone

Horn I, II in F

Horn III, IV in F

Trumpet I in B \flat

Trumpet II in B \flat

Trumpet III in B \flat

Tenor Trombone I, II

Bass Trombone

Tuba

Andante ♩ = 80

Timpani

Perc. 1:
Xylophone

Glockenspiel

Perc. 2:
Vibraphone

Perc. 3:
Castanets

Perc. 4:
Tambourine
Snare Drum

Perc. 5:
Triangle
Suspended Cymbal

Perc. 6:
Bass Drum

ff *p* *ff* *p* *ff* *p* *ff* *p*

p *ff*

f (Let the Brass dominate)

p *f* *f*

10

M-S.

Bar.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

a.2.

p *ff* *p* *ff* *f* *p* *pp* *p*

n *n* *n* *n* *n* *n* *n* *n*

1. solo

f

mf

21

M-S.

Bar.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

pp

pp < p

mf

> n

1. solo

> pp

f

mf

mf

mf

mf

35

M.S.

Bar.

has-ty o____ ja-nam be ghor____ ba- nat_ neek____ da-nam che ra____

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

49

M-S.

Bar.

boo-da - nat___ bar man ne - shaan___ ast___ bar ma - neh___ of-taa - deh rah___

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

61

M.S. *f* hal-gheh bar__ na - mat na - ha__ dam__ az pe - yeh__ Ta - he-re kheesh__ *p*

Bar. *p* *f* hal-gheh bar__ na - mat na - ha__ dam__ az pe - yeh__ Ta - he-re kheesh__ *p*

Hn. I, II *pp* *p*

Hn. III, IV *pp*

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri. *mf*

Sus. Cym.

B. D. *mf*

73

M.S. *f* a - za - reh_chesh - mat ne- shast bar see - ne o bar sar sa - ra *p*

Bar. *f* a - za - reh_chesh - mat ne- shast bar see - ne o bar sar sa - ra *p*

Hn. I, II *pp* *p*

Hn. III, IV *pp* *p* *pp*

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri. *mf*

Sus. Cym.

B. D.

85

M-S.

Bar.

mf

rokh a - yaan___ kar-dy bo - ree___ dee___ har na - fas___ aa-loo - de - gy___

Hn. I, II

Hn. III, IV

pp

pp < *p*

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

mf

Sus. Cym.

B. D.

mf

97

M.S. *mf*
ta be goo ee boo - dio har aa-ye neh nis-ty

Bar. *p*

Hn. I, II *pp* < *p* *pp*

Hn. III, IV *pp* *pp* < *p*

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb. *p* < *mf*

S. D.

Tri. *mf*

Sus. Cym.

B. D. *mf*

110

M-S. *p*
jo- da

Bar. *mf*
chash-me Ta - a her__ chon ne - gaa- hee__ az pe- yeh__ jaa_naan be- daad__

Hn. I, II *pp* *p* *pp* *pp*

Hn. III, IV *pp* *p*

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb. *p*

S. D.

Tri. *mf*

Sus. Cym.

B. D. *mf*

121

M.S. *mf*
hal-gheh ash__ kam has - rat az__ roo - zeh a - last__ vagh - teh ve daa__

Bar. *mf*
hal-gheh ash__ kam has - rat az__ roo - zeh a - last__ vagh - teh ve daa__

Hn. I, II *p* *pp*

Hn. III, IV *pp* *pp* *p*

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib. (Motor on, fast speed) *pp* *p*

Cast.

Tamb. *mf*

S. D.

Tri. *mf*

Sus. Cym.

B. D. *mf*

130

M.S. *mf*

Bar. *mf*

Ta - he - ram__ hal - gheh na - zar__ kard__ bar sa - ro__ das - tam be mehr.

Ta - he - ram__ hal - gheh na - zar__ kard__ bar sa - ro__ das - tam be mehr.

Hn. I, II

Hn. III, IV *pp*

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

mf

137

M.S. *mf*

ba ne - ga hat sar bo - reed ta nik - tar ya - bam to ra

Bar. *mf*

ba ne - ga hat sar bo - reed ta nik - tar ya - bam to ra

Hn. I, II

Hn. III, IV *pp*

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri. *mf*

Sus. Cym.

B. D. *mf*

145 $\text{♩} = 85$

M.S.

Bar.

Hn. I, II

Hn. III, IV

Tpt. I
1. Solo *mp* *mf* *sf* *f* *ff*

Tpt. II *sf* *sf*

Tpt. III *sf* *sf*

Tbn. I, II *sf* *sf*

B. Tbn. *sf* *sf*

Tba. *sf* *sf*

Timp. $\text{♩} = 85$

Xyl. *mp* *mf* *mf* *f* *ff*

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri. *mf*

Sus. Cym.

B. D.

153

M-S. 10/8

Bar. 10/8

Hn. I, II 1. *f* *ff* 10/8

Hn. III, IV 10/8

Tpt. I *f* *ff* 10/8

Tpt. II *f* *ff* 10/8

Tpt. III 10/8

Tbn. I, II *p* *mf* *mf* *p* *mf* *ff* *f* *gliss.* *gliss.* 10/8

B. Tbn. 10/8

Tba. *f* *ff* 10/8

Timp. 10/8

Xyl. 10/8

Glock. 10/8

Vib. 10/8

Cast. 10/8

Tamb. 10/8

S. D. 10/8

Tri. 10/8

Sus. Cym. 10/8

B. D. 10/8

156

M-S.

Bar.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

1.

f *ff* *f* *ff*

sf *sf* *sf*

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

sf *f* *ff* *f* *ff*

gliss. *gliss.*

5 5 5

160

M-S.

Bar.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

166

M-S.
Bar.
Hn. I, II
Hn. III, IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I, II
B. Tbn.
Tba.
Timp.
Xyl.
Glock.
Vib.
Cast.
Tamb.
S. D.
Tri.
Sus. Cym.
B. D.

ff
f poss.
ff
ff

171

M.S. *ff*
a-she-gha - nat har ko-dam sar chon ke-tab zee - reh ba-ghal das-to pa been- ke ha-na bas - teh zeh kho-

Bar. *ff*
a-she-gha - nat har ko-dam sar chon ke-tab zee - reh ba-ghal das-to pa been- ke ha-na bas - teh zeh kho-

Hn. I, II *sf*

Hn. III, IV *sf*

Tpt. I *sf*

Tpt. II *sf*

Tpt. III *sf*

Tbn. I, II *sf*

B. Tbn. *sf*

Tba. *sf*

Timp.

Xyl.

Glock.

Vib.

Cast. $\frac{6}{8}$

Tamb. $\frac{6}{8}$

S. D. $\frac{6}{8}$

Tri. $\frac{6}{8}$

Sus. Cym. $\frac{6}{8}$

B. D. $\frac{6}{8}$

178

M-S. ne Mit ra

Bar. ne Mit ra

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

sf

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

gliss.

f Poss.

14/8

184

M.S. *ff* soo-re Es - ra - feel_sas - to do-hol in moj_ mal jom-le ghor

Bar. *ff* soo-re Es - ra - feel_sas - to do-hol in moj_ mal jom-le ghor

Hn. I, II *sf*

Hn. III, IV *sf*

Tpt. I *sf*

Tpt. II *sf*

Tpt. III *sf*

Tbn. I, II *sf*

B. Tbn. *sf*

Tba. *sf*

Timp.

Xyl.

Glock.

Vib.

Cast. *14/8*

Tamb. *14/8*

S. D. *14/8*

Tri. *14/8*

Sus. Cym. *14/8*

B. D. *14/8*

190

M.S. *ban - ga-he zaa_ tast ba-re dee - ne kho-da*

Bar. *ban - ga-he zaa_ tast ba-re dee - ne kho-da*

Hn. I, II *sf*

Hn. III, IV *sf*

Tpt. I *sf*

Tpt. II *sf*

Tpt. III *sf*

Tbn. I, II *mf* *ff* *f* *f* *gliss.* *gliss.*

B. Tbn. *sf*

Tba. *sf*

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

197

M.S. har ko-dam hal_ghe-ye Ta -

Bar. har ko-dam hal_ghe-ye Ta -

Hn. I, II *pp* *p*

Hn. III, IV *sf*

Tpt. I *sf*

Tpt. II *sf*

Tpt. III *sf*

Tbn. I, II *p* *mf* *p* *n* *sf*

B. Tbn. *sf*

Tba. *sf*

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb. *mf*

S. D.

Tri. *mf*

Sus. Cym.

B. D. *mf*

A tempo
(♩=80)

204

M.S. her be-fe-shor - dand_ be mosht del be del yek de-leh da_ dand_ be meh-reh Mi-th - ra

Bar. her be-fe-shor - dand_ be mosht del be del yek de-leh da_ dand_ be meh-reh Mi-th - ra

Hn. I, II tutti

Hn. III, IV *pp* *ff*

Tpt. I *sf* *ff*

Tpt. II *sf* *ff*

Tpt. III *sf* *ff*

Tbn. I, II *sf* *ff*

B. Tbn. *sf* *ff*

Tba. *sf* *ff*

Timp. *mf* < *ff*

Xyl. *ff*

Glock. *ff*

Vib.

Cast. *mf* < *ff*

Tamb.

S. D.

Tri.

Sus. Cym.

B. D. *mf* < *ff*

212 *pp*

M-S.

Bar. *pp*

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

221 $\text{♩} = 140$

M-S.

Bar.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

p ff *f* *p* *n*

p ff *f* *p* *n*

p ff *f* *p* *n*

p ff *f* *p* *n*

p ff *f* *p* *n*

p ff *f* *p* *n*

p ff *f* *p* *n*

p ff *f* *p* *n*

p *pp*

f

(Motor Off)

f

232

M-S.

Bar.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

ff

ff

ff

ff

ff

ff

ff

f

pp < *f*

f

f

f

245

M.S. *mf* sar-ha chon ni-st bar tan be jaan

Bar. *mf* sar - ha

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp. *ppp* (Sempre)

Xyl.

Glock.

Vib.

Cast.

Tamb. *pp* < *f*

S. D.

Tri. *f*

Sus. Cym.

B. D. *f*

258

M.S. *mf*
mi - bi - nand na-khe tas-bih be mi yan.

Bar.
chon ni-st bar tan be jaan mi bi - nand

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

266

M.S. *mf*
da-rand az_ se - re kho-da har ko-dam da-ne-ye sob

Bar. *mf*
na-khe tas - bih be mi- yan_ da-rand az_ se - re kho-da har ko-dam da-ne-ye sob

Hn. I, II *ff* *mp*

Hn. III, IV *ff*

Tpt. I *ff*

Tpt. II *ff*

Tpt. III *ff*

Tbn. I, II *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri. *ff*

Sus. Cym.

B. D. *ff*

276

M.S. *_han be-gar dand ba-re khish har ja-hat charkh za - ni___ meh-va-reh boo-dat beh sa-na*

Bar. *_han be-gar dand ba-re khish har ja-hat charkh za - ni___ meh-va-reh boo-dat beh sa-na*

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib. *(Let Xylophone dominate)*

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

285

M-S.

Bar.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

ff

f

295

M-S.
Bar.
Hn. I, II
Hn. III, IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I, II
B. Tbn.
Tba.
Timp.
Xyl.
Glock.
Vib.
Cast.
Tamb.
S. D.
Tri.
Sus. Cym.
B. D.

♩.=85

315

M-S. *mf*
zaa-hed aa -

Bar.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

♩.=85

Timp. *mf*

Xyl. *f* *ff*

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym. *mf*

B. D. *mf*

323

M.S. *mf*
mad zaa-hed aa - mad beh tas - beeh ke-shad das - teh ta-lab

Bar. *mf* *mf*
zaa-hed aa - mad beh tas - beeh ke-shad das - teh ta-lab

Hn. I, II *p* *n* *p* *n*

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl. *mf*

Glock. *mf*

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym. *mf*

B. D.

330

M.S. *mf* za-hed a - mad *mf* za-hed a - mad be tas - beeh ke-shad

Bar. *mf* za-hed a - mad *mf* be tas - beeh ke-shad

Hn. I, II 1. *p* *n* *p* *n*

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D. *mf*

337

M.S. *f* das - teh ta-lab Ta - he - ra been

Bar. *f* das - teh ta-lab Ta - he - ra been

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II *mf*

B. Tbn.

Tba.

Timp.

Xyl.

Glock. (Motor on, fast speed)

Vib. *mp* *mf*

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

343 $\text{♩} = 80$

M.S. *f* Ta-he-ra been ke ko - ja mi - ra - vad in bes - mel - lah

Bar. *f* Ta-he-ra been ke ko - ja mi - ra - vad in bes - mel - lah

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

$\text{♩} = 80$

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri. *f*

Sus. Cym.

B. D. *f*

349

M-S.

Bar.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

p

pp

pp < p

1. solo

f

mf

n

1. solo

pp < p

pp

f

mf

mf

mf

364

M.S. *f* has-ty o — ja-nam be ghor — ba nat_ neek — da-nam che ra —

Bar. *f* has-ty o — ja-nam be ghor — ba nat_ neek — da-nam che ra —

Hn. I, II *pp* < *p* *pp*

Hn. III, IV *pp* *p*

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II *mf* > *n*

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri. *mf*

Sus. Cym.

B. D. *mf*

378

M.S. *p* *f*
boo-da nat_ bar man ne shaan_ ast_ bar ma neh_ of-taa - deh rah_

Bar. *p* *f*
boo-da nat_ bar man ne shaan_ ast_ bar ma neh_ of-taa - deh rah_

Hn. I, II *pp* *p*

Hn. III, IV *pp* *pp*

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri. *mf*

Sus. Cym.

B. D.

391

M.S. *p* *f* *p*
fa-rre mehr__ das - te ma ra__ beg -reft__ baa Ta-he - re khish__

Bar. *p* *f* *p*
fa-rre mehr__ das - te ma ra__ beg -reft__ baa Ta-he - re khish__

Hn. I, II *pp* *pp* *p*

Hn. III, IV *p* *pp*

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri. *mf* *mf*

Sus. Cym.

B. D. *mf* *mf*

405

M.S. *f* *p*
ta na zar__ bar man a yan__ da - sht__ pa-se__ a - yee ne ra__

Bar. *f* *p*
ta na zar__ bar man a yan__ da - sht__ pa-se__ a - yee ne ra__

Hn. I, II

Hn. III, IV *pp* *p* *pp*

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb. *p* *f*

S. D.

Tri. *f*

Sus. Cym.

B. D. *f*

416 $\text{♩} = 90$

M-S.

Bar.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

$\text{♩} = 90$

Timp. *ff*

Xyl.

Glock.

Vib.

Cast. *ff*

Tamb. *ff*

S. D.

Tri.

Sus. Cym.

B. D. *ff*

420

M-S.

Bar.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vib.

Cast.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

mp

ff

f

Taher Aava III

Taher Aava III

Haamed Saberi

Presto $\text{♩} = 150$

Woodwinds:
Piccolo
Flute I, II
Oboe I, II
Clarinet I, II in Bb
Bassoon I, II
Horn I, II in F
Horn III, IV in F
Trumpet I, II in Bb
Trumpet III in Bb
Tenor Trombone I, II
Bass Trombone
Tuba

Percussion:
Perc. 1: Timpani, Vibraphone
Perc. 2: Tambourine, Snare Drum
Perc. 3: Triangle, Suspended Cymbal
Perc. 4: Bass Drum

Strings:
Violin I
Violin II
Viola
Violoncello
Double Bass

Voice:
Mezzo-soprano
Baritone

Tempo: **Presto** $\text{♩} = 150$

Dynamics: *pp*, *p*, *f*, *ff*, *mf*, *sfz*

Performance Instructions: *div.*, *pizz.*, *arco*

This page of a musical score includes the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hr.), Trumpets (Tpts.), Trombones (Tbn., B. Tbn., Tba.), and Timpani (Timp.).
- Percussion:** Vibraphone (Vib.), Tambores (Tamb.), Snare Drum (S. D.), Triangles (Tri.), Suspended Cymbal (Sus. Cym.), and Bass Drum (B. D.).
- String Ensemble:** Harp (Hp.), Mellophone (M-S), and Baritone (Bar.).
- Violins and Violas:** Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.).
- Violoncello and Double Bass:** Violoncello (Vc.) and Double Bass (Db.).

The score features various dynamic markings such as *ff*, *f*, *mf*, *p*, and *pp*, along with performance instructions like *arco* and *pizz.* (pizzicato). The woodwinds and strings play melodic lines with complex phrasing, while the brass and percussion provide a rhythmic and harmonic foundation.

31

Picc. *f* *p* *ff* *f* *pp* *n*

Fl. *f* *p* *ff* *f* *pp* *n* a.2

Ob. *f* *p* *ff* *f* *pp* *n* a.2

Cl. *pp* *f* *p* *ff* *f* *pp* *n*

Bsn. *pp* *p* *f* *p*

Hr. *f* Solo *p* *ff* *f* *pp* *n*

Tpts. *f* *p* *ff* *f* *pp* *n*

Tbn. *f* *p* *ff* *f* *pp* *n*

B. Tbn. *f* *p* *ff* *f* *pp* *n*

Tba. *f* *p* *ff* *f* *pp* *n*

Timp. *ff* *f* *ff* *p*

Vib. *f* *p* *ff* *f* *pp* *n*

Tamb. *f* *p* *ff* *f* *pp* *n*

S. D. *f* *p* *ff* *f* *pp* *n*

Tri. *f* *p* *ff* *f* *pp* *n*

Sus. Cym. *f* *p* *ff* *f* *pp* *n*

B. D. *f* *p* *ff* *f* *pp* *n*

Hp. *f* *p* *ff* *f* *pp* *n*

M-S. *mf* *f* *p* *mf* *f* *p* *mf* *f* *pp* *n* *f* *fpz*
da-st boo-sash ma na - gar

Bar. *mf* *f* *p* *mf* *f* *p* *mf* *f* *pp* *n*
fa- reeb- mi-da- had- aan- va- e zeh- mesh- kin poush- bar- khaa- ne ma-

Vln. I *pp* *f* *pp* *n*

Vln. II *pp* *f* *pp* *n*

Vla. *pp* *f* *pp* *n*

Vcl. *pp* *f* *pp* *n*

Db. *pp* *f* *pp* *n* pizz.

54

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

B.Tbn.

Tba.

Timp.

Vib.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

Harp.

M-S.

Bar.

Vln. I.

Vln. II.

Vla.

Vcl.

Db.

svad na - ye - neh... khor - shee - do shee - re mehr anu...
soo - ze Ney ra kay bo vad... mar - ham na - had... bar has - le mas...

pp

mf

f

arco

pp

arco

p

Do not damp any notes

Allegro
♩ = 85

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Vib.
Tamb.
S. D.
Tri.
Sus. Cym.
B. D.
Hp.
M-S.
Bar.
Vin. I
Vin. II
Vla.
Vc.
Db.

This page of a musical score, numbered 227, contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.).
- Brass:** Horns (Hn.), Trumpets (Tpts.), Trombones (Tbn.), Baritone Trombone (B. Tbn.), Tuba (Tba.).
- Percussion:** Timpani (Timp.), Vibraphone (Vib.), Tambourine (Tamb.), Snare Drum (S. D.), Triangle (Tri.), Suspended Cymbal (Sus. Cym.), Bass Drum (B. D.).
- Keyboard:** Harp (Hp.).
- Other:** M-S (Mandolin/Sitar), Baritone (Bar.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), Double Bass (Db.).

The score includes various musical notations such as dynamics (pp, p, f, ff), articulation (accents, breath accents), and performance instructions (Solo). The woodwind and string sections have active parts, while the brass and percussion sections are mostly silent or have minimal activity.

172

Picc. *p* *f* a.2.

Fl. *p* *f* a.2.

Ob. *p* *f* a.2.

Cl. *p* *f* a.2.

Bsn. *p* *f*

Hr. *p* *f*

Tpts. *p* *f*

Tbn. *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp. *p* *f*

Vib. *p* *f*

Tamb. *p* *f*

S. D. *p*

Tri. *f*

Sus. Cym. *f*

B. D. *f*

Harp. *p* *f*

M-S. *f*
hee - leh - ye zaa - hed be-khosh - kaand mol - kam az soor o sa-maa Ta - he - ra goo

Bar. *p* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vcl. *p* *f*

Db. *p* *f*

119

Picc. *pp* *p < f* *pp* *p* *f* *ff*

Fl. *pp* *p < f* *pp* *p* *f* *ff*

Ob. *pp* *p < f* *pp* *p* *f* *ff*

Cl. *p* *p* *p* *p* *f* *ff* *a.2.*

Bsn. *p* *p* *p* *p* *f* *ff* *a.2.*

Hr. *p* *f* *ff*

Trpt. *f* *ff* *1. con sord.* *f* *2.*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

Vib. *f* *ff*

Tamb. *f* *ff*

S. D. *p*

Tri. *f* *ff*

Sus. Cym. *f* *ff*

B. D. *f* *ff*

Hp. *f* *ff*

M-S. Ta-be - ra... goo... Ta-be - ra... goo keh ko - jaa shod... keb - riaa... az - ja - haa...

Bar. *f* *ff*

Vin. I *pp* *p < f* *pp* *p* *f* *ff*

Vin. II *pp* *p < f* *pp* *p* *f* *ff*

Vla. *pp* *p < f* *p* *p* *f* *ff* *a.2.*

Vcl. *pp* *p < f* *p* *p* *f* *ff*

Db. *pp* *p < f* *p* *p* *f* *ff*

104

The musical score for page 104 includes the following instruments and parts:

- Picc.
- Fl.
- Ob.
- Cl.
- Bsn.
- Hr.
- Tpts.
- Tbn.
- B. Tbn.
- Tba.
- Timp.
- Vib.
- Tamb.
- S. D.
- Tri.
- Sus. Cym.
- B. D.
- Hp.
- M-S.
- Bar.
- Vln. I.
- Vln. II.
- Vla.
- Vcl.
- Db.

The vocal line (Bar.) includes the following lyrics:

ne fer-gho keen aa-tash bar in aa-lam za-nand vaa-e-zaan ra_goo che daan - nand ser-re ma ba Mith - ra_

Dynamic markings include *p*, *f*, *ff*, *mf*, *sfz*, and *senza sord.*

184

Picc

Fl

Ob Solo

Cl

Bsn

Hn

Tpts

Tbn

B. Tbn

Tba

Tymp

Vib

Tamb

S. D.

Tra

Sus. Cym.

B. D.

Hrp.

M-S

Bar.

Vln. I

Vln. II

Vla

Vcl.

Db.

pp

p

f

hee - ih - o

mf

124

Picc

Fl

Ob

Cl

Bsn

Hr

Tprs

Tbn

B. Tbn

Tba

Timp

Vib

Tamb

S. D.

Tra

Sus. Cym.

B. D.

Hrp.

M-S.

Bar

Vln. I

Vln. II

Vla

Vcl

Dbl

Solo

mf

(play with vibrato)

Solo (Motor Off)

mf

gar raa beh naa - meh shar-ro Shey - taan sar bo-reed shaa-am - gaa - huan chon ha - meh khof - tand bi - yan - var - dash be - ja

pizz.

p

pizz.

p

This page of a musical score, numbered 235, contains the following instruments and parts:

- Picc.** (Piccolo): Flute part with dynamic markings *f* and *ff*.
- Fl.** (Flute): Flute part with dynamic markings *f* and *ff*.
- Ob.** (Oboe): Oboe part with dynamic markings *f* and *ff*.
- Cl.** (Clarinet): Clarinet part with dynamic markings *f* and *ff*.
- Bsn.** (Bassoon): Bassoon part with dynamic markings *f* and *ff*.
- Hn.** (Horn): Horn part with dynamic markings *f*, *ff*, and *p*.
- Tpts.** (Trumpet): Trumpet part with dynamic markings *f* and *ff*.
- Tbn.** (Trombone): Trombone part with dynamic markings *f* and *ff*.
- B. Tbn.** (Baritone Trombone): Baritone Trombone part with dynamic markings *f* and *ff*.
- Tba.** (Tuba): Tuba part with dynamic markings *f* and *ff*.
- Temp.** (Timpani): Timpani part with dynamic markings *f* and *ff*.
- Vib.** (Vibraphone): Vibraphone part.
- Tamb.** (Tambourine): Tambourine part.
- S. D.** (Snare Drum): Snare Drum part.
- Tri.** (Triangle): Triangle part.
- Sus. Cym.** (Suspended Cymbal): Suspended Cymbal part.
- B. D.** (Bass Drum): Bass Drum part.
- Hp.** (Harpsichord): Harpsichord part.
- M-S.** (Mandolin/Sitar): Mandolin/Sitar part.
- Bar.** (Bassoon): Bassoon part.
- Vln. I** (Violin I): Violin I part with dynamic markings *f* and *ff*.
- Vln. II** (Violin II): Violin II part with dynamic markings *f* and *ff*.
- Vla.** (Viola): Viola part with dynamic markings *f* and *ff*.
- Vc.** (Violoncello): Violoncello part with dynamic markings *f* and *ff*.
- Db.** (Double Bass): Double Bass part with dynamic markings *f* and *ff*.

160 **Allegro**

Picc. *ff* *p* *ff*

Fl. *ff* *p* *ff*

Ob. *ff* *p* *ff*

Cl. *ff* *p* *ff*

Bsn. *ff* *a.1.* *ff* *a.2.* *ff*

Hn. *p* *ff*

Tpts. *ff* *a.2.* *ff*

Tbn. *ff* *a.2.* *ff*

B. Tbn. *ff* *mf*

Tba. *p* *ff* *mf*

Allegro

Temp. *ff* *mf*

Vib.

Tamb.

S. D. *mf*

Tri.

Sus. Cym.

B. D.

Hp. *f*

M-S.

Bar.

Allegro

Vln. I. *p* *ff*

Vln. II. *p* *ff*

Vla. *p* *ff*

Vc. *ff* *pizz.* *f*

Db. *ff* *f*

670

Picc

Fl

Ob

Cl

Bsn

Hr

Tpts

Tbn

B. Tbn

Tba

Temp

Vib

Tamb

S. D.

Tra

Sus. Cym.

B. D.

Hrp.

M. S.

Bar.

Vln. I

Vln. II

Vla

Vcl

Db.

az ma - no - ma - To - he - ra - sid man ja - sid

010

Picc

Fl

Ob

Cl

Bsn

Hn

Tpts

Tbn

B. Tbn

Tba

Timp

Vib

Tamb

S. D.

Tri

Sus. Cym.

B. D.

Hrp.

M. S.

af - rash... tard... dar - de - esgh... dar - de - esgh...

Bar.

Vln. I

Vln. II

Vla

Vcl.

Db.

000

Picc. Fl. Ob. Cl. Bsn. Hn. Tpts. Tbn. B. Tbn. Tba. Timp. Vib. Tamb. S. D. Tri. Sus. Cym. B. D. Hp. M-S. Bar. Vln. I. Vln. II. Vla. Vc. Db.

az ma ro - boo dand ro - boo dand mol - ke khod mah - de

p

Detailed description: This is a page of a musical score, page 239. It features a large ensemble of instruments. The woodwinds include Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Baritone Trombone, and Tuba. The percussion section includes Timpani, Vibraphone, Tambourine, Snare Drum, Triangle, Suspended Cymbal, and Bass Drum. The strings consist of Violin I, Violin II, Viola, Violoncello, and Double Bass. A Harp (Hp.) and a Male Soprano (M-S.) are also present. The vocal line has lyrics in Persian: "az ma ro - boo dand ro - boo dand mol - ke khod mah - de". The score includes various musical notations such as rests, notes, and dynamic markings like *p* (piano).

680

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tprs.

Tbn.

B. Tbn.

Tba.

Timp.

Vbn.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

Hp.

M-S.

Bar.

Vln. I

Vln. II

Vla.

Vcl.

Db.

ti-ya

goo yaa raan jam sheed

pp *p* *f* *mf*

031

Picc. *mf*

Fl. *a.2 p < mf > p*

Ob. *mf solo*

Cl. *a.2 p < mf > p*

Bsn. *a.2 p < mf > p*

Hr. *p pp*

Tpts.

Tbn.

B. Tbn.

Tba.

Temp. *p*

Vib.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D. *p*

Hp. *Lx.*

M-S. aa - zar be mehr keen

Bar. az par - to - veh aa - zar be mehr keen molk

Vln. I

Vln. II

Vla. *arco p < mf > p*

Vcl. *arco p < mf > p*

Db. *pizz. p mf*

634

Score for orchestra and vocal soloist. The instruments listed are Picc., Fl., Ob., Cl., Bsn., Hn., Tpts., Tbn., B. Tbn., Tba., Timp., Vib., Tamb., S. D., Tri., Sus. Cym., B. D., Hrp., M. S., Bar., Vln. I, Vln. II, Vla., Vcl., and Db. The vocal soloist part includes lyrics in a non-Latin script.

Lyrics for M. S. and Bar.:

molk har - gez na - baa... shad mah - me - le... dal - gho riaa...
har - gez na - baa... shad mah - me - le... dal - gho riaa...

Allegro
♩ = 85

622

Picc. *p*

Fl. *p* \leftarrow *mf* \rightarrow *p* Solo *mf* *f* a.2

Ob. *p*

Cl. *p* \leftarrow *mf* \rightarrow *p* Solo *mf* (play with vibraphone) *f* a.2

Bsn. *p* \leftarrow *mf* \rightarrow *p*

Hrn. *pp* *n* 1. a.2 *p* \leftarrow *f* \rightarrow *p*

Tpts.

Tbn.

B. Tbn.

Tba.

Allegro
♩ = 85

Timp. *p* \leftarrow *f*

Vib. Solo *mf*

Tambr.

S. D. *p* *f*

Tra. *p*

Sus. Cym. *f*

B. D. *p*

Hrp.

M-S.

Bar.

Allegro
♩ = 85

Vln. I. *pp* pizz. arco *f*

Vln. II. *pp* pizz. arco *f* \leftarrow *ff* *f*

Vla. *p* \leftarrow *mf* \rightarrow *p* pizz. arco *f* \leftarrow *ff* *f*

Vcl. *p* \leftarrow *mf* \rightarrow *p* pizz. arco *f* \leftarrow *ff* *f*

Db. *p* pizz. arco *f* pizz. *f*

656

Picc. *f* (Breath accent)

Fl. *p* *f* *p* *f* (Breath accent)

Ob. *f* (Breath accent)

Cl. *p* *f*

Bsn. *f*

Hr. *p* *f* *p*

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Tamb. *p* *f*

S. D.

Tri.

Sus. Cym.

B. D.

Hrp. *f*

M-S.

Bar.

Vln. I *f*

Vln. II *-ff* *f*

Vla. *-ff* *f*

Vcl. *-ff* *f*

Db. *arco*

040

Picc. *pp* *p*

Fl. *f*

Ob. *f* solo

Cl. *f* a.2. *p* *f* *p* solo *f*

Bsn. *f* solo

Hr. *pp* 1. *p* a.2. *mf* *p* *pp*

Tpts. *pp*

Tbn. *pp*

B. Tbn. *pp*

Tba. *pp*

Timp.

Vib.

Tamb. *p*

S. D.

Tri.

Sus. Cym.

B. D.

Hrp. *lv.* *lv.*

M. S. *f* mah-de ta - ma -d-don jaan khe-rad

Bar. *f* in molk khaa-ke man ast mah-de ta - ma -d-don jaan khe-rad nist jaa -

Vln. I *pp*

Vln. II *f*

Vla. *f* pizz. arco

Vcl. *f* pizz. arco

Db. *f* pizz. arco

063

Picc. Fl. Ob. Cl. Bsn. Hrn. Tpts. Tbn. B. Tbn. Tba. Tmp. Vib. Tamb. S. D. Tri. Sus. Cym. B. D. Hrp. M-S. Bar. Vln. I. Vln. II. Vla. Vc. Db.

Fl. *mf* *f* *mf* *pp* *p* *f*

Ob. *mf* *f* *mf* *pp* *p* *f*

Cl. *mf* *f* *mf* *pp*

Bsn. *mf* *f* *mf* *pp* *p* *f*

Hrn. *n*

Tpts.

Tbn.

B. Tbn.

Tba.

Tmp.

Vib.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

Hrp. *f*

M-S. *p* *f*

Bar. *p* *f*

Vln. I. *n* *pizz.*

Vln. II. *pp* *f* *pizz.*

Vla. *pp* *f* *pizz.*

Vc. *mf* *f* *mf* *pp* *pizz.*

Db. *mf* *f* *mf* *pp* *pizz.*

Ta - he - rat an - cheh be man roo - ze a - last - tam daa - deh - and - baa - ghe rez -
ye an ke baa zohd mi - bo - rad mehr az kho - daa roo - ze a - last - tam daa - deh - and - baa - ghe rez -

872

Picc. *f* (Breath accent)

Fl. *p* *p* *f* (Breath accent)

Ob. *p* *f* (Breath accent)

Cl. a.2. *p* *f*

Bsn. *p* *f* a.2.

Hr. _____

Tpts. _____

Tbn. _____

B. Tbn. _____

Tba. _____

Timp. _____

Vib. _____

Tamb. _____

S. D. _____

Tri. _____

Sus. Cym. _____

B. D. _____

Hrp. *l.v.* _____

M-S. *vaa shod za-mi - nam zaan ke to has - ty da - va_____*

Bar. *vaa shod za-mi - nam zaan ke to has - ty da - va_____*

Vln. I. *arco* *f*

Vln. II. *arco* *p*

Vla. *arco* *p* *f*

Vcl. *arco* *p* *f*

Db. *arco* *p* *f*

A tempo
(Presto ♩=150)

815

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Tamb.

S. D.

Tri.

Sus. Cym.

B. D.

Hrp.

M-S.

Bar.

Vln. I.

Vln. II.

Vla.

Vcl.

Db.

Solo

mf

f

ff

a.2

(play with vibraphone)

A tempo
(Presto ♩=150)

A tempo
(Presto ♩=150)

pizz.

arco

p

f

ff

arco

arco

arco

arco

arco

arco

Taher Aava IV

Taher Aava IV For Woodwinds

Haamed Saberi

Presto ♩ = 120

The musical score is for Taher Aava IV, For Woodwinds, by Haamed Saberi. It is marked Presto with a tempo of ♩ = 120. The score is in 6/8 time and B-flat major. The instruments are Mezzo-soprano, Baritone, Piccolo, Flute I, II, Oboe I, II, Clarinet I in Bb, Clarinet II in Bb, Bassoon I, and Bassoon II. The Mezzo-soprano and Baritone parts are mostly rests. The Piccolo and Flute I, II parts enter in the fourth measure with a melodic line marked *ff* and *> p*. The Oboe I, II part enters in the fourth measure with a melodic line marked *ff*, *a.2*, *fp*, and *f < ff*. The Clarinet I in Bb part enters in the third measure with a melodic line marked *f < ff* and *p*. The Clarinet II in Bb part enters in the fourth measure with a melodic line marked *ff* and *p*. The Bassoon I part enters in the first measure with a rhythmic pattern marked *pp < p*. The Bassoon II part enters in the first measure with a rhythmic pattern marked *pp* and *p*.

M-S. *1*

Bar.

Picc. *pp* *p* *ff* *f* *f* *p*

Fl. I, II *p* *f* *f* *ff* *f* *f* *mf*

Ob. I, II *mf* *f* *mf*

Cl. I *mf* *f* *ff* *f* *f* *mf*

Cl. II *f* *ff* *f* *f* *mf*

Bsn. I *f* *ff* *f* *f* *mf*

Bsn. II *f* *mf*

42

M-S.

Bar.

zin_pas zin_pas zin_pas da - ast be dast.

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

43

M-S.

Bar. paay_ dar man-zar na - hiem_ sah -neh dee - gar aa-ne man

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

97

M-S.

Bar.

nist raghs_gaa - he ma-no tost

Picc.

mf *n*

Fl. I, II

mf *n* *f*

Ob. I, II

mf *n* *f* *f*

Cl. I

f *f < ff*

Cl. II

f *f < ff*

Bsn. I

Bsn. II

24

M-S. *f*
ragh-se noo - re sah - neh dee - gar nist_shod

Bar.

Picc.

Fl. I, II *f* *a.2* *n*

Ob. I, II *n*

Cl. I *mf* *f* *n* *pp* *p*

Cl. II *mf* *f* *p*

Bsn. I

Bsn. II

21

M-S. *bar cheshm-ha ragh-se del bar see-ne - haa been*

Bar.

Picc.

Fl. I, II *a.2 f*

Ob. I, II *a.2 f > mf > p f*

Cl. I *f > mf > p f*

Cl. II *f > mf > p f*

Bsn. I

Bsn. II

52

M-S. *p* *f*
sho - leh vas - le ma-no tost

Bar.

Picc.

Fl. I, II *n* *f* *f*

Ob. I, II *n* *f* a.2

Cl. I *p* *f* < *ff* *f*

Cl. II *p* *f* < *ff* *f*

Bsn. I

Bsn. II

53

M-S.

Bar.
nagh-me-ye saaz na - baa - shad az ba-reh

Picc.

Fl. I, II
f *n*

Ob. I, II
n *f*

Cl. I
mf *f* *p*

Cl. II
mf *f* *p*

Bsn. I

Bsn. II

77

M-S.

Bar. man bar ka - meen — das te-man bar saa-zo ghal -

Picc.

Fl. I, II *mf* < *f* > *p*

Ob. I, II *mf* < *f* > *p*

Cl. I *n* *mf* < *f* > *p*

Cl. II *n* *f* < *p* >

Bsn. I *pp* < *p*

Bsn. II *pp* < *p*

64

M-S.

Bar.

be to mi - yaa - ne ma-no tost____

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

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

f

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

f

pp

a.2

a.2

pp

61

M-S. *f*
mehr bas - tim be naa - ze chash-meh Ta - her zaan keh ou

Bar.

Picc.

Fl. I, II *f* 1.

Ob. I, II

Cl. I *p* *f*

Cl. II *p*

Bsn. I *pp* *p*

Bsn. II *p*

19

M-S. *f*
par-deh daa - reh ka' be-ye sa -kkoo-ye saa - ze ma-no tost

Bar.

Picc.

Fl. I, II *mf* *f < ff*

Ob. I, II

Cl. I *mf* *pp* *p* *f < ff*

Cl. II *pp* *p* *f < ff*

Bsn. I

Bsn. II

18

M-S.

Bar.

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

f *f* *n* *p* *f* *f* *ff*

f *n* *mf* *f*

f *n* *p* *mf* *f* *ff*

f *mf* *<f* *p* *mf* *f* *ff*

f *n* *p* *mf* *f* *ff*

f *mf* *<f* *p* *mf* *f* *ff*

n *p* *mf* *f* *ff*

87

M-S.

Bar.

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

ff *f* *p*

f *mf* *f* *f*

mf *f*

f *mf* *f* *p*

f *mf* *f* *p*

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

f *p* *f* *p*

34

M-S.

Bar.

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

31

M-S.

Bar.
of - taa - deh bood saa - zam be das - tam chon ja - sad

Picc.

Fl. I, II

Ob. I, II
a.2
f *fp* *f* *fp* *f* *p*

Cl. I
f *> p* *f* *> p* *f* *> p*

Cl. II
f *> p* *f* *> p* *f* *> p*

Bsn. I

Bsn. II

402

M-S. *f*
Ta-he-ram ghos-le na-zar daad ke ve - saa - le ma-no tost

Bar.

Picc.

Fl. I, II
f *> p* *f* *> p*

Ob. I, II
f *fp* *f* *fp*

Cl. I

Cl. II

Bsn. I
pp *p*

Bsn. II
pp *p*

403

M-S. *f* jaan_ ze jaan sad aa - fa-rin tas - lim kard

Bar. *f* jaan_ ze jaan sad aa - fa-rin tas - lim kard

Picc. *pp*

Fl. I, II *f* *p* *f* a.2 *pp*

Ob. I, II *f* *p*

Cl. I *mf*

Cl. II *mf*

Bsn. I *mf*

Bsn. II *mf*

447

M-S. *az chesh-me to saa - ze del tat - heer kard aan - cheh mi - yaa - ne ma-no tost*

Bar. *az chesh-me to saa - ze del tat - heer kard aan - cheh mi - yaa - ne ma-no tost*

Picc. *f p n*

Fl. I, II *f p n*

Ob. I, II

Cl. I

Cl. II *mf*

Bsn. I *f p*

Bsn. II *f p*

490

M-S.

Bar.

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

This musical score page contains measures 490 through 495. The instruments are arranged in a standard orchestral layout. The vocal parts (M-S. and Bar.) are silent. The woodwinds (Piccolo, Flutes I & II, Oboes I & II, Clarinets I & II) and brasses (Bassoons I & II) are active. The woodwinds play a melodic line with accents and slurs, while the bassoons play a rhythmic accompaniment. The dynamic marking *f* (forte) is present throughout. The Piccolo part begins in measure 494 with a *f* dynamic. The Flute and Oboe parts are marked *a.2.* (second ending) and *f*. The Clarinet I part has a *f* dynamic. The Clarinet II part has a *f* dynamic. The Bassoon I and II parts have a *f* dynamic.

424

M-S.

Bar.

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

The musical score is arranged in a system of ten staves. The top two staves are for M-S. and Bar. The next four staves are for Picc., Fl. I, II, Ob. I, II, and Cl. I. The bottom four staves are for Cl. II, Bsn. I, and Bsn. II. The key signature is one flat (B-flat). The score shows dynamics such as *f*, *p*, and *ff* with hairpins indicating crescendos and decrescendos. There are also accents and slurs. A first ending bracket labeled 'a,2' is present in the Fl. I, II staff. The Picc. staff has a dynamic change from *f* to *p* to *ff*. The Fl. I, II staff has dynamics *f* to *p* to *ff* and includes a first ending bracket labeled 'a,2'. The Ob. I, II staff has dynamics *f* to *p* to *ff*. The Cl. I staff has dynamics *f* to *p* to *ff*. The Cl. II staff has dynamics *f* to *p* to *ff*. The Bsn. I staff has dynamics *f* to *p* to *ff*. The M-S. and Bar. staves are mostly silent.

427

M-S.

Bar.

ff *ff* *ff*

Picc.

f > p *f > p*

Fl. I, II

f > p *f > p*

Ob. I, II

Cl. I

f > p *f > p* *f > p* *f > p*

Cl. II

f > p *f > p* *f > p* *f > p*

Bsn. I

f > p *f > p* *f > p*

Bsn. II

f > p *f > p* *f > p*

450

M-S.

Bar.

yaa - ram be - did

Picc.

pp *ff* *f > p* *ff* *p*

Fl. I, II

pp *ff* *f > p* *ff*

Ob. I, II

ff

Cl. I

ff

Cl. II

ff

Bsn. I

f > p *f > p* *f > p* *ff*

Bsn. II

f > p *f > p* *f > p* *ff*

451

M-S.

Bar.

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

ff *p* *ff* *p* *ff*

477

M-S.

Bar.

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

The musical score for measures 477-481 is arranged in a standard orchestral format. The top two staves are for M-S. and Baritone (Bar.), both of which are silent throughout the passage. The woodwind section includes Piccolo (Picc.), Flutes I and II (Fl. I, II), Oboes I and II (Ob. I, II), Clarinets I and II (Cl. I, II), and Bassoons I and II (Bsn. I, II). The score begins at measure 477 with a 6/8 time signature. The key signature has one flat. The Piccolo part starts with a dynamic marking of *p* and features a series of eighth-note patterns. The Flutes, Oboes, and Clarinets I and II all play similar eighth-note patterns, with dynamics ranging from *f* to *p*. The Bassoons play a simpler pattern, starting with *p*. In measure 479, the Piccolo, Flutes, Oboes, and Clarinets I and II all play a series of eighth notes with a dynamic marking of *sfz* followed by *p*. The Oboe II part includes a first-octave marking (*a.2*) in measure 479. The Clarinet II part has a dynamic marking of *sfz* followed by *p*. The Bassoon I part has a dynamic marking of *sfz* followed by *p*. The Bassoon II part has a dynamic marking of *p*. The score ends at measure 481.

464

M-S. *ff*
in ha - maan naa - ze ne - gaa__ hist ke mi - yaa -

Bar.

Picc.

Fl. I, II *pp* *fp* *f*

Ob. I, II

Cl. I

Cl. II

Bsn. I *p*

Bsn. II *p*

466

M-S. *ne ma-no tost*

Bar.

Picc. *p n p n*

Fl. I, II *n p*

Ob. I, II *a.2 p*

Cl. I *p*

Cl. II *p*

Bsn. I *n*

Bsn. II *n*

418

M-S.

Bar.

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

487

M-S. *f*
 yek na-zar chashm ze man geer o be khalgh af - shaan na zar ____

Bar.

Picc. *p* *mf* *f*

Fl. I, II *mf* *f* a.2

Ob. I, II *f* a.2

Cl. I *p* *p* *mf* *f*

Cl. II *p* *pp* *p* *mf* *f*

Bsn. I *p* *pp* *p*

Bsn. II *pp* *p*

434

M-S.

Bar.

ragh se noo - re chashm - ha bin keh na - vaa - ye ma-no tost

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

431

M-S. *f*
zin_ pas zin_ pas zin_ pas

Bar.

Picc. *p* — *f*

Fl. I, II *p* — *f*

Ob. I, II *f*

Cl. I *f* *p* *pp*

Cl. II *f* *p* *pp* *p*

Bsn. I

Bsn. II

902

M-S. *da - ast be dast — paay_ dar man-zar na - him_*

Bar. *da - ast be dast_*

Picc. *f* *n* *a.2.* *mf* *mf*

Fl. I, II *f* *n* *a.2.* *mf* *mf*

Ob. I, II *a.2.* *f* *n* *a.2.* *mf* *mf*

Cl. I *p* *f* *mf* *mf*

Cl. II *f* *mf* *mf*

Bsn. I

Bsn. II

903

M-S. *f* raghs_gaa - he ma-no tost —

Bar. *f* sah - neh dee - gar aa-ne man nist *f* raghs_gaa - he ma-no tost —

Picc. *p* \rightarrow *n* *f* *n*

Fl. I, II *p* \rightarrow *n* *f* *n*

Ob. I, II *p* \rightarrow *n* *f* *n*

Cl. I *p* \rightarrow *n* *pp* \leftarrow *p*

Cl. II *p* \rightarrow *n* *pp* \leftarrow *p*

Bsn. I

Bsn. II

947

M-S. *n*

Bar. *n*

Picc. *f* *n* *pp*

Fl. I, II *f* *f* *a.2* *p* *f*

Ob. I, II *a.2* *f < ff f* *f* *n* *mf*

Cl. I *f < ff f* *n* *p* *mf*

Cl. II *f < ff* *mf < f* *p* *mf*

Bsn. I *f* *n* *p* *mf*

Bsn. II *f* *mf < f* *p* *mf*

Detailed description of the musical score: The score is for measures 947-951. The key signature has one flat (B-flat). The woodwind section includes Piccolo (Picc.), Flutes I and II (Fl. I, II), Oboes I and II (Ob. I, II), Clarinets I and II (Cl. I, II), and Bassoons I and II (Bsn. I, II). The brass section includes Mellophone (M-S.) and Baritone (Bar.). Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The Piccolo part starts with a *f* dynamic, then moves to *n* (piano) and *pp*. Flutes I and II play *f* dynamics, with the second flute (Fl. II) marked *a.2*. Oboes I and II play *f* dynamics, with the first oboe (Ob. I) marked *a.2* and *1.* Clarinets I and II play *f* dynamics, with the second clarinet (Cl. II) marked *a.2*. Bassoons I and II play *f* dynamics. The Mellophone and Baritone parts are marked *n* (piano) throughout.

999

M-S. *f* zin_ pas zin_ pas

Bar. *f* zin_ pas

Picc. *p* *ff* *f* *f* *p*

Fl. I, II a.2 *f* *ff* *f* *f* *mf* *f*

Ob. I, II a.2 *f* *mf* *f*

Cl. I *f* *ff* *f* *f* *mf* *f* *p* *pp*

Cl. II *f* *ff* *f* *mf* *f* *p* *pp*

Bsn. I *f* *ff* *f* *f* *mf* *f*

Bsn. II *f* *ff* *f* *f* *mf* *f*

993

M-S. *f* zin_ pas khalgh za-nand saaz ma-no to bar raghs_ Ta-he-ram

Bar. *f* zin_ pas_ ma-no to bar_ raghs_

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

The image shows a page of a musical score. At the top right, the page number '288' is printed. The score begins with a measure number '993' above the vocal line. The vocal line (M-S.) is in a treble clef with a key signature of one flat and a 7/8 time signature. It contains a melodic line with lyrics: 'zin_ pas khalgh za-nand saaz ma-no to bar raghs_ Ta-he-ram'. A dynamic marking '*f*' is placed above the final measure. The baritone line (Bar.) is in a bass clef with the same key signature and time signature. It contains a lower melodic line with lyrics: 'zin_ pas_ ma-no to bar_ raghs_'. A dynamic marking '*f*' is placed above the final measure. Below the vocal and baritone parts are ten empty instrumental staves, each with a clef and a key signature of one flat. From top to bottom, the staves are labeled: Picc. (Piccolo), Fl. I, II (Flute), Ob. I, II (Oboe), Cl. I (Clarinet), Cl. II (Clarinet), Bsn. I (Bassoon), and Bsn. II (Bassoon).

926

M-S. *f*
been Ta-he-ram been cheh khan - daan naa-ze-reh as -raa-reh tost___

Bar. *f*
Ta-he - rat been been cheh khan - daan naa-ze-reh as -raa-reh tost___

Picc.

Fl. I, II 2. *pp* a.2.

Ob. I, II *pp* a.2.

Cl. I *pp*

Cl. II *pp*

Bsn. I

Bsn. II *pp*

959

M-S.

Bar.

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

The musical score for measures 959-963 includes the following parts and dynamic markings:

- Picc.**: p , f , p , p , ff , f
- Fl. I, II**: p , f , p , p , ff , f , f , ff
- Ob. I, II**: p , f , p , p , ff , f , ff
- Cl. I**: p , f , p , p , ff , f , ff
- Cl. II**: p , f , p , p , ff , f , ff
- Bsn. I**: pp , f , p , p , ff , f , ff
- Bsn. II**: p , f , p , p , ff , f , ff

951

M-S.

Bar.

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

ff

ff

ff

ff

ff

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

ff *mf* *fp* *mf* *fp* *mp* *>* *p* *pp*

Taher Aava V

Haamed Saberi

Grave ♩ = 65

Piccolo

Flute I, II

Oboe I, II

Clarinet I, II in B \flat

Bassoon I, II

Horn I, II in F

Horn III, IV in F

Trumpet I, II in B \flat

Trumpet III in B \flat

Tenor Trombone I, II

Bass Trombone

Tuba

Grave ♩ = 65

Timpani

Perc. 1:
Tambourine

Suspended Cymbal

Perc. 2:
Triangle

Perc. 3:
Bass Drum

Harp

Mezzo-soprano

Baritone

Grave ♩ = 65

Violin I

Violin II

Viola

Violoncello

Double Bass

This page of a musical score includes the following parts and markings:

- Picc.**: Piccolo flute part.
- Fl.**: Flute part, starting with a first ending (*1.*) and dynamic *f*.
- Ob.**: Oboe part.
- Cl.**: Clarinet part, featuring a first ending (*1.*) and dynamic *f*.
- Bsn.**: Bassoon part, with a first ending (*1.*) and dynamics *pp* and *p*.
- Hr.**: Horn part, with dynamics *pp* and *p*.
- Tpts.**: Trumpet part, with dynamic *f* and the instruction *solo*.
- Tbn.**: Trombone part.
- B. Tbn.**: Baritone trombone part, with dynamic *p*.
- Tba.**: Tuba part, with dynamic *p*.
- Temp.**: Timpani part, with dynamic *p*.
- Tamb.**: Tambores part.
- Sna. Cym.**: Snare and Cymbal part.
- Tri.**: Triangle part.
- B. D.**: Bass Drum part.
- Hp.**: Harp part.
- M. S.**: Mellophone part.
- Bar.**: Baritone part.
- Vin. I.**: Violin I part, with dynamics *f*, *pp*, and *p*.
- Vin. II.**: Violin II part, with dynamics *f*, *pp*, and *p*.
- Vla.**: Viola part, with dynamic *f* and *pizz.* (pizzicato) markings.
- Vc.**: Violoncello part, with dynamic *f* and *pizz.* markings.
- Db.**: Double Bass part, with dynamic *f* and *pizz.* markings.

23

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Tamb.
Sus. Cym.
Tri.
B. D.
Hp.
M. S.
Bar.
Vln. I
Vln. II
Vla.
Vcl.
Db.

pp p n

p p

Moderato $\text{♩} = \text{♩}$

29

Picc. *ff*

Fl. *f* *ff* solo *ppp* *mf*

Ob. *f* *ff*

Cl. *pp* *mf* *p* *f* *ff* *pp*

Bsn. *f* *ff*

Hn. *p* *f* *ff*

Tpts. *f* *ff*

Tbn. *f* *ff*

B. Tbn. *p* *f* *ff*

Tba. *p* *f* *ff*

Timp. *Moderato* $\text{♩} = \text{♩}$

Tamb. *mf* *ff*

Sus. Cym. *mf* *ff*

Tri. *mf* *ff*

B. D. *mf* *ff*

Hp.

M-S.

Bar.

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

Vln. II *mf* *f* *ff* *pp*

Vla. *arco* *mf* *f* *ff*

Vc. *arco* *mf* *f* *ff*

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

75

Picc.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Tamb.

Sus. Cym.

Tri.

B. D.

C#, D, Eb, F#, G, A, Bb

Hp.

M-S.

Bar.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

96

Picc

Fl

Ob

Cl

Bsn

Hr

Tpts

Tbn

B. Tbn

Tba

Timp

Tamb

Sus. Cym

Tri

B. D.

Hp

M-S

Bar

Vln. I

Vln. II

Vla

Vcl

Dbl

f

a. 2

p

f

arco

The musical score for page 299 is arranged in a standard orchestral format. It begins with a *sf* (sforzando) dynamic marking. The woodwind section includes Piccolo, Flute (with *p* and *f* dynamics), Oboe, Clarinet (with a second ending marked '2.'), and Bassoon (with *p*, *mf*, and *f* dynamics). The brass section consists of Horns, Trumpets, Trombones (Tenor, Baritone, and Bass), and a Mellophone. The percussion section includes Timpani, Tambourine, Suspended Cymbal, Triangle, and Bass Drum. The keyboard section features a Harp (*f* dynamic). The string section includes Violins I and II, Viola, Violoncello, and Double Bass, all with *p* and *mf* dynamics. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

136

Picc

Fl

Ob

Cl

Bsn

Hr

Tpts

Tbn

B. Tbn

Tba

Timp

Tamb

Sus. Cym

Tri

B. D.

Hp

M. S.

Bar

Vln. I

Vln. II

Vla

Vcl

Dbl

1.

pp

pp

f

mf

f

pp

p

p

dar mi-ya - ne taa-re sa - - - - zam chon beh raghs - - - - na - ma-de- yee - - - - khod - bes - - - - taa - no be-zan khod - bes - - - - taa - no be - zan - - - - dar del na - ya - - - -

116

Picc

Fl

Ob

Cl

Bsn

Hn

Tpts

Tbn

B. Tbn

Tba

Temp

Tamb

Sns. Cym

Tri

B. D.

Hp

M-S

Bar

Vln. I

Vln. II

Vla

Vcl

Db

bad zehn raub, _____

arco

pizz. legato poss.

162

Picc. *ppp* *pp* *f*

Fl. *pp* *n*

Ob. *pp* *p* *f*

Cl. *pp* *p* *f*

Bsn. *pp* *f*

Hr. _____

Trps. _____

Tbn. _____

B. Tbn. _____

Tba. _____

Timp. _____

Tamb. *mf*

Sn. Cym. _____

Tri. _____

B. D. _____

Hp. _____

M-S. _____

Bar. *f*
dar a - dam__ baa to be gar__ me aa - ta - she vast__ may za - nam__ sar be daa - maa__ nat go - zaa - ram hoor__ gee__ rad sad ne - gaah__

Vin. I *p*

Vin. II *p*

Vla. *p*

Vc. _____

Db. _____

This page of a musical score, numbered 304, contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.).
- Brass:** Trumpet (Tpts.), Trombone (Tbn.), Baritone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Tambores (Tamb.), Suspended Cymbal (Sus. Cym.), Triangle (Tri.), and Bells (B. D.).
- Keyboard:** Harpsichord (Hp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.).
- Vocal:** Baritone (Bar.) with lyrics: "hoor... gee... rad... sad ne- gaah..."

The score includes various musical notations such as dynamics (mf, p, pp, f), articulation (accents, slurs), and performance instructions (e.g., "1." for first ending). The woodwinds and strings play melodic lines with complex phrasing, while the brass and percussion provide rhythmic support. The vocal part is a single line with lyrics in a non-Latin script.

A tempo ♩=65

tutti

152

Picc. *pp* *p* *pp* *p* *pp* *p* *f* *ff* a.2

Fl. *pp* *p* *pp* *p* *pp* *p* *f* *ff* a.2

Ob. *pp* *p* *pp* *p* *pp* *p* *f* *ff* a.2

Cl. *pp* *p* *pp* *p* *pp* *p* *f* *ff* a.2

Bsn. *pp* *p* *pp* *p* *pp* *p* *f* *ff* a.2

Hn. *pp* *p* *pp* *p* *pp* *p* *f* *ff* a.2

Tpts. *pp* *p* *pp* *p* *pp* *p* *f* *ff* a.2

Tbn. *pp* *p* *pp* *p* *pp* *p* *f* *ff* a.2

B. Tbn. *pp* *p* *pp* *p* *pp* *p* *f* *ff* a.2

Tba. *pp* *p* *pp* *p* *pp* *p* *f* *ff* a.2

A tempo ♩=65

Timp. *f* *ff*

Tamb. *f* *ff*

Sus. Cym. *f* *ff*

Tri. *f* *ff*

B. D. *p* *ff*

Hp. *ff* *ff*

M-S. *ff* *ff*

Bar. *ff* *ff*

dam be dam bar sad ja - haan faash sha- vad_ boo-se-ye to... leek ma-ne aa - vna - reh az jam lar ram az... hor-me pe- gash...

A tempo ♩=65

Vin. I *f* *ff*

Vin. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff* arco

This page of a musical score, numbered 306, covers measures 174 to 183. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Picc.** Piccolo flute, playing a melodic line with slurs and accents.
- Fl.** Flute, playing a melodic line with slurs and accents.
- Ob.** Oboe, playing a melodic line with slurs and accents.
- Cl.** Clarinet, playing a rhythmic accompaniment with slurs and accents.
- Bsn.** Bassoon, playing a rhythmic accompaniment with slurs and accents.
- Hr.** Horn, playing a rhythmic accompaniment with slurs and accents.
- Tpts.** Trumpet, playing a rhythmic accompaniment with slurs and accents.
- Tbn.** Trombone, playing a rhythmic accompaniment with slurs and accents.
- B. Tbn.** Bass Trombone, playing a rhythmic accompaniment with slurs and accents.
- Tba.** Tuba, playing a rhythmic accompaniment with slurs and accents.
- Temp.** Timpani, playing a rhythmic accompaniment with slurs and accents.
- Tamb.** Tamboresque, playing a rhythmic accompaniment with slurs and accents.
- Sus. Cym.** Suspended Cymbal, playing a rhythmic accompaniment with slurs and accents.
- Tri.** Triangle, playing a rhythmic accompaniment with slurs and accents.
- B. D.** Bass Drum, playing a rhythmic accompaniment with slurs and accents.
- Hp.** Harp, playing a rhythmic accompaniment with slurs and accents.
- M-S.** Mallets, playing a rhythmic accompaniment with slurs and accents.
- Bar.** Baritone, playing a rhythmic accompaniment with slurs and accents.
- Vln. I.** Violin I, playing a melodic line with slurs and accents.
- Vln. II.** Violin II, playing a melodic line with slurs and accents.
- Vla.** Viola, playing a melodic line with slurs and accents.
- Vc.** Violoncello, playing a melodic line with slurs and accents.
- Dbl.** Double Bass, playing a melodic line with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings (e.g., *mf*, *f*, *p*). The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation with a common key signature of one sharp (F#) and a time signature of 4/4.

Moderato $\text{♩} = 4n. 70$

198

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tamb.

Sus. Cym.

Tri.

B. D.

Hp.

M-S.

Bar.

Vln. I.

Vln. II.

Vla.

Vcl.

Db.

Musical score for page 307, measures 198-205. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Bass Trombone, Tuba, Timpani, Tambourine, Suspended Cymbal, Triangle, Bells, Harp, M-S, Baritone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *ff*, *p*, and *f*, and includes performance markings like accents and slurs.

Moderato $\text{♩} = \text{♩}$

637

Picc. *n*

Fl. *a.2* *pp* *f*

Ob. *1.* *pp* *f*

Cl. *1.* *pp* *p*

Bsn. *p* *pp* *n*

Hr.

Tpts. *n*

Tbn.

B. Tbn.

Tba.

Moderato $\text{♩} = \text{♩}$

Timp.

Tamb.

Sus. Cym.

Tri.

B. D.

Hp.

M. S.

Bar. *n*

in ja-vaa - si... kar - deh ast yek omr... dar... daa-re-fa-naa... *n*

Moderato $\text{♩} = \text{♩}$

Vin. I *p* *pp* *p*

Vin. II *p* *pp*

Vla. *p* *pp*

Vcl. *p* *pp*

Db. *p* *pizz.*

625

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Tamb.

Sn. Cym.

Tri.

B. D.

Hrp.

M-S.

Bar.

hooosh az na - zar... dar chash-me Ta... her... gom sho-dam dar mi-ya - ne sho'... le-yeh naar soo - ra - tat...

Vln. I

Vln. II

Vla.

Vcl.

Db.

arco

pp *p*

arco

pp *p* *mf*

arco

pp *p*

pizz. legato poss.

mf

657

Picc

Fl

Ob

Cl

Bsn

Hn

Tpts

Tbn

B. Tbn

Tba

Temp

Tamb

Sus. Cym

Tri

B. D.

Hp

M-S

Bar

Vin. I

Vin. II

Vla

Vcl

Db

mf

pp

p

f

arco

C♯

L.v.

pas ko - ja - shod del - ba - re

bar man na - van

675

Picc

Fl

Ob

Cl

Bsn

Hn

Tpts

Tbn

B.Tbn

Tba

Timp

Tamb

Snr. Cym

Tri

B. D.

Hp

M-S

Bar

Vln. I

Vln. II

Vla

Vcl

Db

za - hed mo-tee - am bee kha-bar pas cheh shod chashm hec-leh o may he-leh o saa - zeh se-daa dar mi-ya - ne naa-ro pou dam chon be raghs...

602

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Tamb.
Sn. Cym.
Tri.
B. D.
Hp.
M. S.
Bar.
Vln. I
Vln. II
Vla.
Vcl.
Db.

mf p mf pp
pp f p mf p mf pp
pp f p p f p mf pp
mf p f p mf pp
n pp p
pp
mf ff

sa ma-de-ye par-deh bes-ta no be-zan par-deh bes-ta no be-zan bar sa-re del har-fe sa-ma

696

Picc. *n*

Fl. *n* *mf* *f* a.2

Ob. *n* *mf* *f* a.2

Cl. *n* *mf* *f* a.2

Bsn. *n* *mf* *f* a.2

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Tamb. *ff* *mf*

Sus. Cym.

Tri.

B. D.

Harp. *Cl.* *l.v.* *l.v.*

M-S.

Bar.

Vin. I. *n* *f*

Vin. II. *n* *f*

Vla. *n* *f*

Vcl. *n* *f*

Db. *pizz.* *arco*

686

Picc

Fl

Ob

Cl

Bsn

Hn

Tpts

Tbn

B. Tbn

Tba

Timp

Tamb

Sus. Cym

Tri

B. D.

Hp

M-S

Bar

Vln. I

Vln. II

Vla

Vcl

Dbl

p

f

pizz.

A tempo
♩=65

646

Picc. *mf* *f* *mf* <

Fl. *n* *f* *mf* <

Ob. *a.2* *f* *mf* <

Cl. *mf* *p* *a.2* *f* *mf* <

Bsn. *mf* *f* *p* *f* *mf* <

Hr. *f* *p*

Tpts. *a.2* *f* *mf* <

Tbn. *f* *p*

B. Tbn. *f* *p*

Tba. *f* *p*

A tempo
♩=65

Temp.

Tamb.

Sus. Cym.

Tri.

B. D.

Hp.

M-S.

Bar.

A tempo
♩=65

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

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

Vla. *arco* *mf* *f* *p* *mf*

Vc. *arco* *mf* *f* *p* *mf*

Db. *arco* *mf* *f* *p* *mf*

Moderato ♩ = ♩

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Bass Trombone, Tuba), and percussion (Timpani, Tambourine, Suspended Cymbal, Triangle, Bass Drum). The bottom section includes strings (Violin I, Violin II, Viola, Cello, Double Bass) and Harp. The score is marked with a tempo of **Moderato** and a metronome marking of ♩ = ♩. Dynamics are indicated by *f*, *ff*, *pp*, *mf*, and *p*. A **solo** marking is present for the Flute part. The score is divided into measures 235 through 245.

214

Picc.

Fl. *pp* *mf* *f* *p* *n*

Ob.

Cl. *pp* *p* *n*

Bsn.

Hrn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Tam. *pp* *mf*

Sus. Cym.

Trl.

B. D. *p*

Hp. *mf* *mf* *C2* *mf*

M-S.

Bar.

Vln. I

Vln. II *n* *pp* *n*

Vla.

Vcl.

Db.

Taher Aava VI

Taher Aava VI

Haamed Saberi

Andante ♩ = 78

Piccolo
Flute I, II
Oboe I, II
Clarinet I, II in Bb
Bassoon I, II
Horn I, II in F
Horn III, IV in F
Trumpet I, II in Bb
Trumpet III in Bb
Tenor Trombone I, II
Bass Trombone
Tuba

Andante ♩ = 78

Timpani
Perc. 1: Vibraphone
Perc. 2: Suspended Cymbal
Perc. 3: Bass Drum
Harp

Mezzo-soprano
Baritone

Andante ♩ = 78

Violin I
Violin II
Viola
Violoncello
Double Bass

ff
p
mf
f
mp
pp
pizz.
mf

Solo (Motor off)
"Normal" Pedal

(with vibraphone)

ey to jaa - ne jaa-ne jaa-
ey to jaa - ne jaa-ne jaa-

18

Picc

Fl

Ob

Cl

Bsn

Hr

Tpts

Tbn

B. Tbn

Tba

Timp

Vib

Sus. Cym

B. D.

Hr

M. S.

Bar

Vln. I

Vln. II

Vla

Vcl

Dbl

1.
pp Sotto voce

1.
pp Sotto voce

a.2.
pp Sotto Voce

pp Sotto Voce

p

ne jaa-ne man ey kho - too - te cheh - re at Ghor - aan - e man ey ha - meh, Aa - yee-ne in, dahr dar pe - ye, af - ka - re to

ne jaa-ne man ey kho - too - te cheh - re at Ghor - aan - e man in - ty-ye, dar see - nich dar - ry see, har

p *mp*

p *mp*

pizz. *mp*

pizz. *p < f* *p < f* *p < f*

p

62

Picc. *f*

Fl. *mf* *f* a.2.

Ob. *f* a.2. *mf*

Cl. *mf* *f* a.2. *mf*

Bsn. *mf* *f* a.2. *mf*

Hrn. *f* *p*

Tpts. *f* *p*

Tbn. *f* *p* a.2. *f* *mf*

B.Tbn. *f* *p*

Tba. *f* *p* *f* *mf*

Timp. *mf*

Vib.

Sus. Cym.

B. D. *f*

Hp.

M.S. *mf* *f* *ff*

Bar. *mf* *f* *ff*

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

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

Vla. *mf* *f* *ff*

Vc. *ff* *f* *f*

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

ne... jaa-ne man ey to ta - her bar sa - ro... a - ma-le man ey ke to... az heech... kheech... bar - dash... ty ta ma-no ma ras-tim az zol - mo se-tam

ne... jaa-ne man ey to ta - her bar sa - ro... a - ma-le man ey ke to... az heech... kheech... bar - dash... ty ta ma-no ma ras-tim az zol - mo se-tam

72

Picc. *f* *ff* *ff*

Fl. *f* *ff* *ff* 1. *mf*

Ob. *f* *ff* *ff*

Cl. *f* *ff* *ff*

Bsn. *f* *ff* *ff* 1. *mf*

Hr. *ff* *ff* *ff*

Tpts. *ff* *ff* *ff*

Tbn. *ff* *ff* *ff*

B. Tbn. *ff* *ff* *ff*

Tba. *ff* *ff* *ff*

Temp. *ff* *ff* *ff* *f* *ff*

Vib. *ff* *ff* *ff*

Sus. Cym. *ff* *ff* *ff* *ff* *ff* *ff* *pp*

B. D. *ff* *ff* *ff* *ff* *ff* *ff* *pp*

Hp. *ff* *ff* *ff*

M-S. *ff* *ff* *ff* *ff* *ff* *ff* *ppp* *pp*

Bar. *ff* *ff* *ff* *ff* *ff* *ff* *ppp* *pp*

Vln. I *ff* *ff* *ff* *ff* *ff* *ff* *ppp* *pp*

Vln. II *ff* *ff* *ff* *ff* *ff* *ff* *ppp* *pp*

Vla. *ff* *ff* *ff* *ff* *ff* *ff* *ppp* *pp*

Vc. *ff* *ff* *ff* *ff* *ff* *ff* *ppp* *pp*

Db. *ff* *ff* *ff* *ff* *ff* *ff* *ppp* *pp*

ta ma - no, ma ras - teem, az zol - mo se - tam

ta ma - no, ma ras - teem, az zol - mo se - tam

128

Picc

Fl

Ob

Cl

Bsn

Hr

Tpts

Tbn

B. Tbn

Tba

Temp

Vib

Sus. Cym

B. D.

Hr

M. S.

Bar

Vln. I

Vln. II

Vla

Vcl

Db

khan - daan ze to mi - da my___ bar mar - do - man roo - hi ze no mi - da my___ bar mar - do - man roo - hi ze no Ta - he - ram gur ohgh neez aa - saan sha - vad

khan - daan ze to mi - da my___ bar mar - do - man roo - hi ze no mi - da my___ bar mar - do - man roo - hi ze no har Ab - ou - ra na - me to___ ce - man sha - vad

pp *mp*

p

pizz. *mp*

pizz. *f* *f* *f* *f* *f* *f*

f

141

Picc

Fl.

Ob.

Cl.

Bsn.

Hr.

Tprs.

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Sus. Cym.

B. D.

Hp.

M-S.

Bar.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

1. *mf*

a.2. *pp* *mf* *f* *mf*

1. *mf*

a.2. *mf* *f* *mf* *mf* *f* *mf*

a.2. *mf* *f* *mf*

pp

Ti - he - ram gar e - shigh nee - aa - saan sha - vad har Ah - ou - ra na - me to eer - ran sha - vad

har Ah - ou - ra na - me to eer - ran sha - vad

mp *f* *mf*

arco *mp* *f* *mf*

arco *mf* *f* *mf* *mf* *f* *mf*

arco *mf* *f* *mf* *mf* *f* *mf*

pizz.

