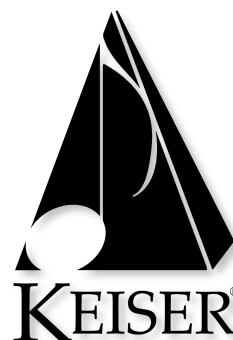


Reza

VALI

Dashti (Calligraphy No. 18)
for Singing String Quartet

Score & Parts



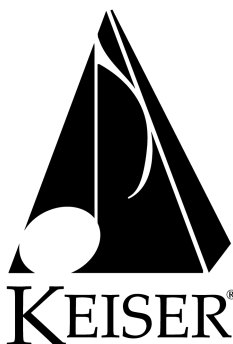
Reza

VALI

Dashti (Calligraphy No. 18)
for Singing String Quartet

Full Score

Duration ca 12'



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Performance Instructions

1. *Dashti (Calligraphy No. 18)* may be performed by a singing string quartet. The members of the quartet should play and sing simultaneously. The vocal parts are written above the instrumental parts. Female performers should sing at pitch, male performers should sing an octave lower than the written pitch.

The singing parts are quasi ad libitum. Trained singing voices are not required. If necessary, a performer can cease her/his singing, rest the voice, and re-enter softly.

2. $\bar{\text{P}}$ = Principal voice, the end of which is shown by the sign T
 S^{r} = Secondary voice, the end of which is shown by the sign T

3. P = A quarter-tone higher than $\flat$ (flat).
 P^{r} = A quarter-tone lower than $\sharp$ (sharp).

4. For the exact measurements of the micro-tones, please see Notes on Tuning.
5. All accidentals carry through the measure, including accidentals for the microtones.

Notes On Tuning

Dashti (Calligraphy No.18) may be performed using the Persian Traditional Tuning System, or the Mixed Tuning System. Please see the chart on the next page for the interval measurements of the Persian Traditional Tuning System.

Mixed Tuning System:

Dashti (Calligraphy No.18) may be performed using the European Equal Temperament Tuning plus the following intervals, which are borrowed from the Persian Traditional Tuning:

Small Minor Second: about 53 cents.
 Small Neutral Second: about 144 cents.
 Large Neutral Second: about 156 cents.
 Plus Second: about 256 cents.

All other intervals of the Mixed Tuning System correspond to the Equal Temperament Tuning.

Basic Intervals:

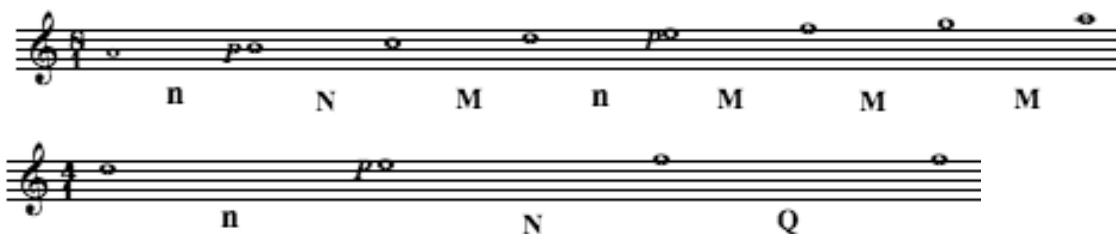
The modes used in *Dashti (Calligraphy No. 18)* are constructed from the following basic intervals:

Name of the Interval	Sign	Persian Traditional Tuning Measurement in Cent	Mixed Tuning Measurement in Cent
Small Minor Second	Q	53.4	50
Minor Second	m	90.5	100
Major Second	M	204.6	200
Small Neutral Second	n	144	144
Large Neutral Second	N	151	156
Plus Second	P	265	256

Example 1: Small Neutral Second, Plus Second, Minor Second.



Example 2: Small Neutral Second, Large Neutral Second, Major Second, Small Minor Second.



Persian Traditional Tuning System

The following chart demonstrates the interval measurements of the Persian Traditional Tuning System:

Name of the Note	Interval Ratio	Interval from "Do" Measurement in Cent	Neighbor Interval Measurement in Cent
Do	1:1	0	
Re b	256:243	90.5	90.5
Re p	88:81	144	53.4
Re	9:8	204.6	60.6
Mi b	32:27	295.1	90.5
Mi p	27:22	355.7	60.6
Mi	81:64	409.2	53.4
Fa	4:3	499.7	90.5
Fa 	243:176	560.3	60.7
Sol p	352:243	643.7	84.6
Sol	3:2	704.3	60.6
La b	128:81	794.8	90.5
La p	132:81	848.3	53.4
La	27:16	908.9	60.6
Si b	16:9	999.4	90.5
Si p	81:44	1060.1	60.6
Si	243:128	1113.5	53.4
Do	2:1	1204	90.5

Dashti (Calligraphy No.18)

REZA VALI

Largo ♩ = 56 (♩ = 28)

***) mouth closed

*) Voice 1

Violin 1

*) Voice 2

Violin 2

*) Voice 3

Viola

*) Voice 4

Violoncello

*) Note: Female players should sing at pitch; male players should sing one octave lower.

****)) Breathe freely. If necessary, rest the voice and softly re-enter.**

This musical score page contains staves for Violin I (V.1), Violin II (V.2), Viola (Vla.), and Violoncello (Vlc.). The music is written in treble clef for V.1, V.2, and Vla., and bass clef for Vlc. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 at measure 9. A first ending bracket labeled '1' spans measures 9 through 11. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f*, *sfz*, *pp*, and *sub.*.

162

V.1

Vln 1

V.2

Vln 2

V.3

Vla

V.4

Vlc.

23

165

gradually close mouth

mouth closed

3

pp

stay in playing position

*) ca. 7"

V.1

Vln 1

ppp

gradually close mouth

mouth closed

3

pp

stay in playing position

*) ca. 7"

V.2

Vln 2

ppp

gradually close mouth

mouth closed

3

pp

stay in playing position

*) ca. 7"

V.3

Vla

ppp

gradually close mouth

mouth closed

3

pp

stay in playing position

*) ca. 7"

V.4

Vlc.

ppp

gradually close mouth

mouth closed

3

pp

stay in playing position

*) ca. 7"

3

ppp

stay motionless for ca. 7"

Reza Vali was born in Ghazvin, Persia (Iran) in 1952. He began his music studies at the Conservatory of Music in Tehran. In 1972 he went to Austria and studied music education and composition at the Academy of Music in Vienna. After graduating from the Academy of Music, he moved to the United States and continued his studies at the University of Pittsburgh, receiving his Ph.D. in music theory and composition in 1985. Mr. Vali has been a faculty member of the School of Music at Carnegie Mellon University since 1988.

He has received numerous honors and commissions, including the honor prize of the Austrian Ministry of Arts and Sciences, two Andrew W. Mellon Fellowships, commissions from the Pittsburgh Symphony Orchestra, the Boston Modern Orchestra Project, the Pittsburgh New Music Ensemble, Kronos Quartet, the Seattle Chamber Players, and the Arizona Friends of Chamber Music, as well as grants from the Pennsylvania Council on the Arts and the Pittsburgh Board of Public Education. He was selected by the Pittsburgh Cultural Trust as the Outstanding Emerging Artist for which he received the Creative Achievement Award. Vali's orchestral compositions have been performed in the United States by the Pittsburgh Symphony, the Seattle Symphony, the Boston Modern Orchestra Project, the Baltimore Symphony, the Memphis Symphony Orchestra, and Orchestra 2001. His chamber works have received performances by Cuarteto Latinoamericano, the Pittsburgh New Music Ensemble, Kronos Quartet, the Seattle Chamber Players, and the Da Capo Chamber Players. His music has been performed in Europe, Chile, Mexico, Hong Kong, and Australia and is recorded on the Naxos, New Albion, MMC, Ambassador, Albany, and ABC Classics labels.



Voice 1 & Violin 1

Dashti (Calligraphy No.18)

REZA VALI

Largo ♩ = 56 (♩ = 28) mouth closed **)

*) Voice 1

Violin 1

pp

pp

5

8

1

f sub.

pp

P

P

P

sfz *sfz* *pp sub.* *f sfz* *sfz* *pp sub.* *f sub.*

11

pp sub. *f sub.* *pp* *f sub.*

***)

***)

*) Note: Female players should sing at pitch; male players should sing one octave lower.

**) Breathe freely. If necessary, rest the voice and softly re-enter.

***) Notes between brackets may be omitted to facilitate page turn unless player is reading from a tablet and is able to turn the page via a foot pedal.

Dashti (Calligraphy No.18)

Largo ♩ = 56 (♩ = 28)

**) mouth closed

*) Note: Female players should sing at pitch; male players should sing one octave lower.
 **) Breathe freely. If necessary, rest the voice and softly re-enter.
 ***) Notes between brackets may be omitted to facilitate page turn unless player is reading from a tablet and is able to turn the page via a foot pedal.

Voice 3 & Viola

Dashti (Calligraphy No.18)

REZA VALI

Largo ♩ = 56 (♩ = 28) **) mouth closed

*) Voice 3

Viola

pp

5

8

11

13

1

f sub.

sfz sfz pp sub.

sfz sfz pp sub.

f sub.

pp sub.

f sub.

pp sub.

***)

*) Note: Female players should sing at pitch; male players should sing one octave lower.

**) Breathe freely. If necessary, rest the voice and softly re-enter.

***) Notes between brackets may be omitted to facilitate page turn unless player is reading from a tablet and is able to turn the page via a foot pedal.

Dashti (Calligraphy No.18)

REZA VALI

Largo ♩ = 56 (♩ = 28) **) mouth closed

*) Voice 4

Violoncello

Measures 1-14 are shown. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *pp*, *sfz*, *f sub.*, and *pp sub.*. There are also performance instructions like "come forward" and "mouth closed".

*) Note: Female players should sing at pitch; male players should sing one octave lower.

**) Breathe freely. If necessary, rest the voice and softly re-enter.

***) Notes between brackets may be omitted to facilitate page turn unless player is reading from a tablet and is able to turn the page via a foot pedal.