

Reza

# VALI

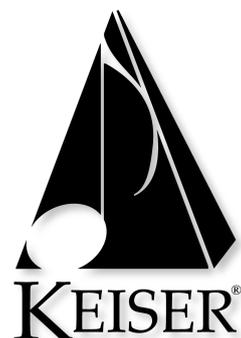
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**Shemshâl**

**(Reality Music No. 3)**

for Singing Flute Player  
and Video Projection/Electronics

*Playing Score*



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## Shemshâl

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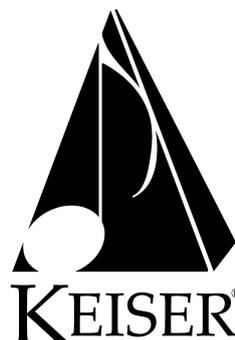
*Playing Score*

To access/download the accompaniment video, visit  
[halleonard.com/mylibrary/](https://halleonard.com/mylibrary/)



Enter the access code:  
**KEISERDL-XF2A-3H13**

Duration ca 6'



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## Performance Instructions:

The flute player should play and sing throughout the piece. Female flute players should sing at pitch, male flute players should sing an octave lower. The simultaneous playing and singing will produce upper harmonics and will change the timbre of the flute. The flutist should attempt to produce as many upper harmonics as possible throughout the performance of the piece.

The purpose of the written text in the singing part is to expand the texture of the flute. The flutist should pronounce the text while singing and playing.

The performance should be synchronized with the projected video/audio. The time (seconds and minutes) have been included in the score for the purpose of synchronization with the video/audio.

**G** = Goosheh, a melodic section. **G** sections have been numbered from **G1** to **G6**

**T** = Tarjiband, Ritornello, a recurring melodic section. **T** sections have been numbered from **T1** to **T6**.

 = Approximately a quarter-tone **higher** than flat (b) (or a quarter-tone lower than natural).

 = Approximately a quarter-tone **lower** than sharp (#) (or a quarter-tone higher than natural).

All accidentals carry through the measure including the accidentals for the microtones.

## Guide to the Pronunciation of the Text:

a = as in bad

â = as in father

e = as in bed

i = as in Missouri

ee = as in meet

o = as in obey

oo (also ou) = as in boot

kh = as ch in the German word Buch

ch = as in chair

gh (also q) = pronounced by pressing together the muscles of pharyngeal passage and allowing the breath to pass through. Similar to an uvular r as in French rare.

h = as in hot

j = as in jump

y = as in young

All other consonants are pronounced as consonants in the English language.

## **English translation of the text:**

Poems by Hafez

mm. 34-36:

How would a friend be understood by a fiend? One cannot compare the sun with a candle.

mm. 57-62

You will face an abyss. Where are you heading with this speed?

mm. 75-80

Do not expect calm or sleep from Hafez. Where is calm? where is sleep?

mm. 97-101

Do not boast of cleverness to a religious zealot. One cannot communicate deep sorrows with an unfriendly soul.

English translation by Reza Vali

# Shemshâl

REZA VALI

0' 00"

G<sup>1</sup> / T<sup>1</sup>

Lento ♩ = 60

Solo Flute

(Dynamics between the staves apply to both playing and singing)

Voice

Shemshâl

Note: The Flute and Shemshâl parts do not have to be exactly synchronized.

sempre simile, continue in this way until the end of the piece.

\*) The flutist should play and sing simultaneously. Female players should sing at pitch while male players should sing one octave lower. The simultaneous playing and singing will produce upper harmonics and will change the timbre of the flute. The flutist should attempt to produce as many upper harmonics as possible.

9

Musical score for measures 9-12. The piece is in 7/16 time. Measure 9 starts with a treble clef and a key signature of one flat. Measures 10-11 change to a bass clef and a key signature of two flats. Measure 12 returns to a treble clef and a key signature of one flat. The music features eighth and sixteenth notes, often beamed together, with accents and slurs. Triplet markings (3) are present in measures 10, 11, and 12.

13

Musical score for measures 13-14. Measure 13 is in 3/8 time, and measure 14 is in 4/4 time. The key signature remains one flat. The music continues with eighth and sixteenth notes, including triplet markings (3) and a quintuplet (5) in measure 14. Accents and slurs are used throughout.

15

Musical score for measures 15-18. Measure 15 is in 7/4 time, measure 16 is in 3/4 time, and measures 17-18 are in 5/16 time. The key signature is one flat. The music features eighth and sixteenth notes with accents and slurs. Dynamic markings *mp* and *f* are indicated in measure 16. Triplet markings (3) and a quintuplet (5) are present. The number 7:5 appears above the notes in measures 17 and 18.

18

7:5 3 5 5 5

7:5 3 5 5 5

3 3 3

21

*mp* ————— *f*

5 5 7:4 5

5 5 7:4 5

5 5 3 3 3 3 3

23

3 7:4 7:4

3 7:4 7:4

3 3

0' 55" 0' 56 - 59"

T<sup>2</sup> (skip T<sup>2</sup> if already reached minute 1)

Musical score for measures 24-26. The score is written for three staves. The first two staves are in 2/4 time, with a 7:4 ratio indicated above and below the staves. The third staff is in 3/4 time. The music features a melodic line with triplets and a bass line with a 3:1 ratio. Dynamics include *f* and *ff*. A note with a 3 above it is present. The instruction "sempre simile (The melodic patterns will repeat until the end)" is written below the third staff.

0' 59" 1' 00"

G<sup>2</sup> (Neyshâboork)

Musical score for measures 26-28. The score is written for three staves. The first two staves are in 2/4 time, with a 5:3 ratio indicated above and below the staves. The third staff is in 3/4 time. The music features a melodic line with quintuplets and triplets, and a bass line with triplets. Dynamics include *f*. The instruction "sempre simile" is written below the third staff.

Musical score for measures 29-31. The score is written for three staves. The first two staves are in 2/4 time, with a 3:3 ratio indicated above and below the staves. The third staff is in 3/4 time. The music features a melodic line with triplets and a bass line with triplets. Dynamics include *ff*, *f*, and *sfz*. The instruction "sempre simile" is written below the third staff.

32

*ff sfz* *sfz*

34

*f* *sfz* *ff*

ze roo ye doost \_\_\_\_\_ de - le dosh - ma - nân che dar yâ bad \_\_\_\_\_

36

*f* *ff sfz*

che - râ - ghe mor - deh ko - jâ sham - e â - f - tâb ko - jâ \_\_\_\_\_

111

*sfz sfz sfz sfz sfz sfz sfz sfz*

del - dâr del - dar del - dâr del - dâr

*sfz sfz sfz sfz sfz sfz sfz sfz*

del - dâr del - dar del - dâr del - dâr

**T6** Note: The audio / video will stop at 5' 20". The player should continue after the finish of the audio / video.

**Tempo I** ♩ = 60

113

*fff sfz sfz*

tâ tâ

*fff sfz sfz*

tâ tâ

114

*sfz sfz sfz*

tâ tâ

116

*sfz sfz sfz*

tâ tâ

117

*sfz sfz sfz*

tâ tâ



