

Karen Keyhani

"Nightly Monologue II"

باغ بی برگگی

for solo Harp

Genève

Fall, 2013

General Abbreviations and Symbols



..... play at the lower end of the string, letting the fingers knock immediately and vigorously the sound board.



.....allow the string to "buzz"(vibrate) by holding the pedal between two notches.

p.d.l.t. playing near the bottom(near the sound board).

n.t. playing near the top(near the screws).

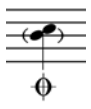
poco p.d.l.t.playing between the ordinary position and p.d.l.t. .



.....pluck with the fingernail (preferably near the sound board).



....."small" notes to be played as fast as possible.



..... damp specific strings.



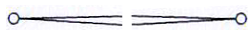
..... "arrowed signs" damp all the vibrating strings at specific points.



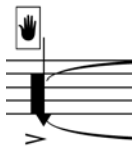
..... change gradually from one sound or way of playing to another.



.....Accelerando, Ritardando.



..... Crescendo dal niente; Diminuendo al niente.

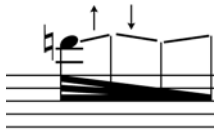


..... cluster with hand palm (as many as possible notes in the lowest register of instrument).



.....cluster within the indicated register.

(pedal vibrato)



.....Pedal Vibrato.

m.t. gliss.glissando with a metallic beater (e.g. a tuning tool or a small triangle beater) .

* All other instructions are written in the score.

Duration: Approximately 5 minutes

Nightly Monologue II

باغ بی برگی
(for solo Harp)

Karen Keyhani
Geneva - 2013

Tempo Rubato ♩ = ca.48

Musical score for measures 1-3. The piece is in 4/4 time. Measure 1 features a forte (f) bass line and a mezzo-forte (mp) treble line. Measure 2 includes a triplet in the bass line. Measure 3 has a forte (f) bass line and a mezzo-forte (mp) treble line. A 'Buzzing Speed' section is indicated with a wavy line. A dynamic change to fortissimo (ff) is marked at the end of measure 3, with a note labeled (C₁ - C_#).

Musical score for measures 4-5. Measure 4 starts with a mezzo-forte (mf) bass line and a forte (f) treble line. A 'p.d.l.t.' (piano decrescendo) instruction is present. Measure 5 features a mezzo-forte (mf) bass line and a piano (p) treble line. A 'bisbigliando' instruction is present. A dynamic change to piano (p) is marked at the end of measure 5, with a note labeled F_#. A note labeled (B_# - B₁) is also present.

Musical score for measures 6-7. Measure 6 features a forte (f) bass line and a mezzo-forte (mp) treble line. A note labeled G_# is present. Measure 7 features a mezzo-forte (mf) bass line and a piano (p) treble line. A note labeled A₁ is present. A dynamic change to mezzo-forte (mf) is marked at the end of measure 7, with a note labeled (B_b - B₁) → B_b. A note labeled C_b G₁ is also present.

* the pedal should be held at the very beginning of the half way.

Musical score for measures 8-9. Measure 8 features a mezzo-forte (mp) bass line and a piano (p) treble line. A 'p.d.l.t.' instruction is present. Measure 9 features a mezzo-forte (mf) bass line and a fortissimo (ff) treble line. A note labeled E₁ is present. A dynamic change to mezzo-forte (mp) is marked at the end of measure 9, with a note labeled C₁. A note labeled (damp only C strings) is present.

Musical score for measures 10-11. Measure 10 features a mezzo-forte (mf) bass line and a forte (f) treble line. A note labeled B₁ is present. Measure 11 features a fortissimo (ff) bass line and a pianissimo (pp) treble line. A note labeled A₁ is present. A dynamic change to mezzo-forte (mf) is marked at the end of measure 11, with a note labeled (A₁ - A_b). A note labeled (A₁) is also present.

12

mf *pp* *smf* *p*

ca. 5" B \flat ca. 5"

13 $\text{♩} = \text{ca. } 88$
ord.

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

ca. 3" G \sharp ca. 3"

17

mf *mp* *p*

C \flat G \flat A \flat G \flat E \flat C \flat ca. 5"

22

mp *sub.mp* *sf*

F \flat B \sharp *poco p.d.l.t.* *ord.* *sub.mp* *sf*

25

p *sf* *mp* *p* *sf*

C \flat *poco p.d.l.t.* *ord.* D \flat B \flat *p* *sf* (A \flat - A \flat)

30

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

A \sharp B \sharp B \flat D \sharp E \flat (A \sharp - A \flat)

35 (pedal vib.) (p.d.l.t.) ord.

poco p.d.l.t. *mp* *p* *mf* *pp*

Ab p.d.l.t. Gb C# ord.

39 $\text{♩} = \text{ca. } 48$ ca. 7"

pp *mp* (*pp*) *f*

(Pedal Rhythm) *mp* *mp*

Gb F# D#

8^{vb} *mp* *mp*

41 p.d.l.t. ord. p.d.l.t. 3 ord. tr

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

(Pedal Rhythm) *mp*

Cb

(Ab - Ab)

44 (tr) 3 l.v. ca. 6" p.d.l.t. ord.

p *mp* *p* *mf* *mp* *p* *sf*

Gb (pedal vibrato) l.v.

Bb Eb A# 3

46 G# Db ord. f p.d.l.t. mp B# F#

mp *sf* *p* *mp*

48 ord. ϕ poco p.d.l.t. ord. p.d.l.t. ord.

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

Eb ord. *mp* *f*

8^{vb} *sf*

50 *mf* *f* *p.d.l.t.* *ord.* *(Pedal Rhythm)* *p* *pp*

B \flat *E \flat* *A \sharp* *G \sharp* *E \flat* *A \flat*

8 vb *sf* *sfmp* *3* *(B \flat - B \flat)* *B \flat*

l.v. *8 vb* *sff*

53 *mp* *p* *poco p.d.l.t.* *ord.* *mp* *sf*

G \flat *8 vb* *8 va* *A \flat* *D \flat*

8 vb *p* *sf*

55 *poco p.d.l.t.* *ord.* *8 va* *l.v.* *mp* *f*

B \sharp *E \flat* *D \sharp* *D \flat*

sfmp *sf* *mp* *f*

57 *p* *p.d.l.t.* *ord.* *(bisbigliando)* *sf* *pp* *sff*

A \sharp *C \flat* *F \flat* *F \flat*

8 vb *fpp* *sf* *pp*

59 *sub.pp* *sf* *sub.pp* *sff* *sub.p* *p.d.l.t.* *ord.* *mf* *ord.* *pp*

G \flat *D \flat* *F \sharp* *A \flat*

sub.pp *sf* *sub.pp* *sff* *sub.p* *p.d.l.t.* *ord.* *mf* *ord.* *pp*

61 *p.d.l.t.* *ord.* *8 va* *l.v.* *n.t. tr* *pp*

D \flat *A \flat* *F \flat* *D \sharp*

sf *p* *poco p.d.l.t.* *ord.* *fp* *sf*

8 vb *mf* *8 va* *l.v.* *(D \sharp - D \flat)* *sf*

6 (n.t.)→ (tr) ord.

63 *mp* ca.4" *mp* *p* 3 C \sharp 3 E \natural 8va

(damp only E & F strings)

65 m.t. gliss. on B string (buzzing with finger nail) ord. p.d.l.t.

p *f* 3 3 *mp*

pedal vibrato (without plucking the first note)

67 senza misura p.d.l.t. ca.4" ord. p.d.l.t. ca.4" ca.5"

mf *sub.ppp* *mp* *f* *sub.p* *smf*

ord. 3 B \flat A \flat D \sharp

p *mf*

68 ♩ + ♪ = ca.60 (m.t. gliss.) on C string l.v.

mf A \sharp 8vb

71 ca.4" ca.3" Duration: approximately 5',30"

pp *mp*