

عەبدوللا جەمال سەگرمە  
Abdullah Jamal Sagirma



ئەنتۆلۆژىيە گۆرانىيەكانى زىرەك  
بەرگى دووهم  
بۆ ئۆركستراى ژىدار، پىيانو و فۆكالى

Anthology of Zirak Songs  
Volume II  
for String Orchestra, Piano and Vocal



سلىمانى، ھەرىمى كوردستانى عىراق  
2023



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Anthology of Zirak Songs  
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بە تایبەتی بۆ دەنگی حەسەن زیرەک نووسراوە  
 Written Specifically for Hassan Zirak's Voice

سلیمانی، ھەریمی کوردستانی عێراق  
 2023

تأمير هكان: Instrumentation:

فوكال Vocal

پيانو Piano

فايوليني يهكهم 6 Violins I 6

فايوليني دووم 6 Violins II 6

فيولا 4 Viola I 4

چيلو 4 Cello I 4

كونتراباس 2 Contrabass 2

كات: 15 دهقه Duration: 15 minutes

ناوه پروك Contents

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# نوری رو خسارت Nuri Ruxsarit

Written Specifically for Hassan Zirak's Voice به تاییبمتی بو دهنگی حساسن زیرهک نووسراوه

Abdullah Jamal Sagirma  
The main melody of the song by Hassan Zirak  
Slemani, Iraq's Kurdistan Region  
2023

**Allegro** ♩ = 140

Score for Voice, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 4/4 time and features a tempo of Allegro (♩ = 140).

The score is divided into two systems. The first system includes the Voice, Piano, and Violin I parts. The second system includes Violin II, Viola, Violoncello, and Double Bass parts.

**Violin I:** *pizz.* *p* *pp*

**Violin II:** *pizz.* *p* *pp*

**Viola:** *pizz.* *p* *pp*

**Violoncello:** *pizz.* *p* *pp*

**Double Bass:** *p* *pp*

The Piano part features dynamics of *pp*, *mp*, and *pp*. The score includes various musical notations such as rests, notes, and slurs.



9

**Voice**

**Pno.** *p* *f* *p*

**Vln. I**

**Vln. II** arco *p* 3 3

**Vla.** arco *p* 3 *f*

**Vc.** *f* *p*

**Db.** *p* *mf* *p*

Detailed description: This page of a musical score, numbered 9, features seven staves. The top staff is for Voice, which is mostly silent with a few rests. The second staff is for Piano (Pno.), showing a complex texture with sixteenth-note runs in the right hand and chords in the left hand, marked with dynamics *p*, *f*, and *p*. The third staff is for Violin I (Vln. I), which is silent. The fourth staff is for Violin II (Vln. II), playing a triplet of eighth notes marked *p* and *arco*. The fifth staff is for Viola (Vla.), playing a triplet of eighth notes marked *p* and *arco*, then a quarter note marked *f*. The sixth staff is for Violoncello (Vc.), playing a quarter note marked *f* and a half note marked *p*. The seventh staff is for Double Bass (Db.), playing a quarter note marked *p*, a half note marked *mf*, and a quarter note marked *p*.

11

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* *f* *p*

arco *p* *f*

*f* *p*

*p* *mf*

pizz. *mf* *p*

*mf* *p*



13

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 13-15 is arranged in a system with seven staves. The top staff is for Voice, which is silent. The second staff is for Piano (Pno.), with dynamics *pp* in measure 13, *f* in measure 14, and *p* in measure 15. The third staff is for Violin I (Vln. I), with dynamics *pp*, *f*, and *p*. The fourth staff is for Violin II (Vln. II), with dynamics *pp*, *f*, and *p*. The fifth staff is for Viola (Vla.), with dynamics *pp*, *f*, and *p*. The sixth staff is for Violoncello (Vc.), with dynamics *pp*, *f*, and *p*, and the instruction "arco" above the first measure. The bottom staff is for Double Bass (Db.), with dynamics *pp*, *f*, and *p*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

16

Voice *p*  
nu ri ru sa rit wa dar xa\_

Pno. *pp* *p*

Vln. I pizz. *pp* *p*

Vln. II pizz. *pp* *p*

Vla. pizz. *pp* *p*

Vc. *p* *pp*  
arco

Db. *p* *pp*

19

Voice

dar di be\_dar ma na shaw nu ri rux sa rit wa dar xa

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp* *p*

*pp* *p*

*p* *pp* *p* *pp*

*p* *pp* *p* *pp*

23

Voice

dar di be\_dar ma na shaw zul ma ti\_zul fit la sar\_rut

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

27

Voice

ta la roj mi wa\_\_na shaw zul ma ti\_\_zul fit la sar\_rut

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp* *p*

*pp* *p*

*p* *pp* *p* *pp*

*p* *pp* *p* *pp*

31  $\text{♩} = 135$  rit. . . . .

Voice  
ta la roz mi wa na shaw

Pno.  
*pp*

Vln. I  $\text{♩} = 135$  arco rit. . . . .  
*pp*

Vln. II arco  
*pp*

Vla. arco  
*pp*

Vc. *p* *pp*

Db. *p* *pp*

Allegro ♩ = 140

34 - - - - -

Voice

*f*

je shi kur mar da\_ na min rem

Pno.

Allegro ♩ = 140

Vln. I

*f* *p* *mp*

Vln. II

*f* *p* *mp*

Vla.

*f* *p*

Vc.

*f* *p*

Db.

*f* *p*

37 *f*

Voice  
bir da naw zul fi si yad je shi kur mar

Pno.

Vln. I  
*p* *mp* *p*

Vln. II  
*p* *mp* *p*

Vla.  
*p*

Vc.  
*p*

Db.  
*p*

Detailed description of the musical score: The score is for measures 37, 38, and 39. The key signature has one sharp (F#). The time signature is 4/4. The voice part starts with a quarter note 'bir', followed by eighth notes 'da', 'naw', 'zul', a half note 'fi', eighth notes 'si', 'yad', a quarter rest, a quarter note 'je', eighth notes 'shi', 'kur', and a quarter note 'mar'. A slur covers the notes from 'fi' to 'yad'. The piano accompaniment in measure 37 consists of a half note chord (F#4, A4, C5) in the right hand and a half note chord (F#2, A2, C3) in the left hand. In measure 38, the right hand has a quarter rest followed by a quarter note chord (F#4, A4, C5), and the left hand has a half note chord (F#2, A2, C3). In measure 39, the right hand has a quarter rest followed by a quarter note chord (F#4, A4, C5), and the left hand has a half note chord (F#2, A2, C3). The violin parts play triplets of eighth notes in measures 37 and 38, then a sixteenth-note scale in measure 39. The lower strings (Viola, Cello, Bass) play a half note chord (F#2, A2, C3) in measures 37 and 38, then a half note chord (F#2, A2, C3) in measure 39 with a crescendo to a piano dynamic.



40

Voice  
 da\_ na min rem bir da naw zul fi si yad ta bi za\_nin

Pno.  
*p*

Vln. I  
*mp* *p* *mp* *pp* *p* pizz.

Vln. II  
*mp* *p* *mp* *pp* *p* pizz.

Vla.  
*pp* *p* *pp* *p* *pp* *p* pizz.

Vc.  
*pp* *p* *pp* *p* *pp* *p*

Db.  
*pp* *p* *pp* *p* *pp* *p*

44

Voice

a hi\_ li mul\_ ki dil qa lai mir da\_ na shaw

Pno.

*pp*

Vln. I

Vln. II

Vla.

*pp*

Vc.

*pp* *p* *pp*

Db.

*pp* *p* *pp*

47

Voice

ta bi za\_nin a hi\_li mul ki dil qa lai mir da\_\_ na shaw

Pno.

*p*

Vln. I

Vln. II

Vla.

*p*

Vc.

*p* *pp* *p* *p* arco 3

Db.

*p* *pp* *p* *pp*

51

Score for measures 51-52, featuring Voice, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

**Measure 51:**

- Voice:** Rest.
- Pno.:** Treble clef, *p* dynamics, eighth-note runs. Bass clef, chords and eighth notes.
- Vln. I:** Rest.
- Vln. II:** Rest.
- Vla.:** Treble clef, *p* dynamics, arco, triplet. Bass clef, *p* dynamics, arco, triplet.
- Vc.:** Bass clef, *f* dynamics, eighth-note runs.
- Db.:** Bass clef, *p* dynamics, eighth notes.

**Measure 52:**

- Voice:** Rest.
- Pno.:** Treble clef, *f* dynamics, chords, *p* dynamics, eighth notes. Bass clef, eighth-note runs.
- Vln. I:** Rest.
- Vln. II:** Treble clef, *p* dynamics, arco, triplet.
- Vla.:** Treble clef, *f* dynamics, eighth notes. Bass clef, *f* dynamics, eighth notes.
- Vc.:** Bass clef, *p* dynamics, half note.
- Db.:** Bass clef, *mf* dynamics, eighth notes, *p* dynamics, eighth notes.

53

Score for Voice, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass.

**Voice:** Two measures of whole rests.

**Piano (Pno.):** Treble clef, 7/8 time signature. First measure: *p* (piano), arpeggiated chords with a slur. Second measure: *f* (forte) to *p* (piano) dynamic, arpeggiated chords with a slur. Bass clef: First measure: chords with a slur. Second measure: chords with a triplet of eighth notes.

**Violin I (Vln. I):** Treble clef. First measure: *p* (piano), arpeggiated chords, marked *arco*. Second measure: *f* (forte), sustained notes with a slur.

**Violin II (Vln. II):** Treble clef. First measure: *f* (forte), sustained notes with a slur. Second measure: *p* (piano), sustained notes with a slur.

**Viola (Vla.):** Alto clef. First measure: *p* (piano), sustained notes with a slur. Second measure: *mf* (mezzo-forte), whole rest.

**Violoncello (Vc.):** Bass clef. First measure: *pizz.* (pizzicato), chords with a slur. Second measure: *mf* (mezzo-forte) to *p* (piano) dynamic, chords with a slur.

**Double Bass (Db.):** Bass clef. First measure: chords with a slur. Second measure: *mf* (mezzo-forte) to *p* (piano) dynamic, chords with a slur.

55

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc. arco

Db.

The musical score consists of seven staves. The Voice staff is empty. The Piano staff has two parts: the right hand plays chords and a melodic line, and the left hand plays chords. The Violin I and Violin II staves play melodic lines with dynamic markings. The Viola staff plays a melodic line. The Violoncello staff is marked 'arco' and plays a melodic line. The Double Bass staff plays a bass line. Dynamic markings are *pp*, *f*, and *p*. A fermata is present over the first measure of the Piano right hand.

58 *p*

Voice

gu ru na bu na ya es\_ ta

Pno.

*pp* *p*

Vln. I

pizz. *pp* *p*

Vln. II

pizz. *pp* *p*

Vla.

pizz. *pp* *p*

Vc.

*p* *pp*

arco

Db.

*p* *pp*

61

Voice

ka — la da xi ro zi rut gu ru na bu

Pno.

*pp* *p*

Vln. I

Vln. II

Vla.

*pp* *p*

Vc.

*p* *pp* *p*

Db.

*p* *pp* *p*



64

Voice

na ya es ta ka la da xi ro zi rut

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

67

Voice

bo ya rash po shu fa qi ru ma tu bas taz

Pno.

*p*

Vln. I

Vln. II

Vla.

Vc.

*p* *pp* *p*

Db.

*p* *pp* *p*

70

Voice

ma\_\_\_ na shaw      bo\_\_ ya rash po      shu\_\_\_ fa ki\_\_ ru

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp* *p*

*pp* *p*

*pp* *p* *pp*

*pp* *p* *pp*

73 rit. . . . .

Voice

ma\_ tu bas tas ma\_ na shaw

Pno.

*pp*

Vln. I arco rit. . . . .

*pp*

Vln. II arco

*pp*

Vla. arco

*pp*

Vc. *p* *pp*

Db. *p* *pp*

Allegro ♩ = 140

76 - - - - -

Voice *f*  
nu ri nux sa rit wa dar xa

Pno. *f* *p*

Allegro ♩ = 140

Vln. I *f* *p* *mp*

Vln. II *f* *p* *mp*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*

79

Voice

dar\_\_ di be dar ma\_\_\_\_\_ na shaw nu ri nux sa

Pno.

Vln. I

*p* *mp* *p*

Vln. II

*p* *mp* *p*

Vla.

*p*

Vc.

*p*

Db.

*p*

82

Voice

rit wa dar xa dar\_\_ di be dar ma\_\_\_ na shaw zul ma ti\_\_ zul

Pno.

Vln. I

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

Vln. II

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

Vla.

*pp* *p* *pp* *p* *pp* *p*

Vc.

*pp* *p* *pp* *p* *pp* *p*

Db.

*pp* *p* *pp* *p* *pp* *p*

Detailed description of the musical score: The score is for page 82 and consists of seven staves. The top staff is for the Voice, with lyrics: "rit wa dar xa dar\_\_ di be dar ma\_\_\_ na shaw zul ma ti\_\_ zul". The piano accompaniment (Pno.) is in the second staff, with a piano (*p*) dynamic marking in the fourth measure. The Violin I (Vln. I) and Violin II (Vln. II) staves are in the third and fourth positions, respectively. Both violins play a melodic line with dynamic markings: *mp* (mezzo-piano), *p* (piano), *mp*, *pp* (pianissimo), and *p*. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) staves are in the fifth, sixth, and seventh positions, respectively. They play a rhythmic accompaniment with dynamic markings: *pp* (pianissimo), *p*, *pp*, *p*, *pp*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

86

Score for Voice, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass.

**Voice:** fit la sar\_rut ta la roj mi wa\_\_ na shaw

**Piano (Pno.):** *pp*

**Violin I (Vln. I):**

**Violin II (Vln. II):**

**Viola (Vla.):** *pp*

**Violoncello (Vc.):** *pp*, *p*, *pp*

**Double Bass (Db.):** *pp*, *p*, *pp*



89

Score for Voice, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass.

**Voice:** *zul ma ti\_ zul fit la sar\_ rut ta la roz\_ mi\_*

**Pno.:** *p*

**Vln. I:** *p*

**Vln. II:** *p*

**Vla.:** *p*, *pp*, *p*

**Vc.:** *p*, *pp*, *p*

**Db.:** *p*, *pp*, *p*

92 *rit.* . . . . .

Voice  
wa na shaw

Pno.  
*pp* *p*

Vln. I  
*rit.* arco  
*pp* *p* *pp*

Vln. II  
arco  
*pp* *p* *pp*

Vla.  
*pp* *p* *pp*

Vc.  
*pp* *p* *pp*

Db.  
*pp* *p* *pp*

# Hawri Lar هه‌وری لار

Written especially for Hassan Zirak's voice به تایبەتی بو دەنگی حسەن زێرەک نووسراوه

Abdullah Jamal Sagirma  
The main melody of the song by Hassan Zirak  
Slemani, Iraq's Kurdistan Region  
2023

1 Vivace ♩ = 165

Voice

Pno.

Vivace ♩ = 165

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score is written for a vocal soloist and a chamber ensemble. The vocal line is in 3/4 time, marked Vivace with a tempo of 165. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamic markings of *p*, *mf*, and *pp*. The string section consists of Violin I, Violin II, Viola, Violoncello, and Double Bass, all playing in 3/4 time. The Violin I and II parts have dynamic markings of *p*, *mf*, and *p*. The Viola part has dynamic markings of *p*, *mf*, and *pp*. The Violoncello part has dynamic markings of *p*, *mf*, and *pp*, and includes a *pizz.* marking. The Double Bass part has dynamic markings of *p*, *mf*, and *p*.

6

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *p*

*mf* *p*

*mf* *pp* *p*

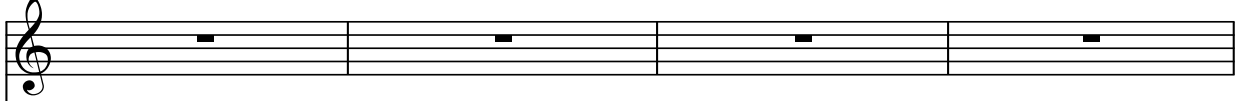
*mf* *pp* *mf*

*mf* *mf*

arco

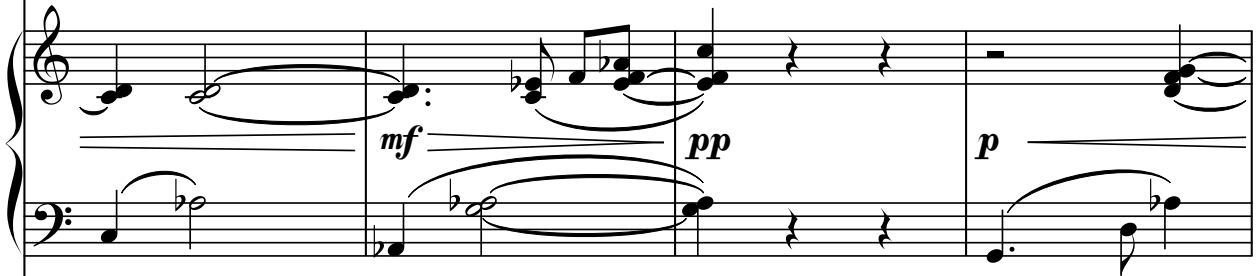
10

Voice

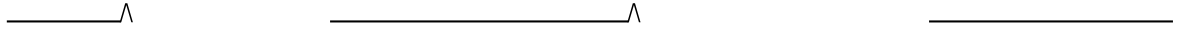


Four measures of a voice staff, each containing a whole rest.

Pno.



Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *mf*, *pp*, and *p*. There are also some fermatas and slurs.



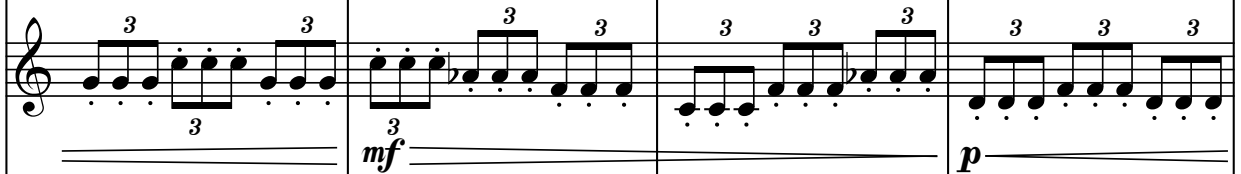
Two horizontal lines with upward-pointing triangles, likely indicating breath marks or phrasing cues.

Vln. I



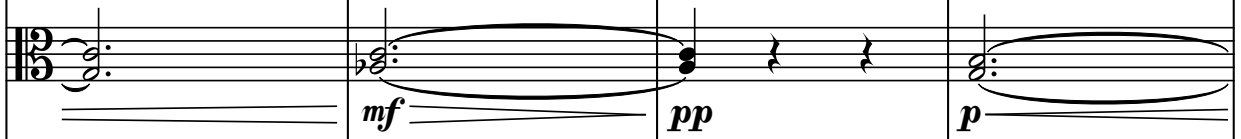
Violin I staff with a melodic line of eighth notes. Dynamics include *mf* and *p*.

Vln. II



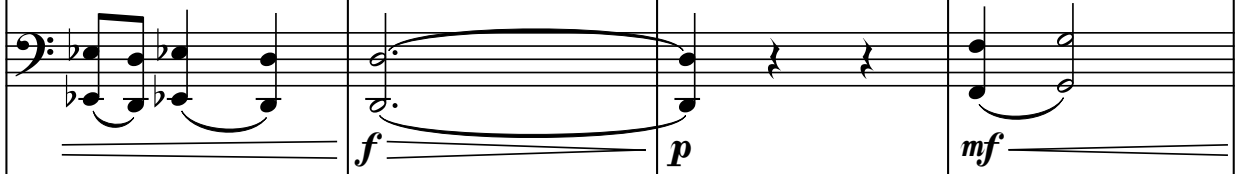
Violin II staff with a melodic line of eighth notes, featuring triplets. Dynamics include *mf* and *p*.

Vla.



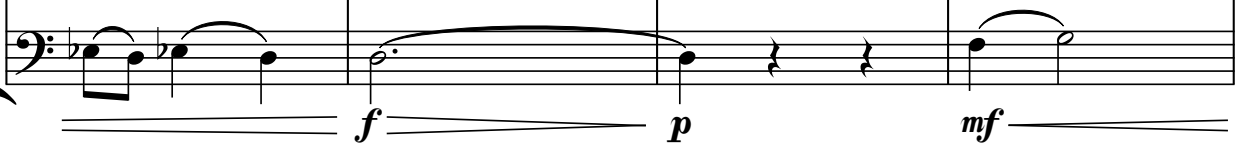
Viola staff with a melodic line of eighth notes. Dynamics include *mf*, *pp*, and *p*.

Vc.



Violoncello staff with a melodic line of eighth notes. Dynamics include *f*, *p*, and *mf*.

Db.



Double Bass staff with a melodic line of eighth notes. Dynamics include *f*, *p*, and *mf*.

14

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*p*

*mf*

*pp*

*f*

*p*

*pizz.*

*f*

*p*

*p*

18

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *pp*

*mf* *p* *p*

*mf* *p* *p*

*mf* *p*

*mf* *p*

*mf* *p*

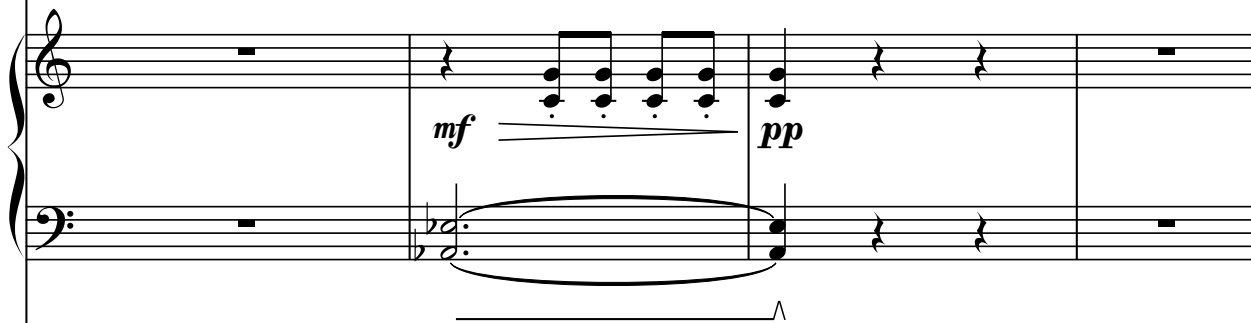
*mf* *p*

22

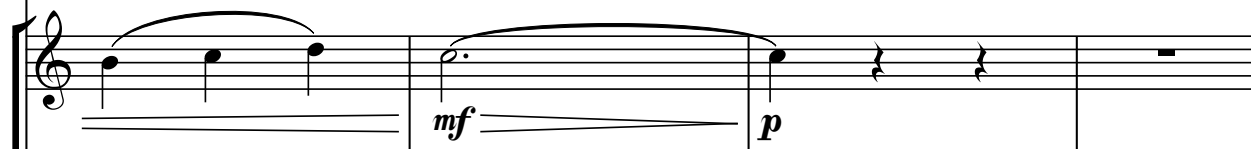
Voice



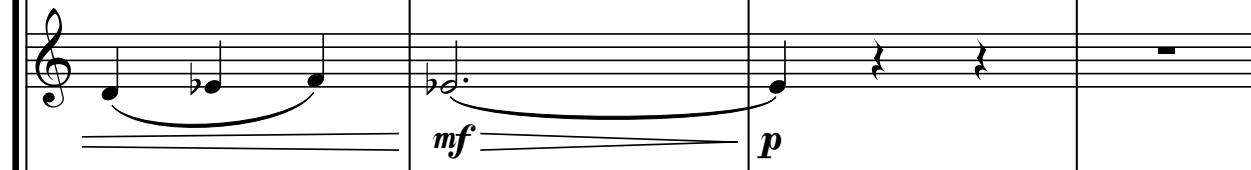
Pno.



Vln. I



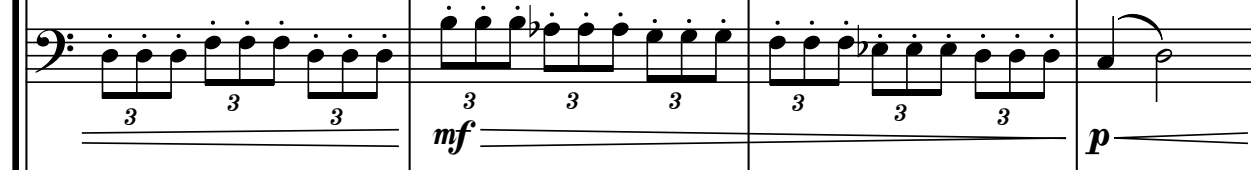
Vln. II



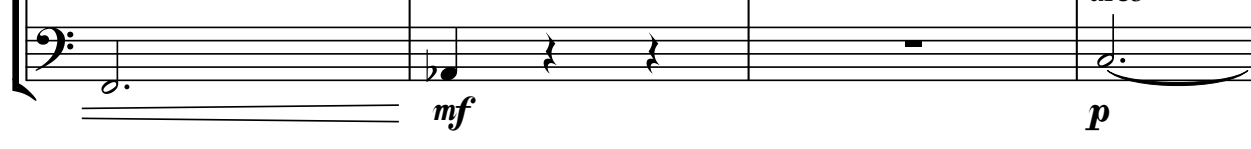
Vla.



Vc.



Db.





26

Voice

Four measures of rests in the voice staff.

Pno.

Four measures of rests in the piano accompaniment, followed by a melodic phrase in the final measure starting with a piano (*p*) dynamic.

Vln. I

Violin I part with four measures of music. Dynamics are *p*, *f*, and *p*. Includes a triplet in the first measure.

Vln. II

Violin II part with four measures of music. Dynamics are *p*, *f*, and *p*. Includes triplets in all measures.

Vla.

Viola part with four measures of music. Dynamics are *f* and *p*.

Vc.

Violoncello part with four measures of music. Dynamics are *f* and *p*.

Db.

Double Bass part with four measures of music. Dynamics are *f* and *p*. Includes a *pizz.* marking in the second measure.

30

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *p* *mf* *p*

*mf* *p* *mf* *p*

*mf* *p*

*mf* *pp* *p*

*mf* *pp* *p*

*mf* *pp* *p*

34

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *p*

*mf* *p*

*mf* *pp* *p*

*mf* *pp* *p*

*mf* *pp* *p*

38

Score for measures 38-41, featuring Voice, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

**Measure 38:** Voice: whole rest. Pno.: quarter notes G4, A4, B4. Vln. I: quarter notes G4, A4, B4. Vln. II: triplet eighth notes G4, A4, B4. Vla.: quarter notes G3, A3. Vc.: quarter note G2. Db.: quarter note G2.

**Measure 39:** Voice: whole rest. Pno.: eighth notes G4, A4, B4, A4, G4. Vln. I: eighth notes G4, A4, B4, A4, G4. Vln. II: triplet eighth notes G4, A4, B4. Vla.: quarter notes G3, A3. Vc.: quarter note G2. Db.: quarter note G2.

**Measure 40:** Voice: whole rest. Pno.: half note G4. Vln. I: quarter notes G4, A4, B4. Vln. II: triplet eighth notes G4, A4, B4. Vla.: quarter notes G3, A3. Vc.: quarter note G2. Db.: quarter note G2.

**Measure 41:** Voice: whole rest. Pno.: quarter notes G4, A4, B4. Vln. I: quarter notes G4, A4, B4. Vln. II: quarter notes G4, A4, B4. Vla.: quarter notes G3, A3. Vc.: quarter notes G2, A2. Db.: quarter notes G2, A2.

**Dynamic markings:** Pno. (mf, p), Vln. I (mf, pp, p), Vln. II (mf, pp, p), Vla. (mf, pp, p), Vc. (mf, pp, p), Db. (mf, pp, p). *arco* marking for Db. in measure 41.

43 *mp*

Voice

ai har ka sek bi kat haw ri lar  
نای هر که سیک بی کات هوری لار

Pno.

*p*

Vln. I

*pp* *p*

Vln. II

*pp* *p*

Vla.

*pp* *p*

Vc.

*pp* *p*

Db.

*pp* *p* pizz.

48

Voice

bai\_\_ ni am\_ nu\_ to ha war

بەینی من و تو هاوار

Pno.

*p* *mf*

Vln. I

*mf*

Vln. II

*mf*

Vla.

*mf* *pp*

Vc.

*p* *mf* *pp*

Db.

*mf*

52

Voice

wai — bai ni mi nu to hai la ma

(وهى) بهينى من و تو (ههى) له مالى بمرى

Pno.

*p* *mf*

Vln. I

*p* *mf* *pp*

Vln. II

*p* *mf* *pp*

Vla.

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

Vc.

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

Db.

*p* *mf*

57

Voice

li bim re haw li lar ba hash tu ba

هموری لار به هشت و به نو

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 48, measures 57-61, is presented below. The score includes parts for Voice, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The voice part has lyrics in English and Persian. The piano part is mostly rests. The string parts feature sustained notes with dynamic markings of *p* and *pp*.

Instrument	Measure 57	Measure 58	Measure 59	Measure 60	Measure 61
Voice	li bim re haw li lar	ba hash tu ba	ba hash tu ba	ba hash tu ba	ba hash tu ba
Piano (Pno.)	Rest	Rest	Rest	Rest	Rest
Vln. I	Rest	<i>p</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>
Vln. II	Rest	<i>p</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>
Vla.	Rest	<i>p</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>
Vc.	Rest	<i>p</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>
Db.	Rest	Rest	Rest	Rest	Rest



62

Voice

no a man wai ba shat tu ba no

نامان (وهی) به هشت و به نو

Pno.

Vln. I

*p* *pp* *p*

Vln. II

*p* *pp* *p*

Vla.

*p* *pp*

Vc.

*p* *pp*

Db.

Detailed description of the musical score: The score is for measures 62-66. The Voice part (treble clef) has lyrics: 'no a man wai ba shat tu ba no' and Persian: 'نامان (وهی) به هشت و به نو'. The Piano part (grand staff) is mostly rests. The Violin I, Violin II, Viola, and Violoncello parts play sustained notes with dynamics *p* and *pp*. The Double Bass part has rests.

67

Voice

a re ai ko lin ja re re

نہی (نہی) کوئچہ ریبری

Pno.

*p* *mf*

Vln. I

*p* *mf*

Vln. II

*p* *mf*

Vla.

*p* *mf*

Vc.

*p* *mf*

Db.

pizz.

*pp* *p* *mf*

71

Score for Voice, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass.

**Voice:** a man da si mal ki re\_ sha  
نامان دہسمال کریشہ

**Piano (Pno.):** *pp*, *p*, *mf*

**Violin I (Vln. I):** *p*, *mf*

**Violin II (Vln. II):** *p*, *mf*

**Viola (Vla.):** *pp*, *p*, *mf*, *pp*

**Violoncello (Vc.):** *pp*, *p*, *mf*, *pp*

**Double Bass (Db.):** *p*, *mf*

76

Voice

ka ri a mi nu\_\_ to ai\_\_ ha war kaw\_\_ to\_\_

کاری نهمن و تو نهی هاوار کهوتو هته کیشه

Pno.

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

Vln. I

*p* *mf* *p*

Vln. II

*p* *mf* *p*

Vla.

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

Vc.

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

Db.

pizz.

*p* *mf* *p*

81

Voice  
 ta ke sha a man kaw\_ to\_ ta ke  
 كهوتو و مته كيشه نه مان

Pno.  
*mf* *p*

Vln. I  
*mf* *p*

Vln. II  
*mf* *p*

Vla.  
*mf* *pp* *p*

Vc.  
*mf* *pp* *p*

Db.  
*mf* *p*

86

Score for measures 86-90, featuring Voice, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

**Measures 86-87:** The score begins with a dynamic of *mf*. The Voice part has the syllable "sha". The Piano, Violin I, Violin II, and Double Bass parts all play a rhythmic pattern of eighth notes. The Viola and Violoncello parts play a sustained chord.

**Measures 88-90:** The dynamic changes to *pp*. The Voice part is silent. The Piano, Violin I, Violin II, and Double Bass parts continue with their rhythmic patterns. The Viola and Violoncello parts play a sustained chord with a dynamic of *mp*.



94

Score for Voice, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

**Voice:** la bai ni du se kew da cha xa na ya ki pir tu kau na xo  
له بهینی دوو سن کیودا چاخانهیکی پرتوکاو و

**Pno.:** (Piano part, mostly rests)

**Vln. I:** (Violin I part, mostly rests)

**Vln. II:** arco, pp

**Vla.:** arco, pp

**Vc.:** pp

**Db.:** (Double Bass part, mostly rests)

100

Voice

shu a ja ya bim ha ya      a gar ben ta ma sha bi kan      ta jub da me

ناخوش و عجايبم هميه      نهگمر بين ته ماشا بکن      ته عجبو دهمينن

Pno.

Vln. I

arco

*pp*

Vln. II

*mp*      *pp*      *pp*

arco

Vla.

*mp*      *pp*

Vc.

Db.



105

Voice

nin ka min chon le ra da jim hu nar bo min bah ra ya ki na da

که من چون لیره ده ژیم هونەر بو من به هر هیهکی نه دا

Pno.

Vln. I

*mp*

Vln. II

*mp*

Vla.

Vc.

Db.

The musical score is arranged in a standard orchestral layout. The Voice part is at the top, with lyrics in Latin and Persian script. Below it is the Piano (Pno.) part, which is currently empty. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin parts are playing sustained chords with a mezzo-piano (*mp*) dynamic. The other string parts are currently empty.

111

Voice

ka re ki na kird ka ba shen ya bi chim chu ka kur  
 کار یکی نه کرد که به شوینیدا بچم چونکه کوردم

Pno.

Vln. I

*pp*

Vln. II

*pp*

arco

Vla.

arco

*pp*

Vc.

Db.

116

The image shows a page of a musical score, numbered 116. It features a vocal line at the top and an orchestral arrangement below. The vocal line includes lyrics in Persian and English. The orchestral parts include Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

**Voice:**  
dim ba zi ma ni kur di qi sa da kam ai  
به زمانی کوردی قسه ده کمم نای

**Piano (Pno.):** The piano part consists of six measures with rests in both the treble and bass clefs.

**Violin I (Vln. I):** The first violin part has six measures. The first four measures contain rests. The fifth and sixth measures contain a half note chord in the key of D major, marked *pp*.

**Violin II (Vln. II):** The second violin part has six measures. The first four measures contain a half note chord in the key of D major, marked *mp*. The fifth and sixth measures contain a half note chord in the key of D major, marked *pp*. A *pizz.* (pizzicato) marking is placed above the fifth measure.

**Viola (Vla.):** The viola part has six measures. The first four measures contain a half note chord in the key of D major, marked *mp*. The fifth and sixth measures contain a half note chord in the key of D major, marked *pp*. A *pizz.* marking is placed above the fifth measure.

**Violoncello (Vc.):** The cello part has six measures. The first four measures contain rests. The fifth and sixth measures contain a half note chord in the key of D major, marked *pp*. A *pizz.* marking is placed above the fifth measure.

**Double Bass (Db.):** The double bass part has six measures. The first four measures contain rests. The fifth and sixth measures contain a half note chord in the key of D major, marked *pp*. A *pizz.* marking is placed above the fifth measure.

122

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 122-127 is as follows:

- Measure 122:** Voice: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Pno.: Silent. Vln. I: Half note G4. Vln. II: Half note G4. Vla.: Quarter note G3, quarter note A3, quarter note B3, quarter note C4. Vc.: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Db.: Quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- Measure 123:** Voice: Quarter note D5, quarter note E5, quarter note F5, quarter note G5. Pno.: Silent. Vln. I: Half note G4. Vln. II: Half note G4. Vla.: Quarter note G3, quarter note A3, quarter note B3, quarter note C4. Vc.: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Db.: Quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- Measure 124:** Voice: Quarter note G5, quarter note F5, quarter note E5, quarter note D5. Pno.: Silent. Vln. I: Half note G4. Vln. II: Half note G4. Vla.: Quarter note G3, quarter note A3, quarter note B3, quarter note C4. Vc.: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Db.: Quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- Measure 125:** Voice: Quarter note C5, quarter note B4, quarter note A4, quarter note G4. Pno.: Silent. Vln. I: Half note G4. Vln. II: Half note G4. Vla.: Quarter note G3, quarter note A3, quarter note B3, quarter note C4. Vc.: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Db.: Quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- Measure 126:** Voice: Quarter note F4, quarter note E4, quarter note D4, quarter note C4. Pno.: Silent. Vln. I: Half note G4. Vln. II: Half note G4. Vla.: Quarter note G3, quarter note A3, quarter note B3, quarter note C4. Vc.: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Db.: Quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- Measure 127:** Voice: Quarter note B3, quarter note A3, quarter note G3, quarter note F3. Pno.: Silent. Vln. I: Half note G4. Vln. II: Half note G4. Vla.: Quarter note G3, quarter note A3, quarter note B3, quarter note C4. Vc.: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Db.: Quarter note G2, quarter note A2, quarter note B2, quarter note C3.

128

Voice

jem ni ya  
جیم نییه تیا بسر موم

Pno.

Vln. I

pizz.  
pp mp pp

Vln. II

pizz.  
pp mp pp

Vla.

arco  
pp mp

Vc.

arco  
pp mp

Db.

134

Voice

ya tia bi sa wim xa kim wa sar be la na xom  
 خاکم وه سهر بیلانه خوم

Pno.

Vln. I

arco

*mp* *pp* *pp*

Vln. II

arco

*mp* *pp* *pp*

Vla.

pizz.

*pp* *pp* *mp* *pp*

Vc.

pizz.

*pp* *pp* *mp* *pp*

Db.

*pp* *mp* *pp*

140

Voice

jem ni ya tia bis ra wm xa  
جيم نبيه تيا بسر موم

Pno.

Vln. I

*mp* *pp* pizz.

Vln. II

*mp* *pp* pizz.

Vla.

*pp* *mp* *pp* arco

Vc.

*pp* *mp* *pp* arco

Db.

*pp* *mp* *pp*

146

Voice

kim wa sar be la\_ na xom be ka su\_

خاکم وه سهر بیلانه خۆم به کەس و بی دەر

Pno.

Vln. I

*mp* *pp* *pp* *mp* *pp*

Vln. II

*mp* *pp* *pp* *mp* *pp*

Vla.

Vc.

Db.



152

Voice

— be dar be ka su— be dar be ya ru haw— dam

به کس و بی دهر بی یار و هاو دم

Pno.

Vln. I

arco

*pp* *mp*

Vln. II

arco

*pp* *mp*

Vla.

pizz.

*pp* *mp* *pp* *pp* *mp*

Vc.

pizz.

*pp* *mp* *pp* *pp* *mp*

Db.

pizz.

*pp* *mp* *pp* *pp* *mp*

159

Voice

be ka sa be dar be ya ru haw dam  
به کس و بی دهر بی یار و هاو دم

Pno.

Vln. I

*pp* *pizz.* *pp* *mp* *pp* *pp*

Vln. II

*pp* *pizz.* *pp* *mp* *pp* *pp*

Vla.

*pp* *arco* *pp* *mp*

Vc.

*pp* *arco* *pp* *mp*

Db.

*pp*

165

Voice

be ma u\_\_ ma xan na xom      0  
 بی مہی و مہیخانہ خوم      نو

Pno.

Vln. I

arco

*mp*      *pp*      *pp*

Vln. II

arco

*mp*      *pp*      *pp*

Vla.

pizz.

*pp*      *pp*      *mp*

Vc.

pizz.

*pp*      *pp*      *mp*

Db.

*pp*      *mp*

171

Voice

jem ni ya tia bis ra wm  
جيم نبيه تيا بسر هوم

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp* *pp* *pp* *pp* *pp*

*pp* *pp* *mp* *pp* *pp*

*pp* *pp* *mp* *pp* *pp*

*pp* *pp* *mp* *pp* *pp*

*pp* *pp* *mp* *pp* *pp*

*pp* *pp* *mp* *pp* *pp*

pizz. *pp*

pizz. *pp*

arco

arco

177

Voice

xa — kim wa sar be la na xom  
 خاکم وه سمر بیلانه خوم

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

183

Voice

be ka si be dar be ya ru  
به کس و بی دهر بی یار و هاودهر

Pno.

Vln. I

arco

*pp*

Vln. II

arco

*pp*

Vla.

pizz.

*pp* *mp* *pp*

Vc.

pizz.

*pp* *mp* *pp*

Db.

pizz.

*pp* *mp* *pp*

188

Voice

haw dar be ma ui\_ ma\_ xa na xom

بی مهی و مهیخانه خوم

Pno.

Vln. I

*mp* *pp* *pp* pizz.

Vln. II

*mp* *pp* *pp* pizz.

Vla.

*pp* *mp* *pp* *pp* arco

Vc.

*pp* *mp* *pp* *pp* arco

Db.

*pp* *mp* *pp*

193

Voice

a  
نای

ai  
نای

Pno.

Vln. I

*mp* *pp* *pp* *mp*

Vln. II

*mp* *pp* *pp* *mp*

Vla.

*mp*

Vc.

*mp*

Db.



199

Voice

ir si maj nu na xa la tm  
نیرسی مهجنونه خه لاتم

Pno.

Vln. I

arco

*pp* *pp* *mp*

Vln. II

arco

*pp* *pp* *mp*

Vla.

pizz.

*pp* *pp* *mp* *pp* *pp*

Vc.

pizz.

*pp* *pp* *mp* *pp* *pp*

Db.

*pp* *mp* *pp* *pp*

206

Voice

a wa rai aw ke wa na xom  
ئاوارەى ئەر كىوانە خۆم

Pno.

Vln. I

pizz.

*pp* *pp* *mp* *pp*

Vln. II

pizz.

*pp* *pp* *mp* *pp*

Vla.

arco

*mp* *pp*

Vc.

arco

*mp* *pp*

Db.

*mp* *pp*

212

Voice

mus ta ha qi tee ru ta nai a\_shi naw be ga na xom ai  
 مسته‌حقی تیر و تانه‌ی ناشنه و بیگانه خوم نای

Pno.

Vln. I

*pp* *mp* *pp* arco *pp*

Vln. II

*pp* *mp* *pp* arco *pp*

Vla.

pizz. *pp*

Vc.

pizz. *pp*

Db.

pizz. *pp*

218

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*mp*

*mp* *pp* *pp* *mp*

*mp* *pp* *pp* *mp*

*mp* *pp* *pp* *mp*

223

**Voice**  
Musical notation for the voice part, starting with a half note in the first measure and remaining silent in the subsequent two measures.

**Pno.**  
Piano accompaniment for measures 223-225. The right hand and left hand play parallel lines. Dynamics are *p* in measure 223, *mf* in measure 224, and *p* in measure 225.

**Vln. I**  
Violin I part, marked *arco*. Dynamics are *p* in measure 223 and *mf* in measure 225.

**Vln. II**  
Violin II part, marked *arco*. Features triplet patterns in measures 224 and 225. Dynamics are *p* in measure 223 and *mf* in measure 225.

**Vla.**  
Viola part, marked *arco*. Dynamics are *pp* in measure 223, *p* in measure 224, and *mf* in measure 225.

**Vc.**  
Violoncello part, marked *arco*. Dynamics are *pp* in measure 223, *p* in measure 224, and *mf* in measure 225.

**Db.**  
Double Bass part, marked *arco*. Dynamics are *pp* in measure 223, *p* in measure 224, and *mf* in measure 225.

227

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 227-230 is arranged in a system with seven staves. The Voice staff at the top contains four whole rests. The Piano (Pno.) part consists of two staves (treble and bass clef) with melodic lines and dynamic markings of *mf* and *p*. The Violin I (Vln. I) and Violin II (Vln. II) parts feature triplet patterns in the first two measures, with dynamics *p* and *mf* respectively. The Viola (Vla.) part has a *pp* dynamic in the first measure, followed by *p* and *mf*. The Violoncello (Vc.) part starts with *pp*, then *p*, and *mf*. The Double Bass (Db.) part begins with *pp*, then *p*, and *mf*. The key signature has one flat (B-flat), and the time signature is 4/4.

231

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score consists of seven staves. The Voice staff is empty. The Piano (Pno.) staff has two parts: the right hand plays a melodic line with slurs and dynamics *p* and *mf*; the left hand plays a bass line with slurs and dynamics *p* and *mf*. Violin I (Vln. I) and Violin II (Vln. II) play sixteenth-note triplets with dynamics *p* and *mf*. Viola (Vla.) plays chords with dynamics *pp*, *p*, and *mf*. Violoncello (Vc.) and Double Bass (Db.) play chords with dynamics *pp*, *p*, and *mf*. The score is divided into four measures.

235

Voice

*p*

ai har ka sek bi  
نای همسر که سبک بیگات

Pno.

*p*

*p*

Vln. I

*pp* *p* *pp*

Vln. II

*pp* *p* *pp*

Vla.

*pp* *pp* *p* *pp*

Vc.

*pp* *pp* *p* *pp*

arco

Db.

*pp* *pp* *p* *pp*



241

Voice

kat haw\_\_ ri lar ai\_\_ man e\_\_ dil da ri

هموری لار (نای) منعی دلداری

Pno.

*p* *p* *mf*

Vln. I

*p* *mf*

Vln. II

*p* *mf*

Vla.

*p* *mf*

Vc.

*p* *p* *mf*

pizz.

Db.

*p* *mf*

246

Voice

bim rim man e\_ dil da ri  
 (بمزم) منعی دلداری

Pno.

*p* *mf*

Vln. I

*p* *mf*

Vln. II

*p* *mf*

Vla.

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

Vc.

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

Db.

*p* *mf*

251

Voice

pa ru po\_dar kat ya\_ ra\_ bi we nai\_ pa sa\_

پهروپو دهرکات یا رهیبی وینهی پاساری

Pno.

Vln. I

*pp* *p* *pp*

Vln. II

*pp* *p* *pp*

Vla.

*pp* *p* *pp*

Vc.

*pp* *p* *pp*

Db.

257

Voice

ri a re\_ ai ku lin\_ ja re\_ re a re  
نہری ئی کولونجہ رہری نہری

Pno.

Vln. I

*p* *pp* *p*

Vln. II

*p* *pp* *p*

Vla.

*p* *pp* *p*

Vc.

*p* *pp* *p*

Db.

263

Score for Voice, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass.

**Voice:** das mal ka ka ni ka ri  
دهسماآ قاقانى كارى نهمن و تو

**Pno.:** *p*

**Vln. I:** *pp*, *p*, *p*

**Vln. II:** *pp*, *p*, *p*

**Vla.:** *pp*, *p*

**Vc.:** *pp*, *p*

**Db.:** *pp*, *p*

Dynamic markings: *pp*, *p*, *pizz.*

268

Voice

a mi nu to haw ri lar du ya pei za

هموری لار دونیا پی زانی

Pno.

*mf* *pp* *p*

Vln. I

*mf* *p*

Vln. II

*mf* *p*

Vla.

*mf* *pp* *p*

Vc.

*mf* *pp* *p*

Db.

*mf* *p*

273

Voice

ni a man wai dun ya\_ pei za ni  
 (وهی) دونیا پی زانی نامان

Pno.

*mf* *p* *mf*

Vln. I

*mf* *p* *mf*

Vln. II

*mf* *p* *mf*

Vla.

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

Vc.

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

Db.

*mf* *p* *mf*

278

Score for measures 278-281, featuring Voice, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass.

**Voice:** Treble clef, whole rests in measures 278-281.

**Pno.:** Treble and Bass clefs. Measures 278-281. Dynamics: *p*, *mf*, *p*.

**Vln. I:** Treble clef. Measures 278-281. Dynamics: *p*, *mf*.

**Vln. II:** Treble clef. Measures 278-281. Dynamics: *p*, *mf*. Includes triplets in measures 279-281.

**Vla.:** Alto clef. Measures 278-281. Dynamics: *pp*, *p*, *mf*.

**Vc.:** Bass clef. Measures 278-281. Dynamics: *pp*, *p*, *mf*.

**Db.:** Bass clef. Measures 278-281. Dynamics: *p*, *mf*. Includes *pizz.* marking in measure 279.



282

Score for Voice, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass.

**Voice:** Four measures of rests.

**Piano (Pno.):** Treble and Bass clefs. Dynamics: *mf*, *p*, *mf*. Features melodic lines with slurs and ties.

**Violin I (Vln. I):** Treble clef. Dynamics: *p*, *mf*. Features triplet patterns in the first two measures.

**Violin II (Vln. II):** Treble clef. Dynamics: *p*, *mf*. Features triplet patterns in the first measure.

**Viola (Vla.):** Alto clef. Dynamics: *pp*, *p*, *mf*. Features sustained chords.

**Violoncello (Vc.):** Bass clef. Dynamics: *pp*, *p*, *mf*. Features sustained chords.

**Double Bass (Db.):** Bass clef. Dynamics: *pp*, *p*, *mf*. Features sustained chords.

286

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score consists of seven staves. The Voice staff is empty. The Piano (Pno.) staff has two parts: treble and bass clef. The Violin I (Vln. I) staff features triplet eighth notes. The Violin II (Vln. II) staff also features triplet eighth notes. The Viola (Vla.) staff has a dynamic of *pp* in the first measure, then *p* and *mf*. The Violoncello (Vc.) staff has a dynamic of *pp* in the first measure, then *p* and *mf*. The Double Bass (Db.) staff has a dynamic of *pp* in the first measure, then *p* and *mf*. Dynamics *p* and *mf* are indicated with wedges across the measures. The score is in 3/4 time and features a key signature of one flat.

290

Voice

*p*

ai bim ka  
 نای بمکه به خاتر

Pno.

*p*

*p*

Vln. I

*pp* *p* *pp*

Vln. II

*pp* *p* *pp*

Vla.

*pp* *pp* *p* *pp*

Vc.

*pp* *pp* *p* *pp*

Db.

arco

*pp* *pp* *p* *pp*

296

Voice

ba xa tir haw ri lar zar dai xor a

هموری لار زهردهی خۆر ئاوا

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*pizz.*

301

Voice

wa a man zar dai\_ xor a\_ wa

زهردهی خۆر ئاوا ئامان

Pno.

*mf* *p* *mf*

Vln. I

*mf* *p* *mf*

Vln. II

*mf* *p* *mf*

Vla.

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

Vc.

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

Db.

*mf* *p* *mf*

306

Voice

kiche sar be\_ na\_\_ dar haw ri\_lar la tuei  
 کچی سہر بینہ دہر ہموری لار لہ تویی کہڑاوه

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

312

Voice

ka ja\_\_\_\_ wa ai wai hai la new ka ja\_\_\_\_ wa  
هه‌ی له نیو که‌ژاوه ئه‌ی وه‌ی

Pno.

Vln. I

*p* *pp* *p*

Vln. II

*p* *pp* *p*

Vla.

*p* *pp*

Vc.

*p* *pp*

Db.

318

Voice

ai — ko lin ja re re  
 (نهی) کونجه ریبری

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pizz.*

*pp* *p* *mf*



322

Voice

ma ro da si mal qa qa ni

مهرو دهمال قاقانی

Pno.

*pp* *p* *mf*

Vln. I

*p* *mf*

Vln. II

*p* *mf*

Vla.

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

Vc.

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

Db.

*p* *mf*

327

Voice

ka ri a mi nu to xwen shi rin  
 کاری نهمن و تو خون شیرین

Pno.

*p* *mf* *pp*

Vln. I

*p* *mf*

Vln. II

*p* *mf*

Vla.

*p* *mf* *pp*

Vc.

*p* *mf* *pp*

Db.

pizz. *p* *mf*

331

Voice

pak\_\_ dun ya za\_\_ ni wal la pak\_\_ dun  
 پاک دنیا زانی وہ لآ پاک دنیا زانی

Pno.

*p* *mf* *p*

Vln. I

*p* *mf* *p*

Vln. II

*p* *mf* *p*

Vla.

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

Vc.

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

Db.

*p* *mf* *p*

336

Score for Voice, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass.

**Voice:** ia za ni

**Pno.:** *mf*

**Vln. I:** *mf*, *pp*, *p*, *pp*

**Vln. II:** *mf*, *pp*, *p*, *pp*

**Vla.:** *mf*, *pp*, *p*, *pp*

**Vc.:** *mf*, *pp*, *p*, *pp*

**Db.:** *mf*, *pp*, *p*, *pp*

**arco**

# كاروانه Karwana

Written especially for Hassan Zirak's voice به تايبهتی بو دهنگی حهسهن زیرهک نووسراوه

Abdullah Jamal Sagirma  
The main melody of the song by Hassan Zirak  
Slemani, Iraq's Kurdistan Region  
2023

1 **Andante** ♩ = 75

Voice

Pno.

**Andante** ♩ = 75

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score is for the song 'Karwana' (كاروانه). It is written for a voice soloist (Hassan Zirak) and a full orchestra. The tempo is Andante (♩ = 75) in 4/4 time. The score includes parts for Voice, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano part features a melodic line in the right hand and a supporting line in the left hand, with dynamics ranging from piano (p) to mezzo-forte (mf). The string sections (Vln. I, Vln. II, Vla., Vc., Db.) play pizzicato (pizz.) or arco (arco) parts, with dynamics ranging from piano (p) to fortissimo (ff). The score includes various performance instructions such as 'pizz.' and 'arco'.

6

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* *mp*

*mf* *f* *pp*

*p* *f* *pp*

*f* *pp* *mf* *mp* *mf*

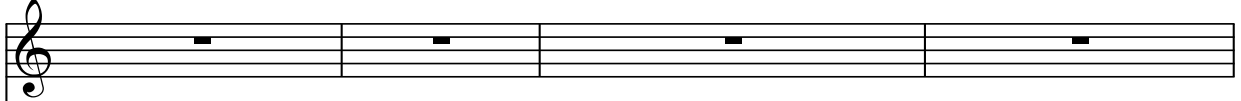
*f* *pp* *mf* *p* *mf*

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

arco pizz. arco pizz. arco pizz.

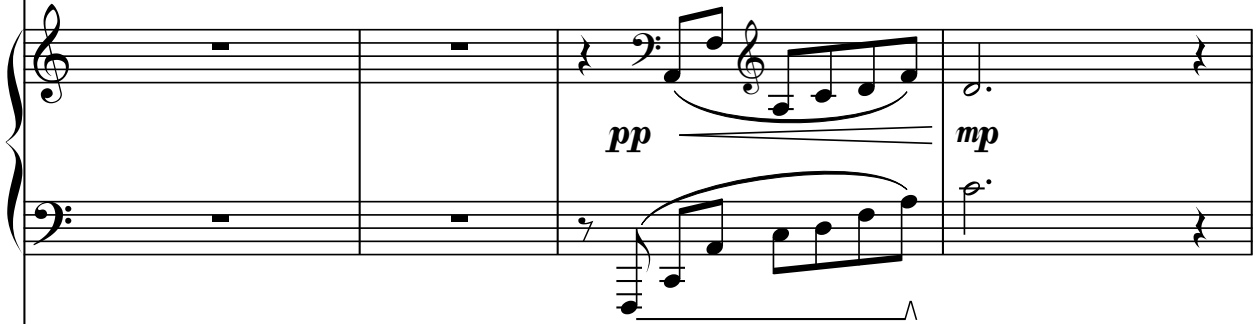
11

Voice



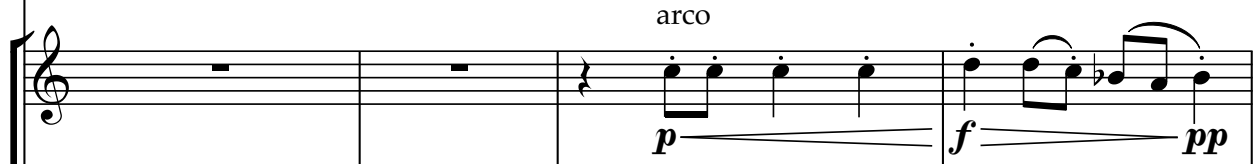
Staff with rests in all four measures.

Pno.



Piano accompaniment for measures 11-14. Measures 11-12 are rests. Measure 13 features a piano introduction with *pp* dynamics. Measure 14 features a piano accompaniment with *mp* dynamics.

Vln. I



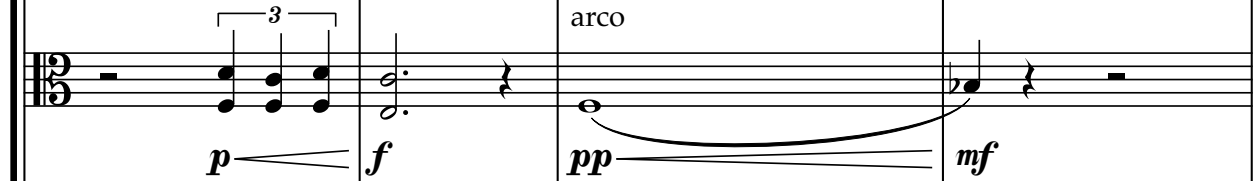
Violin I staff. Measures 11-12 are rests. Measure 13 starts with *arco* and *p* dynamics. Measure 14 features dynamics *f* and *pp*.

Vln. II



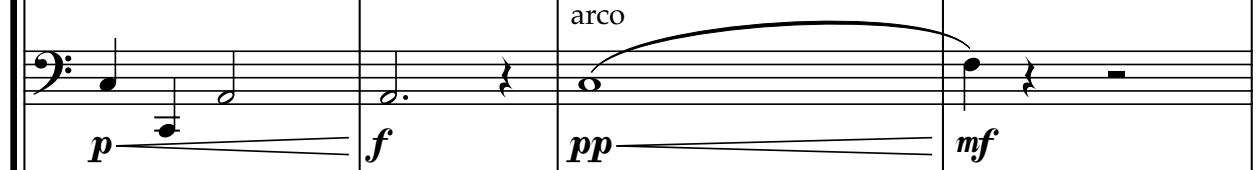
Violin II staff. Measures 11-12 are rests. Measure 13 starts with *arco* and *p* dynamics. Measure 14 features dynamics *f* and *pp*.

Vla.



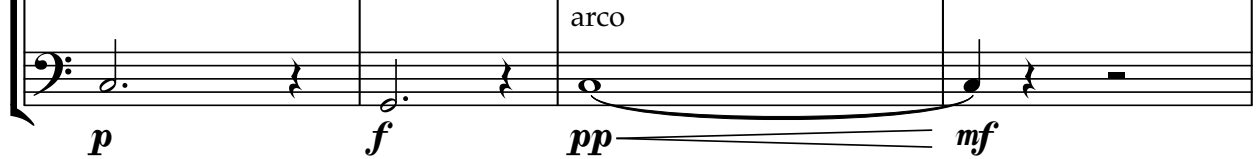
Viola staff. Measure 11 features a triplet of eighth notes with *p* dynamics. Measure 12 features *f* dynamics. Measure 13 starts with *arco* and *pp* dynamics. Measure 14 features *mf* dynamics.

Vc.



Violoncello staff. Measure 11 features *p* dynamics. Measure 12 features *f* dynamics. Measure 13 starts with *arco* and *pp* dynamics. Measure 14 features *mf* dynamics.

Db.



Double Bass staff. Measure 11 features *p* dynamics. Measure 12 features *f* dynamics. Measure 13 starts with *arco* and *pp* dynamics. Measure 14 features *mf* dynamics.

15

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp* *mp* *pp*

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

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

*pp* *mf* *pp*

*pp* *mf* *pp*

*pp* *mf* *pp*



18

Score for measures 18-21, featuring Voice, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

**Measure 18:** Voice is silent. Pno. starts with a half note *mp*. Vln. I and Vln. II play a sixteenth-note figure starting with *f* and ending with *pp*. Vla. and Vc. play a half note *mf*.

**Measure 19:** Pno. features a triplet of eighth notes in both hands, starting with *pp* and ending with *mp*. Vln. I and Vln. II continue with a sixteenth-note figure, starting with *p* and ending with *pp*. Vla. and Vc. play a sixteenth-note figure starting with *pp* and ending with *mf*.

**Measure 20:** Pno. continues with a half note *mp*. Vln. I and Vln. II continue with a sixteenth-note figure, starting with *f* and ending with *pp*. Vla. and Vc. play a half note *mf*.

**Measure 21:** Pno. ends with a half note *p*. Vln. I and Vln. II end with a half note *p*. Vla. and Vc. play a half note *f*. Db. plays a half note *pizz.* (pizzicato).

22

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *p* *mf*

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

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

*p* *f*

*p* *f*

arco *mf* *p* pizz. *mf* arco

25

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* *mf* *p* *mf*

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

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

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

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

pizz. arco

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

29

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp mf p mp mf

arco pp mp mf p mp mf

arco pp mp mf p mp mf

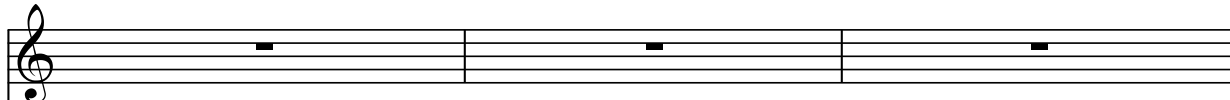
arco mp mf p mp mf

arco pp p mf p p mf

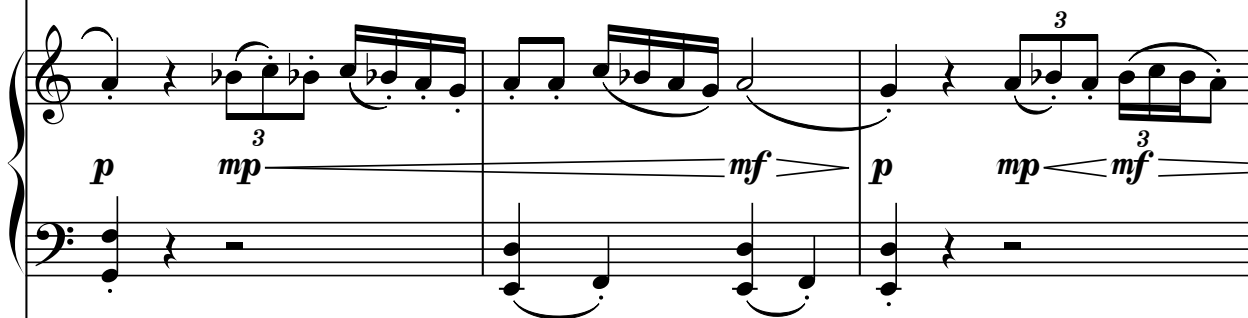
pp p mf p p mf

33

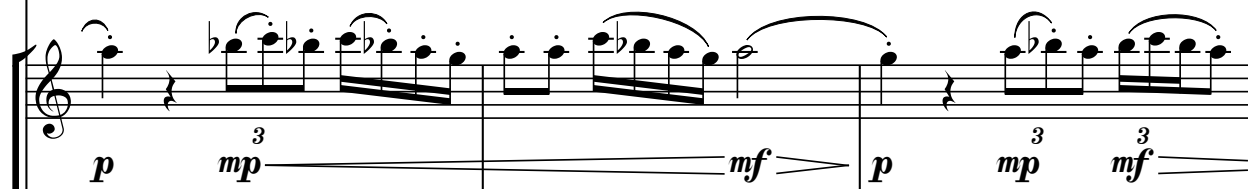
Voice



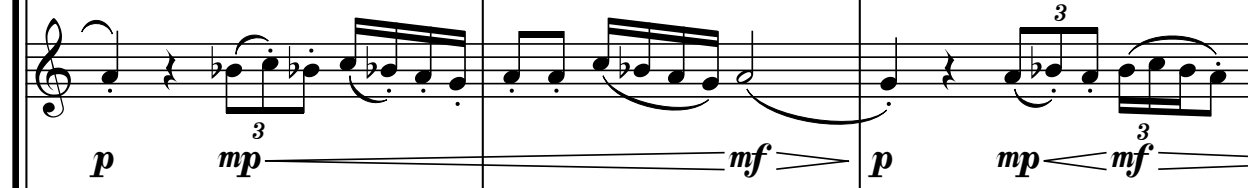
Pno.



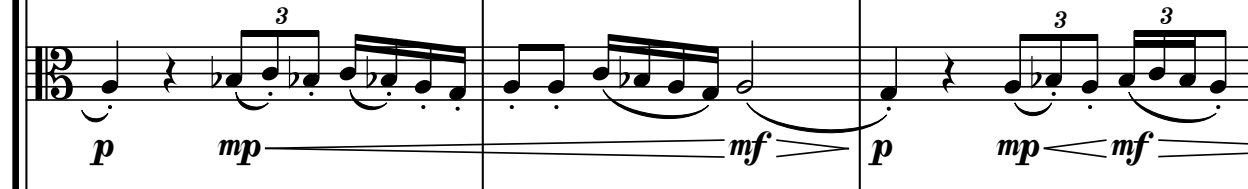
Vln. I



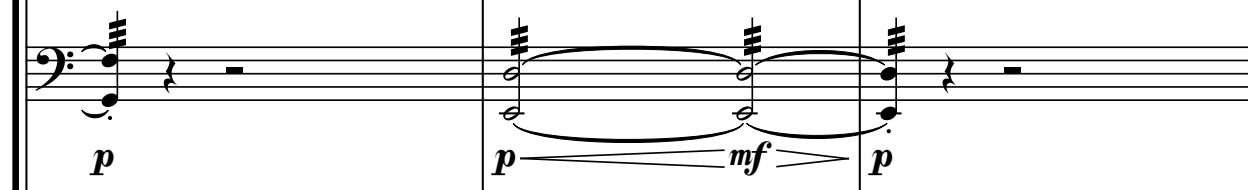
Vln. II



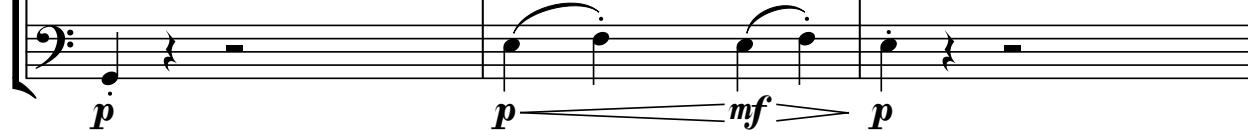
Vla.



Vc.



Db.



36

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 110, measures 36-38, is arranged in a standard orchestral format. The top staff is for the Voice, which is currently silent. The Piano (Pno.) part is written in treble and bass clefs, featuring triplet patterns in the right hand and sustained chords in the left hand. Dynamic markings of *p* and *mf* are used throughout. The Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) parts all play similar triplet patterns in the right hand and sustained chords in the left hand, mirroring the piano's texture. The Violoncello (Vc.) and Double Bass (Db.) parts play sustained chords in the left hand, with dynamic markings of *p* and *mf*. The overall texture is characterized by rhythmic triplet patterns in the upper strings and piano, and sustained harmonic support in the lower strings.

39

Score for measures 39-41, featuring Voice, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

**Measure 39:** The piano part begins with a piano (*p*) dynamic and a triplet of eighth notes. The strings (Vln. I, Vln. II, Vla., Vc., Db.) also start with a piano (*p*) dynamic. The voice part is silent.

**Measure 40:** The piano part moves to a mezzo-forte (*mf*) dynamic. The strings (Vln. I, Vln. II, Vla., Vc., Db.) also move to a mezzo-forte (*mf*) dynamic. The voice part remains silent.

**Measure 41:** The piano part returns to a piano (*p*) dynamic with a triplet of eighth notes. The strings (Vln. I, Vln. II, Vla., Vc., Db.) also return to a piano (*p*) dynamic. The voice part remains silent.

42

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *pp* *mf*

*mf* *pp* *mf*

*mf* *pp* *mf*

*p* *mf* *p* *p* *mf*

*p* *mf*



45

Voice

haw sad sa re  
حسو سعاد سهره

Pno.

*pp* *p*

Vln. I

pizz. arco  
*pp* *mp* *p* *pp*

Vln. II

pizz. arco  
*pp* *mp* *p* *pp*

Vla.

pizz. arco  
*pp* *mp* *p* *pp*

Vc.

pizz. arco  
*p* *mp* *p* *pp*

Db.

pizz. arco  
*p* *mp* *p* *pp*

49

Voice

ma ri gi lan gal gi gri go

مہری گیلان ہہلگری گو

Pno.

Vln. I

*mp* *pp*

Vln. II

*mp* *pp*

Vla.

*mp* *pp*

Vc.

*mp* *pp*

Db.

*mp* *pp*

Detailed description of the musical score: The score is for measures 49-52. The vocal line (Voice) is in a treble clef with a key signature of one flat (Bb). It features a melodic line with triplets and slurs. The lyrics are 'ma ri gi lan gal gi gri go' in English and 'مہری گیلان ہہلگری گو' in Urdu. The piano accompaniment (Pno.) is in a grand staff (treble and bass clefs) and is mostly silent, indicated by rests. The string section (Vln. I, Vln. II, Vla., Vc., Db.) is in a grand staff (treble and bass clefs) and provides harmonic support. Dynamics are marked as *mp* (mezzo-piano) and *pp* (pianissimo). The score is written in a standard musical notation style.

53

Voice

roi bo kes tan ka zal chaw  
روى بو كوستان كه زال چاو

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

57

Voice

juan\_ da ni she boi bi le\_ ha w  
 جوان دانیسی بوی بلیی نهو

Pno.

Vln. I

*mp* *pp*

Vln. II

*mp* *pp*

Vla.

*mp* *pp*

Vc.

*mp* *pp*

Db.

*mp* *pp*

Detailed description of the musical score: The score is for measures 57-60. The vocal line is in a minor key (one flat) and features a triplet of eighth notes in measure 58. The lyrics are 'juan\_ da ni she boi bi le\_ ha w' in Latin and 'جوان دانیسی بوی بلیی نهو' in Uyghur. The piano accompaniment is mostly rests. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides harmonic support with sustained notes and dynamic markings of *mp* and *pp*.

61

Voice

mas tu ba\_yan da ka zal chaw  
 مهست و بهنده که زال چاو

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

pizz. arco pizz. arco pizz. arco pizz. arco

3 3 3 3

65

Voice

juan da ni she boi ble haw mas tu  
 جوان دانیسی بوی بلئی نهر مهست و بهنده

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Detailed description of the musical score: The score is for measures 65-68. The vocal line starts at measure 65 with a treble clef and a key signature of one flat. It features a melodic line with a triplet of eighth notes in measure 65, a quarter note in measure 66, a half note in measure 67, and another triplet of eighth notes in measure 68. The lyrics are: 'juan da ni she boi ble haw mas tu' in English and 'جوان دانیسی بوی بلئی نهر مهست و بهنده' in Persian. The piano accompaniment consists of four measures of whole rests in both the right and left hands. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Violin I and II play a melodic line starting with a mezzo-piano (mp) dynamic in measure 65, which softens to pianissimo (pp) by measure 66. The Viola, Violoncello, and Double Bass parts also follow a similar dynamic contour, starting at mp and ending at pp. The Viola part has a key signature change to two flats in measure 67.

69

Voice

ban da kar wa  
کاروانه کاروانه

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

pizz. arco

73

Voice

na kar wa na kar wan roi

کاروان پوی و

Pno.

Vln. I

*mp* *pp*

Vln. II

*mp* *pp*

Vla.

*mp* *pp*

Vc.

*mp* *pp*

Db.

*mp* *pp*



77

Voice

hi be has tee dun ia mas

هی بی هستی دونیا هست و حیرانه

Pno.

Vln. I

*mp* > *pp*

pizz.

*mp* > *p*

arco

*pp*

Vln. II

*mp* > *pp*

pizz.

*mp* > *p*

arco

*pp*

Vla.

pizz.

*mp* > *p*

arco

*pp*

Vc.

pizz.

*mp* > *p*

arco

*pp*

Db.

pizz.

*mp* > *p*

arco

*pp*

81

Voice

tu hai ra na la xam zai

له غمزه‌ی چاوی مهستی

Pno.

Vln. I

*mp* *pp*

Vln. II

*mp* *pp*

Vla.

*mp* *pp*

Vc.

*mp* *pp*

Db.

*mp* *pp*

85

Voice

cha wi mas tee jua ne gian

جوانی گیان لیم بیوره

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

89

Voice

— lem bu bu ra nam za ni ai km

نهمزانی نهو کم گهستی

Pno.

Vln. I

*mp* *pp*

Vln. II

*mp* *pp*

Vla.

*mp* *pp*

Vc.

*mp* *pp*

Db.

*mp* *pp*

93

Voice

gas — ti

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp* *mp* *pp*

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

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

*pp* *mf* *pp*

*pp* *mf* *pp*

*pp* *mf* *pp*

97

Score for measures 97-99, featuring Voice, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

**Measure 97:**

- Voice:** Rest.
- Pno.:** *mp*. Treble clef: quarter note, quarter rest. Bass clef: quarter note, quarter rest.
- Vln. I:** *f* to *pp*. Treble clef: eighth notes, quarter note, quarter note.
- Vln. II:** *f* to *pp*. Treble clef: eighth notes, quarter note, quarter note.
- Vla.:** *mf*. Bass clef: quarter note, quarter rest.
- Vc.:** *mf*. Bass clef: quarter note, quarter rest.
- Db.:** *mf*. Bass clef: quarter note, quarter rest.

**Measure 98:**

- Voice:** Rest.
- Pno.:** *pp*. Treble clef: quarter rest, eighth notes (triplets), quarter note. Bass clef: quarter rest, eighth notes (triplets), quarter note.
- Vln. I:** *p*. Treble clef: quarter note, quarter note, quarter note, quarter note.
- Vln. II:** *p*. Treble clef: quarter note, quarter note, quarter note, quarter note.
- Vla.:** *pp*. Bass clef: quarter note, quarter note, quarter note, quarter note.
- Vc.:** *pp*. Bass clef: quarter note, quarter note, quarter note, quarter note.
- Db.:** *pp*. Bass clef: quarter note, quarter note, quarter note, quarter note.

**Measure 99:**

- Voice:** Rest.
- Pno.:** *mp*. Treble clef: quarter note, quarter rest. Bass clef: quarter note, quarter rest.
- Vln. I:** *f* to *pp*. Treble clef: eighth notes, quarter note, quarter note.
- Vln. II:** *f* to *pp*. Treble clef: eighth notes, quarter note, quarter note.
- Vla.:** *mf*. Bass clef: quarter note, quarter rest.
- Vc.:** *mf*. Bass clef: quarter note, quarter rest.
- Db.:** *mf*. Bass clef: quarter note, quarter rest.

100

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp* *mp* *p*

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

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

*pp* *mf* *f*

*pp* *mf* *f*

*pp* *mf* *pizz.* *p*

103

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *p* *mf*

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

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

*p* *f*

*p* *f*

arco *p* pizz. *mf* arco

Detailed description: This page of a musical score covers measures 103, 104, and 105. The score is arranged in a grand staff format with seven parts: Voice, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Voice part is mostly silent, with a few notes in measure 105. The Piano part features a complex texture with chords and moving lines in both hands, marked with *mf* and *p*. The Violin I and II parts play a melodic line that starts with a *mf* dynamic and tapers to *pp* by the end of each measure. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes, with dynamics ranging from *p* to *f*. The Double Bass part starts with a *mf* dynamic, then switches to *pizz.* (pizzicato) in measure 104, and returns to *arco* (arco) in measure 105. The score includes various musical notations such as slurs, accents, and dynamic markings.



106

Voice

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score consists of seven staves. The Voice staff is empty. The Piano staff has four measures with dynamics *p*, *mf*, *p*, and *mf*. The Violin I and II staves have dynamics *p*, *mf* > *pp*, *p*, and *mf* > *pp*. The Viola and Violoncello staves have dynamics *p* *f*, *p*, *f*, and *p* *mp*. The Double Bass staff has dynamics *p*, *mf*, *p* *f*, and *p* *mp*. Performance instructions include *pizz.* and *arco*.

*p* *mf* *p* *mf*

*p* *mf* > *pp* *p* *mf* > *pp*

*p* *mf* > *pp* *p* *mf* > *pp* *pizz.*

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

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

*pizz.* *arco* *pizz.*

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

110 a tempo

Voice

sha da we rash ma le hal\_

شادهوی رَش مائی ههآدای

Pno.

*pp* *p*

Vln. I

pizz. arco

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

Vln. II

pizz. arco

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

Vla.

arco

*p* *pp* *mp*

Vc.

arco

*p* *pp* *mp*

Db.

arco

*p* *pp* *mp*

114

Voice

dai la ba\_ ian\_ da ni san

له بايندا نيسان راياندا

Pno.

Vln. I

*pp* *mp > pp*

Vln. II

*pp* *mp > pp* pizz.

Vla.

*pp* *mp* pizz.

Vc.

*pp* *mp* pizz.

Db.

*pp* *mp* pizz.

118

Voice

ran\_ dai ka zal chaw juan\_ da  
کمزال چاو جوان دانیسی

Pno.

*pp* *p*

Vln. I

pizz. arco  
*mp* *p* *pp* *mp*

Vln. II

pizz. arco  
*mp* *p* *pp* *mp*

Vla.

*p* *pp* *mp*

Vc.

*p* arco *pp* *mp*

Db.

*p* arco *pp* *mp*

122

Voice

ni she boi bi le ha w mas tu ba yan da

بوی بلایی نهمه مست و بهنده

Pno.

Vln. I

*pp* *mp* *pp*

Vln. II

*pp* *mp* *pp*  
pizz.

Vla.

*pp* *mp*  
pizz.

Vc.

*pp* *mp*  
pizz.

Db.

*pp* *mp*

126

Voice

ka zal chaw      juan da ni

که زال چاو      جوان دانیسی

Pno.

*pp*      *p*

Vln. I

pizz.      arco

*mp* > *p*      *pp*      *mp*

Vln. II

pizz.      arco

*mp* > *p*      *pp*      *mp*

Vla.

*p*      arco      *pp*      *mp*

Vc.

*p*      arco      *pp*      *mp*

Db.

*p*      arco      *pp* < *mp*

130

Voice

she\_ boi ble\_ haw\_ mas tu ban\_ da

بوی بلیی نهو مهست و بهنده

Pno.

Vln. I

*pp* *mp* *pp*

Vln. II

*pp* *mp* *pp*

Vla.

*pp* *mp*

Vc.

*pp* *mp*

Db.

*pp* *mp*

pizz.

pizz.

pizz.

pizz.

134

Voice

kar wa na kar wa

کاروانه کاروانه

Pno.

*pp* *p*

Vln. I

pizz. arco

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

Vln. II

pizz. arco

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

Vla.

*p* *pp* *mp*

Vc.

*p* *pp* *mp*

arco

Db.

*p* *pp* *mp*

arco



138

Voice

na kar wan roi hi be has

کاروان پروی و هی بی هستی

Pno.

Vln. I

*pp* *mp* *pp*

Vln. II

*pp* *mp* *pp*

pizz.

Vla.

*pp* *mp*

pizz.

Vc.

*pp* *mp*

pizz.

Db.

*pp* *mp*

pizz.

142

Voice

tee dun ia mas tu hai ra

دونیا مهست و چهیرانه

Pno.

*pp* *p*

Vln. I

pizz. arco

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

Vln. II

pizz. arco

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

Vla.

arco

*p* *pp* *mp*

Vc.

arco

*p* *pp* *mp*

Db.

arco

*p* *pp* *mp*

146

Voice

na la xam zai cha wi mas tee

له غمزه‌ی چاوی مهستی

Pno.

Vln. I

*pp* *mp* *pp*

Vln. II

*pp* *mp* *pp* pizz.

Vla.

*pp* *mp* pizz.

Vc.

*pp* *mp* pizz.

Db.

*pp* *mp* pizz.

Detailed description of the musical score: The score is for measures 146-149. The vocal line starts at measure 146 with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a half note (D5), and another triplet of eighth notes (E5, F5, G5). The lyrics are 'na la xam zai cha wi mas tee' with Persian lyrics 'له غمزه‌ی چاوی مهستی' below. The piano accompaniment consists of four measures of whole rests in both hands. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) has a consistent pattern: measures 146 and 147 have a half note (G2) with a *pp* dynamic; measures 148 and 149 have a half note (G2) with a *mp* dynamic, followed by a quarter note (A2) with a *pp* dynamic. The Viola, Violoncello, and Double Bass parts include a 'pizz.' (pizzicato) instruction in measure 149.

150

Voice

jua ne gian lem bu  
جوانی گیان لیم بیوره

Pno.

*pp* *p*

Vln. I

pizz. arco

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

Vln. II

pizz. arco

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

Vla.

*p* *pp* *mp*

Vc.

*p* *pp* *mp*

arco

Db.

*p* *pp* *mp*

arco

154

Voice

bu ra nam za ni ai km gas ti

نه‌م‌زانی ئه‌و‌کم گه‌ستی

Pno.

Vln. I

*pp* *mp* *pp*

Vln. II

*pp* *mp* *pp*

Vla.

*pp*

Vc.

*pp*

Db.

*pp*

158

**Voice**  
Musical staff with a treble clef, showing a melodic line starting in measure 158 and continuing through measure 161.

**Pno.**  
Piano accompaniment with two staves (treble and bass clefs). Dynamics include *p*, *mp*, and *pp*. Includes a *pizz.* marking in measure 158.

**Vln. I**  
Violin I part with a treble clef. Dynamics include *mf* and *pp*. Includes a *pizz.* marking in measure 158.

**Vln. II**  
Violin II part with a treble clef. Dynamics include *p*, *mf*, and *pp*. Includes a *pizz.* marking in measure 158.

**Vla.**  
Viola part with an alto clef. Dynamics include *pp*, *mf*, *mp*, and *mf*. Includes a *pizz.* marking in measure 160.

**Vc.**  
Violoncello part with a bass clef. Dynamics include *pp*, *mf*, *p*, and *mf*. Includes a *pizz.* marking in measure 160.

**Db.**  
Double Bass part with a bass clef. Dynamics include *pp*, *mf*, *p*, and *mf*. Includes a *pizz.* marking in measure 160.

162

Score for measures 162-165, featuring Voice, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

**Measure 162:** The Piano part features a triplet of eighth notes in both hands, marked *p*. The Violin I and II parts play eighth notes, marked *mf* and *p* respectively. The Viola and Cello parts play a half note, marked *pp*. The Double Bass part plays a half note, marked *pp*.

**Measure 163:** The Piano part continues with the triplet, marked *mp*. The Violin I and II parts continue with eighth notes, marked *f*. The Viola and Cello parts continue with the half note, marked *mf*. The Double Bass part continues with the half note, marked *mf*.

**Measure 164:** The Piano part is silent. The Violin I and II parts play eighth notes, marked *pp*. The Viola and Cello parts play a triplet of eighth notes, marked *p*. The Double Bass part plays a half note, marked *p*.

**Measure 165:** The Piano part is silent. The Violin I and II parts play eighth notes, marked *pp*. The Viola and Cello parts play a half note, marked *f*. The Double Bass part plays a half note, marked *f*.