

Alireza Seyedi

Tisā

for ensemble

(2023)

Preface

Tisa means "lonely" in the dialect of Mazandaran people in northern Iran. From the first second to the end of the piece, it is narrating a journey. A journey between the origin of "construction" and the destination of "destruction" and vice versa. During the whole time I was working on this piece, I didn't have a specific place to work due to leaving my workplace and traveling frequently. Wherever there was an opportunity, I wrote down my ideas, in the bus and train, hotel, library, among the noise of cars, small children etc.


Therefore, an important part of the piece was formed in my mind and on my paper, in crowded and very crowded places. There were many sounds around me, but I don't seem to remember any of them, all I remember was a whistling sound that was constantly going on in my head.

Ensemble


- [Flute
- [Clarinet in Bb
- [Horn in F
- [Piano
- [Violin
- [Viola
- [Violoncello

Performance directions

♭ = ¼ tone lower

 Crescendo dal niente, Diminuendo al niente

 = Bartok Pizz.

 = Start with upbow, after that change randomly and extremely imperceptibly (between \square and ∇)

+ Non-transposed score.

+ The duration is approximately 7:00

Tisā
for ensemble

Alireza Seyedi (*2001-)

$\text{♩} = 112$

Flute
Clarinet in Bb
Horn in F
Piano

mp
p — *f*
pp — *mf*
ff — *mf*
p — *mf* — *pp*
ff — *mp*
mf
ff — *pp*
mp
ff
f

$\text{♩} = 112$

Violin
Viola
Violoncello

p — *ppp*
pp — *mp* — *pp* — *mf* — *ppp*
ppp — *p* — *pp*
p
pp — *p* — *ppp*
pp — *mf* — *p*
mp — *ff* — *mf* — *p*
mf *sfz*
mf — *fff*

2 11

f *ff* *mp* *fff*

ff *p*

mp *ff*

f *mf* *pp* *f* *ff* *Ped.*

mf *mp* *f* *fff*

18 $\text{♩} = 138$ *8va*

fff

fff

ff

f

$\text{♩} = 138$

fff

p

fff

f

fff

mf *f* *fff* *f*

4 26

f

f

ff

mf ————— *ff* ————— *mf*

8^{va}-----

mp

ff

3

3

3

fff

♩=64

35

5

pp

p *mf* *pp*

fff

mp *pp* *ff*

3

f *ff*³

♩=64

pp *p* *pp* *ppp* *p*

ppp *p* *ppp*

ppp *pp* *p* *ppp*

6 44

f *ff* *mf* *ff* *f* *pp*

mp *ff* *fff* *f* *mp* *ff*

fff

ppp *mf* *p* *ff*

p *f* *mp*

Pizz

3

fff

Musical score system 1 (Measures 52-58).
 Treble clef: Measure 52 has a *fff* dynamic. A crescendo hairpin leads to a *pp* dynamic in measure 53. Measure 54 has a *fff* dynamic. Measure 58 has a *ff* dynamic.
 Bass clef: Measure 54 has a *mf* dynamic. Measure 58 has a *ff* dynamic.

Musical score system 2 (Measures 52-58).
 Treble clef: Measure 58 has a *fff* dynamic.

Musical score system 3 (Measures 52-58).
 Treble clef: Measure 52 has a *fff* dynamic. Measure 58 has a *ff* dynamic.
 Bass clef: Measure 52 has a *fff* dynamic. Measure 58 has a *ff* dynamic.

Musical score system 4 (Measures 52-58).
 Treble clef: Measure 52 has a *fff* dynamic. Measure 53 has a *fff* dynamic. Measure 54 has a *p* dynamic. Measure 55 has a *f* dynamic. Measure 56 has a *pp* dynamic.
 Bass clef: Measure 52 has a *fff* dynamic. Measure 53 has a *fff* dynamic. Measure 54 has a *mp* dynamic. Measure 58 has a *f* dynamic.
 The word "arco" is written above the bass clef in measure 54.
 The time signature is 6/8, located at the bottom left of the system.

8va

8va

fff *ppp* *fff* *mf* *fff* *pp*

3 3

mf *pp* *fff*

3 3

ff

3

Ped.

pizz *fff* *fff* *fff*

pizz

3 3 3

Musical score for two staves, measures 66-74. The top staff features a melodic line with triplets and a forte (*ff*) dynamic. The bottom staff provides harmonic support with similar triplet patterns.

Musical score for a single staff, measures 66-74. The melody starts with a mezzo-forte (*mf*) dynamic and ends with a fortissimo (*fff*) dynamic.

Musical score for a grand staff (treble and bass clefs), measures 66-74. It includes piano accompaniment with chords and triplets, and dynamic markings like *ff* and *fff*. A *Red.* (ritardando) marking is present in the bass line.

Musical score for a grand staff, measures 66-74. The top staff is marked *arco* and features a melodic line with dynamics from *fff* to *p*. The middle and bottom staves provide accompaniment with sustained chords.

10⁷⁶

8^{va}

ff

fff

3

3

3

ff

3

8^{vb}

8^{vb}

Red.

mp

Pizz

fff

Pizz

fff

Pizz

fff

Pizz

fff

arco

f

mp

arco

f ————— *mp* *fff*

fff

f

f ————— *mp*

f ————— *mp*

f ————— *mp* *f*

arco

arco

fff

ff

12⁹⁰

b.p.

fff

fff

ff

ff

f

mf

arco

mp ————— *f*

Pizz

Pizz

pizz

96 8^{va} 13

fff *tr* *p* *f* *tr*

f *fff*

3 *f* *6* *fff* *ff* *Ped.* *Ped.*

arco

fff *f* *ppp* *mf* *pp* *ppp*

♩=90

14¹⁰⁴

ppp

fff

ff

f

p

f

p

♩=90

pp

mf

mp

fff

mp

pp

p

mp

pp

fff

pizz

f

fff

8va

Musical score for the first system, measures 112-116. It features two staves with treble clefs. The first staff has a 7-measure rest followed by an 8va bracketed section. The second staff has a melodic line starting in measure 115. Dynamics include *p* and *ppp*.

Musical score for the second system, measures 112-116. It features a single staff with a treble clef. The staff is mostly empty with rests, except for a melodic line starting in measure 115. Dynamics include *fff*.

Musical score for the third system, measures 112-116. It features a grand staff with treble and bass clefs. The staff is mostly empty with rests.

Musical score for the fourth system, measures 112-116. It features a grand staff with treble, alto, and bass clefs. The top staff has a melodic line with dynamics *mf*, *ppp*, *mp*, *pp*, *mf*, *p*, *ff*, *mf*, *fff*. The middle staff has dynamics *p*, *fff*, *ff*, *p*. The bottom staff has dynamics *pp*, *mf*, *p*, *arco*, *ff*, *pp*.

16¹¹⁸

mf *p* *ppp*

p *ppp*

pp *f* *mp*

mf *ff* *pp* *mf* *ppp*

ppp

p *mp* *ppp*