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Wandeln in Illusion

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Wandeln in Illusion

Miniaturen für Sopranstimme und Saxophon

Auszüge aus „Also sprach Zarathustra“

Von

Friedrich Wilhelm Nietzsche

(2019)

I. Der Mensch ist ein Seil, geknüpft zwischen Tier und Übermensch, - ein Seil über einem Abgrund.

Man is a rope stretched between the animal and the Superman - a rope over an abyss.

L'homme est une corde tendue entre la bête et le Surhumain, - une corde sur l'abîme.

L'uomo è una fune tesa tra il bruto e il superuomo - una fune sopra l'abisso.

II. Diese Welt, die ewig unvollkommene, eines ewigen Widerspruches Abbild und unvollkommenes Abbild - eine Trunke Lust ihrem unvollkommenen Schöpfer: - also dünkte mich einst die Welt

This world, the eternally imperfect, an eternal contradiction's image and imperfect image - an intoxicating joy to its imperfect creator: - thus did the world once seem to me.

Ce monde éternellement imparfait, image, et image imparfaite, d'une éternelle contradiction - une joie enivrante pour son créateur imparfait: tel me parut un jour le monde.

Questo mondo eternamente imperfetto, immagine e immagine imperfetta di un'eterna contraddizione - una gioia inebriante per il suo imperfetto creatore: - tale mi parve un giorno il mondo.

III. Also rief mir Alles in Zeichen zu: „es ist Zeit!“ - Aber ich - hörte nicht: bis endlich mein Abgrund sich rührte und mein Gedanke mich biss.

so called everything unto me in sings: „It is time!“ But I - heard not, until at last mine abyss moved, and my thought bit me.

Ainsi tout me disait par des signes: „ Il est temps!“ Mais moi - je m'entendais pas: jusqu'à ce qu'enfin mon abîme se mis à remuer et que ma pensée me mordît.

Così che tutto mi diceva con segni: „È tempo!“ Mai io non udivo: sinché alla fine il mio abisso si agitò e il mio pensiero mi morse.

IV. Wohin kam die Träne meinem Auge und der Flaum meinem Herzen? Oh Einsamkeit aller Schenkenden! Oh Schweigsamkeit aller Leuchtenden!

Whence have gone the tears of mine eye, and the down of my heart? Oh, the lonesomeness of all bestowers! Oh, the silence of all shining ones!

Que sont devenus les larmes de mes yeux et le duvet de mon coeur? O solitude de tous ceux qui donnent! O silence de tous ceux qui luisent!

Donde venne all'occhio mio la lacrima, e il callo al mio cuore? Oh, solitudine di tutti coloro che donano! Oh, silenzio di tutti coloro che risplendono!

V. Die Welt ist tief -: und tiefer als je der Tag gedacht hat. Nicht alles darf vor dem Tage Worte haben. Aber der Tag kommt: so scheiden wir nun!

The world is deep: - and deeper than e'er the day could read. Not everything may be uttered in presence of day. But day cometh: so let us part!

Le monde est profond -: et plus profond que le jour ne l'a jamais pensé. Il y a des choses qu'il faut taire devant le jour. Mais le jour vient: séparons-nous donc!

Il mondo è profondo - e più profondo di quanto il giorno credesse. Non tutto può dirsi in presenza del giorno. Ma il giorno s'appressa - separiamoci, dunque!

VI. Es gibt keine Erlösung für den, der so an sich selber leidet, es sei denn der schnelle Tod.

There is no salvation for the man who thus suffers from himself, unless it be speedy death.

Il n'y a pas de salut pour celui souffre à ce point de lui-même, si ce n'est la mort rapide.

Non v'è altra redenzione, per chi soffre tanto a causa di sé, che una sùbita morte.

***The Score is notated in C. Duration: ca. 8'**

I

Nima Farahani

♩ = 80

The musical score is written for Soprano and Saxophone (soprano) in 4/4 time, with a tempo of ♩ = 80. The score is divided into systems, each with a measure number at the beginning. The Soprano part consists of rests with fermatas, while the Saxophone part features complex multi-measure rests and melodic lines with various dynamics and articulations.

System 1 (Measures 1-5):
Soprano: Rests with fermatas in 4/4, 6/4, 3/4, 4/4, 6/4, and 3/4 time signatures.
Saxophone: Multi-measure rests with dynamics \emptyset^* , p , \emptyset , p , and \emptyset .

System 2 (Measures 6-9):
Soprano: Measure 6 has a rest with fermata. Measure 7 has a rest. Measure 8 has a note with a fermata. Measure 9 has a note with a glissando and a fermata. Dynamics: pp , \emptyset . *Bocca chiusa*.
Saxophone: Multi-measure rests with dynamics \emptyset , p , and *non decresc.*

System 3 (Measures 10-13):
Soprano: Rests with fermatas in 4/4, 3/4, 4/4, and 6/4 time signatures.
Saxophone: Multi-measure rests with dynamics \emptyset , p , \emptyset , and \emptyset .

System 4 (Measures 14-17):
Soprano: Rests with fermatas in 6/4, 4/4, 2/4, and 4/4 time signatures. Dynamics: p , mp .
Saxophone: Multi-measure rests with dynamics $< p$, \emptyset , \emptyset , p , and \emptyset . *Der* _____

System 5 (Measures 18-21):
Soprano: Rests with fermatas in 4/4, 4/4, 4/4, and 4/4 time signatures. Dynamics: mp , p , pp . *Mensch* _____ *ist ein Se - - - il*
Saxophone: Multi-measure rests with dynamics \emptyset , p , \emptyset , and \emptyset .

* It means, the Multiphonic should arise from nothing and ends to nothing. *dal niente* in combination with Multiphonic means to try to let arise the sound from nothing, **if possible**. This definition refers to the whole piece.

furiously

21 *mf* *ff* *p* *mp*

S ge - knüpft zwi - schen Tier

sax. *p*

24 *p* *mf* *f* *ff*

S und Ü - ber - mensch

sax. *< p* *ff* *Overblowing*

27 $\text{♩} = 90$ *p* *mf* *ppp* *Gliss.*

S ein Seil ü - ber ei - nem Ab - grun - de

sax.

II

Nima Farahani

♩ = 50

Soprano
Die - se Welt die e - wig

Saxophone (soprano)
p *pp* *p*

S
un - voll - kom - me - ne

sax.
Gliss. *ppp* *pp* *sf-p* *mp* *pp* Growling

S
ei - nes e - wi - gen Wi - der - spru - ches Ab - bild und

sax.
mp *p* *p* *p*

S
un - voll - kom - me - nes Ab - bild eine trunk - ne Lust ihr - em

sax.
pp *pppp*

Naturally spoken
sarcastic

ironic

10 *mf* *pp* *mp* *mf*

S un - voll - kom - me - nen Schöp - fer al - so dünk - te mich

sax. *ppp* *p* *ppp* *Gliss.*

12 *p* *p* *mf*

S einst die Welt al - so dünk - te mich

sax. *p* *ppp* *p* *ppp* *Gliss.* *Gliss.*

14 *mp* *p* *p*

S *Gliss.* einst die Welt al - so dünk - te mich

sax. *pp* *pppp*

III

Nima Farahani

♩ = 55

mf

Soprano

Al-so al - les rief mir in Zei ³ - chen zu ____

Saxophone
(soprano)

pp

mp

es ist Ze ³ - it A - ber ich

pp very fragile

p

sax.

ppp

pp < *mp*

like howling from Happiness

*Growling
sempre*

f

ff

fff

A - ber ich hör - te nicht bis

p < *mp*

p

f

pp

9

S *Gliss.*

sax.

end - lich

mf *f*

10

S *p sf-p sf-p sf-p sf-p sf-p*

sax.

me - in Ab - grund

mf *mf* *mf*

11

S

sax.

mf *mf* *mf*

12

S *mp*

sax.

sich rühr - te

mf *mp* *p*

13

S *p* *Gliss.*

sax.

und mein

p *pp* *pp*

14 *p*

S Ge - dan - ke mich biss

mp *p* *Gliss*

14 sax.

pp *pp*

15 S

15 sax. *mf* *Growling*

Detailed description: The image shows a musical score for voice (S) and saxophone (sax.) across two systems. The first system covers measures 14 and 15. In measure 14, the voice part starts with a piano (*p*) dynamic and sings the lyrics "Ge - dan - ke mich biss". The saxophone part features a melodic line with a glissando effect and dynamic markings of *pp* (pianissimo). In measure 15, the voice part is silent, while the saxophone part continues with a melodic line marked *mf* (mezzo-forte) and includes a "Growling" effect. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

IV

Nima Farahani

sighingly and fragile

accel. ----- *a tempo* *p* *mp*

mf *ff* *ffff*

Growling *Wo-hin kam die Trä-ne*

p *pp*

Gliss. *mei - nem Au - ge*

ppp *pp*

accel. ----- *a tempo* *very fragile mp*

Growling *und der Flaum*

Gliss. *Gliss.* *ff* *ffff* *p* *pp*

pp *p* *mp*

Gliss. *mei-nem Her - zen* *Oh*

p

9 *mp mp*

Ein-sam-keit al-ler Schen-ken-den

sax. 9 *p pp p p*

Growling -----

Gliss. Gliss.

3

12 *mp*

Oh *Growling*

sax. 12 *p ff fff subito p*

14 *mf f*

Gliss. Gliss. Gliss.

Schweig-sam-keit al-ler Leuch-ten-den

sax. 14 *fp pp f*

Gliss.

3

più mosso -----

13 *f* *very obviuos*

Sax. *p mp f ff*

S Welt ist tief

14 *a tempo* *mf mp p*

Sax. *fff pp sempre*

S Nicht al - les darf vor dem Ta - ge

Sax. *Growling* *Subtone* *very fragile*

17 *mf p sf*

Sax. *∅ p sfz sf-p fp f*

S Wor - te ha - ben A - ber der Tag kommt

19 *Naturally spoken between* *mf p simile*

Sax. *p ∅*

S So, scheiden wir nun! So, scheiden wir nun!

VI

Nima Farahani

♩ = 50

mf

mf

mp

Soprano

Musical notation for the Soprano part, measures 1-4. The lyrics are "Es gibt kei-ne Er-lö-sung".

Es gibt kei-ne Er-lö-sung

Saxophone
(Alto)

Musical notation for the Saxophone (Alto) part, measures 1-4. Dynamics include *p* and *p sempre*.

p *p sempre*

Growling

euphoric

f

mp

Gliss.

Gliss.

Musical notation for the Soprano part, measures 5-8. The lyrics are "Es gibt kei-ne Er-lö-sung".

Es gibt kei-ne Er-lö-sung

Musical notation for the Saxophone (Alto) part, measures 5-8. Dynamics include *f*, *p*, and *ppp*.

f *p* *ppp*

Musical notation for the Soprano part, measures 9-12. The lyrics are "für den der so".

mf

ff

für den

der so

Musical notation for the Saxophone (Alto) part, measures 9-12. Dynamics include *mp*, *sfz-p*, *sfz-p*, and *ff*.

mp *sfz-p* *sfz-p* *ff*

Musical notation for the Soprano part, measures 13-16. The lyrics are "an sich sel-ber lei-det".

p

ppp

an sich sel-ber lei-det

Musical notation for the Saxophone (Alto) part, measures 13-16. Dynamics include *ppp*.

ppp *ppp*

12

S

12

sax.

\emptyset *p* \emptyset *p* \emptyset

16

S

es sei denn — der schnell-le Tod

16

sax.

\emptyset *p* \emptyset