

Kārevān

Score

Arr. Golnoush Khaleghi 1987

① **Larghetto** $\text{♩} = 63$ ②

Flute
mf

Clarinet in B \flat
mf

Bassoon
mf *p*

Santur I
mf

Tar I
mf

Piano
mf

Solo

Violin I
mf *p* *mf*

Violin II
mf *p* *mf*

Viola
mf *p*

Cello
mf *p*

Double Bass
mf *p*

10

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

3

20

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

4

27

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

rall.

p

p

p

p

p

p

p

p

⑤ Deylaman ♩. = 52

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Rests throughout the section.
- B♭ Cl.** (B-flat Clarinet): Rests until measure 35, then plays a sixteenth-note scale with a slur and a '6' below it.
- Bsn.** (Bassoon): Rests until measure 35, then plays a series of quarter notes with a 'pizz.' (pizzicato) marking.
- Snt. I** (Soprano Saxophone I): Rests throughout the section.
- Tar I** (Tombak I): Rests throughout the section.
- Piano**: Starts at measure 35 with a piano (*p*) dynamic. The right hand plays a continuous sixteenth-note pattern, and the left hand plays a series of quarter notes.
- Solo**: Rests throughout the section.
- Vln. I** (Violin I): Rests throughout the section.
- Vln. II** (Violin II): Rests throughout the section.
- Vla.** (Viola): Rests throughout the section.
- Vc.** (Violoncello): Rests until measure 35, then plays a series of quarter notes with a 'pizz.' marking.
- D.B.** (Double Bass): Rests until measure 35, then plays a series of quarter notes with a 'pizz.' marking.

45

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score covers measures 45 through 52. The score is for a large ensemble. The Flute (Fl.) part is mostly silent, with rests. The B♭ Clarinet (B♭ Cl.) part features a melodic line with eighth-note runs and slurs. The Bassoon (Bsn.) part has a simple bass line with quarter notes. The Saxophone I (Snt. I) and Trumpet I (Tar I) parts are silent. The Piano part has a rhythmic accompaniment with eighth-note patterns in the right hand and sustained chords in the left hand. The Solo part is silent. The Violin I (Vln. I) and Violin II (Vln. II) parts are silent. The Viola (Vla.) part is silent. The Violoncello (Vc.) and Double Bass (D.B.) parts have a simple bass line with quarter notes.

⑥

Fl. *mf*

B♭ Cl. *tr* *mp*

Bsn. *mp*

Snt. I

Tar I

Piano

Solo

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *arco* *mp*

D.B. *arco* *mp*

61

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

pizz.

arco

pizz.

arco

7

Fl.

mf

p

B♭ Cl.

mf

p

Bsn.

mf

p

Snt. I

mf

p

Tar I

mf

p

Piano

p

Solo

Vln. I

mf

p

Vln. II

mf

p

Vla.

mf

p

Vc.

mf

p

D.B.

mf

p

8 Chaharmezrab ♩ = 126

9

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

⑩

90

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

Div. pizz.

arco

f

11

102

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

pizz.

arco

Detailed description of the musical score: The score is for measures 102 to 110. The key signature has one sharp (F#). The woodwinds (Flute, B♭ Clarinet, Bassoon, Saxophone I, Trumpet I) enter in measure 102 with a mezzo-forte (mf) dynamic. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes, starting with pizzicato (pizz.) and switching to arco (arco) in measure 104. The Piano part has a steady eighth-note accompaniment. The Solo part is a single staff with a whole rest. Dynamics increase to forte (f) in measure 106. The score ends with a repeat sign in measure 110.

114

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

114

gerefteh

114

12

mf

p

pizz.

arco

mf

p

p

126

Fl. *f*

B♭ Cl. *f*

Bsn. *mf* *p*

Snt. I

Tar I

Piano *mf* *p*

Solo

Vln. I *f*

Vln. II *f* arco

Vla. arco

Vc. *mf* *p* pizz.

D.B. *mf* *p* pizz.

13

Musical score for measures 138-141. The score is arranged in systems for various instruments. The key signature has one sharp (F#). The tempo and dynamics markings are as follows:

- Fl.:** *mp* (measures 139-141)
- B♭ Cl.:** (measures 138-141)
- Bsn.:** *f* (measures 138-141)
- Snt. I:** *mp* (measures 139-141)
- Tar I:** *f* (measures 138-141)
- Piano:** *mp* (measures 139-141)
- Solo:** (measures 138-141)
- Vln. I:** *f* (measures 138-141), *mp* (measures 139-141)
- Vln. II:** *f* (measures 138-141), *mp* (measures 139-141)
- Vla.:** *f* *arco* (measures 138-141), *mp* (measures 139-141)
- Vc.:** *f* *arco* (measures 138-141)
- D.B.:** *f* (measures 138-141)

Musical score for measures 150-157. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Saxophone I (Snt. I), Tar I, Piano, Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measure 150 is marked with a circled '14'. Dynamics include *mp* and *mf*. The score features various musical notations such as slurs, accents, and dynamic markings.

159 (15)

Fl. *f*

B♭ Cl. *f*

Bsn. *f*

Snt. I *f*

Tar I *f*

Piano *f*

Solo

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz. arco *f*

Vc. *f*

D.B. *f*

Musical score for measures 171-180. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Saxophone I (Snt. I), Trumpet I (Tar I), Piano, Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 171-180 are marked with a key signature of one sharp (F#) and a common time signature (C). The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The Flute and B♭ Clarinet parts feature melodic lines starting in measure 177, while the Bassoon and Saxophone I parts play a rhythmic accompaniment. The Piano part is silent throughout. The Violin and Viola parts play a rhythmic accompaniment starting in measure 177. The Viola part features a melodic line starting in measure 171. The Violoncello and Double Bass parts play a rhythmic accompaniment starting in measure 171.

182 (16)

Fl.
B♭ Cl.
Bsn.
Snt. I
Tar I
Piano
Solo
Vln. I
Vln. II
Vla.
Vc.
D.B.

f *p* *f* *p* *f* *p* *f* *p*

Musical score for measures 195-204. The score is written for a full orchestra and includes the following parts:

- Fl. (Flute): Rests throughout the passage.
- B♭ Cl. (B-flat Clarinet): Rests throughout the passage.
- Bsn. (Bassoon): Melodic line starting at measure 195, marked *cresc.*
- Snt. I (Soprano Saxophone): Melodic line starting at measure 195.
- Tar I (Trumpet I): Melodic line starting at measure 195.
- Piano: Rests throughout the passage.
- Solo: Rests throughout the passage.
- Vln. I (Violin I): Melodic line starting at measure 195, marked *cresc.*
- Vln. II (Violin II): Melodic line starting at measure 195, marked *cresc.*
- Vla. (Viola): Melodic line starting at measure 195, marked *cresc.*
- Vc. (Violoncello): Melodic line starting at measure 195, marked *cresc.*
- D.B. (Double Bass): Melodic line starting at measure 195, marked *cresc.*

Musical score for measures 17 and 18. The score is written for a full orchestra and includes the following instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Trumpet I (Snt. I), Trumpet II (Tar I), Piano (Piano), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 17 (circled 17) features a B♭ Clarinet part with a melodic line marked *mf* and trills (*tr*). The Flute, Bassoon, Trumpets, Piano, Solo, and other string parts are silent in this measure.

Measure 18 (circled 18) features a dynamic shift to *ff* for the Flute, B♭ Clarinet, and Violin I. The Bassoon, Violin II, Viola, Violoncello, and Double Bass parts have accents (*>*) and are marked *ff sfz*. The Piano part has a chordal accompaniment.

This page contains the musical score for measures 218 through 228 of the piece "Kārevān". The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Melodic line in the upper register.
- B♭ Cl.** (B-flat Clarinet): Harmonic support and melodic lines.
- Bsn.** (Bassoon): Harmonic support and melodic lines.
- Snt. I** (Soprano Saxophone I): Harmonic support.
- Tar I** (Tenor Saxophone I): Harmonic support.
- Piano**: Accompanying figures in both hands.
- Solo**: A staff that remains empty throughout these measures.
- Vln. I** (Violin I): Melodic line in the upper register.
- Vln. II** (Violin II): Harmonic support.
- Vla.** (Viola): Harmonic support.
- Vc.** (Violoncello): Harmonic support.
- D.B.** (Double Bass): Harmonic support.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The measures are numbered 218 through 228. The notation includes various rhythmic values, accidentals, and dynamic markings such as accents (>) and slurs.

Musical score for rehearsal mark 19, measures 228-232. The score is for a full orchestra and includes the following parts and markings:

- Fl.** (Flute) and **Bs. Cl.** (Bass Clarinet): Play quarter notes. Rehearsal mark 19 (circled) is placed above the Flute staff at measure 230.
- Bsn.** (Bassoon): Play quarter notes. Rehearsal mark 19 (circled) is placed above the staff at measure 230. Dynamic *mf* is written below the staff.
- Snt. I** (Soprano I): Singing the vocal line *gerefteh*. Dynamic *f* is written below the staff.
- Tar I** (Trombone I): Play quarter notes. Dynamic *f* is written below the staff.
- Piano**: Right hand plays chords, left hand plays a rhythmic pattern. Dynamic *f* is written below the staff.
- Solo**: Empty staff.
- Vln. I** (Violin I), **Vln. II** (Violin II), **Vla.** (Viola), and **Vc.** (Violoncello): Marked *pizz.* (pizzicato) until measure 230, then *arco* (arco). Dynamic *mf* is written below the staff.
- D.B.** (Double Bass): Marked *pizz.* (pizzicato) until measure 230, then *arco* (arco). Dynamic *mf* is written below the staff.

Rehearsal mark 19 is circled in the original score and is placed above the Flute and Bassoon staves.

(20)

Fl. *mf* *cresc.*

B♭ Cl. *mf* *cresc.*

Bsn. *mp* *mf*

Snt. I *mf* *cresc.*

Tar I *mf*

Piano

Solo

Vln. I *mp* *mf* *cresc.*

Vln. II *mp* *mf* *cresc.*

Vla. *mf*

Vc. *mp* *mf*

D.B. *mf*

250

Fl. *ff* **Fine** Deylaman ♩ = 52 - ♩ = 76

B♭ Cl. *ff* **Fine**

Bsn. *ff* **Fine** *p*

Snt. I **Fine**

Tar I **Fine**

Piano *f* **Fine**

Solo **Fine**

Vln. I *ff* **Fine** *p*

Vln. II *f* **Fine** *p*

Vla. *f* **Fine** *p* con sordino

Vc. *f* **Fine** *p* pizz.

D.B. *f* **Fine** *p* pizz.

260

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for measures 260-269 is written for a full orchestra. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into systems. The first system includes Flute (Fl.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The second system includes Saxophone I (Snt. I) and Trumpet I (Tar I). The third system is for the Piano. The fourth system is for the Solo. The fifth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute and Piano parts are mostly rests. The Bass Clarinet part has a melodic line starting in measure 264, featuring a sixteenth-note run in measure 265. The Bassoon part has a simple bass line. The Saxophone I and Trumpet I parts are rests. The Solo part is a single melodic line. The Violin I part has a rhythmic pattern of eighth notes. The Violin II part has a simple melodic line. The Viola part has a rhythmic pattern of eighth notes. The Violoncello and Double Bass parts have simple bass lines.

Musical score for measures 270-276. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Flute I (Fl. I), Flute II (Fl. II), Piano (Piano), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. The score shows various musical notations including rests, sixteenth-note runs, and sustained notes. The word "arco" is written above the strings in measures 275 and 276. Measure numbers 270, 271, 272, 273, 274, 275, and 276 are indicated at the end of each staff.

277 (23) (24)

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

284

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

(25)

Solo

Chāin dar ghey - - - dāneh - rat pay

289
Solo
ban - dam, kegu - i ā - - - hu-ye sar - - - dar - - -

291
Solo
_____ kanan - dam, ga - hi bar hā - le bi - - -

293
Solo
dar - mān boger - - - yam, ga - hi bar hā - le bi - - - sā - mān - - -

295
Solo
bkhān - - - dam, namaj - nu - nam ke kel _____ bar - dā - ramāz dust - - - ,

297
Solo
namaj - nu - nam _____ kedel - - - bar - dā - ramāz dust _____ ,

28
Solo
maḥ gar ā - gheli _____ bi - hu - deḥ pan - - - dam - - - ,

299
Solo
ma-deh _____ gar _____ ā - gheli bi - hu - deḥ pan - - - dam.

29
B♭ Cl.
solo

304
B♭ Cl.

30
Solo
namaj - nu - nam ke del _____ bar - dār - ramāz dust - - - namaj - nu -

308
Solo
nam _____ ke del _____ bar - dār - ramāz dust - - - ,

31

Fl. *f*

B♭ Cl. *f*

Bsn. *mp*

Snt. I *f*

Tar I *f*

Piano

Solo

Vln. I *f*

Vln. II *f*

Vla. *mp* senza sordino

Vc. *mp*

D.B. *mp*

32
D.S. al Fine
Karevan ♩ = 58

315

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

ha - me shab nā - lam chun ney — ke gha - mi — dā - ram, — ke gh - mi —

pizz.

323

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

dā - ram, de-lo jān bor - di am - mā na - sho - di yā - ram yā - ram, bā mā bu - di,

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

332

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

pizz.

arco

arco

pizz.

arco

bi mā raf - ti, cho bu-ye gol be ko - jā raf - ti tan-hā mām-dam, tan-hā raf - ti.

(34)

344

Fl. *p*

B♭ Cl. *p*

Bsn. *p*

Snt. I

Tar I *mf*

Piano *p*

Solo

cho kā - re - vān ra - vad fa - ghā - nam az za - min bar ā - se - mān ra - vad dur - az - yā -

Vln. I

Vln. II

Vla. *pizz.*

Vc. *p*

D.B. *p*

352

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

ram, _____ khun mi - bā - rad.

360 (35)

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

p

V V

5

fe - tā - dam az _____ pā, _____ be nā - ta-vā - ni,

367

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

a - si - reesh - gham, _____ chenān ___ke dā - ni, ra - hā - i az _____ gham, _____

Vln. I

Vln. II

Vla.

Vc.

D.B.

373

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

36

f

f

f

f

f

f

f

f

f

f

f

f

f

nemi - ta-vā - nam, tochā - re-i kon, kemi - tavā - ni.

381

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

389

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for measures 389-394 is arranged in a standard orchestral format. The top section includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Saxophone I (Snt. I), and Trumpet I (Tar I). The middle section includes Piano (Piano) and Solo. The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 2/4 time with a key signature of one sharp (F#). Measures 389-394 show a complex interplay of instruments, with the woodwinds and strings playing rhythmic patterns and the solo part remaining silent.

402

Fl. *mp* *mf* *p* (38)

B♭ Cl. *mp* *p*

Bsn. *p*

Snt. I *mp* *mf* *p*

Tar I *mp*

Piano

Solo
ri - zad. chun kā - re - vān ra - vad fā - ghā - nam az za - min

Vln. I *mp* *mf*

Vln. II arco *mp* pizz.

Vla. arco *mf* *p*

Vc. arco *p* pizz.

D.B. *p* pizz.

416 (39)

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

na ha - ri - fi tā - bā - u gha - me - del

p

pizz.

p

pizz.

p

arco

pizz.

p

arco

pizz.

p

arco

pizz.

p

425

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

gu - yam, na o - mi - di dar_ khā - ter ke to_ rā ju - yam, ey shā - di - ye

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

arco

mp

arco

mp

431

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

jān sar - ve ra - vān, az ba-re mā raf - ti, az mah - fe - le mā chun - de - le

Vln. I

Vln. II

Vla.

Vc.

D.B.

445

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

tan - hā mān - dam,

mp

455

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

mf

p

p

p

p

mp

p

mf

p

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

tan - hā raf - ti.

be ko-jā - i

466

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

gham - go - sā - re man fā - ghā - ne zā - re man besh - no ___ bāz ___ ā, bāz ___ ā, az sa - bā he - kā - ya - ti

Vln. I

Vln. II

Vla.

Vc.

D.B.

473

Fl.

B♭ Cl.

Bsn.

Snt. I

Tar I

Piano

Solo

ze ru - ze - gā - re man besh - no _ bāz ____ ā, bāz ____ ā, su - ye ra - hi chun ro - sha-ni az _____ di - de-ye

Vln. I

Vln. II

Vla.

Vc.

D.B.

480

Fl. arco

B♭ Cl.

Bsn. *p*

Snt. I arco

Tar I arco

Piano *una corda*

Solo

mā, raf - ti bā ghā-fe-le - ye bā - de sa - bā raf - ti. tan - hā mām - dam, tan - hā raf -

Vln. I arco *p*

Vln. II arco *p*

Vla. arco *p*

Vc. arco *p*

D.B.

489

Fl. *p* *rallentando* *p*

B♭ Cl. *p*

Bsn. *p*

Snt. I *p*

Tar I *p*

Piano *p*

Solo ti.

Vln. I *pizz.* *p* arco

Vln. II *pizz.* *p* arco

Vla. *pizz.* *p* arco

Vc. *p* arco

D.B. arco