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ECOSOPHY

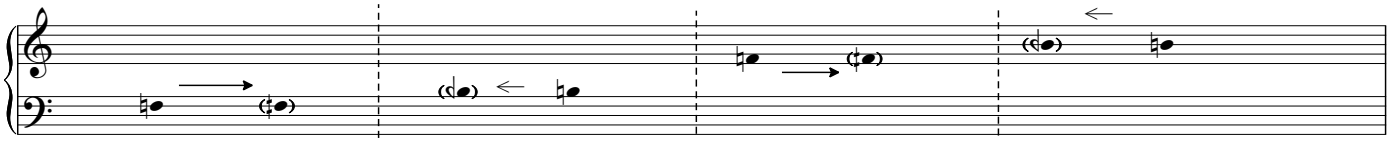
FOR SOLO SCORDATURA HARP
in 3 movements

C.(10' 20")

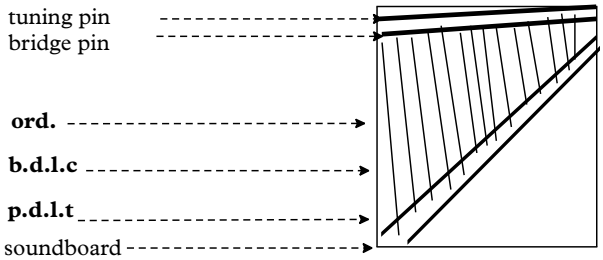
SHOWAN TAVAKOL

PERFORMING DIRECTION

Scordatura; Change these notes into the notes in brackets beforehand; these four strings should be tuned as follows



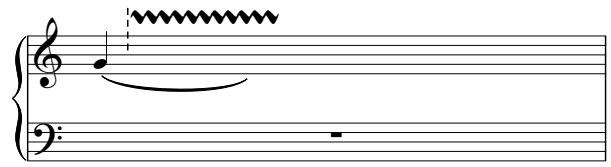
1/4 tone lower
1/4 tone higher



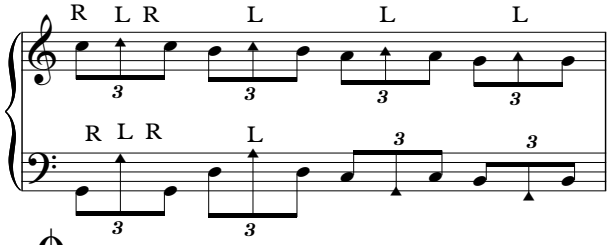
bas dans les cordes or low in the strings

pres de la table or near the soundboard

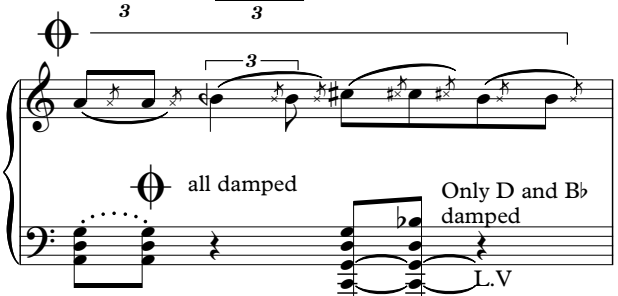
vibrated sound; playing a note and causing it to vibrate by putting pressure on the string between the tuning pin and bridge pin.



Left hand diffirent color;
right hand(R) and left hand(L)
have been designed for diffrent colors of
right and left hand retrieved from qanun instrument
which in the registre does not determine
left and right hand (for this goal, play left
hand with plectrum or nail
near the soundboard)

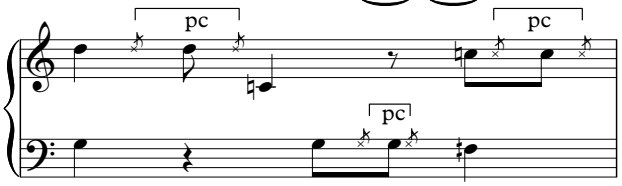


Muffle with the back of 2nd string;
while placing onto the next string(first line)

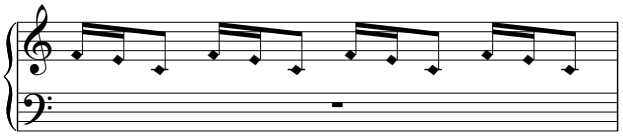


Damp by rapid
replacement the fingers some or
all notes of the chord(second line),

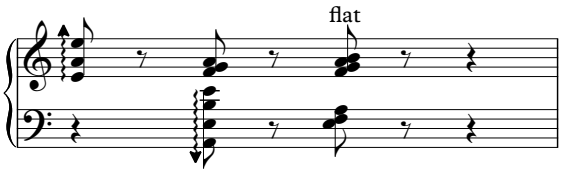
Damp by thumb in right hand
(plectrum chakma in
qanun instrument)



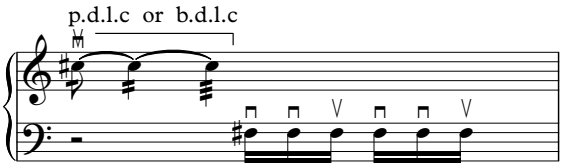
Xylo sounds;created by placing a finger on the base of the string and playing it (sounds like balafon).



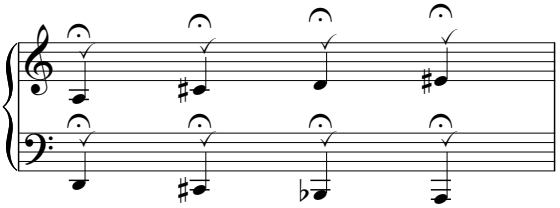
Arpeggiated chords; roll up and down,
the chords without arpegiated signs
are flat chords.



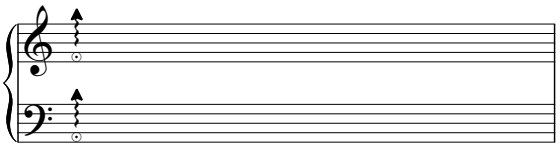
Reez(rapid left,right's sweeping like
motion fingernail or plectrum,
on one note), metal plectrums are prefered
like qanun's plectrum.



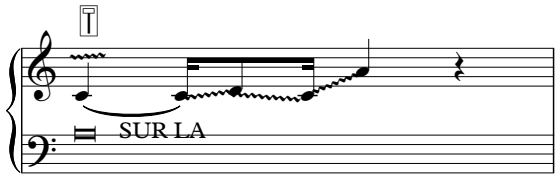
Plucked sound or koto sound;
pulling the string after taking it
between forfinger and the thumb.



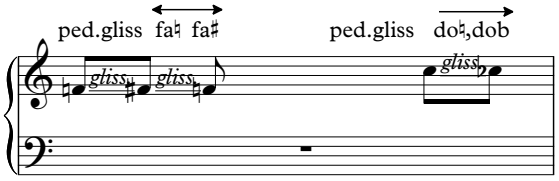
Whistling effect;to obtain the sound
the palm of the hand must slide vertically
along the wire strings, top to down or inversely.



Metal rod gliss; with metal tuning key
press a metal rod againt a string and slide it
upward or downward after plucking the string.
in this example the *portando*s are on A string with only
one pluck on the A.

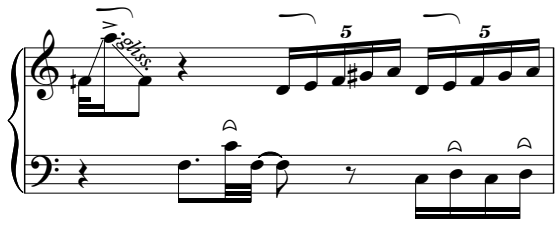


Pedal glissando; chromatisme is made possible by
using pedal while the string is vibrating. short portando
from one note to another can be heard.

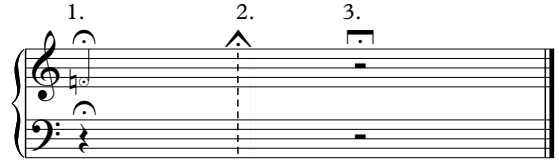


Gliss with nail (first line)

Fingernail only on one note (second line)



The different forms of fermata are generally used
for augmenting the capability of harpist while changing
the pedals and different extended techniques which
usually need time to return to the proper situation.
but generally are divided to 1. short 2.short between two mesures
3. long

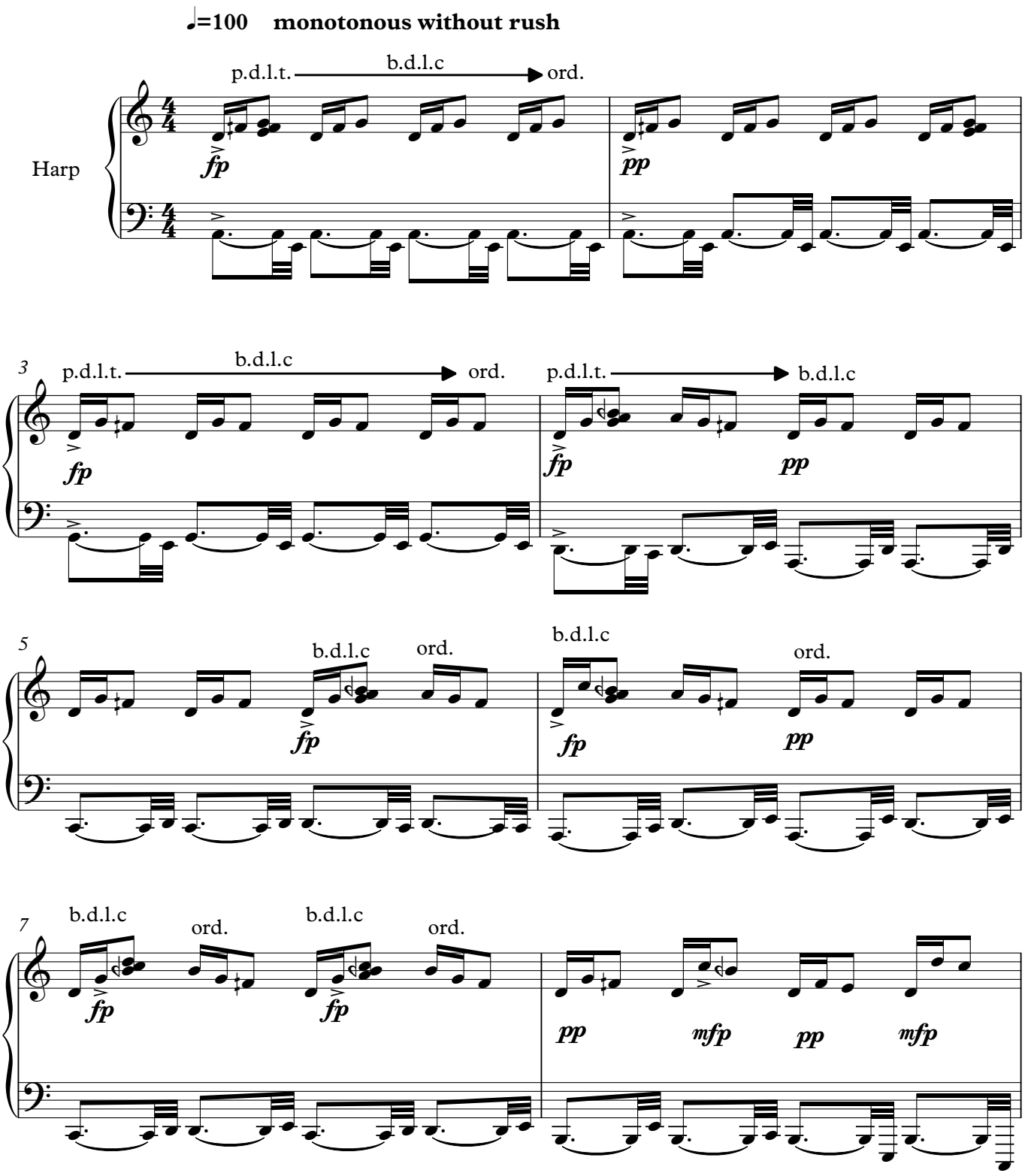


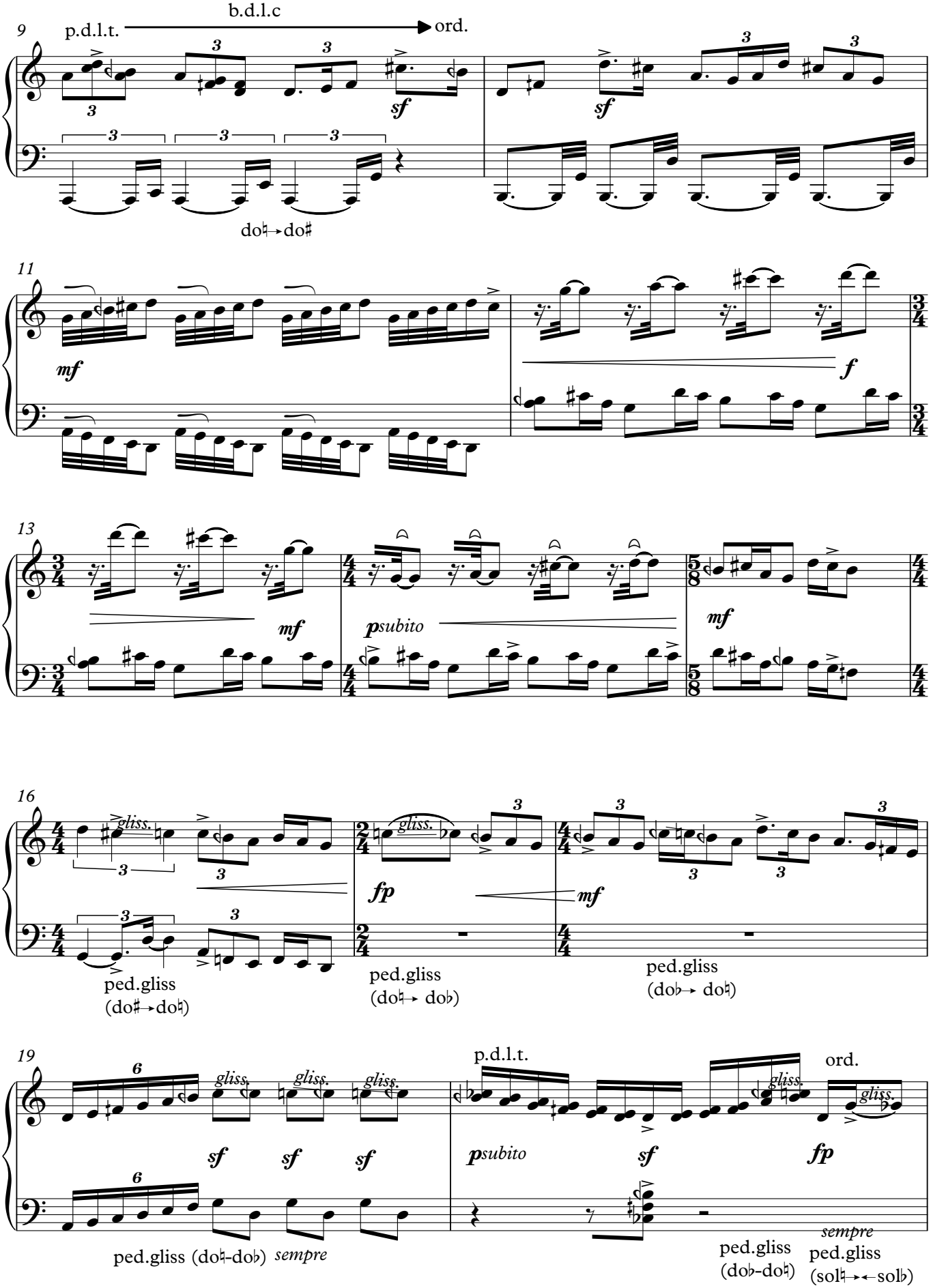
ÉCOSOPHY

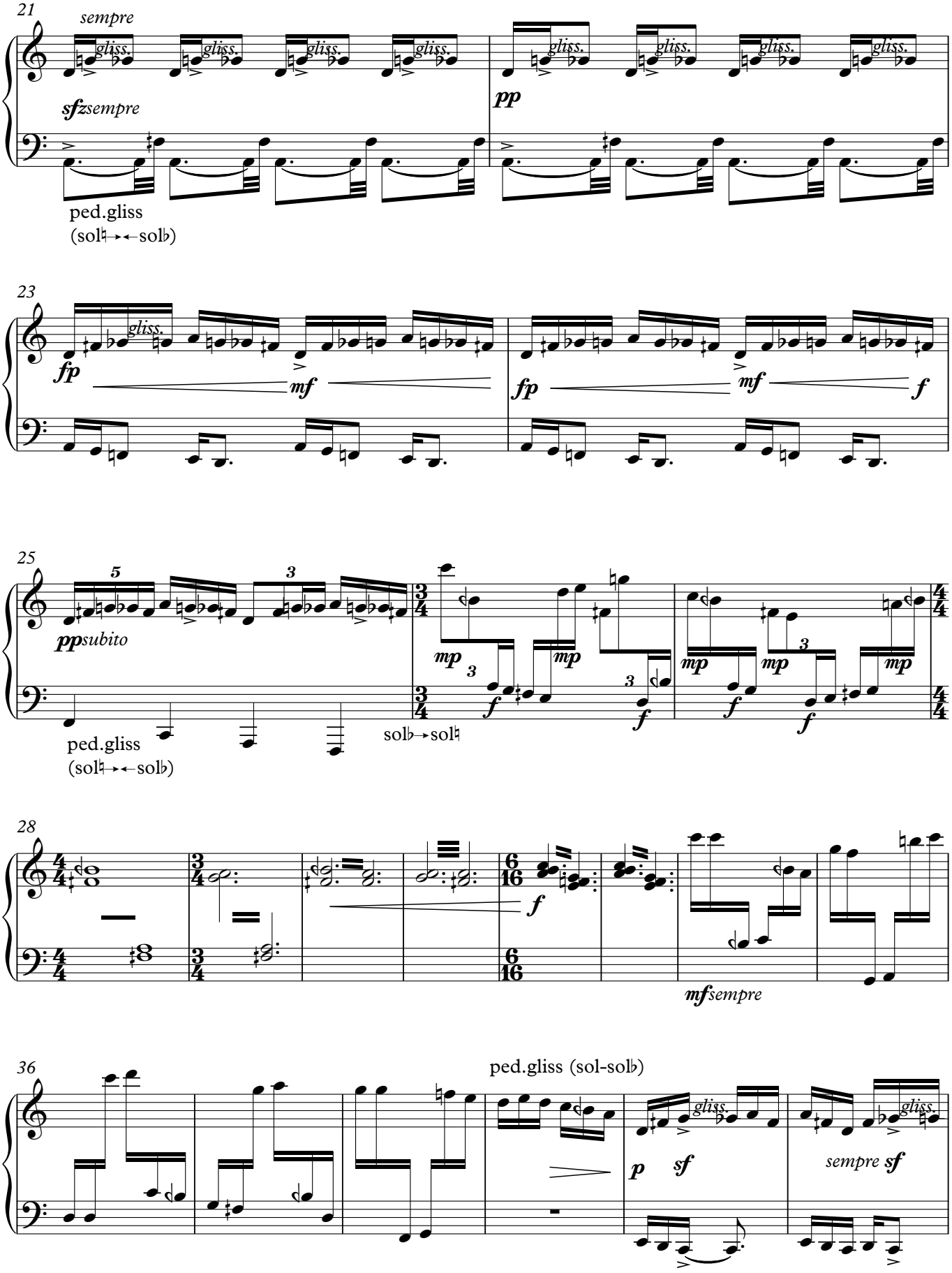
(for scordatura harp)

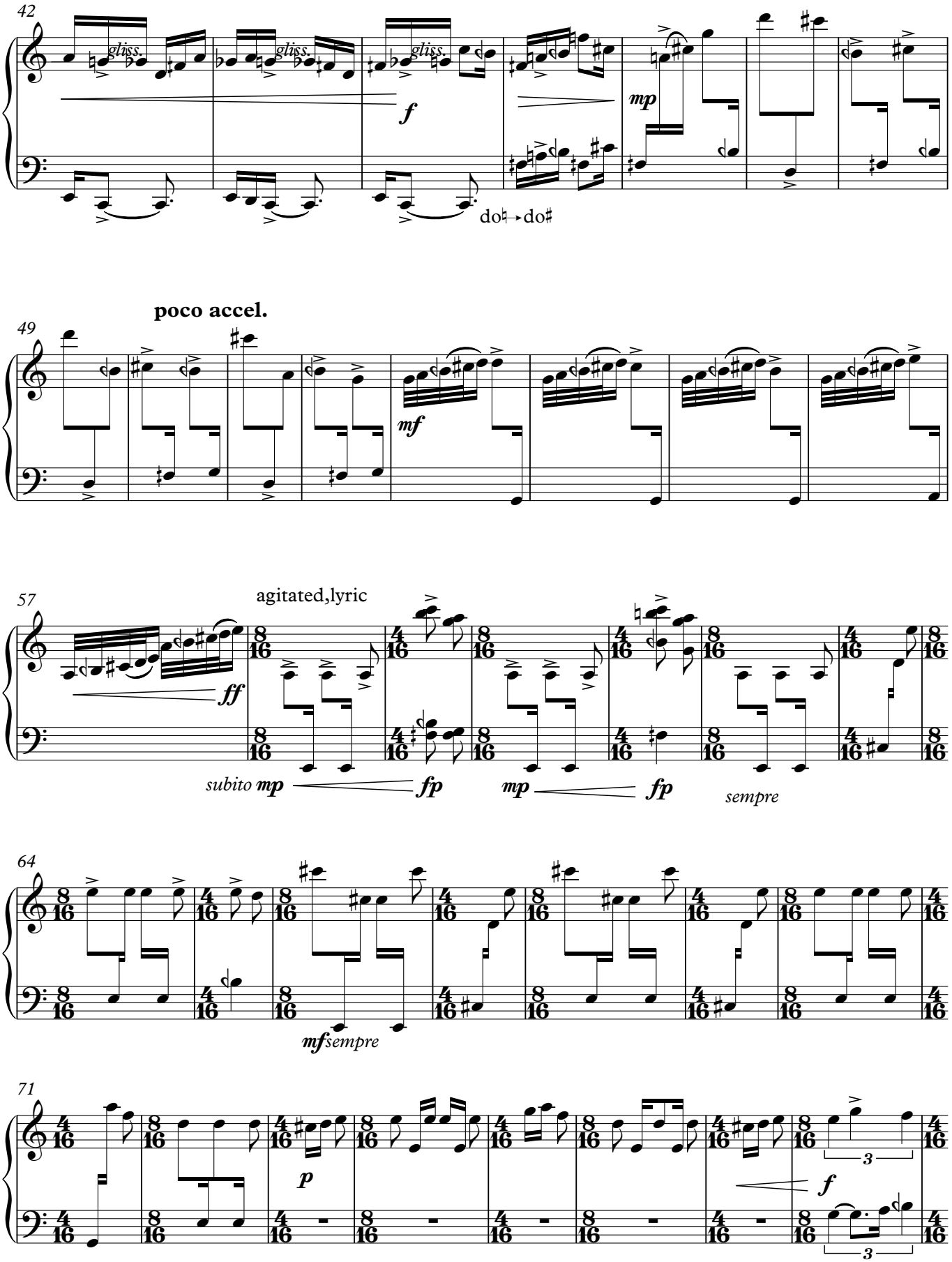
first movement

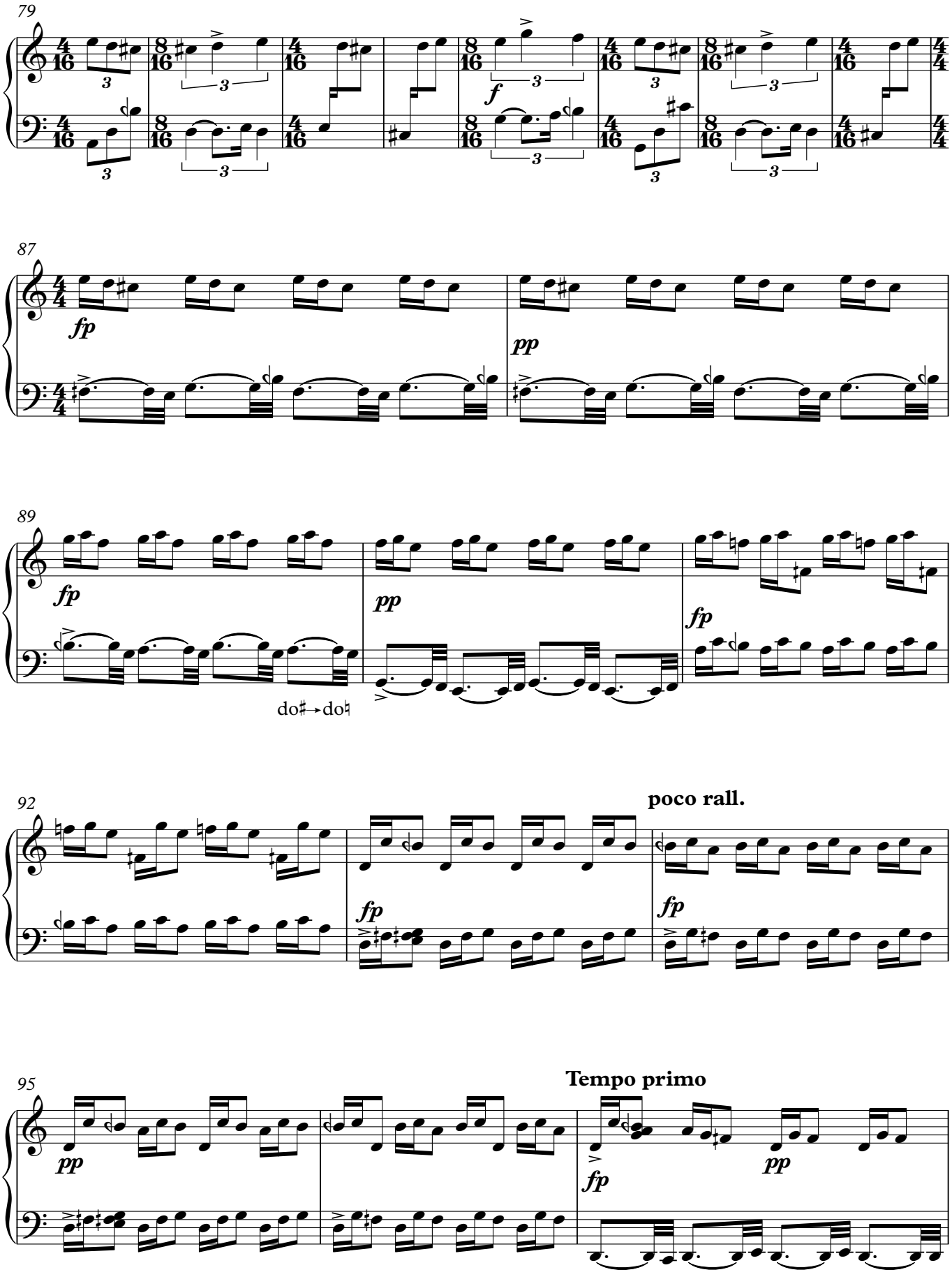
SHOWAN TAVAKOL

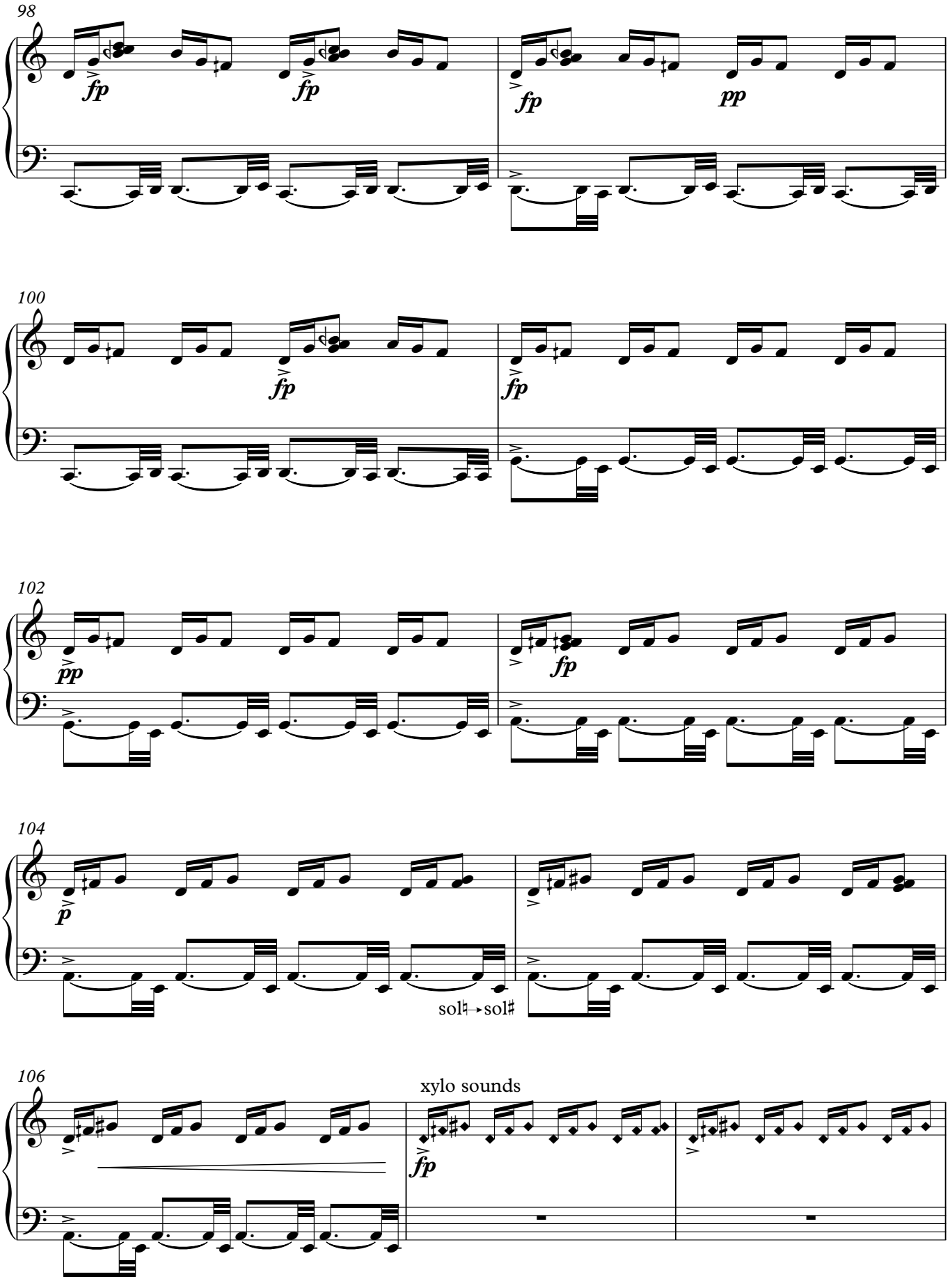


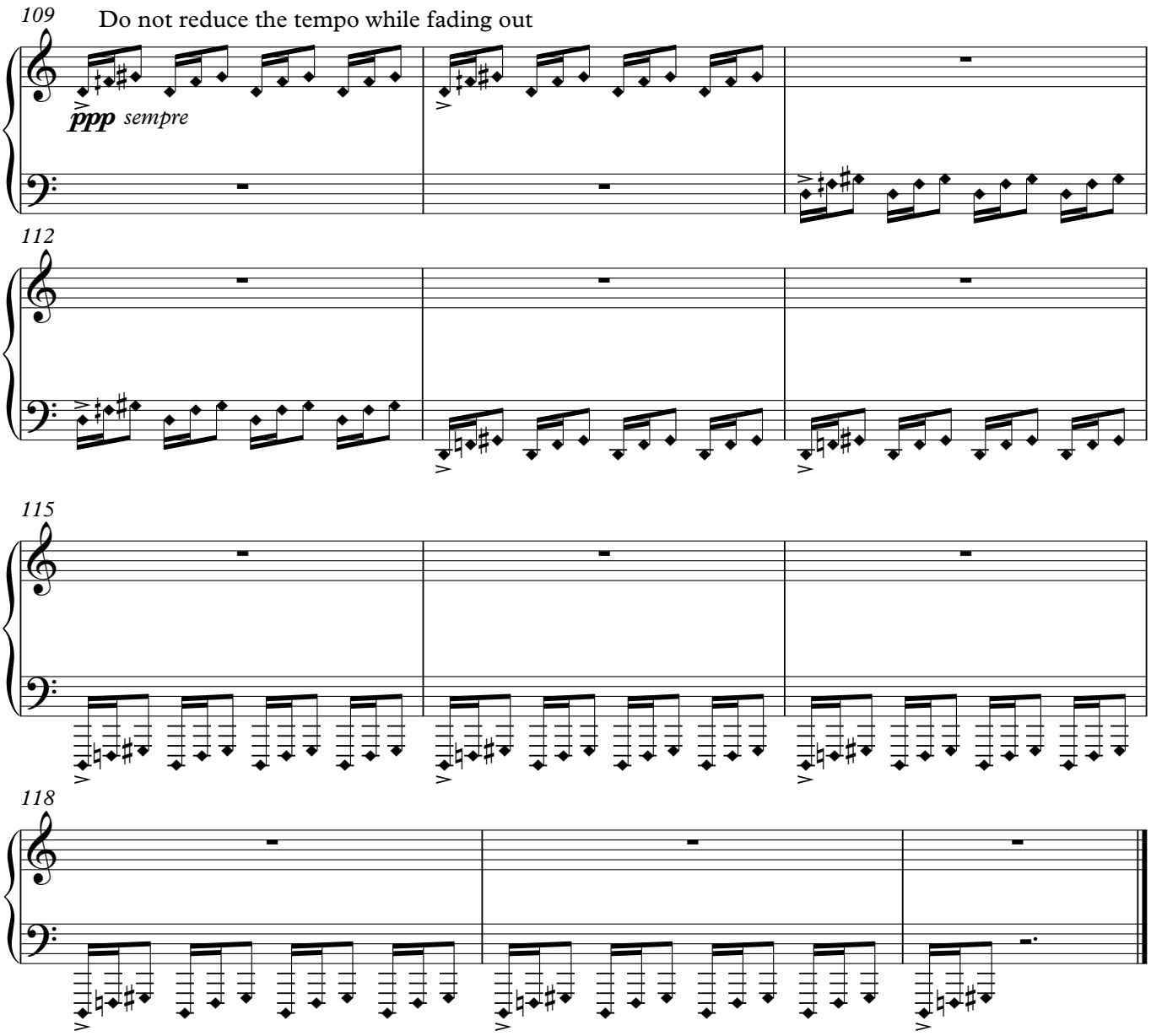

9
p.d.l.t.
b.d.l.c
ord.
sf
sf
do♮→do♯
11
mf
f
13
mf
psubito
mf
16
gliss.
gliss.
fp
mf
ped.gliss
(do♯→do♮)
ped.gliss
(do♮→ do♭)
ped.gliss
(do♭→ do♮)
19
gliss.
gliss.
gliss.
p.d.l.t.
ord.
gliss.
gliss.
sf
sf
sf
psubito
sf
fp
ped.gliss (do♮-do♭) sempre
ped.gliss
(do♭-do♮)
sempre
ped.gliss
(sol♮→←sol♭)


21
sempre
gliss.
sfzsempre
pp
ped.gliss
(sol♮→←sol♭)
23
fp
mf
f
25
5
3
ppsubito
mp
f
sol♭→sol♮
28
mfsempre
36
ped.gliss (sol-sol♭)
p
sf
sempre sf


42
gliss.
gliss.
gliss.
f
mp
do♮→do♯
poco accel.
49
mf
57
agitated,lyric
ff
subito mp
fp
mp
fp
sempre
64
mf sempre
71
p
f
3
3


79
87
fp
pp
89
fp
pp
fp
do♯→do♮
92
poco rall.
fp
fp
95
Tempo primo
pp
fp
pp
monotonous without rush


98
fp
fp
fp
pp
100
fp
fp
102
pp
fp
104
p
sol♮→sol♯
106
xylo sounds
fp

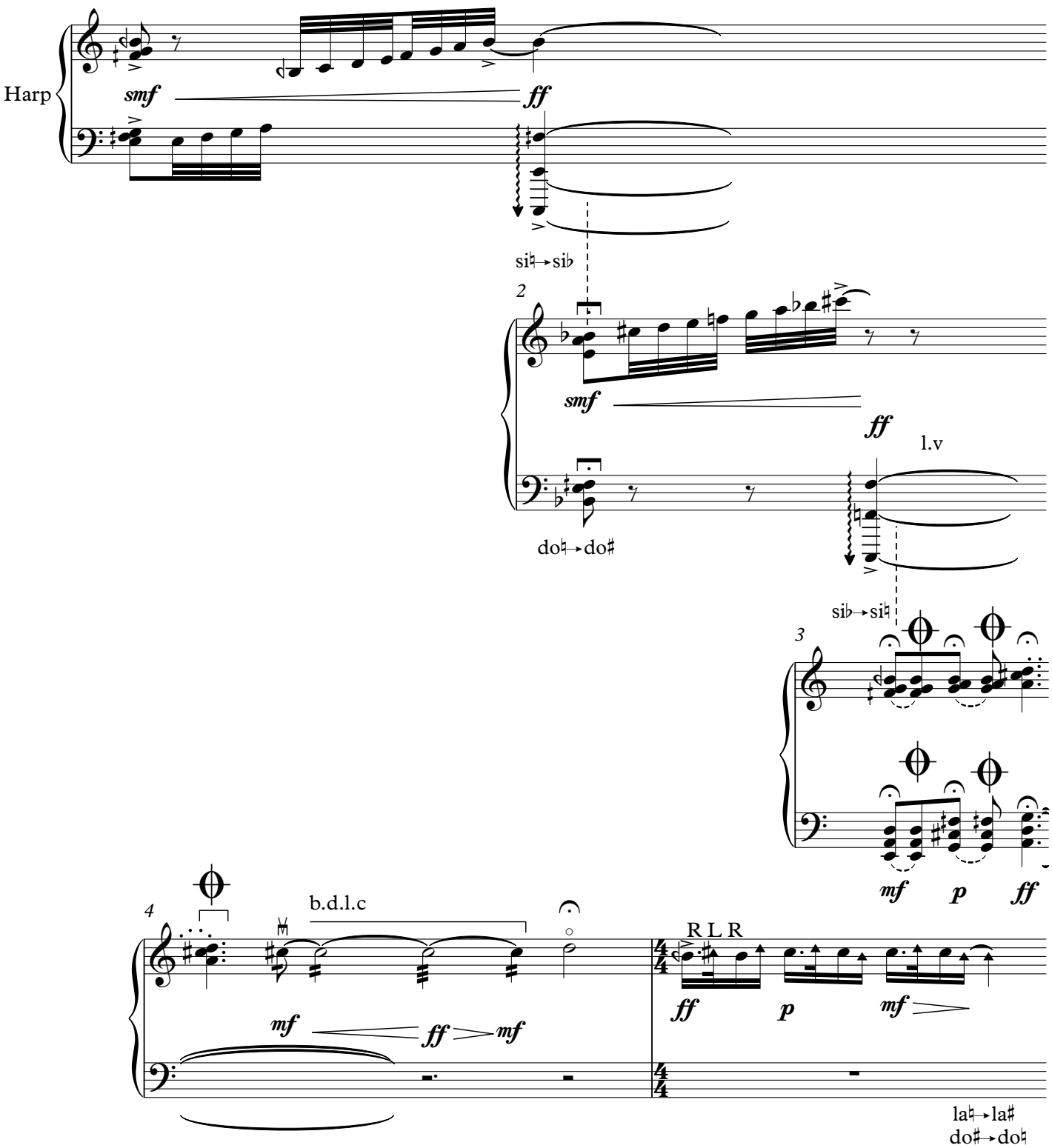

109
Do not reduce the tempo while fading out
ppp sempre
112
115
118

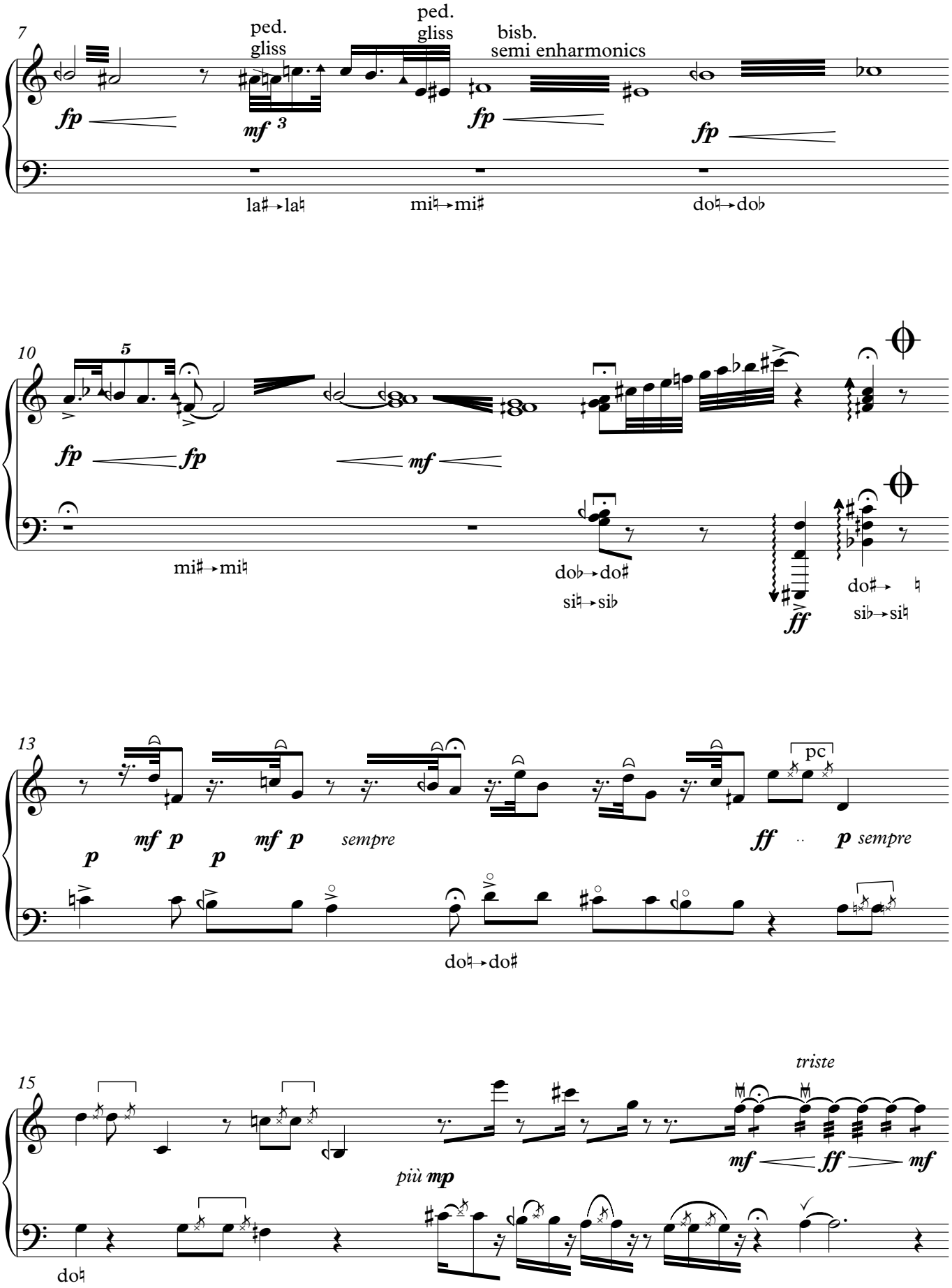
ECOSOPHY

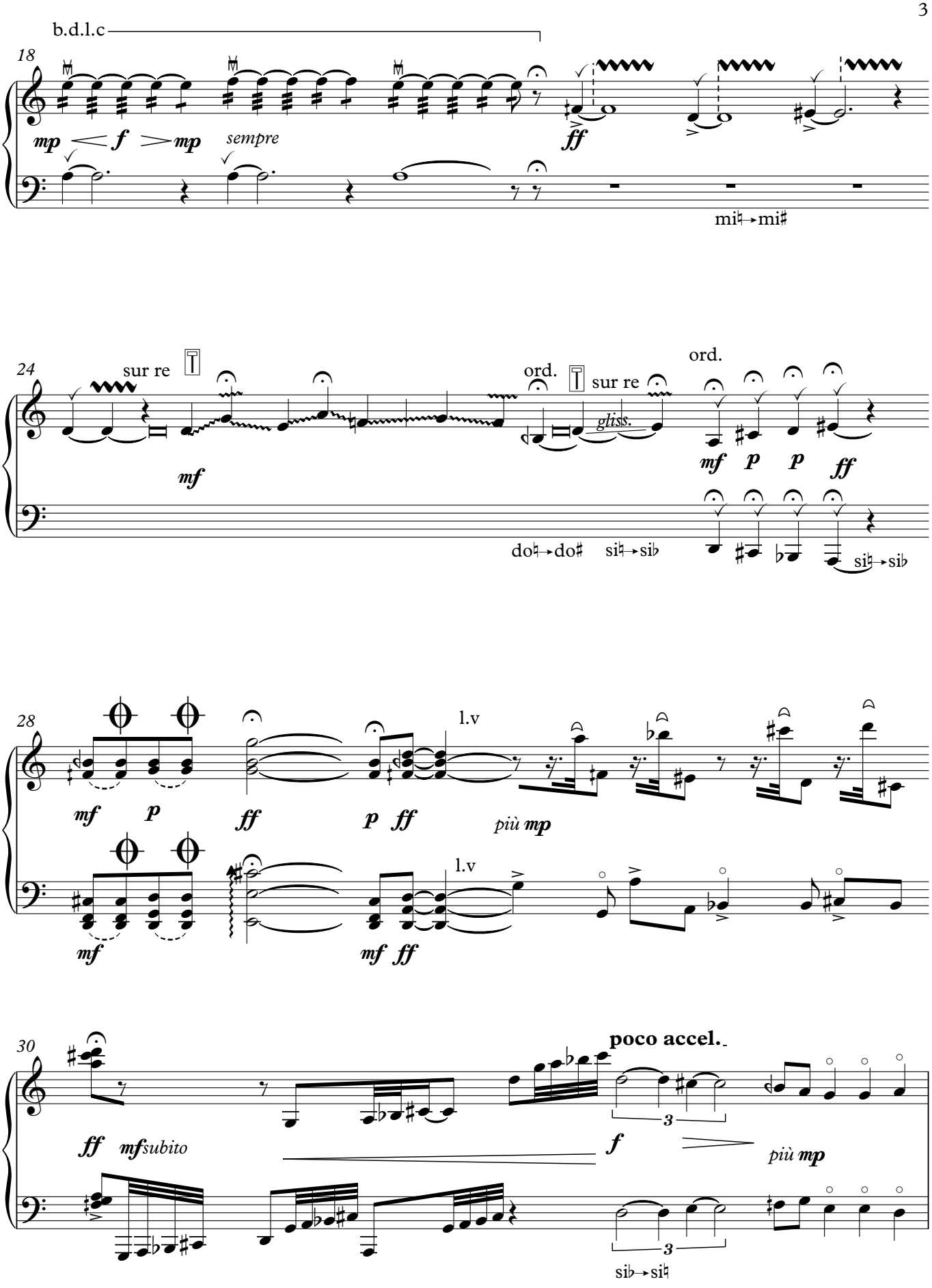
second movement

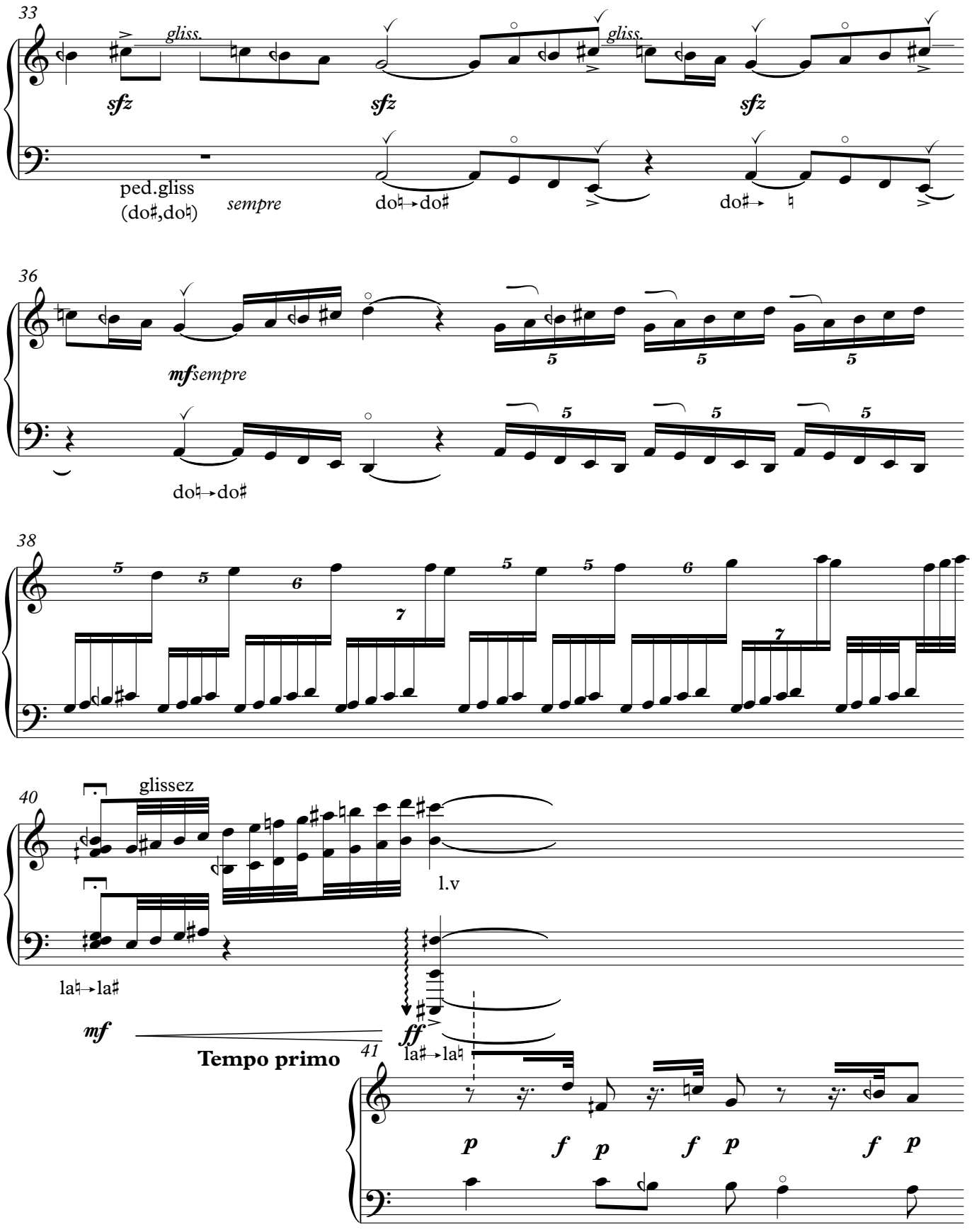
Freely with exaggerated accents

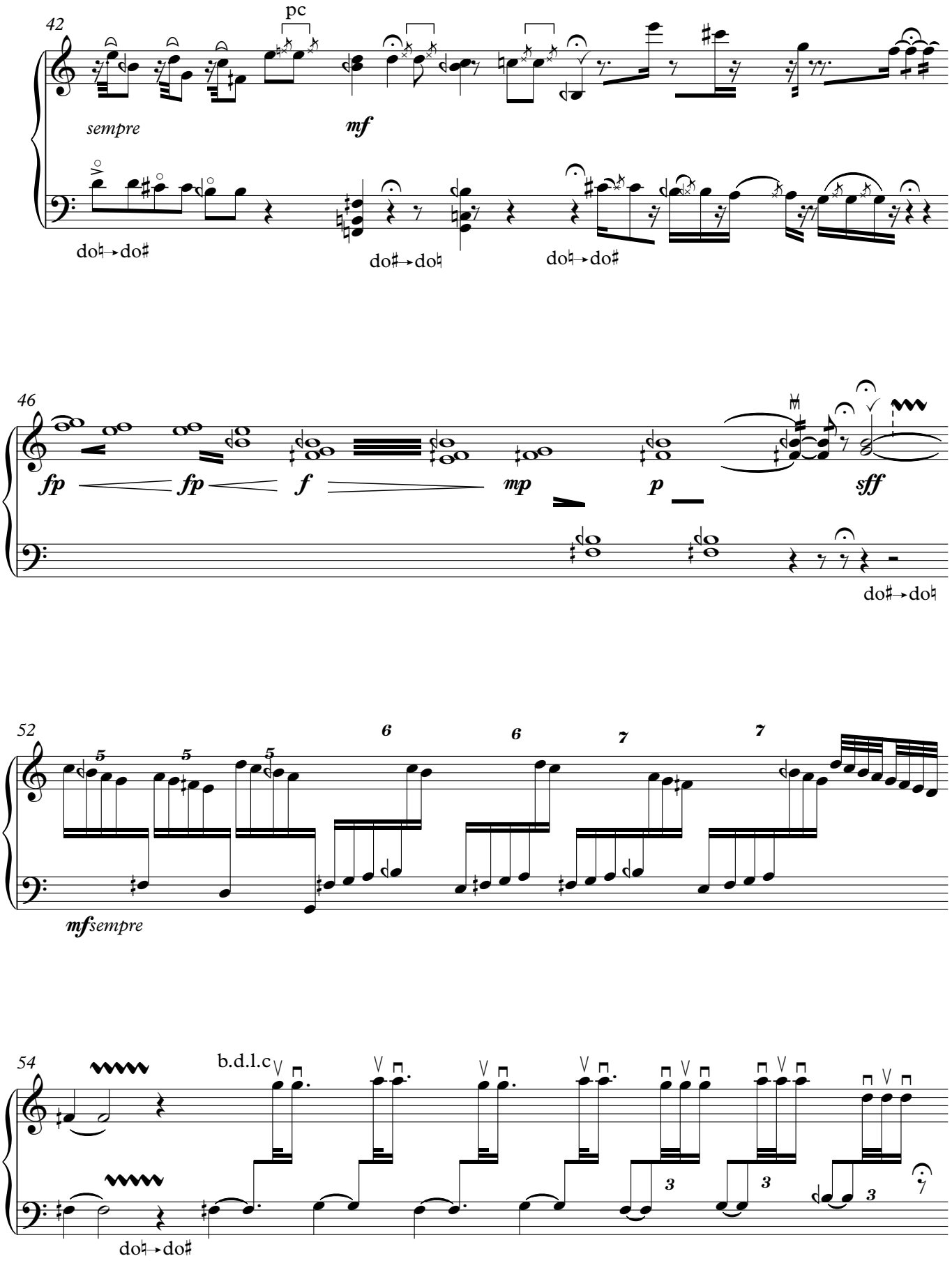
♩=C.90-105 **rubato**

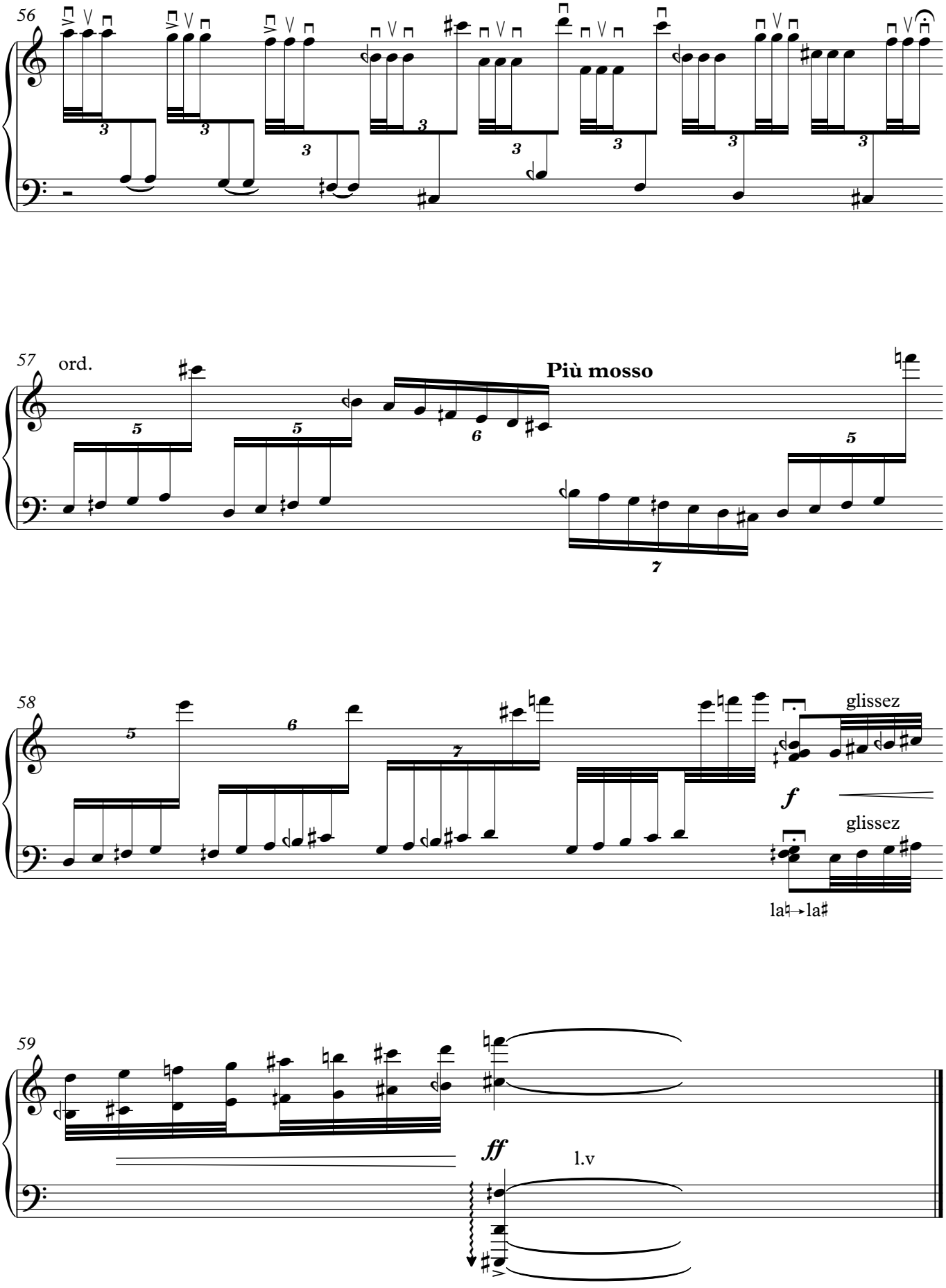



7
ped.
gliss
ped.
gliss
bisb.
semi enharmonics
fp
mf 3
fp
fp
la♯→la♮
mi♮→mi♯
do♮→do♭
10
5
fp
fp
mf
mi♯→mi♮
do♭→do♯
si♮→si♭
ff
do♯→ ♮
si♭→si♮
13
pc
mf p
p
mf p
sempre
ff
p sempre
do♮→do♯
15
triste
più mp
mf
ff
mf
do♮


b.d.l.c
18
mp f mp
sempre
ff
mi♮→mi♯
24
sur re
T
mf
ord.
T
sur re
gliss.
ord.
mf p p ff
do♮→do♯
si♮→si♭
si♭→si♭
28
mf p
ff
p ff
l.v
più mp
mf
mf ff
l.v
30
poco accel.
ff mfsubito
f
più mp
3
3
si♭→si♮

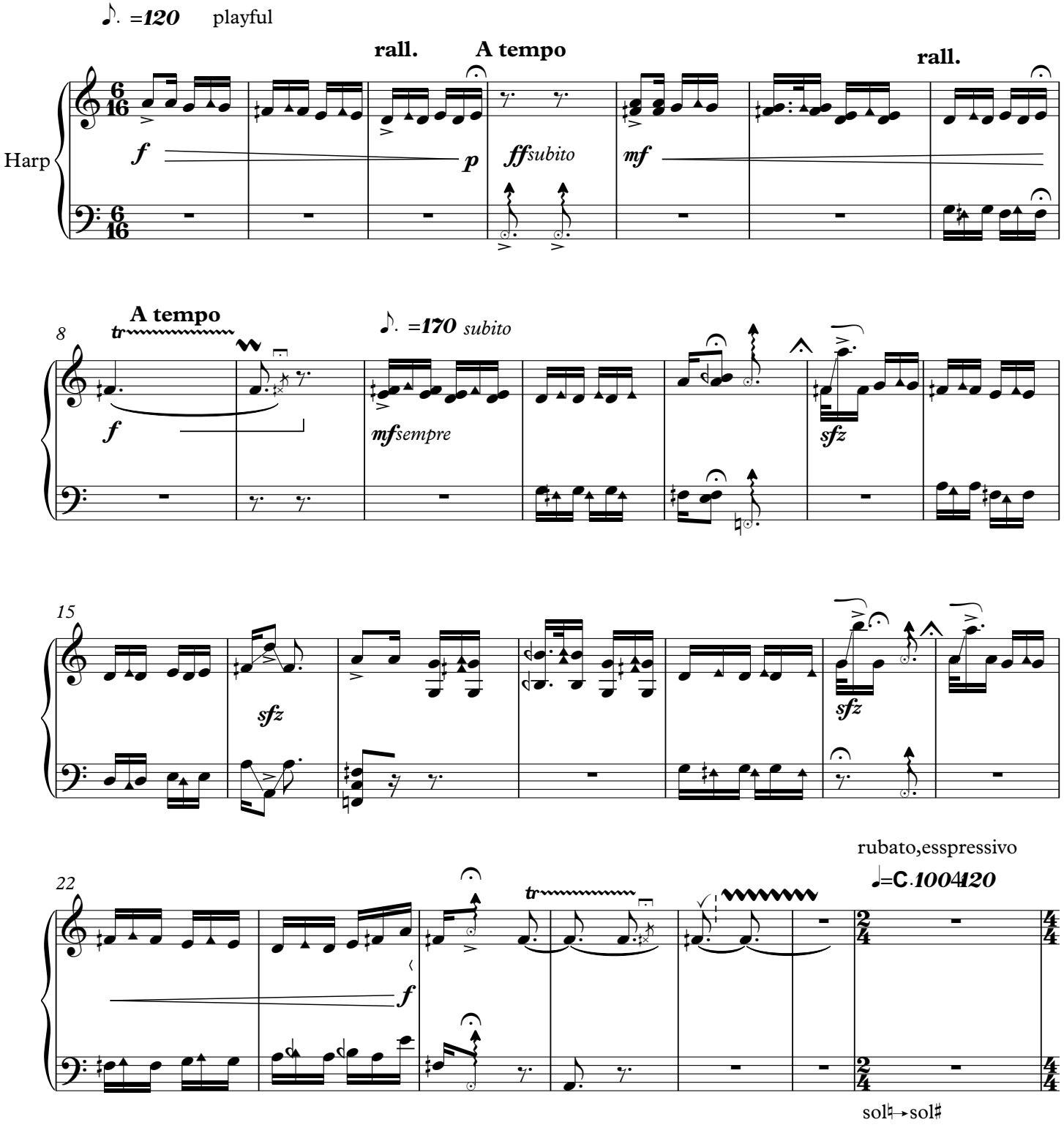

33
gliss.
sfz
sfz
gliss.
sfz
ped.gliss
(do♯,do♮)
sempre
do♮→do♯
do♯→ ♮
36
mfsempre
do♮→do♯
38
40
glissez
l.v
la♮→la♯
mf
ff
Tempo primo
41
la♯→la♮
p
f
p
f
p
f
p

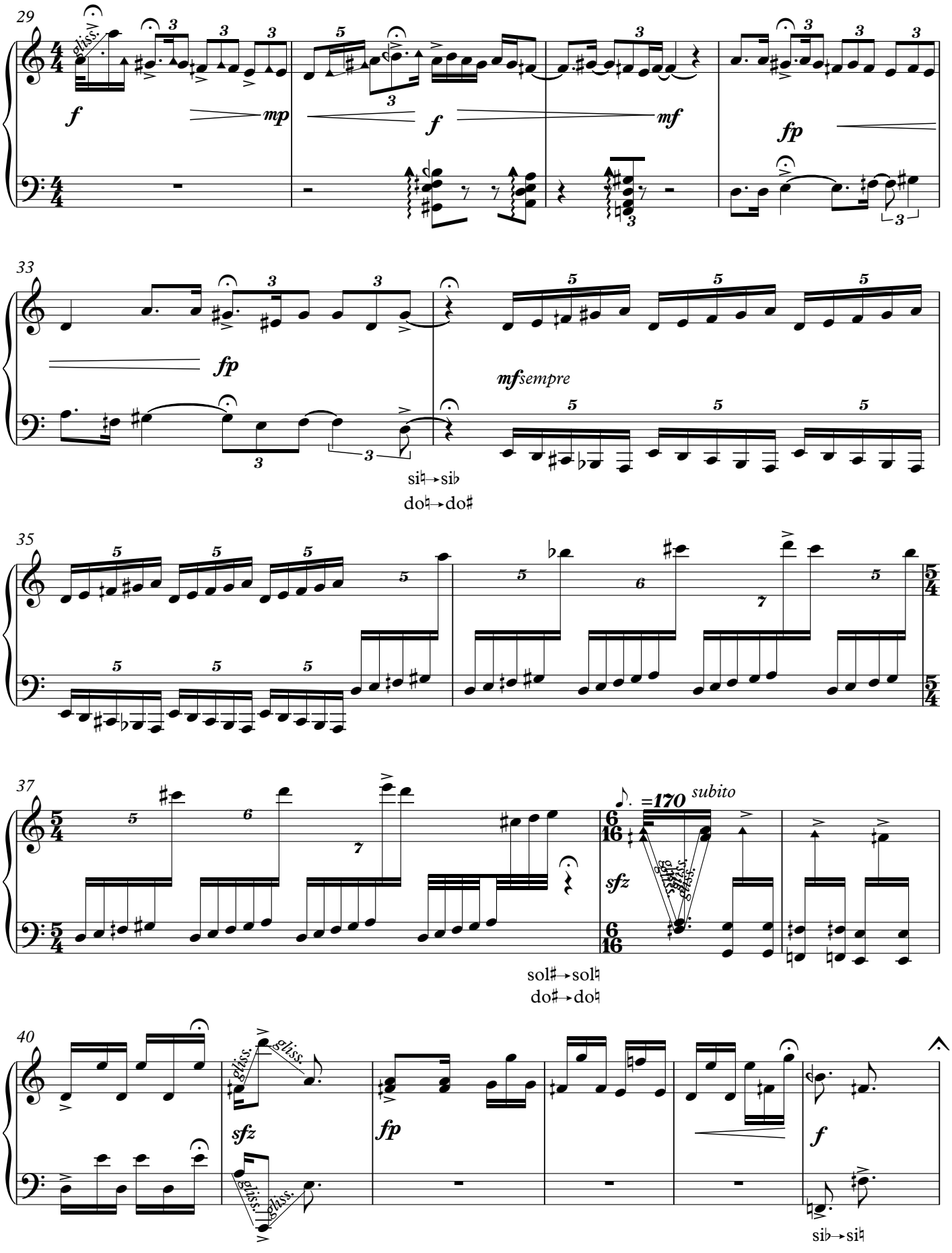

42
pc
sempre
mf
do♮→do♯
do♯→do♮
do♮→do♯
46
fp
fp
f
mp
p
sff
do♯→do♮
52
mf sempre
54
b.d.l.c
do♮→do♯

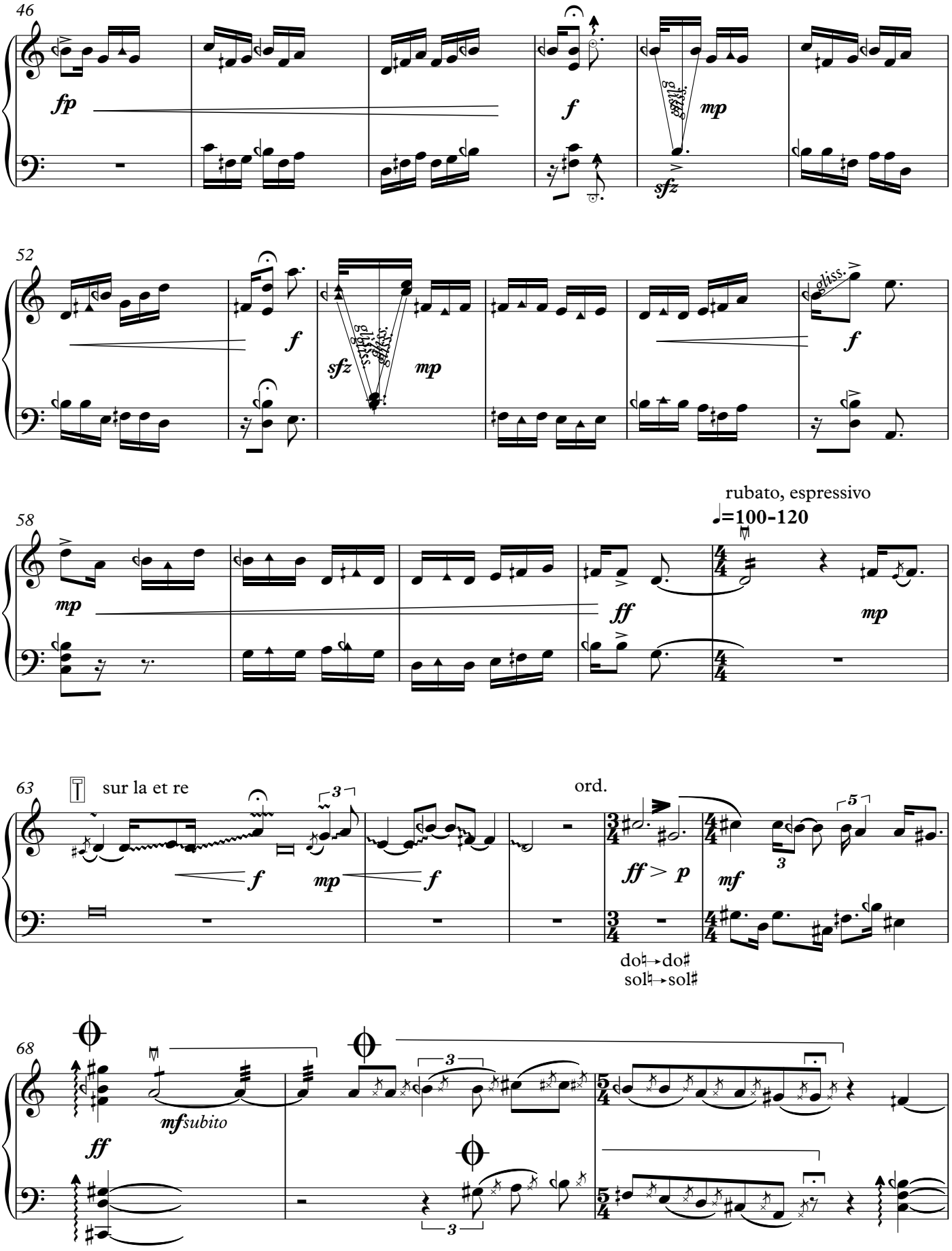

56
57
ord.
Più mosso
58
glissez
f
glissez
la♮→la♯
59
ff
l.v

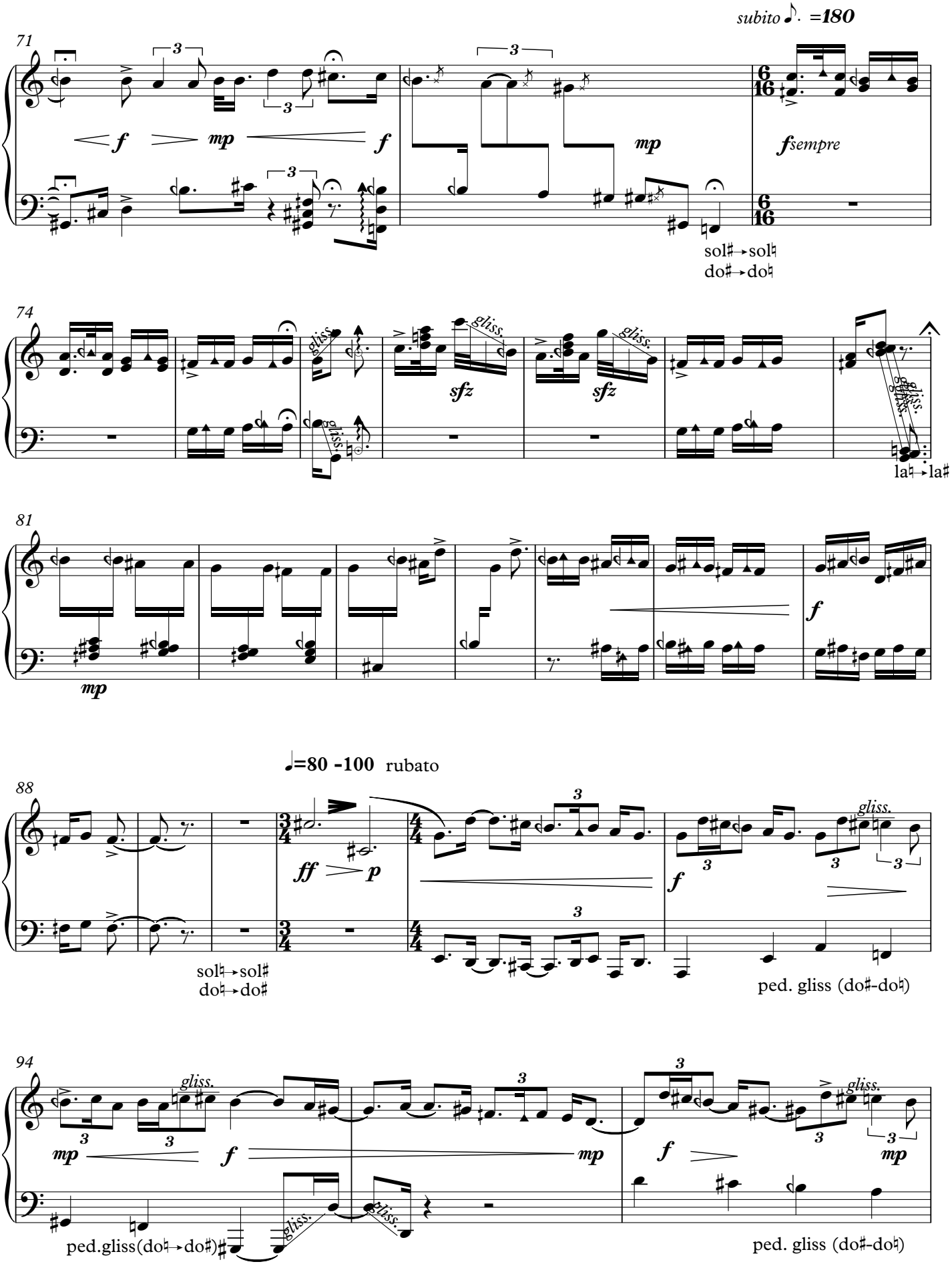
ECOSOPHY

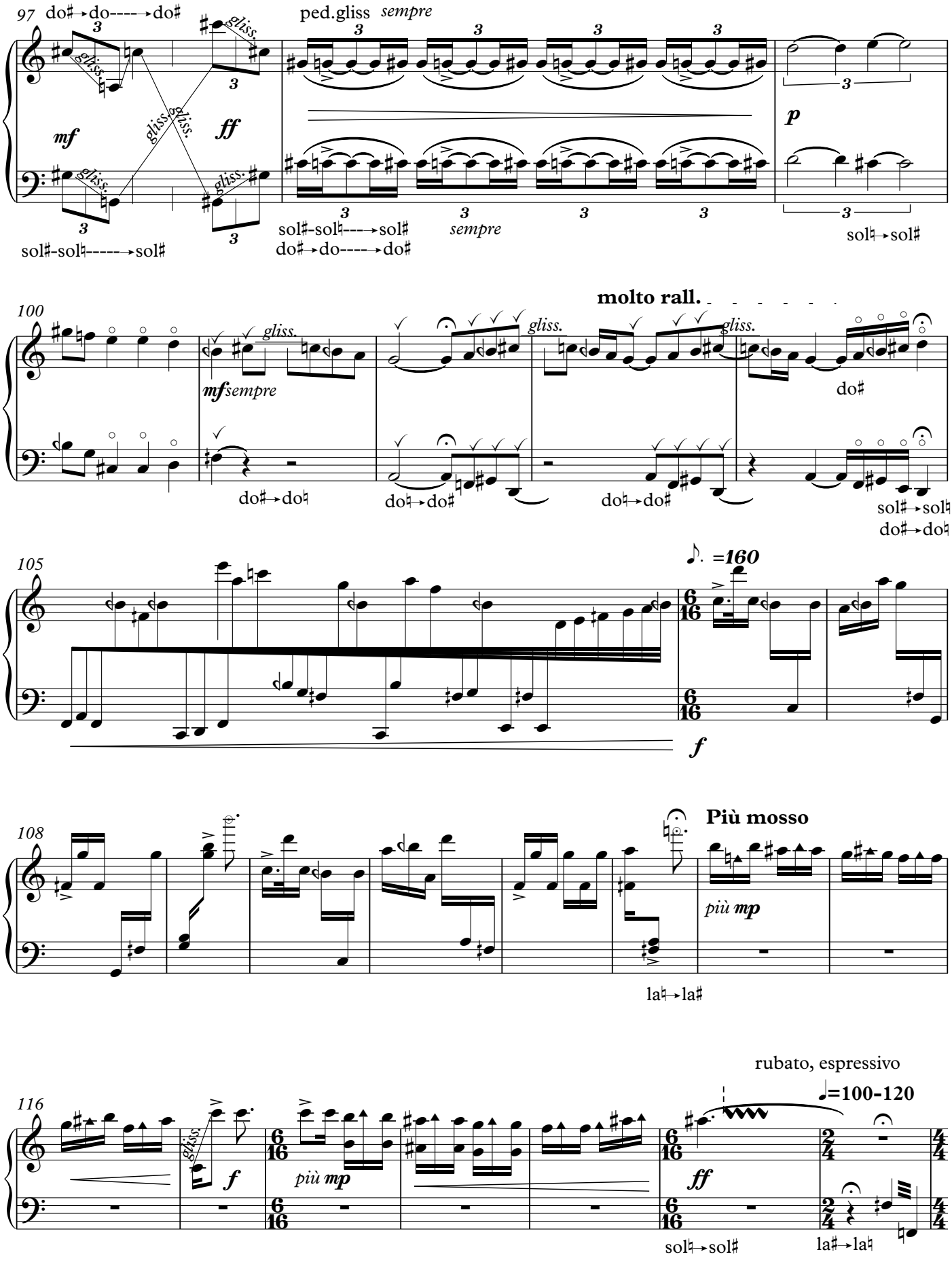
THIRD MOVEMENT

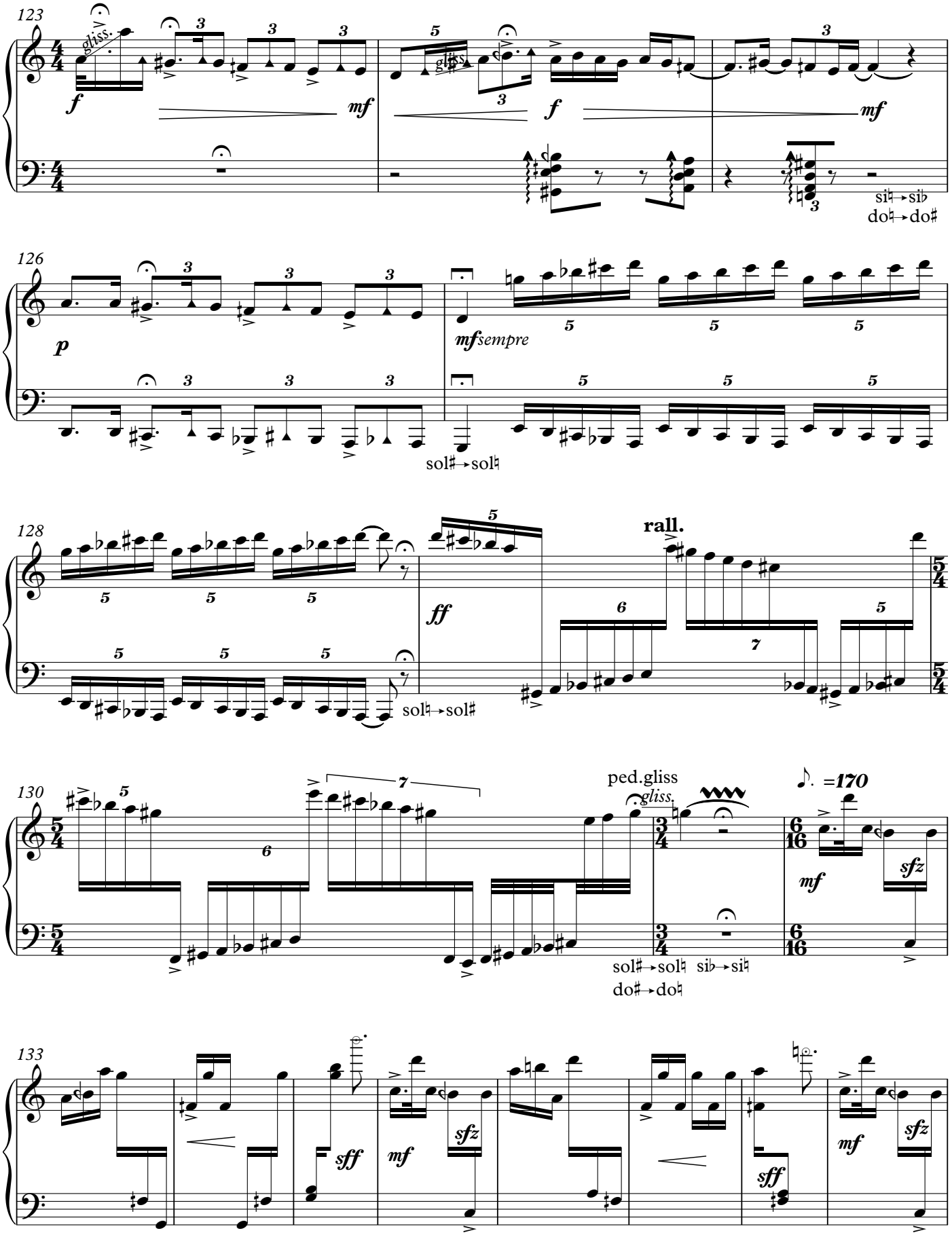


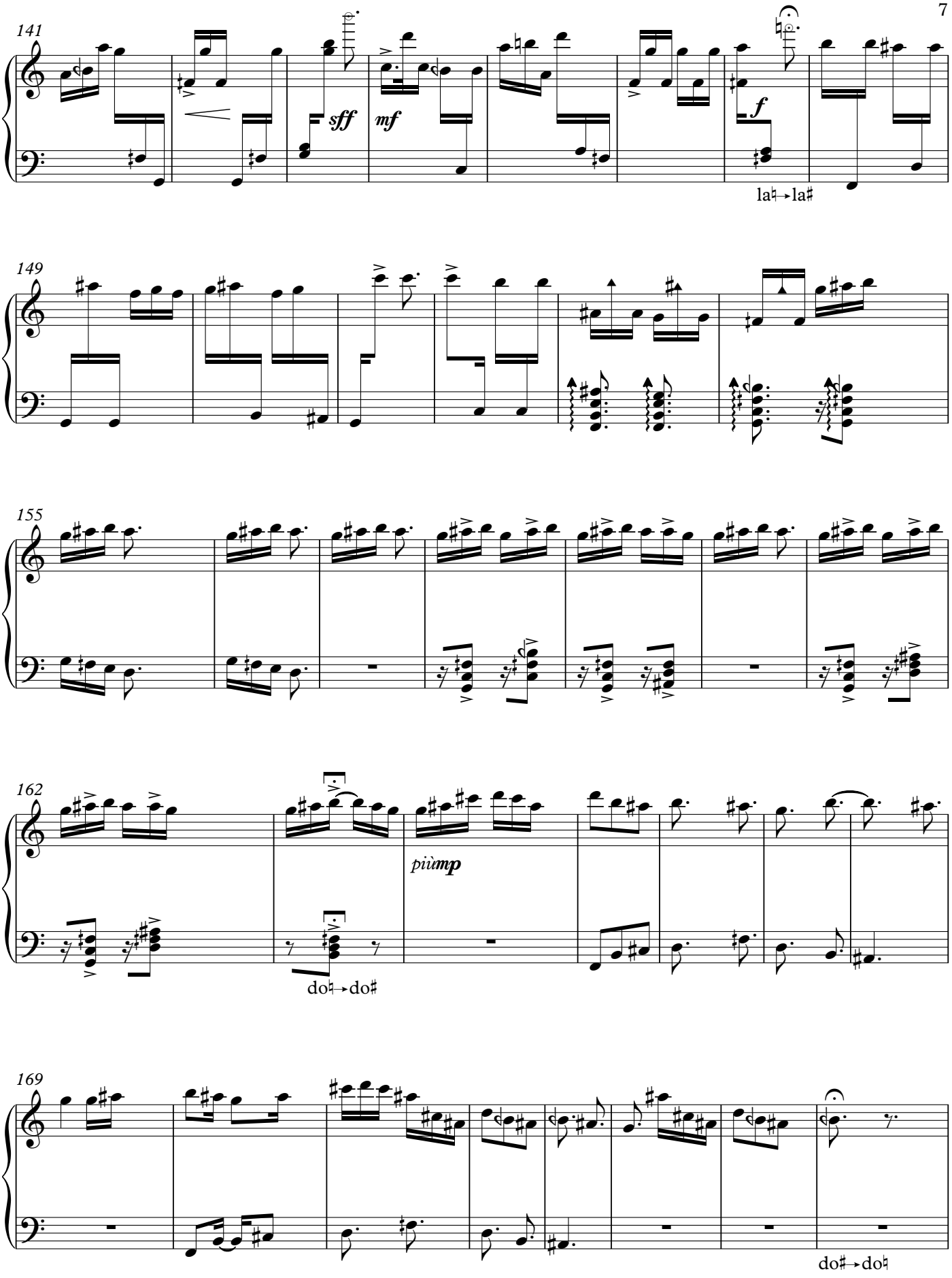

29
gliss.
f
mp
f
mf
fp
33
fp
mf sempre
si♮→si♭
do♮→do♯
35
37
=170
subito
sfz
sol♯→sol♮
do♯→do♮
40
gliss.
sfz
fp
f
si♭→si♮

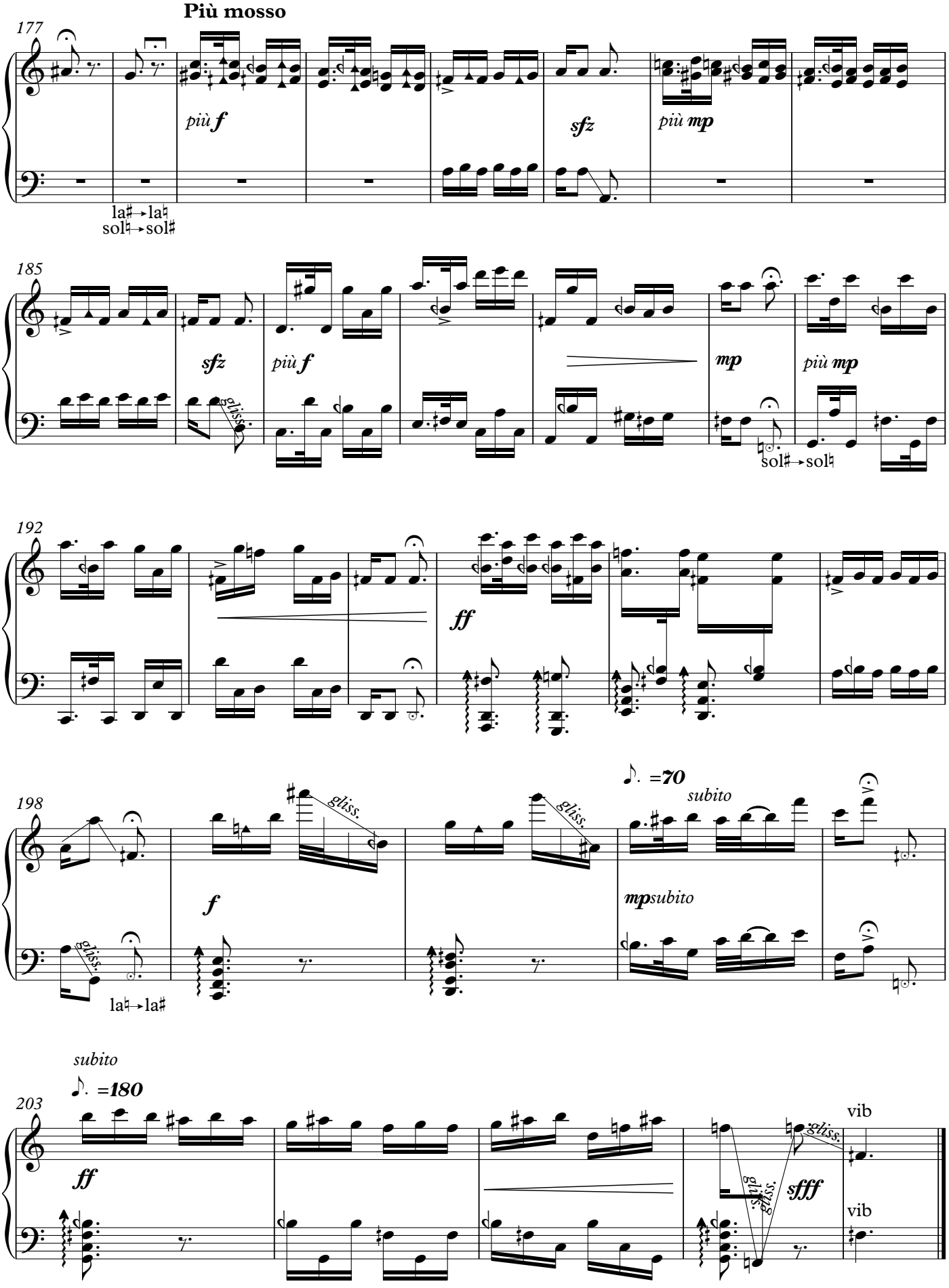

46
fp
f
gliss.
mp
sfz
52
f
sfz
gliss.
mp
f
58
mp
ff
mp
rubato, espressivo
♩=100-120
63
sur la et re
f
mp
f
ord.
ff > p
mf
do♮→do♯
sol♮→sol♯
68
ff
mf subito


subito ♪. =180
71
f
mp
f
mp
fsempre
sol♯→sol♮
do♯→do♮
74
gliss.
sfz
sfz
la♮→la♯
81
mp
f
♩=80 -100 rubato
88
ff
p
f
sol♮→sol♯
do♮→do♯
ped. gliss (do♯-do♮)
94
mp
f
mp
f
mp
ped.gliss(do♮→do♯)
ped. gliss (do♯-do♮)


97
do♯→do----→do♯
ped.gliss sempre
mf
ff
p
sol♯-sol♮----→sol♯
do♯→do----→do♯
sempre
sol♮→sol♯
100
molto rall.
mf sempre
do♯→do♮
do♮→do♯
do♮→do♯
do♯
sol♯→sol♮
do♯→do♮
105
♪. =160
f
108
Più mosso
più mp
la♮→la♯
rubato, espressivo
116
♩=100-120
f
più mp
ff
sol♮→sol♯
la♯→la♮


123
gliss.
f
mf
f
mf
si♮→si♭
do♮→do♯
126
p
mf sempre
sol♯→sol♮
128
ff
rall.
sol♮→sol♯
130
ped.gliss
gliss.
♪. =170
mf
sfz
sol♯→sol♮ si♭→si♮
do♯→do♮
133
sff
mf
sfz
sff
mf
sfz


141
sff
mf
f
la♮→la♯
149
155
162
più mp
do♮→do♯
169
do♯→do♮


Più mosso
177
più f
sfz
più mp
la♯→la♮
sol♮→sol♯
185
sfz
più f
gliss.
mp
più mp
sol♯→sol♮
192
ff
198
gliss.
f
gliss.
gliss.
♪. =70
subito
mpsubito
la♮→la♯
subito
♪. =180
203
ff
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