Beauty, Love and Justice

For orchestra

By

Parisa Sabet Sarvestani

Duration: 16 minutes
Score in C

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University of Toronto

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Abstract

“Beauty, love and Justice” is a five-movement orchestral composition approximately 16 minutes long. The orchestra consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 2 trombone, 1 bass trombone, 1 tuba, percussion (4 players), 1 harp, 1 piano and strings. It is developed based on the basic musical elements that I found common among all cultures such as repetition of simple rhythmic pattern, harmonic series and natural sound effects such as breathing, humming, whispering, talking and air sounds. In addition, I explored various ways of incorporating unusual timbral effects and extended techniques to create an intriguing sonic environment. My ultimate goal was to create complexity by fusing simpler musical elements.

The first movement begins with successive crescendos over repetition of simple rhythmic patterns; harmonic language derived from a harmonic series on “C”. As the grand opening leads into a calmer section, air sounds in combination with whispering percussive syllables “ta ka ta ka ta ka” express a longing to speak up. These sounds gradually become louder and thicker until the movement ends with shouting.
The second movement starts mysteriously; the string section plays excerpts from a ‘fandom’ melodic line which is never presented in its entirety. In the meantime, a complex rhythmic pattern gradually reveals from the percussions section that leads to the ending that is similar to the first movement.

The third movement is slow led by pitched percussion instruments while wind and brass sections play secondary roles.

The fourth movement starts with percussion and winds on identical melodic material with that ending the third movement, but in a faster tempo. As it comes to the end, the same melodic materials is heard once again, faster this time, and builds up to a grand conclusion. Similar to the previous movements, the fifth movement starts exactly the same way as the first movement. However as the grand opening leads into the calm section, a well-known chant in the Baha’i tradition is leaping from one instrument to the next while the rest of the orchestra plays the original musical materials introduced in the first movement.
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List of Instruments:

2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Bassoons

4 Horns in F
3 Trumpets in Bb
2 Trombones
Bass Trombone
Tuba

Percussion (4 players):
  Percussion 1: bongo (high), mark tree, glockenspiel
  Percussion 2: pandeiro, waterphone, vibraphone, sizzle cymbal, tambourine
  Percussion 3: conga (low), cymbal, crotales
  Percussion 4: woodblock, dohol (a double-sided barrel drum. It is generally struck on one side with a wooden stick bent at the end, and with a large thin stick on the opposite side held parallel to the drumhead.)

Harp
Piano

Strings [minimum 6 5 4 2 2]

Duration: 16 minutes
Score in C

Percussion Key:
Performance Notes:

All grace notes are to be played before the beat.

Accidentals remain in effect throughout the bar, but only in the octave shown.

Flute

whistle tones (very soft sounds based on the harmonic series.)

air sound

kissing sound: cover the embouchure hole and make a lip smacking sound

tongue pizz. (producing a hard "T" with the tongue)

Strings

Repeat the artificial harmonic glissandi freely, sparingly and intermittently; allow frequent rest

left hand pizz.

bartok pizz. (pull the string away from the fingerboard so that it snaps back percussively on the fingerboard.)

French horn

ghost tones: a half-valve pitch

sucked pitch: a kissing or squealing sound of indefinite pitch in mid to high ranges; (suck air inward through the aperture)
mouthpiece hand pop

\[ \text{Trumpet} \]
pronounce ‘sh’ into the instrument

All instruments
whispered text away from the instrument

\[ \text{Vibraphone} \]
touch a fingertip, or a mallet head, on the center of the bar; then, strike the bar directly on a nodal point.
The resulting note sounds two octaves above the fundamental tone

Resources:
French horn: https://bnelsonmusic.wordpress.com/2012/04/09/extended-compositon-techniques-for-the-horn/
Flute: https://www.youtube.com/watch?v=9cGJ-Y1EviI
Repeat the artificial harmonic glissandi freely, sparingly and intermittently, above frequent rest.
Freely improvise using fast rhythmic gestures whistling "to ta to" kisiming sounds tongue pizz.

Tbn. 1
Tpt. 2
Tpt. 3
Tbn. 2
Bsn. 1
Ob. 2
Hp.
Bsn. 1
Ob. 2
Hp.

Repeat the artificial harmonic glissandi freely, sustained and incrementally, allow frequent rest

To Tambourine
play whistle tones freely; use the suggested pitches in the box; breath as necessary.
Movement III

\[ j = 70 \]

play whistle tones freely; use the suggested pitches in the box; breath as necessary

\[ j = 70 \]

horn: ghost tones (a half-valve pitch)

\[ j = 70 \]

softest mute

\[ j = 70 \]

rubber mallets

\[ j = 70 \]

gliss harmonics randomly and freely
gliss harmonics randomly and freely
Movement IV
"hence half notes to fall"