

Saman Samadi

Ahunavaiti Gāthā No.1, Stanza III
for piano

Score

2019

Ahunavaiti Gāthā No.1

Dedicated to Jonathan Powell in honor of his 50th birthday

Stanza III

Saman Samadi

The musical score consists of three staves of music, each with a key signature of one sharp (F#) and a tempo of $\text{♩} = 80$.

Staff 1: Measures 1-10. Time signatures include $9+7/32$, $19:18/5:4$, $7:4/5:4$, $6:4/7:4$, $15:14/9:8$, and $7:6/8:4$. Dynamics range from fff to smp . Performance instructions include ff , f , sf , and Ped.

Staff 2: Measures 11-20. Time signatures include $7+9/32$, $4:3/3:2$, $3:2/4:6$, $7:6/3:2$, $3:2/5:3$, $5:4/4:6$, $3:2/6:4$, $7:4/3:2$, $5:4/3:2$, and $4:3/3:2$. Dynamics range from mf to fff . Performance instructions include ff , smp , p , mf , f , sp , mp , mf , ff , and fff . The staff ends with a trill instruction.

Staff 3: Measures 21-30. Time signatures include $9+7/32$, $5:4/3:2$, $7:4/10:8$, $5:4/7:4$, $9:6/5:4$, $7:5/3:2$, $6:4/11:9$, ff , mf , p , sf , ff , mf , f , ff , fff , ff , mf , fff , ff , ff , and fff . The staff ends with a Ped. instruction.

8

9+7 32

ff *fff* *smp* — *ff* *fff* *smp* — *ff* *ff* *sp* = *f*

9

9+7 32

ff *fff* *smp* — *ff* *fff* *smp* — *ff*

10

7+9 32

fff *pp* *ppp* *tr* — *8:9* *9+7 32* *tr* — *5:6* *pp* *ppp*

ffff — *ppp*

12

9+7 32

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

13

$9+7$
 32

$ffff$

ff

f

ff

$ffff$

ff

f

ff

$7:6$

$6:4$

$ffff$

ff

f

$ffff$

f

$ffff$

ff

sf

ff

smp

14

7+9
 32

$9:7$

f

sp

mp

mf

ff

fff

$3:2$

$4:3$

$5:4$

$3:2$

$4:6$

$7:6$

$3:2$

$5:3$

$5:4$

$4:6$

$3:2$

$3:2$

$5:4$

$tr.$

mf

ff

smp

p

mf

f

ff

$ffff$

P_{ca}

15

$\frac{9+7}{32}$

ff *mp* *f*—*ff* *f* *mf* *sff* *fff*

tr $\frac{7:6}{3:2}$

mf *sff* *mf* $\frac{3:2}{5:4}$ *p* *sf* *ff* *mf* *f* $\frac{5:4}{9:6}$ *ff* *fff*

Ped.

17

$9+7$
32

$7+9$
32

18

$7+9$
32

19

$7+9$
32

20

$9+7$
32

21

$9+7$ 32

$\text{fff} \rightarrow ff$ f ff smp $\overbrace{\quad\quad\quad}$ ff $6:4$ $fff \rightarrow ff$ f ff $smp \overbrace{\quad\quad\quad} ff$

ff fff smp ff fff smp ff

$6:4$ $7:6$ $tr\sim$ $15:12$ $6:4$ $13:10$ $tr\sim$

22

$9+7$ 32

ff $5:4$ mp sff f $ff \rightarrow fff$ ff $6:4$ $7:4$ mp sff ff $11:12$ $ff \rightarrow fff$

ff mp $sfff$ ff mp $sfff$ ff

$13:10$ $6:4$ $15:12$ $7:6$ $6:4$

23

$9+7$ 32

$f \rightarrow p$ sff smp f $ff \rightarrow fff$ ff mp sff f $ff \rightarrow fff$

ff mp $sfff$ ff mp $sfff$ ff

$5:4$ $7:6$ $7:4$ $4:6$ $5:4$ $7:6$

24

$7+9$ 32

ff $6:4$ smp sff f $ff \rightarrow fff$ ff $3:2$ ff smp sff f ff

ff mp $sfff$ ff mp $sfff$ ff

$3:2$ $5:3$ $7:6$ $7:4$ $3:2$

25

7+9
32

fff — *mf* — *ff* — *f*
mf — *mp* — *f* — *smp* — *f* — *ff*

fff — *f*
mf — *ff* — *f*
ff — *f*
mf
mp — *f*
ff

26

9+7
32

fff — *f* — *ff* — *mf* — *ff* — *7:6* — *3:2*
ff — *smp* — *ff* — *mp* — *ff* — *mf* — *ff*
ff — *f* — *ff* — *mp* — *ff* — *mf* — *ff*
ff — *mf* — *ff* — *mp* — *ff* — *mf* — *ff*
ff — *f* — *ff* — *p*

fff — *f* — *ff* — *smp* — *ff* — *mp* — *ff*
ff — *mf* — *ff* — *mp* — *ff* — *mf* — *ff*
ff — *f* — *ff* — *mf* — *ff* — *mp* — *ff*
ff — *f* — *ff* — *p*

27

7+9
32

pp — *ff* — *mp* — *sf* — *3:2*
ff — *3:2* — *3:4* — *7:4* — *10:8* — *5:4*
ff — *mf* — *sff* — *5:4* — *9:6*
ff — *smf* — *mp* — *mf* — *f*
ff — *f* — *mp* — *ff* — *mf* — *mp* — *f*
ff — *f* — *mp* — *ff* — *mf* — *mp* — *f*
ff — *f* — *mp* — *ff* — *mf* — *mp* — *f*

pp — *f* — *mp* — *ff* — *sf* — *3:2*
ff — *3:2* — *3:4* — *7:4* — *10:8* — *5:4*
ff — *mf* — *sff* — *5:4* — *9:6*
ff — *smf* — *mp* — *mf* — *f*
ff — *f* — *mp* — *ff* — *mf* — *mp* — *f*
ff — *f* — *mp* — *ff* — *mf* — *mp* — *f*
ff — *f* — *mp* — *ff* — *mf* — *mp* — *f*

28

9+7
32

fff — *ff* — *smf* — *7:5* — *3:2* — *f*
ff — *f* — *ff* — *f* — *ff* — *f*
ff — *f* — *ff* — *f* — *ff* — *f*
ff — *f* — *ff* — *f* — *ff* — *f*
ff — *f* — *ff* — *f* — *ff* — *f*
ff — *f* — *ff* — *f* — *ff* — *f*

fff — *ff* — *ff* — *f* — *mf*
ff — *9:6* — *5:4* — *f* — *mf*
ff — *10:8* — *7:4* — *f* — *sp*
ff — *5:4* — *3:2* — *f* — *mf*
ff — *ff* — *ff* — *f* — *mf*

A detailed musical score for piano, page 16, spanning measures 35 to 40. The score is divided into two staves: treble and bass. Measure 35 begins with a dynamic of *mp*, followed by *mf* and *f*. A large oval encloses measures 35-37. Measures 38-40 are also enclosed in a large oval. Various dynamics are used throughout, including *ff*, *ppp*, *sf*, *sp*, and *p*. Time signatures change frequently, including 16/8, 5:4, 10:8, 7:4, 3:2, 5:4, 6:4, and 11:9. Performance instructions like *ff*, *ppp*, *sf*, *mp*, *mf*, *f*, *pp*, *sp*, and *ff* are scattered across the measures. Measures 38-40 are grouped by a large oval.

A musical score for piano, page 38, featuring two staves. The top staff uses a treble clef and a 9+7/32 time signature, with a dynamic of ff. It includes various rhythmic patterns with grace notes and slurs, and measures grouped by brackets with ratios such as 9:6, 7:4, 10:8, 5:4, and 7:6. The bottom staff uses a bass clef and a 5:4 time signature, with dynamics including f, sff, mp, ff, fff, ff, mp, ff, f, ff, and fff. The score is filled with complex note heads and rests.

39

$\frac{7+9}{32}$

ff mp sff f ff ff mp sff f ff

40

$\frac{7+9}{32}$

fff f mf fff f ff f ff ff ff

41

$\frac{9+7}{32}$

fff f mp ff mp sff ff ff f p

42

$\frac{9+7}{32}$

mp sff f sff f f f fff fff

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Queens, New York
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