

for Sting Orchestra

# “ALLAH-MAY-KHANI”

الله می خوانی

by

Kaveh Mirhosseini

(دریاد تمام نیمه خوان های بوشهر)



Boushehr is renowned for its art and cultural richness in my home country. Music plays a prominent role in the locals' daily lives. "Neymeh" is a kind of music from the region which is considered by the locals as "work music".

"Allah-May-Khani" is a type of Neymeh which is sang when traditional construction with clay material is being carried out.

The foremen sit on the floor to make things with clay whilst they sing a motive. This is then accompanied by other workers as they sing in reply, a common and fixed motive.

These pieces of music are supposed to pace and ideally accelerate the workers. Once in Boushehr, while observing the tradition, I was so moved that I decided to record and then analyze Allah-May-Khani. This laid the groundwork for a piece I wrote for String Orchestra.

for Sting Orchestra

﴿ ﴿ اَشْمَيْخَانِي ﴾ ﴾

Allahmey-Khani  
based on Work Music of Boushehr City

Kaveh Mirhosseini  
(1989-\*)

**Presto** (ca.  $\text{♩}=162-176$ )

Musical score for Sting Orchestra featuring parts for Clap, Violin I, Violin II, Violin III, Viola, Violoncello, and Contrabass. The score is in common time. The Clap part consists of vertical bars. The string parts have specific dynamics and performance instructions:

- Violin I: Starts with a single note.
- Violin II: Starts with a single note.
- Violin III: Starts with a single note.
- Viola: Dynamics *molto sul pont.* (*mp*) and *m.s.p.*
- Violoncello: Dynamics *molto sul pont.* (*mf*) and *m.s.p.* (with *sim.* instruction).
- Contrabass: No notes.

Continuation of the musical score for Sting Orchestra featuring parts for Vla. (Viola) and Vc. (Cello). The score is in common time. Both parts play eighth-note patterns throughout the measures.

**A**

sul G

Vln. I

*mf*

Vln. II

*ff molto espress.* *sim.*

Vln. III

*fp*  
↑  
bow pressure  
behind the bridge

Vln. III

*fp*  
↑  
bow pressure  
behind the bridge

*ff* *fp*

ord.

*mf*

Vla.

*m.s.p.*  
*mf*

ord.

*ff molto espress.* *sim.*

Vc.

*ff molto espress.* *sim.*

bartok pizz.

Cb.

*ff*

3

16

Vln. I      sul G  
highest not as possible      ord.  
*mf*

Vln. I      sul G  
highest not as possible      *mf*

Vln. II

Vln. III      damp all strings on the highest not as possible  
sul E A D G  
*ff f*

Vla.

Vcl.      ord.      m.s.p.  
*ff molto express.*

Cb.      *ff*

20

A musical score for orchestra, page 4, measure 20. The score consists of eight staves. From top to bottom: 1. Violin I: Playing eighth-note pairs. 2. Violin II: Playing eighth-note pairs. 3. Violin III: Playing sixteenth-note patterns with vertical stems. 4. Cello: Playing eighth-note pairs. 5. Double Bass: Playing eighth-note pairs. 6. Viola: Playing eighth-note pairs. 7. Bassoon: Playing eighth-note pairs. 8. Trombone: Playing eighth-note pairs.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

**B**

25

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

molto vib.

m.v.

sim.

29

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

m.v.

m.v.

m.v.

**C**

Perc. 33 (==)

Vln. I hit the floor with foot like parade 2 2

Vln. II hit the floor with foot like parade 2 2

Vln. III hit the floor with foot like parade 2 2

Vla. hit the floor with foot like parade 2 2

Vc. col legno bat. like parade 2 2

Cb. hit on the body like parade 2 2

Perc.

39

sul D

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

Measure 39: Percussion plays eighth-note patterns with dynamics *sf*, *sp*, *ff*, *sp*, *ff*. Sul D entries for Vln. I, Vln. II, and Vln. III. Violins play eighth-note patterns with dynamics *sf*, *sp*, *ff*, *mp*. Measure 40: Percussion continues eighth-note patterns. Vln. I and Vln. II play eighth-note patterns with dynamics *sf*, *sp*, *ff*, *mp*. Vln. III and Vla. play eighth-note patterns with dynamics *sf*, *sp*, *ff*, *mp*. Vc. and Cb. play eighth-note patterns with dynamics *sf*, *sp*, *ff*, *mp*. The bass part ends with a dynamic *col legno bat.*

D

9

Perc.

44

Vln. I

Vln. II

Vln. III

Vla.

Vc.

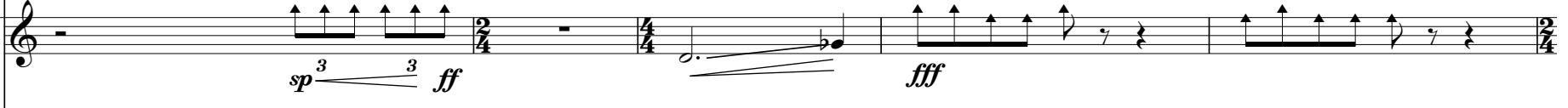
Cb.

**E****Più mosso**

Perc.  ***sp ff***

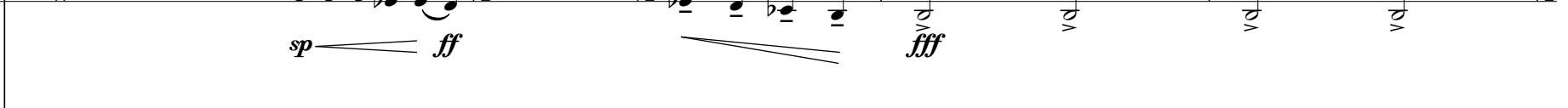
Vln. I  ***sp 3 ff fff***

Vln. II  ***sp 3 ff fff***

Vln. III  ***sp 3 ff fff***

Vla.  ***m.v.***

Vcl.  ***m.v.***

Cb.  ***m.v.***



**G**

**Vln. I**

64 arco *gliss.* *ff* *ff* *molto espress.*

**Vln. II**

arco *gliss.* *ff* *ff*

**Vln. III**

arco *gliss.* *ff* *f sim.* damp all strings on the highest note as possible

↑  
behind the bridge

**Vla.**

ord.  
*ff* *molto espress.*

**Vcl.**

arco *gliss.* *ff* *m.s.p.* *ff* *molto espress.*

**Vc.**

ord.  
*ff* *molto espress.* *sim.*

**Cb.**

arco *gliss.* *ff* *ff* *molto espress.* *sim.* *pizz.*

71

Vln. I

Sul E      arco      Sul E      pizz.      arco

Vln. II

arco      Sul A      pizz.      arco  
sul G      pp

Vln. III

Sul D      pizz.      arco      ff

Vla.

Sul D      pizz.      arco      ff

Vc.

Sul G      pizz.      arco

Cb.

Sul C      pizz.      arco

m.v.

This musical score page contains six staves, each representing a different instrument or section of the orchestra. The instruments are: Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is numbered 71 at the top left and 13 at the top right. The music consists of several measures of rhythmic patterns. Specific performance instructions are placed above certain notes and measures, such as 'Sul E' (on the E string), 'arco' (bowing), 'pizz.' (pizzicato), 'ff' (fortissimo), and 'm.v.' (measured volume). The Double Bass staff shows a sustained note with a dynamic of 'ff' followed by a measure with a dynamic of 'm.v.'. The Violin III staff features a unique pattern where the first two measures consist of vertical strokes (up and down bows) before transitioning to horizontal strokes (arco) in the third measure. The Viola staff has a sustained note with a dynamic of 'ff' followed by a measure with a dynamic of 'm.v.'. The Cello staff shows a sustained note with a dynamic of 'ff' followed by a measure with a dynamic of 'm.v.'. The Double Bass staff shows a sustained note with a dynamic of 'ff' followed by a measure with a dynamic of 'm.v.'.

76

Perc.

Ee\_ Hoy\_ *ff* *sp* *ff*

Vln. I

Ee\_ *ff* col legno *sp* *ff* arco 6 3 3

Vln. II

*ff* col legno *sp* *ff* arco 6 3 3

Vln. III

Hoy\_ *ff* col legno *sp* *ff* arco 6 3 3

Vla.

*ff* col legno *sp* *ff*

Vc.

Sul G *ord.* *sp* *ff* col legno arco 6 3 3

Cb.

*sim.* Sul C *ord.* *sp* *ff* col legno arco 6 3 3

Perc. 8I Hoy\_\_ Ee\_\_ Hoy\_\_ ff

Vln. I ff

Vln. II ord. ff

Vln. III Hoy\_\_ Hoy\_\_ ff

Vla. ord. ff

Vc. Sul G

Cb. Sul C m.v.

This musical score page contains six staves of music. From top to bottom, the instruments are: Percussion, Violin I, Violin II, Violin III, Viola, and Cello/Bass. The score begins with Percussion playing eighth-note patterns labeled 'Hoy\_\_' and 'Ee\_\_'. Violin I follows with a similar pattern. Both parts play at 'ff' dynamic. Violin II enters with eighth-note patterns, also at 'ff' dynamic. Violin III joins in with eighth-note patterns, followed by the Viola and Cello/Bass. The Viola and Cello/Bass both play eighth-note patterns, with the Cello/Bass ending with a dynamic 'm.v.'. Various performance instructions are included, such as 'ord.' (ordinario) and 'Sul G' and 'Sul C' (positions for the Cello/Bass). The page number '15' is located in the top right corner.

16

**H**

Perc.

86 > > > > *Ee* — *Hoy* — *Ee* *Hoy* —

*sp* — *ff* *ff*

*sp* *ff* *ff*

Vln. I

*sp* *ff* *ff*

*Ee* — *ff*

*Ee* — *ff* *ff*

*ff*

Vln. II

*Ee* — *ff* *ff*

*ff*

*ff*

*Eoy* — *ff*

Vln. III

*ff*

*Eoy* — *ff*

*ff*

*Eoy* — *ff*

Vla.

*ff*

*Eoy* — *ff*

*ff*

Vcl.

*Sul G* *ff* *ff*

*ff*

*Sul C* *ff* *ff*

*ff*

Cbr.

*ff*

Perc. 90 ><sup>3</sup>> ><sup>3</sup>> Ee\_ Hoy\_ Ee\_ Hoy\_ -

sp ***ff*** ***ff*** -

Vln. I - 3 3 - 3 - Ee\_ ***ff*** sul E sul G

Vln. II Ee\_ ***ff*** -

Vln. III Hoy\_ ***ff*** damp all strings on the highest not as possible

Vla. Hoy\_ ***ff*** -

Vc. Sul G -

Cb. Sul C -

m.v. -

**I**

95

Perc.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

The musical score page 18, section I, measures 95-96. The score includes parts for Percussion, Violin I, Violin II, Violin III, Viola, Cello, and Double Bass. Measures 95-96 show a rhythmic pattern of eighth and sixteenth notes. Various slurs and grace notes are present, with specific markings like 'Sul A', 'Sul D', 'ord. Sul A', 'ord. Sul D', 'Sul G', 'Sul C', and 'Sul G' for the strings. The Double Bass part consists of sustained notes with fermatas.

97

Perc.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

This musical score page contains six staves of music for orchestra. The top staff is for 'Perc.' (percussion), showing a pattern of eighth-note pairs. Below it are three staves for 'Vln. I' (Violin I), 'Vln. II' (Violin II), and 'Vln. III' (Violin III). These staves use a treble clef and show slurs with 'x' marks followed by pizzicato strokes. The next two staves are for 'Vla.' (Viola) and 'Vc.' (Cello), both in bass clef, also featuring slurs with 'x' marks and pizzicato. The bottom staff is for 'Cb.' (Double Bass) in bass clef, showing sustained notes. Measure 97 begins with eighth-note pairs for the percussion and continues with slurred eighth-note patterns for the strings, transitioning to pizzicato strokes in the middle of the measure.