

# آسمان خيز

*âzmân-khez*

*(ascension)*

*for soprano and ensemble*

*text by Rumi*

*music by Adam Haws*

*duration: 10 minutes*

*instrumentation:*

*soprano*

*flute*

*clarinet in a*

*oboe*

*bassoon*

*horn*

*trumpet in c*

*trombone*

*harp*

*harmonium (or chamber organ)*

*2 violins*

*viola*

*violoncello*

*contrabass*

*electronics (stereo cd playback)*

## **Performance Notes:**

This work should be performed without vibrato. Possible exception: the singer, at her discretion, may use a very small amount of narrow vibrato, but purely to color the tone.

In the strings (viola, cello and bass), gradual bow changes are indicated by arrows between S.P. (*sul pont.*), O. (*ord.*), and S.T. (*sul tasto*). Bow movement should be constant, although the player need not slavishly adhere to the written timings.

If a harmonium is unavailable, or in poor condition, a chamber (or portative) organ or synthesizer should be substituted. The sound should be soft, organic, and well blended with the ensemble.

The CD playback occurs at the beginning of the work until rehearsal letter E, and from rehearsal letter M to the conclusion of the work. Great care should be taken to blend the CD with the ensemble. The playback should be clearly audible but by no means overpowering. As indicated in the score, it may be desirable to fade the CD out before E. Also, the volume should be set at 0 at M and gradually turned up to a reasonable level. After the ensemble drops out at m. 216, the playback may be subtly boosted if required.

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از جمادی مُردم و نامی شدم --- وز نما مُردم بحیوان سرزدم  
*âz.jâmodi mârdumi nomi shodâm*  
*vâz nâmo mârdum bâ-heivân tsâr zâdâm*  
I died as mineral and arose a plant,  
I died as a plant and rose again an animal.

مُردم از حیوانی و آدم شدم --- پس چه ترسم کی ز مردم کم شدم  
*mârdum âz heivoni-o odâm shodâm*  
*pâz tchei târzâm kei zuh mârdun kam shodâm*  
I died as an animal and arose a man.  
Why then should I fear to become less by dying?

حملهء دیگر بمیرم از بشر --- تا برآرم از ملائک بال و پر  
*Hâmluh-yei digâ<r> beimirâm âz bâshâr*  
*to bâr o<r>âm âz mâloyîk bâlopâr*  
I shall die once again as a man  
To rise an angel perfect from head to foot!

وز ملک هم بایدم جستن ز جو --- کل شیء هالک الاوجه  
*vâz mâloyîk hâm boyâdâm justân tchei ju*  
*kulu shei-in heilik ilâ wâjhâhu [Qur'an 28:88]*  
I must pass on even from the angel realm  
for everything perishes except his face.

بار دیگر از ملک پران شوم --- آنچه اندر وهم ناید آن شوم  
*borei digâ<r> âz mâloyîk pârn shuhvâm*  
*ântchei ândâ<r> hâm no-yâd ân shuhvâm*  
Again when I suffer dissolution as an angel,  
I shall become what passes the conception of man!

پس عدم کردم عدم چو ارغنون --- گویدم کانا الیه راجعون  
*pâz âdâm gârdâm âdâm tchun ârzgunun*  
*gu yâdâm kei inâ ilei râji un [Qur'an 2:156]*  
Let me then become non-existent, for non-existence  
sings to me in organ tones, 'To him shall we return.'

*Masnavi III: 3901-6*  
*Translation by E.H. Whinfield (1898)*

*GUIDE TO TRANSLITERATION*

*â = ah*  
*a = a in "cat"*  
*o = oh*  
*î = i in "pick"*  
*i = ee*  
*u = oo*  
*ei = ay in "hay"*  
*oy = oy in "Malloy"*  
*uh = a in "what"*  
*h = aspirated but not heavy*  
*<r> = slightly rolled r*  
*ts = pronounce as in z in German "zu"*  
*tch = ch in "checkers"*  
*other consonants should be pronounced as in English*

# آسمان خيز

Rumi

âzmân-khez  
(ascension)

Adam Haws

CD track 1: 3'46"

19" begin softly; CD should blend comfortably with the ensemble.  
cue the ensemble immediately after the backward cymbal crescendos at 19"

Lento ♩ = 72

(adjust playback volume if necessary)

CD playback

The score is written for a full orchestra and includes a CD playback track. The tempo is Lento (♩ = 72). The CD playback track begins at 19 seconds with a piano (p) dynamic. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II) have specific phrasing and dynamics (p, mp, punta d'arco) marked throughout the piece. The score is in 3/4 time.

5

A

CD

Fl.

Cl.

Hn.

Tbn.

*mp* *p* *p* *mf* *p* *p* *mf*

*mp* *p* *p* *mf* *p* *p* *mf*

sempre con sord.  
sempre senza vibrato

*p*

sempre con sord.  
sempre senza vibrato

*p*

A

Vln. I

Vln. II

Vla.

*p* *mp* *p* *mp* *p* *pp* *mp* *p*

*p* *mp* *p* *pp* *mp* *p*

*pp* *mp*

10

CD

Fl.

Cl.

Hn.

Tbn.

Vln. I

Vln. II

Vla.

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

*p* *mf* *mp* *pp* *mp* *pp* *mp* *pp*

*pp* *mp* *pp* *mp* *pp* *mp* *pp*

*sim.*

*sim.*

14

CD

Fl. *p* *f* *sempre senza vibrato*

Ob.

Cl. *p* *f*

Hn.

Tbn.

Vln. I *p* *mf* *mp* *p*

Vln. II *p* *mf* *mp* *p*

Vla. *mp* *pp* *mp* *pp*

18

CD

Fl. *p* *f* *p* *mf* *p* *p* *mf*

Ob. *sim.*

Cl. *p* *f* *p* *p*

Hn.

Tbn.

Vln. I *f* *p* *f* *p* *mf*

Vln. II *f* *p* *f* *p* *mf*

Vla. *mp* *pp* *mp* *pp* *mp*

**B**

23

CD

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

**B**

Vln. I

Vln. II

Vla.

Vc.

CD

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p poco* *p* *mp* *p* *mp* *p* *mp*

*poco* *p poco* *p* *mp* *p* *mp* *p* *mp*

*mp* *p < mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

*p < mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

*pp* *mp* *pp* *mp* *pp* *mp* *pp*

*sim.*

*sim.*

sempre senza vibrato

CD

Fl. *p* *mp* *p* *p* *mp* *p* *mp* *p*

Ob.

Cl. *p* *mp* *p* *p* *mp* *p* *mp* *p*

Hn.

Tpt.

Tbn.

Vln. I *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vln. II *mp* *p* *mp* *mp* *p* *mp* *p* *mp* *p*

Vla. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vc.

Cb. *sim.*



CD

Fl. *p mp p mp p mp p mp*

Ob.

Cl. *p mp p mp p mp p mp*

Bsn. *p*

Hn.

Tpt.

Tbn.

Vln. I *mp p mp p mp p mp p mp*

Vln. II *p mp p mp p mp p mp p mp*

Vla. *mp pp mp pp mp*

Vc.

Cb.

CD

Fl. *p mp*

Ob.

Cl. *p mp*

Bsn. *sim.*

Hn.

Tpt.

Tbn.

Vln. I *p mp*

Vln. II *mp p*

Vla. *pp mp*

Vc.

Cb.

Detailed description: This page of a musical score, numbered 43, features a variety of instruments. The Flute (Fl.) and Clarinet (Cl.) parts are prominent, both playing a melodic line of eighth-note triplets. The Flute part starts with a dynamic of *p* and moves to *mp*, while the Clarinet part starts at *p* and moves to *mp*. The Violin I (Vln. I) and Violin II (Vln. II) parts also play eighth-note triplets, with Vln. I starting at *p* and moving to *mp*, and Vln. II starting at *mp* and moving to *p*. The Viola (Vla.) part features a rhythmic accompaniment of eighth-note triplets, alternating between *pp* and *mp*. The Bassoon (Bsn.) part has a simple bass line with a *sim.* (sustained) marking. The Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.) parts provide harmonic support with sustained notes. The Violoncello (Vc.) and Contrabass (Cb.) parts also have sustained bass lines.

C

48

CD

Fl.

Ob.

Cl.

Bsn.

C

Vln. I

Vln. II

Vla.

Vc.

Cb.



53

CD

Bsn.

Vln. II

Vla.

Vc.

Cb.

CD

Vla.

Vc.

Cb.



**D**

CD

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Hp.

sempre senza vibrato

*p*

*pp*

**D**

Vln. I

Vln. II

Vla.

Vc.

sempre senza vibrato

*p*

*pp*

*p*

E

76

if CD track hasn't neared its conclusion (apx. 3'37"), gradually fade the volume

prepare track 2; tacet until m. 126

CD

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Harm.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp*

*p* sempre senza vibrato

*l.v. sempre*

از جمادی مُردم و نامی شدم --- وز نما مُردم بحیوان سرزدم

âz - jä - mo - di mâr - du -

*pp*

O. → S.T. → O.

S.T. → O. → S.P. → O.

S.P. → O. → S.T. → O.

*pp*

86

Hp.

Harm.

Sop.

Vla.

Vc.

Cb.

E<sub>3</sub> E<sub>3</sub> E<sub>3</sub> E<sub>3</sub>

mi no mi sho dâm vân nâ mo mâr dum

S.P. O. S.T.

94

Fl.

Ob.

Cl.

Bsn.

Hu.

Tpt.

Tbn.

Hp.

Harm.

Sop.

Vla.

Vc.

Cb.

F

pp pp pp pp

bâ hei vân tsâr zâ dâm

F

O. S.P. O. S.T.



G

115

Ob. *pp*

Cl. *pp*

Hn. *pp*

Tbn. *pp*

Hp.

Harm.

Sop.  
pâz tchei târ - - zâm kei zuh mâr - dun kam sho - dâm

Vla. *ord.*

Vc.

Cb.

G



125

Fl. *mp* *pp* *mp sub.* *pp*

Ob. *mp* *pp* *mp sub.* *pp*

Cl. *mp* *pp* *mp sub.* *pp*

Bsn. *mp* *pp* *mp sub.* *pp*

Hn. *mp* *pp* *mp sub.* *pp*

Tpt. *mp* *pp* *mp sub.* *pp*

Tbn. *mp* *pp* *mp sub.* *pp*

Harm. *mp* *pp* *mp sub.* *pp*

Vla. *mp* *pp* *mp sub.* *pp* S.P.—

Vc. *mp* *pp* *mp sub.* *pp*

Cb. *mp* *pp* *mp sub.* *pp*



**H**

135

(*l.v. sempre*)

Harp. *F# A#*

Harm.

Sop. *Hâm - luh - yei di - gâ<3> bei - mi - râm âz bâ - shâr to bâr o<3> - âm âz mâ - lo-yik*

Vla. *O.* *S.T.*

Vc. *O.* *S.T.* *O.* *S.P.* *O.*

Cb. *S.P.* *O.* *S.T.* *O.*

I

142

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *pp* *mf*

Tpt. *mf*

Tbn. *pp* *mf*

Hp.  
D<sub>4</sub> F<sub>4</sub> A<sub>4</sub> D<sub>5</sub>

Harm.

Sop.  
bâ - lo - pâr

Vln. I *pp*

Vla. *pp* *mf*

Vc. *pp* *mf*

Cb. *pp* *mf*

I

151

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Harm.

وز ملک ہم بایدم جستن ز جو --- کل شیء ہالک الاوجہ

J

vâz mâ - lo - yik ham boy â - dâm ju - stân tehei ju

Vln. I

Vla.

Vc.

Cb.

K

159

Ob. *p*

Cl. *p*

Hn. *p*

Tbn. *p*

Hp.

Harm.

Sop.  
ku - lu shei - in hei - lik i - lâ wāj - hâ - hu

Vln. I *pp*

Vln. II *pp*

Vla. *pp* (ord.)

Vc. *p*

Cb. *p*

S.T. O. S.P.

167

This musical score page contains measures 167 through 172. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 167-172, *mf*. Starts with a whole rest in 4/4, then plays a half note G#4 in 4/4, a whole note G#4 in 3/4, and a half note G#4 in 2/4.
- Oboe (Ob.):** Measures 167-172, *mf*. Starts with a half note G#4 in 4/4, a whole note G#4 in 4/4, a half note G#4 in 3/4, and a half note G#4 in 2/4.
- Clarinet (Cl.):** Measures 167-172, *mf*. Starts with a half note G#4 in 4/4, a whole note G#4 in 4/4, a half note G#4 in 3/4, and a half note G#4 in 2/4.
- Bassoon (Bsn.):** Measures 167-172, *mf*. Starts with a whole rest in 4/4, then plays a half note G#4 in 4/4, a whole note G#4 in 3/4, and a half note G#4 in 2/4.
- Horn (Hn.):** Measures 167-172, *mf*. Starts with a half note G#4 in 4/4, a whole note G#4 in 4/4, a half note G#4 in 3/4, and a half note G#4 in 2/4.
- Trumpet (Tpt.):** Measures 167-172, *mf*. Starts with a whole rest in 4/4, then plays a half note G#4 in 4/4, a whole note G#4 in 3/4, and a half note G#4 in 2/4.
- Tuba (Tbn.):** Measures 167-172, *mf*. Starts with a half note G#4 in 4/4, a whole note G#4 in 4/4, a half note G#4 in 3/4, and a half note G#4 in 2/4.
- Harp (Harm.):** Measures 167-172. Provides harmonic accompaniment with chords in 4/4, 3/4, and 2/4.
- Violin I (Vln. I):** Measures 167-172. Plays a melodic line with eighth and sixteenth notes.
- Violin II (Vln. II):** Measures 167-172. Plays a melodic line with eighth and sixteenth notes.
- Viola (Vla.):** Measures 167-172. Plays a melodic line with eighth and sixteenth notes.
- Violoncello (Vc.):** Measures 167-172, *mf*. Starts with a whole rest in 4/4, then plays a half note G#4 in 4/4, a whole note G#4 in 3/4, and a half note G#4 in 2/4. Includes performance markings: >S.T. (measures 167-168), >O. (measures 169-170), >S.P. (measures 171-172).
- Double Bass (Cb.):** Measures 167-172, *mf*. Starts with a whole rest in 4/4, then plays a half note G#4 in 4/4, a whole note G#4 in 3/4, and a half note G#4 in 2/4. Includes performance markings: >O. (measures 167-168), >S.T. (measures 169-170), >O. (measures 171-172), >S.P. (measures 172).

175

Ob. *pp*

Cl. *pp*

Hn. *pp*

Tbn. *pp*

Hp. *(l.v. sempre)*

Harm.

Vln. I

Vln. II

Vla.

Vc. *pp* → 0 → S.P.

Cb. *pp* → 0 → S.T.

Detailed description: This page of a musical score covers measures 175 to 182. The score is for a full orchestra. The woodwind section (Oboe, Clarinet, Horn, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) all play a sustained, low-intensity (*pp*) accompaniment. The piano part is more active, starting with a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamic markings such as *pp*, *pp*, and *pp*, and performance instructions like *(l.v. sempre)*, *→ 0*, and *→ S.P.* (Sustained Pedal). The score is written in 3/4 time, with a key signature of one sharp (F#).

L

M

CD track 2: 1'50"  
fade in to a volume which  
blends comfortably with the ensemble.

185

CD

Fl.

Ob.

Cl.

Hp.

Harm.

بار دیگر از ملک پیران شوم --- آنچه اندر وهم ناید آن شوم

bo - rei di - gâ<v> âz mâ - lo - yik pâ - rân - shuh vâm ân - tchei ân - dâ<v> hâm

L

M

Vln. I

Vln. II

Vla.

Vc.

Cb.

195

CD

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Hp. non-arpeggiated

(8).....

Sop. *mf*

no - yâd ânshuh - vâm

پس عدم گرمم چو ارغنون --- گویدم کانا الیه راجعون

pâz â - dâm gâr - dâm â -

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb.



CD

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dâm tehun ârz - gun - un gu - yâ - dâm kei i - nâ i - lei râ - jî un

Detailed description of the musical score: This page contains a full orchestral score for measures 203-208. The instruments listed are CD (Cymbals), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Harp (Hp.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Soprano part includes the lyrics: "dâm tehun ârz - gun - un gu - yâ - dâm kei i - nâ i - lei râ - jî un". The score features complex textures with many sixteenth-note passages in the strings and woodwinds, and sustained notes in the brass and harp.

CD

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

(s)

g

3

3

3

play CD track  
to its conclusion

CD

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

musical notation including staves, notes, rests, and performance instructions