

آواز ابو عطاء (۱۴)

Avâz-e Abu 'Atâ (14')

1. Râmkali	6. Yaquluna	۰۶. یقولون	۰۱. رامکلی
2. Darâmad	7. Chahâr pâre	۰۷. چهارپاره	۰۲. درآمد
3. Sayakhi	8. Gabri	۰۸. گبری	۰۳. سَیخِی
4. Hejâz	9. Gham-angiz	۰۹. غم‌انگیز	۰۴. حجاز
5. Baste-negâr	10. Gilaki	۱۰. گیلکی	۰۵. بسته‌نگار



Abu-'atâ

۰۱ رامکلی

1. Râmkali

Musical score for Râmkali, consisting of six staves of music in a single system. The key signature has one flat (B-flat). The notation includes various rhythmic values, slurs, and ornaments such as ^ and ~. The piece concludes with a double bar line on the sixth staff.

۰۲ درآمد

2. Darâmad

Musical score for Darâmad, consisting of six staves of music in a single system. The key signature has one flat (B-flat). The notation includes various rhythmic values, slurs, and ornaments such as ^ and ~. It features several triplets, indicated by circled numbers 2 and 3. The piece concludes with a double bar line on the sixth staff.

3
accel
accel

3. Sayakhi

2
2

Abu-'atâ

The musical score for 'Abu-'atâ consists of 12 staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes a variety of rhythmic values, primarily eighth and sixteenth notes, often beamed together. Several staves feature specific musical ornaments: 'v' (vibrato) and '^' (accents) are placed above notes in staves 4, 5, 6, 7, 8, 9, 10, and 11. Some staves also include dotted lines (e.g., staff 4) and circles below notes (e.g., staff 5). The piece concludes with a double bar line on the 11th staff, followed by a final staff (12) that begins with the text 'ع. حجاز' and '4. Hejâz'.

ع. حجاز
4. Hejâz

The first section of the musical score consists of seven staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music features a complex rhythmic pattern with many eighth and sixteenth notes. There are several slurs and accents throughout the piece, indicating phrasing and emphasis. The notation is dense and intricate, typical of a technical exercise or a specific style of music.

5. Baste-negâr

The second section, titled '5. Baste-negâr', consists of five staves of music. It continues with the same key signature and time signature as the first section. The notation is highly rhythmic, with a focus on eighth and sixteenth notes. There are several slurs and accents, and the overall feel is one of continuous motion and technical precision. The piece concludes with a double bar line.

Abu-'atâ

The first system of musical notation for 'Abu-'atâ consists of three staves. The top staff is a single melodic line in a 2/4 time signature with a key signature of one flat. The middle and bottom staves are accompaniment lines, with the bottom staff featuring a bass line. Various performance markings such as accents (^) and breath marks (v) are present throughout the piece.

٦. يقولون

6. Yaquluna

The first system of musical notation for '6. Yaquluna' consists of eight staves. The top staff is a single melodic line. The remaining seven staves are accompaniment lines, with the bottom staff featuring a bass line. The piece includes numerous performance markings such as accents (^), breath marks (v), and slurs. A circled number '2' is written below the fifth staff, indicating a second ending or a specific performance instruction.

٧. چهارپاره

7. Chahâr pâre

The first system of musical notation for '7. Chahâr pâre' consists of two staves. The top staff is a single melodic line, and the bottom staff is an accompaniment line. The piece includes performance markings such as breath marks (v) and slurs.

This page contains 12 staves of musical notation, all in a single system. The notation is written in a single clef (treble clef) and includes various rhythmic values, accidentals, and performance markings. The music is organized into measures, with some measures containing rests. The notation includes wavy lines (trills or ornaments) and 'v' symbols (accents or breath marks). A circled '2' is present in the sixth staff, indicating a second ending or a specific performance instruction. The overall style is that of a traditional musical score, possibly for a specific instrument or voice.

Abu-'atâ

۸. گبری
8. Gabri

The first piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The music is written in a single system and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The second and third staves continue the melody, with the third staff ending with a double bar line.

۹. غم انگیز
9. Gham-angiz

The second piece, titled '9. Gham-angiz', consists of five staves of music. It begins with a treble clef, a key signature of one flat, and a 7/8 time signature. The notation includes various ornaments such as 'tr' (trills) and 'v' (accents), as well as slurs and dotted lines. The melody is intricate, with many sixteenth notes and some triplet markings. The piece concludes with a double bar line on the fifth staff.

۱۰. گیلکی
10. Gilaki

The third piece, titled '10. Gilaki', consists of four staves of music. It starts with a treble clef, a key signature of one flat, and a 7/8 time signature. The notation is dense with sixteenth notes and includes accents ('v') and slurs. The melody is highly rhythmic and characteristic of the Gilaki style. The piece ends with a double bar line on the fourth staff.

Abu'atâ

A musical score for the piece 'Abu'atâ', consisting of 12 staves of music. The score is written in a single system on a grand staff (treble clef). The key signature is one flat (B-flat), and the time signature is 2/4. The music is characterized by a complex, rhythmic melody with many sixteenth and thirty-second notes. There are numerous ornaments (wavy lines) above many notes, and some notes have accents (^) or slurs. The piece concludes with a final cadence on the twelfth staff.

