

N° 1116.1

Eve Beglarian

Armon

for five-part female chorus



EVBVDMUSIC

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Armon is the closing section of a larger piece called **Untitled: Interior**, which was written to accompany a solo dance by Stephanie Nugent. Armon is the name for the plane tree in Hebrew, and the word also means “naked” or “peeling off”.

The piece can be performed by as few as five individual singers, probably altos, or by a chorus doubling the five parts. There is no text, and you are free to use whatever syllables help you shape the music. I have purposely under-notated the phrasing and articulation to indicate that you are free to shape your own performance of the piece.

Armon could possibly be performed by a men’s chorus, (or even a mixed chorus (tenors and altos, say), if the singers are careful to match their timbres with one another,) and you can feel free to transpose the whole piece as necessary. Please transpose so the music falls in a low and even vulnerable register for the singers.

The piano part is optional. If you use it, the piano should play as softly as possible with the sustain pedal held down through the whole piece. Do not release the sustain pedal at the end of the piece until the last resonance has died away on its own.

I have used the octave-shifted treble clef normally used for tenor parts because it is the most practical clef for the range of the piece. If you would prefer a different notation, just let me know.

There is an optional additional spoken part that can be narrated (perhaps by the vox 1 singer) at the beginning of the piece. It is an excerpt of a translation of a prayer of the 8th century female Sufi mystic Rabi’a that goes like this:

if I speak my love to you in fear of hell, incinerate me
in it;
if I speak my love to you in hope of heaven, close it in my face.
But if I speak to you simply because you exist, cease
withholding from me...

(translation by Franz Wright)

armon

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• = 54

vox 1

vox 2

vox 3

vox 4

vox 5

(opt) pf

pp sempre pedal

p

p

Detailed description: This system contains six staves. The top three staves (vox 1, 2, 3) are mostly silent with some rests. The fourth staff (vox 4) begins with a rest and then plays a series of eighth notes. The fifth staff (vox 5) also begins with a rest and then plays eighth notes. The sixth staff (opt) pf) plays a steady accompaniment of chords. A tempo marking '• = 54' is at the top. Dynamics include 'pp sempre pedal' for the piano and 'p' for the vocal parts.

8

vox 1

vox 2

vox 3

vox 4

vox 5

pf

p

Detailed description: This system contains six staves. The top two staves (vox 1, 2) are silent. The third staff (vox 3) begins with a rest and then plays eighth notes. The fourth staff (vox 4) and fifth staff (vox 5) continue with eighth notes. The sixth staff (pf) continues with the chordal accompaniment. A dynamic marking 'p' is placed under the third staff.

15

15

vox 1 *p*

vox 2

vox 3

vox 4

vox 5

pf

Detailed description: This system contains measures 15 through 22. It features six staves: five vocal staves (vox 1-5) and one piano (pf) staff. The key signature is one flat (B-flat major or E-flat minor). The time signature is 4/4. Vox 1 has a melodic line starting with a piano (*p*) dynamic. Vox 2 is silent. Vox 3, 4, and 5 have rhythmic accompaniment. The piano part provides a harmonic accompaniment with chords.

23

23

vox 1 *mp*

vox 2 *mp*

vox 3

vox 4

vox 5

pf

Detailed description: This system contains measures 23 through 30. It features six staves: five vocal staves (vox 1-5) and one piano (pf) staff. The key signature is one flat. The time signature is 4/4. Vox 1 has a melodic line starting with a mezzo-piano (*mp*) dynamic. Vox 2 has a melodic line starting with a mezzo-piano (*mp*) dynamic. Vox 3, 4, and 5 have rhythmic accompaniment. The piano part provides a harmonic accompaniment with chords.

31

vox 1

vox 2

vox 3

vox 4

vox 5

pf

38

vox 1

vox 2

vox 3

vox 4

vox 5

pf

45

vox 1

vox 2

vox 3

vox 4

vox 5

pf

53

vox 1

vox 2

vox 3

vox 4

vox 5

pf