

KIAN RAVAEI

**MORGHE
SAHAR**

(BIRD OF DAWN)

Iranian Folksong
Arrangement
for Soprano and Piano

ÆI edition

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*Commissioned by the National Association of Teachers of Singing
and Cincinnati Song Initiative, with major support from Lori Laitman.*

PROGRAM NOTE

One of the most celebrated Iranian ballads, *Morghe Sahar* (*Bird of Dawn*) is widely regarded as the unofficial anthem for Iranian freedom. Its lyrics were conceived in response to the Iranian Constitutional Revolution of the early 20th-century, but present-day Iranians sing it as a rallying cry against Iran's tyrannical government—hoping that one day a bird of dawn will arise from the darkness of the night.

My arrangement is a tribute to the “Woman, Life, Freedom” movement, and dedicated to the memory of Jina Mahsa Amini. By adding harmony to a traditionally monophonic song, I sought to shroud the melody in a mournful veil, reflecting the sorrow of an oppressed people.

—Kian Ravaei

PRONUNCIATION GUIDE

Vowels	Consonants
a = mat	g = game
ā = fall	gh = like a guttural "g" (voiceless uvular plosive)
e = net	j = joy
ey = prey	kh = “ch” in the German word <i>dach</i> (voiceless uvular fricative)
i = ring	y = year
o = role	zh = “s” in <i>vision</i> (voiced postalveolar fricative)
oo = boot	(All remaining consonants are the same as in English.)

To aid with pronunciation, a spoken recording of the text may be accessed at:
kianravaei.com/downloads/morghe-sahar.mp3

duration ca. 6'

TEXT & TRANSLATION

Morghe Sahar

by Mohammad-Taqi Bahar

Morghe sahar nāle sar kon
Dāghe marā tāze tar kon
Zāhe sharar bār in ghafas rā bar shekan o
zir o zebār kon

Bolbole par baste ze konje ghafas darā
Naghmeye āzādiye noe bashar sarā
Vaz nafasi arseye in khāke toode rā por
sharar kon

Zolme zālem, jore sayād
Āshiyānam dāde bar bād
Ey khodā ey falak ey tabiat
Shāme tārike mā rā sahar kon

No bahār ast, gol be bār ast
Abre chashmam zhāle bār ast
In ghafas chon delam tang o tār ast

Shole fekan dar ghafas ey āhe ātashin
Daste tabiat gole omre marā machin
Jānebe āshegh negah ey tāze gol az in

Bishtar kon, bishtar kon, bishtar kon
Morghe bidel
Sharhe hejrān
Mokhtasar kon

Bird of Dawn

(translation by the composer)

Bird of dawn, sing your lament.
Renew my pain,
With a sigh that rains fire, break and overturn this
cage.

Flightless nightingale, escape from the cage,
Sing the song of human freedom,
From the breath of the masses, fill the open earth with
fire.

The cruelty of the cruel and the tyranny of the hunter
Have left my nest dwindling in the wind,
O God, O Universe, O Nature,
Turn our dark evening into dawn.

It is a new spring, the flowers have bloomed,
The clouds in my eyes are filled with dew,
This cage, like my heart, is suffocating and dark.

O fiery sigh, set this cage alight,
O hand of nature, do not trim the flower of my life,
O flower, give this lover a glance.

Make it longer! Make it longer! Make it longer!
You heartless bird,
The story of suffering and longing,
Make it brief!

IPA TRANSCRIPTION

Morghe sahar nāle sar kon
 [mor.ge sæ.hær nə.le sær kon]
Bird of dawn, sing your lament.

Dāghe marā tāze tar kon
 [dā.ge mæ.rv tɔ.zə tær kon]
Renew my pain,

Zāhe sharar bār in ghafas rā
 [zə.he ſə.rær bvr in gæ.fæs rv]
With a sigh that rains fire,

bar shekan o zir o zebar kon
 [bær ſe.kæn o zir o ze.bær kon]
break and overturn this cage.

Bolbole par baste ze konje ghafas darā
 [bol.bo.le pær bæs.te ze kon.dʒe gæ.fæs dæ.rv]
Flightless nightingale, escape from the cage,

Naghmeye āzādiye noe bashar sara
 [næg.me.ye nɔ.vd.di.ye no.e bæ.sær sə.rv]
Sing the song of human freedom,

Vaz nafasi arseye in khāke toode rā
 [væz næ.fæ.si ær.se.je in xo.ke tu.de rv]
From the breath of the masses, fill the open earth

por sharar kon
 [por ſə.rær kon]
with fire.

Zolme zālem, jore sayād
 [zol.me zɒ.lem dʒo.re sæ.jɒd]
The cruelty of the cruel and the tyranny of the hunter

Āshiyānam dāde bar bād
 [ɒ.fi.jv.næm dɒ.de bær bɒd]
Have left my nest dwindling in the wind,

Ey khodā ey falak ey tabiat
 [ej xo.dv ej fæ.læk ej tæ.bi.æt]
O God, O Universe, O Nature,

Shāme tārike mā rā sahar kon
 [ʃɒ.me tɒ.ri.ke mɒ rv sæ.hær kon]
Turn our dark evening into dawn.

No bahār ast, gol be bār ast
 [no bæ.hvər æst gol be bvr æst]
It is a new spring, the flowers have bloomed,

Abre chashmam zhāle bār ast
 [æb.re tʃæʃ.mæm ʒv.le bvr æst]
The clouds in my eyes are filled with dew,

In ghafas chon delam tang o tār ast
 [in gæ.fæs tʃon de.læm tæŋ o tvr æst]
This cage, like my heart, is suffocating and dark.

Shole fekan dar ghafas ey āhe ātashin
 [ʃo.le fe.kæn dær gæ.fæs ej v.he v.tæ.sin]
O fiery sigh, set this cage alight,

Daste tabiat gole omre marā machin
 [dæs.te tæ.bi.æt go.le om.re mæ.rv mæ.tʃɪn]
O hand of nature, do not trim the flower of my life,

Jānebe āshegh negah ey tāze gol az in
 [dʒv.ne.be v.vɛg ne.gph ej tv.zə gol əz in]
O flower, give this lover a glance.

Bishtar kon, bishtar kon, bishtar kon
 [biʃ.tær kon biʃ.tær kon biʃ.tær kon]
Make it longer! Make it longer! Make it longer!

Morghe bidel
 [mor.ge bi.del]
You heartless bird,

Sharhe hejrān
 [ʃær.he hedʒ.rɒn]
The story of suffering and longing,

Mokhtasar kon
 [mox.tæ.sær kon]
Make it brief!

ANALYSIS

The melody of *Morghe Sahar* is written in the *dastgah Mahur*. It begins in the *gushe Daramad*, which shares its notes with the Western diatonic scale. In m. 74, the melody modulates to the *gushe Shekaste* (literally translated as “broken”). This *gushe* contains a *koron*, an Iranian microtone which is approximately a quarter-tone flat in relation to 12-tone equal temperament. The *koron* is approximated using a quarter-tone accidental.

Measure 85 includes an example of *tahrir*, a vocal embellishment used to heighten the expression of the melody. We return, or *foorood*, to the *gushe Daramad* in m. 91 before returning to *Shekaste* in m. 110. Measure 127 modulates to another *gushe* known as *Delkash*, which also contains a *koron*. The piece ends by returning to *Daramad*. (The tonal modulations in the melody are my own addition.)

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to the memory of Jina Mahsa Amini

MORGHE SAHAR

(Bird of Dawn)

Words by Mohammad-Taqi Bahar
Melody by Morteza Neidavoud

Arranged by
Kian Ravaei (2023)

Gentle, broadly
 $\text{♩} = 44 (\text{♩} = 132)$ **p mournful**

Soprano

Piano *inner voice pp*
 outer voices p

7

14

The musical score consists of three systems of music. System 1 (measures 1-6) features a soprano vocal line and a piano accompaniment. The vocal line starts with a sustained note followed by eighth-note pairs. The piano part has three staves: treble, middle, and bass. The middle staff uses dynamics 'inner voice pp' and 'outer voices p'. The lyrics 'Mor - ghe sa - har nā - le sar' are written below the vocal line. System 2 (measures 7-12) continues with the soprano and piano. The vocal line begins with 'kon_____'. The piano accompaniment includes a dynamic marking '(l.v. sempre)' above the bass staff. The lyrics 'Dā - ghe ma - rā tā - ze tar' are written below the vocal line. System 3 (measures 13-18) continues with the soprano and piano. The vocal line begins with 'kon_____'. The piano accompaniment includes a dynamic marking 'ten.' above the middle staff. The lyrics 'Zā - he sha - rar' are written below the vocal line. Measure numbers 7 and 14 are indicated at the beginning of their respective systems.

2

20

bār in gha - fas rā ten.

(Rwd.)

27

27

bar she - kan o zir o ze - bar kon

(Rwd.)

34 hold back a tempo

34

p espr.

mf

ff

(Rwd.)

40 **p** mournful

Bol - bo - le par bas - te ze kon - je gha - fas da - rā

46 **mf**

Nagh - me - ye ā - zā - di - ye no -
(Recd.)

53 **p**

-e ba - shar_ sar - ā Vaz na -
(Recd.)

59

-fas - i ar - se - ye in khā - ke too - de rā

(R&d.)

rit.
66 p sub.

a tempo

por sha - rar kon

p espr.

f

(R&d.)

hold back a tempo
mf angry

73

Zol - me zā - - lem jo - re sa -

mf

(R&d. as needed)

*) ♫ = Quarter-tone flat

80

espr., freely

-yād

Ā - shi - yā - nam

87

p sorrowful, hopeless

dā - de bar

bād

Ey

kho - dā

ey

fa -

94

hold back, a tempo

-lak

ey

ta - bi

at

Shā - me

(Exed.)

101

poco rit.

a tempo

pp

tā - ri - ke mā____ rā____ sa - har kon____

(Rec.)

107

f^{hopeful}

No ba - hār

(cresc.)

f *mf* (inner voice) *(f)*

(Rec.)

112

ast,_____ gol be bār____ ast____

b6 *b8* *b6* *b8* *b6* *b8* *b6* *b8*

b6 *b8* *b6* *b8* *b6* *b8* *b6* *b8*

(Rec.)

119 *mf*

espr., freely

hold back a tempo
————— *p*

Ab - re chash - mam *7* zhā - le bār ____ ast ____

(Rev.)

126

*mf*anguished (not quite full voice) espr., freely

In gha-fas chon de-lam tang o tar

(Rwd.) Rwd. as needed

133

f *desperate (full voice)*

— ast__ Sho - le fe - kan dar gha - fas ey__ ā - he

f pesante

140

ā - ta - shin _____ Das - te ta - bi - - at gol -

sf

sf

Rev.

158 **p**

p *hopeless*

Bish - tar kon,

ten.

p

cant.

(Xeo.)

165

— *ten.* Bish - tar kon, *ten.*

(Xeo.)

172

hold back a tempo

Bish - tar kon, *ten.* Mor - ghe

(Xeo.)

hold back a tempo

179

bi - del _____ ten. Shar - he hej -
(Red.)

186

hold back a tempo

pp a piacere

- ran _____ Mokh - ta - sar, mokh - ta - sar ____
(Red.)

193

ff

rit.

(molto)

kon _____

ff martellato

p

Slower, freely $\text{♩} = 40$ ($\text{♩} = 120$)

197 *pp mournful*

Mor - ghe bi - del _____ Shar - he hej - ran _____

205 *rit.*

a tempo

Mokh - ta - sar, mokh - ta - sar kon _____

pp *(pp)* *(rit.)*

212

rit. al fine

p *morendo* *ppp*

(*rit.*)

