Sayyid Shafiee

SAGRADA FAMILIA

GEOMETRY
SUPREMACY

For Orchestra
COMPOSER'S NOTE

According to Gaudi, all straight lines belong to human and all curves belong to God. We can see how Gaudi plays with curves in most of his works. Curves in his design consist a lot of technical and non-technical approach of creating lines including geometry, which also involve the fundamental concept from straight lines. For example, the creation of hyperboloid will result in a perfect cylinder resulting from numbers of straight lines arranged in a certain manner.

I found this concept of lines is fascinating and began to wonder whether music can hold the idea of curves based on the concept of geometry. The nature of music that serves the times makes this whole concept of geometry different from the visual curves and lines.

As we know, Gaudi applied most of the advance geometrical shapes and combined it to create mesmerising effects on his building design including Sagrada Familia. I started writing this piece by identifying the use of geometry in Sagrada Familia and sorting the materials for the entire piece. This piece was made out of six parts experimenting with a various type of geometrical shapes. In each one of the six sections are trying to generate the concept of geometry and curves to question the existence of lines in music.

Would it sound existence of geometric throughout this piece?

INSTRUMENTATION

3 Flutes
3 Oboes
3 Bb Clarinets
3 Bb Trumpets
3 Trombones
1 Tuba
1 Timpani
1st Percussionist: Gong
5 Woodblock
Bass Drum
Marimba
Tubular Bells
2nd Percussionist: Vibraphone
Tubular Bells
Bass Drum
12 Violin I
10 Violin II
8 Viola
6 Violoncello
4 Double Bass

Score in C
Duration: Approx. 10 Minutes

Delhi - Jaipur, India - Kuala Lumpur, Malaysia - Birmingham, UK
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*) Sul tasto, senza sordini, minimal vibrato.

**) More bow pressure for each glissando and immediate soft.
***) Ad lib on tremolos, slow changes between tremolos.
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