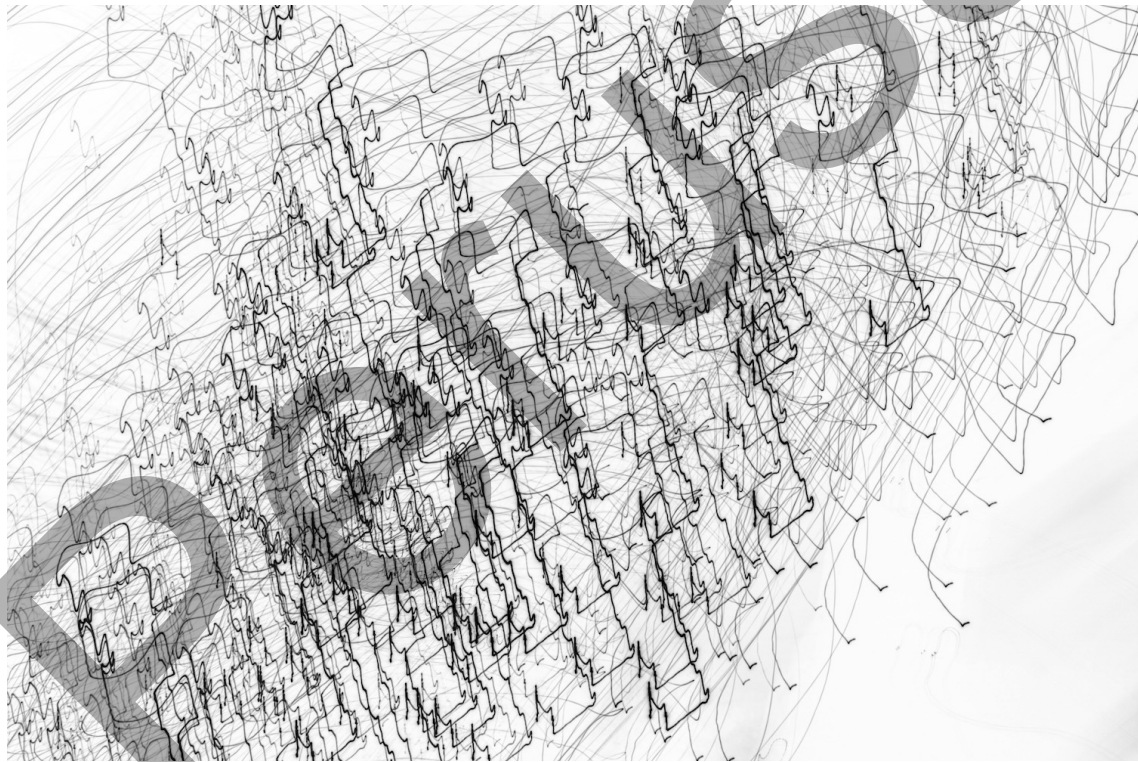


Pouya Hamidi

پویا حمیدی

Three Reflections on Empathy



Duration: 10:30 min

Instrumentation: String Quartet and Accordion

Original Composition Date: 2015.

Revision Composition Date: 2026 (version 3)

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Cover Photo by Mahdi Bafande

Three Reflections on Empathy

for Accordion and String Quartet

Composer: Pouya Hamidi

Commissioned by: Michael Bridge

Composition date: 2015

Music shows empathy in a way that words can't. It can stir in the listener the most subtle and most mountainous of feelings. The concept of empathy is also captured artfully by the poets that inspired this composition. The three movements, each based on a poem by the Persian poets Saadi Shirazi, Jalal ad-Din Muhammad Rumi, and Hafez, are interpreted here as different approaches to this concept, amongst other humanistic insights.

The first movement, inspired by Saadi's poem, portrays this message: an injury to one member or group in society is an injury to all. Feeling the pain of others is represented here as dissonant threats to tonal melodic elements.

The second movement, based on the Hafez's poem, is about the persistence of unconditional love. A sustaining, one bar musical pattern is repeated throughout, continuous despite confrontation by challenges and interruptions. The musical mode is such that no great expectations are built up, just as the sun has no expectation of the earth receiving its life-giving heat and light.

The last movement uses many of the same musical motives and passages from the first movement, referring back to the relationship between the individual and the whole. According to Rumi's poem, each individual possesses within them the suffering and joy of the world.

1. Saadi:

"Humans are the limbs of the same body,
and are from the same essence in their creation.
When the conditions of the time hurt one of these parts,
other parts will suffer from discomfort, as well."¹

2. Hafez:

"And still, after all this time,
The sun never says to the earth,
"You owe Me."

Look what happens with
A love like that,
It lights the Whole Sky."²

3. Rumi:

"You are not a drop in the ocean. You are the entire ocean in a drop."³

1. Selections from Saadi's Gulistan, translated by Richard Jeffrey Newman (Global Scholarly Publications 2004)
2. <http://www.values.com/inspirational-quotes/7170-even-after-all-this-time-the-sun-never-says-to>
3. <http://www.goodreads.com/quotes/848553-you-are-not-a-drop-in-the-ocean-you-are>

Three Reflections on Empathy

for String Quartet and Accordion

Dedicated to Michael Bridge

"Humans are the limbs of the same body,
and are from the same essence in their creation.
When the conditions of the time hurt one of these parts,
other parts will suffer from discomfort, as well."

Pouya Hamidi

I. The Human

♩ = 102

The musical score is written for Accordion and String Quartet. It is in 4/4 time with a tempo of 102 beats per minute. The key signature has one flat (B-flat). The score is divided into two systems. The first system includes parts for Accordion, Violin I, Violin II, Viola, and Cello. The second system includes parts for Accordion, Violin I, Violin II, Viola, and Cello. The Accordion part features a melodic line with dynamic markings of *f*, *p*, and *f*, and includes a section marked *loco*. The string parts provide harmonic support with dynamic markings of *f*, *p*, and *mp*, and include vibrato markings. A large watermark 'PUS' is visible across the score.

9 **A**

Acc. *p* *pp* *15^{ma}*

Vln. I *p* *pizz.*

Vln. II *p*

Vla. *p*

Vc. *p* *pp* *p* *pp*

13 *cantabile*

Acc. *p*

Vln. I *p* *mp*

Vln. II

Vla.

Vc. *p* *pp* *p*

The image shows a page of a musical score for a string ensemble. It consists of five systems of staves. The first system (measures 9-12) features an Accordion (Acc.) with a melodic line marked 'A' and dynamics *p* and *pp*, and a 15-measure rest. Violin I (Vln. I) has a melodic line starting at measure 10 with a *pizz.* marking. Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) provide accompaniment with rhythmic patterns. The second system (measures 13-16) is marked *cantabile* and features a more active Accordion line with a triplet and a slur. The string parts continue their accompaniment. A large, semi-transparent watermark 'PBRU.S' is overlaid diagonally across the page.

This musical score is for the first movement, 'The Human', of the piece 'Three Reflections on Empathy - version 3'. It is a five-part orchestral work featuring an Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score is divided into two systems. The first system covers measures 17 to 19. In measure 17, the Accordion plays a melodic line starting with a piano (*p*) dynamic, which then increases to mezzo-forte (*mf*) by measure 19. The Violin I part has a rest in measure 17 and enters in measure 18 with a pizzicato (*pizz.*) articulation and a mezzo-forte (*mf*) dynamic. The Violin II, Viola, and Violoncello parts all play a steady eighth-note accompaniment, with dynamics increasing from piano (*p*) in measure 17 to mezzo-piano (*mp*) in measure 18. A triplet of eighth notes is marked in the Accordion part in measure 19.

The second system covers measures 20 to 22. In measure 20, the Accordion plays a block chord with a forte (*f*) dynamic. The Violin I part has a rest in measure 20 and enters in measure 21 with a forte (*f*) dynamic. The Violin II, Viola, and Violoncello parts continue their accompaniment, with dynamics increasing from mezzo-piano (*mp*) in measure 20 to forte (*f*) in measure 21. The Violin I part is marked *arco* in measure 21. A fermata is placed over the first measure of the second system (measure 20).

This musical score is for the piece "Three Reflections on Empathy - I. The Human - version 3". It is a multi-staff score for a chamber ensemble consisting of Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score is divided into two systems, starting at measure 23 and ending at measure 30. The first system (measures 23-26) is in 4/4 time. The second system (measures 27-30) features a time signature change to 2/4 for measures 27-28, and then returns to 4/4 for measures 29-30.

Instrument Parts:

- Acc.:** Features melodic lines with accents and triplets. Dynamics range from *p* to *mf*.
- Vln. I:** Includes *pizz.* (pizzicato) and *arco* (arco) markings. Dynamics range from *p* to *mf*.
- Vln. II:** Plays a rhythmic accompaniment of sixteenth notes. Dynamics range from *p* to *mf*.
- Vla.:** Plays a rhythmic accompaniment of eighth notes. Dynamics range from *p* to *mf*.
- Vc.:** Includes *pizz.* and *arco* markings. Dynamics range from *p* to *mf*.

Performance Markings:

- p* (piano)
- mf* (mezzo-forte)
- pizz.* (pizzicato)
- arco* (arco)
- dolce* (dolce)
- Accents (^)
- Triplets (3)
- Time signature changes: 4/4, 2/4, 4/4

31 **B**

Acc. *f* *mp* *f*

Vln. I *f* Sul G *ff* *p* *f*

Vln. II *f* Sul G *ff* *p* *f*

Vla. *f* Sul G *ff* *p* *f*

Vc. *f* Sul G *ff* *p* *f*

34 *bellows normal*

Acc. *p* *f* *pp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

37 *b.s.*

Acc. *ff* *p* *f*

Vln. I *ff* *Sul D* *p* *f*

Vln. II *ff* *Sul D* *p* *f*

Vla. *ff* *Sul D* *p* *f*

Vc. *ff* *Sul D* *p* *f*

40 *b.n.*

Acc. *p* *f* *p* *ff*

Vln. I *p* *f* *ff*

Vln. II *p* *f* *ff*

Vla. *p* *f* *ff*

Vc. *p* *f* *ff*

tremolo

43 **C**

47

Acc. *ff* *p*

Vln. I *f* *ff* *p*

Vln. II *f* *ff* *p*

Vla. *f* *ff* *p*

Vc. *f* *ff* *p*

Acc. *p*

Vln. I *f* *sub. p*

Vln. II *f* *sub. p*

Vla. *f* *sub. p*

Vc. *f* *sub. p*

50

Acc.

Vln. I

Vln. II

Vla.

Vc.

f *ff* *f*

D ♩ = 86
Slower

53

Acc.

Vln. I

Vln. II

Vla.

Vc.

ff *f* *ff* *f* *ff* *p*

rubato e espressivo

59

Acc.

8^{va}

ppp vib.

Vln. I

Vln. II

p *pp* *p*

Vla.

pp *p*

Vc.

64

15^{ma}

Acc.

ppp *p*

Vln. I

Vln. II

Vla.

Vc.

f

E

69

Acc. Vln. I Vln. II Vla. Vc.

f *p* *f* *p* *f* *p* *p* *f* *p*

Detailed description: This system covers measures 69 to 72. It features five staves: Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. Measure 69 starts with a circled 'E' above the staff. The Acc. part has a dynamic of *f* in the first measure and *p* in the second. Vln. I has a dynamic of *f* in the first measure and *p* in the second. Vln. II has dynamics of *f*, *p*, *f*, and *p* across the four measures. Vla. has dynamics of *f*, *p*, *f*, and *p*. Vc. has dynamics of *p*, *f*, and *p*, with a triplet of eighth notes in measure 72.

73

Acc. Vln. I Vln. II Vla. Vc.

p *pp* *p* *mf*

Detailed description: This system covers measures 73 to 76. It features the same five staves as the previous system. Measure 73 starts with a circled 'E' above the staff. The Acc. part has a dynamic of *p* in the first measure, *pp* in the second, and *mf* in the fourth. Vln. I has a dynamic of *p* in the first measure and a triplet of eighth notes in measure 75. Vln. II has a dynamic of *p* in the first measure. Vla. has a dynamic of *p* in the first measure. Vc. has a dynamic of *p* in the first measure and a triplet of eighth notes in measure 75.

The image displays a musical score for the piece "Three Reflections on Empathy - I. The Human - version 3". The score is organized into two systems, each containing five staves for different instruments: Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

System 1 (Measures 77-80):

- Acc.:** Starts at measure 77 with a circled "77" above the staff. The right hand features a complex rhythmic pattern with sixteenth notes and slurs, while the left hand has sparse accompaniment. A fermata is placed over the first measure.
- Vln. I:** Begins at measure 77 with a "7" above the staff and a dynamic marking of *mf*. It plays a melodic line with slurs.
- Vln. II:** Starts at measure 77 with a dynamic marking of *mf*. It plays a melodic line with slurs.
- Vla.:** Starts at measure 77 with a dynamic marking of *mf*. It has a whole rest in the first measure.
- Vc.:** Starts at measure 77 with a dynamic marking of *mf*. It plays a rhythmic accompaniment of eighth notes.

System 2 (Measures 81-84):

- Acc.:** Starts at measure 81 with a circled "81" and a dynamic marking of *f*. A box containing the letter "F" is placed above the staff. The right hand has a melodic line with slurs and a fermata, while the left hand has a whole rest.
- Vln. I:** Starts at measure 81 with a dynamic marking of *f*. It plays a melodic line with slurs.
- Vln. II:** Starts at measure 81 with a dynamic marking of *f*. It plays a melodic line with slurs.
- Vla.:** Starts at measure 81 with a dynamic marking of *f*. It plays a melodic line with slurs.
- Vc.:** Starts at measure 81 with a dynamic marking of *f*. It plays a rhythmic accompaniment of eighth notes.

A large, semi-transparent watermark "PERUSSA" is overlaid diagonally across the entire page.

93 **H**

Acc. *pp* pitch bend

Vln. I *pp*

Vln. II *pp*

Vla. *pizz.*

Vc.

97 **I**

Acc. *ppp* pitch bend

Vln. I *arco* *pp* *pizz.*

Vln. II *pp*

Vla. *arco* *pp*

Vc. *pp* *pizz.* *arco*

102

Acc.

Vln. I *arco*

Vln. II *pizz.*

Vla.

Vc.

II. The Sun

“And still, after all this time,
The sun never says to the earth,
“You owe Me.”

Look what happens with
A love like that,
It lights the Whole Sky.”

$\text{♩} = 104$

♩ = 104

♩

Accordion *pp light*

Violin I *pp*

Violin II *pizz.* *p*

Viola *pp*

Cello *pp*

arco

sul tasto *p*

18

Acc.

Vln. I

Vln. II

Vla.

Vc.

B

f

mf

24

Acc.

Vln. I

Vln. II

Vla.

Vc.

ffz

p

f

pp

sul tasto arco

28 **C**

Acc.

Vln. I

Vln. II

Vla.

Vc.

p

D

32 **D**

Acc.

Vln. I

Vln. II

Vla.

Vc.

pp

pp

p

pp

pp

pp

pizz.

mp

sul tasto arco

arco

37

Acc.

Vln. I

Vln. II

Vla.

Vc.

41

Acc.

Vln. I

Vln. II

Vla.

Vc.

43

E

Acc. *p*

Vln. I *pizz.* *p*

Vln. II *sul tasto* *p*

Vla. *pizz.* *p*

Vc. *sul tasto* *p*

49

F

Acc. *p* *pp*

Vln. I *mf*

Vln. II *pizz.* *mf*

Vla. *mf*

Vc. *pizz.* *mf*

8va

4 (4)

Acc.

Vln. I

Vln. II

Vla.

Vc.

7 (8)

Acc.

Vln. I

Vln. II

Vla.

Vc.

16th notes

16th notes

16th notes

16th notes

mp

ppp

mp

ppp

mp

ppp

mp

10

Acc.

Vln. I

Vln. II

Vla.

Vc.

f *ff* *f* *ff* *f* *ff*

17

Acc.

Vln. I

Vln. II

Vla.

Vc.

f *ff* *ffp* *ff* *ffp* *ff*

25 **A**

Acc. *p* bellow shake (b.s.)

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

29

Acc.

Vln. I *pizz.* *mf* *p* *f* *arco*

Vln. II *pizz.* *mf* *p* *f* *arco*

Vla. *pizz.* *mf* *p* *f* *arco*

Vc. *pizz.* *mf* *p* *f* *arco*

B

33  *f cantabile*

Acc. *mp* *mf* 2

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.* *arco* *pp*

Vc. *f* *pizz.*

37

Acc. *p*

Vln. I *arco* *pp* *p*

Vln. II *pizz.* *mf* 2

Vla.

Vc. *arco* *pp* *p*

41

Acc. *mf*

Vln. I *mf*

Vln. II *p* arco

Vla. *mf*

Vc. *mf*

45

Acc. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

49 D

Acc. Vln. I Vln. II Vla. Vc.

53

Acc. Vln. I Vln. II Vla. Vc.

59 **E**

Acc. *f* *ff* *pp*

Echo (delay)

Vln. I *ff* *pp*

Vln. II *f* *ff* *pp*

Vla. *f* *pp*

Vc. *ff* *pp*

Echo (delay) pizz.

Echo (delay) pizz.

Echo (delay) pizz.

Echo (delay) pizz.

64

Acc. *mf sub.* *ppp* *ff sub.* *ppp*

Vln. I *mf sub.* *ppp* *ff sub.* *ppp*

Vln. II *mf sub.* *ppp* *ff sub.* *ppp*

Vla. *mf sub.* *ppp* *ff sub.* *ppp*

Vc. *mf sub.* *ppp* *ff sub.* *ppp*

71

Acc. *mp sub.* *pp* *f sub.*

Vln. I *mp sub.* *pp* *f sub.*

Vln. II *mp sub.* *pp* *f sub.*

Vla. *mp sub.* *pp* *f sub.* *slowly move from normal to sul taso until section F.*

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

76

Acc. *ppp*

Vln. I *ppp*

Vln. II *pizz.* *ppp*

Vla. *ppp*

Vc. *ppp*

F

81

Acc.

Vln. I

Vln. II

Vla.

Vc.

pp

p

87

Acc.

Vln. I

Vln. II

Vla.

Vc.

pp

mf

p

95 G legato

Acc. *pp* *p* *mf* *p*

Vln. I arco *pp*

Vln. II arco *pp*

Vla. arco *pp*

Vc. arco *mp* *mf*

103

16th notes

Acc. *mp*

Vln. I *p* *pp*

Vln. II *p*

Vc. *mp*

109

Acc.

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *p*

117 **H**

Acc.

Vln. I

Vln. II

Vla.

Vc.

f *mf* *f* *f* *p* *f* *f* *p* *f*

125

Acc.

p *f* *ff*

Vln. I

arco *p* *f*

Vln. II

arco *p* *f* *ff*

16th notes

Vla.

p *f* *ff*

16th notes

Vc.

p *f* *ff*

16th notes

I

131

Acc.

sub. p *pp*

Vln. I

sub. p *8va*

Vln. II

sub. p

Vla.

Vc.

136

Acc.

Vln. I

Vln. II

Vla.

Vc.

J

140 perc gliss on the bellows

Acc.

Vln. I

Vln. II

Vla.

Vc.

ff

stomp on downbeat

ff

stomp on downbeat

ff

stomp on downbeat

pizz.

ff

stomp on downbeat

stomp on downbeat

146

Acc. *stomp on downbeat* *stomp on downbeat* *stomp on downbeat* *mf*

Vln. I *8va* *stomp on downbeat* *stomp on downbeat* *stomp on downbeat*

Vln. II *stomp on downbeat* *stomp on downbeat* *stomp on downbeat*

Vla. *stomp on downbeat* *stomp on downbeat* *stomp on downbeat*

Vc. *stomp on downbeat* *stomp on downbeat* *stomp on downbeat*

K *stomp on downbeat* *stomp on downbeat* *stomp on downbeat*

152

Acc. *f* *2*

Vln. I *mf* *16th notes* *2*

Vln. II *mf* *16th notes*

Vla. *arco* *mf*

Vc. *arco*

156

Acc.

Vln. I

Vln. II

Vla.

Vc.

160

Acc.

Vln. I

Vln. II

Vla.

Vc.

16th notes

f

L Bellows shake (b.s.) - 16th notes

164

Acc.

Vln. I

Vln. II

Vla.

Vc.

ff

(8)

169

Acc.

Vln. I

Vln. II

Vla.

Vc.

b.n.

b.s.

b.n.

p

f

p

f

p

f

174

b.s.

Acc.

f

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

b.n.

2

2

178

b.s.

Acc.

ff

p

fff

Vln. I

ff

p

fff

Vln. II

ff

p

fff

Vla.

ff

p

fff

Vc.

ff

p

fff