

Mohammad H. Javaheri

“Sheida/V2”

for ensemble

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Written for Cikada Ensemble

Mohammad H. Javaheri

2019 - Weimar

Sheida/V2:

Getting Crazy from falling in love which is the meaning of “Sheida” in eastern world, draws its inspiration from two distinct but related ideas: Love about perpetual emotion and transformation of one’s personality over his/her lifetime during falling in love. Considering the whole painting with the frame as a human and its pattern as the human’s behavior in love, which surprisingly could be changed enormously with a process or sudden coincidences, gave me the idea of “Sheida”. Struggling and getting crazy of an unsuccessful eastern way of falling in love, made me to think about the form of the piece. The combination of different blocks with their specific characteristic and tries to represent the different emotions during encountering it in the meanwhile of showing a process of change in the whole frame.

Composer attitude:

Cycle, Repetition, Transformative Blocks and the matter of speed in relation to the form of my compositions have always been a part of my concerns as a composer.

I believe humans’ psychology changes for at least a few times during their life span due to incidents or traumas we experience. Every incident could be the starting point for changing the perception of each person. Some of my compositions are about these changes, whether sudden or gradual, and how they stem from our previous state and in each stage; still some aspects of the earlier stage(s) can be seen. This seems like a cycle we are always involved in which has different effects leading us to change regularly. It can go on and on but the strongest and deepest effects on our psychology repeat themselves during the cycles. In fact, behaviors might transform from one type to another, but it primarily remains with the same root in its own endless cycle and it could touch all of our emotions, acts and decisions in life.

INSTRUMENTATION

Flute, Alto Flute, Bass Flute

Clarinet, Bass Clarinet, Contrabass Clarinet

Percussion

Marimba - Vibraphone – Crotales - Tam-tam – Gong (in G) – Wood Blocks – Glockenspiel – Temple Blocks

(Needs Rubber mallet/Hammer mallet and Rubber Head mallet)

Piano (Needs preparation with magnetic tape, Metal Pins, Patafix and Ebaw)

Violin I

Violin II

Viola

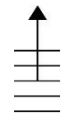
Cello

Double Bass

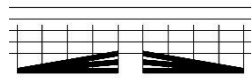
-The score is in C.

-The duration is approximately 10 minutes.

General abbreviations and Symbols



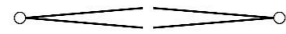
Highest note possible under current circumstance



Accelerando; Ritardando

m.v., vib., n.v.

molto vibrato; vibrato; none vibrato



Crescendo dal niente ; Diminuendo al niente



Change gradually from the indicated technique with tie to the next one



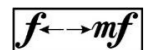
Quick crescendo at the very end



from/to highest note possible



short fermata, normal fermata



Change freely between indicated dynamics



1/4 tone higher; 1/4 tone lower; 3/4 tone lower, 3/4 tone higher



Short pause breath

p sub. ; sub. **f**

Subbito piano, subbito forte

p poss. ; **f** poss

As piano as possible; as forte as possible

“**fff**”

The dynamics in quotation marks are used to designate the effort to be made in order to produce the right sound.

l.v.

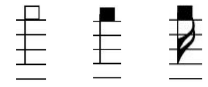
Let vibrate

Degrees of Vibrato:

N.V.	None Vibrato (Completely Dry)
Vib.	Normal Vibrato
M.V.	Molto Vibrato (wide and fast)
Max. Vib.	Vibrato as maximum as possible (As wide as and as fast as possible)

WOODWINDS

Flute, Alto Flute



Breath noise/Air sound with no or minimum audible pitch.

u ----- i

Use the syllable to form the shape of your mouth and cavities when playing the indicated sound. Do not speak or whisper these syllables. The result should be a whistling noise.



Breathy tone with clear audible pitch



tongue ram



Slap tounge



Slap tongue as Strong as possible



Flutter tongue



Tongue pizzicato



Multiphonic with the indicated note as a highest note, except otherwise the fingerings which are indicated in the Score



Normal playing tone with full pitch



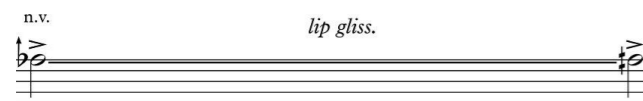
Full air sound with no or minimum pitch



Breathy tone with clear audible pitch (Half air sound, Half pitch)



Tremolo (as fast as possible) and lip gliss. at the same time



Lip glissando

Clarinet, Bass Clarinet



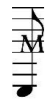
Breath noise/Air sound with no or minimum audible pitch.



Key click with breathy sound



Flutter tongue



Broken sound (with the indicated note)



Normal playing tone with full pitch



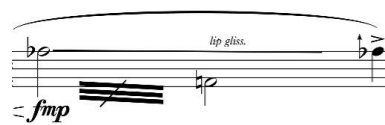
Full air sound with no or minimum pitch



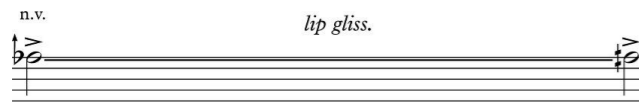
Breathy tone with clear audible pitch (Half air sound, Half pitch)

growl

Play the note and shout a tone at once, pitch ad libitum



Tremolo (as fast as possible) and lip gliss. at the same time



Lip glissando

Timpani, Percussion

- 4 different types of Mallets
 - Jazz Brush
 - Brush (Bürste)
- Soft, Medium, Hard, Super ball

Woodblocks, Temple Blocks

Line 5: highest register



Line 1: Lowest register

Piano

Sost ped.

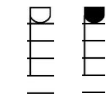
Sostenuto Pedal

- Mute the highest octave of piano with Patafix (C7-C8)
- Using Elbow During the Piece
- Using Metal Pins for preparation
- Using Magnetic tape during the piece
- Using plastic tube during the piece
- Using Hammer Mallet/Rubber Mallet, Rubber Head Mallet during the piece

STRINGS



Harmonic sound



Toneless bowing (on the wood of the bridge/on the side of instrument's body)



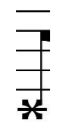
Behind the bridge flautando on the indicated string



Fast and short glissando to quarter tone lower



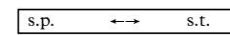
Glissando with vibrato



Mute the strings with left hand

s.p. , m.s.p. , s.t. , m.s.t.

sul ponticello; molto sul ponticello; sul tasto; molto sul tasto



Change freely between indicated playing technique

m.s.t. → s.t. → s.p. → m.s.p.

Change gradually from the indicated technique to the next one

o.p.

Ordinario Pizzicato

h.p

Hard Pizzicato

∩, n.p.

Nail Pizzicato

+

Left hand Pizzicato

b.b.

behind the bridge with a little bit of pitch

o.b.

Toneless bowing on the bridge

o.body

Toneless bowing on the side of the instrument's body

o.s.b

Toneless bowing on the side of the bridge

c.l.	Col legno
c.l.b.	Col legno battuto
c.l.t.	Col legno tratto
c.l.c.	Col legno crini (half wood, half hair)
■	Scatched note – Increase bow pressure to get distorted sound
///	Fast unmeasured tremolo
//	Slower speed tremolo but always unmeasured

Devenir fou par amour (Sheid/V2)

Dedicated to Cikada Ensemble

Mohammad H. Javaheri
Weimar-2019

♩ = 72

Bass Flute
Toneless Slap Tongue
achive darkest noisy sound + closed embouchure
tongue ram
Vary the closed Keys very gradually in order to change the nosie sound from dark till little brighter and return + whistle tone
tongue ram

Clarinet in B♭/Bass Clarinet in B♭
Toneless Slap Tongue
Bass Clarinet
Achive darkest nosiy sound
Achive bight nosie sound

Percussion
Temple Blocks
To Tam-tam
Tam-tam Soft Mallet
To T. Bl.
Marimba Slide with lachenmann stick

Piano
Muted
With Rubber mallet.
Hit with hammer mallet soft on the approximate register strings To Perc.
Hit with hammer mallet soft on the Strut

Violin
Muted
arco. N.V. S.T. → M.V. M.S.T.

Violin
Muted
arco. N.V. S.T. → M.V. M.S.T.

Viola
Muted
arco. N.V. S.T. → M.V. M.S.T.

Violoncello
Muted
arco. N.V. S.T. → M.V. M.S.T. B.B.

Double Bass
Muted
Pizz. B.B.

molto rit.

2

Key Click+ Breathy tone

14

B. Fl. *p* *pp* *pp* pos. tongue ram To A. Fl. Alto Flute *fp* *ff* *mf* *ff* flattered air sound

B. Cl. *mp* *pp* To Cl. Clarinet in B \flat *pp* pos. *ff* *ppp* *f* flattered air sound

T. Bl. *pp* *p* Slide with lachenmann stick on the resonator *mf* *p* *f* *mf*

Perc. *mf* Quickly pedal the Sost and then immediately switch to the Sustain Pedal. The result is like an echo.

molto rit.

Vln. *p* *pp* *f* *pp* *ff* *mp* *p* Sul E *p* C.L.B.

Vln. *p* *pp* *f* *pp* *ff* *mp* *p* Sul E *p* C.L.B.

Vla. *p* Pizz. behind the bridge *arco.* *N.V.* *M.V.* *sfmp* *f* *ff* *p* Sul A *p* C.L.B.

Vc. *p* *arco.* *fp* *f* *pp* *ff* *mp* *p* Sul A *tr* (always with second minor) *p* C.L.B.

Db. *fp* *f* *pp* *ff* *mp* *p* Sul A *tr* (always with second minor) *p*

poco rit. ♩ = 66 Rubato **poco accel.**

22 O.P. To B. Fl. Bass Flute 3

B. Fl. *mp* *fp* *ppp* *sfp*

B. Cl. *mp* *pp* *sfp* *p*

Max Vib.

Do not synchronize the accel. & rit. with Piano

Mar. *f* *pp* *mp* *ff* *pp*

To W.B. Wood Blocks

Pno. *f* *pp* *mp* *ff*

Quickly pedal the Sost and then immediately switch to the Sustain Pedal
The result is like an echo.

Do not synchronize the accel. & rit. with the Left Hand and Marimba

Preapre the Ebow

poco rit. ♩ = 66 Rubato **poco accel.**

C.L.B. M.S.T Ord. Max Vib. M.S.P

Vln. *mp* *f* *fff*

Vln. *mp* *p* *f* *fff*

Vla. *mp* *p* *mf* *fff*

Vc. *mp* *mf* *sfz* *sfp* *sfp* *f* *p* *mp* *fff*

Db. *mp* *mf* *fff*

M.S.T → Ord. → Max Vib. → M.S.P

4

♩=72 rit.

B. Fl. To A. Fl.

B. Cl. To Cl.

Clarinet in B \flat

W.B. To Mar.

Marimba

Pno. E-bow

Vln. Pizz. arco o.s.b. arco o.s.b.

Vln. Pizz. arco b.b. arco b.b. tromolo

Vla. Pizz. arco b.b. arco b.b. Pizz. b.b.

Vc. Pizz. arco b.b. arco o.s.b.

Db. Pizz. b.b. Pizz. b.b.

mp

ppp

p

mf

pp

ppp < mp

sub.p

mp

pp

pp

p

p

D G

tr

tr

(high overtones, whistle and noisy air sound)

44 Alto Flute

A. Fl. *pp* *pp* *pp* *pp* *pp*

Cl. (high, whistle and noisy sound) *ppp* pos. *p* *ppp* pos. *mp* *pp* *p* *ppp* pos.

Mar. To Gong. Gong. With Rubber Mallet arco Crotales With Rubber Mallet Gong. Vibraphone To Crotales Crotales

Pno. With the pluck of string, move the glass in the high register in a round shape but in the irregular rhythm/ make soft high fragile noisy sound Brief Slide, very high register with Plastic tube With the pluck of string, move and slide the glass in the high register in a round shape but in the irregular rhythm/ make soft high fragile noisy sound on Strurt/ hit soft to make deep and spacious sound With the pluck of string, slide the glass in the high register but in the irregular rhythm/ make soft high fragile noisy sound

Vln. *ppp* *mp* *p* *mp* *p* *ppp* *mp* *p* *mp*

Vln. *p* *p*

Vla. arco b.b. *pp* *mp* *sub.p* *ppp* *mp* *mp* *pp* *mp* *mp* *sub.p*

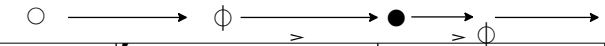
Vc. *p* *mp* *p* *mp*

Db. M.S.P. M.S.P. M.S.P.

♩ = 60

accel.

(Play quarter note lower by changing the lip position)



6 52

A. Fl. *pp* *ppp* pos. *f*

Cl. *ppp* *ppp* pos. To B. Cl. Bass Clarinet in B \flat *p* *mf*

Crot. To T. Bl. Temple Blocks *pp* To Mar. Marimba With Bass drum mallet *ppp* *p*

Pno. Brief Slide, very high register with Plastic tube *p* *ppp* *Ed.*

Vln. *p* *sub.p* *f* *f*

Vla. M.S.T. S.P. tromolo *ppp* *mp* *f*

Vc. *f*

Db. *f*

60 **accel.** M.S.T. M.S.P. M.S.T. *f*

63 $\text{♩} = 80$

A. Fl. *pp* *ff* *sf* *mf* *rit.* *Flattered Tongue* *slap tongue*

B. Cl. *pp* *ff* *fsub.p* *mp* *f pos.* *mf* *f* *sf* *Beating Multiphonic M* *to air and key click*

Mar. *ff* *sfp* *fff* *f* *Move the stick between resonators*

Pno. *f* *15th* *15th*

Vln. (I) *H.P. arco.* *mf* *pp* *Max. Vib. N.V.* *fff* *ppp* *3* *ff* *arco. Vib.* *gliss.* *fp* *fff* *ff* *3* *arco s.p.* *tremolo* *fff* *f* *mp* *arco s.p.*

Vln. (II) *H.P. arco.* *mf* *pp* *Max. Vib. N.V.* *fff* *f* *3* *ff* *fp* *fff* *ff* *3* *mp* *nail pizz.* *arco* *tremolo* *fff* *PPP* *fff* *tremolo*

Vla. *Max. Vib. C.L.B. N.V.* *arco.* *fp* *fff* *fp* *ff* *fp* *fff* *ff* *3* *c.l.b.* *3* *p* *arco s.p.* *tremolo* *fff* *c.l.b.* *3* *Hard pizz.* *sf* *mf*

Vc. *Max. Vib. C.L.B. N.V.* *arco.* *fp* *fff* *fp* *ff* *fp* *fff* *ff* *3* *c.l.b.* *3* *p* *arco s.p.* *tremolo* *fff* *PPP* *fff* *tremolo*

Db. *Max. Vib. C.L.B. N.V.* *arco.* *fp* *fff* *f* *fp* *ff* *fp* *fff* *ff* *3* *c.l.b.* *3* *p* *arco s.p.* *tremolo* *fff* *PPP* *fff* *tremolo*

7

8
A. Fl. *p* *sf* *mf* *O.P.* *poco rit.*

B. Cl. *p pos.* *p* To Cl.

Mar. *f*

Pno. (5) 3 3 5 5

Vln. *mf* *sf* *f* *mp* *f* *mp* *pp* *tromolo* *Hard pizz.* *arco s.p.* *tromolo* *Hard pizz.* *c.l.b.* *poco rit.* *Ord. pizz.* *arco*

Vln. *ppp* *fff* *mp* *fff* *sf* *f* *mf* *mp* *mp* *p* *pp* *tromolo* *nail pizz.* *arco* *tromolo* *Hard pizz.* *c.l.b.* *3* *Ord. pizz.* *c.l.b.* *c.l.c.*

Vla. *pp* *fff* *p* *fff* *sf* *mf* *f* *mf* *pp* *tromolo* *c.l.b.* *3* *arco s.p.* *tromolo* *Hard pizz.* *3* *c.l.b.* *c.l.b.*

Vc. *p* *fff* *sf* *f* *mp* *sf* *f* *mf* *pp* *+3* *c.l.b.* *arco s.p.* *tromolo* *Hard pizz.* *3* *Ord. pizz.* *arco.*

Db. *p* *fff* *sf* *f* *mp* *mf* *mp* *mp* *p* *pp* *+3* *c.l.b.* *arco s.p.* *tromolo* *Hard pizz.* *c.l.b.* *3* *Ord. pizz.* *c.l.b.* *c.l.c.*

69 $\text{♩} = 63$ Rubato 9

A. Fl. *p mp fp* *O.P.* Flattered.

B. Cl. Clarinet in B \flat *pp p* lip gliss. To B. Cl. Bass Clarinet in B \flat

Mar. *sfp ff f p*

Pno. *p* (5) ↓

Vln. $\text{♩} = 63$ Rubato *pizz. p* O.B. *f*

Vln. *pizz. p* O.B. *f*

Vla. *pizz. p* O.B. *f*

Vc. *pizz. p* O.S.B. *f*

Db. *pizz. p* O.S.B. *f*

10 74

A. Fl. *p* *mp* *pp* *f* *mf*

B. Cl. *mp* *mp* *pp* *f* *p*

Mar. *sfz* *pp* *ff* *mp* *ff*

Pno. *mp* *ff* *f*

Vln. arco Ord. M.S.T. Trem. M.S.P. O.B. *ff* *mf* *p*

Vln. arco Ord. M.S.T. Trem. M.S.P. O.B. *ff* *mf* *p*

Vla. arco Ord. M.S.T. Trem. M.S.P. O.B. *ff* *mf* *p*

Vc. arco Ord. M.S.T. Trem. M.S.P. O.B. *ff* *mf* *p*

Db. arco Ord. M.S.T. Trem. M.S.P. O.B. *ff* *mf* *p*

Slap tongue

tongue ram

Combine with Temple Blocks

Do not synchronize the accel. & rit. with the Left Haft and Marimba

78 11

A. Fl.

B. Cl.

Mar.

Pno.

Vln.

Vln.

Vla.

Vc.

Db.

Molto Rubato

p *pp* *mf* *f* *mp*

Vib. Trem. M.S.P. O.B. C.L.B. C.L.C.

6 5

♩ = 58 molto Rubato

12 84

A. Fl. *ppp*

B. Cl. *p*

To Cl.

accel.

Improvise very spacious
which includes the mentioned intervals

Mar. *f mp*

To Vib. Vibraphone & Crotales Vibraphone *ppp*

Pno. *f mp*

15^{no} 15^{nb}

♩ = 58 molto Rubato

C.L.B. O.B. *pp*

Vln. *mp*

Vln. C.L.B. O.B. *pp*

Vla. O.B. *pp*

Vc. C.L.B. O.B. *pp*

Db. O.B. *pp*

accel.

95 $\text{♩} = 76$ 13

A. Fl. *ppp* *N.V.* *N.V.* *Flatt.* *ff*

B. Cl. *Bis.* Clarinet in B \flat *pp* \rightarrow *mp* *f*

Vib. *p* *ff*

Pno. *mp* *pp* *f*

Vln. *ppp* *ff* Trem. M.S.P.

Vln. *ppp* *ff* *ff* Ord. M.S.T. Trem. Ord.

Vla. *ppp* *ff* Ord. M.S.T.

Vc. *ppp* *ff* Trem. M.S.P.

Db. *ppp* *ff* Ord. M.S.T.

106 beating Multiphonic ord. ϕ + slap tongue ● ----- ϕ + slap tongue 15

A. Fl. *mf* *f* *f* *mf* *mp* *ff* *mf* *f* *mp* *ff*

Cl. *f* *f* *mp* *ff* *mp* *f* *mf* *f* *mf* *mf*

Mar. *pp* *ff* *mf* *ff* *ff* *mf* *ff* *mp* *ff* *mf* *ff* *mp* *ff* *mp* *f*

Pno. *ff* *mp* *fff* *mf* *ff* *ff* *ff* *mp* *fff*

Vln. *ff* *fp* *fff* *ff* *fff* *fff* *p* *ff* *mp* *ff* *Hard pizz. c.l.b* *Ord. pizz.*

Vln. *ff* *fp* *fff* *ff* *mp* *ff* *fff* *sf* *f* *mf* *mp* *mp* *p* *ff* *Hard pizz.* *c.l.b* *Ord. pizz.* *c.l.b* *arco.*

Vla. *ff* *fp* *fff* *ff* *mp* *ff* *Hard pizz.* *arco s.p.* *tremolo* *fff* *sf* *mf* *f* *mf* *ff* *Hard pizz.* *c.l.b* *arco.*

Vc. *ff* *fp* *fff* *ff* *p* *p* *fff* *p* *ff* *Hard pizz.* *c.l.b* *Ord. pizz.* *ff* *Hard pizz.* *Ord. pizz.*

Db. *ff* *fp* *fff* *ff* *p* *p* *fff* *p* *ff* *Hard pizz.* *Ord. pizz.*

16 111

A. Fl. *mp* *ff* *mf* *ff* *ff* *mf* *ff* *mp* *ff* *mf*

Cl. *mp* *mf* *ff* *mf* *ff* *mf* *ff* *mp* *ff* *mp* *f* *ff*

Mar. *mf* *ff* *ff* *mf* *ff* *ff* *mf* *ff* *ff*

Pno. *mf* *ff* *mp* *ff* *mp* *fff*

Vln. *f* *ff* *mp* *f* *ff* *mp* *sf* *mp* *f* *mp* *sf* *mp* *f*

Vln. *f* *mp* *ff* *f* *mp* *ff* *f* *mp* *ff* *f* *ff*

Vla. *mp* *sf* *mf* *f* *mf* *sf* *mf* *f* *mf* *mf* *pp*

Vc. *sf* *f* *mp* *sf* *f* *mf* *mp* *mf* *f* *mf*

Db.

+ slap tongue

col legno

arco

sul E A

sul D G G D

sul C G D A

Hard pizz.

c.l.b

Ord. pizz.

tr

m.v.

gliss.

gliss.

rit.

115 + slap tongue

A. Fl. *mf* *ff* *mp* *p* *pp* Percussion *p* 17

Cl. To B. Cl. Bass Clarinet in B \flat *p*

Mar. *ff* To W.B.

Pno.

Vln. **rit.** Ord. pizz. *mp* Ord. pizz. arco. *mp* *ff p* *ff*

Vln. col legno *mp* sul D G G D *ff* *sub.p* *ff* Hard pizz. c.l.b. *sf* *f* *mf* *mp* Ord. pizz. c.l.b. *mp* *p* c.l.b. *mp* *pp* *p* arco. *ff p* *ff*

Vla. Hard pizz. c.l.b. *sf* *mf* *f* *mf* c.l.b. *sf* *mf* *f* *p* c.l.b. *p* arco. *ff p* *ff*

Vc. Hard pizz. 3 *sf* *f* *mp* *sf* *f* Ord. pizz. *mf* *pp* Ord. pizz. arco. *sf* *f* *mf* *pp* *p* *ff p* *ff*

Db.

A tempo poco accel.

18

A. Fl. *f* *f* *mf* *mp* *sfz* *sfz* *mp* *ff* *f* *f* *mf*

Cl. *f* *mp* *ff* *mp* *fff* *ff* *f* *ff* *mp* *ff* *mp* *f*

W.B. Wood Blocks *mp* *f* *p* *mp* *ff* *mp* *f* *ff* *fp* *f* Marimba & Temple Blocks *mf* *ff* *mp* *ff* *mp* *f*

Pno. *fff* *mp* *p* *ff* *mf* *ff* *mp* *ff* *mp* *f* *mp* *f*

+ slap tongue

120

A tempo poco accel.

Vln. *ff* *ff* *sub.p* *mp* *ff* *sub.p* *mp* *ff* *ff* *sub.p* *mp* *ff* *ff* *sub.p* *mp* *ff* *sub.p* *ff*

Vln. *mf* *mp* *ff* *sub.p* *ff* *ff* *sub.p* *ff* *sub.p* *ff* *sub.p* *ff* *sub.p* *ff* *sub.p* *ff*

Vla. *f* *mp* *ff* *sub.p* *ff* *ff* *sub.p* *ff* *ff* *sub.p* *ff* *sub.p* *ff* *sub.p* *ff* *sub.p* *ff*

Vc. *ff* *mp* *ff* *sub.p* *ff* *ff* *sub.p* *ff* *ff* *sub.p* *ff* *sub.p* *ff* *sub.p* *ff* *sub.p* *ff*

Db. *ff* *ff* *sub.p* *ff* *sub.p* *ff* *sub.p* *ff* *sub.p* *ff* *sub.p* *ff* *sub.p* *ff* *sub.p* *ff*

arco col legno arco sul E A D G arco col legno arco sul D G G D A arco sul C G D A ord. 3

gliss. jéte

20

A. Fl. *mp* *sfz sfz mp* *f mf* *mp* *sfz sfz mp* *f mf* + slap tongue

Cl. *mf* *f mp ff mp f f ff* *mf f mp ff mp f* *f* *mp ff mp f* *f* + slap tongue

W.B. *mp ff mp f* *mf ff mp ff mp f* *mp ff mp f* *mf ff mp ff mp f*

Pno. *mp fff* *mf ff mp ff mp f* *mp fff* *mf ff* *mp ff mp f*

Vln. *ff sub.p f sfz ff* *ff ff sub.p mp* *ff sub.p f sfz ff* *ff* *ff* *gliss.*

Vln. *fff ff* *f ff sfz ff sfz* *mp ff sub.p ff* *fff ff* *f ff sfz ff sfz* *ff ff ff f ff ff* *gliss.*

Vla. *ff fff ff f ff ff* *f ff* *mp ff sub.p* *ff fff ff* *f ff ff* *ff fff ff* *ff* *gliss.*

Vc. *ff* *sfz ff* *mf ord.* *f ord.* *ff* *sub.p* *ff* *sfz ff* *mf ord.* *f ord.* *mf arco ord.* *ff* *gliss.*

Db. *ff* *sfz* *mf ord.* *f ord.* *ff* *sub.p* *ff* *sfz ff* *mf ord.* *f ord.* *mf arco ord.* *ff* *gliss.*

ord. arco col legno arco sul E A D G C G D A

22

Key Click click, breathy tone, soft slap tongue

+ slap tongue

+ slap tongue

137

A. Fl.

Cl.

W.B.

Pno.

Vln.

Vln.

Vla.

Vc.

Db.

The score consists of ten staves. The woodwind section (A. Fl., Cl., W.B.) features complex rhythmic patterns with slurs and dynamic markings such as *mp*, *sfz*, *f*, and *mf*. The piano part (Pno.) includes chords and arpeggios with dynamics like *mp*, *ff*, and *sfz*. The string section (Vln., Vla., Vc., Db.) is characterized by rapid sixteenth-note passages, often with glissandos and trills, and dynamic markings ranging from *sub.p* to *fff*. The score is marked with various performance instructions like 'Key Click click, breathy tone, soft slap tongue' and '+ slap tongue'.

*Sudden Mute the Strings.... Just rhythm with noise and Scratch/No pitch

rit.

+ slap tongue

+ slap tongue

140

A. Fl. *f* *mf* *f* *mf*

Cl. *f* *mp* *f* *mp*

W.B. *mf* *ff* *mp* *ff* *mp* *f* *mf* *ff* *mp* *ff* *mp* *f*

Pno. *mp* *ff* *mp* *ff* *f* *ff* *mp* *f* *mf* *ff* *mp* *ff* *mp* *f*

Vln. *fff* *ff* *f* *ff* *fff* *ff* *fff* *ff* *f* *ff* *fff* *ff* *fff* *ff* *f*

Vla. *fff* *ff* *fff* *ff* *fff* *f* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *f*

Vc. *sffz* *f* *mf* *ff* *f* *mf* *ff* *f* *mf* *ff* *f* *mf* *ff* *f*

Db. *sffz* *f* *mf* *ff* *f* *mf* *ff* *f* *mf* *ff* *f* *mf* *ff* *f*

rit.

● + a little airy sound

151

Espress. → Vib.

Lip Gliss.

Lip Gliss.

mp *mf* *mf*

Perc.

Pno. *mp*

♩ = 84 Rubato

pppp *p* *mf*

O. Body

O. Body

arco
O.B.

(on the side of the Bridge)
o.s.b.

pppp *p*

o.s.b.
(on the side of the Bridge)

pppp *p*

pppp *p*

26 157

A. Fl. *sf mp* *lip gliss* *O.P.* *lip gliss* *sf mf* *mp* *f*

B. Cl.

Perc.

Pno.

Vln. *mf*

Vln. *mf*

Vla. *mf* *pp* *pp* *p pp* *p pp*

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

Db. *pp* *p* *pp* *p pp* *p pp*

iii *O.B.* *M.S.T.* *O.B.* *M.S.T.*

28 177

A. Fl. *p* *ff* *sfz* *f* M.V. Lip Gliss. Vib. ϕ trem

B. Cl.

Perc.

Pno. *pp*

Vln. *mp* M.S.P. → M.S.T. iv-iii *gliss.* *gliss.* **Molto Vib.**

Vln. *pp* *gliss.* *gliss.* *mp* *p* M.S.P. → M.S.T. iv-iii *mf*

Vla. *pp* *pp* *p* *pp* *mf* **catch the beating with microtones**

Vc. *pp* *mp* *pp* *mp* *pp* *pp* *mp* *gliss.* *gliss.* *gliss.* *gliss.*

Db. *pp* *pp* *p* *pp* *mp* *mf* **catch the beating with microtones**

Improvise with the previous register, gesture and motives and prepare towards the ending

A. Fl.

B. Cl.

Lip Gliss Gradually Increase the tension and amount of lip. Gliss till the end of the piece.....

mp *f* *fff*

Perc.

Gong in G

mf *f*

Rubber Mallet on Gong, gradually add the tension till the end

Pno.

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

15^{mb} 15^{mb} 15^{mb} 15^{mb} 15^{mb} 15^{mb}

Vln.

MAX Vib.

Vln.

MAX Vib.

Vla.

ord. ord. ord. ord. ord. ord. ord. ord.

p p sfz f p p sfz f p p sfz f fff p fff p f sf fff p fff sfz f p sfz fff sfz f

Vc.

ord. ord. ord. ord. ord. ord. ord. ord.

p fff sfz f sfz fff ff mf p sf f sfz f p p sfz f p sfz f p p sfz f sfz fff p fff sfz f sfz fff p fff sfz f sfz fff

MAX Vib.

Db.

ord. ord. ord. ord. ord. ord. ord. ord.

f sf f sfz f p p sfz f ff sf fff sfz sfz 5 p sf fff f p p sfz f p p sfz f p fff p fff sfz f

MAX Vib.

A. Fl. *fff*

B. Cl.

Perc.

Pno. *15^{mb} sfz* *ppp*

→ MAX Vib. → M. S. P.

Vln. *ff* *sf* *fff* *sfz* *sfz* *5* *ord.* *fff* *3* *sfz* *fff* *3* → M. S. P.

Vln. *sf* *3* *sfz* *fff* *3* *ord.* *ff* *3* *sf* *fff* *sfz* *sfz* *fff* *5* → M. S. P.

Vla. *f* *fff* *sf* *fff* *sfz* *5* *ord.* *ff* *sf* *fff* *sfz* *fff* *3* → M. S. P. Continue irregular accent in fermata an make it more dense

Vc. *ff* *sf* *3* *sfz* *ff* *3* *fff* *ord.* *sf* *sfz* *sfz* *fff* *5* *fff* *3* → M. S. P. Continue irregular accent in fermata an make it more dense

Db. *sf* *sfz* *fff* *ord.* *ff* *fff* *ff* *sf* *sfz* *fff* *fff* → M. S. P. Continue irregular accent in fermata an make it more dense