

Devenir fou par amour and Sheida belong to one project.

Devenir fou par amour-Sheid/V2 (acoustic version) + Sheida (electroacoustic version-transcultural project):

<https://soundcloud.com/mohammad-h-javaheri/sets/devenir-fou-par-amour-sheida>

Note: The recording of audio and video of “Devenir fou par amour” is a bit different. In the concert version, there is a structured improvisation in the middle of the piece which is eliminated in the audio recording afterward.

- **Concert Video_Devenir fou par amour (Sheid/V2)**

https://www.youtube.com/watch?v=RfQWJ23_7lQ

- **Concert Video_Sheida (Electroacoustic Version-Transcultural Project)**

<https://www.youtube.com/watch?v=8dS2znsIT-g>

Mohammad H. Javaheri

“Devenir fou par amour (Sheid/V2)”

for ensemble

Mohammad H. Javaheri

“Sheida”

for ensemble

&

Live Electronics

Philipp Schmalfuß

“Devenir fou par amour (Sheid/V2)”

Acoustic Version

Written for Cikada Ensemble

Premier Performance: BCA19, Bilkent Concert Hall

Ankara, Turkey (2019)

The duration of the composition is approximately 12 minutes

Mohammad H. Javaheri

2019 - Weimar

“Sheida”

Electroacoustic Version | Transcultural Project

Written for Omnibus Ensemble

Premier Performance: Weimarer Frühjahrstage für zeitgenössische

Musik 2019 ,mon ami Concert Hall

Weimar, Germany (2019)

The duration of the composition is approximately 11 minutes

Mohammad H. Javaheri (Composer)

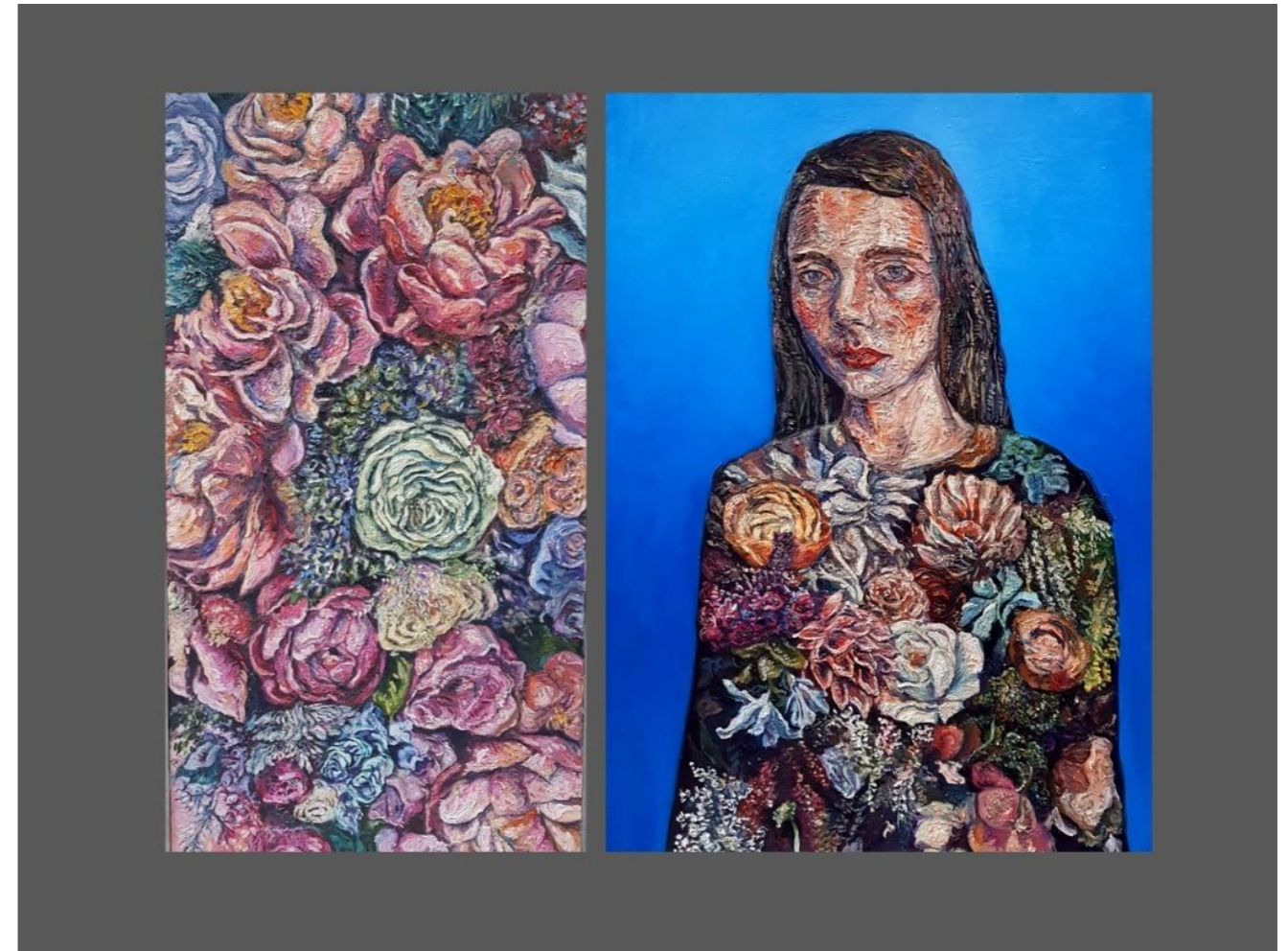
Philipp Schmalfuß (Live Electronics)

2019 - Weimar

About Sheida & Devenir fou par amour:

Sheida and *Devenir fou Par amour* (*Sheid/V2*) belong to one project, which is the two interpretation's of one idea, in acoustic and electroacoustic composition's world, in addition to imitating electronics with acoustic sonic.

Getting Crazy from falling in love which is the meaning of "Sheida" in the 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 think about the form of the piece. The combination of different blocks with their specific characteristic, representing the different emotions during encountering it whilst showing a process of change in the whole frame.



Zoheir Javaheri, *Believe in Magic* (2018)

Composer's 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. Our psychology changes 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

Devenir fou par amour (Sheida/V2)

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 Ebow)

Violin I

Violin II

Viola

Cello

Double Bass

-The score is in C.

*The extreme clarinet lip glissando of the very ending in the piece,
should be played preferably by contrabass clarinet, but it would
be possible to be played by bass clarinet as well.

Sheida

Uzbek Nay/Alto Nay

Oboe

Uzbek Chang

Uzbek Tanbour/Sato

Violin I

Violin II

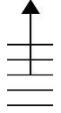
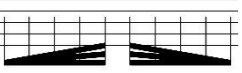
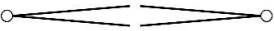
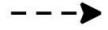


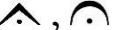
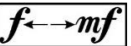
Viola

Cello

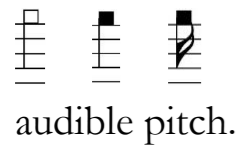
- The score is in C.

- The Pure Data patch is accompanied by a handmade instrument.
The instrument task is to implement some functions on the sounds
including processing and moving the sounds through the 4 speakers.
The patch receives its input through the contact mics which are
attached to the Uzbek chang, cello, and violin.

General Abbreviations and Symbols

	Highest note possible under the current circumstance	$\sharp, \flat, \natural, \sharp$	$\frac{1}{4}$ tone higher; $\frac{1}{4}$ tone lower; $\frac{3}{4}$ tone lower, $\frac{3}{4}$ tone higher
	Accelerando; Ritardando	,	Short pause breath
	Crescendo dal Niente; Diminuendo al Niente	p sub.; sub. f p poss.; f poss	Subito piano, Subito forte As piano as possible; as forte as possible
	Change gradually from the indicated technique with a tie to the next one	“ <i>fff</i> ”	The dynamics in quotation marks are used to designate the effort to be made in order to produce the right sound.
	Quick crescendo at the very end		
	from/to highest note possible	l.v.	Let vibrate
	short fermata, normal fermata	Degrees of Vibrato:	
	Change freely between indicated dynamics	N.V. Vib. M.V. Max. Vib.	None Vibrato (Completely Dry) Normal Vibrato Molto Vibrato (wide and fast) Vibrato as maximum as possible (As wide as and as fast as possible)

Alto Flute, Bass Flute



u ----- i

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

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 tongue

Slap tongue as Strong as possible

Flutter tongue

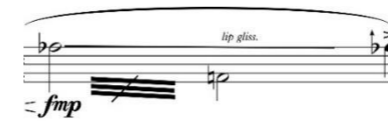
Tongue pizzicato

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

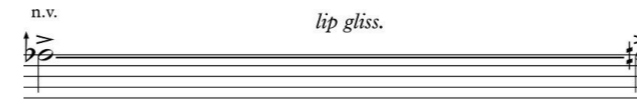
Normal playing tone with full pitch

Full air sound with no or minimum pitch

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

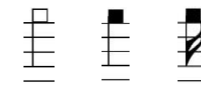


Tremolo (as fast as possible)
and lip gliss. at the same time



Lip glissando

Clarinet, Bass Clarinet, (Contra 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)

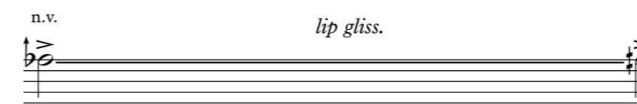
Play the note and shout a tone at once,
pitch ad libitum



growl



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



Lip glissando

TIMPANI, PERCUSSION

- **4 different types of Mallets** | Soft, Medium, Hard, Superball
- **Jazz Brush**
- **Brush (Bürste)**

Woodblocks, Temple Blocks

Line 5: highest register



Line 1: Lowest register



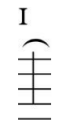


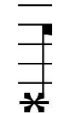
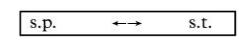

PIANO

Sost ped.

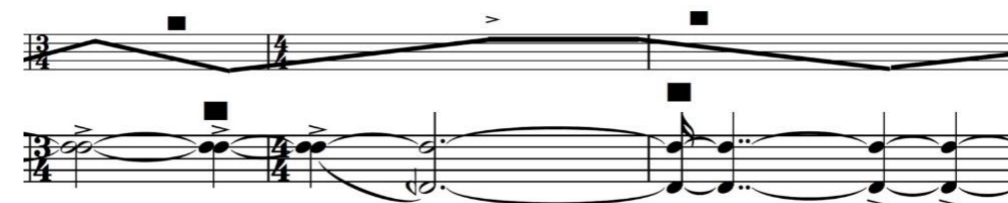
Sostenuto Pedal

- Mute the highest octave of the piano with Patafix (C7-C8)
- Using Elbow During the Piece
- Using Metall 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 the 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 the indicated playing techniques
	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)
■	Scratched note Increase bow pressure to get distorted sound
///	Fast unmeasured tremolo
//	Slower speed tremolo but always unmeasured



* The exact accents and brief Scratch tones on the approximate timing
 - If the accent or scratch tone is on a specific note (like the second line), the result should be a sudden accent or a sudden brief scratch tone on the exact mentioned moment

General abbreviations and Symbols for Uzbek Nay and Oboe in Sheida (electroacoustic version)

Nay



u ----- i

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

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 tongue



Slap tongue as strong as possible



Flutter tongue



Tongue pizzicato



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



Normal playing tone with full pitch



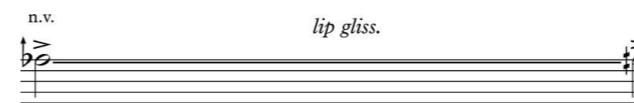
Full air sound with no or minimum pitch



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

Oboe



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



Key click with the breathy sound



Flutter tongue



Broken sound (with the indicated note)



Normal playing tone with full pitch



Full air sound with no or minimum pitch



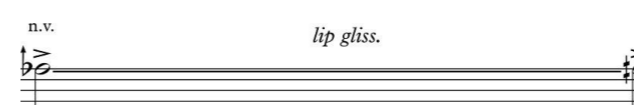
Breathy tone with clear audible pitch
(Half air sound, Half pitch)

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

Devenir fou par amour (Sheid/V2)

Acoustic Version

Written for Cikada Ensemble

Mohammad H. Javaheri
Weimar-2019

♩ = 72

Bass Flute / Alto Flute
Toneless Slap Tongue
Tongue ram
Active darkest noisy sound + closed embouchure
Achieve bight nosie sound
Vary the closed Keys very gradually in order to change the nosie sound from dark till little brighter and return + whistle tone
gliss.
mp p mp

Clarinet in Bb / Bass Clarinet in Bb
Toneless Slap Tongue
Bass Clarinet
Achieve darkest nosiy sound
Achieve bight nosie sound
mp mp

Percussion
Temple Blocks
To Tam-tam
Tam-tam Soft Mallet
To Marimba.
Marimba
Slide with lachenmann stick
mp mf mp p

Piano
Muted
f mp
With Rubber mallet.
15^{ma} mp
Hit with hammer mallet soft on the approximate register strings
p
Hit with hammer mallet soft on the Strut
mp

Violin
Muted
f mp
arco. N.V. → M.V. S.T. → M.S.T.
C.L.B.
f pp f mf p

Violin
Muted
f f
arco. N.V. → M.V. S.T. → M.S.T.
H.P.
f pp f mp p

Viola
Muted
f mp
arco. N.V. → M.V. S.T. → M.S.T.
C.L.B.
f pp f mp

Violoncello
Muted
f
arco. N.V. → M.V. S.T. → M.S.T.
H.P. B.B.
mf f p

Double Bass
Muted
f
Pizz. B.B.
mf p

molto rit. A tempo

2

14 Key Click+ Breathy tone

B. Fl. *p* *pp* *pp*_{pos.}

To A. Fl. Alto Flute

air + whistle tone (try to achieve overtones)

3

fp *ff* *mf* *ff*

3

tr *fluttered air sound*

m.v — n.v

B. Cl. *mp* *pp*

To Cl. Clarinet in Bb

*pp*_{pos.} *ff* *ppp* *f*

3

5

tr *fluttered air sound*

m.v — n.v

Perc.

pp *p*

3

mf *p* *f*

3

Slide with lachenmann stick on the resonator

Perc.

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

mf

3

pp

3

3

molto rit. A tempo

Vln. *p* *pp*

C.L.B

H.P

arco.

f *pp* *ff* *mp* *p*

3

gliss.

Sul E

p

Vln. *p* *pp*

C.L.B

H.P

arco.

f *pp* *ff* *mp* *p*

3

gliss.

Sul E

p

Vla. *p* *p*

C.L.B

Pizz. behind the bridge

arco.

N.V. → M.V.

sfmp *f* *ff*

3

gliss.

Sul A

p

Vc. *p*

C.L.B

arco.

fp *f* *pp* *ff* *mp*

3

gliss.

Sul A (always with second minor)

p

Db. *fp* *f*

3

pp *ff* *mp*

3

gliss.

Sul A (always with second minor)

p

poco rit. ♩ = 66 Rubato

poco accel.

A. Fl. *mp* *fp* *ppp* *sf/mp*

B. Cl. *mp* *pp* *sf/pp* *p*

Max Vib.

Do not synchronize the accel. & rit. with Piano

To W.B. Wood Blocks

Perc. *sf* *pp* *mp* *ff* *pp*

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 Elbow

Pno. *f* *ppp* *mp* *ff*

poco rit. ♩ = 66 Rubato

poco accel.

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*

C.L.B.

M.S.T → Ord. → M.S.P

Max Vib.

4

$\text{♩} = 72$ poco rit.

B. Fl. ϕ ϕ ϕ ϕ To A. Fl. *mp*

B. Cl. ϕ To Cl. *mp*

Perc. To Mar. *ppp* *p* *pp*

Pno. **E-bow** *p*

Vln. ϕ Pizz *mf* arco o.s.b. *ppp* arco o.s.b. *pp* *p* DG

Vln. ϕ Pizz *mf* arco b.b. *ppp* arco b.b. *pp* \rightarrow tromolo *ppp-mp* *sub.p* *tr*

Vla. ϕ Pizz *mf* arco b.b. *ppp* Pizz. b.b. *p* *tr* *mp*

Vc. ϕ Pizz *mf* arco b.b. *ppp* arco o.s.b. *pp* *pp* *pp*

Db. ϕ Pizz *p* Pizz. b.b. *p*

(♩=63)

(high overtones, whistle and noisy air sound)

44 Alto Flute

Clarinet in B \flat
(high, whistle and noisy sound)

Perc.
Marimba To Gong. Gong. With Rubber Mallet Crotales arco Gong. With Rubber Mallet Vibraphone Crotales

Pno.

Vln.

Vla.

Vc.

Db.

5

pp *pp* *pp* pos. *p* *ppp* pos. *mp* *pp* *p* *ppp* pos.

ppp *ppp* *mp* *p* *mf* *p*

mp

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

ppp *mp* *p* *ppp* *mp* *p* *ppp* *mp* *p* *ppp* *mp* *p* *ppp* *mp* *p* *ppp* *mp*

pp *mp* *sub.p* *ppp* *mp* *pp* *mp* *mp* *sub.p*

p *mp* *p* *p* *mp* *p* *mp* *sub.p*

M.S.P.

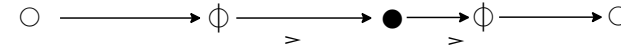
M.S.P.

M.S.P.

♩ = 58

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*

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

Pno. *ppp* *Ed.*

Brief Slide, very high register with Plastic tube

♩ = 58

accel.

Vln. *p* M.S.T. → M.S.P. → M.S.T. *f*

Vln. *sub.p* M.S.T. → M.S.P. → M.S.T. *f*

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

Vc. *p* M.S.T. → M.S.P. → M.S.T. *f*

Db. M.S.T. → M.S.P. → M.S.T. *f*

sul D G *sul* E A *sul* D G

tr *tr* *tr*

63 $\text{♩} = 80$

A. Fl. *pp* *ff* *sf* *mf* *rit.* (Key Click + Slap Tongue)

B. Cl. *pp* *ff* *f sub.p* *mp* *f pos.* *mf* *f* *sf*

Perc. *sfp* *fff* *f* (to air and key click)

Pno. *f* *f* (Muted with Patafix (Percussive Effect))

Annotations: Max. Vib. N.V., O.P., Flutter Tongue, Beating Multiphonic M, lip gliss., Move the stick between resonators, 15^{ma}, 15^{mb}, 15^{mo}, 15^{mb}, 3, 7, 7

64 $\text{♩} = 80$ *rit.*

Vln. *mf* *pp* *fff* *ppp* *ff* *fp* *fff* *ff* *fff* *sf* *mp / ppp*

Vln. *mf* *pp* *fff* *f* *ff* *fp* *fff* *ff* *mp* *fff* *ppp* *fff*

Vla. *fp* *fff* *ff* *fp* *ff* *fp* *fff* *ff* *p* *fff* *sf* *mf*

Vc. *fp* *fff* *f* *fp* *ff* *fp* *fff* *ff* *p* *fff* *ppp* *fff*

Db. *fp* *fff* *f* *fp* *ff* *fp* *fff* *ff* *p* *fff* *ppp* *fff*

Annotations: H.P. arco, Max. Vib. N.V., arco Vib., gliss., tremolo, arco s.p., Hard pizz., c.l.b., 3, 7, 7

8
A. Fl. *p* *sf* *mf* *lip gliss.* *poco rit.*

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

Perc. *f*

Pno. (15) *3* *3* *5* *5*

Vln. *fff* *sf* *f* *fff* *sf* *mp* *f* *mp* *pp*

Vln. *ppp* *fff* *mp* *fff* *sf* *f* *mf* *mp* *mf* *p* *pp*

Vla. *pp* *fff* *p* *fff* *sf* *mf* *f* *mf* *pp*

Vc. *p* *fff* *sf* *f* *mp* *sf* *f* *mf* *pp*

Db. *p* *fff* *sf* *f* *mp* *mf* *mp* *mf* *p* *pp*

♩ = 66 Rubato *O.P.* *poco rit.*

69 ♩ = 63 Rubato 9

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

B. Cl. *pp p* lip gliss.

Perc. *sfp ff f p*

Pno. *p*

Vln. ♩ = 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* *mp*

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

Perc. *sfz* *pp* *ff* *mp* *ff*

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

15^{mb}

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

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vln.

Vla.

Vc.

Db.

Molto Rubato

p *pp* *mf* *f* *ff* *mf* *p*

Vib. Trem. O.B. C.L.B. C.L.C.

Ord. M.S.T. Trem. M.S.P.

6 5 5 6

♩ = 58 molto Rubato

12 84

A. Fl. *ppp*

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

Perc. *f mp* 3 5 *ppp*

Pno. *f mp* 3 5 3 3 3 5 3 3 5 3 3 5

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

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

Vla. *pp* O.B.

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

Db. *pp* O.B.

Improvise very spacious with the mentioned intervals
Vibraphone & Crotales
Vibraphone

*The improvisation section in this page is eliminated in the audio file. (It still exists in the concert video file)

95 $\text{♩} = 76$ 13

A. Fl. *ppp* N.V. *ff* M.V. Flatter

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

Perc. *p* 3 5 6 7 *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* Trem. M.S.P.

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

A. Fl.

100

Gradually add fluttered and reduce the speed

f *fp* *ff* *mf* *f*

3

flattered air sound

Cl.

Gradually add fluttered and reduce the speed

f *fp* *ff* *ppp* *f*

3 3 5

flattered air sound

Perc.

To Mar. arco. Vibraphone To Mar.

sfp *p* *f*

3

Pno.

pp *f* *p*

3

Vln.

Trem. M.S.P.

H.P. *f* *mf* *pp* *ff* *mp* *sfp* *sfp* *mf* *pp*

gliss. Sul E H.P. arco.

Vln.

Ord. M.S.T. Trem. Ord.

H.P. *f* *mf* *pp* *ff* *mp* *sfp* *sfp* *mf* *pp*

gliss. Sul E H.P. arco.

Vla.

Ord. M.S.T. Trem. M.S.P.

arco. N.V. M.V. *f* *mp* *ff* *sfp* *sfp* *fp*

gliss. Sul A

Vc.

Trem. M.S.P.

Max. Vib. *f* *mp* *ff* *sfp* *sfp* *fp*

gliss. Sul A

Db.

Ord. M.S.T. M.S.P. Trem.

ff *fp* *mp* *ff* *sfp* *sfp* *fp*

105

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

Cl. Beating Multiphonic M *mp* *f* *f* *mp* *ff* *mp* *mf* *f*

Vib. Marimba + Temple Blocks *fff* *pp* *ff* *mf* *ff* *mf* *ff* *mp* *ff*

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

Vln. Max. Vib. N.V. *fff* *ppp* *ff* *fp* *fff* *ff* arco s.p. *fff* tremolo *p* *ff* arco sul E A D G *mp*

Vln. Max. Vib. N.V. *fff* *f* *ff* *fp* *fff* *ff* nail pizz. *mp* arco *ff* tremolo *fff* Hard pizz. *sf* *f* Ord. pizz. c.l.b. *mf* *mp* *p*

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

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

Db.

15

16 109

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

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

Perc. *mf* *ff* *mp* *ff* *mp* *f* *mf* *ff* *ff* *mf* *ff*

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

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

Vln. *ff* *sf* *f* *mp* *arco* *sul* *D* *G* *G* *D* *f* *mp* *ff* *f* *col legno*

Vla. *ff* *mp* *ff* *sub.p* *mp* *arco* *sul* *C* *G* *D* *A* *sf* *mf* *f* *mf*

Vc. *ff* *sf* *f* *mp* *sf* *f* *mf* *pp* *sf* *f* *mp* *sf* *f* *mf* *mp*

Db.

Hard pizz. c.l.b. Ord. pizz. col legno arco sul E A col legno arco sul E A D G arco sul D G G D arco sul C G D A Hard c.l.b. pizz. c.l.b. m.v. gliss. gliss. tr. gliss. gliss. tr.

+ slap tongue

5 5

3 3

3 3

rit.

113

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

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

Perc. *mf* *ff* *ff*

Pno.

To B. Cl. Bass Clarinet in B \flat

To W.B.

+ slap tongue

17

rit.

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

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

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

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

Db.

Hard pizz. c.l.b. Ord. pizz. Hard pizz. c.l.b. rit. Ord. pizz. arco. Hard pizz. c.l.b. Ord. pizz. c.l.b. Hard c.l.b. pizz. c.l.b. Hard pizz. c.l.b. c.l.b. arco. arco sul C G D A col legno 3 arco sul D G G D gliss. sub.p. Hard pizz. c.l.b. Ord. pizz. c.l.b. Hard pizz. c.l.b. c.l.b. arco. Hard pizz. c.l.b. Ord. pizz. arco. tr.

122

A. Fl. *ff* *f* *f* *mf* *ff* *ff* *f* *mf* + slap tongue

B. Cl. *ff* *f* *ff* *ff* *ff* *ff* *f* *ff* 3

Perc. Marimba & Temple Blocks *f* *mf* *ff* *mp* < *ff* *mp* < *f* *mf* *ff* *mp* < *ff* *mp* < *f* 3

Pno. *ff* *mf* *ff* *mp* < *ff* *mp* < *f* *ff* *mf* *ff* *mp* < *ff* *mp* < *f* 15^{ma} 5 3 15^{mb} 3

Vln. *ff* *ff* *sub.p* *mp* *ff* *ff* *sub.p* *ff p* *fff* *ff* *ff* *sub.p* *mp* arco col legno arco sul E A D G

Vln. *ff* *mp* *ff* *sub.p* *ff* *ff* *mp* *ff* *sub.p* *ff* arco sul D G G D G arco col legno

Vla. *ff* *mp* *ff* *sub.p* *ff* *ff* *mp* *ff* *sub.p* *ff* arco sul C G D A arco col legno

Vc. *ff* *f* *ff* *sub.p* *ff* *ff* *f* *ff* *sub.p* *ff* *ff* *sub.p* ord. 3 tr

Db. *ff* *ff* *ff* *ff* *ff* *ff* *f* *ff* *sub.p* *ff* *ff* *sub.p* ord. 3 tr

19

20

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

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

Perc. *mp ff mp f mf ff mp ff mp f mp ff mp f*

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

Vln. *ff sub.p f sfz ff ff f ff sfz ff sfz* ord. arco ord. ord. ord. ord.

Vln. *fff ff f ff sfz ff sfz ff f ff ff ff f ff ff* ord. arco ord. ord. ord. ord.

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

Vc. *ff sfz ff mf f mf ff sfz ff mf* ord. ord. arco ord. ord. ord.

Db. *ff sfz ff mf f mf ff sfz ff mf* ord. ord. arco ord. ord. ord.

22 136

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

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

Perc. *mf* *ff* *mp* *ff* *mp* *f*

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

Key Click click, breathy tone, soft slap tongue

+ slap tongue

15

Vln. *ff* *fff* *ff* *sub.p* *f* *fff* *ff* *ff* *f* *ff* *ff* *f*

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

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

Vc. *f* *mf* *ff* *fff* *ff* *sfz* *ff* *mf* *f* *mf* *ff* *f* *mf* *ff*

Db. *f* *mf* *ff* *fff* *ff* *sfz* *ff* *mf* *f* *mf* *ff* *f* *mf* *ff*

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

gliss.

tr

3

rit.

A. Fl. 140

B. Cl. 5

Perc. 5

mf ff mp < ff mp < f mf ff mp < ff mp < f mp

f mf f mf ff mf

+ slap tongue

23

Pno. (15)

mf ff ff mf ff ff mf ff mp < ff mf

mp ff 5 mp < ff f ff mp < f mf ff mp < ff mp < f

15mb

rit.

Vln. fff ff f ff f fff pp

Vln. fff ff fff ff f f ff fff ff f ff f fff pp

Vla. fff ff fff ff f ff fff ff f fff pp

Vc. sffz f mf f f mf ff mf ff mf ff sffz pp

Db. sffz f mf ff f mf ff mf ff sffz pp

Ord.

gliss.

tr

24 144

A. Fl. *mp* *p* *mf* *p* *mp* *p* *mp* *p* *sfz* *sfz* *mp*

+ slap tongue

vib.

mp. gliss.

Lip Gliss.

B. Cl.

Perc.

To Gong.

Pno. *pppp* *ppp*

produce only nosiy sound (with plastic tube/rubber mallet)

Vln. *ff* *mp* *pp*

Vln. *ff* *mp* *pp*

Vla. *ff* *mp* *pp*

Vc. *ff* *mp*

Db. *ff* *mp*

M.S.T

arco O. B.

Ord. Flageolet (Full Pressure)

Half Flageolet (Half Pressure)

♩ = 84 Rubato

● + slightly airy sound

Espress.

→ Vib.

151 25

A. Fl. *mp* *mf* *> pppp mf* *sfz mp*

B. Cl.

Perc.

Pno. *mp*

♩ = 84 Rubato

Vln. *pppp* *p* *mf*

Vln. *pppp* *p* *mf*

Vla. *pppp* *p*

Vc. *pppp* *p* *pp*

Db. *pppp* *p* *pp*

O. Body

arco O.B.

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

O.B.

26 159

A. Fl. *O.P.* *Lip Glass* *sfz* *mf* *mp* *3* *f*

B. Cl.

Perc.

Pno.

Vln. *Half Flageolet (Half Pressure)* *p*

Vln.

Vla. *mf* *pp* *iii* *O.B* *M.S.T* *O.B* *M.S.T* *iii* *O.B*

Vc. *M.S.T* *O.B* *M.S.T* *O.B* *M.S.T* *O.B* *M.S.T* *O.B* *M.S.T* *p* *pp* *p*

Db. *M.S.T* *O.B* *M.S.T* *O.B* *M.S.T* *O.B* *M.S.T* *O.B* *M.S.T* *p* *pp* *p*

p *pp* *p* *pp* *p*

167

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

B. Cl.

Perc.

Pno. *ppp* *mp*

Vln. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vln. *p* *pp* *p* *p* *pp* *p* *pp* *p* *pp* *p*

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

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

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

M.V. N.V. Molto Vib. Vib. trem. O.P.

Lip Gliss. Lip Gliss. Lip Gliss.

produce only nosiy sound

Ord Flageolet (full Pressure) Half Flageolet (Half Pressure)

M.S.P. ↔ M.S.T.

ii-iii

M.S.P. ↔ M.S.T.

M.S.P. ↔ M.S.T.

M.S.P. ↔ M.S.T.

M.S.P. ↔ M.S.T.

M.S.P. ↔ M.S.T.

M.S.P. ↔ S.P.

M.S.P. ↔ S.P.

pp p pp p pp p pp p pp pp p

27

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

B. Cl.

Perc.

Pno.

Vln.

Vln.

Vla.

Vc.

Db.

M.V. → M.V. → Vib. → Trem.

Lip Gliss. ↓

Structured Improvisation with the previous register, gesture and motives and prepartowards the ending

Perc.

Pno.

Vln.

Vln.

Vla.

Vc.

Db.

Perc.

Pno.

Vln.

Vln.

Vla.

Vc.

Db.

Perc.

Pno.

Vln.

Vln.

Vla.

Vc.

Db.

Perc.

Pno.

Vln.

Vln.

Vla.

Vc.

Db.

Perc.

Pno.

Vln.

Vln.

Vla.

Vc.

Db.

Perc.

Pno.

Vln.

Vln.

Vla.

Vc.

Db.

Perc.

Pno.

Vln.

Vln.

Vla.

Vc.

Db.

Perc.

Pno.

Vln.

Vln.

Vla.

Vc.

Db.

Perc.

Pno.

Vln.

Vln.

Vla.

Vc.

Db.

184 M.V. 20

A. Fl. *f ff fff*

B. Cl. O.P. Bass Clarinet in B \flat *pp*

Perc.

Pno. *mp*

Vln. *gliss.* *f* *S.P. \leftrightarrow S.T.* *Do the Rubato for all the gliss. S.P. \leftrightarrow S.T.*

Vln. *gliss.* *f* *S.P. \leftrightarrow S.T.* *catch the beating with microtones* *Vib.* *catch the beating with microtones S.P. \leftrightarrow S.T.* *ff*

Vla. *catch the beating with microtones* *Molto Vib.* *Vib.* *catch the beating with microtones* *Molto Vib.* *Vib.*

Vc. *gliss.* *gliss.* *catch the beating with microtones* *f* *M.S.P. \leftrightarrow M.S.T.*

Db. *catch the beating with microtones* *Molto Vib.* *Vib.* *f*

A. Fl. *lip gliss.* *f*

B. Cl. Beating Multiphonic *f*

Perc.

Pno. *sfp* *f*

Vln. *ff* *start to gliss. as slow as possible* *start to add and increase the vibrato very slowly*

Vln. *p* *ff* *start to gliss. as slow as possible*

Vla. *p* *ff* *catch the beating with microtones* *ord.* *sfz* *f* *sf* *p fff sfz f sfz fff f sf³ sfz f³* *m.s.t.*

Vc. *p* *ff* *catch the beating with microtones* *ord.* *p fff sfz f sfz fff sfz f sf* *over pressure* *ord.* *ff mf p sf³ sfz f³ p*

Db. *catch the beating with microtones* *start to add and increase the vibrato very slowly*

ff *fff mp* *fff mp* *fff mp* *fff mp* *fff mp* *fff mp* *fff mp*

32 214
A. Fl.

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

B. Cl.

mp *f* *fff*

Perc.

Gong in G

mf *f*

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

Pno.

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

start to add and increase the vibrato very slowly

Vln.

MAX Vib.

Vln.

MAX Vib.

Vla.

p *sfz* *f* *p* *sfz* *f* *p* *sfz* *f* *fff* *p* *fff* *p* *f* *3* *sf* *fff* *p* *fff* *p* *fff* *sfz* *f* *sfz* *p* *fff* *sfz* *f*

Vc.

p *fff* *sfz* *f* *sfz* *fff* *ff* *mf* *p* *sf* *3* *sfz* *f* *3* *p* *MAX Vib.* *p* *sfz* *3* *f* *3* *ord.* *p* *fff* *sfz* *f* *sfz* *fff* *p* *fff* *sfz* *f* *sfz* *fff*

Db.

f *3* *sf* *sfz* *f* *3* *p* *p* *sfz* *f* *ff* *3* *sf* *fff* *sfz* *sfz* *5* *ord.* *p* *sf* *fff* *f* *3* *p* *MAX Vib.* *ord.* *p* *fff* *sfz* *f* *ord.* *p* *fff* *p* *fff* *sfz* *f*

A. Fl. *fff*

B. Cl. *M*

Perc.

Pno. *15^{me}*
sfz
PPP

Vln. *MAX Vib.*
ff *sf* *fff* *sfz* *sfz* *5* *fff* *3* *sfz* *fff* *3*
M.S.P. Continue irregular accent in fermata and make it more dense

Vln. *sf* *3* *sfz* *fff* *3* *fff* *3* *sfz* *fff* *5* *fff*
m.s.p. Continue irregular accent in fermata and make it more dense

Vla. *f* *fff* *sf* *3* *fff* *sfz* *5* *fff* *3* *sfz* *fff* *3*
m.s.p. Continue irregular accent in fermata and make it more dense

Vc. *sfz* *f* *sfz* *3* *sfz* *ff* *3* *fff* *sf* *sfz* *sfz* *fff* *5* *fff* *3*
ord. *m.s.p.* Continue irregular accent in fermata and make it more dense

Db. *sf* *sfz* *sfz* *fff* *ff* *3* *fff* *ff* *sf* *sfz* *5* *fff* *3*
over pressure *ord.* *m.s.p.* Continue irregular accent in fermata and make it more dense

Sheida

Electroacoustic Version | Transcultural Project
(Written for Omnibus Ensemble)

Mohammad H. Javaheri
Weimar-2019

♩ = 72

close all the holes and achive dark nosie sound + closed embouchure

tongue ram

Vary the closed holes very gradually in order to change the nosie sound from dark till little brighter and return + whistle tone

tongue ram

Achive dark nosie sound

Achive bight nosie sound

Hit the metal pins of the side of the instrument

arco.
O.B. (full Nosie Sound)

M.S.T. (Achive the Nosiy Sound with sometimes a little pitch)
Sul G

Vib.

♩ = 72

C.L.B

N.V → M.V
S.T → M.S.T

H.P → M.V
H.P → M.S.T

M.V → M.S.T

C.L.B

H.P

H.P

C.L.B

H.P

B.B.

C.L.B H.P

Electronic-Pure Data

Convolution Reverb On

poco rit.

A tempo

air + whistle tone (try to achieve overtones)

flattered air sound

10

Nay. *pp* pos. *fp* *ff* *mf* *ff* *flattered air sound*

Ob. *mp* *pp* pos. *ff* *ppp* *f* *flattered air sound*

Ch./Sa. *pp* *p* *p* *p* *f* *mf* *gliss. with the stick on pins*

Ta./Sa. *ppp* *arco.* *N.V.* *Max. Vib. as possible*

Vln. *p* *pp* *f* *pp* *ff* *mp* *p* *Sul E* *pp*

Vln. *p* *pp* *f* *pp* *ff* *mp* *p* *Sul E* *pp*

Vla. *p* *p* *Pizz. behind the bridge* *arco.* *N.V.* *M.V.* *f* *ff* *mp* *p* *Sul A* *pp*

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

Tape *mp* *p* *f* *mf*

poco rit. $\text{♩} = 66$ Rubato **poco accel.**

18

Nay. *mp* *fp* *ppp* *sfmp* *p*

Ob. *mp* *pp* *sfpp* *p*

Ch./Sa. *sf* *pp*

Ta./Sa. arco. N.V. → Molto Vib. M.S.P → M.S.T. M.S.P → Ord. → S.T. Vib. → Moloto Vib. Moloto Vib. → Max Vib. *sfz* *sf* *sf* *gliss.* *gliss.* *sfz* *< f > pp*

poco rit. $\text{♩} = 66$ Rubato **poco accel.**

Vln. *mf* *f* *fff*

Vln. *mp* *f* *fff*

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

Vc. *mf* *mf* *fff*

Tape

C.L.B.

Max Vib.

fff

fff

fff

fff

4 25 ϕ ϕ ϕ ϕ ϕ

$\text{♩} = 72 \text{ rit.}$

Nay. mp

Ob. mp

Ch./Sa. mf p pp

Ta./Sa. arco. M.S.T. → Ord. → S.T. → M.S.T. → S.T. → M.S.T. → S.T. → O.B. → S.T. → O.B. pp mp sfp mf

Vln. $\text{♩} = 72 \text{ rit.}$ C.L.B. arco o.s.b. mf p pp ppp mp $sub.p$ DG

Vln. C.L.B. arco b.b. mf p pp ppp mp tr

Vla. 3C.L.B. arco b.b. arco b.b. Pizz. b.b. ppp p p mp tr

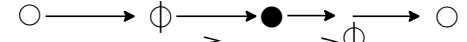
Vc. C.L.B. arco b.b. arco o.s.b. mf pp pp pp

Tape pp pp

♩ = 60 **accel.**

(high overtones, whistle and noisy air sound)

(Play quarter note lower by changing the lip position)



36 5

Nay. *pp* *pp* *f*

Ob. *ppp* pos. *ppp* pos. *pp* *mf*

Ch./Sa. *ppp* *ppp < p*

Ta./Sa. *mf* *sfp* *f*

Vln. *ppp < mp* *p* *mp* *p* *f*

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

Vla. *pp* *mp* *sub.p* *ppp < mp* *f*

Vc. *p* *< mp* *f*

Tape *mf* G.S. *mf* G.S. Freez and gliss.

→ molto vib. → N.V. → max. vib. → molto vib. → vib. → N.V. → Max. vib. → N.V.

→ S.T. → O.B. → S.T. → S.P. → S.T. → S.P. → S.T. → S.P. → S.P. → S.T. → S.P. → M.S.T. → M.S.P. → Ord. → M.S.T. → Ord.

→ tromolo sul E A D G sul E A sul E A

arco b.b. tr~ gliss. tr~ tromolo

♩ = 60 **accel.** M.S.T. → M.S.P. → M.S.T.

6

49 $\text{♩} = 80$

Nay. *Molto. Vib. N.V.* *O.P.* *Flattered Tongue* *slap tongue*

Ob. *Molto. Vib. N.V.* *lip gliss.*

Ch./Sa. *Move the stick loosely between the pins*

Ta./Sa. *M.S.P.*

pp *ff* *sf* *mf* *mp* *f pos.* *mf* *f* *sf*

$\text{♩} = 80$

Vln. *H.P. arco.* *Max. Vib. N.V.* *Max. Vib.* *arco. Vib.* *gliss.* *rit.* *arco s.p.* *tremolo* *arco s.p.*

Vln. *H.P. arco.* *Max. Vib. N.V.* *Molto. Vib.* *arco. Vib.* *gliss.* *nail pizz.* *arco* *tremolo* *tremolo*

Vla. *Max. Vib. C.L.B. N.V.* *Vib.* *arco. Vib.* *gliss.* *c.l.b.* *arco s.p.* *tremolo* *Hard pizz.*

Vc. *Max. Vib. C.L.B. N.V.* *Vib.* *arco. Vib.* *gliss.* *c.l.b.* *arco s.p.* *tremolo* *arco s.p.* *tremolo*

Tape *slow Gliss.* *Granular Synth.*

mf *pp* *fff* *ppp* *ff* *fp* *fff* *ff* *mp* *fff* *sf* *mp*

mf *pp* *fff* *f* *ff* *fp* *fff* *ff* *mp* *fff* *ppp* *fff*

fp *fff* *ff* *fp* *fff* *ff* *p* *fff* *sf* *mf*

fp *fff* *f* *fp* *fff* *ff* *p* *fff* *ppp* *fff*

53 $\text{♩} = 66$ Rubato *O.P.* **poco rit.** 7

Nay. *lip gliss.*

Ob. *p pos.* *p*

Ch./Sa. *f*

Ta./Sa. mese un tike bahaleye rebirth ham mitune beshe bade unisone nesfe nmime

Vln. $\text{♩} = 66$ Rubato *tromolo* *Hard pizz.* *arco s.p.* *tromolo* *Hard pizz.* *c.l.b.* **poco rit.** *Ord. pizz.* *arco*

Vln. *tromolo* *nail pizz.* *3* *arco* *tromolo* *Hard pizz.* *c.l.b.* *3* *Ord. pizz.* *c.l.b.* *c.l.c.*

Vla. *tromolo* *c.l.b.* *3* *arco s.p.* *tromolo* *c.l.b.* *3* *Hard pizz.* *c.l.b.* *c.l.b.*

Vc. *+3* *c.l.b.* *arco s.p.* *tromolo* *Hard pizz.* *3* *Ord. pizz.* *arco.*

Tape *3* *3* *3* *3* *3*

"ppp" G.S.

"ppp" Freeze and fade out

8

55 ♩ = 63 Rubato

Nay.

Ob.

Ch./Sa.

Ta./Sa.

Vln.

Vln.

Vla.

Vc.

Tape

p *mp* *fp* *pp* *p* *fff* *f* *ppp* *mp* *mp* *mp* *mp*

O.P. Flattered.

lip gliss.

B.B (behind the bridge)

O.B

O.B

O.B

O.S.B.

60 ϕ Slap tongue tongue ram accel. 9

Nay. *p mp pp f mf ppp mf* → flattered.

Ob. *mp mp pp f p ppp mf*

Ch./Sa. *sfz pp ff mp ff ppp mf* → Trem.

Ta./Sa. Tanbur Ord. gliss quarter note with slightly changing of the finger position on fingerboard Sato/Arco → Trem. *mp p f p mf*

Vln. arco Ord. M.S.T. Trem. M.S.P. O.B. accel. *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*

Tape Freeze the sound

A tempo

♩ = 63 Rubato

10

Nay. *p* *pp* *mf* → Vib.

Ob. *p* *pp* *mf* → Vib.

Ch./Sa. *pp* *f* *mp* *Molto Rubato*

Ta./Sa. *pp* *mf* *mf* → Trem. → Vib.

A tempo

♩ = 63 Rubato

Vln. *pp* *p* *mf* *ff* → Trem. → Vib. → Trem. M.S.P. → O.B. C.L.B. C.L.B. C.L.B.

Vln. *pp* *p* *mf* *ff* → Trem. → Vib. → Trem. M.S.P. → O.B. C.L.C. C.L.B. C.L.B.

Vla. *pp* *p* *mf* *ff* → Trem. → Vib. → Trem. M.S.P. → O.B. O.B. C.L.B. C.L.B.

Vc. *pp* *p* *mf* *ff* → Trem. → Vib. → Trem. M.S.P. → O.B. O.B. C.L.B. C.L.B.

Tape

Nay.

Ob. *soft multiohonic with G*

Ch./Sa.

Ch./Sa. *f mp*

Ch./Sa. *ppp*

Ch./Sa. *3 5*

Ch./Sa. *ppp*

Ch./Sa. *ppp*

☐ Add extended techniques with hitting the metals on the side of instrument while playing the solo

Improvise very spacious which includes the mentioned intervals

☐ Add extended techniques with hitting the metals on the side of instrument while playing the solo

Ta./Sa.

Vln. *mp*

Vln. *pp*

Vln. *mp*

Vln. *pp*

Vla. *pp*

Vc. *mp*

Vc. *pp*

Vln. *O.B.*

Vln. *O.B.*

Vln. *O.B.*

Vc. *O.B.*

Vln. *C.L.B.*

Vc. *C.L.B.*

Vln. *mp*

Vln. *pp*

Vln. *pp*

Vc. *pp*

Vln. *mp*

Vln. *pp*

Vln. *pp*

Vc. *pp*

Tape

12 84 $\text{♩} = 76$

Nay. *ppp* *N.V.* *N.V.* *ff* *Flatt.*

Ob. *Bis.* *pp* \rightarrow *mp* *f*

Ch./Sa. *p* 3 5 6 7 *ff*

Ta./Sa. *ppp*

Vln. $\text{♩} = 76$ *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.

Tape

This musical score page contains parts for the following instruments:

- Nay:** Features a melodic line with triplets, dynamic markings from *fp* to *mp*, and a trill marked "tr" with a "flattered air sound" effect.
- Ob.:** Mirrors the Nay part with similar dynamics and includes a five-measure rest.
- Ch./Sa.:** Includes a glissando instruction "gliss. with the stick on pins" and dynamics ranging from *sfp* to *mf*.
- Ta./Sa.:** Features a *ppp* dynamic and a "Max. Vib. as possible" instruction.
- Vln.:** Two staves with dynamics from *f* to *fff*, including "gliss." markings and "Sul E" (Sul ponticello) instructions.
- Vla.:** Includes dynamics from *fp* to *fff*, "gliss." markings, and "Sul A" (Sul tasto) instructions.
- Vc.:** Features dynamics from *fp* to *fff*, "gliss." markings, and "Sul A" instructions.
- Tape:** A line at the bottom of the score.

The score is marked with various performance instructions such as *arco.*, *N.V.*, *Max. Vib.*, *molto. Vib.*, *C.L.B.*, and *N.V.* throughout.

14 93

Nay. *mf* *f* *f* *mf* *mp* *ff* *mf* *f* *mp* *ff*

Ob. *mf* *f* *mp* *ff* *mp* *f* *mf* *f* *mf* *mf*

Ch./Sa. *pp* *ff* *mf* *ff* *ff* *mf* *ff* *mp* *ff* *mf* *ff* *mp* *ff* *mp* *f*

Ta./Sa. *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* *mp* *f* *mp*

Vln. *ff* *fp* *fff* *ff* *mp* *ff* *fff* *sf* *f* *mf* *mp* *mp* *p* *ff* *Hard pizz.* *mp* *f* *tr*

Vla. *ff* *fp* *fff* *ff* *mp* *p* *fff* *sf* *mf* *f* *mf* *ff* *mp* *ff* *sub.p*

Vc. *ff* *fp* *fff* *ff* *p* *p* *fff* *p* *ff* *Hard pizz.3* *sf* *f* *mp* *sf* *f* *mf* *pp*

Tape *mf* *ff* quick cresc

---> ϕ + slap tongue ● ---> ϕ + slap tongue

Max. Vib. *gliss.* *arco s.p* *arco s.p* *tremolo* *arco sul E A D G*

Molto Vib. *gliss.* *nail pizz.* *arco* *tremolo* *Hard pizz.* *c.l.b* *Ord. pizz.* *c.l.b* *arco.*

Vib. *gliss.* *arco* *Hard pizz.* *arco s.p* *tremolo* *c.l.b 3* *c.l.b* *arco.*

Vib. *gliss.* *c.l.b* *c.l.b* *arco s.p* *tremolo* *tr* *tr* *arco.*

● -----> φ + slap tongue

98 15

Nay. *mp* *ff* *mf* *ff* *ff* *mf* *ff* *mp* *ff* *mf*

Ob. *mp* *mf* *ff* *mf* *ff* *mp* *ff* *mp* *f* *ff*

Ch./Sa. *mf* *ff* *ff* *mf* *ff* *ff* *mf* *ff* *ff*

Ta./Sa. *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* *tr* *m.v.* *tr* *tr* *tr*

Tape *mf* *mp*

col legno arco sul E A col legno arco sul E A D G Hard pizz. c.l.b Ord. pizz. Hard pizz. c.l.b

sul D G G D arco sul C G D A col legno 3 arco sul C G D A col legno 3

tr Hard pizz. c.l.b3 Hard pizz. c.l.b3 c.l.b col legno 5

tr m.v. gliss. gliss. tr tr tr

16

102 + slap tongue

Musical score for multiple instruments including:

- Nay:** Treble clef, 4/4 time. Dynamics: *mf*, *ff*, *mp*, *p*, *pp*, *mf*. Includes articulation like "slap tongue" and "tr".
- Ob.:** Treble clef, 4/4 time. Dynamics: *mf*.
- Ch./Sa.:** Treble clef, 4/4 time. Dynamics: *ff*.
- Ta./Sa.:** Treble clef, 4/4 time.
- Vln. (Violin):** Treble clef, 4/4 time. Dynamics: *mp*, *ff*. Includes "Ord. pizz." and "arco." markings.
- Vln. (Violin):** Treble clef, 4/4 time. Dynamics: *mp*, *ff*, *sub.p*, *sf*, *f*, *mf*, *mp*, *mp*, *p*. Includes "col legno", "sul D", "G", "D", "gliss.", "Hard pizz.", "c.l.b.", and "Ord. pizz." markings.
- Vla. (Viola):** Alto clef, 4/4 time. Dynamics: *sf*, *mf*, *f*, *mf*, *sf*, *mf*, *f*, *p*. Includes "Hard pizz.", "c.l.b.", and "3" markings.
- Vc. (Violoncello):** Bass clef, 4/4 time. Dynamics: *sf*, *f*, *mp*, *sf*, *f*, *mf*, *pp*, *sf*, *f*, *mf*, *pp*, *ff*. Includes "Hard pizz.", "Ord pizz.", and "arco." markings.
- Tape:** 4/4 time. Dynamics: *quick cresc*.

106 17

Nay. *f* *f* *mf* *mp* *sfz sfz* *mp* *ff* *f* *f* *mf*

Ob. *f* *mp < ff* *mp* *fff* *ff* *f* *ff*

Ch./Sa. *mp* *f* *p* *mp < ff* *mp < f* *ff* *f* *mf* *ff* *mp < ff* *mp < f*

Ta./Sa. *fff* *mp* *p* *ff* *mf* *ff* *mp < ff* *mp < f*

Vln. *arco* *col legno* *arco* *gliss.* *E A D G* *sub.p* *mp* *ff* *sub.p* *mp* *ff* *arco* *col legno* *arco* *gliss.* *E A D G* *sub.p* *mp*

Vln. *col legno* *c.l.b* *3* *G D* *gliss.* *sub.p* *ff* *ff* *sub.p* *ff* *arco* *jéte* *mp* *ff* *sub.p* *ff* *arco* *col legno* *arco* *gliss.* *D G G D* *sub.p* *ff*

Vla. *c.l.b* *sul arco* *C G D A* *gliss.* *sub.p* *ff* *ff* *sub.p* *ff* *col legno* *arco* *sul* *C G D A* *gliss.* *sub.p*

Vc. *tr* *gliss.* *3* *3* *mp* *ff* *ord.* *3* *sf* *mf* *ff* *f* *ord.* *tr* *gliss.* *3* *sub.p*

Tape *4/4* *quick cresc* *gliss patch*

110 + slap tongue

Nay. *mp* *sfz sfz mp* *f mf* + slap tongue

Ob. *mf* *f mp ff mp f* 5 3 *mp*

Ch./Sa. *mp ff mp f mf ff mp ff mp f*

Ta./Sa. *mp fff mf ff ff*

Vln. *ff sub.p f sfz ff* ord. arco ord. *ff f gliss. gliss.*

Vln. *fff ff f ff sfz ff sfz* arco ord. ord. ord. *ff f ff ff gliss.*

Vla. *ff fff ff f ff ff* ord. gliss. ord. gliss. ord. ord. *ff fff ff fff f gliss.*

Vc. *ff* 3 *sfz ff* ord. 3 ord. 3 arco ord. *mf f mf ff* 3 *gliss. gliss.*

Tape *ff*

112

Nay. *ff* *mf* *mf* *sfz* *mp* → *p* *mp* → *p* *sfz* *sfz* *mp* Lip Gliss.

Ob. *mf* *ff* *mp < ff* *mp* *mp* *ppp* *mp*

Ch./Sa. *mp*

Ta./Sa. *fff* *ppp* produce only nosiy sound O.B.

Vln. *fff* M.S.T arco O.B.

Vln. *fff* *pp* M.S.T Ord. Flageolet (full Pressure) Half Flageolet (Half Pressure) arco O.B.

Vla. *fff* *pp* M.S.T Ord. Flageolet (full Pressure) Half Flageolet (Half Pressure) ⊗

Vc. *fffz* M.S.T arco O.B.

Tape sounds move from audience to the stage

19

+ slap tongue

vib.

G ↓ d G ↑ b

♩ = 63 Rubato

φ

● + a little airy sound.

Espress. → Vib.

118

Nay. *mp* *mf* *mf*

Ob.

Ch./Sa.

Ta./Sa. *mp*

♩ = 63 Rubato

Vln. *O. Body*

Vln. *O. Body*

Vla. arco **O.B.** *O. Body*

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

Tape (sounds move from audience to the stage???)

124

Nay. *lip. gliss* *sfz mp*

Ob.

Ch./Sa.

Ta./Sa.

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *pp* → O.B. → M.S.T

Tape

O.P.

Lip Gliss.

21

22 130

Nay. *mp* *f* 3

Ob.

Ch./Sa.

Ta./Sa.

Vln. *pp* *p* *pp* *p* *pp*

Vln. *pp* *p* *pp*

Vla. *pp* *p* *pp*

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

Tape

M.V. N.V. M.V. Lip Gliss. Vib. N.V. Vib. Molto Vib.

mf *pp* *mf* *mf* *mf* *fp*

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

O.B. M.S.T. O.B. M.S.T.

138

A. Fl. *f* *p* *p* *f* *mf* *f* *p* *f* *pp* *f* *p* *ff* *sfz* *f* *trem* *23*

Ob.

Ch./Sa.

Ta./Sa. *ppp* *mp*

Vln. *p* *pp* *p* *p* *pp* *p* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vln. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

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

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

Tape *ppp* *mf* *f*

produce only nosiy sound

M.S.P. M.S.T. M.S.P. ↔ M.S.T.

Half Flageolet (Half Pressure) Ord Flageolet (full Pressure) Half Flageolet (Half Pressure)

M.S.P. ↔ M.S.T.

ii-iii M.S.P. ↔ M.S.T.

iii O.B. → M.S.T. → O.B. → M.S.T. O.B. → M.S.T. → O.B. → M.S.T. O.B. → M.S.T. → O.B.

M.S.T. → O.B. → M.S.T.

Vib. M.S.P. ↔ S.P.

ii-iii 3 3 3

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

sounds move from stage to the audience

24 151 M.V.

A. Fl. *ff* *ff* *fff*

Ob.

Ch./Sa.

Ta./Sa. ord. → M.S.T. *pp* Ord. ↔ M.S.T.

Vln. *p* *mp* M.S.P. ↔ M.S.T. iv-iii **Molto Vib.**

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

Vla. Vib. M.S.P. ↔ S.P. *pp* *pp* *p* *pp* *mp* *mf* catch the beating with microtones

Vc. *mp* *pp* *pm* *pp* *pp* *mp* ii-iii

Tape

* F# - G | The minor second continues by the strings

A. Fl.

Musical staff for A. Fl. and Ob. The A. Fl. staff contains whole rests. The Ob. staff contains notes with a *pp* dynamic marking.

pp

Ch./Sa.

Musical staff for Ch./Sa. containing whole rests.

Ta./Sa.

Musical staff for Ta./Sa. containing notes with a *mp* dynamic marking.

mp

Vib.

catch the beating with microtones

S.P. ↔ S.T.

Do the Rubato for all the gliss.

S.P. ↔ S.T.

Do the Rubato for all the gliss.

Vln.

Musical staff for Vln. containing notes with glissandos and a *f* dynamic marking.

Molto Vib.

Vib.

catch the beating with microtones

S.P. ↔ S.T.

Do the Rubato for all the gliss.

Vln.

Musical staff for Vln. containing notes with glissandos and a *ff* dynamic marking.

catch the beating with microtones

Molto Vib.

Vib.

Vla.

Musical staff for Vla. containing notes with a *f* dynamic marking.

f

ff

Molto Vib.

Vib.

catch the beating with microtones

M.S.P. ↔ M.S.T.

Do the Rubato for all the gliss.

Vc.

Musical staff for Vc. containing notes with a *f* dynamic marking.

f

Tape

Musical staff for Tape containing notes.

A. Fl. *lip gliss.* *lip gliss.*

Ob.

Ch./Sa.

Ta./Sa. **M.S.P.** **M.S.T** **M.S.P. ↔ M.S.T.**
pp *p* *mp*

Vln. **molto Vib.**
gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*
ff

Vln. **Do the Rubato for all the gliss.** **molto Vib.**
gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*
ff

Vla. **Max Vib.** **Do the Rubato for all the gliss.** **M.S.P. ↔ M.S.T.**
ff *f*

Vc. **molto Vib.** **M.S.P. ↔ M.S.T.** **Do the Rubato for all the gliss.**
ff *ff* *f* *ff*

Tape

182

A. Fl. *lip gliss.*

Ob. *p*

Ch./Sa.

Ta./Sa.

Vln. *fff* *start to gliss. as slow as possible and increase the interval gradually* MAX Vib.

Vln. *fff* *start to gliss. as slow as possible and increase the interval gradually* MAX Vib.

Vla. *fff* *catch the beating with microtones* MAX Vib.

Vc. *fff* *catch the beating with microtones* MAX Vib.

Tape *start to gliss. as slow as possible* *gliss.* *fff*

27