NAVA

Lego Music of Nine Fragments

For Solo Bass Clarinet in Bb

With Optional Tonbak / Dayereh / Hand Drum Ad Libitum Accompaniment Where Suggested

Total Duration: Ca 22'

Roozbeh Nafisi

2023 www.roozbehnafisi.com ■ Federal Ministry
Republic of Austria
Arts, Culture,
Civil Service and Sport

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Performance Notes

- The performance order of the nine notated fragments of the lego piece Nava is to be decided by the performing musician (pages are therefore often without page numbers). The recitative foreword is always performed first.
- In the recitative foreword, words are spoken ad libitum into the instrument at designated sections. It is left to the performer's decision whether a word is spoken fully or partly into the instrument. Capitalized P denotes a very strong pronunciation of the letter p to achieve an accented slap tonguing effect.
- Ad libitum sections are freely improvised. Among them, the sections with hand drum accompaniment might be interpreted by bass clarinetist simply as rests, allowing the hand drummer solo opportunities. The hand drum accompaniment, always ad libitum, shall be rather plain and soft.

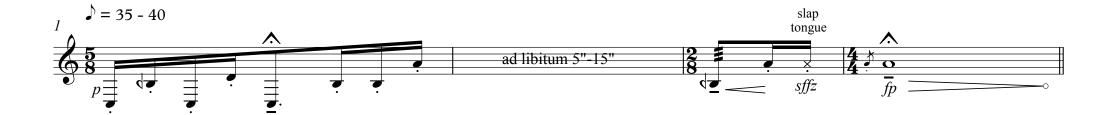
"and, finally, here is the musical grave of somebody called *roozbeh nafisi*, as an example. from year 2023. they used particular grave types around that period, formed into snail shells. they are everywhere, if you are a careful lucky trekker [smile. and look at the audience]. this snail shell [raise it and show it to the audience] was on a mountain trail. found during a quiet hike. they all look like ordinary shells. the entrance is usually sealed. by natural cediments over time. i broke the seal. i went in a labyrinth. and the breeze echoed in its twisted spaces to make me hear it for the first time [play sustained airy and relatively quiet notes, including multiphonics. without any rush. then speak the following words into the instrument, emphasizing the bold letters dynamically and through rubatos (ad libitum):] there was obviously no air in the grave shell for long. so remained the musssic as ssssssilence, their idea was probably that after the disscovery of the grave, it could be ffffilled, and [use accented slap tonguing on capital letters] P, perhaps finally broughT back to liffffe, P by music. [silence for a few seconds:] music. as a metaphphphor for lifffe [: play, now only in the detached top joint of the instrument, another variation of sustained airy quiet notes including some multiphonics]. many people left such sssssnail graves behind, this was indeed the life they carried, as immmigrants, also P posthumoussssssly.

[speak followings, except for bolded letters, away from the instrument:] what you hear is music. of a lost culture. a nation. iran. which was not supPported by its contemporaries to ssstayyyy. its time came to an end P. through invasiosiosions [sudden silence for a few seconds]. of turbaned reptiles. isssslam. [somewhat longer silnce] assssisted by russssian P putins and CH chinese shshshi jinPpings. [now turn abruptly away from the instrument and speak the rest regularly, looking directly to the audience:] i hope that this museum display serves as a tribute to the spirit of rediscovery"

Fragment: Deyri

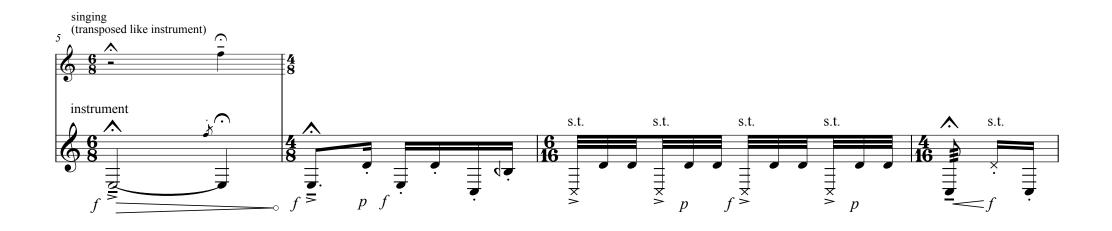


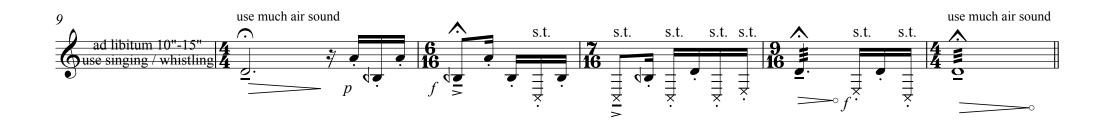
Fragment: Ending



Fragment: Daraamad

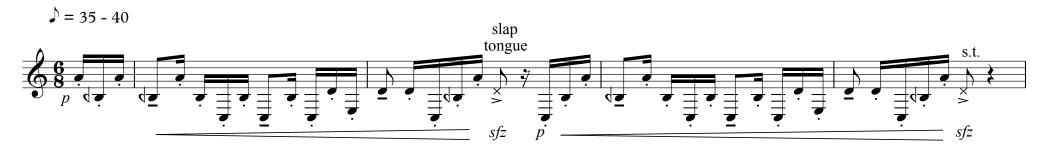




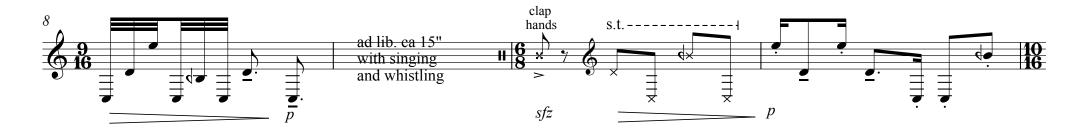


Fragment: Chahaarmezraab

with optional tonbak / dayereh / hand drum ad libitum accompaniment









Fragment: Bayaat-e Raadje

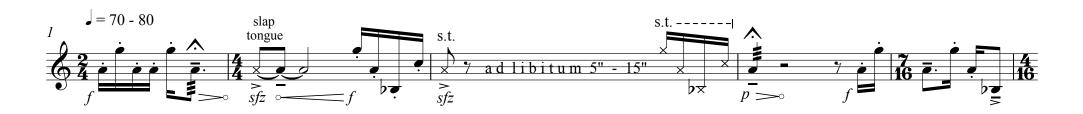


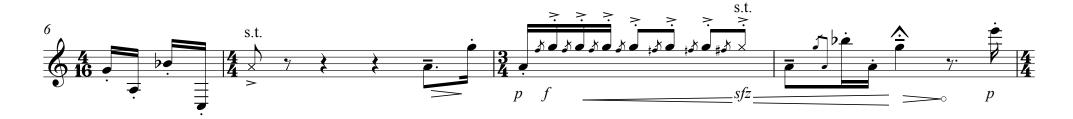


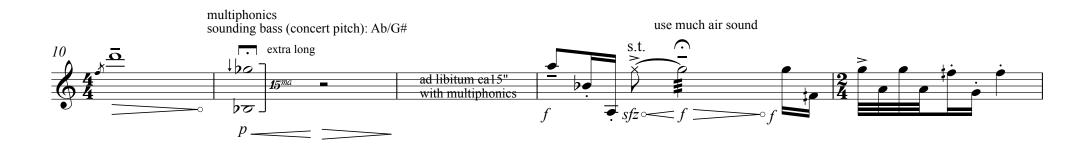




Fragment: Nahoft





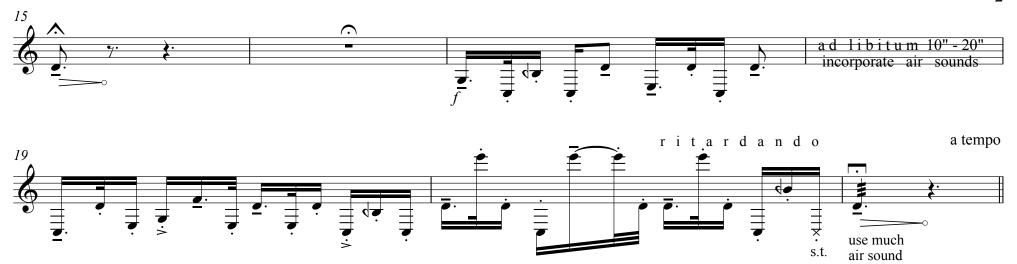




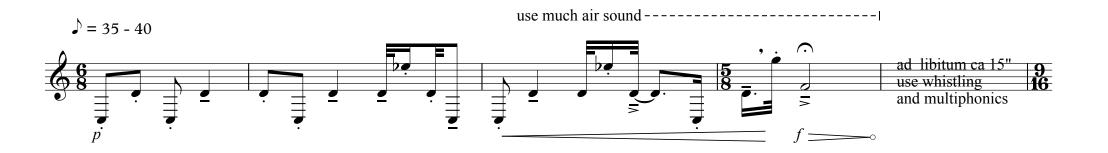
Fragment: Chahaarmezraab

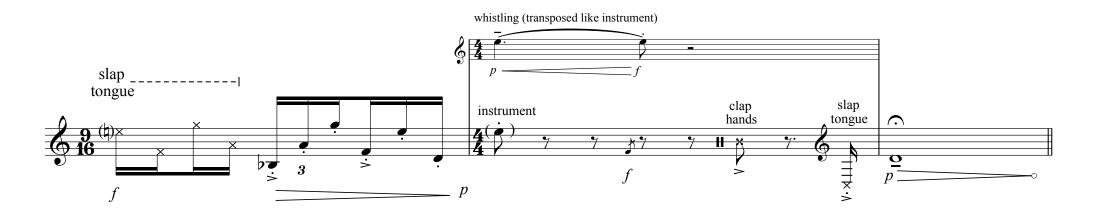
with optional tonbak / dayereh / hand drum ad libitum accompaniment





Fragment: Neyshaapuurak





Fragment: Ending

