

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

This composition became possible through a grant kindly made available by the
Republic of Austria's Federal Ministry for Art, Culture, Civil Service and Sport (BMK/OES).

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.

Recitative Foreword (Moderato, *mf* +/-)

1

"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 **sssssilence**. their idea was probably that after the **dissscovery** of the grave, it could be **ffffilled** , and [use accented slap tonguing on capital letters] **P**, perhaps finally brought **T** 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 **sssssnail** graves behind. this was indeed the life they carried. as **immigrants**. also **P** posthumou**ssss**sly.

[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. **issslam**. [somewhat longer silnce] **assssisted** by **russsian 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"

Nava for Bb Bass Clar. (transposed score)

Fragment: Deyri

♩ = 35 - 40

f

slap tongue

use much air sound

s.t.

s.t.

use much air sound

s.t.

5 singing (transposed like instrument)

(*f*)

(instrument)

p

f

s.t.

p

9

use much air sound

use much air sound

3

s.t.

f

sfz

14

ad libitum 10"-15"

use whistling / singing in the instrument

p

3

16

7

4

s.t.

sffz

Nava for Bb Bass Clar. (transposed score)
Fragment: Ending

I ♩ = 35 - 40

p *ad libitum* 5"-15" *sffz* *fp*

slap tongue

Nava for Bb Bass Clar. (transposed score) Fragment: Daraamad

♩ = 35 - 40

1

slap tongue

only air sound

s.t.

p *f* *fp* *ffff* *f* *p*

singing
(transposed like instrument)

5

instrument

s.t.

s.t.

s.t.

s.t.

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

9

use much air sound

ad libitum 10"-15"

use singing / whistling

s.t.

s.t.

s.t.

s.t.

s.t.

s.t.

s.t.

p *f* *p* *f*

Nava for Bb Bass Clar. (transposed score)
Fragment: Chahaarmezaab
with optional tonbak / dayereh / hand drum ad libitum accompaniment

♩ = 35 - 40

Musical notation for measures 1-4. The score is in 6/8 time. The melody is written on a treble clef staff. The first measure starts with a piano (*p*) dynamic. The second measure has a *sfz* dynamic. The third measure has a *p* dynamic. The fourth measure has an *sfz* dynamic. Performance instructions include "slap tongue" above the staff and "s.t." above the final measure. There are also *sfz* markings below the staff.

Musical notation for measures 5-9. The score is in 6/8 time. The melody is written on a treble clef staff. The first measure is marked "5" and "ad libitum 5''-15'' with slap tonguing". The second measure is marked "rubato". The final measure is marked "9" and "16".

Musical notation for measures 8-11. The score is in 9/16 time. The first measure is marked "8" and "ad lib. ca 15'' with singing and whistling". The second measure is marked "clap hands" and "sfz". The third measure is marked "s.t." with a dashed line. The fourth measure is marked "10" and "16". Dynamics include *p* and *p*.

Musical notation for measures 12-16. The score is in 10/16 time. The first measure is marked "12" and "f". The second measure is marked "poco ritardando" and "p". The third measure is marked "a tempo". The fourth measure is marked "fp". The final measure is marked "16".

Nava for Bb Bass Clar. (transposed score) Fragment: Nahoft

1 $\text{♩} = 70 - 80$

slap tongue

s.t.

s.t.

s.t.

f *sfz* *f* *sfz* *p*

ad libitum 5" - 15"

6

s.t.

s.t.

s.t.

s.t.

p *f* *sfz* *p*

10

multiphonics
sounding bass (concert pitch): Ab/G#

extra long

15^{ma}

ad libitum ca 15"
with multiphonics

use much air sound

p *f* *sfz* *f* *f*

15

s.t.

use more air sound than pitch

p *f*

Nava for Bb Bass Clar. (transposed score)

Fragment: Chahaarmezraab

with optional tonbak / dayereh / hand drum ad libitum accompaniment

♩ = 35 - 40

Musical staff 1: Treble clef, 6/8 time signature. Measures 1-3. Dynamics: *f*, *p*, *f*. Slurs and hairpins are present.

Musical staff 2: Treble clef, 6/8 time signature. Measures 4-6. Dynamics: *p*, *f*, *sfz*. Includes "slap tongue" instruction.

Musical staff 3: Treble clef, 6/8 time signature. Measures 7-11. Dynamics: *p*, *f*, *sfz*. Includes "s.t." and "ad libitum ca 20" use detached top joint".

Musical staff 4: Treble clef, 6/8 time signature. Measures 12-15. Dynamics: *f*. Slurs and hairpins are present.

15

f ad libitum 10"-20"
incorporate air sounds

19

ritardando a tempo
s.t. use much air sound

Nava for Bb Bass Clar. (transposed score) Fragment: Neyshaapuurak

♩ = 35 - 40

use much air sound -----|

ad libitum ca 15"
use whistling
and multiphonics

9
16

slap tongue -----|

whistling (transposed like instrument)

instrument

clap hands

slap tongue

f

p

9
16

Nava for Bb Bass Clar. (transposed score) Fragment: Ending

1 $\text{♩} = 35 - 40$

slap tongue s.t. s.t.

use much air sound

ad libitum 5" - 10"
sing while playing

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

5

fp

9

multiphonics
sounding bass (concert pitch): G

very long

15^{ma}

p *p* *p*