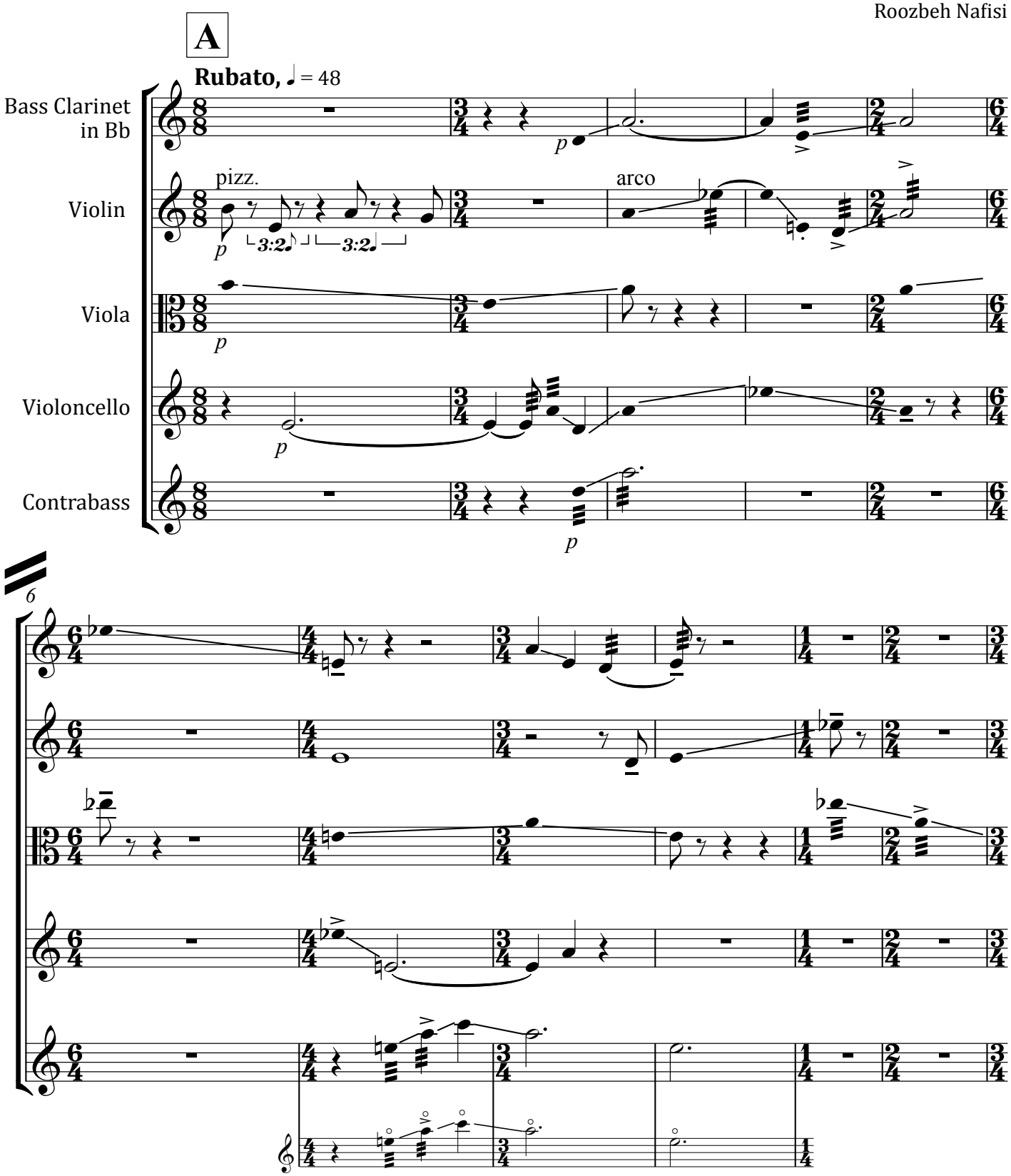
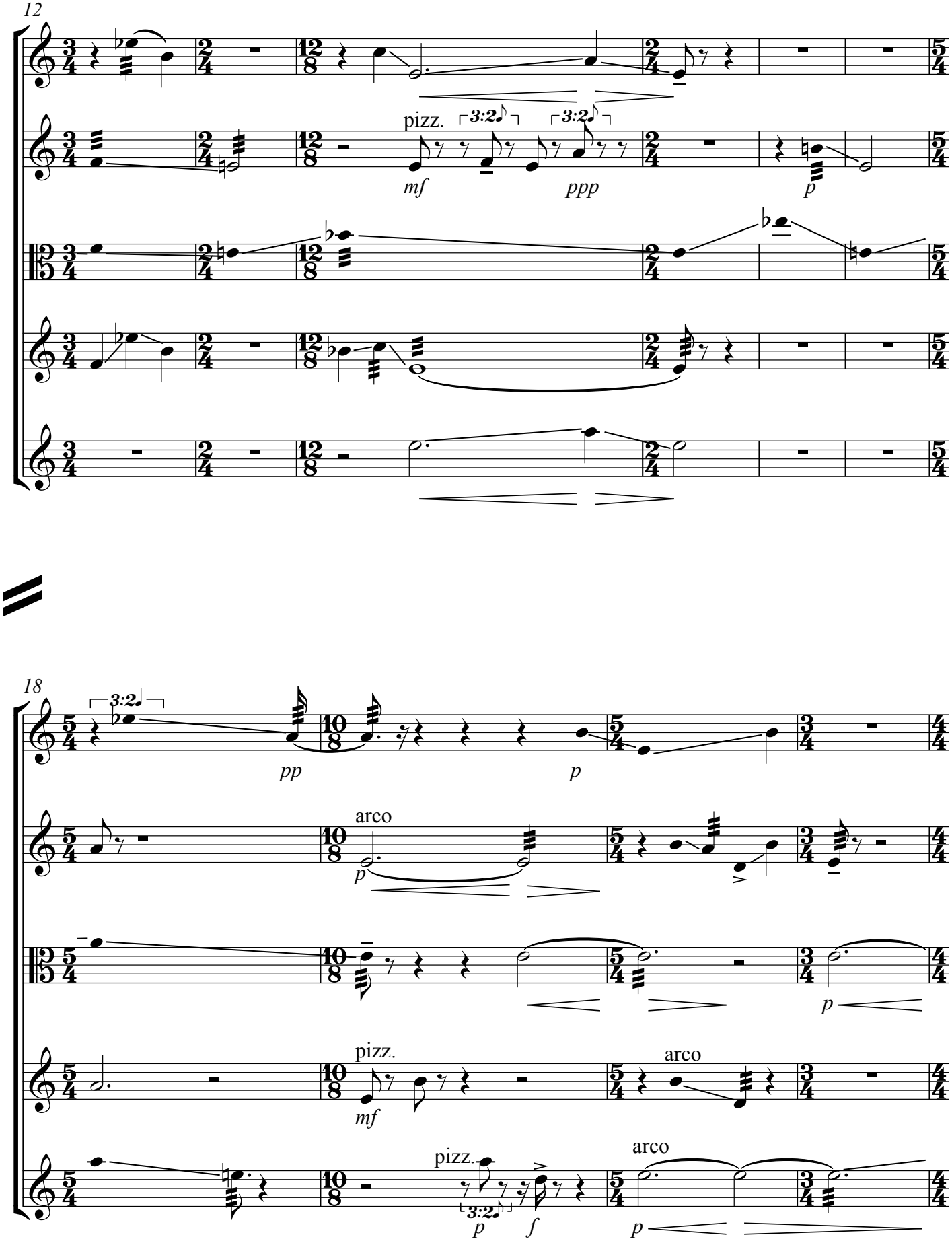
35-7

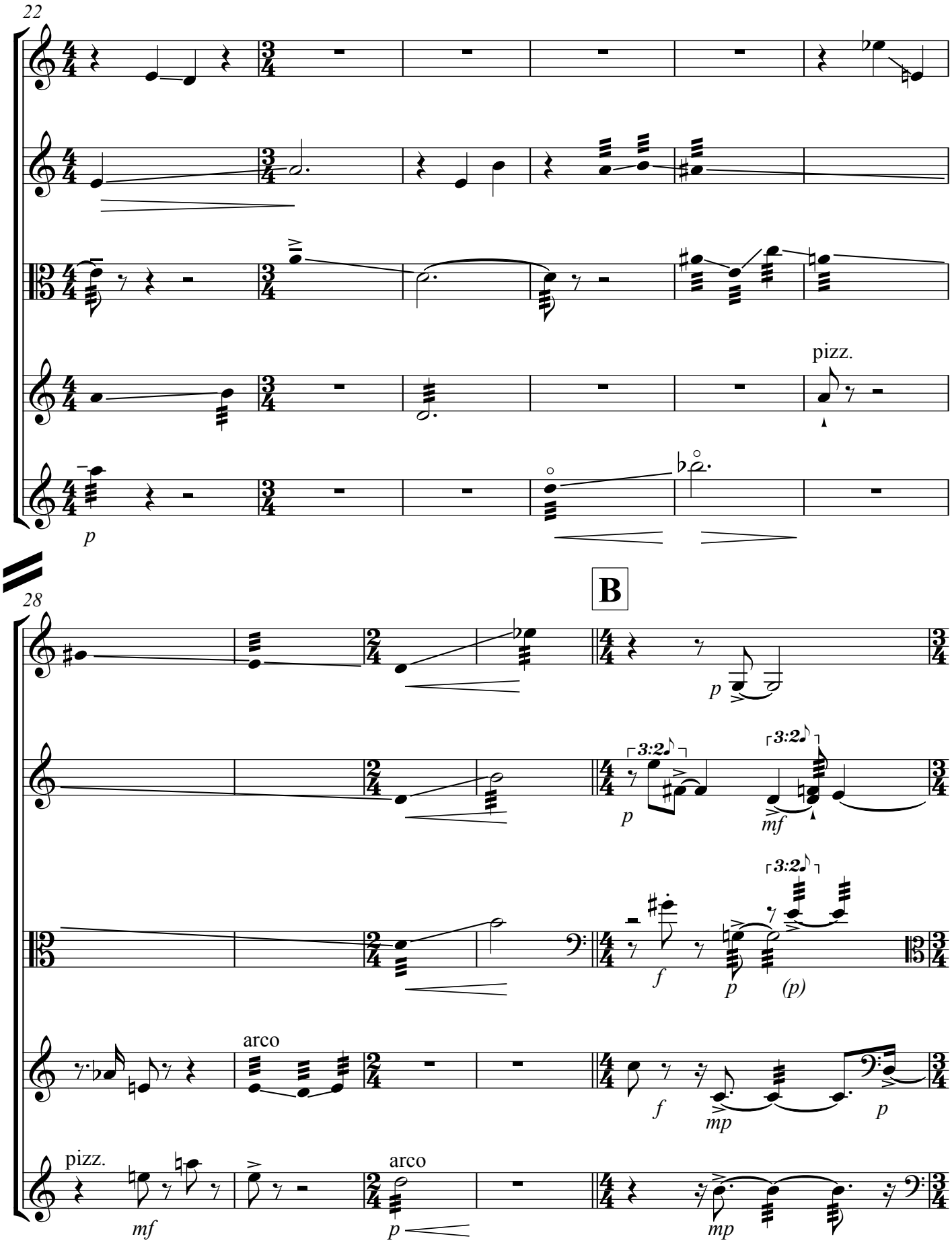
quintet for bass clarinet, violin, viola, cello, and double bass

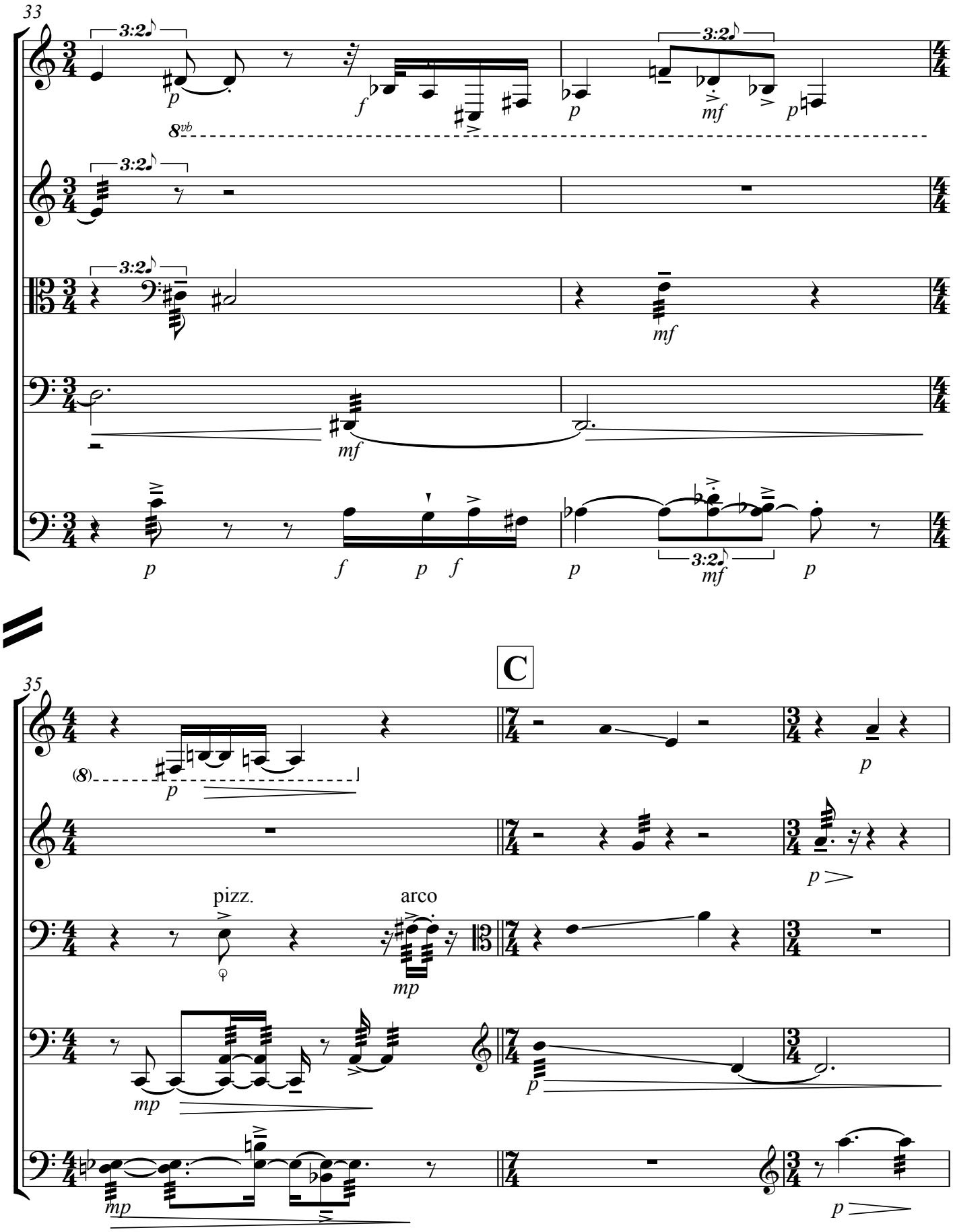
Roozbeh Nafisi

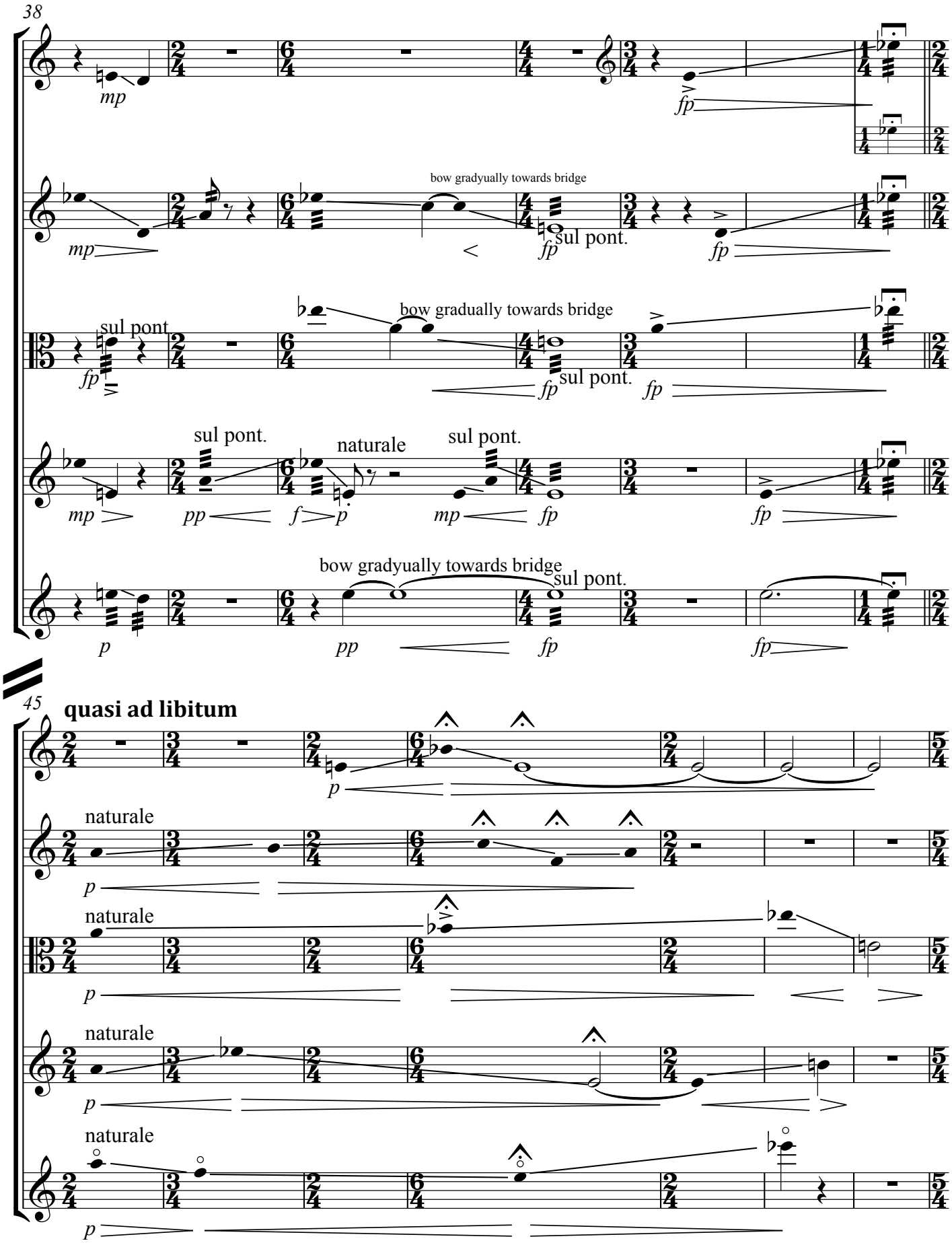


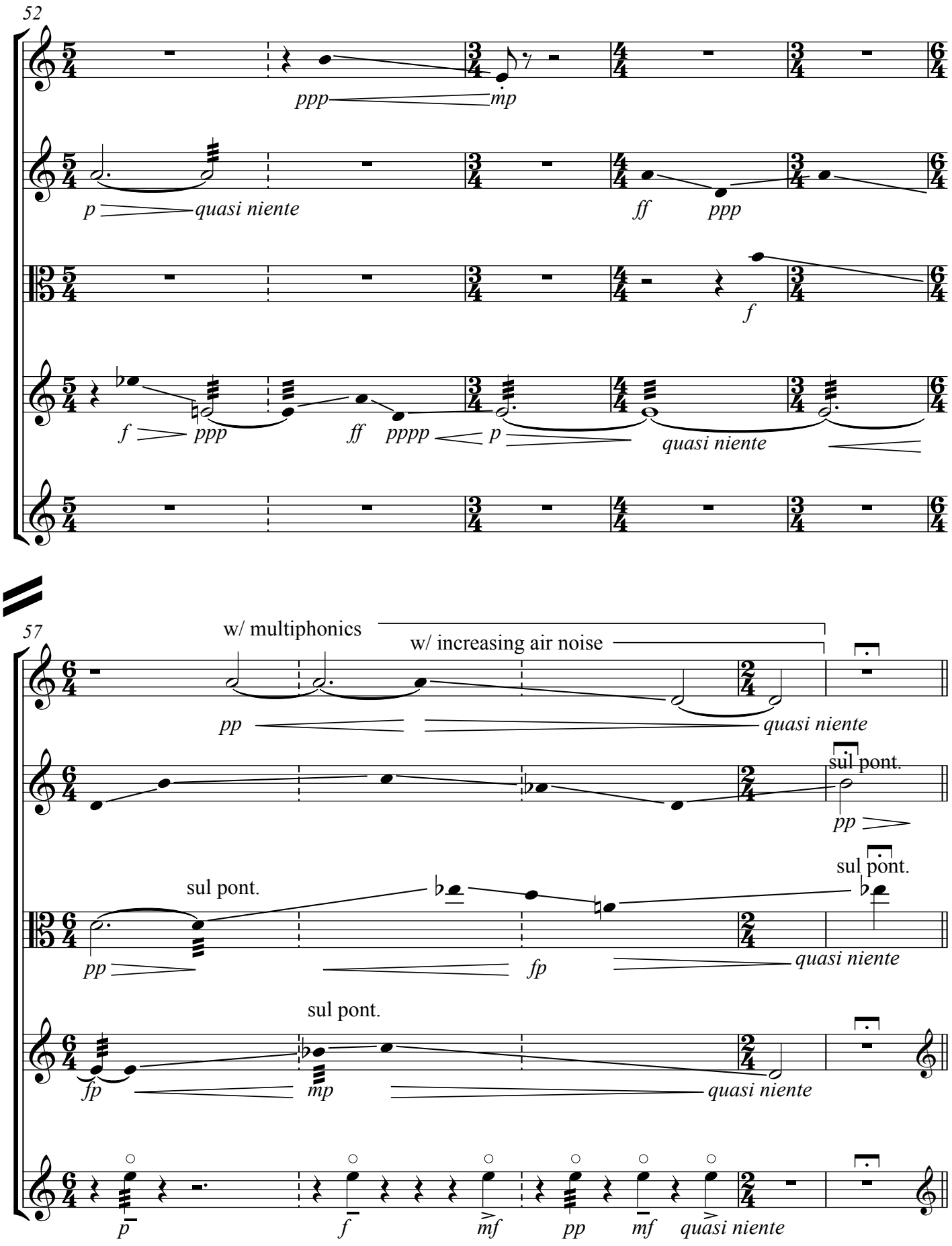
rozbehn@yahoo.com


12
pizz.
3:2
3:2
mf
ppp
p
18
3:2
pp
p
arco
p
p
pizz.
mf
arco
pizz.
3:2
p
f
arco
p


22
pizz.
p
28
B
p
3:2
p
3:2
mf
3:2
f
p
(p)
arco
f
mp
p
pizz.
mf
arco
p
mp


33
3:2
8vb
p
f
mf
35
C
(8)
pizz.
arco
mp

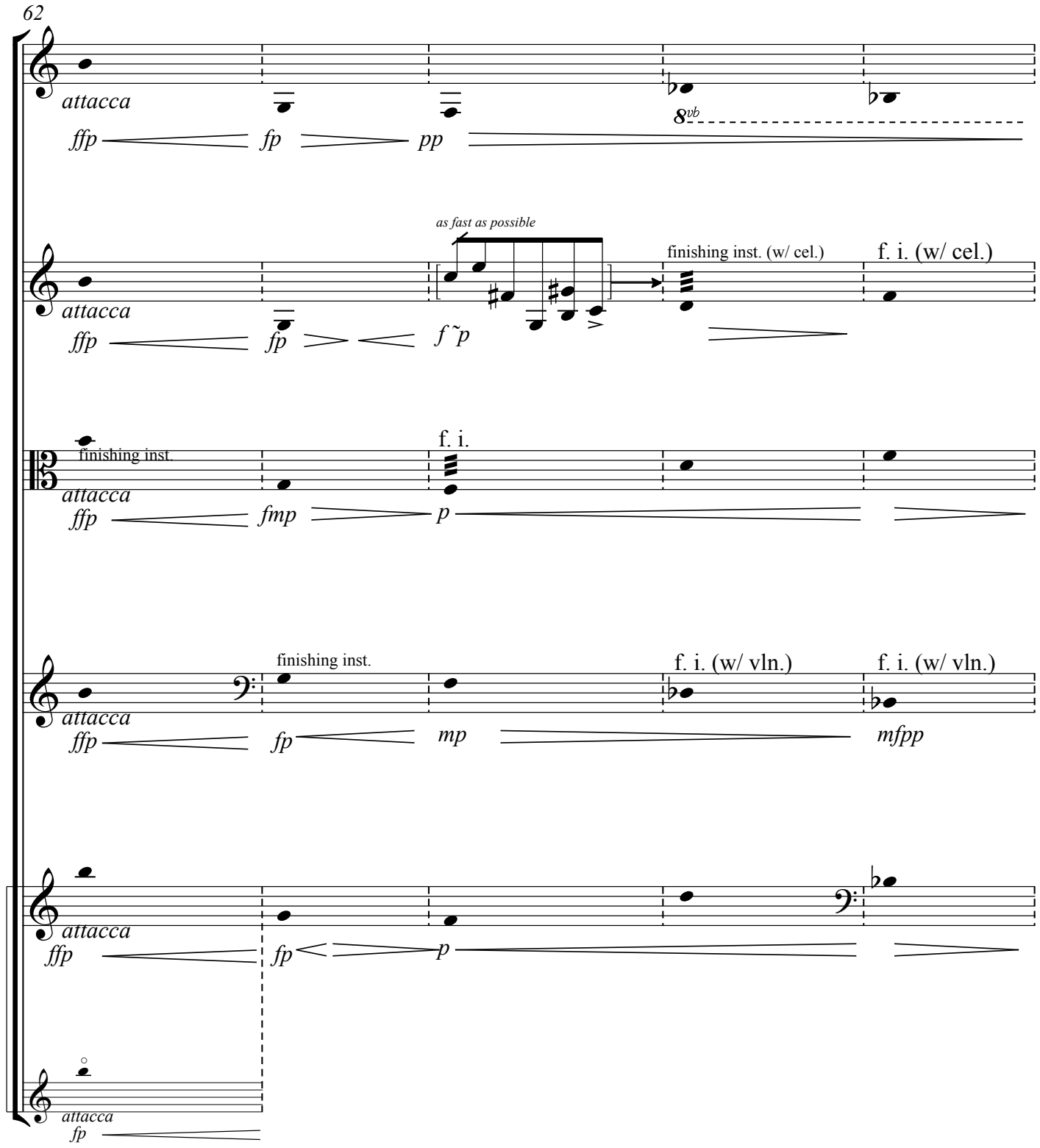

38
mp
fp
bow gradyually towards bridge
sul pont.
bow gradually towards bridge
sul pont
sul pont.
naturale
sul pont.
bow gradyually towards bridge
sul pont.
45
quasi ad libitum
naturale
naturale
naturale
naturale

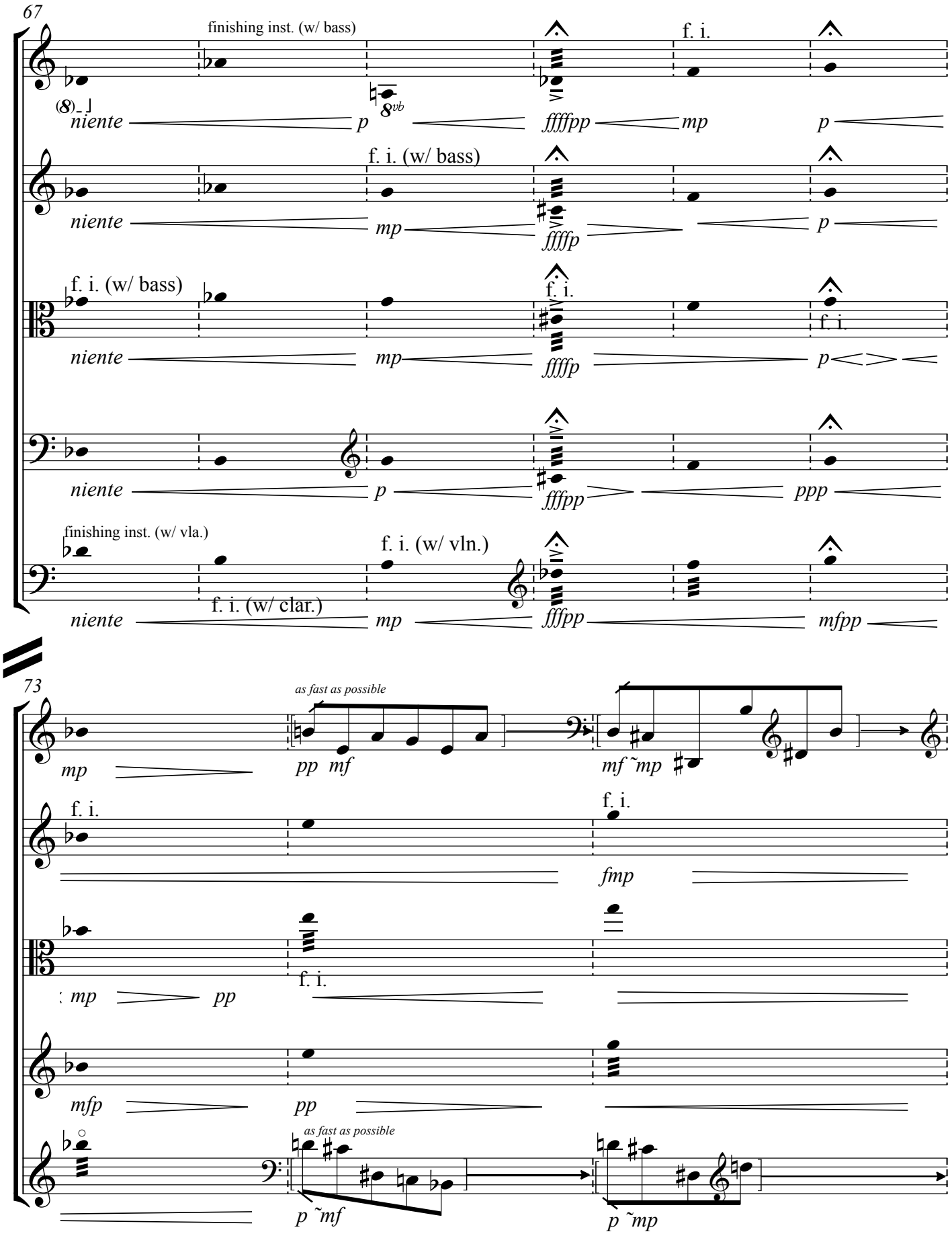

52
ppp
mp
p
quasi niente
ff
ppp
f
f
ppp
ff
pppp
p
quasi niente
57
w/ multiphonics
w/ increasing air noise
pp
quasi niente
sul pont.
pp
sul pont.
sul pont.
pp
fp
quasi niente
sul pont.
fp
mp
quasi niente
p
f
mf
pp
mf
quasi niente

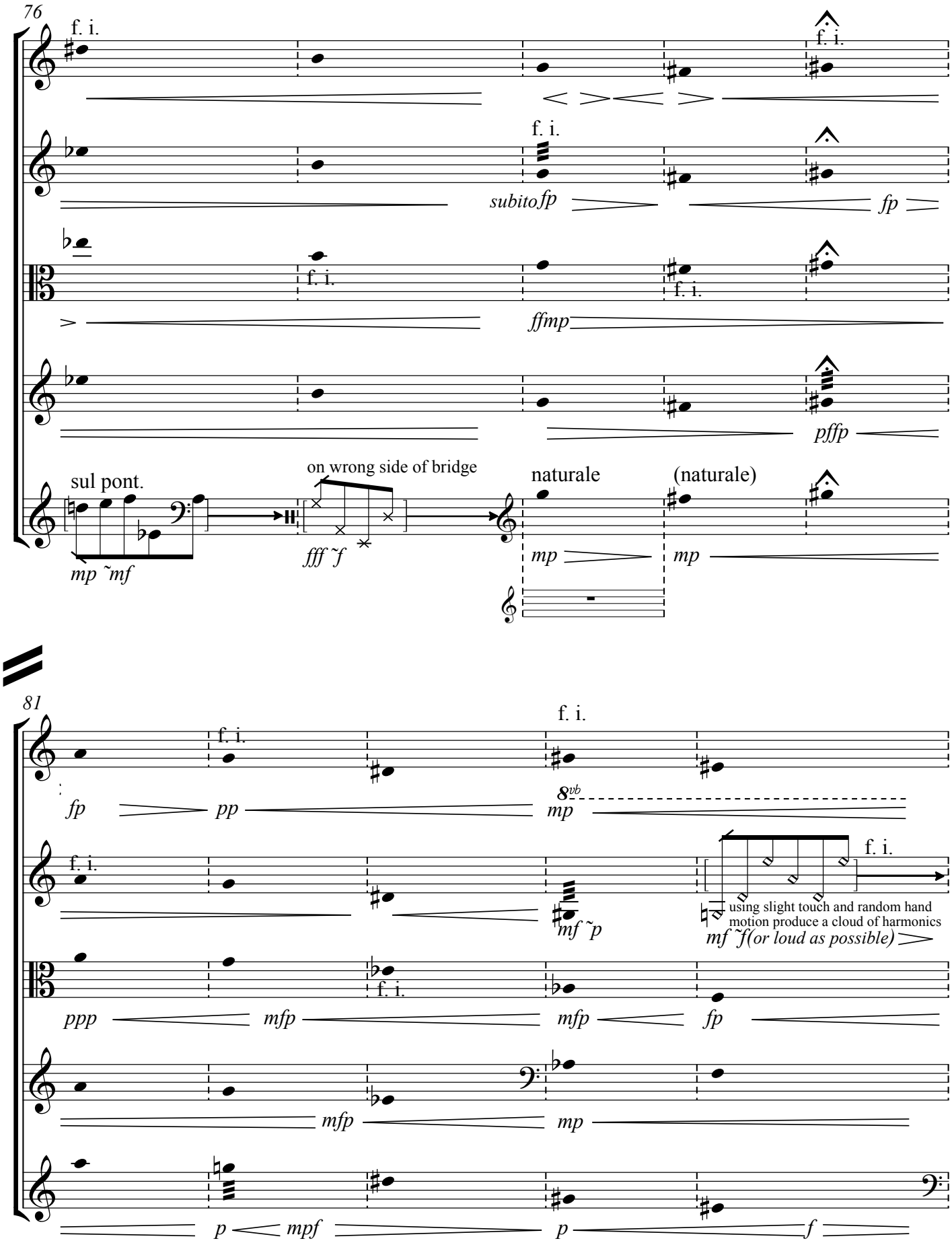
D

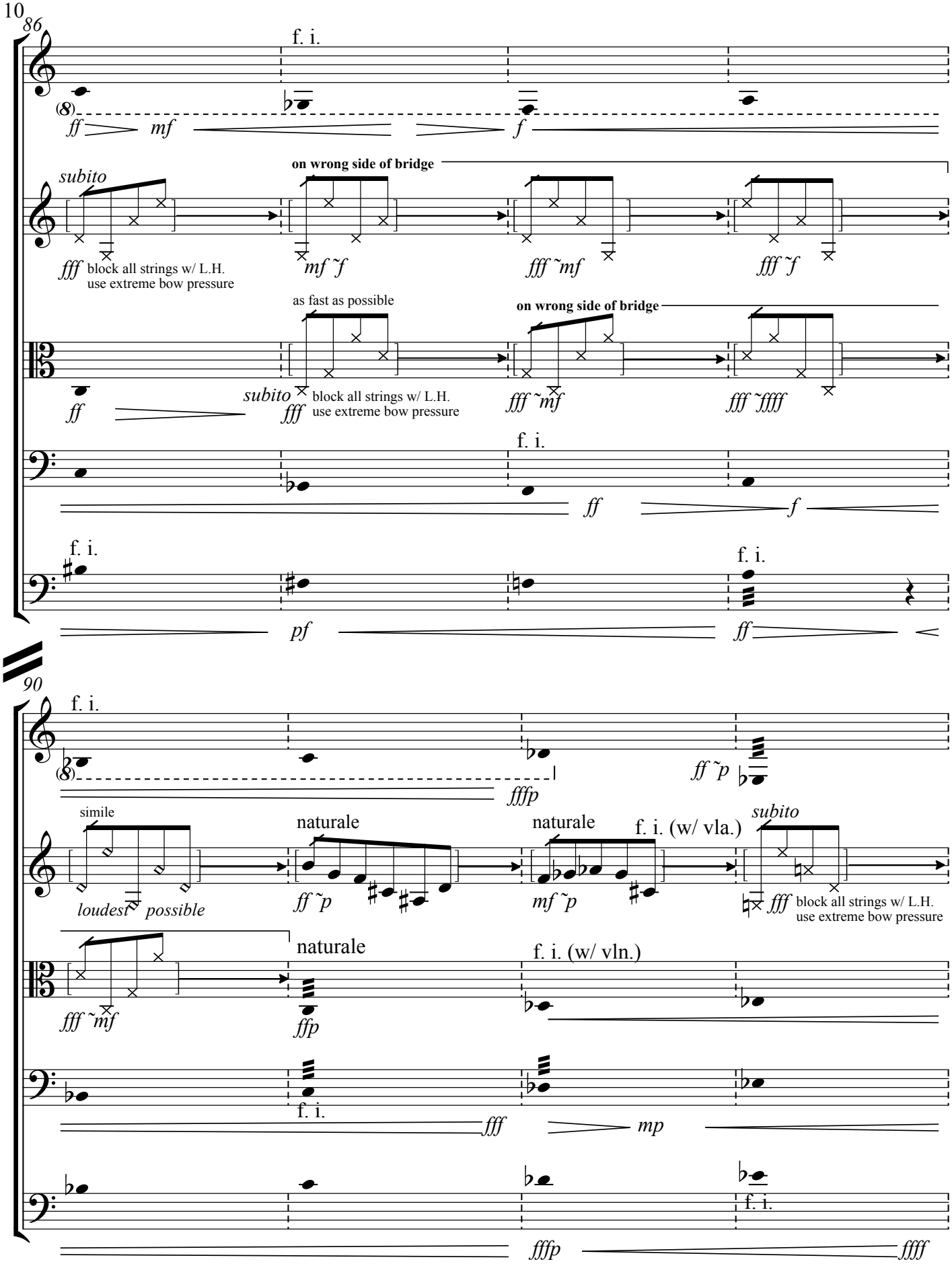
ad lib. quasi senza misura: Instruments start each "chord" tutti, while they develop it as individual instruments without synchronization. Each instrument marked "finishing instrument" (f.i.) is the last which gets away from the chord. This process must take 5 to 20 seconds, ad libitum, and various from chord to chord. Always longer fermati shall be assumed. Generous ad libitum usage of overtones and harmonics (flag. etc. during glissandi around core pitches) is recommended. Please also note:

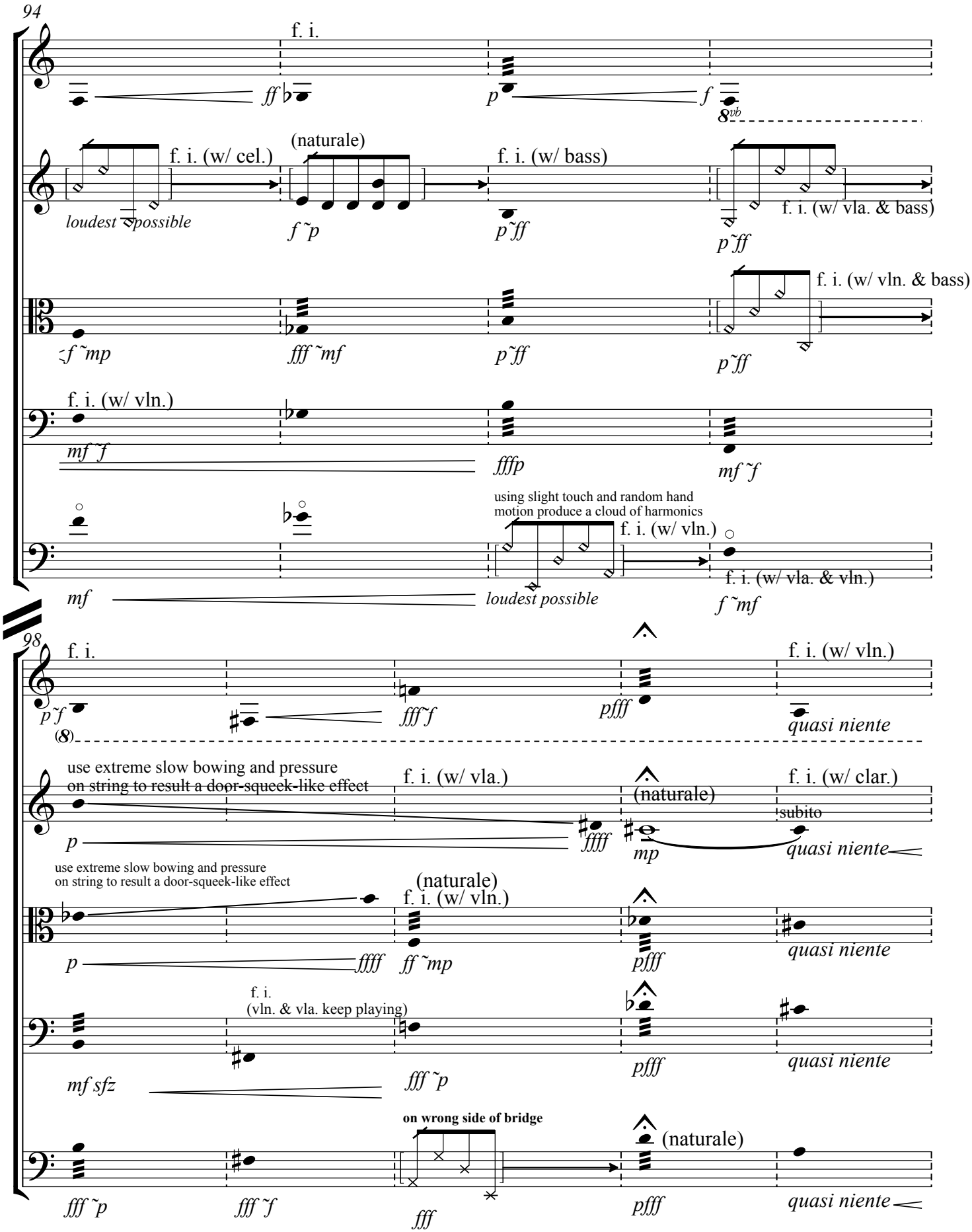
- Such markings as "*ff˜p*" instruct quick application of mentioned dynamics consequently (a swing between those dynamics, starting with first marked dynamic and ending with the second).
- While holding a pitch, bow-change should ideally be inaudible.

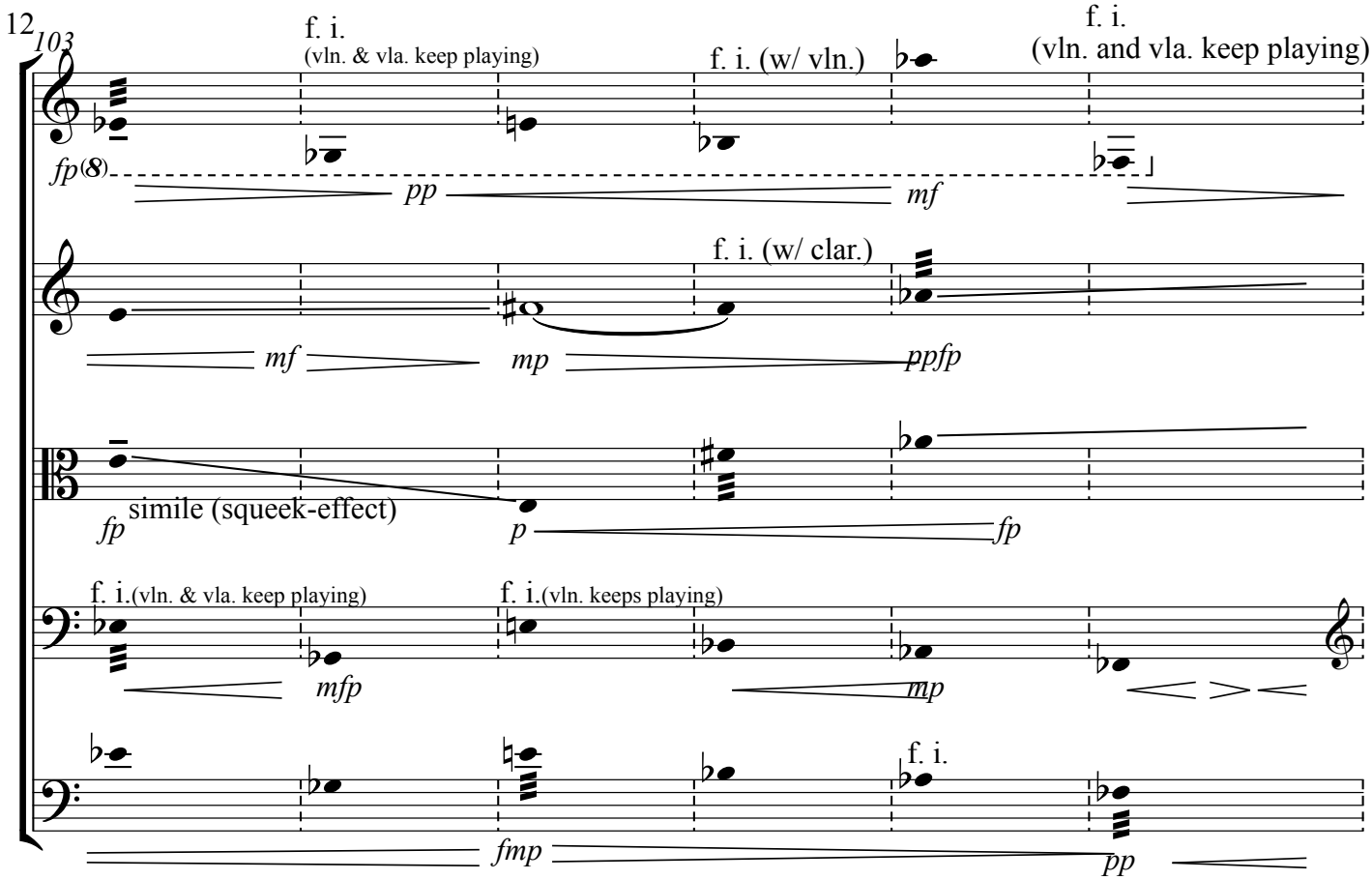


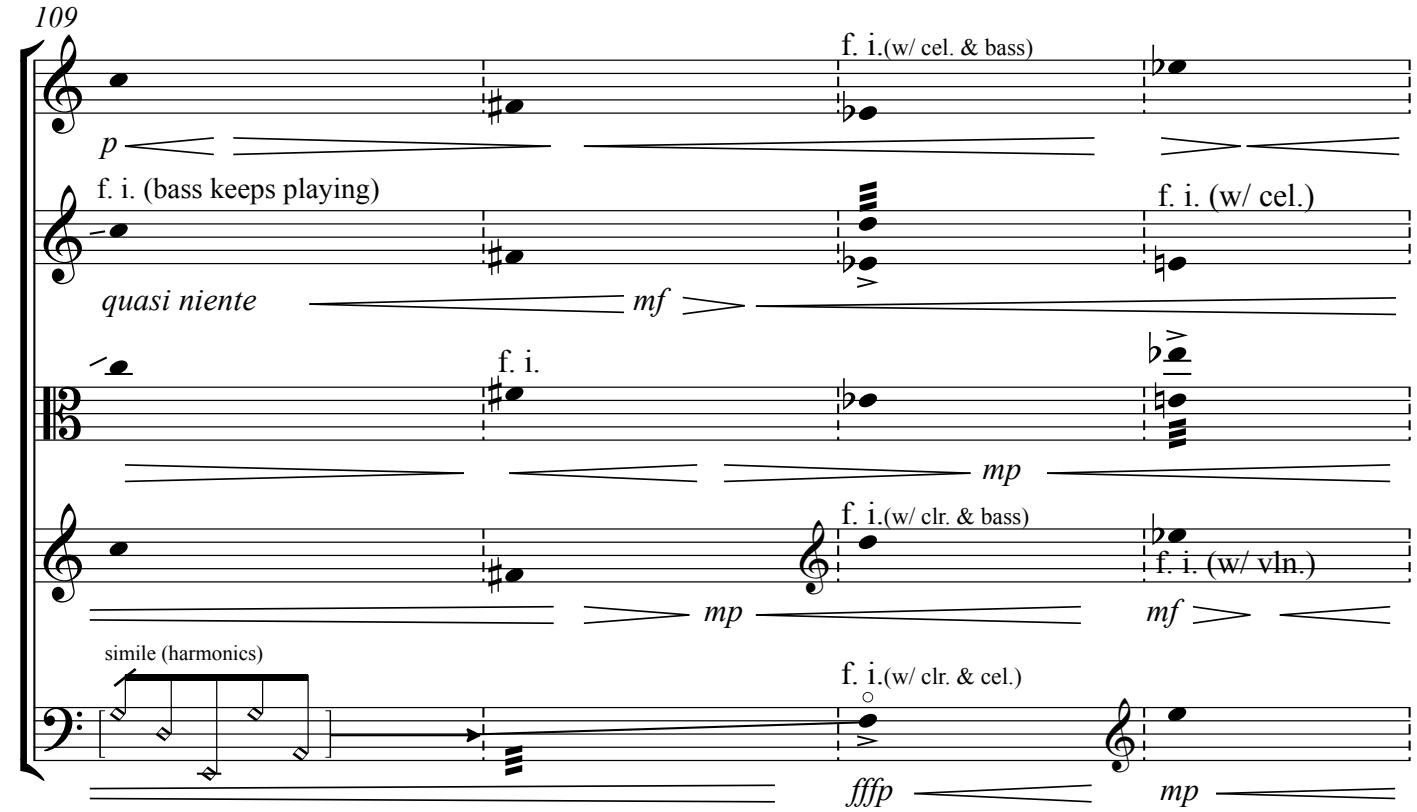

67
finishing inst. (w/ bass)
f. i.
niente
p
8vb
fffffpp
mp
p
f. i. (w/ bass)
niente
mp
fffffp
p
f. i. (w/ bass)
f. i.
niente
mp
fffffp
f. i.
p
niente
p
fffpp
ppp
finishing inst. (w/ vla.)
f. i. (w/ vln.)
niente
f. i. (w/ clar.)
mp
fffpp
mfpp
73
as fast as possible
mp
pp
mf
mf ~mp
f. i.
f. i.
fmp
mp
pp
f. i.
mfp
pp
as fast as possible
p ~mf
p ~mp

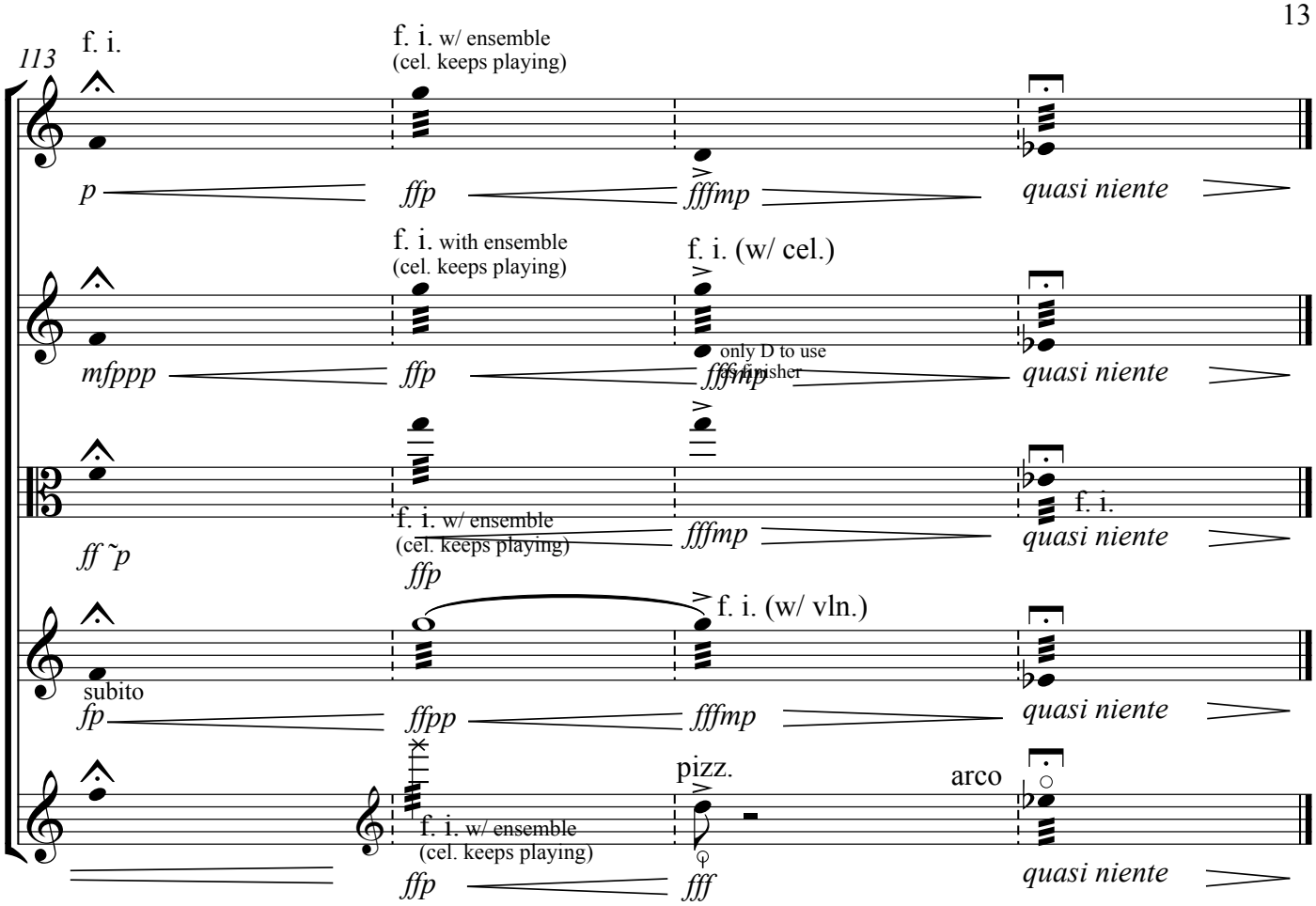

76
f. i.
f. i.
f. i.
subitofp
fp
f. i.
f. i.
ffmp
pfffp
sul pont.
on wrong side of bridge
naturale
(naturale)
mp ~mf
fff ~f
mp
mp
81
f. i.
f. i.
f. i.
fp
pp
8vb
mp
f. i.
mf ~p
using slight touch and random hand motion produce a cloud of harmonics
mf ~f(or loud as possible)
ppp
mfp
f. i.
mfp
fp
mfp
mp
p
mpf
p
f


86
f. i.
(8)
ff
mf
f
subito
on wrong side of bridge
fff block all strings w/ L.H.
use extreme bow pressure
mf ~f
fff ~mf
fff ~f
as fast as possible
on wrong side of bridge
ff
subito
fff block all strings w/ L.H.
use extreme bow pressure
fff ~mf
fff ~ffff
f. i.
ff
f
f. i.
pf
f. i.
ff
90
f. i.
(8)
fffp
ff ~p
simile
loudest possible
naturale
ff ~p
naturale
f. i. (w/ vla.)
mf ~p
subito
fff block all strings w/ L.H.
use extreme bow pressure
fff ~mf
naturale
ffp
f. i. (w/ vln.)
f. i.
fff
mp
f. i.
fffp
ffff


94
f. i.
ff
p
f
8vb
(naturale)
f. i. (w/ cel.)
f. i. (w/ bass)
f. i. (w/ vla. & bass)
loudest possible
f ~ p
p ~ ff
p ~ ff
f. i. (w/ vln. & bass)
f ~ mp
fff ~ mf
p ~ ff
p ~ ff
f. i. (w/ vln.)
mf ~ f
fffp
mf ~ f
using slight touch and random hand
motion produce a cloud of harmonics
f. i. (w/ vln.)
mf
loudest possible
f. i. (w/ vla. & vln.)
f ~ mf
98
f. i.
f. i. (w/ vln.)
p ~ f
fff ~ f
pfff
quasi niente
(8)
use extreme slow bowing and pressure
on string to result a door-squeek-like effect
f. i. (w/ vla.)
(naturale)
f. i. (w/ clar.)
subito
p
ffff
mp
quasi niente
use extreme slow bowing and pressure
on string to result a door-squeek-like effect
(naturale)
f. i. (w/ vln.)
p
ffff
ff ~ mp
pfff
quasi niente
f. i.
(vln. & vla. keep playing)
mf sfz
fff ~ p
pfff
quasi niente
on wrong side of bridge
(naturale)
fff ~ p
fff ~ f
fff
pfff
quasi niente


103
f. i.
(vln. & vla. keep playing)
f. i. (w/ vln.)
f. i.
(vln. and vla. keep playing)
fp(8)
pp
mf
f. i. (w/ clar.)
mf
mp
ppfp
fp
simile (squeek-effect)
p
fp
f. i.(vln. & vla. keep playing)
f. i.(vln. keeps playing)
mfp
mp
f. i.
fmp
pp


109
f. i.(w/ cel. & bass)
p
f. i. (bass keeps playing)
f. i. (w/ cel.)
quasi niente
mf
f. i.
mp
f. i.(w/ clr. & bass)
f. i. (w/ vln.)
mp
mf
simile (harmonics)
f. i.(w/ clr. & cel.)
fffp
mp


113
f. i.
f. i. w/ ensemble
(cel. keeps playing)
p
ffp
fffmp
quasi niente
f. i. with ensemble
(cel. keeps playing)
f. i. (w/ cel.)
mfppp
ffp
only D to use
fffmp
quasi niente
ff ˜p
f. i. w/ ensemble
(cel. keeps playing)
fffmp
f. i.
quasi niente
ffp
f. i. (w/ vln.)
subito
fp
ffpp
fffmp
quasi niente
pizz.
arco
f. i. w/ ensemble
(cel. keeps playing)
ffp
fff
quasi niente