

35-7

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

Roozbeh Nafisi

A

Rubato, $\text{J} = 48$

Bass Clarinet in Bb

Violin: pizz. p , arco

Viola: p

Violoncello

Contrabass: p

6

2

12

pizz. 3:2 3:2
mf ppp p

==

18

pp p
arco
mf pizz. arco
pizz. f arco
p f p

22

p

B

28

arco

f mp p

pizz.

arco

mp

4

33

8vb

mf

p *f* *p* *f* *p* *mf* *p*

C

35

p

p

p >

p

p

p

38

Musical score for violin part 38. The score consists of five staves of music. The first staff starts with a measure in common time (indicated by a '4') with a dynamic of *mp*. The second staff begins with a measure in 2/4 time, followed by a measure in 6/4 time, and then a measure in 4/4 time. The third staff starts with a measure in 3/4 time, followed by a measure in 4/4 time with a dynamic of *fp*, and then a measure in 2/4 time. The fourth staff starts with a measure in 2/4 time with a dynamic of *sul pont.*, followed by a measure in 6/4 time, and then a measure in 4/4 time with a dynamic of *fp*. The fifth staff starts with a measure in 2/4 time with a dynamic of *fp*, followed by a measure in 6/4 time with a dynamic of *sul pont.*, and then a measure in 4/4 time with a dynamic of *fp*. The score includes various bowing instructions such as "bow gradually towards bridge" and "sul pont.".

45 **quasi ad libitum**

Musical score for violin part 45. The score consists of four staves of music. The first staff starts with a measure in 2/4 time, followed by a measure in 3/4 time, and then a measure in 2/4 time with a dynamic of *p*. The second staff starts with a measure in 2/4 time with a dynamic of *naturale*, followed by a measure in 3/4 time, and then a measure in 2/4 time. The third staff starts with a measure in 2/4 time with a dynamic of *naturale*, followed by a measure in 6/4 time, and then a measure in 2/4 time with a dynamic of *p*. The fourth staff starts with a measure in 2/4 time with a dynamic of *naturale*, followed by a measure in 3/4 time, and then a measure in 2/4 time. The score includes various dynamics such as *p*, *naturale*, and *fp*, as well as bowing instructions indicated by arrows and dots.

6

52

ppp — *mp*

p — *quasi niente*

ff

fff

f

f — *ppp*

ff

pppp

p — *quasi niente*



57

w/ multiphonics

w/ increasing air noise

pp

quasi niente

sul pont.

pp

sul pont.

pp

fp

quasi niente

sul pont.

fp

mp

quasi niente

p

f

mf

pp

mf

quasi niente

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.

62

The musical score consists of five staves of music, each with a different instrumentation and performance instruction. The staves are arranged vertically, with some staffs having multiple endings indicated by double bar lines.

- Staff 1:** Treble clef. Dynamics: *attacca*, *ffp*, *fp*, *pp*. Finishing instrument: *f. i. (w/ cel.)*. Instruction: *as fast as possible*.
- Staff 2:** Treble clef. Dynamics: *attacca*, *ffp*, *fp*, *f~p*. Finishing instrument: *f. i. (w/ cel.)*.
- Staff 3:** Bass clef. Dynamics: *finishing inst.*, *attacca*, *ffp*, *fmp*, *p*. Finishing instrument: *f. i.*.
- Staff 4:** Treble clef. Dynamics: *attacca*, *ffp*, *fp*, *mp*, *f. i. (w/ vln.)*, *f. i. (w/ vln.)*, *mfpp*. Finishing instrument: *f. i. (w/ vln.)*.
- Staff 5:** Treble clef. Dynamics: *attacca*, *ffp*, *fp*, *p*. Finishing instrument: *f. i. (w/ vln.)*.

67

finishing inst. (w/ bass)

(8) niente ————— p 8^{vb} ————— ffffpp ————— mp ————— p

f. i. (w/ bass)

niente ————— mp ————— ffffpp ————— p

f. i. (w/ bass)

niente ————— mp ————— ffffpp ————— p <> <>

niente ————— p ————— ffffpp ————— ppp

finishing inst. (w/ vla.)

f. i. (w/ vln.)

niente ————— mp ————— ffffpp ————— mfpp

73

as fast as possible

mp ————— pp mf ————— mf ~ mp #f.i.

f.i.

mp ————— pp ————— fmp

f.i.

mfp ————— pp

p ~ mf ————— as fast as possible ————— p ~ mp

76 f. i.

f. i.

subito fp

ffmp

sul pont.

on wrong side of bridge

naturale

(naturale)

mp ~ mf

*fff f **

mp

mp

pffp

81 f. i.

fp

pp

8vb

mf ~ p

f. i.

using slight touch and random hand motion produce a cloud of harmonics

mf ~ f(or loud as possible) >>

ppp

mfp

mfp

fp

mfp

mp

p

mpf

p

f

10
86

f. i.

(8) ff = mf ————— f

subito on wrong side of bridge

fff block all strings w/ L.H.
use extreme bow pressure

as fast as possible

fff ~ mf on wrong side of bridge

fff fff

fff fff

f. i.

fff pf ff f

f. i.

f. i.

fff p fff

simile loudest possible naturale naturale f. i. (w/ vla.) subito

fff ~ mf ffp ffp f. i. (w/ vln.)

f. i. ffp mp f. i.

fff fff

94

f. i.

ff **b**

p *f* **8vb**

f. i. (w/ cel.) (naturale)

loudest possible *f p*

f. i. (w/ bass)

p ff

f. i. (w/ vla. & bass)

p ff

f. i. (w/ vln. & bass)

p ff

f. i. (w/ vln.)

mf f

ffffp

mf f

using slight touch and random hand motion produce a cloud of harmonics

f. i. (w/ vln.) **o**

mf *loudest possible* *f mf*

f. i. (w/ vla. & vln.)

98

f. i.

p f **(8)**

ffff

pfff

f. i. (w/ vln.)

quasi niente

use extreme slow bowing and pressure on string to result a door-squeek-like effect

f. i. (w/ vla.) (naturale)

p *ffff* *mp*

f. i. (w/ clar.) subito

use extreme slow bowing and pressure on string to result a door-squeek-like effect

f. i. (w/ vln.) (naturale)

pfff *mp* *quasi niente*

f. i. (vln. & vla. keep playing)

ffff *ff mp*

pfff *quasi niente*

mf sfz

ffff p

pfff *quasi niente*

on wrong side of bridge

ffff *****

pfff *(naturale)*

ffff p

ffff f

ffff *****

pfff *quasi niente*

12 103

f. i.
(vln. & vla. keep playing)

fp(8) pp mf

f. i. (w/ vln.) b- (vln. and vla. keep playing)

f. i. (w/ clar.) b- =

mf mp ppfp

fp simile (squeek-effect) p fp

f. i. (vln. & vla. keep playing) f. i. (vln. keeps playing)

mfp mp <><>

f. i. f. i.

fmp pp

109

f. i. (w/ cel. & bass) b-

p <> ><

f. i. (bass keeps playing) f. i. (w/ cel.) b-

quasi niente mf >

f. i. b- =

mp

f. i. (w/ clr. & bass) b- f. i. (w/ vln.) b-

simile (harmonics) mp > mf > <>

f. i. (w/ clr. & cel.) o 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)

f. i. (w/ vln.)

ffp ————— fffmp ————— f. i.
subito fp ————— ffp ————— quasi niente ≈≈≈

f. i. w/ ensemble
(cel. keeps playing)

pizz. arco

ffp ————— fff ————— quasi niente ≈≈≈