

بی‌گاه * bee-gaah

for Santur Solo** and Large Ensemble (1 Musician for Each of Followings)

Flute, Saxophone (Soprano and Baritone), Bb Trumpet, Trombone, Percussion (Bass Drum, Wood Blocks, Cymbal, Glockenspiel, Vibraphone), E-Guitar, Klaviton (31-tone tuning), Synthesizer, Violin, Viola, Cello, Contrabass

Commissioned by the Janus Ensemble and Christoph Cech, and Funded by the City of Vienna to Celebrate the 250th Birthyear of Ludwig van Beethoven

Ca. 21'-29', C Score

Roozbeh Nafisi

A

Rubato, $\text{♩} = 120-140$

*
Rumi
(1207-1273):
"بی‌گاه شد
بی‌گاه شد
خورشید
اندر چاه شد
خیزید
ای سوداییان
وقت طلوع ماه شد"

**
Composed
centering
the
Iranian
santur,
بی‌گاه
can
embrace
any
alternative
solo
instrument.

The musical score is written for a large ensemble and a Santur soloist. The ensemble includes Flute, Soprano and Baritone Saxophones, Bb Trumpet, Trombone, Percussion (Bass Drum, Wood Blocks, Cymbal, Glockenspiel, Vibraphone), Electric Guitar, Klaviton (31-tone), Synthesizer, Violin, Viola, Violoncello, and Contrabass. The Santur part is marked 'Sempre ad libitum'. The piece is in 4/4 time, marked 'Rubato' with a tempo of 120-140 bpm. The key signature has one flat (B-flat). The score is divided into two systems, with the second system starting at measure 21. The Santur part is marked 'Rubato'.

This musical score page contains eight staves for various instruments. The Flute (Fl.) staff features a melodic line with accents and a dynamic marking of *p*. The Soprano Saxophone (Sop. Sax.) staff has a few notes with accents and a dynamic marking of *p*. The Percussion (Perc.) staff includes a Bass Drum part with a dynamic marking of *p*. The Glockenspiel (Glock.) staff has a rhythmic pattern with accents. The Vibraphone (Vib.) staff has a few notes with accents and a dynamic marking of *p*. The Violin (Vln.) staff has a melodic line with accents, dynamic markings of *p*, and performance instructions: "con sord." and "senza sord.". The Viola (Vla.) staff has a melodic line with accents, dynamic markings of *p*, and performance instructions: "pizz." and "arco". The Violoncello (Vc.) staff has a melodic line with accents, dynamic markings of *p*, and performance instructions: "con sord." and "pizz.". The score is written in a common time signature and includes various musical notations such as accents, slurs, and dynamic markings.

19 $\text{♩} = 40-60$

Fl. *mf* *mf*

Sop. Sax. *mf* *mf*

Tpt. *mf* *con sord.* *mf*

Tbn. *mf* *p* *mf*

Perc. Wood Blocks *mf* 3

Vib. *sfz* *mf* *mp*

E. Gtr. *p* *mf* *mf*

Ktn. *mf* *mf*

Synth. *p* *mf*

Snt. *p* *f* *p* *f*

Vln. $\text{♩} = 40-60$ *f* *p* *mf* *mf*

Vla. *f* *mf* *mf*

Vc. *senza sord.* *f* *p* *mf* *mf*

Cb. *f* *p* *mf* *mf*

place tuning hammer stem among strings
finger gliss.
pizz. (Sul F)
T gliss. (sliding tuning hammer)

B

Fl. 25 *p* *mf* *p* *f*

Sop. Sax. *p* *f* *mp* *mf* *p* *f*

Tpt. *p* *mf* *f* *mf* *p* *f*

Tbn. *mf* *p* *f*

Perc. B.D. *f* *p*

Vib. *mf* *p* *sfz* *f* *p*

E. Gtr.

Ktn. *mf* *p* *mf*

Ktn. *mf* *p* *mf*

Synth.

Synth.

B

Vln. *mf* *p* *f* *p* *f*

Vla. *mf* *p* *mf* *p* *f*

Vc. *mf* *p* *mf* *f*

Cb.

Cadenza I***

*** Each cadenza (ad libitum) takes about few seconds to half of a minute. Each notated cadenza sketch is a hint to optionally be incorporated within improvisation.

27

Fl. *p* *f* *p* *mf* *f*

Bar. Sax. *mp* *f* *fp* *f* *mf*

Tpt. *f* *p* *f*

Tbn. *f*

Perc. *f*

Vib. *p* *f* *p* *f*

E. Gtr. *p* *f* *p* *mf* *f*

Ktrn.

Synth. *f*

Vln. *p* *f* *mf* *f*

Vla. *p* *f*

Vc. *mf* *f*

Cb. *mf* *f*

32 5

Fl. *mf* *p*

Sop. Sax. *p*

Bar. Sax. *mf* *sfz*

Tpt. *f* *p*

Tbn. *f* *p* *mf*

Perc. Cymbal *mf* B.D.

Glock. *f* *sfz*

Vib. *mf*

E. Gr. *mf* *sfz* *mp*

Ktn. *mf*

Synth. *mf*

Vln. *pizz.* *arco* *p* *mf*

Vla. *p* *f* *p*

Vc. *p*

Fl. *f*

Sop. Sax. *f*

Tpt. *f*

Tbn. *f*

Perc. *f*

Vib. *f*

E. Gr. *f*

Ktn. *mf* *ad lib.* *mf* *mf*

Synth.

Snt. *mf* *sfz*

Vln. *f*

Vla.

Vc. *mf* *f*

Cadenza II

Fl. *f*

Sop. Sax.

Tpt. *f*

Tbn.

Perc. W.B. *f*

Vib.

E. Git. *f*

Synth. *f*

Synth. *f*

Vln. *col legno* *arco*

Vla. *f*

Vc.

mallets w/out felt
3rd and 4th register strings

finger nail gliss
on strings, near pegs

mallet with felt

43 7

Fl. *sfz* *p*

Sop. Sax. *p*

Tbn. *p*

Perc. B.D. *sfz* *p*

Glock. *p*

Vib.

E. Gtr. *p*

Ktn. *p*

Synth. *ad lib.* *p*

Snt. *pegs arco* *p* *f* *p*

Vln. *sfz* *p* *col legno [battuto]* *f*

Vla. *p*

Cb. *p*

Cadenza III

8

53

D

$\text{♩} = 100-120$

Fl.

Sop. Sax.

Tpt.

Tbn.

Perc. W.B. B.D. W.B. *mf*

Glock. *f*

Vib. *p*

E. Gtr. *p*

Ktn. *8va*

Synth.

Snt. *f p*

D

$\text{♩} = 100-120$

Vln. arco nat. *p*

Vla.

Vc. *p*

59 **E** 9

Fl. *f* *p* *mf* *f* *sfz*

Sop. Sax. *f* *p* *mf* *f* *sfz*

Tpt. *sfz* *con sord.* *senza sord.* *mf* *f* *sfz* *sfz*

Tbn. *f* *sfz* *mf* *f* *sfz* *sfz*

Perc. B.D. *f* Cbl. *sfz* B.D. *sfz*

Glock. *p* *mf*

Vib. *p* *f* *mf* *sfz*

E. Gr. *f* *f* *mf* *f* *sfz*

Ktn. *f* *p* *f*

Synth. *f* *p* *f*

Vln. *f* *p* *f* *sfz*

Vla. *f* *p* *p* *f* *sfz*

Vc. *mf* *f* *sfz*

Cb. *mf* *f* *sfz*

10

67

Fl. *sfz* *mf* *p*

Sop. Sax. *f*

Tpt. *mf*

Tbn. *mf*

Perc. Cbl. *sfz*

Glock. *f* *mf*

E. Gr. *mf*

Ktrn. *f* *mf*

Synth.

Vln. *mf* *arco* *pizz.*

Vla.

Detailed description: This page of a musical score covers measures 67 to 70. The music is in 3/4 time and features a variety of instruments. The Flute (Fl.) part begins with a forte (*sfz*) dynamic, followed by a dynamic shift to mezzo-forte (*mf*) and then piano (*p*). The Soprano Saxophone (Sop. Sax.) plays a melodic line starting with a forte (*f*) dynamic. The Trumpet (Tpt.) and Trombone (Tbn.) parts have a mezzo-forte (*mf*) dynamic. The Percussion (Perc.) section includes a Conga (Cbl.) with a *sfz* dynamic. The Glockenspiel (Glock.) part features a forte (*f*) dynamic followed by mezzo-forte (*mf*). The Electric Guitar (E. Gr.) and Ktrn. parts also feature mezzo-forte (*mf*) dynamics. The Violin (Vln.) part includes *arco* and *pizz.* markings with a mezzo-forte (*mf*) dynamic. The Viola (Vla.) part is present but has no dynamic markings. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Cadenza IV

72

Fl.

Sop. Sax. Sop./Bar. Sax. use a harmonic-rich voice ad lib.

Tpt.

Tbn.

Perc.

Glock.

Vib.

E. Gtr.

Ktn.

Synth.

Snt.

Vln.

Vla.

Vc.

Cb.

74

Fl.

Sop. Sax.

Tpt.

Tbn.

Perc. B.D.

Glock.

Vib.

E. Gtr.

Ktn.

Ktn.

Synth.

Synth.

Vln.

Vla.

Vc.

Cb.

F $J = 120$ 11

string arco (Sul F) 9

soft mallet (bend pitch by RH pushing other side of bridge)

ad lib.

pizz.

arco

3:2

3:2

77

Fl.

Sop. Sax.

Tpt.

Tbn.

Perc.

Glock.

Vib.

E. Gtr.

Ktn.

Synth.

Snt.

Vln.

Vla.

Vc.

Cb.

Cadenza V

ad lib.

79

Fl.

Sop. Sax.

Tpt.

Tbn.

Perc.

Glock.

Vib.

E. Gtr.

Ktn.

Ktn.

Synth.

Snt.

Vln.

Vla.

Vc.

Cb.

G

♩ = 80

Fl. *p* *f* *p* *f*

Sop. Sax. *p* *f* *p* *f*

Tpt. *p* *f* *p* *f*

Tbn. *p* *f* *p* *f*

Perc. B.D. *p*

Vib. *p* *f* *sfz* *p* *f* *p* *f*

E. Gtr. *p* *f* *p* *f* *p* *f*

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

Vla. *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f*

Cb. *f* *p* *sfz* *pizz.* *arco* *p* *f*

Cadenza VI

14

90 *ad lib.* *sfz* 92 *naturale* *f* *p* *f* *p* *f* *sfz* *p*

sing high [i.e. a pedal F] in instrument to reach harmonic-rich multiphonics

Fl.

Bar. Sax.

Tpt.

Tbn.

Perc.

Vib.

E. Gtr.

Ktn.

Snt.

arco *mallet flageolet (lowest register)* *f* *p*

finger gliss.
(LH fingers slide up-down,
and RH fingers slide down-up on instrument)

H

Vln.

Vla.

Vc.

Cb.

f *p* *f* *f* *p* *f* *pp*

p *f* *p* *f* *p* *f* *f* *p* *f* *pp*

I

98

15

Fl. *f*

Sop. Sax. *f*

Tpt. *f* con sord.

Tbn.

Glock.

Vib.

104
Fl. *p*

Sop. Sax. *p*

106
Fl. *f*

Sop. Sax. *f*

Cadenza VII

Tpt. *p* *ad lib.* use much air sound *f*

Tbn. *con sord.* *p* *ad lib.* *p* *f*

Snt. mallet without felt (and bend by RH-push on other side of bridge) *sfz* *sfz* *sfz*

J

107

Fl. *ad lib.*

Sop. Sax. *ad lib.*

Bar. Sax. *ad lib.*

Tpt. *ad lib.* *senza sord.*

Tbn. *ad lib.* *senza sord.*

Perc. *B.D.* *sfz* *ad lib.*

Glock. *ad lib.*

Vib. *ad lib.*

E. Gtr. *ad lib.*

Ktn. *ad lib.*

Vln. *ad lib.*

Vla. *ad lib.*

Vc. *ad lib.*

Cb. *ad lib.*

(Fl.)

(Sop. Sax.)

Bar. Sax.

(Tpt.)

(Tbn.)

Perc.

(Glock.)

(Vib.)

(E. Gtr.)

(Ktn.)

(Ktn.)

(Vln.)

(Vla.)

(Vc.)

(Cb.)

p *f* *3:2* *5:4* *con sord.* *pizz.* *8va*

17

K

114

Fl. *sfz* *p* *f* *sfz* *mp*

Sop. Sax. *p* *sfz*

Tpt. *con sord. b* *mf* *mf* *p*

Tbn. *p* *mf*

Perc. *W.B.* *mf*

Glock. *sfz*

Vib.

E. Gtr. *mf* *p*

Cadenza VIII

Snt. *mf* *sfz* *sfz*

Vln. *arco* *p* *f* *pizz.* *mf* *arco* *p* *f* *mf* *mf*

Vla. *mf* *mp*

Vc. *p* *mp* *pizz.* *arco* *mp* *mp* *ff* *ff* *sfz* *col legno (w.s.o.b.)*

Cb. *p* *p* *mf* *mp* *p* *mf* *ad lib.* *f* *ff* *col legno (w.s.o.b.)* *col legno (w.s.o.b.)* *arco nat.* *sfz*

pizz. *arco sul pont. LH, bend pitch by RH-push* *arco nat. RH Sul F (LH touches strings)* *with mallets*

bow on 'wrong' side of bridge *correct side of bridge* *col legno (w.s.o.b.)*

bow on wrong side of bridge *col legno (w.s.o.b.)* *col legno (w.s.o.b.)* *arco nat.* *pizz. (correct side of bridge)*

- Fl.
- Sop. Sax.
- Tpt.
- Tbn.
- Perc.
- Glock.
- Vib.
- E. Gtr.

- Vln.
- Vla.

Fl. *f* **L**

Sop. Sax.

Bar. Sax. *f* *(f)* 3:2' 8^{va}

Tpt. *f* senza sord.

Tbn. *f* senza sord.

Perc. B.D. *sfz*

Vib. *f* arco *f* *2^{da}* fan on fan off mallet *f* 3:2'

E. Gr. *f*

Ktn.

Synth. *p* *mf* *f*

Vln. *f* arco 4:3' **L**

Vla. *f*

Vc. *f* arco nat. (correct side of bridge) 3:2'

Cb. *f* arco nat. (correct side of bridge) *(f)* (sul D)

Fl. *ff*

Sop. Sax. *ff*

Bar. Sax. *p*

Tpt.

Tbn. *ff*

Perc. *ff*

Vib. *ff* *mf*

E. Gr. *ff* *mf*

Vln. *ff* 4:3

Vla. *ff* 4:3

Vc. *ff* *mf* 3:2

Cb. *mf* *ff* *mf* 3:2

M

133

Fl. *p* *mf* *p* *mf* *f* *p*

Sop. Sax. *p* *mf* *p* *mf* *f* *p*

Tpt. con sord. *p* *mf* *p* *mf* *f* *p*

Tbn. con sord. *p* *mf* *p* *mf* *f* *p* senza sord.

Perc. $\text{H} \frac{4}{4}$

Vib. *p* *mf* *p* *mf* *f* *p*

E. Gtr. *p* *mf* *mp*

Snt. *p* *f* *p*

Vln. *p* *mf* *p* pizz. *sfz*

Vla. *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*

Cb.

Cadenza IX

hard mallet in one hand,
soft mallet in the other

N

138

Fl. *ff* *attacca*

Sop. Sax. *ff* *attacca* *p*

Tpt. *attacca* *ff*

Tbn. *attacca* *ff*

Perc. Cbl. *sfz*

Vib.

E. Gtr. *attacca* *ff*

Vln. *arco* *ff*

Vla. *attacca* *f* *p*

Vc. *attacca* *ff*

Cb. *attacca* *ff*

139

Fl. *p* *ff*

Sop. Sax. *ff*

Tpt. *senza sord.* *p* *ff* *p*

Tbn. *p* *ff* *p* *f*

Perc. *clap hands* *mf* *ff*

Glock. *p* *sfz*

Vib. *3:2* *ped.*

E. Gr. *p* *ff* *p* *f* *ad lib.*

Ktn. *ff*

Snt. *f* *f* *f*

Vln. *p*

Vla. *ff* *f*

Vc. *3:2* *3:2* *p* *ff* *p* *f*

Cb. *p* *ff* *p* *f* *p*

Cadenza X

contact stem tip of tuning T on soundboard on and off ad lib. mallets (no felt) striking on T

finger gliss. T gliss. finger nail slide on strings right side of T

Fl.

Sop. Sax.

Tpt.

Tbn.

Perc.

Gloc.

Vib.

Ktn.

Ktn.

Vln.

Vla. *mp*

Vc. *mp* *f*

Cb.

145 O 23

Fl. *p* *f* *mf* *f* *p*

Sop. Sax. *f* *p*

Bar. Sax. *p* *mf*

Tpt. *con sord.* *mp* *p* *senza sord.* *mp* *f* *p*

Tbn. *p* *f* *p*

Perc. *W.B.* *p*

Vib. *mp* *f* *p*

E. Gr. *f* *p*

Vln. *mp* *f* *p*

Vla. *f* *col legno* *arco nat.* *mp*

Vc. *p* *mp* *sul D* *p*

Cb. *mp* *f* *p* *mp*

24 **P**
153 ♩ = 40

Bar. Sax.

Tpt.

Tbn. *con sord.*
p

Perc.

Glock.

Vib.

E. Git.

Cadenza XI

Snt. *mf* *pegs arco* *hard mallet* *arco* *f*

P
♩ = 40

Vln.

Vla. *ad lib.*
pizz., wrong side of bridge *arco col legno (correct side of bridge)* *arco nat.*

Vc. *pizz.* *f*

Cb. *col legno* *sffz*

155 *Bar. Sax.* *J = 80*

8^{va} *mp* *p* *p*

Tpt. *con sord.* *p*

Tbn. *p*

Perc.

Glock. *mp* *p*

Vib. *p* *mp* *p*

E. Git.

J = 80

Vln. *p*

Vla. *p* *f*

Vc. *mp* *p*

Cb. *arco nat.* *mp* *p*

162

Fl.

Sop. Sax.

Bar. Sax.

Tpt.

Tbn.

Perc.

Glock.

Vib.

E. Gtr.

Synth.

Snt.

Vln.

Vla.

Vc.

Cb.

Q

ff

3

ff

ff

senza sord.

senza sord.

B.D.

sfz

ff

W.B. + B.D.

ad lib.

f

f

ff

clap hands

p

mf

hard mallets
on pegs

ff

ff

ff

170

Fl.

Sop. Sax.

Bar. Sax.

Tpt.

Tbn.

E. Gtr.

Synth.

Vln.

Vla.

Cel.

Cb.

25

ff

ff

con sord.

Cadenza XII

This page of a musical score contains ten staves for various instruments. The score is written in 4/4 time and features a variety of musical notations including slurs, accents, and dynamic markings. The instruments and their parts are as follows:

- Fl. (Flute):** Starts with a melodic line in the first measure, featuring a slur and an accent. It includes a triplet of eighth notes in the second measure and ends with a *p* (piano) dynamic marking.
- Sop. Sax. (Soprano Saxophone):** Enters in the second measure with a melodic line, also featuring a slur and an accent, and ends with a *p* dynamic marking.
- Tpt. (Trumpet):** Plays a melodic line starting in the second measure, including a triplet of eighth notes and ending with a *p* dynamic marking.
- Tbn. (Trombone):** Labeled "con sord." (con sordina), it plays a melodic line starting in the second measure, including a triplet of eighth notes and ending with a *p* dynamic marking.
- Glock. (Glockenspiel):** Plays a rhythmic pattern of eighth notes throughout the page, including triplet markings and ending with a *p* dynamic marking.
- E. Gr. (Euphonium):** Plays a melodic line starting in the second measure, including a triplet of eighth notes.
- Vln. (Violin):** Remains silent until the fourth measure, then plays a melodic line ending with a *p* dynamic marking.
- Vla. (Viola):** Remains silent until the fourth measure, then plays a long, sustained note.
- Vc. (Violoncello):** Remains silent until the fourth measure, then plays a long, sustained note.
- Cb. (Contrabass):** Remains silent until the fourth measure, then plays a melodic line.

R

176 $\text{♩} = 120$

27

Fl.

Sop. Sax.

Bar. Sax.

Tpt. *senza sord.*

Tbn. *senza sord.*

Perc.

Glock.

Vib.

E. Gr.

R

$\text{♩} = 120$

Vln.

Vla. *pizz.* *arco*

Vc.

Cb.

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

183

Tbn.

Synth.

185

Tbn. con sord.

Synth.

Cadenza XIII

Snt. soft mallets, on strings

Vla.

Vc.

Cb.

Vla.

Vc.

Cb. arco

S

♩ = 120

189 ♩ = 140

Fl. *f* *ff* *pp* *sfz* *p* *f*

Sop. Sax. *f* *ff* *pp* *sfz*

Bar. Sax. *mp*

Tpt. *f* *ff* *pp* *sfz* *con sord.* *f* *p* *f*

Tbn. *senza sord.* *ff* *pp* *sfz* *f*

Perc. (B.D.) *mf* *sfz*

Glock. *sfz* *f*

Vib. *ff* *p* *mf* *sfz*

E. Gtr. *f* *ff* *p* *f*

190 ♩ = 140

Vln. *f* *ff* *mf* *sfz* *sfz* *f* *sfz*

Vla. *f* *ff* *mf* *sfz* *sfz* *f* *pizz.* *3:2*

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

Cb. *mf* *sfz* *sfz* *f* *pizz.* *arco* *f* *arco* *p* *3:2*

Cadenza XIV

T

204

30

198

Fl.

Bar. Sax.

Tpt.

Tbn.

Perc.

Glock.

Vib.

E. Gtr.

Synth.

Snt.

Vln.

Vla.

Vc.

Cb.

Sop./Bar. Sax. ad lib. (jazzy)

con sord.

ad lib. (jazzy)

con sord.

W.B. mf f sfz B.D. sfz

ad lib.

ad lib.

ad lib. (jazzy)

ad lib. (jazzy)

pizz.

arco

204

Fl. f

Tbn. f

Glock. f

Vib. f

E. Gtr. sfz mf f

Synth. p mf ff

Snt. p f ff ff

Vln. f

Vla. f

Vc. f

Cb. f p f arco

205

Fl.

Sop. Sax.

Tpt.

Tbn.

Perc.

Glock.

p

f

p

mf

p

f

p

senza sord.

Cbl.
B.D.
mf

Detailed description: This is a page of a musical score for a woodwind and percussion ensemble. The score is written for six parts: Flute (Fl.), Soprano Saxophone (Sop. Sax.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), and Glockenspiel (Glock.). The music is in 9/16 time and consists of 16 measures. The Flute part begins with a melodic line marked *p* (piano) and features various articulations and dynamics. The Soprano Saxophone part has a melodic line with dynamics *p*, *f*, and *p*. The Trumpet part has a melodic line with dynamics *p* and *mf*, and includes the instruction "senza sord." (without mutes). The Trombone part has a melodic line with dynamics *p* and *mf*, also including "senza sord.". The Percussion part features a rhythmic pattern with dynamics *mf* and *p*, and includes the instruction "Cbl. B.D." (Cymbal, Bells). The Glockenspiel part has a melodic line with dynamics *p*, *f*, and *p*. The score is numbered 205 at the beginning of the Flute part.

U

213

Fl. *f* *sfz* *p*

Bar. Sax. *f* *8va.* *p*

Tpt. *f* *p*

Tbn. *f* *p*

Vib. *f* *p*

E. Gr. *f* *p*

U

Vln. *f* *pizz.* *p* *arco*

Vla. *f*

Vc. *f* *pizz.* *arco* *p*

Cb. *f*

V

218 $\text{♩} = 30$

Fl. *f* *p* *p*

Sop. Sax. *f* *p*

Bar. Sax. *f* *p*

Tpt. *f* *p*

Tbn. *f* *p*

Perc. *sfz* *sfz* *p*

Glock. *sfz*

Vib. *f* *p*

E. Gr. *f*

Ktn. *p* *p*

Synth. *f*

Snt. *f* *p* *sfz* *p*

Vln. *f* *p*

Vla. *p* *f* *p*

Vc. *f* *p*

Cb. *f* *p*

W.B. *sfz* B.D. *p*

3:2 3:2 4:3 5:4

Cadenza XV

finger gliss. *f* *p* *sfz* *p* *f* *p*

hard mallets *sfz*

T gliss.

finger gliss.

$\text{♩} = 100-120$
224

Fl.

Sop. Sax.

Tpt.

Tbn.

Perc. II

Glock.

Vib.

E. Gtr.

Synth.

Synth.

B.D.

f

p

p

W

Snt.

arco

p

ff

col legno

sffz

ritmo quasi alla 'kereshmeh'

soft mallets

mf

$\text{♩} = 100-120$

Vln.

Vla.

Vc.

Cb.

pizz.

pizz.

W

228 35

Fl. *f* *sfz* *sfz* *p*

Sop. Sax. *f* *p*

Tpt. *f* *sfz* *sfz*

Tbn. *f* *p* con sord.

Vib. *f* *fan on* *arco* *p*

(mallets)
Ped. *p*

E. Gr. *f* *p*

Ktn. *f* *p*

Synth.

Vln. *f* *sfz* *sfz* *p*

Vla. *f* *pizz.* *sfz* *sfz* *arco* *p*

Vc. *f* *arco* *pizz.* *arco* *p*

Cb. *f* *arco* *pizz.* *arco*

X

♩ = 60

238

Fl.

Sop. Sax.

Tpt. *con sord.*

Tbn.

Perc. *W.B.*

Glock.

Vib. *(arco)* *f* *p* *fan off* *(mallets)* *3*

E. Gtr.

Synth.

X

♩ = 60

Vln.

Vla.

Vc.

Cadenza XVI

Y

Musical score for Cadenza XVI, measures 244-249 and 249-254. The score is for a full orchestra and includes parts for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Glockenspiel (Glock.), Vibraphone (Vib.), Electric Guitar (E. Gtr.), Snare Drum (Snt.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 244-249:

- Fl.: *f* (measures 244-248), *mf* (measure 249), *ad lib.* (measures 244-249)
- Sop. Sax.: *f* (measures 244-248)
- Tpt.: *f* (measures 244-248)
- Tbn.: *f* (measures 244-248)
- Perc.: *sfz* (measures 244-248), *ad lib.* (measures 244-249), *W.B. + B.D.* (measures 244-249)
- Glock.: *sfz* (measures 244-248), *tap on side* (measures 244-248), *sfz* (measures 244-248), *p* (measures 244-248)
- Vib.: *sfz* (measures 244-248), *tap on side* (measures 244-248), *sfz* (measures 244-248), *p* (measures 244-248)
- E. Gtr.: *f* (measures 244-248)
- Snt.: *mf* (measures 244-248), *p* (measures 244-248), *f* (measures 244-248), *arco* (measures 244-248), *soft mallets* (measures 244-248)
- Vln.: *col legno* (measures 244-248), *arco nat.* (measures 244-248), *sfz* (measures 244-248), *p* (measures 244-248), *f* (measures 244-248), *ad lib.* (measures 244-249), *col legno* (measures 244-249), *sfz* (measures 244-249), *sfz* (measures 244-249), *sfz* (measures 244-249)
- Vla.: *f* (measures 244-248)
- Vc.: *f* (measures 244-248), *ad lib.* (measures 244-249), *col legno* (measures 244-249), *sfz* (measures 244-249), *sfz* (measures 244-249), *pizz. +* (measures 244-249), *sfz* (measures 244-249)
- Cb.: *f* (measures 244-248)

Measures 249-254:

- Fl.: *p* (measures 249-254), *♩ = 100-120* (measures 249-254)
- Sop. Sax.: *p* (measures 249-254)
- Tpt.: *p* (measures 249-254)
- Tbn.: *p* (measures 249-254)
- Perc.: *mf* (measures 249-254), *Cbl.* (measures 249-254)
- Glock.: *p* (measures 249-254), *Glock.* (measures 249-254)
- Vib.: *p* (measures 249-254), *Vib.* (measures 249-254)
- E. Gtr.: *p* (measures 249-254), *E. Gtr.* (measures 249-254)
- Snt.: *p* (measures 249-254)
- Vln.: *arco nat.* (measures 249-254), *♩ = 100-120* (measures 249-254), *p* (measures 249-254)
- Vla.: *p* (measures 249-254)
- Vc.: *p* (measures 249-254)
- Cb.: *p* (measures 249-254)

Fl.

Sop. Sax.

Tpt.

Perc.

Glock.

Vib.

E. Gr.

Snt.

Vln.

Vla.

Vc.

arco nat.

p

B.D.

p

B.D.

fan on

Cadenza XVII

Detailed description: This page of a musical score, numbered 38 and 252, contains the notation for Cadenza XVII. It features ten staves for various instruments: Flute (Fl.), Soprano Saxophone (Sop. Sax.), Trumpet (Tpt.), Percussion (Perc.), Glockenspiel (Glock.), Vibraphone (Vib.), Electric Guitar (E. Gr.), Saxophone (Snt.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score includes dynamic markings such as *p* (piano) and *arco nat.* (arco naturale). Performance instructions include 'B.D.' (Bass Drum) and 'fan on' (fan on). A vertical dashed line is present in the second measure of the score. The section is titled 'Cadenza XVII' in a box.

Fl.

Sop. Sax.

Tpt.

Vib.

E. Gr.

Ktn.

Snt.

Vln.

Vla.

Vc.

Cb.

senza sord.

gliss. (slide plastic mallet)

pedal

3

f

p

sfz

mf

mp

f

p

con sord.

p

f

f

f

p

p

p

Z

Coda, ♩ = 60

Fl. *p* *f* *sfz* *fff*

Bar. Sax. (Bar. Sax.) *f* *fff*

Tpt. *p* *sfz*

Tbn. *f* *fffz*

Perc. *fff* B.D. *f* *fffz*

Vib. *p* *f* *sfz*

E. Gtr. *p* *f*

Vln. *p* *f* *fff*

Vla. *p* *f* *fff* *p*

Vc. *p* *f* *sfz* *fff*

Cb. *p* *fff* *sfz*

Performance instructions: *gliss.*, *fan off*, *senza sord.*, *clap hands*, *B.D.*

Tempo: ♩ = 60

Rehearsal mark **Z** at measure 271.

279

Sop. Sax. *p*

Perc. *f* *sfz* *sfz* *W.B.*

Vib. *arco* *f* *fan on* *3* *sfz* *sfz* *(tr)*

(mallet) *sfz* *(tap on side)* *sfz* *sfz* *3* *(tr)*

Ktn. *mf* *p*

Synth. *p*

Vln. *f*

Vla. *f*

Vc. *f*

290 291

Fl. *p*

Sop. Sax. *p*

Tpt. *p*

Tbn. *p*

Perc. B.D. *mf* B.D. *p* *pp*

Vib. (arco) *p* [fan off]

(mallet) *p* *sfx* *p* *ppp*

Ktn.

Synth.

Snt.

Vln. *con sord.* *p*

Vla. *con sord.* *p*

Vc. *p*

Cb. *p*