35-7

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

Roozbeh Nafisi

Rubato ♩ = 48

A Melody

Bass Clarinet in Bb

Violin

Viola

Violoncello

Contrabass

pizz.

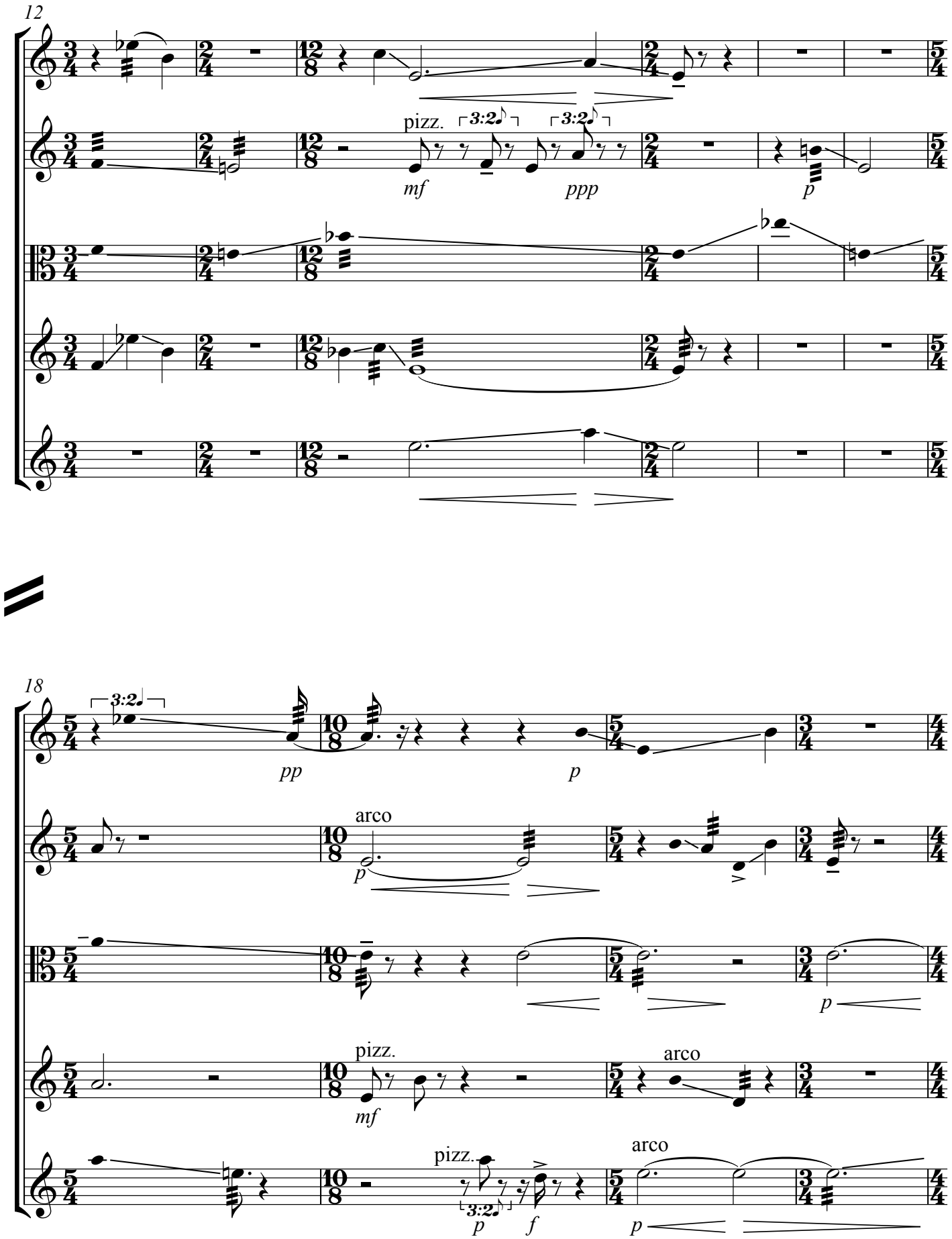
arco

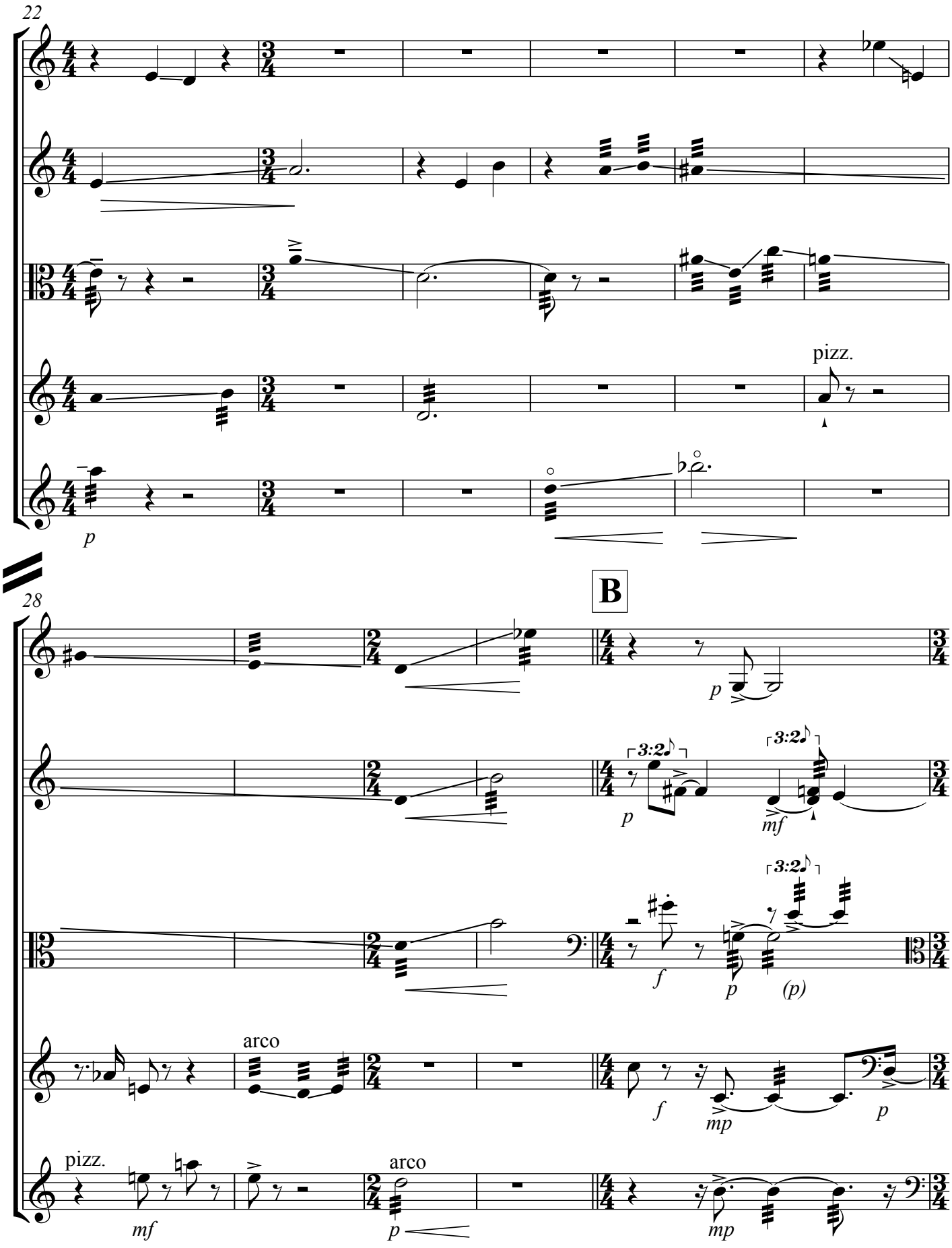
p

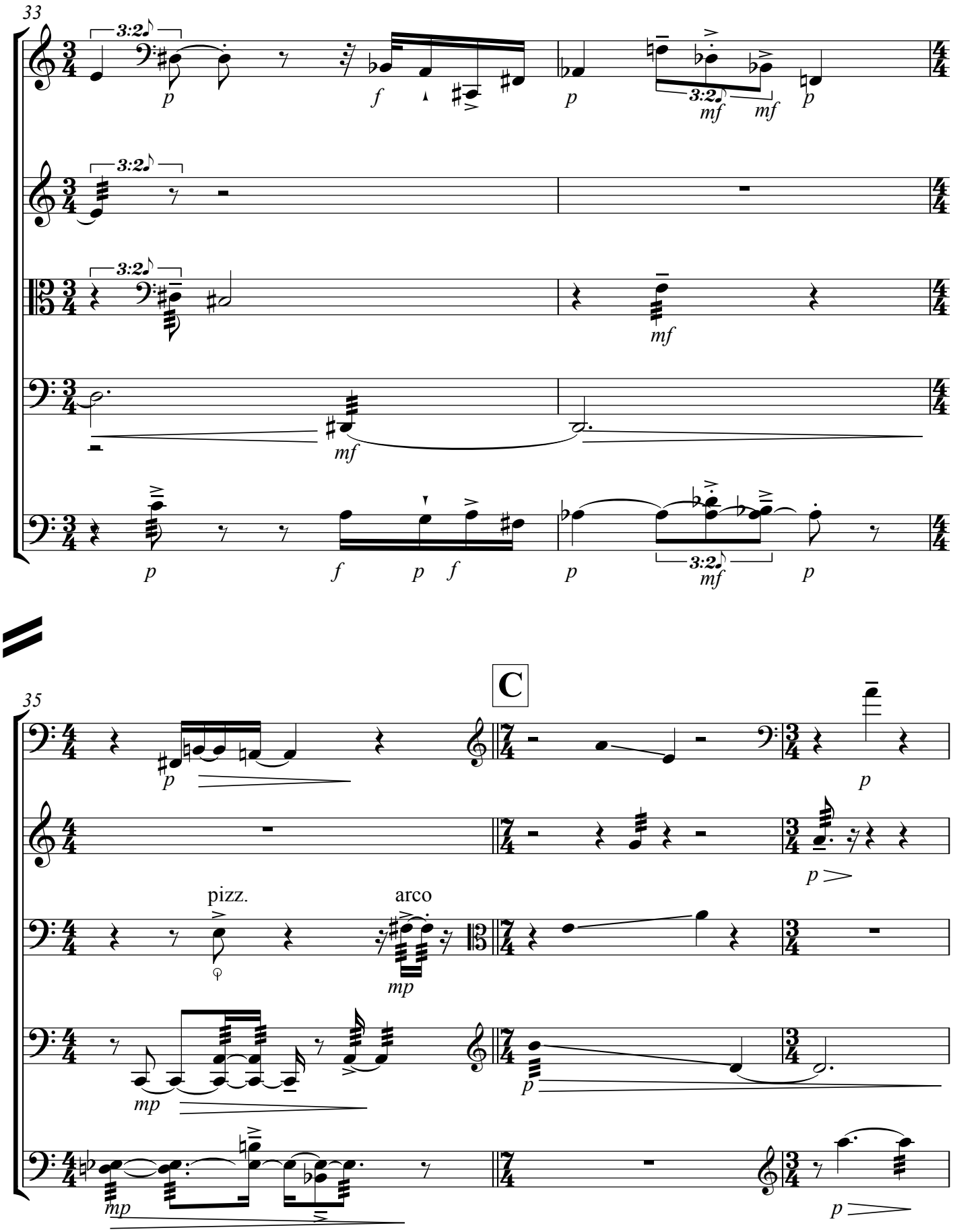
3:2 3:2

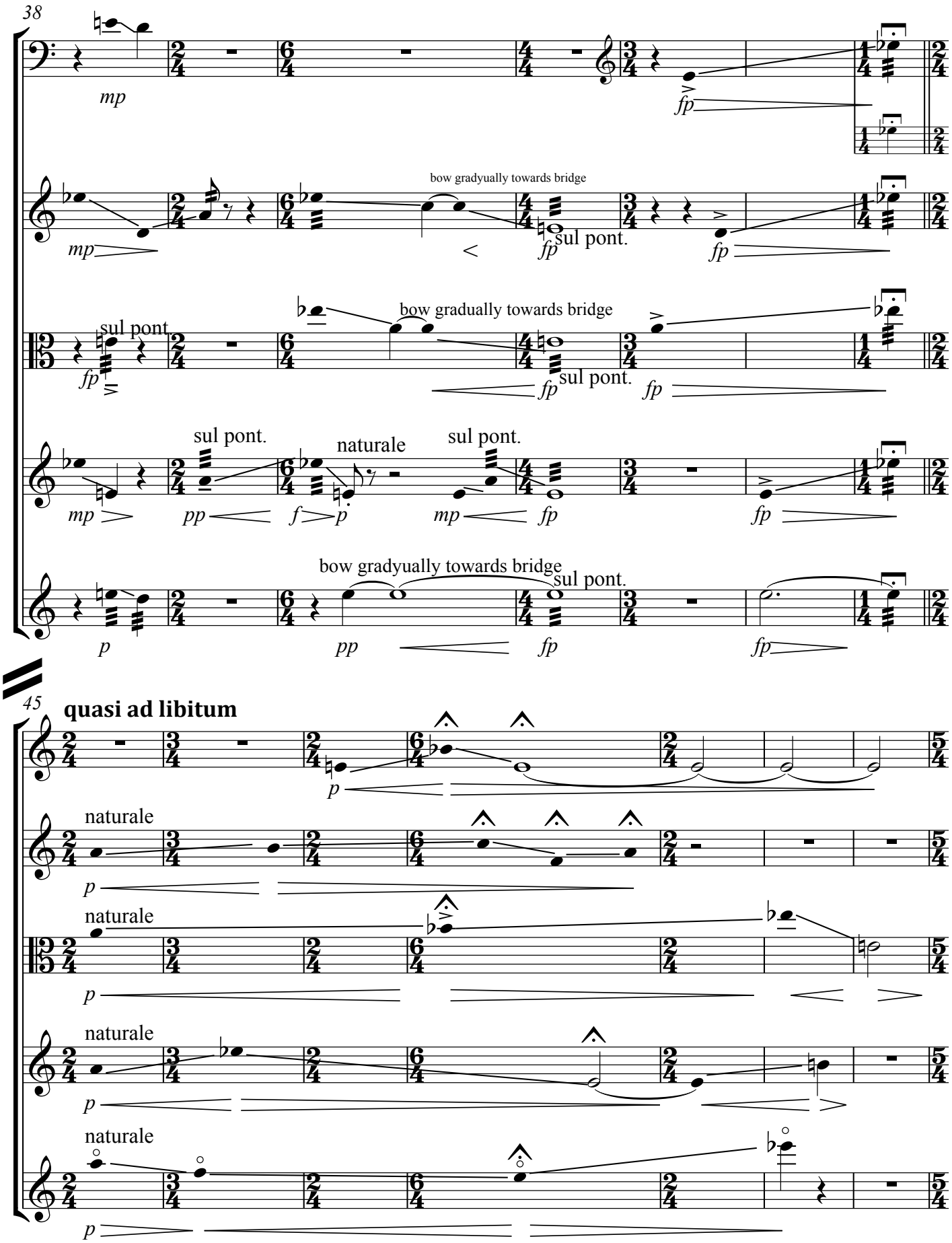
6

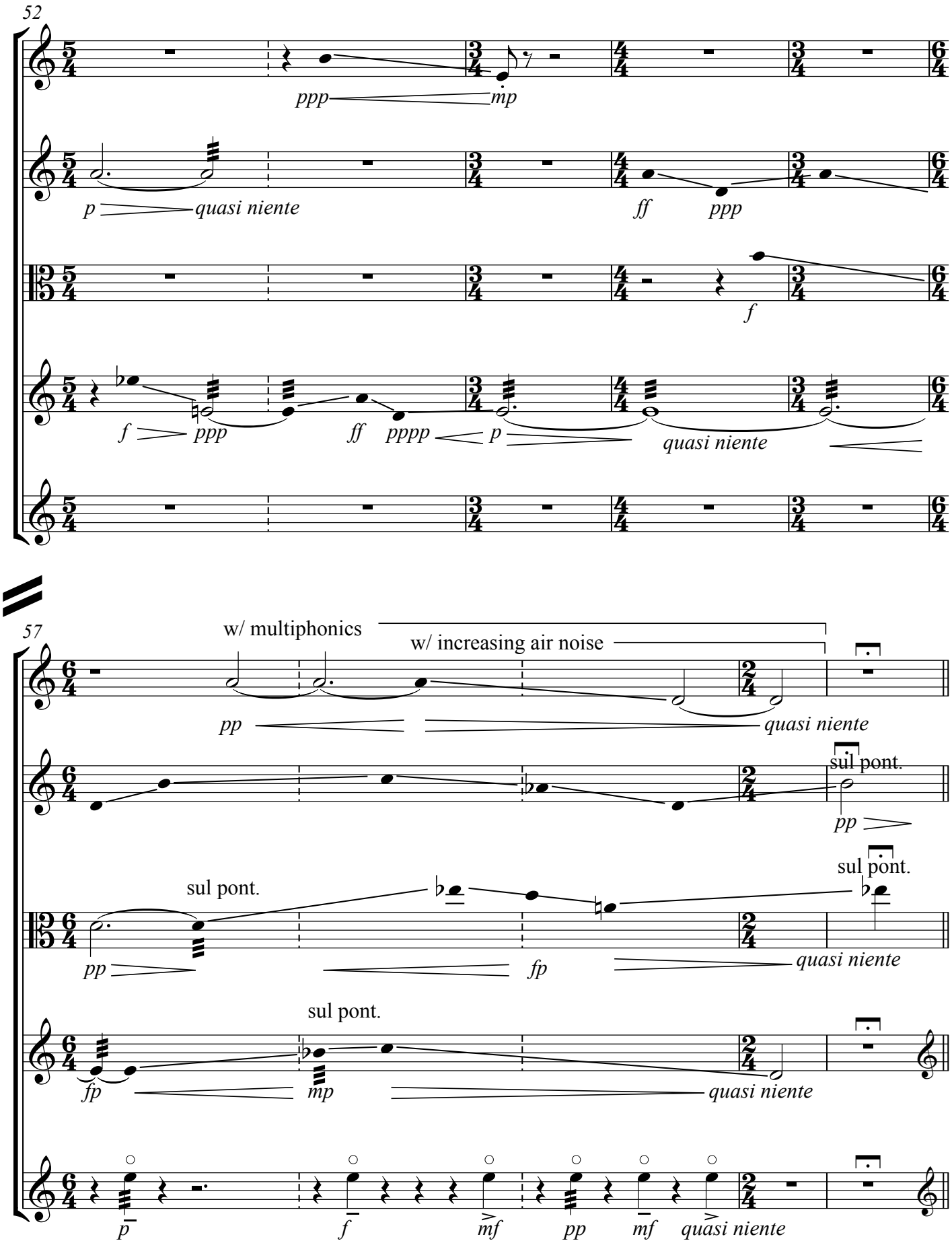
rozbehn@yahoo.com


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
p
f
p
mf
mf
p
mf
mf
p
f
p
f
p
3:2
mf
p
35
C
p
p
pizz.
arco
mp
mp
p
mp
p


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

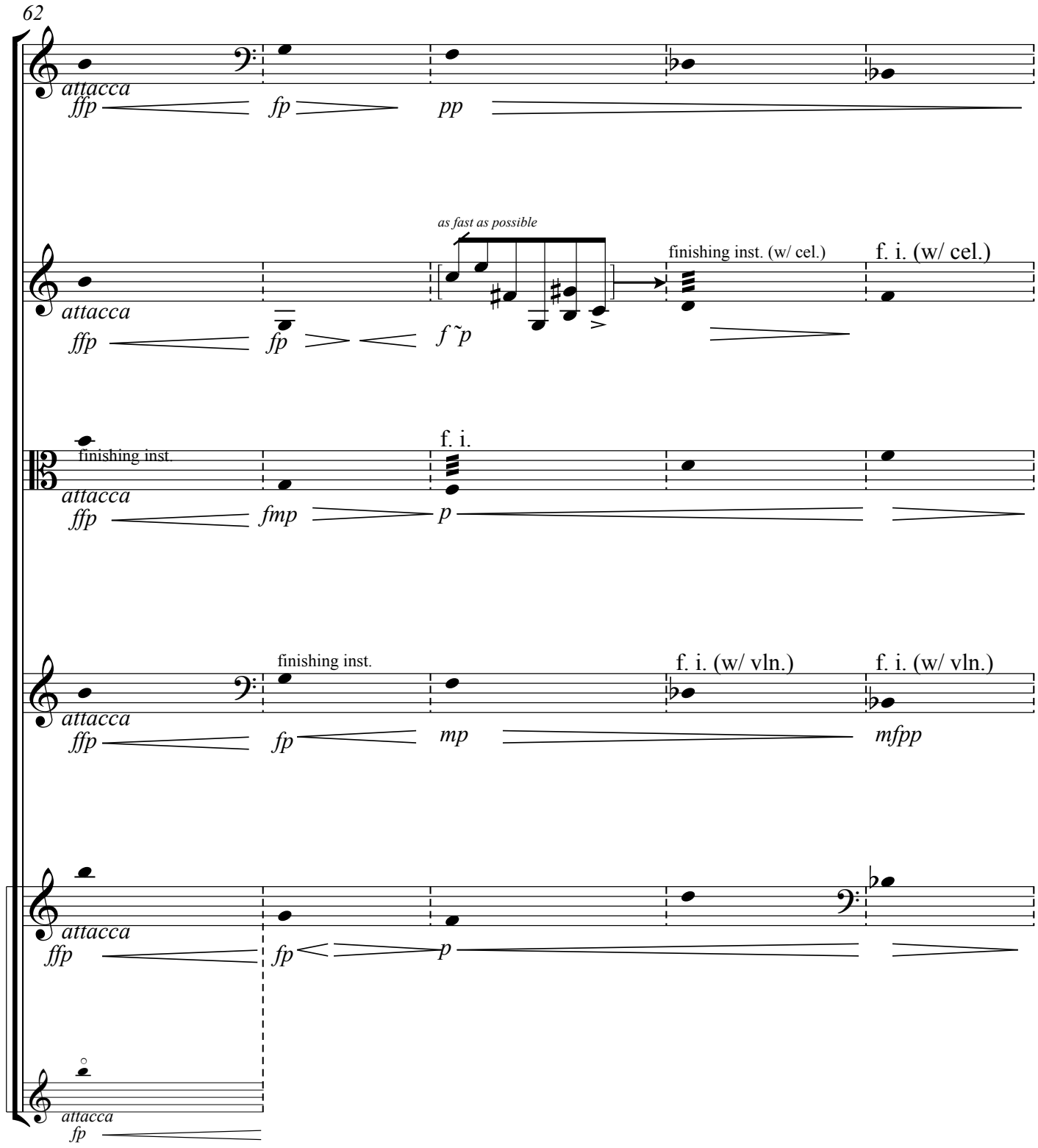
D

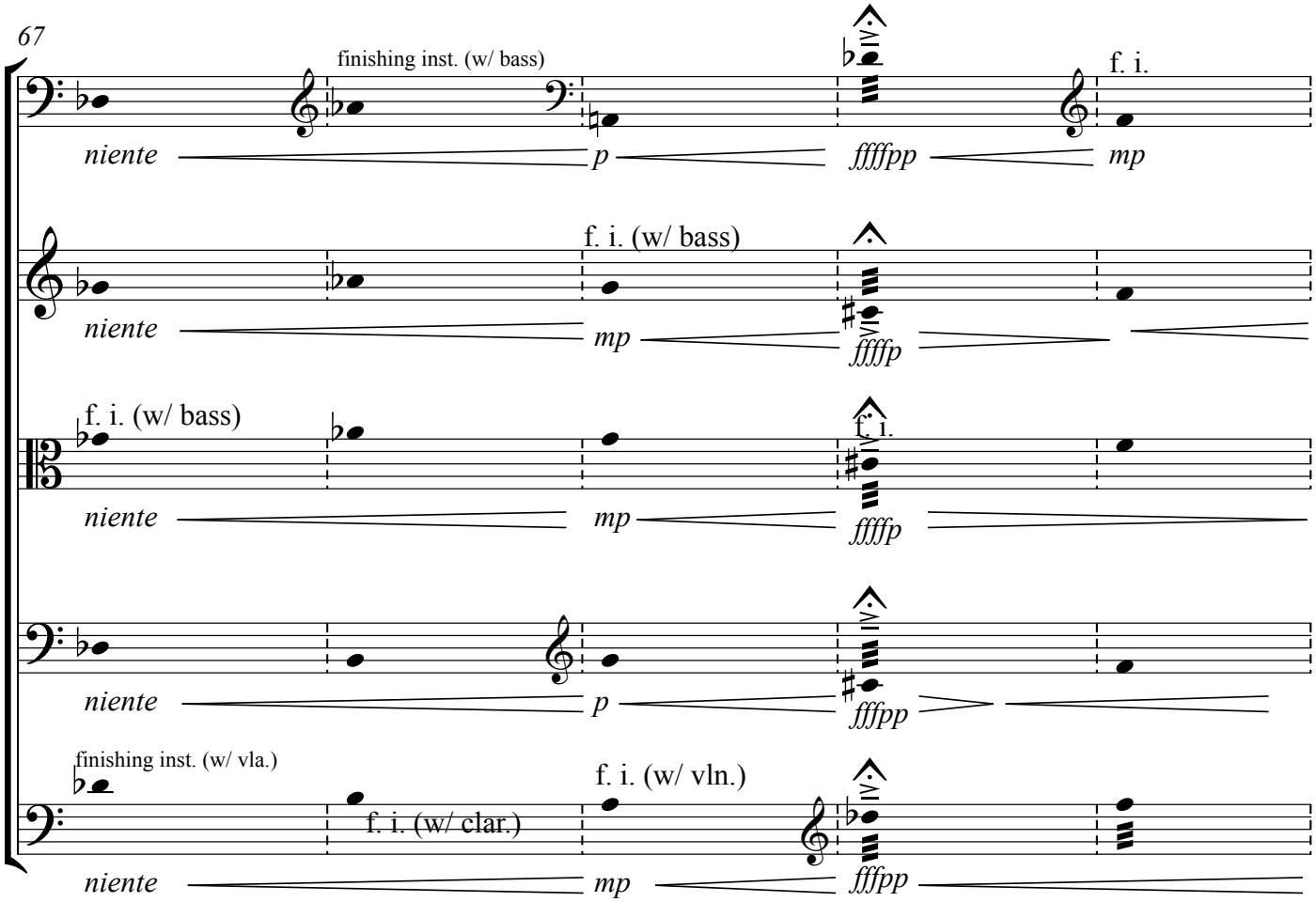
ad lib. quasi senza misura: Instruments start each "chord" tutti, while they develope it as individual instruments without synchronization. Each instrument marked "finishing instrument" is the last which gets outside the chord. This process must take 5 to 20 seconds, at libitum and various from chord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

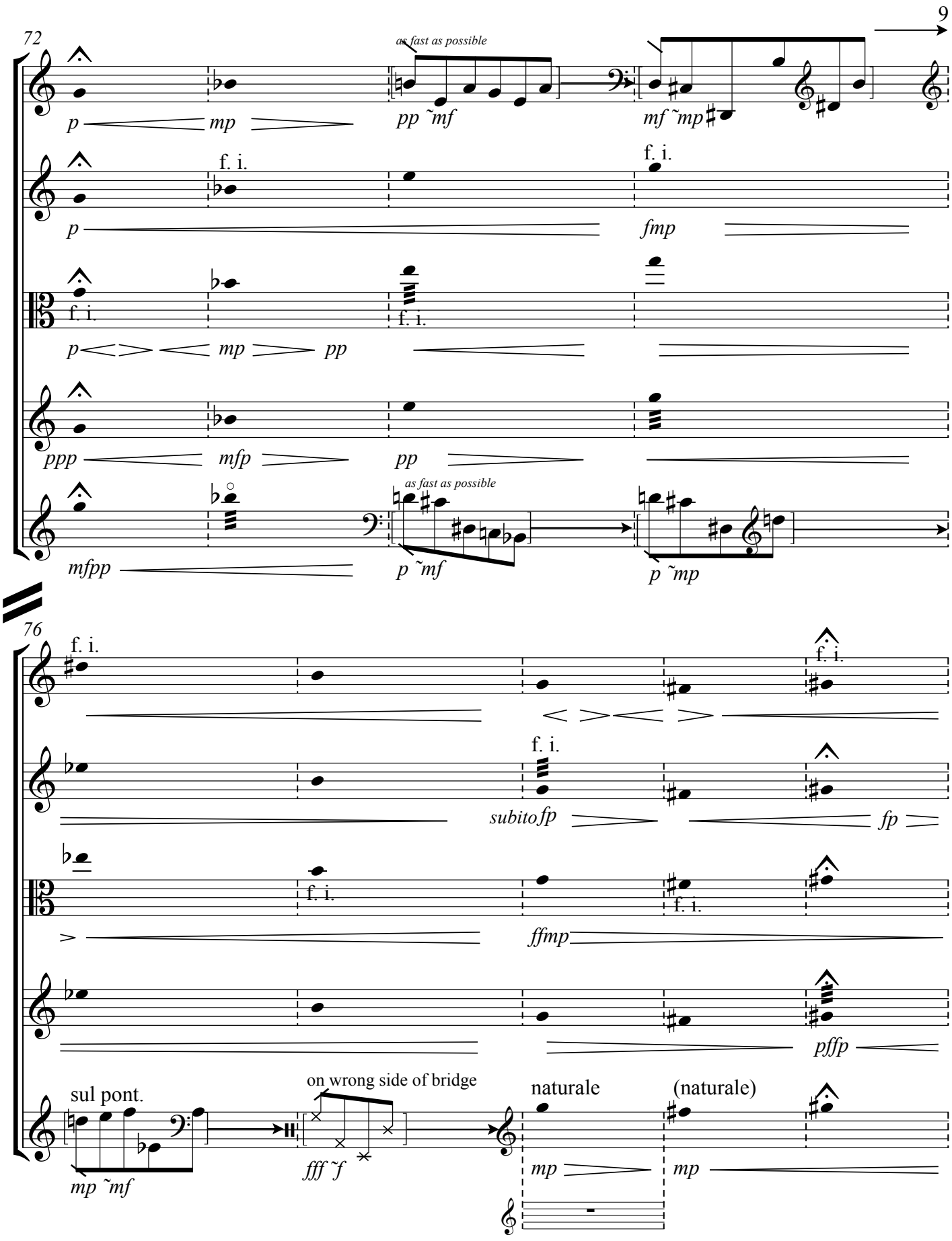
Also note that:

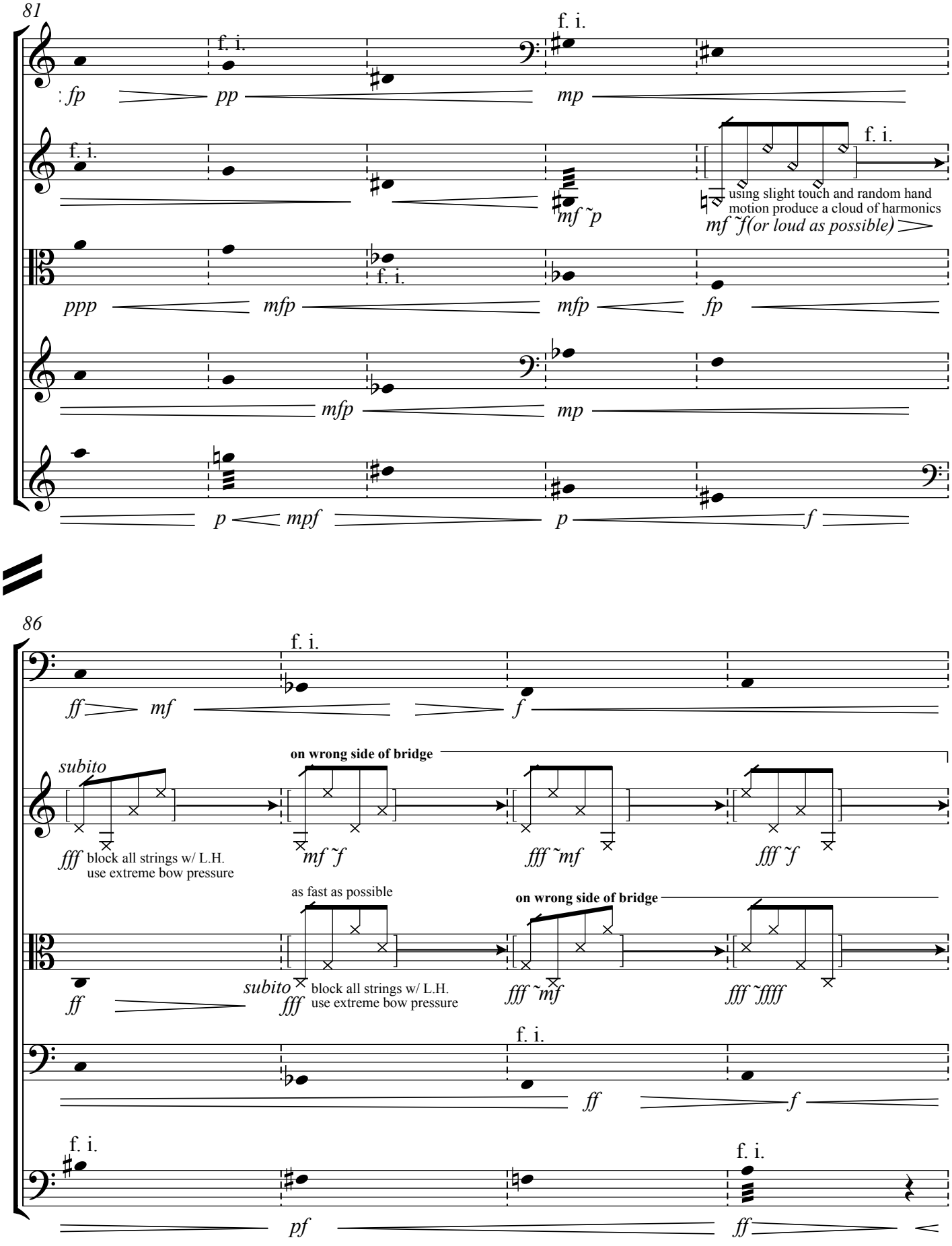
- While holding a pitch, bow-change should ideally be unaudible.

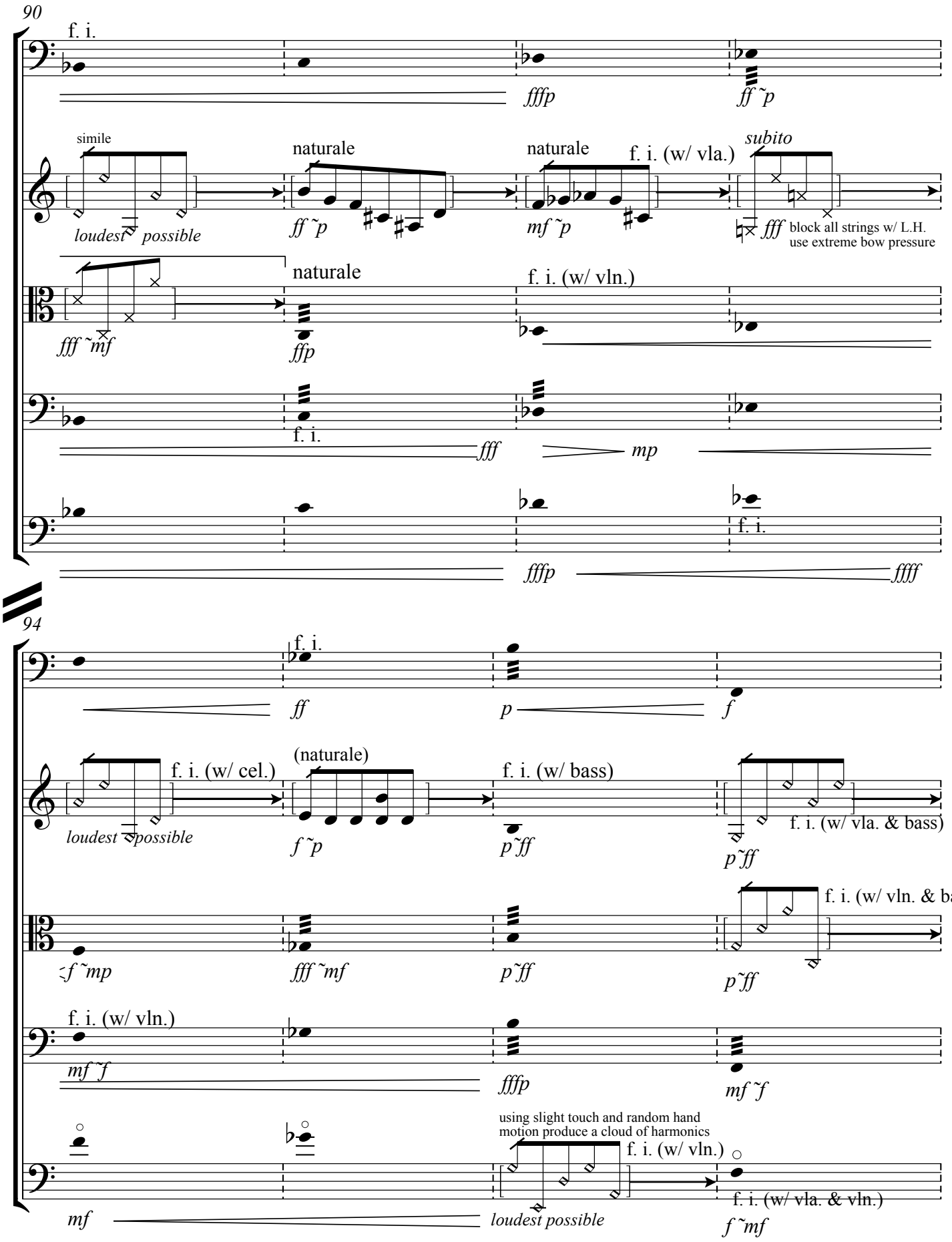
- Such markings as "*ff˜p*" instruct quick application of mentioned dynamics consequently(starting with first marked dynamic and ending on the second).

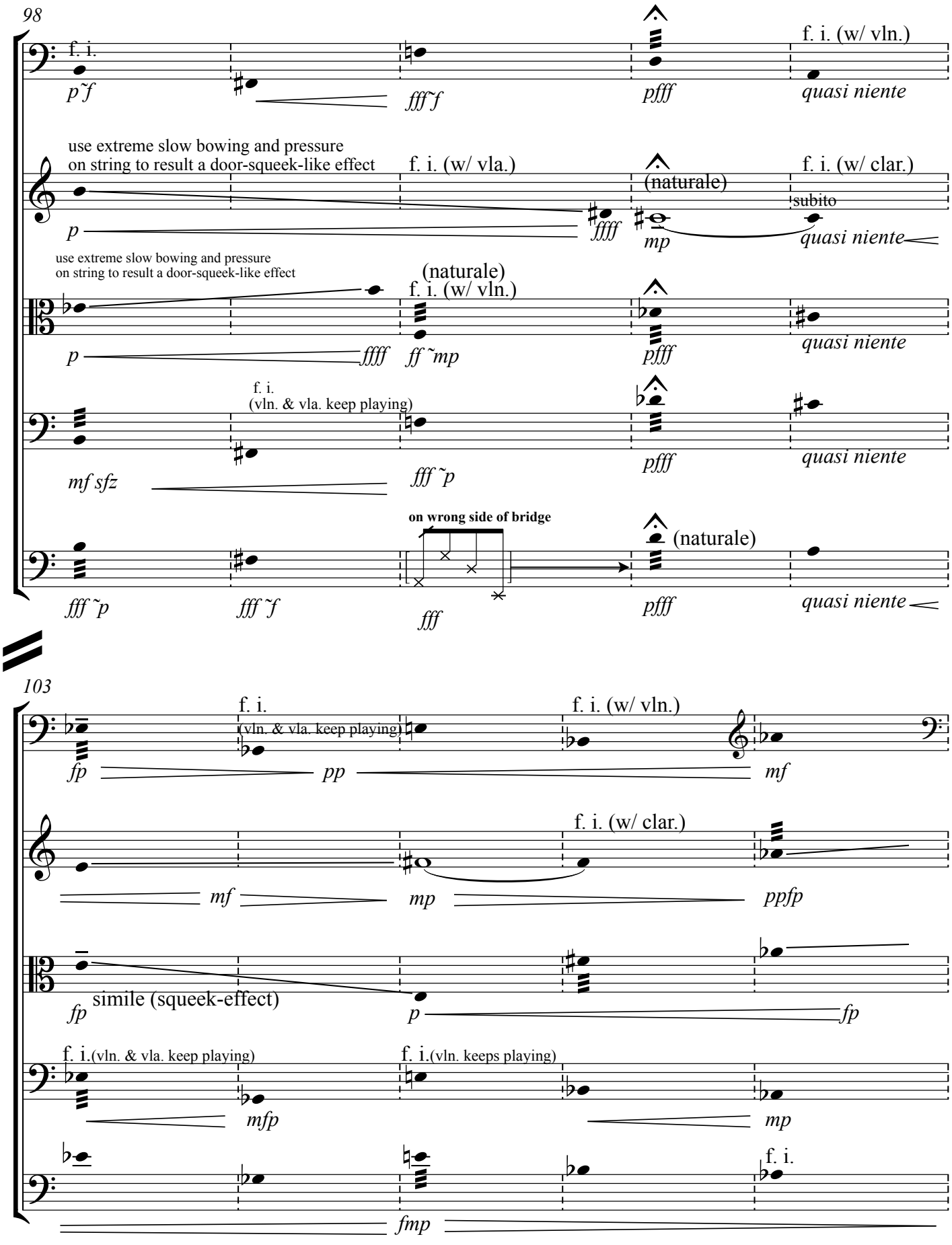


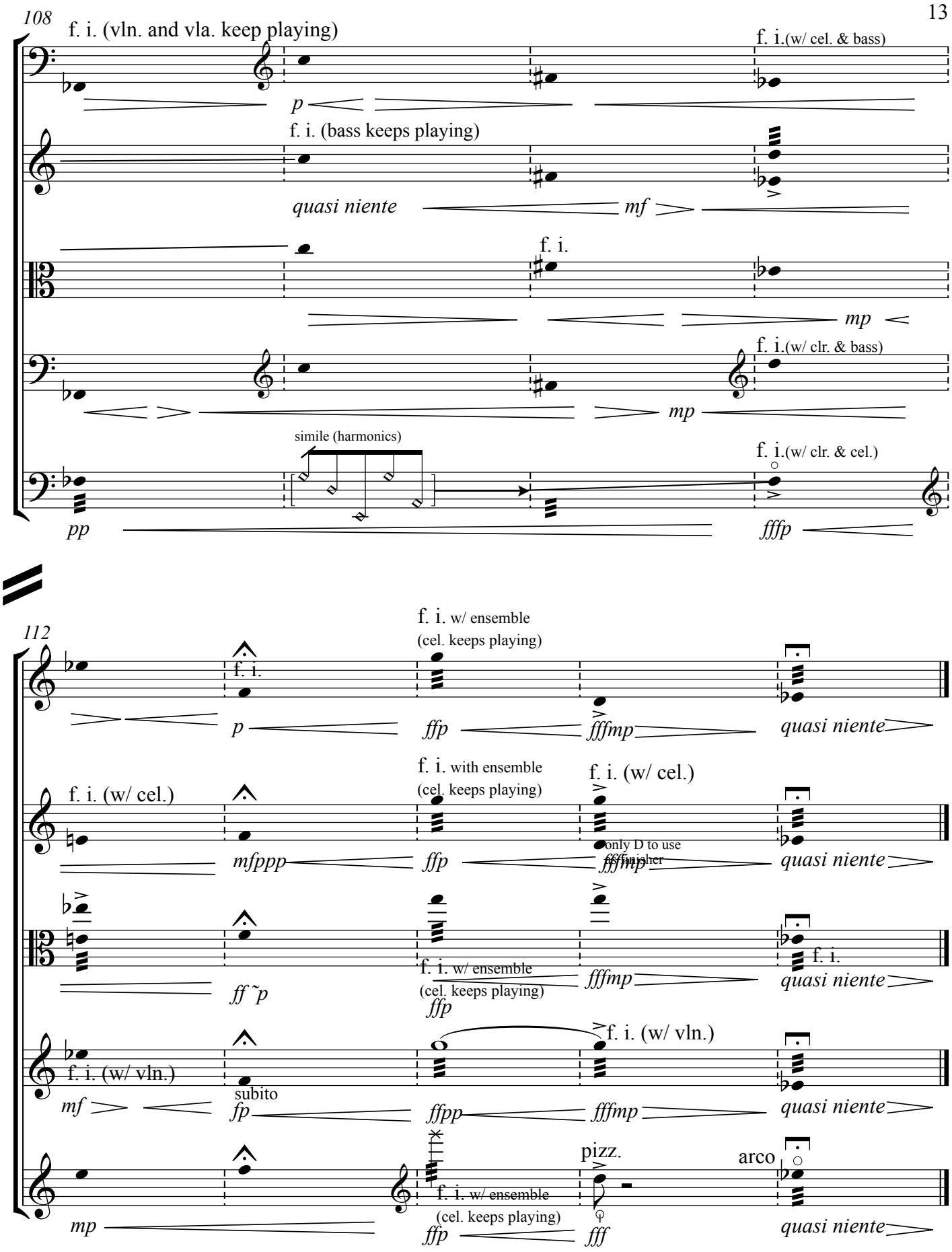

67
finishing inst. (w/ bass)
f. i.
niente
p
fffffpp
mp
f. i. (w/ bass)
niente
mp
fffffp
f. i. (w/ bass)
f. i.
niente
mp
fffffp
niente
p
fffpp
finishing inst. (w/ vla.)
f. i. (w/ clar.)
f. i. (w/ vln.)
niente
mp
fffpp


72
as fast as possible
p
mp
pp ~mf
mf ~mp
f. i.
fmp
mp
pp
ppp
mfp
mfpp
p ~mf
p ~mp
76
subito fp
fp
ffmp
pffp
sul pont.
mp ~mf
on wrong side of bridge
fff ~f
naturale
(naturale)
mp


81
f. i.
fp
pp
mp
mf ~p
using slight touch and random hand motion produce a cloud of harmonics
mf ~f(or loud as possible)
ppp
mfp
fp
p
mpf
f
86
ff
mf
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
subito fff block all strings w/ L.H. use extreme bow pressure
fff ~ffff
pf


90
f. i.
fffp
ff ~p
simile
naturale
naturale
f. i. (w/ vla.)
subito
loudest possible
ff ~p
mf ~p
fff
block all strings w/ L.H.
use extreme bow pressure
naturale
f. i. (w/ vln.)
fff ~mf
ffp
f. i.
fff
mp
f. i.
fffp
fffff
94
f. i.
ff
p
f
f. i. (w/ cel.)
(naturale)
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.)
f. i. (w/ vla. & vln.)
mf
loudest possible
f ~mf


98
f. i.
p ~ f
fff ~ f
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)
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.)
fp
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


108
f. i. (vln. and vla. keep playing)
f. i.(w/ cel. & bass)
p
f. i. (bass keeps playing)
quasi niente
mf
f. i.
mp
f. i.(w/ clr. & bass)
mp
simile (harmonics)
f. i.(w/ clr. & cel.)
pp
fffp
112
f. i.
f. i. w/ ensemble
(cel. keeps playing)
p
ffp
fffmp
quasi niente
f. i. (w/ cel.)
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.)
f. i. (w/ vln.)
mf
subito
fp
ffpp
fffmp
quasi niente
pizz.
arco
mp
f. i. w/ ensemble
(cel. keeps playing)
ffp
fff
quasi niente