

Dashti

Text: Sa'di/Goethe

Roazbeh Nafisi

♩ = 138 - 160

The musical score is written for a chamber ensemble. It begins with a tempo marking of ♩ = 138 - 160. The score is divided into two systems. The first system includes staves for Voice, Violin I, Violin II, Oud, Viola, Violoncello, and Contrabass. The second system includes staves for Percussions (Fell, Holz, Metal) and continues the Violin I, Violin II, Oud, Viola, and Violoncello parts. The music is in a 7/8 time signature. The Violin I and II parts feature dynamic markings of *mf* and *sfz*, with instructions for "durations and dynamics details ad lib." and "pizz." (pizzicato). The Viola part includes a *mp* marking. The Oud part starts with *mf* and features a triplet. The Percussions part includes markings for *mf*, *fp*, *mf*, and *pf*, with a 3:2 ratio indicated. The Violoncello part includes a *mf* marking. The Contrabass part includes a *mf* marking. The Voice part is mostly silent, with a few notes in the second system.

18

Voc. a - dam

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Ud.

Vla. *f* *mf* *mp* *mf*

Vc. *mf* *f* *pizz.* *arco* *mp* *mf*

Cb. *pf* *on tail piece* *naturale* *pizz.* *arco*

Percs. F. *attacca*
H. *sfz*
M.

31 Ba niy yo a da am a' za ⁶ ye yek_ di i__ ga a ra and, Ke dar a a__ fa__ ri nesh

Voc. *mf*

Vln. I *pizz.* *arco* *pizz.* *arco*
quasi niente *mf* *sfz* *mf*

Vln. II *pizz.* *arco*
quasi niente *mf* *sfz* *(mf)*

Ud. *mp*

Vla. *mp* *mf*

Vc.

Percs. F. H. M. *mf*

35 ze yek_ go ha_ ra_ and. *free ad lib. (use staccato and melisma)*

Voc. *a* etc.

Vln. I

Vln. II *f* *mf*

Ud. *mp* *mf*

Vla. *f* *mp*

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

41

Voc.

Vln. I

Vln. II

Ud.

Vla.

Vc.

p *mf* *mp* *f* *mp* *mf* *mp* *pizz.*

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

f *mp* *mf* *mp*

ad lib. quasi senza misura
etc.

47

Voc.

Vln. I

Vln. II

arco

mf

f

mf

f

Ud.

mf

fsfz

Vla.

mf

arco

fsfz

pizz.

Vc.

fsfz

mf

Percs. F. H. M.

f

Detailed description: This musical score page contains measures 47 through 52. The vocal line (Voc.) is silent throughout. The first violin (Vln. I) and second violin (Vln. II) parts feature complex rhythmic patterns with accents and dynamic markings of *mf* and *f*. The violin parts are marked *arco*. The viola (Vla.) part is in 3/8 time and features a melodic line with *mf* and *fsfz* dynamics, including a *pizz.* (pizzicato) section in measure 52. The cello (Vc.) part has a melodic line with *fsfz* and *mf* dynamics. The percussion (Percs.) part, specifically the snare drum (H.), has a rhythmic pattern starting in measure 51 with a dynamic of *f*. A bracket groups measures 47-50 for the vocal and violin parts, and another bracket groups measures 47-50 for the cello part.

So wun der bar ist das Le ben ge mischt; So

54

Voc. *p f p p f p f p p f p*

Vln. I *p*

Vln. II *ad lib.: contoured gliss. quasi senza misura*
p

Ud. *mf f*

Vla. *mf arco*

Vc. *mf arco p mf f*

F. Percs. H. M. *var. ad lib.* *niente*

on tail piece (Get as many colors as possible. Change bow as necessary.)

wun der bar ist das Le ben ge mischt. ge mi scht!

(change breath as seldom as possible)

Voc. *f p p f p f p p f p f* *glissandi (contour ad libitum)* *p*

Vln. I *f p f p f p* *sempre glissando (contour + duration ad lib.)* *f*

Vln. II *mf* *f*

Ud. *f mf mf*

Vla. *tr*

Vc. *quasi niente*

on tail piece (Get as many colors as possible. Change bow as necessary.)

Cb. *f*

F. Percs. H. M.

(whisper) Im A tem ho len sind zwei er lei G na den: Die... die Lu

69

Voc.

Vln. I

Vln. II

Ud.

Vla.

Vc.

Cb.

F.

Percs. H. M.

(sul G)

mf *f* *mf* *f* *mf* *f*

mf *(mf)* *mf*

quasi niente

on tail piece (simile) *f*

on tail piece (simile) *f*

*free ad lib.:
Comment on voice.
Metal brush only*

77 ft ein zie — hen, zie — hen,

Voc. *ff* *mf* *mp* *p*

Vln. I *mp* *mf* *p* *mf*

Ud. *mf* *trb* *p* *mf*

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

Vc. *p* *mf*

Cb. *pp*

Percs. F. H. M.

87

*whistling, using lots of air distortion
sempre gliss. (contour + timing ad lib.)*

Voc.

mf *mp* *mf* *mf*

Vln. I

*sempre gliss. (contour + timing ad lib., reacting to voice)
con sord.*

mp *mfmp* *mf*

Ud.

sfz *mp* *pp* *tr*

Vla.

mp *sfz* *pp*

Vc.

f *mp* *pp* *sfz*

Detailed description of the musical score: The score is for measures 87-91. It features five staves: Vocals (Voc.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Violoncllo (Ud.). The time signature changes from 4/4 to 3/4 and back to 4/4. The key signature has one flat (B-flat). The vocal part is marked with dynamics *mf* and *mp*, and includes the instruction *sempre gliss. (contour + timing ad lib.)*. The Violin I part is marked with dynamics *mp* and *mfmp*, and includes the instruction *sempre gliss. (contour + timing ad lib., reacting to voice) con sord.*. The Viola part has dynamics *sfz* and *pp*, and includes a trill (*tr*) in measure 90. The Violoncello part has dynamics *f*, *mp*, *pp*, and *sfz*. The Violoncllo part has dynamics *sfz* and *pp*.

94 *only air, flutter tongue*

Voc. *ff* *fff*

Vln. I *fp* *mp*

Ud. *fp* *mp*
con sord.

Vla. *mp* *niente* *p* *mf*

Vc. *mp* *pppp* *(cresc. effect: to gradually over-power all voices)*

Cb. *p* *(cresc. effect: to gradually over-power all voices)*

Percs. F. *var. ad lib. sempre syncopation*
H. *pp*
M.

Detailed description: This page of a musical score covers measures 94 to 98. It features seven staves: Vocals, Violin I, Upright Drum, Viola, Violoncello, Contrabass, and Percussion. The music is in 4/4 time, with some measures changing to 2/4, 3/4, and 3/4. The vocal line is marked with dynamics *ff* and *fff*, and includes the instruction "only air, flutter tongue". The violin I part starts with *fp* and *mp*. The upright drum part has a trill marked *fp* and later *mp* with "con sord.". The viola part has dynamics *mp*, *niente*, *p*, and *mf*. The cello part has *mp* and *pppp*, with a crescendo effect. The contrabass part has *p* and a crescendo effect. The percussion part has *pp* and a "var. ad lib. sempre syncopation" instruction.

101

Voc.

Vln. I

Vln. II

Ud.

Vla.

Vc.

Cb.

F.
Percs. H.
M.

ff

sfz *mp*

ff

mp

fff niente *mf*

fff niente

mp *mf*

mf p (subito)

sul pont.

naturale (con sord.)

pizz. >

108

Vln. I

Vln. II

Ud.

Vla.

Vc.

Cb.

Percs. F. H. M.

mp

pp

mp

pp

subito mp

p

mp

mf

pizz.

arco

quasi niente

arco

pp

pizz.

mp

quasi niente

pp

var. ad lib. (do not synchronize with oud)

*free ad lib in Bayat/Shur mode with G as center
quasi senza misura (free meter)
etc.*

115

(con sord.)

Vln. I

Vln. II

Ud.

Vla.

Vc.

Cb.

F.
Percs.
H.
M.

mp *fmp* *mf*

f *mp* *pizz. arco*

mp *fmp* *mf*

f *mp* *pizz. arco*

f *mp* *pizz. arco* *pizz. arco* *pizz. arco* *pizz. arco*

quasi niente *f* *mp* *pp*

Keep improvising freely [for some minutes]. Perc. may accompany whenever necessary.

Perc. may accompany the oud whenever necessary.

each beat played on a separate section of f./h./m.

use a voice between singing and speech

| | | | | | | |
|----------|----------|----------|----------|----------|----------|----------|
| Ba | niy | yo | a | da | am | a' |
| <i>p</i> | <i>f</i> | <i>p</i> | <i>f</i> | <i>p</i> | <i>f</i> | <i>f</i> |

singing (naturale)

130

Voc. *no vibrato* (unnotable breathing) *gradually more vibrato* *strong vibrato*

Vln. I *ffpp* *quasi niente* *f*

Vln. II *ffpp* *quasi niente* *f* *mf*

Ud. *f*

Vla. *mf* *ffpp* *quasi niente* *f* *pizz.*

Vc. *ffpp* *quasi niente* *f* *mf*

Cb. *ffpp* *quasi niente* *f*

F. Percs. H. M. *f sfz*

137 *za ye yek di i ga_ ra and.*

var. ad lib. *option: include fragments from following text:*

"Im Atemholen sind zweierlei Gnaden: Die Luft einziehen, sich ihrer entladen: Jenes bedrängt, dieses erfrischt; So wunderbar ist das Leben gemischt".

continue on Bayat/Shur ad lib (con misura!)

Change dynamics frequently ad lib. during glissando, only using *p* and *f*.

p *f* *p* *f*

mf *mp* *ff* *pp* *ff* niente

pizz. *arco* *(mf)* *mfpp* *ff* *pp* *ff* niente

mf *arco* *p* *mf* *fff* niente

p *f* *fmp* *ff* niente

mf *p* *mf* *mp* *ff* niente

F. H. M.