

# AFSCHAARI:

durch die Blume

für Streichtrio  
und drei GeschichtenerzählerInnen

Roozbeh Nafisi



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# AFSCHAARI:

## durch die Blume

1 Violine, 1 Viola, 1 Violoncello

und 3 GeschichtenerzählerInnen (1 Sopran/Alt, 1 Sopran/Alt, 1 Tenor/Bass)

Dauer: Ca. 13'

Es könnte auch ohne Text als Streichtrio aufgeführt werden (wobei die MusikerInnen dann nicht flüstern werden). Dauer: Ca. 8'

Roozbeh Nafisi

**Violine**

**Viola**

**Cello**

Violin: Dynamics include *p*, *f*, *gliss.*, *arco*, *pizz.*, *sul pont.*, *nat.*, *sul D*.

Viola: Dynamics include *p*, *f*, *pizz.*, *arco sul pont.*, *gliss.*, *p*, *f*.

Cello: Dynamics include *p*, *f*, *pizz.*, *arco nat.*, *sul D*.

**Vln.**

**Vla.**

**Vc.**

Violin: Dynamics include *p*, *f*, *naturale*.

Viola: Dynamics include *arco*, *p*, *f*, *ppp*, *fff*, *sfffz*, *arco*, *p*.

Cello: Dynamics include *p*, *f*, *fff*, *p*, *pizz.*, *pp*.

2

(very long)

Vln. *p*

Vla.

Vc.

14

sul G      pont. nat.      pont. sul A      naturale

Vln. *fff*      *f*      *fff*      *ffff*      *ffff*      *ffff*      *ffff*      *ffff*

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

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

pizz.      arco pont. sul C attacca      L.H. start at bridge      pizz.      arco nat.      sul G

*ffffz*      *ffffz*      *sfz*      *sfz*      *sfz*      *sfz*      *sfz*

pizz.      arco pont. sul C attacca      L.H. start at bridge      pizz.      arco col legno nat.      *f*      *p*

*ffffz*      *ffffz*      *sfz*      *sfz*      *sfz*      *sfz*      *sfz*

TEXT  
P  
e  
t  
r  
a  
:  
F  
r  
a  
g  
m  
e  
n  
t  
I

21 (arco)

Vln.  $\frac{2}{8}$   $\gamma$   $\text{b} \bar{\text{p}}$   $\text{6} \frac{8}{8}$   $\text{f}$   $\text{5} \frac{8}{8}$  -  $\text{pizz. } \text{d} \nearrow \text{3}$   $\frac{9}{16}$

(arco)  $\text{pizz. } f^+$   $\text{(p)} \text{fp}$   $\text{sul pont. } \text{f} \frac{9}{16}$

Vla.  $\frac{2}{8} \text{b} \gamma$   $\text{6} \frac{8}{8}$   $\text{pizz. } \text{f} \frac{9}{16}$

(arco)  $\text{pizz. } \text{f} \frac{9}{16}$   $\text{arco sul pont. } \text{f} \frac{9}{16}$

Vc.  $\frac{2}{8} \gamma$   $\text{6} \frac{8}{8} \text{sfz}$   $\frac{5}{8} \text{f} \frac{9}{16}$

3

24 arco con sord.  $\text{pizz. } \text{f} \frac{9}{16}$   $\text{sfz} \frac{5}{8} \frac{3}{16}$

Vln.  $\frac{9}{16}$   $\text{p}$   $\text{naturale} \text{pizz. } \text{sfz} \frac{5}{8} \frac{3}{16}$

Vla.  $\frac{9}{16} \text{f} \frac{5}{8} \text{sfz} \frac{5}{8} \frac{3}{16}$

Vc.  $\frac{9}{16} \text{sul C} \frac{6}{8} \text{ppf} \frac{5}{8} \frac{3}{16}$

Musical score for strings (Violin, Viola, Cello) at measure 32. The Violin (Vln.) plays eighth notes with grace marks. The Viola (Vla.) uses a bowing technique labeled '(arco con sord.)'. The Cello (Vc.) plays sustained notes with a bow. The score includes dynamic markings *ppp* and *p*, and a performance instruction *senza sord. sul G*.

38

Vln.  $\begin{smallmatrix} 6 \\ 16 \end{smallmatrix}$  p

Vla.  $\begin{smallmatrix} 5 \\ 16 \end{smallmatrix}$  f p

Vc.  $\begin{smallmatrix} 6 \\ 16 \end{smallmatrix}$

pizz. arco

$\begin{smallmatrix} 5 \\ 16 \end{smallmatrix}$  f p

senza sord.

pizz. arco

$\begin{smallmatrix} 5 \\ 16 \end{smallmatrix}$  f p

pizz. arco

$\begin{smallmatrix} 5 \\ 16 \end{smallmatrix}$  f p

5

44

Vln.  $\begin{smallmatrix} 5 \\ 16 \end{smallmatrix}$  f

Vla.  $\begin{smallmatrix} 5 \\ 16 \end{smallmatrix}$  f

Vc.  $\begin{smallmatrix} 5 \\ 16 \end{smallmatrix}$  f

$\begin{smallmatrix} 8^{va} \\ \text{pizz.} \end{smallmatrix}$

$\begin{smallmatrix} 6 \\ 16 \end{smallmatrix}$  p

$\begin{smallmatrix} 5 \\ 16 \end{smallmatrix}$  f

$\begin{smallmatrix} 6 \\ 16 \end{smallmatrix}$  f

$\begin{smallmatrix} 5 \\ 16 \end{smallmatrix}$  pp

$\begin{smallmatrix} 6 \\ 16 \end{smallmatrix}$  f

pizz. arco

$\begin{smallmatrix} 4 \\ 16 \end{smallmatrix}$  f

$\begin{smallmatrix} 5 \\ 16 \end{smallmatrix}$  f

$\begin{smallmatrix} 4 \\ 16 \end{smallmatrix}$  f

$\begin{smallmatrix} 5 \\ 16 \end{smallmatrix}$  f

49

6

Vln. *p* *sffz*

Vla. *p* *sffz*

Vc. *p* *sffz*

*8va*

$\frac{5}{16}$   $\frac{6}{16}$  -  $\frac{3}{8}$  -  $\frac{4}{8}$  *f*

*con sord.*

*con sord.* *ppp*

*con sord.* *p* *f*

*pizz.* *f*

55

Vln. *p* *ppp* *f*

Vla. *p*

Vc. *p* *arco* *pizz.* *arco* *senza sord.*

*8va*

$\frac{3}{8}$  -  $\frac{8}{8}$

$\frac{3}{8}$  -  $\frac{8}{8}$

$\frac{3}{8}$  -  $\frac{8}{8}$

Musical score for strings (Violin, Viola, Cello) showing measures 67-68. The score includes dynamic markings, articulations, and performance instructions like 'pizz. arco' and '8va'. Measure 67 starts with a forte dynamic (f) for the Violin, followed by a piano dynamic (p) with a grace note. Measure 68 begins with a piano dynamic (p) for the Viola, followed by a forte dynamic (f). The Cello provides harmonic support with sustained notes and rhythmic patterns.

Musical score for strings (Violin, Viola, Cello) in 3/8 time. Measure 70: Violin plays eighth-note pairs with grace notes, dynamic *p*. Measure 71: Violin and Viola play eighth-note pairs with grace notes, dynamic *p*. Measure 72: Violin and Viola play eighth-note pairs with grace notes, dynamic *p*. Measure 73: Violin and Viola play eighth-note pairs with grace notes, dynamic *p*. Measure 74: Violin and Viola play eighth-note pairs with grace notes, dynamic *p*. Measure 75: Violin and Viola play eighth-note pairs with grace notes, dynamic *p*. Measure 76: Violin and Viola play eighth-note pairs with grace notes, dynamic *f*. Measure 77: Violin and Viola play eighth-note pairs with grace notes, dynamic *f*.

TEXT

75 wrong side of bridge (pizz.)

Vln. 3:2

correct side of bridge (pizz.)

R.H., wrong side of bridge (pizz.) 3:2

Vla. arco

L.H., correct side of bridge (pizz.)

Vc. arco sul pont. (brushing on bridge), gradually apply great bow pressure

L.H. wrong side of bridge pizz.

f 3:2

correct side of bridge pizz. sul tasto

f 3:2 (f) 3:2 p

R.H. col legno gliss. (sul A slide from bridge to nut) (correct side of bridge)

attacca

**a tempo** ( $\text{♩} = 60$ )

80

Vln. 3/8 correct side of bridge arco (arco)

Vla. 3/8 correct side of bridge pizz. + f p

Vc. 3/8 correct side of bridge arco nat. mp pizz. sfz

6/8 pizz. arco sul G f p (arco) (pizz.) f p sfz

84 8va

Vln. pizz. f p fp f f p wrong side of bridge arco

Vla. pizz. f p fp f f p wrong side of bridge arco

Vc. fp p f p f p f p f p

TEXT  
 M  
 a  
 r  
 i  
 a  
 n  
 n  
 e :  
 F  
 r  
 a  
 g  
 m  
 e  
 n  
 t  
 I

10

89

Vln.  $\frac{5}{8}$   $\text{fff}$  correct side of bridge  $\text{sffz}$   $f$   $\text{sfz}$   $f$   $\text{sul pont.}$   $\text{sfz}$   $\text{sul pont.}$   $\text{sul pont.}$

Vla.  $\frac{5}{8}$   $\text{fff}$  correct side of bridge  $\text{arco}$   $\text{sffz}$   $f$   $\text{sfz}$   $f$   $\text{sfz}$

Vc.  $\frac{5}{8}$   $\text{ffff}$   $\text{sul pont.}$   $\text{sfz}$   $\text{sul pont.}$   $\text{sfz}$   $\text{sul pont.}$

93

poco rit. naturale

Vln.  $\frac{7}{8}$   $\text{fp}$   $\text{fff}$   $\text{sul pont.}$   $\text{f}$   $\text{p}$   $\text{a tempo}$   $\text{naturale}$   $\text{mf}$

Vla.  $\frac{7}{8}$   $\text{poco rit.}$   $\text{naturale}$   $\text{sul pont.}$   $\text{fpp}$   $\text{a tempo}$   $\text{naturale}$   $\text{mf}$   $\text{pizz.}$

Vc.  $\frac{7}{8}$   $\text{poco rit.}$   $\text{naturale}$   $\text{sul pont.}$   $\text{gliss.}$   $\text{f}$   $\text{pizz.}$   $\text{p}$   $\text{mf}$

### TEXT

97 ♩ = 100, ad libitum

*Klatschen, während Sie CellistIn zuflüsternd tratschen*

11

P  
e  
t  
r  
a  
:  
  
P  
n  
a  
g  
m  
e  
n  
t  
  
I

VI

THE BOSTONIAN

arco col legno

VI

100

V

E

8

V

1

**Klatschen**, während Sie GeigerIn und BratschistIn ein Geheimnis zuflüstern. Fügen Sie ein paar Mal die Worte 'Autsch' und

pizza  
(R.H.)

*8va*

- - -

piz  
(L.H.)

D  
)

7

1

1

*Klatschen, während Sie die Worte "Petra" und "Marianne" flüstern und GeigerIn und CellistIn anschauen*

K

2020e

14

12 107 *Klatschen, den anderen zuzwinkern und lächeln*

Vln. *p* > *f* rasgueado

Vla. (p) *sffz* *Klatschen*

Vc. (damp) *sfz* *sfz* *sffz* *sffffz*

*J = 60* arco col legno 3:2

5 8 5 8 6 8

111 arco sul pont.

Vln. 6 8 5 8 *p* *fp* *f* (d) 10 16

Vla. 6 8 5 8 *p* (f) *f* 10 16

Vc. 6 8 5 8 *p* (f) *f* 10 16

*pizz.* 5 8 5 8 5 8 5 8 (sul D) 10 16

6 8 6 8 6 8 6 8 10 16

114

Vln. 10 arco naturale sul pont. 6 8  
*fff*

Vla. 10 arco naturale sul pont. 6 8  
*fff*

Vc. 10 arco naturale sul pont. 6 8 pizz. arco nat. 6 8  
*fff* *mf* *p* *3:2* *mf*

13

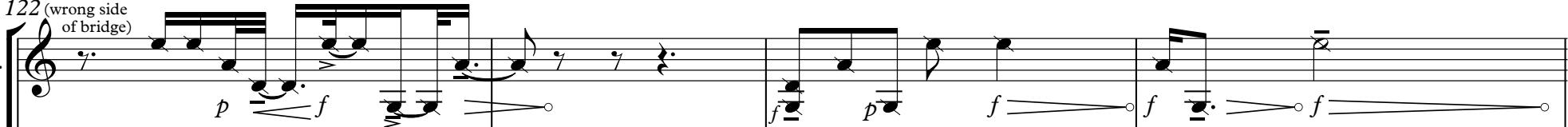
118

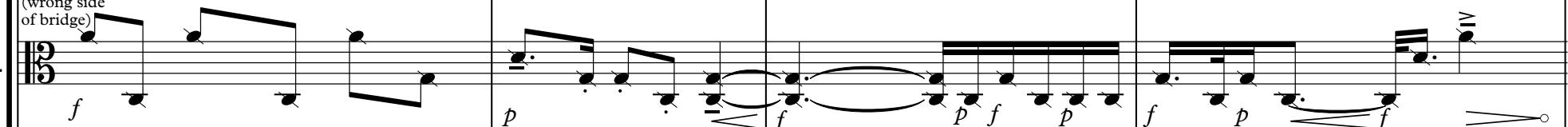
Vln. 6 wrong side of bridge pizz. *mf* f *sfz* p *f*

Vla. 6 correct side of bridge pizz. *f* arco pizz. *p* *f*

Vc. 6 wrong side of bridge arco naturale *p* f *v*  
*mf* *f* *v* *f*

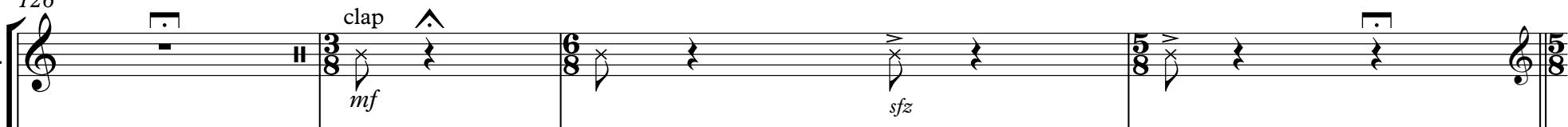
14 122 (wrong side of bridge) arco

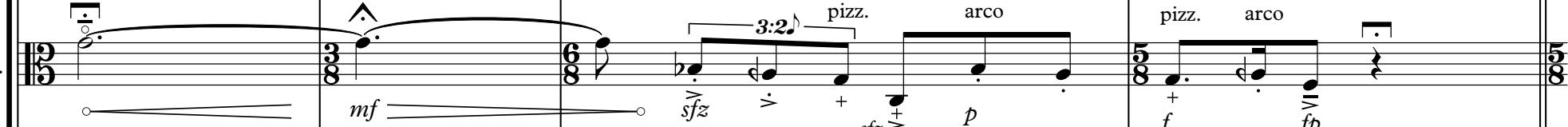
Vln. 

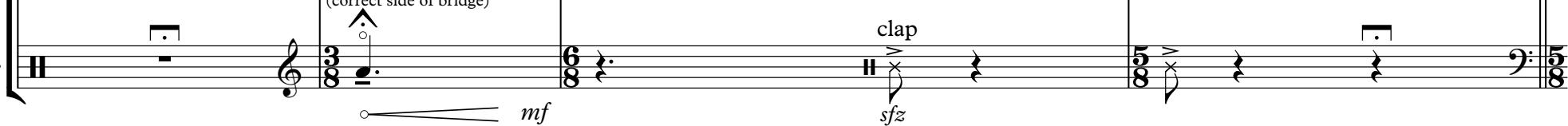
Vla. 

Vc. 

126

Vln. 

Vla. 

Vc. 

## TEXT

correct side  
of bridge

**A**  
**a**  
**t**  
**i**  
**s**  
**c**  
**h**  
**:**  
**F**  
**r**  
**a**  
**g**  
**m**  
**e**  
**n**  
**t**  
**II**

130 arco sul pont.  
attacca

arco sul pont.  
attacca

5 8 6 8 5 8 5 8

5 8 6 8 5 8 5 8

5 8 6 8 5 8 5 8

5 8 6 8 5 8 5 8

15

132

Vln. fff p fff 3:2 naturale 6 8 p f 7 8

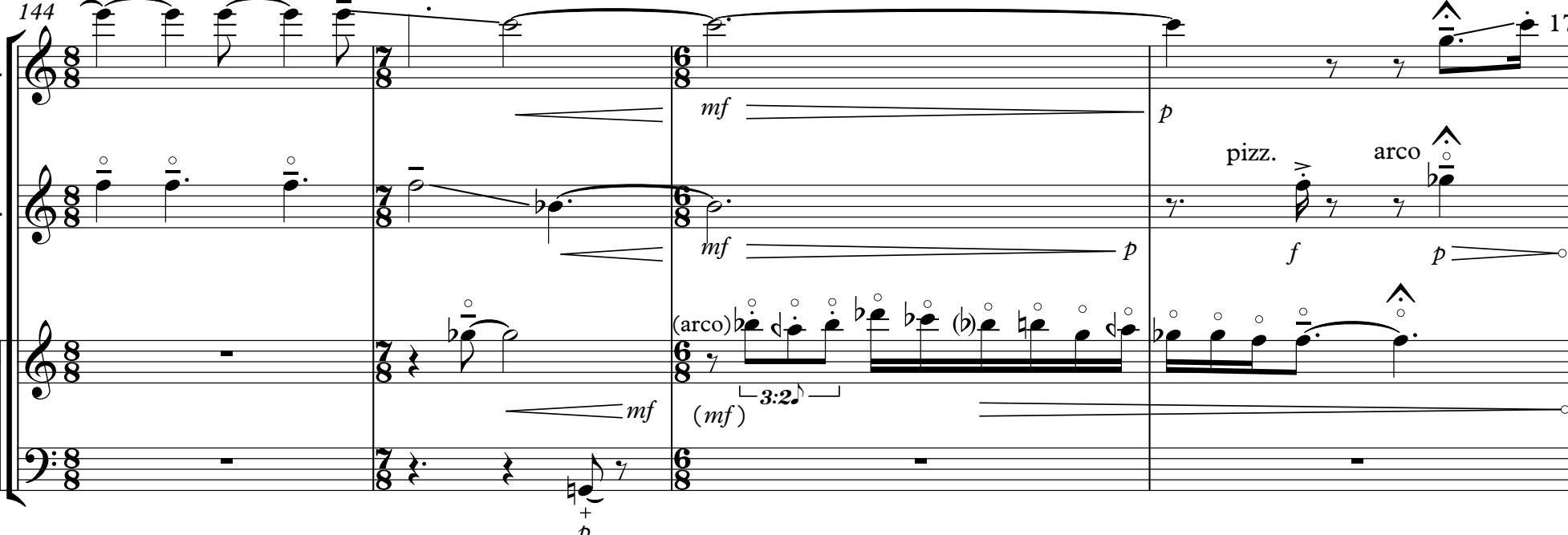
Vla. fff p fff 3:2 6 8 p f 7 8

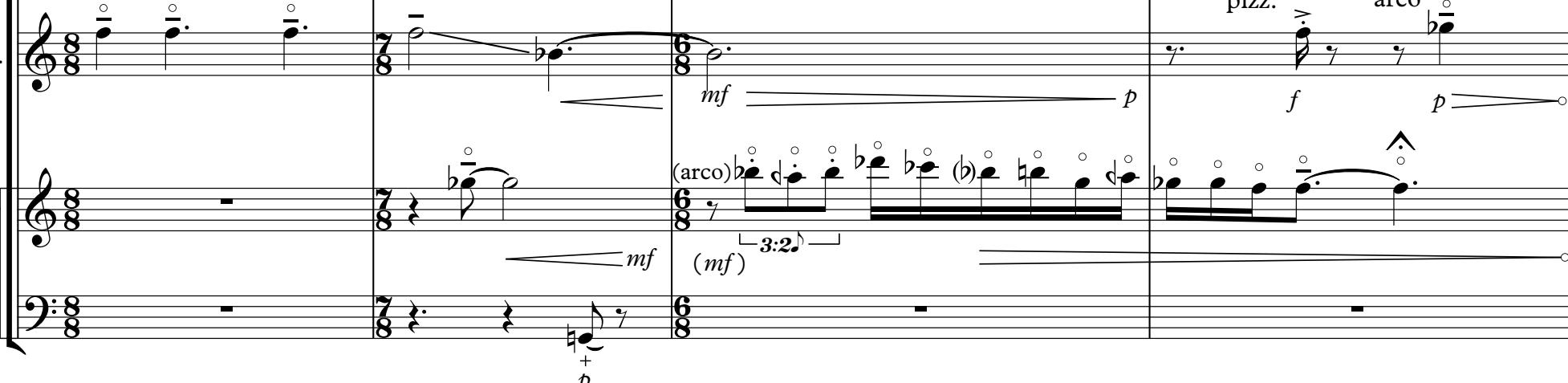
Vc. fff p fff 3:2 6 8 p f 7 8

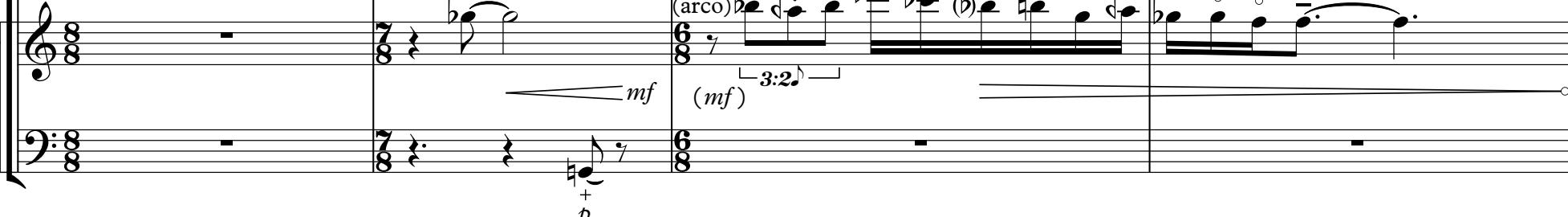
**TEXT**

M  
a  
r  
i  
a  
n  
n  
e  
:  
F  
r  
a  
g  
m  
e  
n  
t  
II

144

Vln. 

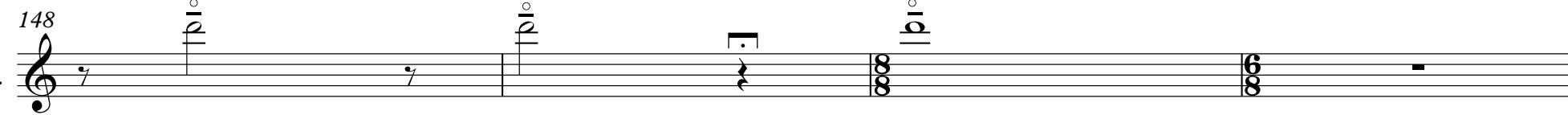
Vla. 

Vc. 

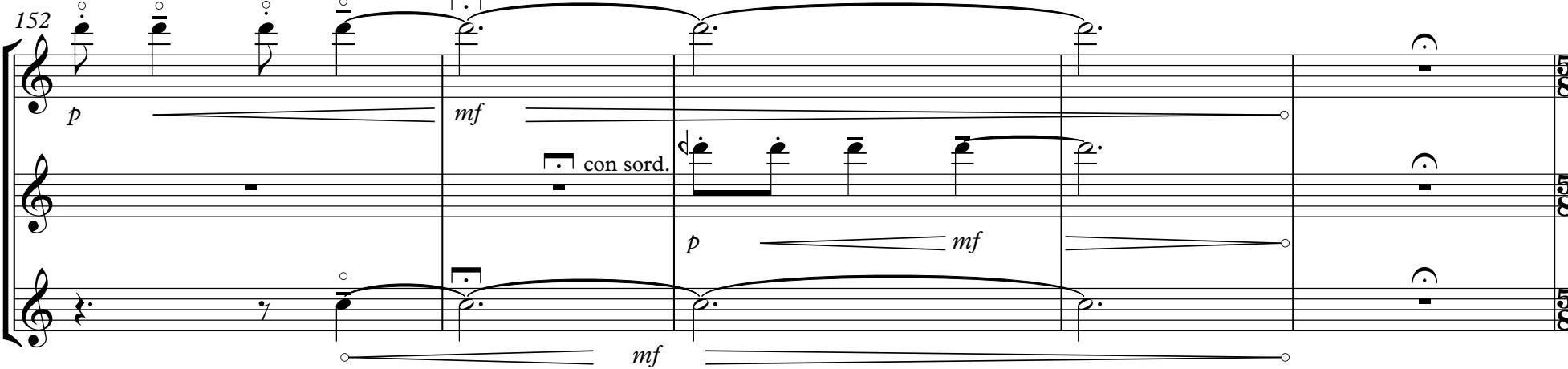
Bass. 

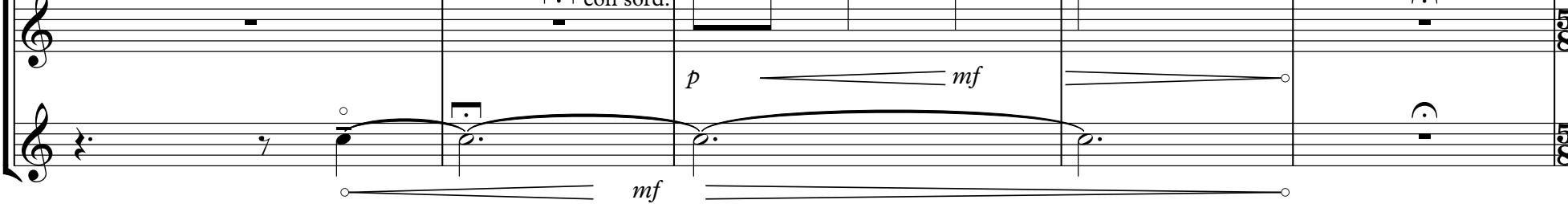
17

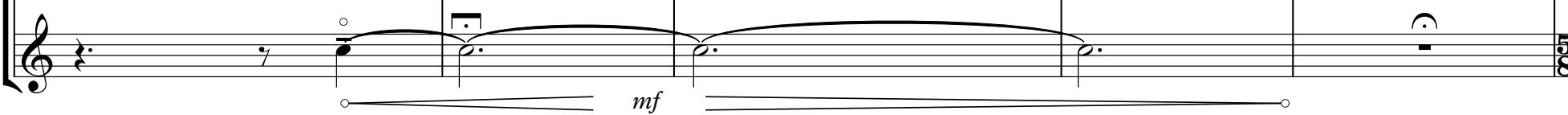
148

Vln. 

152

Vln. 

Vla. 

Vc. 

Musical score for strings (Violin, Viola, Cello) at measure 157. The score consists of three staves. The top staff is for Violin (Vln.), the middle for Viola (Vla.), and the bottom for Cello (Vc.). The key signature is one sharp (F#). The time signature changes throughout the measure: it starts with a bracket over two measures indicating a common time (indicated by a 'C' with a diagonal line), followed by a '3/8' signature, then a '5/8' signature, then a '6/8' signature, and finally a '7' at the end. Measure 157 begins with a dynamic of *p*. The Violin has a sustained note with a grace note above it. The Viola and Cello also have sustained notes with grace notes. The measure ends with a dynamic of *f*. The strings play eighth-note patterns throughout the measure.

Musical score for strings (Violin, Viola, Cello) showing measures 161-162. The score includes dynamic markings (p, mf, pp), articulations (dots, dashes, etc.), and performance instructions (senza sord.). Measure 161 starts with Vln. at p, followed by Vla. at pp and Vc. at p. Measure 162 begins with Vln. at mf, followed by Vla. at pp and Vc. at mf.

165

Vln. *mf*

Vla.

Vc.

senza sord.      pizz. (+)

(arco)      sul C

*mf*      *fff*

*sffz*      *pizz.*

19

TEXT

P  
e  
t  
r  
a  
:

F  
r  
a  
g  
m  
e  
n  
t

III

170      col legno

*sffz*



pizz.

*p*



Vc.

*sfz*

Vln.

Vla.

Vc.

Vln.

Vla.

Vc.

Vc.

**AFSCHAARI: durch die Blume**

Texte gesprochen von den drei GeschichtenerzählerInnen Petra (Sopran/Alt), Aatisch (Tenor/Bass) und Marianne (Sopran/Alt)  
Angeordnet in der Reihenfolge ihres Auftritts

**Roozbeh Nafisi**

Inspiriert durch eine mündliche Erzählung von Barbara Romankiewicz

**Petra: Fragment I**

Marianne liebt Pflanzen. Aber sie kann überhaupt nicht mit Pflanzen umgehen. Sie tötet alle Pflanzen unabsichtlich. Weil sie sie zu viel gießt. Und weil sie zu viel an ihnen herumzupft. Wenn irgendwo ein kleines braunes Eck ist, dann zupft sie es runter. Und das mögen die Pflanzen natürlich nicht. Und sterben. Irgendwann denken sich die Pflanzen: „Hilfe... Hilfe... die Marianne... die Marianne kommt schon wieder“. Und sterben. Sie ist eine totale Perfektionistin.

**Aatisch: Fragment I**

Als wir zu dritt im Büro waren, haben wir uns ganz gut verstanden. Dann plötzlich ist Marianne immer nur schlecht gelaunt gewesen. Sie hat angefangen mit Petra herum zu streiten. Über Kleinigkeiten. Dann hat sie sich eines Tages entschieden, dass sie in die Kulturabteilung wechseln will. Warum? Hat sie eigentlich nicht gesagt. Es muss irgendwas mit Petra zu tun gehabt haben. Frauengeschichten halt.

**Marianne: Fragment I**

Ich liebe Menschen. Aber alle im Büro glauben, dass ich Pflanzen lieber hab. Pflanzen sind für mich eher ein Mittel, um den Menschen näher zu kommen. Wir haben uns im Büro gut verstanden. Bis zu dem Zeitpunkt, wo Petra plötzlich angefangen hat, mit dem Aatisch herum zu flirten. Und ja, mich hat das total gestört. Vielleicht weil ich auch ein bissl a Schwäche für den Aatisch hab. Die Petra steht total auf orientalische Kerle. Noch dazu passt der Aatisch halt genau in ihr Beuteschema. Er ist irgendwie so ruhig, hat aber trotzdem was Feuriges in sich. Was mich halt auch total ärgert, ist, dass wenn Petra in den Urlaub fährt, fragt sie immer den Aatisch, ob er ihre Pflanzen gießt. Wieso hat sie mich nie gefragt?

**Petra: Fragment II**

Marianne hat einmal eine Pflanze einer Kollegin geschenkt. Die Kollegin ist dann in Pension gegangen und hat die Pflanze stehen lassen. Diese Pflanze hat Marianne mir dann gegeben: „Magst du dich ein bisschen um diese Pflanze kümmern?“. Die Pflanze hatte nur drei Blätter. Sie war kurz vorm Sterben. Ich machte mit der Pflanze gar nichts. Außer, dass ich ein bisschen mit ihr sprach. Und manchmal streichelte ich auch ihre Blätter. Sie wuchs. Und sie wurde groß und wunderschön. Und das hat Marianne irgendwie nicht gefallen. Naja, dass ich mit Pflanzen kann und sie nicht. Und sie ging dann in eine andere Abteilung. Gottseidank. Es war schrecklich diese ganze dicke Luft mit ihr.

**Aatisch: Fragment II**

Ich kann mit Pflanzen nix anfangen. Petra war vier Wochen im Urlaub – so lang war ich noch nie im Urlaub. Und ich hab total auf die Pflanze vergessen. Na ja, ich hab zu viel zu tun gehabt. Marianne ist dann mal ins Büro gekommen und hat gesehen, dass es der Pflanze schlecht geht. Ich habe gesagt „Ich sollte sie halt gießen, aber...“ und sie hat gesagt: „Ah, dann nehm ich sie mit rauf und mach das“.

**Marianne: Fragment II**

Die Petra ist dann auf Urlaub gegangen und ich hab mir angedacht, des könnte ich eigentlich zum Anlass nehmen wieder mal in den ersten Stock zu schauen und den Aatisch zu besuchen. Der Aatisch hat sich total gefreut. Dann hamma ziemlich lange geplaudert. Über alles mögliche. Und zum Schluß hat er mich umarmt und hat ma a Bussal auf die Wange geb'n. Ich war total hin und weg. Beim Rausgehn sehe ich die Planze und denke „Hmm ... jetzt werd ich der Petra eins auswischen. Ich will, dass sie weiß, dass ich da war.“ Ich hab zum Aatisch gsagt: „Ich kann mich doch oben um die Pflanze kümmern“...

**Petra: Fragment III**

Dann aber kam ich einmal nach dem Urlaub zurück und meine Pflanze war weg. Ich ging rauf zu Marianne und hab auf ihrem Platz ein ganz armes Wesen gesehen: nur drei Blätter. Und sie behauptete, dass die Pflanze schon so schlecht ausgeschaut hat, als sie sie geholt hat. Ich sagte: „Marianne, das ist gelogen. Sie war das blühende Leben.“ Dann sagte sie: „Ich werde mich jetzt vor dir nicht rechtfertigen. Außerdem, findest du nicht, dass du genug geschenkt bekommen hast? Ja, das ist mein Topf. Das ist meine Pflanze“. Ich sagte: „Dann kauf i dir's ab und geb da des Göd.“ „Na, des will i ned.“, sagte sie. Ich sagte dann „Worum geht's dir dann? Was ist das Problem?“. Sie sagte: „Ja, du brauchst nicht beleidigt spielen.“ Und ich darauf: „Na gut. Lass es uns einfach vergessen. Die Pflanze ist sowieso kaputt. Du kannst sie wegschmeißen.“ „Die schmeiß ich sicherlich nicht weg“, sagte sie. Und ich: „Vergiss es. Es ist abgeschlossen. Tschüss.“

\* \* \*

# AFSCHAARI:

## durch die Blume

Violine

1 Violine, 1 Viola, 1 Violoncello

und 3 GeschichtenerzählerInnen (1 Sopran/Alt, 1 Sopran/Alt, 1 Tenor/Bass)

Es könnte auch ohne Text als Streichtrio aufgeführt werden (wobei die MusikerInnen dann nicht flüstern werden).

Roozbeh Nafisi

**Violin Part (Staff 1):**

- Measure 1: Dynamic *p*, followed by a measure of eighth-note pairs. Measure 2: Measure of eighth-note pairs. Measure 3: Measure of eighth-note pairs. Measure 4: Measure of eighth-note pairs. Measure 5: Measure of eighth-note pairs. Measure 6: Measure of eighth-note pairs. Measure 7: Measure of eighth-note pairs. Measure 8: Measure of eighth-note pairs. Measure 9: Measure of eighth-note pairs. Measure 10: Measure of eighth-note pairs.

**Violin Part (Staff 2):**

- Measure 11: Measure of eighth-note pairs. Measure 12: Measure of eighth-note pairs. Measure 13: Measure of eighth-note pairs. Measure 14: Measure of eighth-note pairs. Measure 15: Measure of eighth-note pairs. Measure 16: Measure of eighth-note pairs. Measure 17: Measure of eighth-note pairs. Measure 18: Measure of eighth-note pairs. Measure 19: Measure of eighth-note pairs. Measure 20: Measure of eighth-note pairs.

**Violin Part (Staff 3):**

- Measure 21: Measure of eighth-note pairs. Measure 22: Measure of eighth-note pairs. Measure 23: Measure of eighth-note pairs. Measure 24: Measure of eighth-note pairs. Measure 25: Measure of eighth-note pairs. Measure 26: Measure of eighth-note pairs. Measure 27: Measure of eighth-note pairs. Measure 28: Measure of eighth-note pairs. Measure 29: Measure of eighth-note pairs. Measure 30: Measure of eighth-note pairs.

**Violin Part (Staff 4):**

- Measure 31: Measure of eighth-note pairs. Measure 32: Measure of eighth-note pairs. Measure 33: Measure of eighth-note pairs. Measure 34: Measure of eighth-note pairs. Measure 35: Measure of eighth-note pairs. Measure 36: Measure of eighth-note pairs. Measure 37: Measure of eighth-note pairs. Measure 38: Measure of eighth-note pairs. Measure 39: Measure of eighth-note pairs. Measure 40: Measure of eighth-note pairs.

**Violin Part (Staff 5):**

- Measure 41: Measure of eighth-note pairs. Measure 42: Measure of eighth-note pairs. Measure 43: Measure of eighth-note pairs. Measure 44: Measure of eighth-note pairs. Measure 45: Measure of eighth-note pairs. Measure 46: Measure of eighth-note pairs. Measure 47: Measure of eighth-note pairs. Measure 48: Measure of eighth-note pairs. Measure 49: Measure of eighth-note pairs. Measure 50: Measure of eighth-note pairs.

**Violin Part (Staff 6):**

- Measure 51: Measure of eighth-note pairs. Measure 52: Measure of eighth-note pairs. Measure 53: Measure of eighth-note pairs. Measure 54: Measure of eighth-note pairs. Measure 55: Measure of eighth-note pairs. Measure 56: Measure of eighth-note pairs. Measure 57: Measure of eighth-note pairs. Measure 58: Measure of eighth-note pairs. Measure 59: Measure of eighth-note pairs. Measure 60: Measure of eighth-note pairs.

TEXT:  
Petra  
I

24

arco con sord.

28 arco  
(con sord.)

32

senza sord.  
sul G

38

pizz. arco

44

*8va*

49

*8va*

con sord.

24 55

*p*                    *ppp*                    *f*

62

*mf*                    *p*

67

*p*                    *f*                    *f*                    *f*                    *f*

70

*senza sord.*

*pizz.*                    *f*

$\text{♩} = 40, \text{ad libitum}$

TEXT:

Aatisch I

75 wrong side of bridge (pizz.)

correct side of bridge (pizz.)

*sfz*

*sfz*

**a tempo** ( $\text{♩} = 60$ )  
correct side  
of bridge

80 arco (arco)  $\nearrow$   
 $\text{8}$  pizz. +  $f$   $p$

25

84  $8^{\text{va}}$  (arco)  
 $\text{pizz.}$   $f$   $p$   $f$   $fp$   $f$   $f$   $p$   $f$

TEXT:  
Marianne I

89  $\text{5}$   $\text{fff}$   $sfffz$   $f$   $sfz$   $f$   $sfz$   $sul pont.$

poco rit.  
93 naturale

sul pont. a tempo  
 $\text{15}$   $f>p$   $f>p$   $f>p$   $f$   $p$   $3:2$   $mf$

$\text{♩} = 100, \text{ad libitum}$   
 TEXT:  
Petra II

Klatschen, während Sie CellistIn zuflüsternd tratschen

97  $\text{6}$   $p$   $sffz$   $p$   $sffz$

26

pizz. 8va

102 (R.H.)

*p*

pizz. (L.H.)

*f*

3:2

Musical score for orchestra, page 111, measures 5-10. The score consists of two staves. The top staff uses a treble clef, 6/8 time, and a key signature of one sharp. The bottom staff uses a treble clef, 6/8 time, and a key signature of one sharp. Measure 5 starts with a dynamic *p*. Measure 6 begins with *pizz.* Measure 7 starts with *f*. Measure 8 starts with *fp*. Measure 9 starts with *f*. Measure 10 starts with *(d)*.

118 wrong side of bridge pizz. *mf*

correct side of bridge

121 pizz. *f*

122 (wrong side of bridge) arco *p* *f*

126 *clap* *mf* *sfz*

correct side of bridge

130 arco sul pont. attacca *sffz* *fff* *p* *fff* *6/8* *p* *fff* *ppp* *5/8*

TEXT: Aatisch II

132 *fff* *p* *fff* *v.* *3:2* *fff*

28 134 naturale

pizz. rasgueado arco

TEXT:  
Marianne  
II

16

137

pizz. arco

ff f p

142

mf p

147

p

152

p mf

5

con sord.

157

p mf f

161

p      *mf*      *pp*

senza sord. 29

165

*mf*      *fff*

170 col legno

TEXT:  
Petra  
III

*sfffz*

# AFSCHAARI:

## durch die Blume

1 Violine, 1 Viola, 1 Violoncello

und 3 GeschichtenerzählerInnen (1 Sopran/Alt, 1 Sopran/Alt, 1 Tenor/Bass)

Es könnte auch ohne Text als Streichtrio aufgeführt werden (wobei die MusikerInnen dann nicht flüstern werden).

Roozbeh Nafisi

30  
Viola

**Staff 1 (Measures 1-3):** 4/4 time, tempo = 60. Dynamics: *p*, *f*. Instructions: *pizz.*, *arco*, *gliss.*

**Staff 2 (Measure 4):** 8/8 time. Dynamics: *p*, *f*. Instructions: *arco*, *pizz.*, *sffz*, *arco*.

**Staff 3 (Measure 9):** 5/8 time. Dynamics: *p*. Instructions: *pizz.*

**Staff 4 (Measure 14):** 5/8 time. Dynamics: *sffz*, *sfz*, *p*, *mp*, *pizz.*. Instructions: *pizz.*, *arco pont. sul CL.H. start at attacca bridge*, *sfz*, *arco nat.*, *sul G*.

**Staff 5 (Measure 21):** 2/8 time. Dynamics: *p*, *f*. Instructions: *21 (arco)*, *(arco)*, *sul pont.*

**Text Box:** TEXT: Petra I

24

naturale

pizz.

sfz

sfz

31

**3/16**

28 sempre arco  
con sord.

sempre pizz.

f

f

+ v+

+ (+)

+ +

p f p

p f +

3 arco con sord.)

f

f

+

-

-

-

-

-

38 senza sord.

pizz.

arco

ppp

p

f

p

sffz

f

p

f

ppp

44

f

sffz

p

f

p

f

p

f

49

con sord.

p

sfz

-

p

ppp

p

f

32

55

*p*

62

*f*      *mf*

67

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

70

*senza sord.*    *p*      *pizz.*    *(b)*      *f*      *sffz*

*8va*

*J = 40, ad libitum*

75

TEXT:  
Aatisch  
I

R.H.,  
wrong side  
of bridge  
(pizz.)

L.H., correct side of bridge  
(pizz.)

*3:2*

*arco*

*f*

*8va*

*A*

*3*



3402

*Klatschen, während Sie die Worte "Petra" und "Marianne" flüstern und GeigerIn und CellistIn anschauen.*

107

(p)

rasgueado

$\text{arco col legno}$  = 60

$3:2$

f

111

$\text{arco sul pont.}$

p

f

pizz.

114

$\text{arco naturale}$

$\text{sul pont.}$

fff

7

118 wrong side of bridge  
arco naturale

$\text{arco naturale}$

f

p

122 (wrong side of bridge)

126 (correct side of bridge)

arco sul pont.  
attacca

TEXT: Aatisch II

130

132

135 naturale

TEXT: Marianne II

139 sul pont.

36

144

pizz.  
arco  
p

148

con sord.  
p  
mf

157

senza sord.  
p  
pp  
<mf  
f  
>  
pp  
p <mf  
pp

165

mf  
fff

TEXT:  
Petra  
III

170

pizz.  
p

# AFSCHAARI:

## durch die Blume

# Violoncello

37

1 Violine, 1 Viola, 1 Violoncello

und 3 GeschichtenerzählerInnen (1 Sopran/Alt, 1 Sopran/Alt, 1 Tenor/Bass)

Es könnte auch ohne Text als Streichtrio aufgeführt werden (wobei die MusikerInnen dann nicht flüstern werden).

Roozbeh Nafisi

ROZSÁGH Náni

**TEXT:**  
Petra  
I

TEXT:  
Petra  
I

24

*sul C*

*f*      *fp*      *ppf*      *sfz*

*p*

*pizz.*

*arco nat.*

32

38

44

49

*con sord.*

*pizz.*

55

*arco*

*pizz.*

*arco*

*senza sord.*

*f+*

*p*

*f+*

62

*pizz.* *sfz* *sfz*

*p* *sffffz*

67

*f*

*3:2*

*p* *sffffz*

70

*arco* *p*

*4/8* *5/8*

*f*

75

arco sul pont. (brushing on bridge), gradually apply great bow pressure

L.H. wrong side of bridge pizz.

correct side of bridge pizz. sul tasto

attacca R.H. col legno gliss. (sul A slide from bridge to nut)  
(correct side of bridge)

*Aatisch I*

*f* *3:2* *(f)* *3:2* *p*

40 **a tempo** ( $\text{♩} = 60$ )  
 correct side  
of bridge arco nat.  
 correct side  
of bridge

84

TEXT: Marianne I 89 correct side  
of bridge arco sul pont.

93 poco rit.  
naturale sul pont. a tempo  
naturale pizz.

97  $\text{♩} = 100$ , ad libitum  
 TEXT: Petra II Klatschen, während Sie GeigerIn und BratschistIn ein Geheimnis zuflüstern. Fügen Sie ein paar Mal die Worte "Aatisch" und

102 "Roozbeh" ein.



arco col legno

107



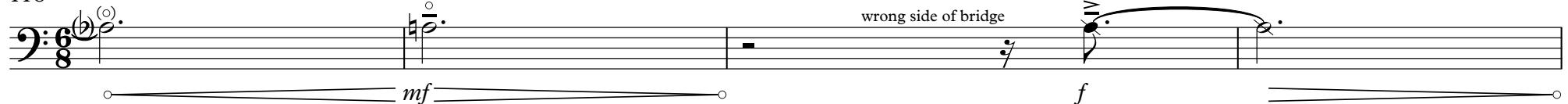
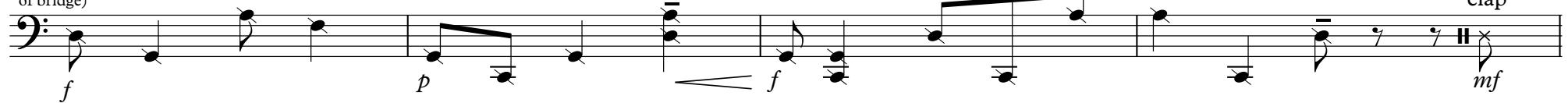
111



114



118

120 (wrong side  
of bridge)

126

(correct side of bridge)

*mf*

clap

*sfz*

arco sul pont.  
attacca

130

TEXT: Aatisch II

*sfffz*

*p*

*fff*

*p*

*fff*

*p*

*fff*

*ppp*

132

*fff*

*p*

*fff*

*p*

*fff*

*p*

*p*

*f*

135 naturale

TEXT: Marianne II

*fppp*

*ffffp*

pizz.

*ff*

pizz.

arco

*f*

139

sul pont.

*p*

*f*

*p*

*fp*

*f*

pizz.

*3:2*

*f*

*sfz*

*p*

(pizz.)

*7/8*

*f*

*sfz*

(+)

144

148

152

157 con sord.

165 senza sord. pizz. (+)

170

TEXT:  
Petra  
III

# AFSCHAARI:

## durch die Blume

1 Violine, 1 Viola, 1 Violoncello

und 3 GeschichtenerzählerInnen (1 Sopran/Alt, 1 Sopran/Alt, 1 Tenor/Bass)

Dauer: Ca. 13'

Es könnte auch ohne Text als Streichtrio aufgeführt werden (wobei die MusikerInnen dann nicht flüstern werden). Dauer: Ca. 8'

Roozbeh Nafisi

Violin

Viola

Cello

$\text{♩} = 60$

pizz.

arco sul pont.

pizz. arco nat. sul D

7/8

Vln.

Vla.

Vc.

4

pizz.

arco sul pont.

naturale

f

p

ppp

fff

sffff

p

arco

p

p

pp

$\text{♩} = 60$

10 (very long) 45

Vln.  $p$

Vla.

Vc.  $p$

14

Vln.  $\frac{3}{8}$  sul G fff pont. nat. pont. sul A arco  $\frac{5}{8}$  pizz.  $\frac{5}{8}$  arco nat.  $\frac{2}{8}$

Vla.  $\frac{3}{8}$  arco pont. sul C attacca L.H. start at bridge  $\frac{3}{8}$  sffz  $\frac{5}{8}$  pizz.  $\frac{5}{8}$  arco nat.  $\frac{2}{8}$

Vc.  $\frac{3}{8}$  pizz. arco pont. sul C attacca L.H. start at bridge  $\frac{3}{8}$  sffz  $\frac{5}{8}$  arco col legno pizz.  $\frac{5}{8}$  arco nat.  $\frac{2}{8}$

46

TEXT  
Peter  
ra:  
Frag-  
ment  
I

Vln. (arco) 21 (arco) 6 f 5 - pizz. 9 16  
 Vla. (arco) (arco) 6 (p) fp 5 sul pont. 9 16  
 Vc. (arco) pizz. 6 - arco sul pont. 9 16

24

Vln. arco con sord. 9 16 pizz. 5 - 3 16  
 Vla. naturale pizz. sfz 5 - 3 16  
 Vc. sul C pizz. ppf 5 - 3 16

28 arco  
(con sord.)

Vln. 3/16  $\begin{array}{c} \text{pizz} \\ \text{arco con sord.} \end{array}$  4/16  $\begin{array}{c} \text{pizz} \\ \text{arco} \end{array}$  6/16  $\begin{array}{c} \text{pizz} \\ \text{sfz} \end{array}$  arco nat.

Vla. 3/16  $\begin{array}{c} f \\ + \end{array}$  4/16  $\begin{array}{c} + \\ (+) \end{array}$  6/16  $\begin{array}{c} p \\ \text{pizz} \end{array}$

Vc. 3/16 - 4/16 - 6/16  $\begin{array}{c} \text{pizz} \\ \text{arco} \end{array}$

47

Musical score for strings (Vln., Vla., Vc.) showing measures 32-33. The score includes dynamic markings (ppp, p), time signatures (4/16, 6/16), and performance instructions (senza sord., sul G). The violins play eighth-note patterns, the viola plays sustained notes with grace notes, and the cello provides harmonic support.

48 38

Vln.  $\frac{6}{16}$  pizz. arco  $\frac{5}{16}$  f  $\frac{16}{16}$  pizz. arco  $\frac{4}{16}$  f  $\frac{16}{16}$  pizz. arco  $\frac{5}{16}$  f  $\frac{16}{16}$

Vla.  $\frac{6}{16}$  senza sord.  $\frac{5}{16}$  f  $\frac{16}{16}$  pizz.  $\frac{4}{16}$  f  $\frac{16}{16}$  arco  $\frac{5}{16}$  f  $\frac{16}{16}$  pizz. arco  $\frac{5}{16}$  f  $\frac{16}{16}$

Vc.  $\frac{6}{16}$   $\frac{5}{16}$   $\frac{16}{16}$   $\frac{4}{16}$   $\frac{16}{16}$   $\frac{5}{16}$   $\frac{16}{16}$

44

Vln.  $\frac{5}{16}$  f  $\frac{16}{16}$  pizz. arco  $\frac{4}{16}$  f  $\frac{16}{16}$

Vla.  $\frac{5}{16}$  f  $\frac{16}{16}$  sffz  $\frac{6}{16}$  f  $\frac{16}{16}$  pizz. arco  $\frac{4}{16}$  f  $\frac{16}{16}$

Vc.  $\frac{5}{16}$  f  $\frac{16}{16}$  pp  $\frac{6}{16}$  f  $\frac{16}{16}$  f  $\frac{4}{16}$  f  $\frac{16}{16}$

49

Vln. *8va* *p* *sffz*

Vla. *p* *sffz*

Vc. *p* *sffz*

**5 16** **6 16** - **3 8** - **con sord.** *p* **4 8** *f*

**5 16** **6 16** - **3 8** - **con sord.** *ppp* **4 8** *p* *f*

**5 16** **6 16** - **3 8** - **con sord.** *p* **4 8** *f* **pizz.**

55

Vln. *p* *ppp* *f*

Vla. *p*

Vc. *arco* *pizz.* *arco* *senza sord.* *pizz.*

Musical score for orchestra, page 1, measures 62-63. The score includes parts for Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). Measure 62 starts with a dynamic *f*. The Vc. part has slurs and markings like "pizz.", "sfz", and "+". Measures 63 show changes in time signature between 6/8 and 8/8. The Vln. and Vla. parts have eighth-note patterns with dynamics *mf* and *p*. The Vc. part has slurs and markings like "sffz" and "arco". The score concludes with a measure ending at 1.

Musical score for strings (Violin, Viola, Cello) showing measures 67-80. The score includes dynamic markings (p, f, sforzando), articulations (pizz., arco, accents, slurs), and performance instructions (3:2, 8va). Measure 67: Vln. plays eighth-note patterns with slurs and accents. Measure 68: Vln. continues eighth-note patterns. Measure 69: Vla. enters with eighth-note patterns. Measure 70: Vln. and Vla. play eighth-note patterns. Measure 71: Vln. and Vla. continue eighth-note patterns. Measure 72: Vln. and Vla. play eighth-note patterns. Measure 73: Vln. and Vla. play eighth-note patterns. Measure 74: Vln. and Vla. play eighth-note patterns. Measure 75: Vln. and Vla. play eighth-note patterns. Measure 76: Vln. and Vla. play eighth-note patterns. Measure 77: Vln. and Vla. play eighth-note patterns. Measure 78: Vln. and Vla. play eighth-note patterns. Measure 79: Vln. and Vla. play eighth-note patterns. Measure 80: Vln. and Vla. play eighth-note patterns. Measure 81: Vln. and Vla. play eighth-note patterns. Measure 82: Vln. and Vla. play eighth-note patterns. Measure 83: Vln. and Vla. play eighth-note patterns. Measure 84: Vln. and Vla. play eighth-note patterns. Measure 85: Vln. and Vla. play eighth-note patterns. Measure 86: Vln. and Vla. play eighth-note patterns. Measure 87: Vln. and Vla. play eighth-note patterns. Measure 88: Vln. and Vla. play eighth-note patterns. Measure 89: Vln. and Vla. play eighth-note patterns. Measure 90: Vln. and Vla. play eighth-note patterns. Measure 91: Vln. and Vla. play eighth-note patterns. Measure 92: Vln. and Vla. play eighth-note patterns. Measure 93: Vln. and Vla. play eighth-note patterns. Measure 94: Vln. and Vla. play eighth-note patterns. Measure 95: Vln. and Vla. play eighth-note patterns. Measure 96: Vln. and Vla. play eighth-note patterns. Measure 97: Vln. and Vla. play eighth-note patterns. Measure 98: Vln. and Vla. play eighth-note patterns. Measure 99: Vln. and Vla. play eighth-note patterns. Measure 100: Vln. and Vla. play eighth-note patterns.

70

Vln. senza sord.  $\frac{4}{8}$  p

Vla. senza sord.  $\frac{4}{8}$

Vc. arco  $\frac{4}{8}$  p

$\frac{5}{8}$  (d)  $\frac{5}{8}$  pizz.  $\frac{4}{8}$  f

$\frac{5}{8}$  pizz.  $\frac{4}{8}$  f  $\frac{5}{8}$  sfz  $\frac{4}{8}$

$\frac{5}{8}$  f

51

TEXT

A  
a  
t  
i  
s  
c  
h  
:  
F  
r  
a  
g  
m  
e  
n  
t  
I

75 (pizz.) > correct side of bridge c.s.o.b.

Vln. wrong side of bridge w.s.o.b. 3:2

(w.s.o.b.) sfz c.s.o.b.

w.s.o.b. >

Vla. wrong side of bridge 3:2 > correct side of bridge +

w.s.o.b. arco

pizz. c.s.o.b. +

f >

arco sul pont. (brushing on bridge), gradually apply great bow pressure

Vc. L.H. wrong side of bridge f (arco D+A)

3:2 c.s.o.b. + pizz. sul tasto

attacca

R.H. col legno gliss. (sul A slide from bridge to nut) (correct side of bridge)

(c.s.o.b. pizz. sul tasto) (f) 3:2 p

3:2

**a tempo** (♩ = 60)

correct side of bridge

Vln. arco (arco) pizz. + f p

Vla. arco sul G f p sfsz p

Vc. c.s.o.b. arco nat. (pizz.) pizz. + f p

Musical score for strings (Violin, Viola, Cello) showing measures 84-85. The score includes dynamic markings such as *pizz.*, *sfz*, *arco*, *f*, *p*, and *fp*. The Violin (Vln.) part features a melodic line with grace notes and slurs. The Viola (Vla.) part has sustained notes with grace notes above them. The Cello (Vc.) part includes a bass line with various bowing techniques. Measure 85 begins with a dynamic *p* and ends with a dynamic *p*.

## TEXT

M

a

r

i

a

n

n

e

:

F

r

a

g

m

e

n

t

I

89

Vln. *ffff* correct side of bridge

Vla. *ffff* correct side of bridge *arco*

Vc. *ffff*

*sfffz* *f* *sfsz* *f* *sfsz* *f* *sfsz* *sul pont.* *sul pont.*

93 *poco rit. naturale*

Vln. *fp* *fff* *>p* *f>p* *f>p* *f* *p* *a tempo naturale* *mf*

Vla. *poco rit. naturale* *sul pont.* *ffp* *fp* *a tempo naturale* *pizz.* *mf*

Vc. *poco rit. naturale* *sul pont.* *gliss.* *f* *p* *pizz.* *mf*

Measure 93 starts with a dynamic *poco rit. naturale*. The Violin has a sustained note followed by eighth-note pairs (*fp*, *fff*, *>p*, *f>p*, *f>p*). The Viola has eighth-note pairs (*poco rit. naturale*, *sul pont.*) followed by a sustained note (*ffp*). The Cello has eighth-note pairs (*poco rit. naturale*, *sul pont.*, *gliss.*). Measures 94-95 show sixteenth-note patterns for all three instruments, with dynamics *f*, *p*, *a tempo naturale*, *pizz.*, and *mf*.

TEXT  
54  
P  
e  
t  
r  
a  
:  
F  
r  
a  
g  
m  
e  
n  
t  
II

97  $\text{♩} = 100, \text{ad libitum}$

*Klatschen, während Sie CellistIn zuflüsternd tratschen*

Vln.  $\text{H}\frac{6}{8}$   $p$

Vla.  $\text{H}\frac{6}{8}$  arco col legno pizz. arco c.l. > pizz. arco c.l. pizz. arco c.l.  $f$   $3:2$

Vc.  $\text{H}\frac{6}{8}$   $p$

*Klatschen, während Sie GeigerIn und BratschistIn ein Geheimnis zuflüstern. Fügen Sie ein paar Mal die Worte "Aatisch" und*

$sffz$   $p$   $sffz$   $pp$

pizz.  $8va$

102 Vln.  $p$   $f$   $f$   $f+$   $f$   $f+$   $f+$   $f+$   $f$   $f+$   $f$   $f+$   $f$   $f+$   $f$   $f$

Vla.  $H$   $pp$

Vc.  $H$  "Roozbeh" ein

*Klatschen, während Sie die Worte "Petra" und "Marianne" flüstern und GeigerIn und CellistIn anschauen*

$3:2$   $f$   $f$

arco col legno  $f$

107 *Klatschen, den anderen zuzwinkern und lächeln*

Vln. *p* > *f*

Vla. *(p)* *sffz* *rasgueado*

Vc. *(damp)* *sfz* *sfz* *sffz* *Klatschen* *f* *arco col legno* *3:2* *v.* *5:8* *v.* *6:8*

55 *v.* *5:8* *v.* *6:8*

111 *arco sul pont.* *pizz.* *v.* *+ v.* *5:8 p f + fp* *pizz.* *arco s.p.* *f + v.* *arco s.p.* *pizz.* *v.* *10 16*

Vln. *6:8* *v.* *+ v.* *pizz.* *arco sul pont.* *pizz.* *5:8 p f + fp* *pizz.* *arco s.p.* *f + v.* *pizz.* *10 16*

Vla. *6:8* *v.* *+ v.* *pizz.* *arco sul pont.* *pizz.* *5:8 p f + fp* *pizz.* *arco s.p.* *f + v.* *pizz.* *10 16*

Vc. *6:8* *v.* *+ v.* *pizz.* *arco sul pont.* *pizz.* *5:8 p f + fp* *pizz.* *arco s.p.* *f + v.* *pizz.* *10 16*

56 114

Vln. 10 arco naturale sul pont. 6 8  
*fff*

Vla. 10 arco naturale sul pont. 6 8  
*fff*

Vc. 10 arco naturale sul pont. 6 8  
*fff*

*mf*      *p*      *pizz.*      *arco nat.*      *mf*

*3:2*

118

Vln. 6 pizz. wrong side of bridge correct side of bridge w.s.o.b. c.s.o.b. w.s.o.b. arco pizz. w.s.o.b.  
*mf*      *f*      *mf*      *f*      *sffz*      *c.s.o.b.*      *arco*      *pizz.*      *p*      *p*      *f*

Vla. 6 wrong side of bridge arco naturale p f v

Vc. 6 *mf* f wrong side of bridge *f*

*f*

122 arco  
 Vln. (w.s.o.b.)  
 f p f  
 Vla. (w.s.o.b.)  
 f p f p f p f  
 Vc. (w.s.o.b.)  
 f p < f 3 clap  
 mf

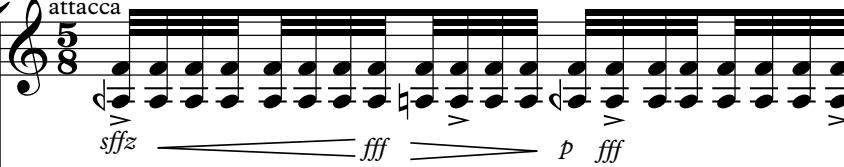
126  
 Vln. clap mf  
 (correct side of bridge)  
 Vla. 3:8 mf 6:8 sfz 3:2 pizz. arco  
 (correct side of bridge)  
 Vc. 3:8 mf 6:8 sfz 3:2 pizz. arco 5:8 f fp  
 5:8

## TEXT

A

correct side  
of bridge  
130 arco sul pont.  
attacca

Vln.



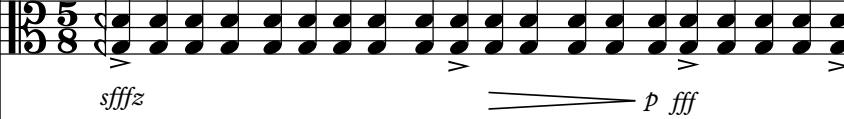
3:2

5  
8

B

arco sul pont.  
attacca

Vla.



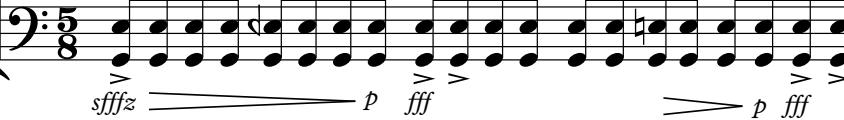
3:2

5  
8

C

arco sul pont.  
attacca

Vc.



3:2

5  
8

II

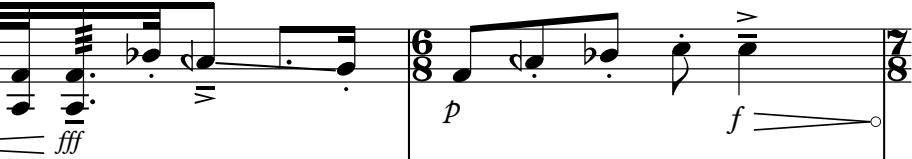
D

132

Vln.

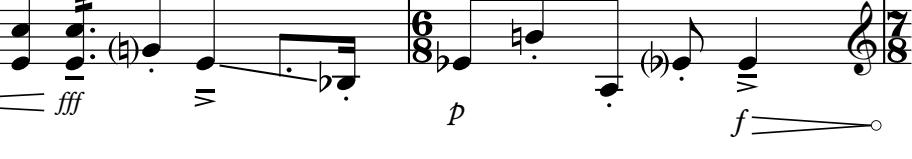
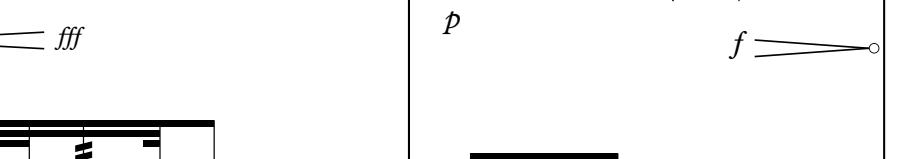
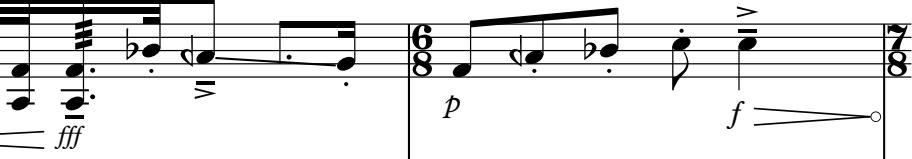


3:2



naturale

7



7

Musical score for strings (Violin, Viola, Cello) at measure 139. The score includes three staves: Violin (Vln.), Viola (Vla.), and Cello (Vc.). The Violin part starts with a dynamic *p*. The Viola part starts with a dynamic *p*, followed by *sul pont.* and *p*. The Cello part starts with a dynamic *p*. The score features various dynamics including *sfz*, *f*, *p*, *fp*, *pizz.*, *3:2*, *mf*, *naturale*, *f*, *p*, *arco naturale*, and *f+*. The Cello part also includes a dynamic *(p)*.

144

Vln. 8  
Vla. 8  
Vc. 8

*mf* *p*

*pizz.* *f* *p*

*arco*

*pizz.* *p*

*mf* *p*

(*arco*) *3:2*

148

Vln. 8  
Vla. 8  
Vc. 8

152

Vln. 8  
Vla. 8  
Vc. 8

*p* *mf*

*con sord.*

*p* *mf*

*5* *8*

*5* *8*

*5* *8*

157 con sord.

Vln. 5/8 | 3/8 | 5/8 | 6/8 | 7/8

p | mf | f | mf | 7/8

Vla. 5/8 | 3/8 | 5/8 | 6/8 | 7/8

p | pp | mf | f | mf | 7/8

Vc. 5/8 | 3/8 | 5/8 | 6/8 | 7/8

p | pp | mf | f | mf | 7/8

61

Musical score for strings (Violin, Viola, Cello) showing measures 161-162. The Violin (Vln.) starts at *p*, *mf*, then *pp*, then *senza sord.* The Viola (Vla.) starts at *pp*, *p*, *mf*, then *senza sord.*, then *pp*. The Cello (Vc.) starts at *p*, *mf*, then *pp*.

62 165

Vln. *mf*

Vla.

Bass:

*senza sord.* *arco sul C* *pizz.* *(arco)*

*mf* *fff*

*pizz.* *sffz* *sffffz*

TEXT

P  
e  
t  
r  
a

170 *col legno*

Vln. *sffffz*

F  
r  
a  
g  
m  
e  
n  
t

Vla.

*pizz.*

*p*

III

Vc.

*sffz*

# AFSCHAARI

Kürzere Fassung

63

1 Violine, 1 Viola, 1 Violoncello

Dauer: Ca. 4'

*J = 60*

Roozbeh Nafisi

Violin

Viola

Violoncello

Vln.

Vla.

Vc.

Musical score for strings (Violin, Viola, Cello) showing measures 10-11. The score includes dynamic markings such as *p*, *f*, *fp*, *p*, *pp*, *p*, *naturale*, *pizz.*, *sfz*, *arco*, *pizz.*, *sul pont.*, *arco sul pont.*, *sul C*, and *pizz.*. Measure 10 ends with a fermata over the first note of measure 11. Measure 11 begins with a dynamic *f*.

Musical score for strings (Violin, Viola, Cello) in 2/4 time. The score shows measures 65 through 78. The Violin (Vln.) and Viola (Vla.) parts are primarily in 5/8 time, while the Cello (Vc.) part is in 2/4 time. Measure 65 starts with a dynamic of *f*. The Violin has slurs and grace notes. Measures 66-67 show *sfpz* dynamics. Measures 68-69 show *f* dynamics. Measures 70-71 show *sfpz* dynamics. Measures 72-73 show *f* dynamics. Measures 74-75 show *sfpz* dynamics. Measures 76-77 show *sul pont.* dynamics. Measure 78 ends with a dynamic of *v*.

66

29 ♫ = 100, ad libitum  
clap

34

Musical score for strings (Violin, Viola, Cello) showing measures 34-37. The score consists of three staves. The Violin (Vln.) staff has two measures of eighth-note pairs followed by a repeat sign and two more measures of eighth-note pairs. The Viola (Vla.) staff has measures 34-36 with eighth-note pairs, followed by a measure of sixteenth-note pairs with a '3:2' ratio indicated below the staff. The Cello (Vc.) staff has two measures of eighth-note pairs followed by a repeat sign and two more measures of eighth-note pairs.

38

Vln. Vla. Vc.

*sfs*

*3:2*

*sfs*

5 8 5 8 5 8

$\text{♩} = 60$

42 arco sul pont.  
attacca

Vln. Vla. Vc.

*sfsz* *fff* *p* *fff*

*arco sul pont.*  
*attacca*

*sfsz* *p fff*

*arco sul pont.*  
*attacca*

*sfsz* *p fff*

*arco sul pont.*  
*attacca*

*sfsz* *p fff*

*p* *fff* *p ppp*

*p* *fff* *p ppp*

*p* *fff* *p ppp*

6 8 5 8 6 8 5 8 6 8 5 8

68

44

Vln.  $\frac{5}{8}$  *fff* *p* *fff* *v.* *ppp*

Vla.  $\frac{5}{8}$  *fff* *p* *fff* *v.* *ppp*

Vc.  $\frac{5}{8}$  *fff* *p* *fff* *v.* *ppp*

naturale  $\frac{6}{8}$  *p* *f* *sfs*

naturale  $\frac{6}{8}$  *p* *f* *f*

naturale  $\frac{7}{8}$  *f* *fp*

48

Vln.  $\frac{8}{8}$  *p*

Vla.  $\frac{8}{8}$  *p*

Vc.  $\frac{8}{8}$  *p*

pizz.  $\frac{7}{16}$  *ff*

arco  $\frac{6}{8}$  *f* *p*

$\frac{7}{16}$  *f* *pizz.*  $\frac{6}{8}$  *arco* *f* *p*

Musical score for strings (Violin, Viola, Cello) showing measures 52 through 69. The score includes dynamic markings such as *sul pont.*, *sfp*, *pizz.*, *mf*, *f*, *p*, *naturale*, *arco naturale*, and *(pizz.)*. The strings play eighth-note patterns, with the Cello providing harmonic support. Measure 69 concludes with a dynamic *mf*.

Musical score for strings (Violin, Viola, Cello) in 6/8 time. Measure 58: Violin (Vln.) plays eighth-note pairs at *mf*, followed by sixteenth-note pairs at *p*. Measure 59: Viola (Vla.) enters with eighth-note pairs at *mf*, followed by sixteenth-note pairs at *p*. The Cello (Vc.) plays eighth-note pairs at *mf* with a dynamic bracket of *3:2*. Measure 60: All three instruments play sixteenth-note patterns. The Violin uses pizzicato (pizz.) and arco (arco). The Cello ends with a sustained note.

Musical score for strings (Violin, Viola, Cello) in 64 time. Measure 70 starts with Violin playing eighth-note pairs with grace notes, dynamic *p*, instruction *con sord.*. Measure 71 begins with a repeat sign. The Violin continues eighth-note pairs with grace notes. The Viola plays eighth-note pairs with grace notes, dynamic *p*, instruction *8va*. The Cello rests. Measure 72 starts with a dynamic *mf*. The Violin plays eighth-note pairs with grace notes. The Viola plays eighth-note pairs with grace notes. The Cello rests. Measure 73 starts with a dynamic *p*. The Violin plays eighth-note pairs with grace notes, instruction *con sord.*. The Viola rests. The Cello rests.

Musical score for orchestra, page 67, measures 1-2. The score includes parts for Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). Measure 1 starts with a dynamic of  $\text{ff}$ . The Vln. has a sixteenth-note pattern. The Vla. has eighth-note patterns. The Vc. has sixteenth-note patterns labeled "senza sord.". Measure 2 begins with a dynamic of  $\text{mf}$ . The Vln. has eighth-note patterns. The Vla. has eighth-note patterns. The Vc. has sixteenth-note patterns labeled "(arco)". Measure 3 starts with a dynamic of  $\text{fff}$ . The Vln. has eighth-note patterns. The Vla. has eighth-note patterns. The Vc. has sixteenth-note patterns labeled "sul C". Measure 4 starts with a dynamic of  $\text{fff}$ . The Vln. has eighth-note patterns. The Vla. has eighth-note patterns. The Vc. has sixteenth-note patterns labeled "pizz.".

70

Vln.

Vla.

Vc.

col legno

sffz

pizz.

p

71

This musical score excerpt features three staves: Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). The page number '70' is at the top left, and '71' is at the top right. The Violin staff begins with a dynamic 'ff'. The Viola and Cello staves begin with a dynamic 'f'. A vertical bar line separates measures 70 from 71. In measure 71, the Violin has a dynamic 'ff' followed by a 'col legno' instruction, indicated by a small hammer icon above the note head. The note is also marked with 'sffz'. The Viola has a dynamic 'ff' followed by a 'col legno' instruction, indicated by a small hammer icon above the note head. The note is also marked with 'sffz'. The Cello has a dynamic 'ff' followed by a 'col legno' instruction, indicated by a small hammer icon above the note head. The note is also marked with 'sfz'. Following the 'col legno' section, the Violin has a dynamic 'ff' followed by a 'col legno' instruction, indicated by a small hammer icon above the note head. The note is also marked with 'sffz'. The Viola has a dynamic 'ff' followed by a 'col legno' instruction, indicated by a small hammer icon above the note head. The note is also marked with 'sffz'. The Cello has a dynamic 'ff' followed by a 'col legno' instruction, indicated by a small hammer icon above the note head. The note is also marked with 'sfz'. The page number '71' is at the top right. The Viola staff ends with a dynamic 'p' followed by a 'pizz.' instruction. The Cello staff ends with a dynamic 'p'.