

SEGA AH

for mixed ensemble

Commissioned by Ensemble NeuRaum and Bruno Strobl, and funded by the Federal Chancellery of Republic Austria

(extracted parts following full score)

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A Quasi senza misura, $\text{♩} = 20$

B $\text{♩} = 40$

Flute: *p*, *mp*, *f*, *sfz*, *mp*, *f*, *fff*

Clarinet in B \flat (C-Notation): *p*, *f*, *ff*, *fff*

Dulcimer: *p*, *f*, *ff*, *fff*

Zither: *p*, *f*, *ff*, *fff*

Accordion: *p*, *mf*, *sfz*, *fff*

Violin I: *p*, *con sord.*, *f*, *sfz*, *p*, *f*, *ff*, *fff*

Violin II: *p*, *con sord.*, *senza sord. pizz.*, *f*, *sfz*, *p*, *fff*

Viola: *p*, *con sord.*, *senza sord.*, *f*, *p*, *f*, *fff*

Violoncello: *p*, *con sord.*, *senza sord.*, *f*, *p*, *f*, *pizz.*, *ff*, *sfz*

Contrabass (Klang: 8vb): *mp*, *wrong side of bridge*, *correct side of bridge*, *f*, *p*, *fff*

C

Chaharmezraab, ♩ = 60-70

Fl. *mf* *ff* *mf* *ff*

Cl. *f* *mf* *ff* *mf* *ff*

Dulc. *f* *ff* *mf* *ff*

Zith. *f* *ff* *mf* *f* *ff*

Accord. *fff* *mf* *ff* *f* *fff*

Vln. I *f* *mf* *f* *ff* *pizz.* *arco* *mf* *f* *fff*

Vln. II *f* *ff* *arco* *f* *f* *ff* *wrong side of bridge (sul E)* *correct s.o.b.*

Vla. *mf* *f* *ff* *pizz.* *f* *sfz* *ff* *arco*

Vc. *arco* *ff* *f* *ff* *f* *mf* *ff*

Cb. *arco* *(sul E)* *f* *sfz* *ff* *arco* *ff* *f*

C
Chaharmezraab, ♩ = 60-70

16 (8)

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

Cl. *sfz* *p*

Dulc. *sfz* *p*

Zith. *sfz* *p*

Accord. *ff* *f* *p* *sfz* *p* *ff* *p*

Vln. I *f* *p* *fff* *p*

Vln. II *p* *sul pont.*

Vla. *pizz.* *sfz*

Vc. *sfz* *p*

Cb. *p*

D $\text{♩} < 40$ $3:2$

25

Fl. *f* *mf*

Cl. *f* *mf*

Dulc. *f* *mf*

Zith. *p* *mf*

Accord. *fp*

Vln. I *f* *mf*

Vln. II *naturale* *arco* *p* *f* *mf* *sul pont* *mf* *nat.*

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

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

Cb. *f*

This musical score is for a chamber ensemble and is divided into 12 systems, each representing a different instrument. The score begins at measure 32. The instruments and their parts are as follows:

- Fl. (Flute):** Starts with a forte (*f*) dynamic, followed by mezzo-forte (*mf*) and sforzando (*sfz*) markings. It features a melodic line with various articulations and dynamics.
- Cl. (Clarinet):** Also starts with *f*, then *p* (piano), *mf*, and *f*. It has a more rhythmic and harmonic role.
- Dulc. (Dulciana):** Features a melodic line with a *sfz* marking and a triplet of eighth notes.
- Zith. (Zithers):** Consists of two staves. The upper staff has *sfz*, *mf*, and *f* markings. The lower staff has *mf* and *f* markings.
- Accord. (Accordions):** Consists of two staves. The upper staff has *mf* and a triplet. The lower staff has *f* and *mf* markings.
- Vln. I (Violin I):** Starts with *f* and a triplet, then *sfz*, *mf*, *arco*, *pizz.*, and *arco* markings.
- Vln. II (Violin II):** Starts with *sfz* and a triplet, then *mf*, *sfz*, and a triplet.
- Vla. (Viola):** Starts with *p* and *mf*, then *mf*, *mf*, and a triplet.
- Vc. (Violoncello):** Starts with *mf*, then *mf*, *pizz.*, *f*, *arco*, and *mf*.
- Cb. (Contrabass):** Starts with *mf*, then *sfz*, *arco*, *mf*, *sul pont.*, and *mf*.

The score includes various musical notations such as dynamics (*f*, *mf*, *p*, *sfz*), articulations (*pizz.*, *arco*, *sul pont.*), and rhythmic figures (triplets, slurs). The time signature changes from 9/8 to 7/8, then to 4/4, and finally to 3/4.

This musical score page contains measures 39 through 48. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 39-40: *p*, *mf*. Measure 41: *p* to *f*. Measure 42: *f*. Measure 43: *p*. Measure 44: *f*. Measure 45: *p*. Measure 46: *f*. Measure 47: *p*. Measure 48: *f*.
- Clarinet (Cl.):** Measures 39-40: *p*, *mf*. Measure 41: *pp*. Measure 42: *mf*. Measure 43: *mf*. Measure 44: *mf*. Measure 45: *mf*. Measure 46: *mf*. Measure 47: *mf*. Measure 48: *mf*.
- Dulciana (Dulc.):** Measures 39-40: *sfz*. Measure 41: *sfz*. Measure 42: *sfz*. Measure 43: *sfz*. Measure 44: *sfz*. Measure 45: *sfz*. Measure 46: *sfz*. Measure 47: *sfz*. Measure 48: *sfz*.
- Zithern (Zith.):** Measures 39-40: *sfz*. Measure 41: *sfz*. Measure 42: *sfz*. Measure 43: *sfz*. Measure 44: *sfz*. Measure 45: *sfz*. Measure 46: *sfz*. Measure 47: *sfz*. Measure 48: *sfz*.
- Accordions (Accord.):** Measures 39-40: *sfz*, *p*. Measure 41: *sfz*. Measure 42: *sfz*. Measure 43: *sfz*. Measure 44: *sfz*. Measure 45: *sfz*. Measure 46: *sfz*. Measure 47: *sfz*. Measure 48: *sfz*.
- Violin I (Vln. I):** Measures 39-40: *pizz.*, *sfz*. Measure 41: *arco*, *pp*. Measure 42: *arco*, *pp*. Measure 43: *arco*, *pp*. Measure 44: *arco*, *pp*. Measure 45: *arco*, *pp*. Measure 46: *arco*, *pp*. Measure 47: *arco*, *pp*. Measure 48: *arco*, *pp*.
- Violin II (Vln. II):** Measures 39-40: *con sord.*, *p*. Measure 41: *senza sord.*, *pp*. Measure 42: *senza sord.*, *pp*. Measure 43: *senza sord.*, *pp*. Measure 44: *senza sord.*, *pp*. Measure 45: *senza sord.*, *pp*. Measure 46: *senza sord.*, *pp*. Measure 47: *senza sord.*, *pp*. Measure 48: *senza sord.*, *pp*.
- Viola (Vla.):** Measures 39-40: *p*. Measure 41: *p*. Measure 42: *p*. Measure 43: *p*. Measure 44: *p*. Measure 45: *p*. Measure 46: *p*. Measure 47: *p*. Measure 48: *p*.
- Violoncello (Vc.):** Measures 39-40: *p*. Measure 41: *p*. Measure 42: *p*. Measure 43: *p*. Measure 44: *p*. Measure 45: *p*. Measure 46: *p*. Measure 47: *p*. Measure 48: *p*.
- Contrabasso (Cb.):** Measures 39-40: *p*. Measure 41: *pp*. Measure 42: *pp*. Measure 43: *pp*. Measure 44: *pp*. Measure 45: *pp*. Measure 46: *pp*. Measure 47: *pp*. Measure 48: *pp*.

Key signatures and time signatures are indicated throughout the score. Measure numbers 39, 40, 41, 42, 43, 44, 45, 46, 47, and 48 are clearly marked at the beginning of each staff.

49

Fl. *p* *mf* *f* *3:2*

Cl. *f* *p* *sfz* *p* *mf* *f*

Dulc. *p* *mf* *sfz* *f* *p*

Zith. *p* *mf* *sfz* *sfz* *p*

Accord. *mf* *pp* *p* *f*

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

Vln. II *pizz.* *arco* *mf* *mf* *sfz* *p*

Vla. *sul pont.* *f* *pizz.* *f* *arco nat.* *p* *mf* *mf*

Vc. *f* *p* *pizz.* *p* *mf* *mf* *sfz* *sfz*

Cb. *f* *(sul E)* *p* *f* *3:2*

slap tongue

con sord.

8va

58

G

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

Cl. *p* *mf*

Dulc. *mf* *p* *p* *mf* *hard mallet*

Zith. *p* *p* *naturale* *sfz.* *mf*

Accord. *p* *f* *mf*

Vln. I *senza sord.* *p* *col legno* *mf* *nail arp.* *p* *pizz.* *arco nat.* *mf*

Vln. II *mf* *nail arp.* *p* *pizz.* *mf*

Vla. *pizz.* *mf* *sfz* *arco* *con sord.* *mf* *p* *mf* *sfz.* *sul pont.* *f* *mf*

Vc. *con sord.* *mf* *p* *mf* *p* *mf*

Cb. *p* *sfz* *nail arp.* *p* *arco* *mf*

G

H

64 **Song** , ♩ > 40

Fl. *mf* *mf* *mp* *mf*

Cl. *mf* *mf* *mf*

Dulc. *p* *sfz*

Zith. *mf* *p* *mf* *p*

Accord. *mf* *mf* *pp* *mf* *mp*

Vln. I **H** **Song** , ♩ > 40 *mf* *f* *mf* *arco naturale*

Vln. II *arco nat.* *mf* *pizz.* *f* *arco* *mf*

Vla. *naturale* *mf* *senza sord. sul pont.* *mf* *mf* *pizz.* *arco nat.* *sul pont.*

Vc. *senza sord. sul pont.* *p* *mf* *pizz.* *mf* *nat.* *mf* *mf* *sul pont.*

Cb. *mf* *mf* *arco*

75

Fl.

Cl.

Dulc.

Zith.

Accord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

mp *f* *sfz* *p* *mf* *f* *mf* *p* *f* *mf* *ff*

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

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

p *mf* *f* *f*

p *(m)* *f* *f*

(p) *mf* *p* *mf* *mf*

mf *f* *mf* *f* *nat.* *mf* *f* *nat.* *mp*

sul pont. *p* *f*

p *mf* *p* *f*

84

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

Cl. *p* *pp* *p* *fp* *(p)* *p*

Dulc. *sfz* *mp* *p*

Zith. *mp* *p* *mp* *p*

Accord. *fp*

Vln. I

Vln. II

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

Vc. *p* *p* *pizz.* *sfz*

Cb. *nat. con sord.* *sfz* *p*

Detailed description: This page of a musical score covers measures 84 to 92. It features ten staves for various instruments. The Flute (Fl.) and Clarinet (Cl.) parts are the most active, with dynamic markings ranging from *pp* to *sfz*. The Dulciana (Dulc.) and Zithers (Zith.) provide harmonic support, with the Zithers playing in both treble and bass clefs. The Accordions (Accord.) play in both staves, with a *fp* marking in measure 91. The Violins (Vln. I & II) are mostly silent, with some rests. The Viola (Vla.) and Violoncello (Vc.) parts include *pizz.* and *arco* markings, with dynamics like *f* and *p*. The Contrabass (Cb.) part includes a *nat. con sord.* marking. The score is in 4/4 time and includes various time signature changes (9/16, 3/4, 5/4, 4/4, 5/4).

94

Fl. *p* *f*

Cl. *p* *pp* *f*

Dulc. *mf*

Zith. *mf*

Accord. *f*

Vln. I

Vln. II *p*

Vla. *mp* *pp* *pp* *p* *f* *p*

Vc. *mp* *pp* *arco* *p* *f* *p*

Cb. *pp* *f* *p*

senza sord.

senza sord.

104

fl. tongue

Fl.

Cl.

Dulc.

Zith.

Accord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

ff

sffz

pizz.

arco

sul pont.

3:2

Fl. *p* *f* *p* *sfz* *p*
 Cl. *p* *f* *p* *p*
 Dulc. *p* *sfz* *sffz* *p*
 Zith. *ff* *sffz* *sfz* *p* (*p*)
 Accord. *sfz* *p* *sffz* *p* *sfz*
 Vln. I *pizz.* *sfz* *sffz* *p* *arco* *sul pont.* *nat.* *pizz.*
 Vln. II *pizz.* *sfz* *p*
 Vla. *nat.* *p* *p*
 Vc. *sfz* *p* *nat.* *p* *sfz*
 Cb. *sfz* *p* *nat.* *p*

I

122 $\text{♩} = 30-40$

Fl. *p* *p* slap tongue

Cl. *p* *mf* *sfz (sempre)*

Dulc. *sfz* *p* *mf* *p fff* damp by L.H. on bridge

Zith. *sfz* *sfz* place metal among strings

Accord. *f* *p*

Vln. I *sfz* *p* *sfz* *p* arco sul pont. pizz. arco nat.

Vln. II *p* *nat.*

Vla. *p* *nat.*

Vc. *p* *pp* *p* *nat.*

Cb. *f* *p* *pp* *p* *pizz.* *arco nat.*

J

Mokhaalef ♩ = 40

133

Fl. *sffz*

Cl. *naturale sffz sfz sfz p mf p*

Dulc. *naturale sffz sfz f sfz mf*

Zith. *naturale sffz sffz sffz f sfz mf*

Accord. *sffz f mf sffz mf*

J

Mokhaalef ♩ = 40

Vln. I *f sfz f p f sfz p pizz. sffz mf*

Vln. II *pizz. sffz f sffz sffz mf*

Vla. *mf p mf p*

Vc. *p f mf p sul pont. mf p pizz. mf sfz*

Cb. *p f mf p sul pont. mf p f p*

142

Fl. *f sfz p sffz f*

Cl. *p sfz mf f mf f mf f p*

Dulc. *f mf f*
L.H. metallic mallet
R.H. leather mallet

Zith. *f mf f*
handclap

Accord. *f p sfz mf f*

Vln. I *p mp f mp*
arco

Vln. II *p mf f*
arco

Vla. *f p*
nat. handclap

Vc. *mf sfz p*
arco sul pont. nat. handclap

Cb. *f mf sfz*
nat.

K

Fl. *mf* handclap nat. *mp* *mp* *mp* *sfz* *mp* *mp* *sfz*

Cl. *sfz* *mp* *mp* *mp* *mp* *p* handclap *sfz*

Dulc. metallic mallets *mf* *mf* handclap *sfz*

Zith. nat. *f* *mf* *mf*

Accord. *f* *p* hold each note for as long as possible, so a cluster forms until end of section *sfz*

Vln. I arco *sfz* *p* *mf* pizz. *mf* *sfz*

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

Vla. *sfz* pizz. *mf* handclap *sfz*

Vc. arco *sfz* pizz. *mf* *sfz*

Cb. *mf* pizz. *mf* *sfz*

155 **L**

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

Cl. *nat.* *f* *mf f* *p* *pp* *sfz*

Dulc. *leather mallets* *f* *mf* *p*

Zith. *f* *mf* *p*

Accord.

Vln. I *arco* *f* *sfz* *p* *p* *pp* *sul pont.*

Vln. II *f* *mf* *p* *pizz.* *mp* *pp*

Vla. *arco* *f* *mf* *p* *sul pont.* *knock on wood* *mf*

Vc. *arco* *f* *p* *f* *sul pont.* *p* *knock on wood* *mf*

Cb. *sfz* *mf* *col legno* *arco nat.* *p*

M

163

Fl. *p* *f* *p* *sffz* *fff*

Cl. *p* *f* *mf* *p* *sffz* *fff*

Dulc. *mp* *sffz* *ff* *sffz*

Zith. *mp* *sffz* *ff* *sffz*

Accord. *sffz* *f* *p*

M

Vln. I *arco nat.* *pizz.* *p* *sfz* *mp* *f* *p* *arco* *col legno* *sffz* *ff*

Vln. II *arco* *p* *f* *p* *col legno* *sffz* *sffz* *arco nat.*

Vla. *arco nat.* *p* *sfz* *sfz* *knock o. w.* *sfz* *sfz*

Vc. *arco nat.* *p* *knock o. w.* *sfz* *sfz*

Cb. *pizz.* *f* *arco* *mf* *p* *pizz.* *sffz* *ff*

173

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

Cl. *p* *f* *p* *mf* *f* *sfz* *p* *sfz* *p* *f* *sfz* *sfz*

Dulc. *p* *mf* *f*

Zith. *p* *f* *mp* *f* *p* *f* *p*

Accord. *p* *f* *f* *p* *f* *p* *ff*

Vln. I

Vln. II

Vla. arco *p* *f* sul pont. nat. *p*

Vc. arco *f* *p* *f* *p* sul pont. nat. *f* *p* sul pont. *ff*

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

Detailed description of the musical score: The score is for measures 173 to 178. It features eight staves: Flute (Fl.), Clarinet (Cl.), Dulciana (Dulc.), Zither (Zith.), Accordion (Accord.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Clarinet parts are highly active, with dynamic markings ranging from piano (p) to fortissimo (sfz). The Dulciana and Zither parts provide harmonic support with various dynamics. The Accordion part has a more melodic line with dynamic markings from p to ff. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are mostly in a sustained or moving accompaniment role, with some specific techniques like 'arco' and 'sul pont.' indicated. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

179

Fl. *f. t.*

Cl. *mp* *sfz* *sfz* *f* *ff* *fff*

Dulc. *mp* *sfz* *ff* *fff*

Zith. *mp* *f* *ff* *fff*

Accord. *p* *f* *fff* *sfz*

Vln. I *arco nat.* *fff* *fff* *pizz.*

Vln. II *fff* *fff*

Vla. *sfz* *col legno*

Vc. *p* *f* *fp* *nat.* *f* *sfz* *attacca* *fff* *3:2*

Cb. *p* *f* *p* *f* *sfz* *attacca* *fff* *3:2*

186

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

Cl. *p*

Dulc. *p* *mp*

Zith. *p* *sfz* *p* *sfz*

Accord. *p* *sfz* *p* *mp* *p*

Vln. I *p* arco *sfz* *p* col legno *sfz* *sfz* *sfz* arco nat. *p*

Vln. II con sord. *p* *sfz* *p* *sfz* *p* senza sord.

Vla. con sord. *p* senza sord. *pizz.* *mf*

Detailed description: This page of a musical score, numbered 186, contains seven staves for different instruments. The Flute (Fl.) part starts with a piano (*p*) dynamic, followed by sforzando (*sfz*) accents and piano (*p*) dynamics. The Clarinet (Cl.) part begins with a piano (*p*) dynamic. The Dulciana (Dulc.) part starts with a piano (*p*) dynamic and moves to mezzo-piano (*mp*). The Zither (Zith.) part features piano (*p*) dynamics with sforzando (*sfz*) accents. The Accordion (Accord.) part has piano (*p*) dynamics with sforzando (*sfz*) accents and a mezzo-piano (*mp*) section. The Violin I (Vln. I) part includes piano (*p*) dynamics, arco playing, sforzando (*sfz*) accents, piano (*p*) dynamics, col legno playing, and arco naturale (arco nat.) playing. The Violin II (Vln. II) part starts with piano (*p*) dynamics and con sordina (con sord.) playing, then moves to senza sordina (senza sord.) playing. The Viola (Vla.) part begins with piano (*p*) dynamics and con sordina (con sord.) playing, then moves to senza sordina (senza sord.) playing and pizzicato (*pizz.*) playing with mezzo-forte (*mf*) dynamics. The score is written in 6/8 time and ends with a double bar line and repeat dots.

N

191

Fl. *ff* *sfz* *sfz* handclap

Cl. *p* *sfz* *sfz* s. t. *sfz*

Dulc. soft mallets *sfz* handclap *sfz* metal (D) + leather *sfz*

Zith. *p* handclap *sfz* *sfz* *sfz*

Accord. *p* *mf* handclap *sfz* *sfz* naturale *sfz*

Vln. I *pizz.* *sfz* handclap *sfz* apply extreme bow pressure *sffz*

Vln. II *mf* handclap *sfz* apply extreme bow pressure *sffz*

Vla. arco *mf* *pizz.* arco sul pont. apply much bow pressure *sfz* *attacca* *nat.* apply extreme bow pressure *sffz*

Vc. *pizz.* *mf* *sfz* arco sul pont. apply much bow pressure *sfz* *attacca* apply extreme bow pressure *sffz*

Cb. *p* *mf* *sfz* *sfz* arco sul pont. apply much bow pressure *sfz* *attacca* *pizz.* apply extreme bow pressure *sffz* *arco*

O

Rubato ad libitum, ca. 15-20 Sek.

197

Fl. air (no definite pitch) with much air sound
 fff mp

Cl. air (no definite pitch) with much air sound
 fff mp

Dulc. metallic mallet, arco (R.H.) and L.H. on left end of string motivating high harmonics, by finger nails (L.H.) (R.H.)
 mf sfz

Zith. slide tuning T on strings in a pendular manner
 mf

Accord. p

O

Rubato ad libitum, ca. 15-20 Sek.

Vln. I high harmonics nat.

Vln. II high harmonics nat.

Vla. high harmonics nat.

Vc. high harmonics nat.

Cb. high harmonics nat.

P

Introspektion, Dauer pro Klang ad lib. (Synchronisation unnötig)

Amen, ♩ = 20

26

198

Musical score for woodwinds and strings. The instruments are Flute (Fl.), Clarinet (Cl.), Dulciana (Dulc.), Zither (Zith.), and Accordion (Accord.). The score is in 3/4 time and features a melodic line with a *ritardando* marking. The dynamics are marked *p* (piano). The section concludes with a double bar line and a repeat sign.

P

Introspektion, Dauer pro Klang ad lib. (Synchronisation unnötig)

Amen, ♩ = 20

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for strings. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is in 3/4 time and features a melodic line with a *ritardando* marking. The dynamics are marked *p* (piano). The section concludes with a double bar line and a repeat sign.