

Only for persual

Alireza Farhang

Arr. Arran

für Flöte, Klarinette, Violine, Violoncello und Klavier

Partitur

komponiert 2017

Aufführungszeit: ca. 16'

IE-AF-1-2017

Impronta Edition UG (haftungsbeschränkt)

Performance notes / Notice d'exécution / Spielanweisungen

Regie

1. The flute and clarinet player will play the beginning of the piece behind the stage (so the focus on the cellist (They represent the shade of the cellist.). If possible the cellist should be spot lighted while other musicians should be placed in the dark.

Le flûtiste et le clarinettiste jouent au début de la pièce de préférence dans les ombres, discrètement au fond de la scène, de manière à ce que l'attention du public soit portée sur le violoncelle (les deux jouent le rôle de l'ombre du violoncelliste.). La salle doit être sombre, avec une lumière „spot“ sur le violoncelle. Les autres interprètes doivent être placés dans l'ombre.

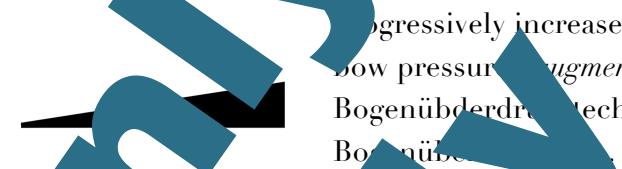
Der Flötist und der Klarinettist spielen zu Beginn hinter der Bühne (wenn nicht möglich, dann in einer hinteren Ecke) damit die Aufmerksamkeit auf den Cellisten gelegt wird (Die Bläser sind als Schatten des Cellisten.). Nach Möglichkeit soll der Cellist in einem Spot beleuchtet werden. Die anderen Musiker sitzen möglichst im Dunkeln.

2. At bar 53 the flute and clarinet player rejoin the other musicians in a spotlight while the cellist goes on playing (no spotlight anymore).

À la mesure 53, le flûtiste et le clarinettiste rejoignent discrètement les autres musiciens sous la lumière sur la scène pendant que le violoncelliste joue (pas de spot pour le violoncelle).

Im Takt 53 kehren der Flötist und der Klarinettist in diskreter Weise zurück auf die Bühne, während der Cellist weitermusiziert. Der Spot des Cellisten wird abgeschaltet und alle Musiker werden gleichermaßen beleuchtet.

Playing techniques / modes de jeu / Spieltechniken

Onkyo  *Progressively increase or decrease (following the diagram's shape) the bow pressure / Augmenter progressivement la pression de l'archet / Bogenüberdrucktechnik: Die Form des Diagramms gibt die Art und Weise des Bogenüberdrucks vor. Dieser kann sich gleichmäßig oder veränderbar sein.*

Vibrato oscillant

 *This sign represents a fast vibrato-gesture which starts with a pitch deviation indicated by the number above the ondulation. /*

 *Cette ligne représente un geste de vibrato rapide qui commence avec un déviation du ton indiquée par le numéro en haut de l'ondulation. /*

 *Das Zeichen beschreibt eine schnelle Vibratogeste die mit einer von der Zahl ober der Ondulation angegebenen Tonabweichung beginnt.*

Quarter-tone and eight-tone notation / notation des quarts et des huitième de ton / Bezeichnung von Viertel- und Achteltönen

- # one quarter-tone higher / *un quart de ton plus haut* / ein Viertelton höher
- # three quarter-tones higher / *trois quarts de ton plus haut* / ein Dreiviertelton höher
- ↓ one quarter-tone lower / *un quart de ton plus bas* / ein Viertelton tiefer
- ♭ three quarter-tones lower / *trois quarts de ton plus bas* / ein Dreiviertelton tiefer
- ↑↑# one eight-tone higher / *un huitième de ton plus haut* / ein Achteinton höher
- ↓↓# one eight-tone lower / *un huitième de ton plus bas* / ein Achteinton tiefer

Accidentals hold for one bar and apply to one octave only.

Les altérations sont valables pour une mesure et une octave seulement.

Vorzeichen gelten für die Dauer eines Taktes und lediglich für die bezeichnete Oktave.

Only for persual!



Anagran

transposed SCORE

für Flöte, Klarinette, Violine, Violoncello und Klavier

dem Ensemble Alternance gewidmet,
in Gedenken an Eric Daubresse

Komission der ACIMC mit der Förderung der Ernst von Siemens Musikstiftung und der Fondation Francis et Mica Salabert

Sepideh / Aube-Dawn

$\text{♩} = 46$

hinter der Bühne spielen / play behind the scenes

A musical score page featuring four staves: Flöte, Klarinette in B, Violine 1, and Klavier. The Flöte and Klarinette staves have rests. The Violine 1 staff has a melodic line with dynamics mp and fff. The Klavier staff has rests. The tempo is indicated as $\text{♩} = 46$. The key signature changes between 3/8 and 4/4. Measure numbers 1, III, IV, and 16 are shown above the staves.

$\text{♩} = 46$

auf der Bühne Platz nehmen und sich nicht bewegen / place yourself on stage but don't move

=

A musical score page featuring two staves: Flöte (Fl.) and Violoncello (Vc.). The Flöte staff has a melodic line with dynamics p and tr. The Violoncello staff has a rhythmic pattern with dynamics p and f. Measure number 5 is shown above the staves. The tempo is indicated as $\text{♩} = 121$.

* geraden Str. decendo / odd Str. crescendo; kontinuierlich weniger Gewicht auf den offenen Saiten legen, mehr Präsenz in den Flageolets /
a kind of "glissando" / gradually less weight on the open strings, more presence to make more impact on the flageolets

=

A musical score page featuring two staves: Flöte (Fl.) and Violoncello (Vc.). The Flöte staff has a dynamic ff. The Violoncello staff has a dynamic f and rallentando (rall.). Measure number 10 is shown above the staves. The tempo is indicated as $\text{♩} = 10$.

Fl. II quasi senza tempo

*bisb.
gliss.*

p ff pp

resulting pitches (multiphonic)

Vc. IV. III. II. gliss. I. gliss. ffff

Vc. p pp III. mp

* Man nehme sich Zeit den Multiphonic im gliss. zu finden, während man Position des Bogens und Bogendruck variiert. / Take your time to find the indicated multiphonic, by changing the position and the pressure of the bow.

J = 63

Fl. I.3 bisb. pp III. III. I. II. III. III. sordino di legno / wooden mute

* pizz. mit linker Hand / left hand pizz.

Vc. mp

* klingt eine Oktave tiefer / sounds an octave lower than written

Fl. I.9 bisb. gliss. mf

Vc. II. III. sul tas. sul pont. IV. III. II. sub.

écho du violoncelle bisb. gliss. pp fp

Kl. (B) I. F. ombre du violoncelle p pp mf pp 3/4 tone

Vc. cantabile sarrangi poco sul pont. gliss. 3 1/4 - 0 sul tasto sul pont. ord. p sub.

* Dieses Signum beschreibt eine schnelle Vibratogeste die mit einem Pizz. auf der Zahnung beginnt und angegebenen Tonabweichung beginnt. / This signum describes a fast vibrato-gesture which starts with a pizz. at the teeth and begins with the indicated tonal deviation.

Fl. 23 J = 52 2 tone bisb. gliss. pp fp mp

Kl. (B) I. 2 tone p f 1/4 tone

Vc. poco sul pont. ord. vib. 1 sul tasto sul pont. III. II. pp

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Only for persuasion!

The musical score consists of four staves, each with a different instrument:

- Fl.** (Flute) - Top staff, treble clef, mostly rests with some grace notes and dynamic markings like *tr*, *bis.*, *gliss.*, *pp*, *fp*, *ff*.
- Kl. (B)** (Klarinetten Bass) - Second staff, bass clef, includes dynamic markings *pp*, *f*, *mp*, *f*, *p*, *mf*.
- Vc.** (Violoncello) - Third staff, bass clef, includes dynamic markings *mf*, *pp*, *mf*, *p*, *mf*.
- Vc.** (Violoncello) - Fourth staff, bass clef, includes dynamic markings *p*, *mf*, *pp*, *mf*.

Performance instructions and tempo changes are scattered throughout the score, such as *sul pont.*, *ord.*, *l.*, *II.*, *III.*, *gliss.*, *1/2 tone*, *1/4 tone*, *1/4 ~ 0*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*, *101*, *102*, *103*, *104*, *105*, *106*, *107*, *108*, *109*, *110*, *111*, *112*, *113*, *114*, *115*, *116*, *117*, *118*, *119*, *120*, *121*, *122*, *123*, *124*, *125*, *126*, *127*, *128*, *129*, *130*, *131*, *132*, *133*, *134*, *135*, *136*, *137*, *138*, *139*, *140*, *141*, *142*, *143*, *144*, *145*, *146*, *147*, *148*, *149*, *150*, *151*, *152*, *153*, *154*, *155*, *156*, *157*, *158*, *159*, *160*, *161*, *162*, *163*, *164*, *165*, *166*, *167*, *168*, *169*, *170*, *171*, *172*, *173*, *174*, *175*, *176*, *177*, *178*, *179*, *180*, *181*, *182*, *183*, *184*, *185*, *186*, *187*, *188*, *189*, *190*, *191*, *192*, *193*, *194*, *195*, *196*, *197*, *198*, *199*, *200*, *201*, *202*, *203*, *204*, *205*, *206*, *207*, *208*, *209*, *210*, *211*, *212*, *213*, *214*, *215*, *216*, *217*, *218*, *219*, *220*, *221*, *222*, *223*, *224*, *225*, *226*, *227*, *228*, *229*, *230*, *231*, *232*, *233*, *234*, *235*, *236*, *237*, *238*, *239*, *240*, *241*, *242*, *243*, *244*, *245*, *246*, *247*, *248*, *249*, *250*, *251*, *252*, *253*, *254*, *255*, *256*, *257*, *258*, *259*, *260*, *261*, *262*, *263*, *264*, *265*, *266*, *267*, *268*, *269*, *270*, *271*, *272*, *273*, *274*, *275*, *276*, *277*, *278*, *279*, *280*, *281*, *282*, *283*, *284*, *285*, *286*, *287*, *288*, *289*, *290*, *291*, *292*, *293*, *294*, *295*, *296*, *297*, *298*, *299*, *300*, *301*, *302*, *303*, *304*, *305*, *306*, *307*, *308*, *309*, *310*, *311*, *312*, *313*, *314*, *315*, *316*, *317*, *318*, *319*, *320*, *321*, *322*, *323*, *324*, *325*, *326*, *327*, *328*, *329*, *330*, *331*, *332*, *333*, *334*, *335*, *336*, *337*, *338*, *339*, *340*, *341*, *342*, *343*, *344*, *345*, *346*, *347*, *348*, *349*, *350*, *351*, *352*, *353*, *354*, *355*, *356*, *357*, *358*, *359*, *360*, *361*, *362*, *363*, *364*, *365*, *366*, *367*, *368*, *369*, *370*, *371*, *372*, *373*, *374*, *375*, *376*, *377*, *378*, *379*, *380*, *381*, *382*, *383*, *384*, *385*, *386*, *387*, *388*, *389*, *390*, *391*, *392*, *393*, *394*, *395*, *396*, *397*, *398*, *399*, *400*, *401*, *402*, *403*, *404*, *405*, *406*, *407*, *408*, *409*, *410*, *411*, *412*, *413*, *414*, *415*, *416*, *417*, *418*, *419*, *420*, *421*, *422*, *423*, *424*, *425*, *426*, *427*, *428*, *429*, *430*, *431*, *432*, *433*, *434*, *435*, *436*, *437*, *438*, *439*, *440*, *441*, *442*, *443*, *444*, *445*, *446*, *447*, *448*, *449*, *450*, *451*, *452*, *453*, *454*, *455*, *456*, *457*, *458*, *459*, *460*, *461*, *462*, *463*, *464*, *465*, *466*, *467*, *468*, *469*, *470*, *471*, *472*, *473*, *474*, *475*, *476*, *477*, *478*, *479*, *480*, *481*, *482*, *483*, *484*, *485*, *486*, *487*, *488*, *489*, *490*, *491*, *492*, *493*, *494*, *495*, *496*, *497*, *498*, *499*, *500*, *501*, *502*, *503*, *504*, *505*, *506*, *507*, *508*, *509*, *510*, *511*, *512*, *513*, *514*, *515*, *516*, *517*, *518*, *519*, *520*, *521*, *522*, *523*, *524*, *525*, *526*, *527*, *528*, *529*, *530*, *531*, *532*, *533*, *534*, *535*, *536*, *537*, *538*, *539*, *540*, *541*, *542*, *543*, *544*, *545*, *546*, *547*, *548*, *549*, *550*, *551*, *552*, *553*, *554*, *555*, *556*, *557*, *558*, *559*, *560*, *561*, *562*, *563*, *564*, *565*, *566*, *567*, *568*, *569*, *570*, *571*, *572*, *573*, *574*, *575*, *576*, *577*, *578*, *579*, *580*, *581*, *582*, *583*, *584*, *585*, *586*, *587*, *588*, *589*, *590*, *591*, *592*, *593*, *594*, *595*, *596*, *597*, *598*, *599*, *600*, *601*, *602*, *603*, *604*, *605*, *606*, *607*, *608*, *609*, *610*, *611*, *612*, *613*, *614*, *615*, *616*, *617*, *618*, *619*, *620*, *621*, *622*, *623*, *624*, *625*, *626*, *627*, *628*, *629*, *630*, *631*, *632*, *633*, *634*, *635*, *636*, *637*, *638*, *639*, *640*, *641*, *642*, *643*, *644*, *645*, *646*, *647*, *648*, *649*, *650*, *651*, *652*, *653*, *654*, *655*, *656*, *657*, *658*, *659*, *660*, *661*, *662*, *663*, *664*, *665*, *666*, *667*, *668*, *669*, *670*, *671*, *672*, *673*, *674*, *675*, *676*, *677*, *678*, *679*, *680*, *681*, *682*, *683*, *684*, *685*, *686*, *687*, *688*, *689*, *690*, *691*, *692*, *693*, *694*, *695*, *696*, *697*, *698*, *699*, *700*, *701*, *702*, *703*, *704*, *705*, *706*, *707*, *708*, *709*, *710*, *711*, *712*, *713*, *714*, *715*, *716*, *717*, *718*, *719*, *720*, *721*, *722*, *723*, *724*, *725*, *726*, *727*, *728*, *729*, *730*, *731*, *732*, *733*, *734*, *735*, *736*, *737*, *738*, *739*, *740*, *741*, *742*, *743*, *744*, *745*, *746*, *747*, *748*, *749*, *750*, *751*, *752*, *753*, *754*, *755*, *756*, *757*, *758*, *759*, *760*, *761*, *762*, *763*, *764*, *765*, *766*, *767*, *768*, *769*, *770*, *771*, *772*, *773*, *774*, *775*, *776*, *777*, *778*, *779*, *780*, *781*, *782*, *783*, *784*, *785*, *786*, *787*, *788*, *789*, *790*, *791*, *792*, *793*, *794*, *795*, *796*, *797*, *798*, *799*, *800*, *801*, *802*, *803*, *804*, *805*, *806*, *807*, *808*, *809*, *810*, *811*, *812*, *813*, *814*, *815*, *816*, *817*, *818*, *819*, *820*, *821*, *822*, *823*, *824*, *825*, *826*, *827*, *828*, *829*, *830*, *831*, *832*, *833*, *834*, *835*, *836*, *837*, *838*, *839*, *840*, *841*, *842*, *843*, *844*, *845*, *846*, *847*, *848*, *849*, *850*, *851*, *852*, *853*, *854*, *855*, *856*, *857*, *858*, *859*, *860*, *861*, *862*, *863*, *864*, *865*, *866*, *867*, *868*, *869*, *870*, *871*, *872*, *873*, *874*, *875*, *876*, *877*, *878*, *879*, *880*, *881*, *882*, *883*, *884*, *885*, *886*, *887*, *888*, *889*, *890*, *891*, *892*, *893*, *894*, *895*, *896*, *897*, *898*, *899*, *900*, *901*, *902*, *903*, *904*, *905*, *906*, *907*, *908*, *909*, *910*, *911*, *912*, *913*, *914*, *915*, *916*, *917*, *918*, *919*, *920*, *921*, *922*, *923*, *924*, *925*, *926*, *927*, *928*, *929*, *930*, *931*, *932*, *933*, *934*, *935*, *936*, *937*, *938*, *939*, *940*, *941*, *942*, *943*, *944*, *945*, *946*, *947*, *948*, *949*, *950*, *951*, *952*, *953*, *954*, *955*, *956*, *957*, *958*, *959*, *960*, *961*, *962*, *963*, *964*, *965*, *966*, *967*, *968*, *969*, *970*, *971*, *972*, *973*, *974*, *975*, *976*, *977*, *978*, *979*, *980*, *981*, *982*, *983*, *984*, *985*, *986*, *987*, *988*, *989*, *990*, *991*, *992*, *993*, *994*, *995*, *996*, *997*, *998*, *999*, *1000*, *1001*, *1002*, *1003*, *1004*, *1005*, *1006*, *1007*, *1008*, *1009*, *1010*, *1011*, *1012*, *1013*, *1014*, *1015*, *1016*, *1017*, *1018*, *1019*, *1020*, *1021*, *1022*, *1023*, *1024*, *1025*, *1026*, *1027*, *1028*, *1029*, *1030*, *1031*, *1032*, *1033*, *1034*, *1035*, *1036*, *1037*, *1038*, *1039*, *1040*, *1041*, *1042*, *1043*, *1044*, *1045*, *1046*, *1047*, *1048*, *1049*, *1050*, *1051*, *1052*, *1053*, *1054*, *1055*, *1056*, *1057*, *1058*, *1059*, *1060*, *1061*, *1062*, *1063*, *1064*, *1065*, *1066*, *1067*, *1068*, *1069*, *1070*, *1071*, *1072*, *1073*, *1074*, *1075*, *1076*, *1077*, *1078*, *1079*, *1080*, *1081*, *1082*, *1083*, *1084*, *1085*, *1086*, *1087*, *1088*, *1089*, *1090*, *1091*, *1092*, *1093*, *1094*, *1095*, *1096*, *1097*, *1098*, *1099*, *1100*, *1101*, *1102*, *1103*, *1104*, *1105*, *1106*, *1107*, *1108*, *1109*, *1110*, *1111*, *1112*, *1113*, *1114*, *1115*, *1116*, *1117*, *1118*, *1119*, <i

on stage take your place / auf der Bühne Platz nehmen (also clarinet) / rejoin ensemble (also clarinet)

Fl. 51 (b) *pp poss.*
 Vc. *molto sul pont. (souffle)* *ord.* *p* *p* *1/4 → 0* *1/4 → 0*
pp poss.

Vc. 55 *10* *gliss.* *1/4 → 0* *p* *mf* *5* *gliss.* *1/4 → 0* *mf* *mp* *p*

Fl. 59 *Bassflöte** *non vib.*
 Vc. *III.* *IV.* *gliss.* *1/4 → 0* *p* *mf* *III.* *IV.* *7* *gliss.* *1/4 → 0* *III.* *IV.* *7* *gliss.* *1/4 → 0*

* klingt eine Oktave tiefer / sounds an octave lower than written

Nimtab I / Crepuscule I - Dusk I

only for persuader

J = 84

B. Fl. 63 *ppp* *gliss.* *1/4 → 0*
 Kl. (B) *Luftklang / airy sound* *ord.* *mf* *3* *gliss.* *3* *f* *p* *sul pont. ord.* *1/4 tone* *sul pont. ord.*
 Vl. *fff* *mf* *p* *f* *p* *senza sordino* *3* *ord.* *s.p.* *2* *ord.*
 Vc. *leicht und gleichmäßig* *(man organisiere sich mit den Bogenführern, dass die Tremolos immer am Steg gespielt werden können)* / *regularly* *(organize with bow leaders so that tremolos can always be played on the bridge)* / *f* *p*

Klav. 84 *mp* *mp* *** f* *Ped.*

3 *mp* *Ped.* *8vb* *mp* *** f* *Ped.*

* Man produziere den Oberton durch Abdrücken der Saite mit dem Finger. /
 Produce harmonic sound by pressing the string with your finger.

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** Man dämpfe die Saiten in der Nähe der Stimmwirbel mit den Fingern. /
 Damp strings with the fingers close to the tuning pins.

67

B. FL. Kl. (B) VL. Vc. Klav.

* Glissando mit den Fingern: Nach einem doppelten Fingerpizzicato kratze man die Saiten mit beiden Händen, um die Kontinuität der Geste zu gewährleisten. /
Glissando with the fingers: scratch the strings in the direction perpendicular to the strings. Use both hands to ensure the continuity of the gesture is preceded by a double pizzicato with nails.

** Tremolo: Man kratzt entlang der Saiten der angegebenen Note in einer Vor- und Rückwärtsbewegung. /
Tremolo: scratch the strings of the indicated note in perpendicular directions backwards and forwards.



72

B. FL. Kl. (B) VL. Vc. Klav.

for persuasion

75

B. FL. bish. gliss. pp

Kl. (B) mf 3 ff pp

→ Bassklarinette in B Bassklarinette in B pp poss.

VI. 1/4 tone s.p. ord. 1/4 tone

Vc. III. harn. gliss. → II. IV. → III. G-Saite um einen Ganztone nach unten / lower the 4th string of a whole tone

s.p. ord. 3 ff pp

A ff

gratter 1/4 tone

Klav. 3 pp ppp

(Ped.)

8^{vb} mp Ped. so...

Tābān / Illumination

Only for illumination

81 ♩ = 84 accel. tongue ram

B. FL. 3 f

B. Kl. (B) pp fp gliss. mp mf

Stimme voix* * die S. wie auch transponierend [in B] / the voice is like the clarinet also transposing [in Bb]

Klav. 3 8^{vb} mp pp

(Ped. sost.) ff Ped. →

* Man kratze in einer schroffen Bewegung mit dem Fingernagel entlang der Saite. / Scratch with a sharp gesture, with the fingernail in the direction of the string.

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a tempo ♩ = 84

B. Fl.

B. Kl. (B)

VI.

Vc.

Klav.

a tempo ♩ = 84

B. Fl.

B. Kl. (B)

VI.

Vc.

Klav.

95

B. Fl.

B. Kl. (B)

VI.

Vc.

Klav.

(Ped.)

=

100 $\text{J} = 46$

B. Fl.

B. Kl. (B)

VI.

Klav.

(Ped.)

46

f

p

mf

p

mf

mp

107

B. Fl. *f*

B. Kl. (B) *f ppp* *f* *ppp*

Vc. *gliss.* *f*

Klav. *(Ped.) f* *f* *8vb* *f*

1/2 tone tr

{ 2345 5

=

112

B. Fl. *pp* *mf pp* *overblow* *p* *f*

B. Kl. (B) *mf pp* *f* *mf pp*

Klav. *fp* *p* *pizz. I.* *mf* *f* *II.*

arcu III.

8vb 3 *8vb 3* *8vb 3*

(Ped.) f p *mf* *p*

1/2 tone tr

B. Fl. 116
B. Kl. (B.)
VI.
Vc.
Klav.

Stimme / voice
f
pizz.
gratter
p
mf
(P.ord.)

=

B. Fl. 120
B. Kl. (B.)
VI.
Vc.
Klav.

1/2 tone overblow
Stimme / voice
p
ff
p
f
mp
1/2 tone
fp
acc. ...
... ♩ = 120

arco III.
f
ord.
p sub.
pizz.
gliss.
gliss.
gliss.
f

(P.ord.)
f
mp
f

L. 25 $\text{♩} = 46$

L. 26 $\text{♩} = 46$

=

L. 29 $\text{♩} = 46$

L. 30 $\text{♩} = 46$

Musical score page 133. The score includes parts for Bassoon (B. Fl.), Clarinet/Bassoon (B. Kl. (B)), Violin (VI.), Cello (Vc.), and Piano (Klav.). The piano part includes dynamics like *f*, *p*, *ff*, and *mf*. The strings and woodwind parts feature various rhythmic patterns and dynamics. A large blue watermark reading "Persuade" is overlaid across the page.

2

142

Only for persua!

148

aktiv, bewegungslos / don't move but keep an active position

aktiv, bewegungslos / don't move but keep an active position

aktiv, bewegungslos / don't move but keep an active position

aktiv, bewegungslos / don't move but keep an active position

aktiv, bewegungslos / don't move but keep an active position

E-Bows

Um die Saiten zum Vibrieren zu bringen, ist es manchmal notwendig die E-Bows gegen die Saiten zu drücken. / To let vibrate the strings it is sometimes necessary to press the e-bow against the strings.

prepare E-Bows

Man kratze mit dem Daumen der linken Hand in einer Geste der Saite entlang (runter und hoch). / Scratch the strings with the thumb of your left hand in one gesture moving perpendicular to the strings (down and up).

Bāmdād / Nuit - night

154 $\text{♩} = 46$

VL. con sordino (wooden mute)
Vc. con sordino (wooden mute)

non vib. → vib. 3/4 tone
gliss. → non vib.

p pp mf

Klav. (Ped.)

$\text{♩} = 46$ wenn nötig kontrolliere man die Dynamik mit dem Pedal oder durch sanftes Dämpfen der Seiten mit den Fingern
if necessary; control the dynamic with the pedal or by gently damping the strings with your finger

158 vib. ord.
gliss.

VL. gliss. p ppp

Vc. (Ped.)

Klav. (Ped.)

162

VL. non vib. → vib. ord.
tone gliss.

Vc. p pp mp pp poss. s. p. ord.

disco gut artikulieren / articulate well the arpeggio

Klav. (Ped.) f

change upper E-Bow

166

B. Fl. rall.

B. Kl. (B)

VI. *III.* *III.*

Vc. gliss.

Klav.

rall. a tempo

p — *f* *p* — *ppp*

fp *pp*

pizz. *p*

ppp *fp*

pp

f

pp

ppp

Ped. sost.

=

171

B. Fl.

B. Kl. (B)

VI.

Vc.

p — *mf*

p — *mf* — *p*

mf $\frac{1}{4} \rightsquigarrow 0$

p

gliss.

$\frac{5}{4}$

mf — *p*

$\frac{1}{4} \rightsquigarrow 0$

mf — *p*

change E-Bows

mf

Ped.

Ped. sost. →

$\frac{6}{4}$

$\frac{6}{4}$

$\frac{5}{4}$

$\frac{6}{4}$

$\frac{6}{4}$

$\frac{6}{4}$

$\frac{6}{4}$

$\frac{6}{4}$

$\frac{6}{4}$

176

B. FL. gliss. gliss.

B. Kl. (B) p f

Flöte

6 ff > pp

VI. 3 3 3

gliss. 1/4 → 0 mf p f pp

Vc. pppp > pp

Klav. p f ff 3

Ped. sost. Ped. =

accel. a tempo ♩ = 46

Fl. Flöte pp

VI. 3 III. 3 II. I. mp > pp pppp pppp

Vc. pppp

accel. a tempo ♩ = 46 remove E-Bows

Klav. schwarz Tasten / black keys * b b b b

weiße Tasten / white keys * o o o o

Ped. Ped. sost. →

Only for persuasion!

eine dünne Metallkette über alle Seiten des angegebenen Ambitus legen / place a thin metal chain on all strings of the indicated ambitus

* Stumm die weißen und die schwarzen Tasten im angegebenen Ambitus herunterdrücken, um die Resonanz in das Sostenutopetal zu legen. / Silently depress the black and white keys in the indicated ambitus in order to put their resonance in the sostenuto-pedal.

Pegah / Lever de soleil - Sunrise

Only for persual

Fl. (8) ♫ = 69
B. Kl. (B)
Vc.
Klav.

Fl. 181
B. Kl. (B)
Vc.
Klav.

Fl. 184
B. Kl. (B)
Vc.
Klav. { E-Boy
(Ped. sost.)

Fl. 186
B. Kl. (B)
VI.
Vc.
Klav.

Fl. 187
B. Kl. (B)
Vc.
Klav.

**bish.
gliss.**

Fl. 188 *ppp* *p*

B. Kl. (B) *mf* *pp* *ppp* *mp* *ppp* *mp* *mf* *pp* *p*

VI. *1/4 tone tr* *gliss.*

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

Klav. *mp ppp* *ppp mp*

(*Reed. sost.*)

=

**bish.
gliss.**

Fl. 190 *ppp* *p*

B. Kl. (B) *mf pp* *f* *pp*

VI. *pp* *f*

Vc. *pp* *mf* *pp* *f*

Klav. *p*

(*Reed. sost. Reed.*)

only for persuasion!

Only for persuasion!

Fl. B. Kl. (B) VI. Vc. Klav.

196

Fl. B. Kl. (B) VI. Vc. Klav.

pp pp pp pp mp

biss. tr. gliss. jeû III. II. I.

mf pp mp pp mf pp pp mf pp pp pp

f mf pp f f

1/4 tone 1/4 ~ 0

pp pp pp pp pp

mp mf pp pp pp

(Ped. sost.)

=

Only for persuasion!

Fl. B. Kl. (B) VI. Vc. Klav.

196

Fl. B. Kl. (B) VI. Vc. Klav.

pp pp pp pp mp

gliss. rall. pp pp

mp pp mp pp pp pp

jeû II. II. II.

rall. pp pp pp

pp pp pp pp

mp mp mp mp

(Ped. sost.)

Ped. →

Musical score for orchestra and piano. The score includes parts for Flute (Fl.), Bassoon (B. Kl. (B)), Violin (VI.), and Cello (Vc.). The piano part is indicated by a vertical line on the left. The score shows measures 199 and 200. Measure 199 starts with a dynamic of *a tempo*. The Flute has a sustained note. The Bassoon plays eighth-note patterns with dynamics *mp*, *ppp*, *mp*, and *ppp*. The Violin plays sustained notes with dynamics *pp* and *f*. The Cello plays sustained notes with dynamics *mp* and *p*. Measure 200 begins with a dynamic of *pp*. The Flute continues its eighth-note pattern. The Bassoon changes to a sixteenth-note pattern with dynamics *mf* and *pp*. The Violin continues its sustained notes. The Cello continues its sustained notes. Measure 201 starts with a dynamic of *pp*. The Flute continues its eighth-note pattern. The Bassoon continues its sixteenth-note pattern. The Violin continues its sustained notes. The Cello continues its sustained notes.

a tempo

Musical score for piano, page 10, measures 11-12. The score shows two staves. The top staff has a dynamic of **f**. The bottom staff has dynamics **p**, **f**, and **pp**. Pedal markings (Ped. sost.) and (Ped.) are present. Measure 12 starts with a dynamic of **f**.

2

Fl. 203 bisb. gliss. *p* *mp*

B. Kl. (B) *p* *pp* *mp* *ppp* *f* *mf*

VI. sul pont. *p* *mf* *pp* *f*

Vc. I. II. *pp* II. *mf* III. *jeté* *pp* *f*

Klav. *mp* *f* *pp*

(*Ped.* sost.) *Ped.*

Fl. 205 *pp* *mp*

B. Kl. (B) *pp* *mp* *f* *pp* *f* *pp*

VI. (b) gliss. *pp* *f*

Vc. II. *jeté* *pp* *f*

Klav. *f* *pp* *f* *pp* *f* *pp*

(*Ped.* sost.) *Ped.* *p* *f* *pp* *Ped.*

Fl. 208 5 gliss. bisb. gliss.

B. Kl. (B) 6 6 mf p

VL. (tr) gliss. sul pont. (misurato)

Vc. II. jeté III. jeté pp mp p 3 mf pp

Klav. (Ped. sost.) Ped.

=

Fl. 211 p p

B. Kl. (B) f >p fp fp

VL. ord. mf p 3 f p f p 3 f p

Vc. II. jeté III. jeté IV. jeté mf p f >p f >p f >p f >p

Klav. (Ped. sost.) Ped.

Fl.

B. Kl. (B)

VI.

Vc.

Klav.

214

ff

p f

p

f

mp

jete

f

3

senza sordino

f

mp

p

ff

8va***

f

mp

p

3

mf

Ped. sost.

Ped.

Ped.

Ped.

I tone
tr.

persuade

2

Only for persua!

Fl. 219 rall. bisb. ♩ = 69
B. Kl. (B) ♩ = 84
VI. II. III. ♩ = 69
Vc. sul pont. ord. III. II. I. II. 1/4 tone 3 pizz. III. 3. II. + III. + ♩ = 84
Klav. ♩ = 69
(Ped. sost.) ♩ = 84

Only for persua!

Fl. 221 rall. bisb. ♩ = 69
B. Kl. (B) ♩ = 84
VI. II. III. ♩ = 69
Vc. sul pont. III. II. I. II. arco III. 3. II. + III. + ♩ = 84
Klav. ♩ = 69
(Ped. sost.) ♩ = 84

Only for persuasion!

Fl. rall. bish. ♩ = 69
B. Kl. (B) ♩ = 84
VI. ♩ = 69
Vc. ♩ = 84
Klav. ♩ = 84
(Ped. sost.)

Only for persuasion!

Fl. bish. ♩ = 69
B. Kl. (B) ♩ = 84
VI. ♩ = 69
Vc. ♩ = 84
Klav. ♩ = 84
(Ped. sost.)

→ Klarinette (B)

Kette und E-Bows entfernen /
remove chain and e-bows

Nimtāb II / *Crepuscule II - Dusk II*

A page from a musical score for five instruments: Flute, Bassoon, Violin, Cello, and Piano. The score is in 2/4 time, with a key signature of one sharp. Measure 235 starts with a flute solo. Measures 236-238 show the bassoon and violin playing eighth-note patterns. The piano part features sustained notes and glissandos. The score includes dynamic markings such as 'ppp', 'mf', and 'f', and performance instructions like 'gliss.' and 'biss. gliss.'. Large blue text 'only for persuasion' is overlaid diagonally across the page.

A page from a musical score for five instruments: Flute, Clarinet/Bassoon, Violin, Cello, and Piano. The score is in 2/4 time. The Flute and Clarinet/Bassoon staves begin with a dynamic 'fp' followed by a 'gliss.' instruction. The Violin and Cello staves feature various bowing techniques like 'arco', 's.p.', 'ord.', '1/4 tone', and '3'. The Piano staff shows rhythmic patterns with '3' over bars and 'Ped.' (pedal) markings. A large, semi-transparent watermark reading 'only for persua!' is overlaid diagonally across the page.

Fl. 247 bisb. 1/2 tone tr.

Kl. (B) mp ppp

VI. III. IV. III. IV. II. I. II.

Vc. mp

Klav. pp p ppp

=

Fl. bisb. 1/2 tone gliss. #

Kl. (B) mp 5 ff

VI. III. IV. 1/2 tone arco tr. I.

Vc. pp mf p ff p

Klav. mp ppp pp mf 8vb

Only

for persuasion!

Musical score page 253. The score includes parts for Flute (Fl.), Kl. (B), Violin (VI.), Cello (Vc.), and Piano (Klav.). The score consists of five staves. The Flute and Kl. (B) staves begin with a dynamic of *mf*, followed by *p*, *fp*, *fp*, *fp*, *fp*, and *fp*. The Violin (VI.) staff uses arco notation and includes dynamics *f* and *p*, with performance instructions "s.p. ord.", "1/4 tone", and "tr". The Cello (Vc.) staff includes dynamics *p* and *f*, with performance instructions "s.p. ord.", "3", and "f". The Piano (Klav.) staff begins with a dynamic of *f*, followed by *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *f*. The score is in 2/4 time, with a key signature of one sharp. A large blue watermark reading "versus" is overlaid across the page.

2

A musical score page featuring five staves of music. The instruments are Flute (Fl.), Kl. (B), Violin (Vi.), Cello (Vc.), and Piano (Klav.). The score includes dynamic markings like *f*, *p*, *ff*, *pp*, and *mf*. The piano part includes instructions for grating and harm. gliss. The page number 257 is at the top left. Large blue text 'only for you' is overlaid across the page.

Fl. 262 1/2 tone
 Kl. (B) gliss.
 VI. pizz. III. IV.
 Vc. s.p. ord. s.p. ord. s.p. ord. s.p. ord.
 Klav. 8va... I p 8va... I p 8va... I p
 mp pp pp
 Ped. Ped. Ped.

Only for persual

Fl. 265 (tr) 1/2 tone
 Kl. (B) gliss.
 VI. II. III.
 Vc. ord. s.p. ord. s.p. ord. s.p. ord. s.p.
 Klav. 8va... I p 8va... I p 8va... I p
 mp pp pp
 Ped. Ped. Ped.

Only for persual

Fl. 268

Kl. (B)

Vl.

Vc. ord. s. p. ord. s. p. II. III. II. III. II. III.

Klav. *ppp* *p* *pp* *p* *pp* *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

=

Only for persuasion!

Fl. (tr) *mp* *pp* *mf* *p* *mp* *1/3 tone*

Kl. (B) *p* *f*

Vl. II. III. I. II. II.

Klav. *opp* *p* *p* *p* *pp poss.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Only for persuasion!

276

B. FL. *pp*

Kl. (B)

VI.

Vc. *f* III. II. III. *sul pont.* IV. *1/4 tone* *sul tasto* *pp*

Klav. *f* *8va* *8va* *Ped.* *Ped.* *Ped.* *f* *p* *Ped.*

=

279

B. FL. *bisb.* *gliss.* *mf*

Kl. (B) *(tr)*

Vc. *IV.* *III.* *8va* *8va* *Ped.*

Klav. *p* *8va* *8va* *8va* *8va* *8va* *8va* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *pp poss.* *8va* *8va* *Ped.* *Ped.* *Ped.*