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
" . . . and His Cuff was Damped with Tears "

(for String Quartet)

Tehran - 2013

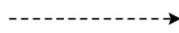
General Abbreviations and Symbols


 = Slightly lower or higher the intonation, which is a not precisely determined size, and may reach a maximum of a maximum of a quarter-tone.

 = Lowest note possible , Highest note possible.

 = Quick crescendo at the very end or vice versa.

 = Crescendo dal niente; Diminuendo al niente.

 = Change gradually from one sound or way of playing to another.

 = Behind the bridge.

s.p , s.t = sul Pont , sul tastò.

/ . v = Let vibrate.

* All other instructions are written in the score.

Duration: Approximately 10 minutes

Note:

"... And His Cuff Was Damped with Tears "for String Quartet (in one movement), is composed in the Summer of 2012 inspired by Ahmad Shamloo from his poem *"Said the Canary"*. The original motivation for writing the piece came to me during the first live performance of *Chahargan* Ensemble (a Persian string quartet consists of: *kamancheh I & II, alto gheichak, bass gheichak*) in Tehran, where I was an audience to. Apart from the stunning sonic quality of the Persian string quartet in terms of timbre and microtonal abilities, what attracted my attention most was the true potentials of experimentation in the realm of contemporary music, both in its style and in techniques for writing specifically for Persian instruments. After recording the piece I recomposed the piece for western string quartet. The melodic and rhythmic elements of this piece are derived from the Persian traditional *Radif* system.

"The hollow, sad look in her eyes, few seconds before they burst into tears, never left my sight throughout the movement" . . .

(for string quartet)

Tempo rubato ♩ = ca.80



13 ♩ = ca. 60 pizz. arco, s.p.

Vln.I *mp* *mp* *sfmp* *p* *mp* *p*

Vln.II *pizz.* *arco, s.p.* *mp* *sfmp* *p* *mp* *p*

Vla. *arco* *s.p.* *sfp* *mf* *p* (change bowing imperceptibly)

Vc. *arco* *s.p.* *sfp* *mf* *p* (change bowing imperceptibly)

17 pizz.

Vln.I *f* pizz. *rf*

Vln.II *f* pizz. *rf*

Vla. *f* pizz. *rf*

Vc. *f* pizz. *rf*

arco *mp*

arco *mp*

21

Vln.I

Vln.II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

s.t. -----> ord.

p espr.

24 -----> s.p. -----> ord.

Vln.I *p* *mf*

Vln.II *p*

Vla. *p* *mp*

Vc. *p* *mp*

Vln.I

Vln.II

Vla. *mp* *mf* *p*

Vc. *sfp* *mf* *p*

30

Vln.I *sfp* *mp* *pp* *f* (l.v.) *mf* ca.4"

Vln.II *sfp* *mp* *pp* *f* (l.v.) *mf* ca.4"

Vla. *sfp* *mp* *pp* *f* (l.v.) *mf* ca.4"

Vlc. *sfp* *mp* *pp* *f* (l.v.) *mf* ca.4"

pizz. (l.v.)

IV

33

Vln.I arco ord. ca.3" *rfp* *mf* *fp* *sf* *p* *mf* *sub.p* *f* *rfz*

Vln.II arco ord. ca.3" *rfp* *mf* *fp* *sf* *p* *mf* *sub.p* *f* *rfz*

Vla. arco ord. ca.3" *rfp* *mf* *fp* *sf* *p* *mf* *sub.p* *f* *rfz*

Vlc. arco ord. ca.3" *rfp* *mf* *fp* *sf* *p* *mf* *sub.p* *f* *rfz*

ord. ca.2"

ord. ca.2"

ord. ca.2"

ord. ca.2"

36

Vln.I *p* *pp* *p*

Vln.II *p* *pp* *p*

Vla. *p* *pp* *p*

Vlc. *p* *pp* *p* *mp espress.*

39 *l'istesso, non rubato*

Vln.I

Vln.II

Vla.

Vlc.

mp espress. sfz mf sfmp f mp

mp mf sfz mp p mf sf rfp mf

43

Vln.I

Vln.II

Vla.

Vlc.

sfp mf mp sfz mp pp

mp f sfz mf pp

sfp mf p sfmp mf

sfp mf p mf p sfmp f mf mp

46

Vln.I

Vln.II

Vla.

Vlc.

sfp mf p sfz sfz mf p mf

sf sfz mf p mf rfz

sfp pp mf p mp rfz

f sfz rfz

pizz. arco

58

Vln.I

Vln.II

Vla.

Vlc.

mp *sfmp* *f* *mf* *mp lagrimando*

pizz. arco s.p. s.t.

61

Vln.I *ord.* 3 *pizz.* *s.t. arco* *ord.*

Vln.II *ord.* *s.t.* *ord.*

Vla. *ord.* *s.t.* *ord.*

Vlc. *ord.* *s.t.* *ord.*

f *sfz* *mf* *p*

mp *f* *p* *sf* *p*

mp *f* *p* *sf* *p*

mp *f* *p* *sf* *p*

64

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

Vln.II *sfmp* *p* *sfz* *sfz* *rfp* *arco*

Vla. *sfmp* *p* *sfz* *sfz* *rfp* *arco* *mf melanconico*

Vlc. *sfmp* *p* *sfz* *sfz* *rfp* *arco*

67

Vln.I *mf* *p* *rfpp* *mp* *rfp* *mp* *ord.* *ca.3"*

Vln.II *mf* *p* *rfpp* *mp* *rfp* *mp* *ord.* *ca.3"*

Vla. *mf* *p* *rfpp* *mp* *rfp* *mp* *ord.* *ca.3"*

Vlc. *mf* *p* *arco* *mf melanconico* *mp* *p* *ord.* *ca.3"*

71

Vln.I

Vln.II

Vla.

Vlc.

f

mf *mp*

f *mp*

mf *p* *pizz.* *arco*

sfz *sfz* *rfmp*

f *mp*

pizz. *arco*

sfz *sfz* *rfmp*

74

Vln.I

Vln.II

Vla.

Vlc.

mf *mp*

mf *mp*

p *(mp)*

mf *mp*

mf *mp*

p *rfmp*

p *molto cresc.*

p *rfmp*

p *molto cresc.*

77

Vln.I

Vln.II

Vla.

Vlc.

ca.3"

ca.3"

ca.3"

ca.3"

sfz *mf*

mf *pp*

pp

pp

p *mf*

p *mf*

80

Vln.I

Vln.II

Vla. arco

Vlc. arco

mp *pp* *mp* *pp* *mp* *p* *mp* *p*

83

Vln.I

Vln.II

Vla.

Vlc.

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

86

Vln.I

Vln.II

Vla.

Vlc.

pizz. *f* (l.v.) *ca.7"*
pizz. *f* (l.v.) *ca.7"*
pizz. *f* (l.v.) *ca.7"*
pizz. *f* (l.v.) *ca.7"*

89

Vln.I

Vln.II

Vla.

Vlc.

arco

pp

mp

p

pp

p

mp

p

(III)

(IV)

(II)

(III)

93

Vln.I

Vln.II

Vla.

Vlc.

p

mp

pp

p

mp

pp

p

pp

mp

p

mp

p

97

Vln.I

Vln.II

Vla.

Vlc.

p

mp

mf

mp

p

mp

mf

p

mp

100

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

Vln.II *p* *mp* *mf* *p* *mp*

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

Vlc. *p* *mp* *p* *mf*

104

Vln.I *p* *mp* *ad lib.* *ca. x'*

Vln.II *f* *mp* *ad lib.*

Vla. *f* *mp* *(behind the Bridge)* *ad lib.*

Vlc. *mp* *(behind the Bridge)* *ad lib.*

111

Vln.I

Vln.II

Vla.

Vlc.

Duration : $\pm 10'$