



Saboohi,Ehsan

Arranger, Composer, Interpreter, Teacher

Iran, Tehran

About the artist

Ehsan Saboochi is an Iranian contemporary composer. He was born in 1981 in Tehran, Iran. He learnt the principles of Iranian Traditional Music since his childhood.

Saboochi started his music education in Sooreh School of Music of Tehran and graduated in 1993. Then, in 2005 he graduated from the Music Academy of Azad University of Arts and Architecture and later on, in 2009 got his master degree in Composition at Art University of Tehran.

His works include music pieces for solo piano, chamber works, large symphonic ensembles, string orchestra, wind orchestra and vocal works, and arrangement of Iranian folklore music scores.

He has been teaching principles of Composition and Harmony in University of Applied Science and Technology, and Tehran Conservatory since 2008.

For more information, please visit - <http://ehsansaboochi.com>

- Qualification:**
- M.A. in Composition (Contemporary Music), Art University of Tehran, 2009.
 - B.A. in Music (International Instruments: Saxophone), Faculty of Art and Architecture, Islamic Azad University, 2005.
 - Music diploma (Iranian traditional Instruments: Santour), Sooreh School of Music, 1999

Personal web: http://www.ehsansaboochi.com/en_US/Pages/Home/

About the piece



| | |
|-------------------------|----------------------------|
| Title: | Quartets for ADAM & EVE |
| Composer: | Saboochi,Ehsan |
| Arranger: | Saboochi,Ehsan |
| Licence: | Copyright © Saboochi Ehsan |
| Instrumentation: | Flute and Clarinet |
| Style: | Modern classical |

Saboochi,Ehsan on free-scores.com

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Quartets for ADAM & EVE

Interpreted by

Ehsan Saboohi

2008

Instrumentation

1. Flute [Flauto, Flöte, Fl.]

2. Clarinet in Bb [Clarinetto, Klarinette, Cl.]

3. Cello [Violoncello, Violoncell, Vc.]

4. Percussion [Batteria, Schlagzeug, Prc] ; as following

Timpani [Timpano, Pauken, Timp.]

Bass Drum [Gassa, Grosse Trommel, Bass D.]

Tenor Drum [Tamburo Rullante, Rührtrommel, Tenor D.]

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Movement II

2008

MODERATO (♩ = 112)

1

FLUTE

8

FL.

CL.

15

FL.

CL.

22

FL.

CL.

VC.

28 MOLTO RIT.

35 $\text{♩} = 96 \rightarrow 84$

42 A $\text{♩} = 84$

49

♩ = 72 [B]

FL. CL. VC.

ARCO

MARCATO

58 [C] ♩ = 63

FL. CL. VC.

f pp

64

FL. CL. VC.

p f

PIZZ.

mf

69 [D] RECITATIVO.

FL. FL. FL.

pp ff

p ff pp

70 ALLEGRO FUJOSO. (♩=120) E

FL.

CL. *CRESC.*

Vc. *SUL PONT.(SECCO)*

72

FL. *SEMPRE STACCATO*

CL.

Vc.

77

FL.

CL.

Vc. *ARCO*

82

FL.

CL. *fp* *p*

Vc.

88 ♩ = 80

FL.
CL.
Vc.

96

FL.
CL.

101 MOLTO RIT. . . F TRANQUILLO

FL.
CL.
Vc.

CON MOLTA PASSIONE

109

Vc.
Timp.

6

117

Vc. Timp.

pp

Detailed description: This system contains measures 117 and 118. The Violoncello (Vc.) part features a melodic line with a slur over measures 117-118, starting on a whole note G2 and moving to a half note G#2. The Timpani (Timp.) part has a whole rest in measure 117 and a half note G#2 in measure 118. A dynamic marking of *pp* is placed below the Timp. staff in measure 118.

119

FREE RHYTHM

FL. Vc. Timp. PERC.

SOLO PERC.

POMPOSO

f *pp*

Detailed description: This system contains measures 119 and 120. Measure 119 is marked 'FREE RHYTHM'. The Flute (FL.) and Violoncello (Vc.) parts have whole rests. The Timpani (Timp.) part has a whole rest. The Percussion (PERC.) part begins with a 'SOLO PERC.' section, indicated by a vertical dashed line. The percussion part features a complex rhythmic pattern with accents and a triplet of eighth notes. A dynamic marking of *f* is placed below the first measure of the solo. The section ends with a 'Cresc.' marking and a dynamic of *pp*. The tempo marking 'POMPOSO' is written below the percussion staff.

120

$\text{♩} = 69$

FL. CL. Vc. Timp. PERC.

p *f* *p* *f* *p* *pp*

PIZZ.

Detailed description: This system contains measures 120 through 124. The Flute (FL.) and Clarinet (CL.) parts have a melodic line with a slur and dynamic markings of *p* and *f*. The Violoncello (Vc.) part has a melodic line with a slur and dynamic markings of *p* and *f*, followed by a 'PIZZ.' (pizzicato) section with a dynamic of *p* and a *pp* section. The Timpani (Timp.) part has a whole rest. The Percussion (PERC.) part has a whole rest, followed by a half note G2 with a dynamic of *p*, a half note G2 with a dynamic of *pp*, and a half note G2 with a dynamic of *ppp*.