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**Title**

I Am From Nowhere

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**Author**

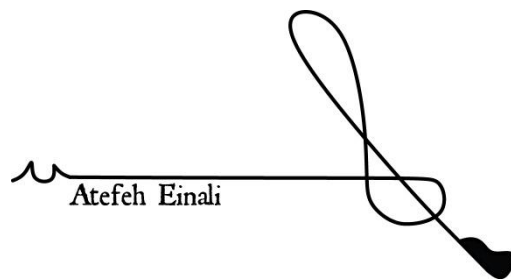
Einali, Atefeh

**Publication Date**

2020

**Atefeh Einali**

**I am from Nowhere**

A handwritten signature in black ink. It starts with a small flourish on the left, followed by the text "Atefeh Einali" in a simple, clean font. The signature continues with a long horizontal line that loops back up and over itself, ending in a small, dark, teardrop-shaped flourish.

Atefeh Einali

Atefeh Einali

I am from Nowhere

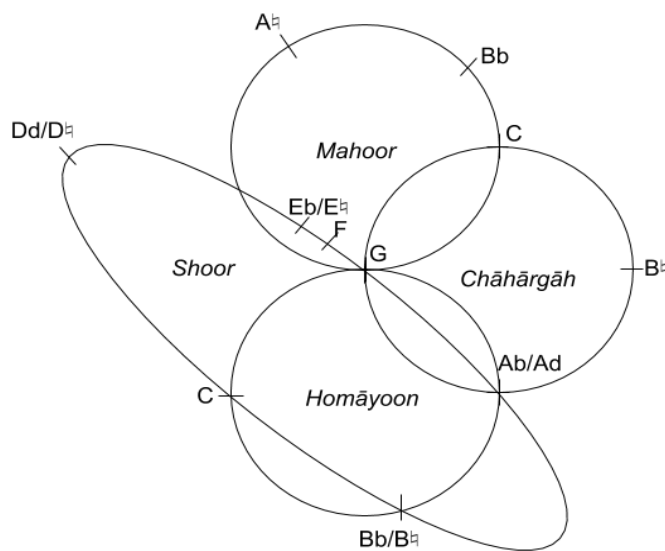
For Accordion and string quartet

Duration: about 10 minutes

## Programme note:

*I am from Nowhere* has two parts. The first part is for solo accordion and the second part is for accordion and string quartet. In both movements I explore different ways of combining modes found in Persian music, especially the *Dastgāh Shoor*, *Homayoun*, *Chahargah* and *Mahoor*. Traditionally speaking, frequent modulation between these modes is not acceptable but in *I am from Nowhere* I often move between these different modes. I also explore traditional rhythmical patterns - especially focusing on different accentuations and pulses. The diagram below illustrates the modal changes in my composition and the points at which they overlap. Finally, in this piece there is a combination of traditional pitches and quarter-flat notes.

The consistent and spontaneous change of the four Persian modes that I've used in this piece is a reflection of my feeling; I had been experiencing while my trip in Lithuania. It were brought about due to the legal rules and restrictions that limit or stop people from traveling and living in a world where borders are not means of separation.



**Notation:**

ST	Sul tasto, on the fingerboard
Nat	Ordinary playing position for the bow
SP $\longrightarrow$ ST	Slow lengthwise displacement of the bow
b.s.	Bellow shake
n.b.	Natural bellow

# I am from Nowhere

for accordion solo

Free and improvisatory

I

Atefeh Einali

♩ 45" very slow

*ppp* *p* *mp* *ppp*

*dolce, ad lib.*

MIII

1'

*f* *p* *mf* *ppp*

b

♩ 45"

*pp*

b

♩ b.s. n.b.

*p* *mf* *f*

b

air sound with bellows

This musical score consists of two staves. The upper staff is a treble clef with a circled 'x' symbol above it. The lower staff is a bass clef. A bracket labeled 'b.s.' with a downward-pointing arrow is positioned between the staves. To the right, a section labeled 'n.b.' shows a treble clef staff with a series of notes and dynamic markings: *p*, *f*, *p*, and *fff*. The notes are slurred together.

The highest possible notes for the last cluster.

This musical score shows two staves. The upper staff has a treble clef and contains several notes with upward-pointing arrows. The lower staff has a bass clef and contains several notes with downward-pointing arrows. A large arrow points from the highest note in the upper staff to the lowest note in the lower staff. The dynamic marking *ppp* is written below the lower staff. A tempo marking  $\text{♩} = 200$  is present above the upper staff.

The lowest possible note ↓ *ppp*

4

This musical score starts at measure 4. It features two staves. The upper staff has a treble clef and contains a series of notes with a dynamic marking of *mf*. The lower staff has a bass clef and contains a series of notes.

10

This musical score starts at measure 10. It features two staves. The upper staff has a treble clef and contains a series of notes with a dynamic marking of *f*. The lower staff has a bass clef and contains a series of notes.

16

*ff* *subito pp* *ppp* *mp*

21

*mf*

24

*ff* *subito pp* vibrato with tapping on the griff

29 sim.

*subito f*



33

*ff*

36

*fff* *subito ppp* *pp* *espress., ad lib.* *1'* *v. -> n.v. -> v. -> n.v.*

30"

*v. -> n.v. -> v. -> n.v.* *mp* *f* *p* *ppp* *1)\**

1)\* Sequence of crescendo and decrescendo.

# I am from Nowhere

for accordion and string quartet

## II

Joyful

$♩ = 80$

**System 1:**

- Accordion:** Treble clef, 16/16 time. Melody with *ff* dynamic. Bass line with *ff* dynamic. Includes a chord diagram for *MIII* and a *pizz.* marking.
- Violin I:** Treble clef, 16/16 time. *ff* dynamic, then *f*. Includes *pizz.* and *arco* markings.
- Violin II:** Treble clef, 16/16 time. *ff* dynamic, then *f*. Includes *s.p.* and *s.t.* markings.
- Viola:** Alto clef, 16/16 time. *ff* dynamic, then *p*. Includes *s.p.* and *s.t.* markings.
- Violoncello:** Bass clef, 16/16 time. *ff* dynamic. Includes *pizz.* marking.

**System 2:**

- Accordion:** Treble clef, 16/16 time. Melody with *ff* dynamic. Bass line with *ff* dynamic.
- Vln. I:** Treble clef, 16/16 time. *ff* dynamic, then *f*. Includes *sim.* marking.
- Vln. II:** Treble clef, 16/16 time. *ff* dynamic, then *f*. Includes *sim.* marking.
- Vla.:** Alto clef, 16/16 time. *ff* dynamic, then *p*. Includes a trill marking.
- Vc.:** Bass clef, 16/16 time. *ff* dynamic.

5

Accord.

Vln. I

Vln. II

Vla.

Vc.

*ff* *f* *ff* *f*

*ff* *p* *ff* *p*

*tr*

*sul D* *sul D*

7

Accord.

Vln. I

Vln. II

Vla.

Vc.

*ff* *f* *ff* *f*

*ff* *p* *ff* *p*

*tr*

*arco* *s.p.* *s.t.*

9

Accord.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

*ff*

*f*

*ff*

normal pizz

11

Accord.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

nat.

*ff*

*f*

nat.

nat.

nat.

tr

*b* tr

arco

13

Accord.

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

16

16

s.p. *ff* *p* s.t. *ff* *p*



15

Accord.

Vln. I

Vln. II

Vla.

Vc.

*mf*

nat.

s.p. s.t. nat.

17

Accord.

Vln. I

Vln. II (tr)

Vla. s.p. s.t.

Vc. s.p. s.t. *f*



19

Accord.

Vln. I

Vln. II nat.

Vla. s.p. s.t. nat.

Vc. *tr* *mf*

21

Accord. *ff*

Vln. I s.p. → s.t.

Vln. II s.p. → s.t.

Vla.

Vc. *b* *tr*



23

Accord. *ff*

Vln. I nat.

Vln. II nat. *tr*

Vla. *f* → *ff* *tr*

Vc. *(tr)*

25

Accord.

Vln. I

Vln. II

Vla.

Vc.



27

Accord.

Vln. I

Vln. II

Vla.

Vc.

1

subito *p*



30

Accord.

Vln. I

Vln. II

Vla.

Vc.

*pp*

vibrato

*ppp*

s.p. → s.t.

nat.

*mf* → *pp*

*ppp*

*mf* → *pp*

*ppp*

*mf* → *pp*

*ppp*

*ppp*

*ppp*

38

Accord.

Vln. I

Vln. II

Vla.

Vc.

Tapping on the griff

sim.

*p*

nat. col legno battuto

*p*

nat. col legno battuto

*p*

nat. col legno battuto

*p*

nat. col legno battuto

*p*

42

Accord.

Bellow shake

Vln. I s.t. nat.

Vln. II s.t. nat.

Vla. s.t. nat.

Vc. s.t. nat. *p*

47 sim.

Accord.

Vln. I s.p. s.t. nat. col legno battuto *pp* *p*

Vln. II s.p. s.t. *pp* nat. col legno battuto *p*

Vla. s.p. s.t. *pp* nat. col legno battuto *p*

Vc. s.p. s.t. *pp*

51  $\text{♩} = 100$

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

Vln. I

Vln. II

Vla. *col legno battuto*

Vc. *col legno battuto* *s.p.* *s.t.* *nat. sim.*



54

Accord. *ff*

Vln. I *s.p.* *s.t. nat.* *p* *f*

Vln. II *s.p.* *s.t. nat.* *p* *f* *pizz.*

Vla. *s.p.* *s.t. nat.* *p* *f* *pizz.*

Vc. *f*

57

Accord.

Vln. I *sim.*

Vln. II *sim.*

Vla. *sim.*

Vc.



59

Accord.

Vln. I

Vln. II

Vla.

Vc.

61

Accord.

Vln. I

Vln. II

Vla.

Vc.

63

Accord.

Vln. I

Vln. II

Vla.

Vc.

*mf*

arco

*molto vibrato espress.*

*mf*

*molto vibrato espress.*

*fff*

65

Accord.

Vln. I

Vln. II

Vla.

Vc.



67

Accord.

Vln. I

Vln. II

Vla.

Vc.

*f*

*8va*

*tr*

70

Accord.

Vln. I

Vln. II

Vla.

Vc.



72

Accord.

Vln. I

Vln. II

Vla.

Vc.

*ff*