

# The Navidson Record

Cycle for Soloists and Ensembles

## I: Katabasis

for Hèctor Parra

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(\*1985)

♩ = 60

1/2tone → ord. t.tr.

Clarinet (in E<sub>b</sub>)

pppp p ppp p

Violin

molto sul ponticello (until end of b.13)

IV

press. tr.

sfz f sfz mf pp sfz mf sfz ppp sfz sfz f

Violoncello

I II I

gett.

sfz slancio! sfz sfz sffz mf sfz p mf f sfz sfz sfz

Piano

8va Sost.

mf f mf

Assistant

8va +

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Cl. (E $\flat$ )

4

rapid smorzato

1/2tone → ord.

t.tr

mfz pp < pz pp pp mp < p mp p

Vln.

mfz sfz > mp f pizz. arco gett. mfz sfz mfz > mp sfz p pp

Vlc.

p < sfz ppp sfz > mf pp < mpz > p mfz pp mfz > p mf < sfz > p

Pno.

mfz sfz pp < p > pp mf sfz mf pp

Ped. "catch" 8va Ped. subito!

Sost.

Asst.

pp < mp > pp 8va 5:4 3

7

s.v. → p.v.

Cl. (E $\flat$ )

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

Vln.

*sfz* *f* *pp* *mfz* *p* *mpz* *pp* *p* *mfz:mp* *ppp*

Vlc.

*mfz* *p* *sfz* *mf* *ppp* *mpz* *pp* *ppp* *mfz* *5:4* *sfz* *ppp* *p*

Pno.

*mfz* *mfz* *mp* *mf* *p* *p* *mpz*

Ped. (Sost.)

Asst.

*pp*

7:4 5:4 3 5:4 7:4 5:4 5:4 5:4 3 3 7:4 9:8 3 5:4 3 9:8 3

gett. pizz. arco

IV II

10

Cl. (Eb)

Vln.

Vlc.

Pno.

Asst.

7:4 5:4 3

pppp ppz ppp ppp pp 3 ppp pz (pz) (ppz) ppp

5:4 7:4

pz ppp

3

ppp mp

5:4 5:4 5:4

ppp pz > pp mpz p

gett.

tr

3

mp ppp p ppp

9:6 6:4 8va 1 3

pp p ppp mp ppp pp ppp

(Ped.) 8vb Ped. 8va Ped.

8va +

8va +

5:4

12  $\text{♩} = 56$

Cl. (E): *ppp*, *pz:pp*, *ppp*, *pp* < > *pp*, *pz:pp*. Includes trills, triplets, and 5:4 intervals.

Vln.: *ppp*, *mfz*, *p*, *mp* > *pp* < *mp* > *pp* < *pz* > *ppp*. Includes trills, triplets, and 7:4, 5:4, 7:4 intervals.

Vlc.: *pp*, *mpz:mp*, *p*, *ppp*, *ppp* < *p* > *ppp*, *pz:p* < *mp* > *mfz* > *pp* < *p* > *pz* > *ppp*. Includes trills, triplets, and 5:4 intervals. Markings: *s.p.*, *II gl.trans*, *1/2press.*, *spettrale*.

Pno.: *ppz*, *pp* < *p* > *pp*, *mp*, *p*. Includes triplets and 5:4 intervals. Pedal markings: *(Sost.)*, *Ped.*.

Asst.:

15

Cl. (Eb)

*< p* *pppp* *p* *ppz* *(ppz)* *ppp* *ppp* *mpz* *pp* *p*

*schierzando, grazioso*

Vln.

Vlc.

*p.s.p.* *s.p.* *ord.* *m.s.p.* *trem.* *gett.*

*pp* *mp* *pp* *p* *ppp* *ppp* *mfz* *ppp* *pp* *ppz*

Pno.

*ppp* *p* *ppp* *ppp* *p* *ppp* *ppz*

*8vb* *Sost.* *Ped.* *Ped.*

Asst.

*10:8*

Detailed description: This page of a musical score, numbered 15, features five staves. The top staff is for Clarinet in E-flat (Cl. (Eb)), starting with a dynamic of *p* and moving through *pppp*, *p*, *ppz*, *(ppz)*, *ppp*, *ppp*, *mpz*, *pp*, and *p*. It includes performance directions like *schierzando, grazioso* and various articulations such as *tr* (trills) and *z* (accents). The second staff is for Violin (Vln.), which is mostly silent. The third staff is for Viola (Vlc.), with dynamics ranging from *pp* to *ppz* and performance instructions like *p.s.p.*, *s.p.*, *ord.*, *m.s.p.*, *trem.*, and *gett.*. The fourth staff is for Piano (Pno.), with dynamics *ppp*, *p*, and *ppp*, and includes *8vb* (octave down), *Sost.* (sostenuto), and *Ped.* (pedal) markings. The fifth staff is for Asst. (Assault), with a *10:8* marking. The score is filled with complex rhythmic patterns, including triplets and various time signatures like 5:4, 7:4, 5:4, 7:6, and 9:6.

*rall.*  $(\text{♩} = 56) \text{ } \text{♩} = 70$

18

Cl. (E $\flat$ ) *t.tr.* *pp* *ppp* *pp* *ppp* *pppp* *pz* *ord.* *p.s.p.* I

Vln. *pp* *mp* *ord.* *p.s.p.* I

Vlc. *m.s.p.* *t.tr.* *mfz:mf* *f* *p* *ppp* *pp <>* *ord.* *p.s.p.* II *ppp* *mf > p*

Pno. *pp* *mpz:p* *pp* *pppp* *mp - molto tenuto* *mf* *Ped.* *Sost.*

Asst. *ppp* *p*

*muta in Clarinet in B $\flat$*

*6:4* *9:8* *5:4* *4:3* *11:8*

*7:4* *3* *3* *3* *3* *3* *3*

*p.s.p. 7*