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Ghamish

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**Author**

Ebrahimi, Amin

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AMIN EBRAHIMI

***GHAMISH***

Five fragments for  
reed quintet



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# **GHAMISH**

FIVE FRAGMENTS FOR REED  
QUINTET

**For reed quintet**

First performance by Mixoreedian, 16th of February 2020  
Het Klavier Kaatsheuvel

## **GHAMISH**

### **FIVE FRAGMENTS FOR REED QUINTET**

I composed Ghamish independent of any competition or commission, and it was named as "Three Short Stories from the Dead to the Living". The word Ghamish is a Persian term with two meanings; one being 'reed' and the other being a certain way of talking - usually from a girl or woman- used to convey love and interest to someone. It refers to a sort of flirting which is not necessarily sexual or open, but rather communicates shyness and naughtiness at the same time as desire.

I drew from Persian music and the Persian modal system as inspiration during this piece.

I composed this piece after moving to the Netherlands during a period of my life that I was struggling with depression and anxiety after I had emigrated from my motherland of Iran not knowing when I could return in the future, and was trying to adapt and redefine myself during emotional and financial hardship. This piece is a story from the darkness of my heart, addressed to world of the living.

I hope this story will be heard by other hearts.

**-Amin Ebrahimi**

**Duration:**  
9 minutes approximately



# GHAMISH

5 fragments for reed quintet

Amin Ebrahimi

**Largo, Quasi senza misura**  
**Dark**

Musical score for the first system (measures 1-6) of 'GHAMISH'. The score is for a reed quintet: Oboe, Clarinet in Bb, Bass Clarinet in Bb, Alto Saxophone, and Bassoon. The key signature is one flat (Bb) and the time signature is 4/4. The tempo/mood is 'Largo, Quasi senza misura' and 'Dark'. The Oboe part begins with a *pp* dynamic and *poco cres.* and *molto espress.* markings. The Bassoon part also begins with *pp* and *poco cres.* and *molto espress.* markings. The Clarinet in Bb and Bass Clarinet in Bb parts enter with *sfz* dynamics. The Alto Saxophone part enters with a *p* dynamic. The system concludes with a *mf* dynamic marking.

Musical score for the second system (measures 7-13) of 'GHAMISH'. The score continues for the reed quintet. The Alto Saxophone part has a *mf triste* marking. The Bassoon part has a *sfz poco cresc.* marking. The system concludes with a *mf* dynamic marking.

**A** **Andante**

Musical score for the third system (measures 14-19) of 'GHAMISH'. The score changes to a 6/8 time signature. The tempo/mood is 'Andante'. The Bassoon part begins with a *mp espressivo* marking and a *con vibrato* instruction. The system concludes with *mf f* dynamic markings for the Oboe, Clarinet in Bb, Bass Clarinet in Bb, Alto Saxophone, and Bassoon parts.

23

ff poco aggressivo

ff poco aggressivo

mf f poco aggressivo

ff poco aggressivo

ff

Detailed description: This system contains measures 23 through 28. It features five staves: four treble clefs and one bass clef. The music is in 2/4 time. The first two staves have a melodic line with slurs and accents. The third staff has a harmonic accompaniment. The fourth staff has a more active melodic line. The fifth staff provides a bass line. Dynamics include fortissimo (ff), mezzo-forte (mf), and forte (f). The tempo/style marking is 'poco aggressivo'.

29

poco cress.

poco cress.

ff

ff

ff

ff

ff

Detailed description: This system contains measures 29 through 34. It features five staves: four treble clefs and one bass clef. The music continues with similar textures. The first two staves have melodic lines with slurs. The third staff has a harmonic accompaniment. The fourth staff has a more active melodic line. The fifth staff provides a bass line. Dynamics include fortissimo (ff) and 'poco cress.' (poco crescendo).

35

growl rit.

ff

ff

mf p ff

growl ff

p

Detailed description: This system contains measures 35 through 40. It features five staves: four treble clefs and one bass clef. The music continues with similar textures. The first two staves have melodic lines with slurs. The third staff has a harmonic accompaniment. The fourth staff has a more active melodic line. The fifth staff provides a bass line. Dynamics include fortissimo (ff), mezzo-forte (mf), piano (p), and 'growl' (a performance instruction). The tempo marking is 'rit.' (ritardando).



43

*p*  
*p*  
*p*  
*ord.*  
*p*

*mf molto espress.* *falling*

51 **B** Adagio Più mosso  
Quasi senza misura

*mf lyrical* *p* *ff aggressivo* *ff aggressivo*  
*mf p* *ff aggressivo*

57

*ff aggressivo* *ff aggressivo* *p gentile cress.* *f*  
*growl* *flz.* *ord.*

63

*mf floating*  
*Rhythmical*  
*mf floating*  
*mf sfz*  
*mf Rhythmical sfz*

68

rit. **Meno mosso** **C** Adagio ♩.=50, eccitato

*slap tongue*  
*mf eccitato*

72

*growl tr*  
*f molto espress. lirico*

77

*f molto espress. lirico*  
*f molto espress. lirico*  
*mf eccitato*

82

*Meno mosso*  
*mp*  
*mp*

88

*p*

94

*sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz ff*

*sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz ff*

*sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz ff*

*sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz ff*

*ff*

103 **D** Lento, smile through your misery

*mf*

slap tongue

*mf con disonore*

*mf smooth*

109

*mf*

*mf*

*mf*

*mf*

115  $\text{♩} = 125$

*pp*

*pp*

*pp*

*p*

*mf* molto espress.  
cantando

molto vib.

122

*mf*

*p* *mf*

*mf* molto espress.  
cantando

molto vib.

129

*mf*

*poco dim.*

*mf*

*p*

135 *molto vib.*

*mf molto espress. cantando*

*p*

*p*

143

*mf molto espress. cantando*

*p*

*molto vib.*

*mf molto espress. cantando*

151

*mf molto espress. cantando*

158

*p*

*p*  
molto vib.

*mf* molto espress.  
cantando

167

*mf* molto espress.

*mf* molto espress.

*p* — *mf*

*p* — *mf*

175

*mf* molto espress.

*mf* molto espress.

*p* — *mf*

*p* — *mf*





# SHORT BIOGRAPHY

Persian composer Amin Ebrahimi (1997) is based in the Netherlands and he is currently following his musical training at AMPA (Academy of Music and Performing Arts) in Tilburg.

He works as a full time composer, but he also conducts frequently and enjoyed his successful career as a music instructor in academies as Ordibehesht and Neydavood. His compositions succeeded to draw attention of critics in Newspapers as NRC, Brabants Dagblad and etc.

Amin co-founded the Brabnat Kamerorkest. He is also the artistic director of the orchestra. He has recieved commissions by Gaudeamus Muziekweek, Brabantkoor, TOP Orchestra Amsterdam, Koninklijk Harmonie Orpheus and some more international soloists, chambers and bands.

In order to follow his hobbie more, he became a chef at Doloris and he lives now in Tilburg.

[www.Amin-Ebrahimi.com](http://www.Amin-Ebrahimi.com)



