

# Mohammad H. Javaheri

“De Novo Remutations”

for Orchestra

(& Electronics)

# “De Novo Remutations”

This edition is written specifically  
for  
SWR Orchestra

Commissioned by MDR Orchestra for Bauhaus 100.  
The composition is written for the short movie  
“Reflector Farblicht Rudolf Judes”.

Mohammad H. Javaheri  
2019 – Weimar  
Germany

## Composer's Attitude:

Cycle, Repetition, Transformative Blocks and the matter of speed in relation to the form of my compositions have always been a part of my concerns as a composer.

I believe that humans' psychology changes at least a few times during their life span due to incidents or traumas they experience. Every incident could be the starting point for changes in person's perception. Some of my compositions are about these changes, whether sudden or gradual, and how they stem from our previous state; still some aspects of the earlier stage(s) can be seen. This seems like a cycle we are always involved in which has different effects leading us to change regularly. It can go on and on but the strongest and deepest effects on our psychology repeat themselves during the cycles. In fact, behaviors might transform from one type to another, but it primarily remains with the same root in its own endless cycle and it could touch all of our emotions, acts and decisions in life.

## Concerning "De Novo Remutations":

- Definition of De Novo Mutation: A genetic alteration that is present for the first time in one family member as a result of a variant (or **mutation**) in a germ cell (egg or sperm) of one of the parents, or a variant that arises in the fertilized egg itself during early embryogenesis. Also called **de novo** variant, new **mutation**, and new variant.
- Definition of Remutation: the action of changing back again. Origin: Late 17th century; earliest use found in Athenian Gazette. From re- + mutation.
- Concerning the form of the "Remutations", it should be mentioned that some of the movements are following in the same direction as the trend of the short movie, some of the others are working in an opposite way of the short movie's climax, and the rests are a combination of both previous types. The composition could accompany the video till the middle as a background, meanwhile it catches the pick point of the video and would be synced, and lastly after the climax, the music comes to foreground and it changes its position with the short movie.

## Brief explanations about the performance:

- In the beginning of the video file, there is a black scene about 3 to 5 seconds.
- The short movie "Reflector Farblight Rudolf Judes" is contained of 5 short separate sections which are connected to each other by an approximately 5 seconds grey intro picture in the beginning of each ones.
- The Movements are connected through different sustaining sounds (ex: Jazz brush on Bass Drum), and they should be synced with the 5 seconds grey pictures between the movements. (except the beginning of the movie which is a silence in the grey picture). The function of these sustained sounds is connecting the movements of the short movie smoothly.
- The "Remutation" 1, 2, 3, 4 are accompanied with the fixed tape.
- Mainly there is **no** exact synchronization between the video and the music for the orchestra part.
- The whole composition should be played with the click track from the beginning to the end because of the fixed tape.

# INSTRUMENTATION

2 Piccolos/Flutes/Alto Flutes

2 Oboes/Cor anglaises

2 Clarinets/Bass Clarinets

2 Bassoons/Contrabassoons

2 Horn in F

2 Trumpet in C

2 Trombone/Bass Trombone

1 Tuba

Timpani

2 Percussions (Vibraphone, Marimba, Glockenspiel, Xylophone, Crotales, large block of Styrofoam with Scrub Brush, Wood Block, Temple Block, Car Suspension with Lachemann stick)

Harp

10 Violin 1 (with plastic cards occasionally)

8 Violin 2 (with plastic cards occasionally)

6 Viola (with plastic cards occasionally)

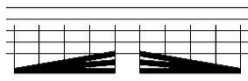
5 Violincello (with plastic cards occasionally)

4 Double Bass (with plastic cards occasionally)

-The score is  
in C

-The duration is  
16':48" minutes

## General Abbreviations and Symbols



Accelerando; Ritardando



Crescendo dal niente ; Diminuendo al niente



Change gradually from the indicated technique with tie to the next one // nach und nach von der einen beschriebenen Technik in die andere wechseln



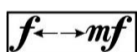
Quick crescendo at the very end // schnelles crescendo ganz am Ende



from/to highest note possible // von/zu der höchsten möglichen Note



Short fermata, Normal fermata // kurze Fermate, normale Fermate



Change freely between indicated dynamics // frei zwischen den angegebenen Dynamiken wechseln



1/4 tone higher; 1/4 tone lower; 3/4 tone lower, 3/4 tone higher // 1/4 Ton höher, 1/4 Ton tiefer, 3/4 Ton tiefer, 3/4 Ton höher

,

Short pause breath // kurze Atempause

**p** sub. ; sub. **f**

Subbito piano, subbito forte

**p** poss. ; **f** poss

As piano as possible; as forte as possible // so leise, bzw. Laut wie möglich

“**fff**”

The dynamics in quotation marks are used to designate the effort to be made in order to produce the right sound. // die Dynamik in Anführungszeichen bezieht sich auf die Intensität, die nötig ist, um die richtige Lautstärke im Ergebnis zu produzieren.

l.v.

Let vibrate // klingen lassen

### Degrees of Vibrato:

**N.V.**

None Vibrato (Completely Dry) // ohne Vibrato, ganz trocken

**Vib.**

Normal Vibrato // normales Vibrato

**M.V.**

Molto Vibrato (wide and fast) // Viel Vibrato (schnell und weit)

**Max. Vib.**

Vibrato as maximum as possible (As wide as and as fast as possible) // so viel Vibrato wie möglich

# WOODWINDS // Holzbläser

## Flute, Clarinet



Breath noise/Air sound with no or minimum audible pitch. // Luftklang mit wenig oder fast ohne hörbare Tonhöhe

u ----- i

Use the syllable to form the shape of your mouth and cavities when playing the indicated sound. Do not speak or whisper these syllables. The result should be a whistling noise. // Silbe zur Färbung des Klangs nutzen, nur im Mund formen. Das Ergebnis sollen ein gefärbtes Pfeifen sein.



Breathy tone with clear audible pitch // Luftton mit deutlicher Tonhöhe



Tongue ram



Key Click + Breathy tone // Klappengeräusch



Slap tongue as Strong as possible (percussive effect) // Slap so stark wie möglich (percussive effect with no/minimum audible pitch based on the context of the music)



Toneless Slap tongue // Tonlos Slap



Flutter tongue // Flatterzunge



Tongue pizzicato with the indicated letter: "t", "k" or "ch" // Zungen Pizzicato mit dem angegebenen Buchstaben: "t", "k" or "ch"



Multiphonic with the indicated note as a highest note, except otherwise the fingerings which are indicated in the Score // Mehrklang mit der angezeigten Note als höchstem Ton, bzw. mit dem in den Noten angegebenen Griff



Normal playing tone with full pitch // Normaler Ton mit Tonhöhe

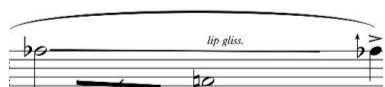


Full air sound with no or minimum pitch // Luftton mit minimaler Tonhöhe

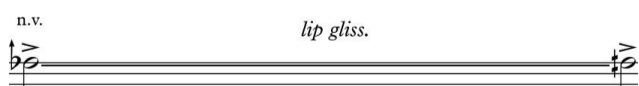


Breathy tone with clear audible pitch (Half air sound, Half pitch)

// Luftton, halb Ton, halb Luft mit Tonhöhe

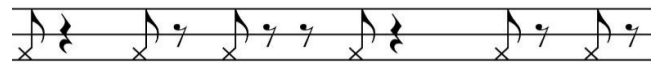


Tremolo (as fast as possible) and lip glissando at the same time // Tremolo so schnell wie möglich mit gleichzeitigem Lippenglissando



Lip glissando // Lippenglissando

High register



Low register

The 3-line staff shows the approximate register // das System mit drei Linien zeigt die relative Höhe (Helligkeit) der Klänge

## Oboe, Bassoon



Breath noise/Air sound with no or minimum audible pitch. // Luftklang mit wenig oder fast ohne hörbare Tonhöhe



Key click with breathy sound // Klappengeräusch



Flutter tongue // Flatterzunge



Broken sound (with the indicated note)/ Multiphonic with the indicated note as a highest note, except otherwise the fingerings which are indicated in the Score // Mehrklang (Spaltklang) mit angegebenem Grundton



Slap tongue as Strong as possible // Zungenschlag so stark wie möglich (percussive effect with no/minimum audible pitch based on the context of the music) // (mit minimalem bis keinem Tonhöhenanteil je nach musikalischem Kontext)



Toneless Slap tongue // Tonlos Slap



Normal playing tone with full pitch // Normaler Ton mit Tonhöhe



Full air sound with no or minimum pitch // Luftton mit minimaler Tonhöhe



Breathy tone with clear audible pitch (Half air sound, Half pitch)

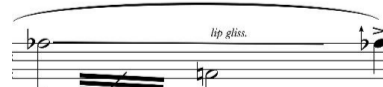
// Luftton, halb Ton, halb Luft mit Tonhöhe

## growl

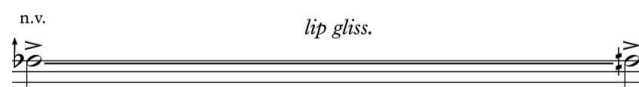
Play the note and shout a tone at once, pitch ad libitum // Note durch Singen verzerren



Irregular Flutter-tongue, mixed with double or triple tongue, to create an irregular sound, similar to a jumping bow sound for string instruments // Unregelmäßige Flatterzunge, also Doppel- und Trippelzunge vermischt, um einen unregelmäßigen Klang zu erzeugen, ähnlich dem eines Ricochet-Spiels bei Streichern.



Tremolo (as fast as possible) and lip glissando at the same time // Tremolo so schnell wie möglich mit gleichzeitigem Lippenglissando

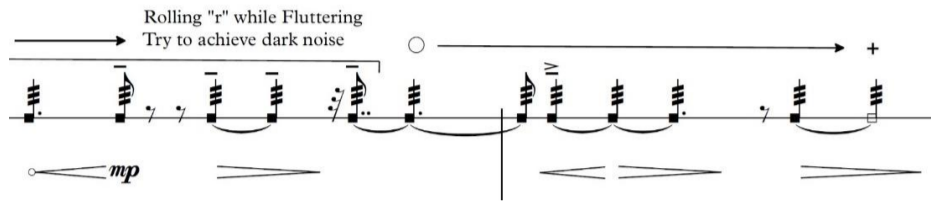


Lip glissando // Lippenglissando

## Brass // Blechbläser



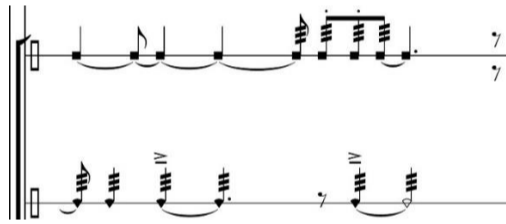
Breath noise/Air sound with no or minimum audible pitch. (as low as possible) // Luftklang, Luftgeräusch mit so wenig Tonhöhe wie möglich (mit tiefem, dunklem Klang)



While combining the air sounds with flutter, with rolling the indicated letter such as "ch", "f" and "r", try to achieve the lowest note as possible. "Ch" sounds the brightest, "r" sounds the darkest and "f" is something between "ch" and "r" in terms of sound color. // Bei der Kombination von Luftgeräuschen mit Flatterzunge sollten Konsonanten wie „ch“, „f“ oder „r“ genutzt werden um die Klangfarbe zu ändern, mit „r“ als Dunkelstem, „f“ in der Mitte und „ch“ als Hellstem

- Only in the Remutation 3, the differences between the degree of dark and normal breathy noise sounds is showed by the picture below // lediglich in Remutation 3 ist der Grad der Dunkelheit mit der folgenden Notation angezeigt:

*Try to achieve naturally*



*Try to achieve as low as possible*



Hitting the mouth piece with palm in order to achieve short percussive sound // mit der Handfläche auf das Mundstück schlagen um einen kurzen perkussiven Klang zu erzeugen

u ----- I

Whisperin the syllable to form the shape of your mouth and cavities when playing the indicated sound in order to achieve white noise. // den Vokal in der Mundhöhle erzeugen um den Klang zu färben



Sing and play distorted the indicated note // Die Tonhöhe durch gleichzeitiges Singen und spielen verzerren

### Triple Tonguing

Ta-Ka-Ta, Ta-Ta-Ka (für Dreifachzunge)



Normal playing tone with full pitch

// Normaler Ton mit Tonhöhe



Full air sound with no or minimum pitch

// Luftton mit minimaler Tonhöhe



Breathy tone with clear audible pitch (Half air sound, Half pitch)

// Luftton, halb Ton, halb Luft mit Tonhöhe

## Timpani, Percussion

- 4 different types of Mallets - Soft, Medium, Hard, Super ball// vier Arten Schlägel: Weich, Mitte, Hart und Superball
- Jazz Brush // Jazz Besen
- Brush // Bürste
- Scrub Brush
- Bows
- Wooden Stick, Lachenmann stick
- Big size Car Suspension // Autofedder (dicke spiralfeder), Groß:



## Woodblocks/Temple Blocks 5 Stück von hoch nach tief

*Line 5: highest register*



*Line 1: Lowest register*

**\*large block of Styrofoam\* (50 x 50 cm, 5 cm thick) with scrub brush are needed**

**\*Orchestral bass drum (loose skin to produce a dark and thick sound)**

## STRINGS // Streicher



Highest note possible under current circumstance  
// Höchst möglicher Ton



Lowest note on the indicated string (which is not an open string) // Tiefster Ton, der keine leere Saite sein soll



Harmonic sound // Flageolet



Toneless bowing (on the wood of the bridge/on the side of instrument's body) // Tonloses Streichen auf dem Holz des Steges oder am Körper des Instruments



Behind the bridge flautando on the indicated string  
// Hinter dem Steg flautando (weniger Druck) auf der angegebenen Saite



Fast and short glissando to quarter tone lower // Kurzes Glissando, etwa einen Viertelton



Glissando with vibrato // Glissando mit Vibrato



Mute the strings with left hand // Die Saiten mit der linken Hand dämpfen



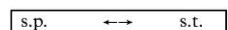
Muted Sound // abgedämpfte Töne



Irregular Jete, In case of sustained note it should be just for the beginning of the sustained note // unregelmäßiges Jeté am Beginn der Note

S.P. , M.S.P. , S.T. , M.S.T.

sul ponticello; molto sul ponticello; sul tasto; molto sul tasto



Change freely between indicated playing technique

m.s.t. → s.t. → s.p. → m.s.p.

Change gradually from the indicated technique to the next one

O.P.	-----	Ordinario Pizzicato
H.P	-----	Hard Pizzicato
☞ , N.P.	-----	Nail Pizzicato
+	-----	Left hand Pizzicato
B.B.	-----	behind the bridge with a little bit of pitch
O.B.	-----	Toneless bowing on the bridge
O. Body	-----	Toneless bowing on the side of the instrument's body (on the ribs)
O.S.B.	-----	Toneless bowing on the side of the bridge
C.L.	-----	Col legno
C.L.B.	-----	Col legno battuto
C.L.T.	-----	Col legno tratto
C.L.C.	-----	Col legno crini ( <i>half wood, half hair</i> / <i>halb Holz, halb Haar</i> )



Scatched tone – Sudden increase of bow pressure to get distorted sound **briefly** // Kratzton – plötzlich stärkerer Bogendruck, so dass der Klang **kurz** verzerrt wird.

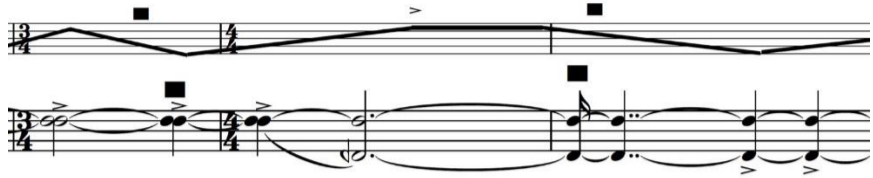


Fast unmeasured tremolo // Schnelles unregelmäßiges Tremolo



Slower speed tremolo but always unmeasured // langsames unregelmäßiges Tremolo

\* The exact accents and brief Scratch tones and the approximate ones // die Kratzakzente an dieser Stelle sind entweder exakt oder ungefähr notiert:



- If the accent or scratch tone is on the specific note (like the second line), the result should be a sudden accent or a sudden brief scratch tone on the exact mentioned moment. // Wenn die Akzente auf einer spezifischen Note sind (zweite Zeile), dann sollte das Ergebnis ein kurzer Kratzakzent genau an der angegebenen Stelle sein.

- If the accent or scratch tone is **not** on the specific note (like the first line), the result should be a sudden accent or a sudden brief scratch tone in an approximate mentioned time. // Wenn der Kratzakzent nicht auf eine spezifische Note fällt (erste Zeile), dann sollte das Ergebnis ein kurzer Kratzakzent ungefähr an der angegebenen Stelle im Takt sein.

For instance, for the example above which is for one the pulsts of violins, the players should make a scratch tone 4 times. 2 of the scratch tones are specified and 2 of the others are approximate in terms of time. // Das obige Beispiel wäre also wie folgt zu lesen: es gibt 4 Kratzakzente, von denen 2 exakt notiert sind und die anderen Beiden ungefähr, was das Zeitmaß angeht.

\* **Lachenmann Clef:** Consist of 5-lines which shows the position of the bow on the instrument. // Steg Schlüssel zeigt die Bogenposition entlang des Griffbretts an entsprechend der folgenden Struktur der fünf Notenlinien:

5: Molto Sul ponticello (\***NOT** on the Bridge // \***nicht** auf dem Steg)

4: Sul ponticello

3: Ordinary

2: Sul Tasto

1: Molto Sul Tasto



## plastic cards

plastic cards are used as plectrums to pluck the strings in ascending or descending arpeggiate way.

## Staff lines:

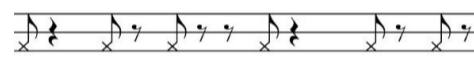
*1st string*



*4th string*

**Four staff lines** illustrates the 4 strings on the instrument, used for playing damped on the strings, the lowest line represented the 4<sup>th</sup> string, the highest one represented the 1<sup>st</sup> string // die Zeile mit vier Linien bezieht sich auf die vier Saiten des Instruments, wobei die obere Linie die Höchste und die unterer Linie die jeweils tiefste Saite bezeichnet.

*High register*



*Low Register*

**Three staff lines** are used for the indicated musical materials without specific pitches but with approximate defined register, low/medium/high, (which is relative to the range of an instrument or a playing technique.)

the darkest timbre possible until the brightest timbre possible.

Depending on the playing technique and the instrument the indicated timbre is achieved by embouchure shape and the amount of keys/valves closed.

The lines indicate the amount of closed holes approximately:

bottom line = all holes/keys/valves closed

middle line = the upper (left hand) half of the holes closed

top line = all holes open



**One staff line** is used for the indicated musical materials without defined register or pitches/as minimum pitch as possible.



# Remutation/.

\*Remutation I is accompanied with Electronics

Mohammad H. Javaheri

The Short Movie   $\text{♩} = 60$   $\text{♩} = 96$

Oboe 1&2

Bassoon

Timpani in G C  $\text{♩} = 60$   $\text{♩} = 96$   
Medium mallet (3+2+3+3+2+2)  
*mp p*  
Hard and small mallet in order to achieve dry sound play close to the rim. Try to melt with Timpani.

Percussion  
Bass Drum *mf mp*  
To Glock. *pp*  
Glockenspiel *p*

Xylophone *p*

Harp  
Etouffee (damp the resonance softly for both hands)  
*p*

Fl. 1&2 *mp*

Ob. 1&2

Cl. 1&2 *mp*

Bsn. *p*

Hn. 1&2  
flutt. ①  
Rolling "r" while Fluttering try to achieve bright noise  
*mp*

Tpts. 1&2  
Rolling "r" while Fluttering try to achieve bright noise  
*mp*

Tbn. *sfp p*  
flaut.

B. Tbn. *sfp p*

Tba. *sfp*  
Blow air into the instrument via reversed mouthpiece

Timp.

Glock. To B. D.

Xyl. To B. D.

Hp.

Vln. I (3+2+3+3+2+2)  
M. S. T. *ppp* *pp* S. T.

Vln. II M. S. T. *ppp* *pp* S. T.

Vla. M. S. T. *ppp* S. T.

10

Fl. 1&2 *mp* *f* a2

Ob. 1&2 *mp* *f* a2

Cl. 1&2 *mp* *f* a2

Bsn. *mp* *f*

Cbsn. *mp*

Hn. *mp* *mf* *flutt.* a2 *flutt.*

Tpts. *mp* *ff*

Tbn. *mp* *ff* *mf* *flutt.* *flutt.*

B. Tbn. *mp* *mf* *flutt.* *flutt.*

Tba. *mp* *ff*

Timp. (3+2+3+3+2+2) *mp* *mf*

Glock. *f*

Xyl. Bass Drum To Xyl. *mf* Xylophone *f*

Vln. I *f* S. P. M. S. T. M. S. P.

Vln. II *f* S. P. M. S. T. M. S. P.

Vla. *f* S. P. M. S. T. M. S. P.

Vc. *f* S. P. M. S. T. M. S. P.

Db. *f* S. P. M. S. T. M. S. P.

Rolling "r" while Fluttering  
Try to achieve dark noise

Rolling "r" while Fluttering  
Try to achieve dark noise

Rolling "r" while Fluttering  
Try to achieve dark noise

Rolling "r" while Fluttering  
Try to achieve dark noise



18 1. a2 a2

Fl. 1&2  
Ob. 1&2  
Cl. 1&2  
Bsn.  
Cbsn.  
Hn.  
Tbn.  
B. Tbn.  
Glock.  
Xyl.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*mp*

To B. D.

M. S. P.

26

Fl. 1&2  
Ob. 1&2  
Cl. 1&2  
Bsn.  
Timp.  
B. D.  
Xyl.  
Hp.

*p*

*pp*

*ppp*

*mp*

*p*

To Glock.

Glockenspiel

32

S. M.

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn.

Timp.

Glock.

Xyl.

Hp.

*ppp*





The musical score is arranged in a standard orchestral layout. The woodwind section includes Piccolo/Flute 1, Flute 2, Oboe, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, and Tuba. The percussion section includes Tympani, Percussion 1 & 2, Crotales, and Vibraphone. The string section includes Violin 1 & 2 (Parts 1, 2, 3, 4, 5), Viola (Parts 1, 2, 3), Violoncello (Parts 1 & 2, 3 & 4, 5), and Double Bass (Parts 1 & 2, 3 & 4). The Harp part includes a specific instruction: "Hit the lowest register with palm of the hand. (Gong effect.)".

Dynamic markings and performance instructions are scattered throughout the score. For example, in the woodwinds, there are markings for *mp*, *p*, *mf*, *f*, *pp*, and *ppp*. In the brass section, there are markings for *mf*, *f*, and *pp*. The percussion section includes markings for *mp*, *f*, and *p*. The string section includes markings for *mf*, *p*, *f*, and *pp*. Performance instructions include "Molto Vib.", "Rolling 'r' while Fluttering", "Rolling 'ch' while Fluttering", "Soft Mallet", "Medium Mallet", "Vibraphone arco.", "arco. Vibraphone", and "Hit the lowest register with palm of the hand. (Gong effect.)".

Tempo changes are indicated by "♩=56 subito." at the top of the page and in the middle of the Harp part. There are also various other markings such as "To Fl.", "To Tam-Tam.", "To Crot.", "To Vib.", "To T-L.", "Con Sord.", "Cop Sord.", "Con Sord. (straight)", and "Hit the lowest register with palm of the hand. (Gong effect.)".



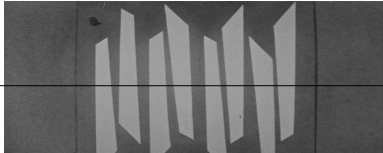
# Remutation/...

Mohammad H. Javaheri  
Weimar-2019

\* The movement is accompanied by electronics

\* Cymbals is  
the connection sound  
between Remutation II & III

$\text{♩} = 60$



The Short Movie  $\frac{5}{4}$  15/8

Flute  $\frac{5}{4}$  15/8

Alto Flute  $\frac{5}{4}$  15/8

Oboe  $\frac{5}{4}$  15/8

Cor Anglais  $\frac{5}{4}$  15/8

Clarinet in Bb  $\frac{5}{4}$  15/8

Bass Clarinet in Bb  $\frac{5}{4}$  15/8

Bassoon  $\frac{5}{4}$  15/8

Contra Bassoon  $\frac{5}{4}$  15/8

Horn in F 1&2  $\frac{5}{4}$  15/8

Trumpet in C 1&2  $\frac{5}{4}$  15/8

Trombone  $\frac{5}{4}$  15/8

Bass Trombone  $\frac{5}{4}$  15/8

Tuba  $\frac{5}{4}$  15/8

$\text{♩} = 60$

Timpani  $\frac{5}{4}$  15/8

Percussion 1  $\frac{5}{4}$  15/8

Percussion 2  $\frac{5}{4}$  15/8

Harp  $\frac{5}{4}$  15/8

$\text{♩} = 60$

**Damped Strings.** The four lines strings indicates the four lines are damped by the left hand **after the fingerboard**, if not otherwise specified are the approximate position of left hand damping (M. S. P., M. S. T, S.P., S.T.)

Violin 1  $\frac{5}{4}$  15/8

**Damped Strings.** The four lines strings indicates the four lines are damped by the left hand **after the fingerboard**, if not otherwise specified are the approximate position of left hand damping (M. S. P., M. S. T, S.P., S.T.)

Violin 2  $\frac{5}{4}$  15/8

**Damped Strings.** The four lines strings indicates the four lines are damped by the left hand **after the fingerboard**, if not otherwise specified are the approximate position of left hand damping (M. S. P., M. S. T, S.P., S.T.)

Viola  $\frac{5}{4}$  15/8

**Damped Strings.** The four lines strings indicates the four lines are damped by the left hand **after the fingerboard**, if not otherwise specified are the approximate position of left hand damping (M. S. P., M. S. T, S.P., S.T.)

Violoncello  $\frac{5}{4}$  15/8

**Damped Strings.** The four lines strings indicates the four lines are damped by the left hand **after the fingerboard**, if not otherwise specified are the approximate position of left hand damping (M. S. P., M. S. T, S.P., S.T.)

Double Bass  $\frac{5}{4}$  15/8

$\text{♩} = 168$   
(3+2+3+3+2+2)

S. M.  $\frac{15}{8}$

Fl.  $\frac{15}{8}$  *mp*

A. Fl.  $\frac{15}{8}$  *mp*

Ob.  $\frac{15}{8}$

C. A.  $\frac{15}{8}$

Cl.  $\frac{15}{8}$  *mp*

B. Cl.  $\frac{15}{8}$  *mp*

Bsn.  $\frac{15}{8}$

C. Bsn.  $\frac{15}{8}$

Hn 1&2  $\frac{15}{8}$

C Tpt. 1&2  $\frac{15}{8}$

Tbn.  $\frac{15}{8}$

B. Tbn.  $\frac{15}{8}$

Tba.  $\frac{15}{8}$

$\text{♩} = 168$   
Brush on Timpani  $\text{○}$   
(3+2+3+3+2+2)

Timp.  $\frac{15}{8}$  *mf*

Perc.  $\frac{15}{8}$  Brush on Bass Drum  $\text{○}$  *mp*

Perc.  $\frac{15}{8}$  Brush on Styrofoam  $\text{○}$  *mp*

Hp.  $\frac{15}{8}$

Vln 1.  $\frac{15}{8}$

Vln 2.  $\frac{15}{8}$

Vla.  $\frac{15}{8}$

Vlc.  $\frac{15}{8}$  *mf*

D. B.  $\frac{15}{8}$  *mf*

(3+2+3+3+2+2)  
Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm  
M. S. P.

(3+2+3+3+2+2)  
Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm

(3+2+3+3+2+2)  
Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm

6

S. M.

Fl. *mp*

A. Fl. *mp*

Ob. Without reed, percussive sound with blowing sudden air into the instrument (like pizz.), if it sustains, blow the air audable into the instrument with the accent in the beginning

C. A.

Cl.

B. Cl.

Bsn. *mp*

C. Bsn.

Hn 1&2 Reverse the mouth piece and blow air into the instrument in order to acheive the strongest air pressure

C Tpt. 1&2 Reverse the mouth piece and blow air into the instrument in order to acheive the strongest air pressure

Tbn. Reverse the mouth piece and blow air into the instrument in order to acheive the strongest air pressure

B. Tbn. Reverse the mouth piece and blow air into the instrument in order to acheive the strongest air pressure

Tba.. Reverse the mouth piece and blow air into the instrument in order to acheive the strongest air pressure

Timp.

Perc.  $\overbrace{\quad\quad\quad}^3$

Perc.  $\overbrace{\quad\quad\quad}^3$

Hp.

(3+2+3+3+2+2)  
Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm  
M. S. P.

Vln 1. *ff*

Vln 2. (3+2+3+3+2+2)  
Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm  
M. S. P. *ff*

Vla.

Vlc.

D. B.  $\overbrace{\quad\quad\quad}^3$

8

S. M.

Fl.

A. Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn 1&2

C Tpt. 1&2

Tbn.

B. Tbn.

Tba..

Timp.

Perc.

Perc.

Hp.

Vln 1.

Vln 2.

Vla.

Vlc.

D. B.

Without reed, percussive sound with blowing sudden air into the instrument (like pizz.), if it sustains, blow the air audible into the instrument with the accent in the beginnig

*mp*

Rolling "ch" while Fluttering

*pp*

Rolling "ch" while Fluttering

*pp*

*sf* *mf*

*sf* *mf*

*ff*

S.T.

S.T.

S.T.

10

S. M.

Fl. *mp* *fff* *fff* *f*

A. Fl. *mp* *fff* *fff* *f*

Ob. *mp* *fff* *fff* *f*

C. A. *mp* *fff* *fff* *f*

Cl. *mp* *fff* *fff* *f*

B. Cl.

Bsn. *mp* *fff* *fff* *f*

C. Bsn. *mp* *fff* *fff* *f*

Hn 1&2 *mp* *f*

CTpt. 1&2 *mp* *ff*

Tbn. *mp* *ff* *f*

B. Tbn. *mp* *f*

Tba. *sf mp* *ff*

Timp.  $(3+2+3+3+2+2)$  *mp* *mf*

Perc. *f*

Perc. *mf* *f*

Hp.

Vln. 1 *ppp* *f* *fff* *fff*

Vln. 2 *ppp* *f* *fff* *fff*

Vla.  $(3+2+3+3+2+2)$  *ppp* *f* *fff* *fff*

Vlc.  $(3+2+3+3+2+2)$  *ppp* *f* *fff* *fff*

D. B. *ppp* *f* *fff* *fff*

Rolling "r" while Fluttering

S. P. M. S. P. M. S. T.

Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, Clear articulation, make each sweep as long as possible to enhance the indicated dynamic



18 (3+3+2)

S. M.

Fl. *mp*

A. Fl. *mp*

Ob. *mp*

C. A.

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

C. Bsn. *mp*

Hn 1&2 *fff*

CTpt. 1&2 *fff*

Tbn. *fff*

B. Tbn. *fff*

Tba.. *fff*

Timp. (3+3+2)

Perc.

Perc.

Hp.

Vln 1. With plastic cards

Vln 2. With plastic cards

Vla. *div.* C.L.B. Repeat rapidly in individual tempo

Vlc. *div.* C.L.B. Repeat rapidly in individual tempo

D. B. M. S. P. S. P.

\*Vary the speed from very fast to normal and return to very fast

\*Vary the power of the hits from very light to strong and return to very light

S. T. S. P.

22

S. M.

Fl. Half open Embouchure  $\phi$

A. Fl. Half open Embouchure  $\phi$

Ob.

C. A.

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn 1&2

C Tpt. 1&2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. Rubbing with lachenman stick, fast, rhythmic and static

Perc. Rubbing with lachenman stick, fast, rhythmic and static

Hp. Metallic Effect. keep the pedal between B natural & B sharp in a way that rings and result should be a metallic sound

Hp. Metallic Effect. keep the pedal between B natural & B sharp in a way that rings and result should be a metallic sound

Vln 1.

Vln 2. M. S. T. M. S. P.

Vla.

Vlc.

D. B. M. S. T. M. S. P.

26

S. M.

Fl. *fff*

A. Fl. *fff*

Ob.

C. A. *fff*

Cl. *fff* *mp*

B. Cl. *fff* *mp*

Bsn. *p*

C. Bsn. *fff*

Hn 1&2

C Tpt. 1&2

Tbn.

B. Tbn.

Tba..

Timp. *ff*  
Brush on Timpani Clear Rythm

Perc. *ff*  
Brush on Bass Drum Clear Rythm

Perc. *ff*  
Brush on Styrofoam Clear Rythm

Hp.

Vln 1. *S. P.*

Vln 2. *M. S. T.* *S. P.*

Vla. *M. S. T.* *S. P.*

Vlc. *M. S. T.* *p* *S. P.*

D. B. *M. S. T.* *p* *M. S. P.* *M. S. P.*



39

S. M.

Fl.

A. Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn 1&2

CTpt. 1&2

Tbn.

B. Tbn.

Tba..

Timp.

Perc.

Perc.

Hp.

Vln 1.

Vln 2.

Vla.

Vlc.

D. B.

47

S. M.

Fl.

A. Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn 1&2

C Tpt. 1&2

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

Vln 1.

Vln 2.

Vla.

Vlc.

D. B.



# Remutation/....

\*Brush on Timpani is the connection sound between Remutation III & IV  
\*The movement is accompanied by Electronics

Mohammad H. Jawahri  
Weimar - 2019

The music starts with the Beginning of the shape

$\text{♩} = 58$

**Woodwinds:** Flute 1, Flute 2, Oboe, Cor Anglais, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Contrabassoon.

**Brass:** Horn in F 1, Horn in F 2, Trumpet in C 1, Trumpet in C 2, Trombone 1, Trombone 2, Tuba.

**Percussion:** Timpani (with circular motion), Percussion 1 (Medium Mallet, Bass Drum, Soft Mallet), Percussion 2 (Crotales, Vibraphone, B.D.).

**Other:** Harp.

**Strings:** Violin 1 (1 & 2 & 3, 4 & 5 & 6, 7 & 8, 9 & 10), Violin 2 (1 & 2 & 3, 4 & 5 & 6, 7 & 8), Viola (1 & 2 & 3, 4 & 5 & 6), Violoncello (1 & 2, 3 & 4, 5), Double Bass (1 & 2, 3 & 4).

**Performance Instructions:** The score includes numerous dynamic markings (p, mf, mp, f, pp, ppp), articulation marks (accents, slurs), and performance directions such as 'Molto Vib.', 'NV', 'Con Sord.', 'arco.', and 'To B.D.'. The harp part includes the instruction: 'Hit the lowest register with palm of the hand. (Gong effect.)'

S. M.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2  
Con Sord. (straight)

Tba.

Timp.

Perc. 1  
Soft Mallet Bass Drum

Perc. 2  
To Vib.

arco. Vibraphone

Hp.

Vln. 1  
1 & 2 & 3

Vln. 1  
4 & 5 & 6

Vln. 1  
7 & 8

Vln. 1  
9 & 10

Vln. 2  
1 & 2 & 3

Vln. 2  
4 & 5 & 6

Vln. 2  
7 & 8

Vla.  
1 & 2 & 3

Vla.  
4 & 5 & 6

Vc.  
1 & 2

Vc.  
3 & 4

Vc.  
5

Db.  
1 & 2

Db.  
3 & 4

S. M.

Fl. 1 *Vib.* *p* *mp* *mf* *mp* *mp*

Fl. 2 *p* *mp* *mp* *Vib.*

Ob.

C. A.

Cl.

B. Cl.

Ban.

Cbsn. *p* *mp* *p*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *Soft Mallet.* *mp*

Perc. 1 *p* *mp* *f* *mf* *mp*

Perc. 2 *p* *mp* *f* *mf* *mp*

Hp. *mp* *mp* *mf* *mf*

Vln. 1 1 & 2 & 3

Vln. 1 4 & 5 & 6

Vln. 1 7 & 8

Vln. 1 9 & 10

Vln. 2 1 & 2 & 3

Vln. 2 4 & 5 & 6

Vln. 2 7 & 8

Vla. 1 & 2 & 3

Vla. 4 & 5 & 6

Vc. 1 & 2 *f* *mf*

Vc. 3 & 4 *f* *mf*

Vc. 5 *f* *mf*

Db. 1 & 2 *f* *mf*

Db. 3 & 4 *f* *mf*

*Muscle: When kept the pedal between D & Eb in a note that stops and starts should be a movable vowel*

S. M.

Fl. *Vib.*

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 *To B. D. Soft Mallet. Bass Drum To Vib. Vibraphone arco.*

Perc. 2

Hp.

Vln. 1 1 & 2 & 3

Vln. 1 4 & 5 & 6

Vln. 1 7 & 8

Vln. 1 9 & 10

Vln. 2 1 & 2 & 3

Vln. 2 4 & 5 & 6

Vln. 2 7 & 8

Vln. 1 & 2 & 3

Vln. 4 & 5 & 6

Vc. 1 & 2

Vc. 3 & 4

Vc. 5

Db. 1 & 2

Db. 3 & 4

*Musical Effect: keep the pedal between F & Fl. in a way that stops and starts should be possible.*



51

S. M.

Fl. 1

Fl. 2

Ob.

C.A.

Cl.

B. Cl.

Ban.

Cbn.

Hn. 1

Hn. 2

C.Tpt. 1

C.Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1 1 & 2 & 3

Vln. 1 4 & 5 & 6

Vln. 1 7 & 8

Vln. 1 9 & 10

Vln. 2 1 & 2 & 3

Vln. 2 4 & 5 & 6

Vln. 2 7 & 8

Vla. 1 & 2 & 3

Vla. 4 & 5 & 6

Vc. 1 & 2

Vc. 3 & 4

Vc. 5

Db. 1 & 2

Db. 3 & 4

Molto Vib.

NV

mf

mp

p

f

To Tam-tam.

To Bass Drum

Metallic Effect. keep the pedal between E & Eb in a way that rings and result should be a metallic sound



58

S. M.

Fl. 1

Fl. 2

Ob.

C. A.

Cl.

B. Cl.

Ban.

Cban.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1 1 & 2 & 3

Vln. 1 4 & 5 & 6

Vln. 1 7 & 8

Vln. 1 9 & 10

Vln. 2 1 & 2 & 3

Vln. 2 4 & 5 & 6

Vln. 2 7 & 8

Vla. 1 & 2 & 3

Vla. 4 & 5 & 6

Vc. 1 & 2

Vc. 3 & 4

Vc. 5

Db. 1 & 2

Db. 3 & 4

Molto Vib.

NV

mf

mp

ff

f

Hit on timpani with the second mallet (Soft Mallet) and let it Vib.

Rubber Mallet with circular motion on the surface of Timp.

Rubber Mallet with circular motion on the surface of tam-tam

Bass Drum Rubber Mallet with circular motion on the surface of B. D.

Metalle Effect: keep the pedal between F & Eb in a way that ring and result should be a metallic sound

Hit the lowest register with palm of the hand. (Gong effect.)

Glass with Pedal.

Electronic is the connection sound between Remutation IV & V

# Remutation/.....

Timpani is  
the connection sound  
between Remutation IV & V

Mohammad H. Javaheri  
Weimar - 2019

$\text{♩} = 48$

The Short Movie

Flute 1

Flute 2

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Timpani  
(Rubber Mallet with circular motion on the surface of Timp.)

Percussion 1  
arco. Vibraphone

Violin 1 Puls 1

Violin 1 Puls 2

Violin 1 Puls 4

Violin 2 Puls 1

Violin 2 Puls 2

Violin 2 Puls 3

Violin 2 Puls 4

Viola Solo 1

Viola Solo 2

Viola Puls 2 (3 & 4)  
Only Vla. 3

Viola Puls 3 (5 & 6)  
Only Vla. 5

Violoncello 1 & 2  
Only Vc. 1

Violoncello 3 & 4  
Only Vc. 3

Violoncello 5

Double Bass 1 & 2

Double Bass 3 & 4

\*Balance of the sound between the instruments in terms of dynamic, specifically for the first two pages of the movement, is very important.

2

Fl. 1 *pp* *p* *p* *p* *mp*

Fl. 2 *<pp* *p* *p* *p* *p*

Ob. *tip glass* *<pp* *p* *pp* *p* *Molto Vib.*

C. A. *tip glass* *<ppp* *pp* *ppp* *p*

Cl. *<pp* *<p* *<p* *<p* *<mp*

B. Cl. *<pp* *<pp* *<p* *<p* *<p*

Bsn. *p* *Vib.*

Cbsn. *<pp*

Hn. 1 *pp* *pp* *p* *p*

Hn. 2 *pp* *pp* *p* *p*

C. Tpt. 1 *pp* *pp* *p* *mp > p*

C. Tpt. 2 *<pp* *mp > p* *pp* *mp > p* *p* *mp > p*

Tbn. 1 *pp* *mp > p* *p* *mp > p*

Tbn. 2 *pp* *mp > p* *p*

Timp. *Soft Mallet* *<ppp*

Perc. 1 *arco. Vibraphone* *<p* *arco.* *<p*

Perc. 2 *soft mallet Bass Drum* *To Vib.* *arco. Vibraphone* *p*

Vln. 1 P. 1 *S.F.* *p* *ord.* *mp*

Vln. 1 P. 2 *Senza Sord.* *p*

Vln. 1 P. 3 *arco. Con Sord.* *Vib.* *Senza Sord.* *p*

Vln. 1 P. 4 *p* *Vib.* *Senza Sord. Vib.* *flaut.* *pp* *f*

Vln. 1 P. 5 *Senza Sord.* *p* *pp* *mp*

Vln. 2 P. 1 *S.F.* *p* *ord.* *p* *gliss.* *gliss.*

Vln. 2 P. 2 *p* *Vib.* *Senza Sord.* *flaut.* *mp* *f*

Vln. 2 P. 3 *Senza Sord.* *p* *gliss.* *gliss.* *mp* *<mp*

Vln. 2 P. 4 *Senza Sord.* *p* *ord.* *mp* *flaut.* *pp* *f*

Vla. S. 1 *p* *flaut.* *mp* *Vib.*

Vla. S. 2 *S.F.* *p* *ord.* *Senza Sord.* *mp*

Vla. P. 2 *Vla. 3 & 4* *p* *gliss.* *Senza Sord.* *Molto Vib.* *<mp*

Vla. P. 3 *Vla. 5 & 6* *p* *Senza Sord.*

Vc. 1 & 2 *Vc. 1 & 2 ord.* *p* *flaut.* *mp*

Vc. 3 & 4 *Vc. 3 & 4* *pp* *p* *N.V.* *Vib.* *Senza Sord.* *N.V.* *Vib.* *mp*

Vc. 5 *pp* *pp* *p* *ppp* *pp* *f* *Senza Sord.* *N.V.* *Vib.* *p* *mp*

Db. 1 & 2 *pp* *p* *Senza Sord.* *pp* *mp*

Db. 3 & 4 *pp* *p* *Senza Sord.* *pp* *mp* *f*

19

Fl. 1

Fl. 2

Ob.

C. A.

Cl.

B. Cl.

Hn. 1

Hn. 2

C. Tpt. 1

C. Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc. 1

Perc. 2

Vln. 1 P. 1

Vln. 1 P. 2

Vln. 1 P. 3

Vln. 1 P. 4

Vln. 1 P. 5

Vln. 2 P. 1

Vln. 2 P. 2

Vln. 2 P. 3

Vln. 2 P. 4

Vla. S. 1

Vla. S. 2

Vla. P. 2

Vla. P. 3

Vc. 1 & 2

Vc. 3 & 4

Vc. 5

Db. 1 & 2

Db. 3 & 4

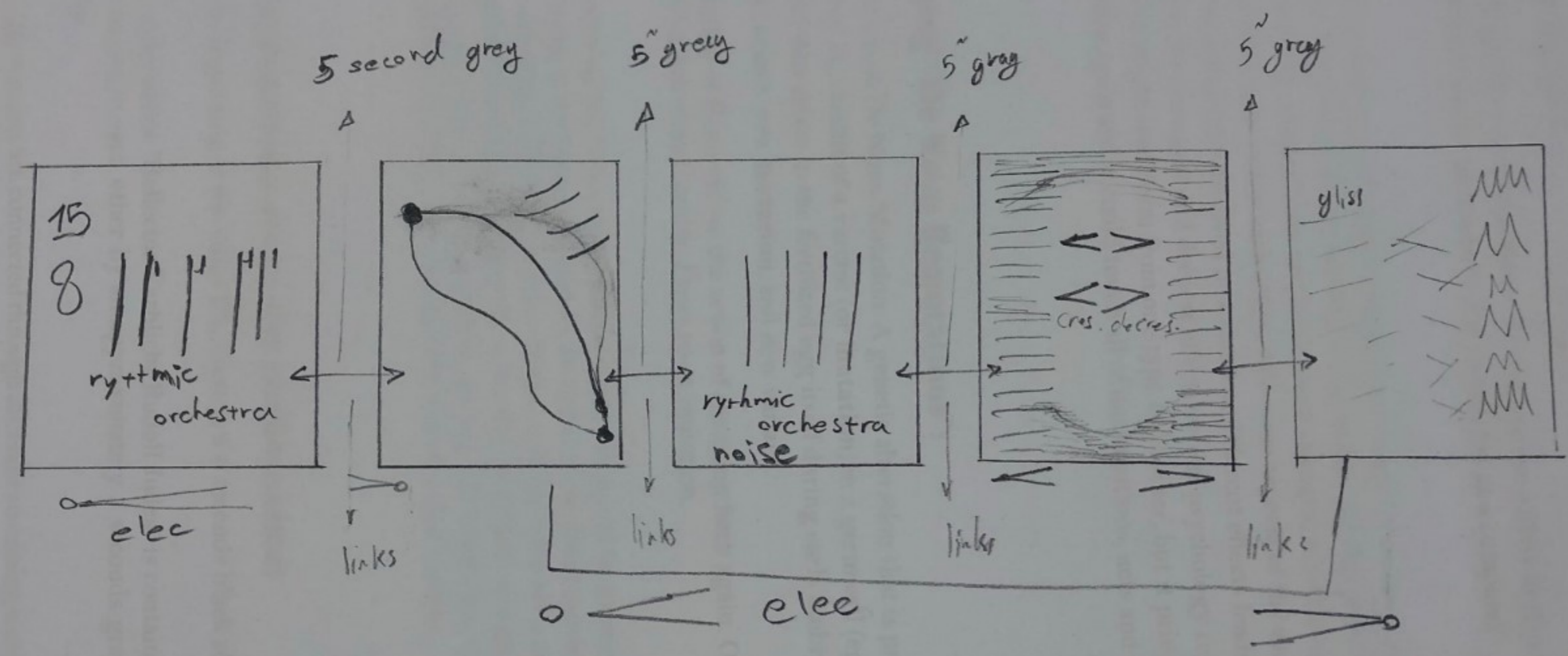
3

\*\*\*Should be mentioned to the string players:  
 when each of them reach [S.P.<->S.T]  
 please Continue with changing constantly between S. P to S. T and vice versa -----

[M.S.P.<->M.S.T] -----  
 \*\*\* when each of them reach [M.S.P.<->M.S.T] please  
 Continue with changing constantly between M. S. P to M. S. T and vice versa to the end of music



The composition plan for 5 movements.



- links are made by sustaining either <sup>with</sup> electronic or simple sustain of an instrument like jazz brush on a Cymbal.
- function of electronic in each movement is different.