

Mohammad H. Javaheri

Unison II (The Distance Between Me and My..Self_Recomposed)

for Bass Clarinet and Viola

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Duo for Bass Clarinet and Viola

Mohammad H. Javaheri Dec – 2017

The idea of *Unison II (The Distance Between Me and My..Self_Recomposed)* is based on the absence of integrity in a being. Each being consists of different layers inside itself. Different dimensions of a being along with their contradictions was the meta-musical idea that initially inspired the piece, and it led to the creation of various timbres in unison while forming space. Although we define these layers as one personality, some of them tend to express themselves in a conflicting fashion. In other words, unconscious desires for acting in distinctive behaviors are evidence of self-conflict. As we experience new circumstances, our characters reveal themselves in a surprising yet ironic manner.

The players, representing different dimensions of a being by having different timbres in the beginning. Starting to play far from each other with the same note as a metaphor of integrity and the more they get closer to each other; the more conflict arises. Lastly, the piece's performance creates space by its vertical and horizontal movements. Horizontally, there is a gradual movement towards the middle of the stage by players and vertically, after divergence and convergence, the register of their playing becomes exponentially separated to the opposite direction while getting closer to each other.

INSTRUMENTATION

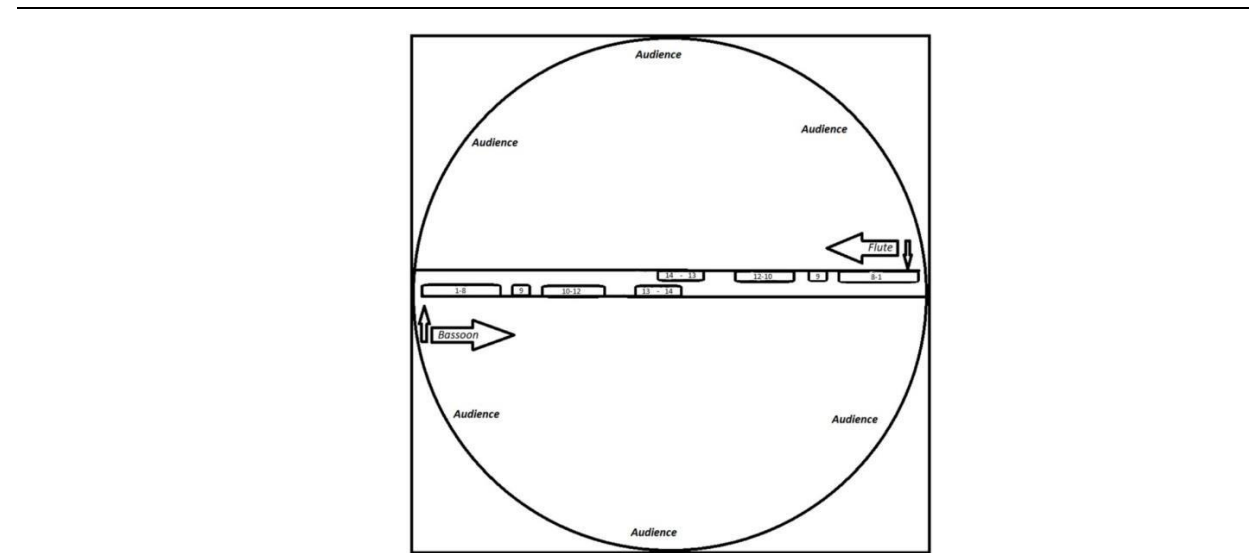
Bass Clarinet

Viola

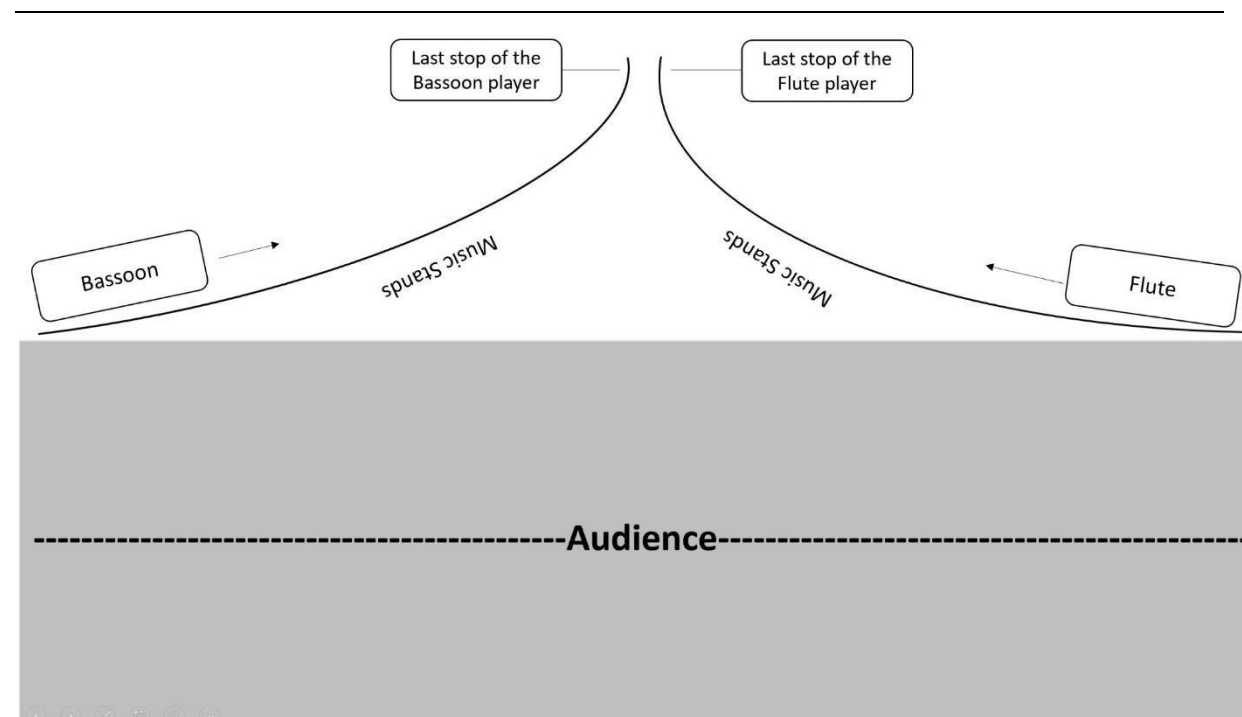
- The score is transposed
- The duration is approximately 7:30 minutes

Performance Guide Example for *The Distance Between Me & My..Self (Unison) / Unison II* could be performed in the same situation. For the theatrical side and acoustic/space aspect of the composition, there are 2 suggestions for its performance if it would be possible for the concert hall situation. Otherwise, it could be performed in a normal condition.

1st version

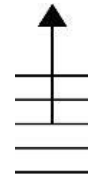


2nd version

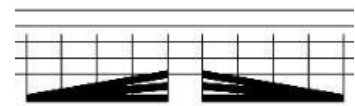


YouTube link Example: <https://www.youtube.com/watch?v=qAb3vOcO2gU>

General Abbreviations and Symbols



Highest note possible
under the current circumstance



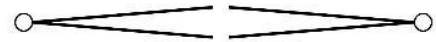
Accelerando; Ritardando

n.v., vib.,

None vibrato; Normal vibrato;

m.v., max vib.

Molto vibrato; Maximum Vibrato



Crescendo dal niente ;
Diminuendo al niente



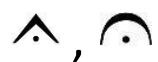
Change gradually from the indicated technique
with tie to the next one



Quick crescendo at the very end of versa



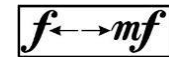
From/to highest note possible



Short fermata, normal fermata



Short breath pause



Change freely
between indicated dynamics

p sub. ; f sub.

Subito piano, subito forte

p poss. ; f poss.

As piano as possible;
as forte as possible

ord.

Ordinario



$\frac{1}{4}$ tone higher; $\frac{1}{4}$ tone lower;
 $\frac{3}{4}$ tone lower, $\frac{3}{4}$ tone higher



$\frac{1}{3}$ tone higher than flat,
 $\frac{1}{3}$ tone lower than flat

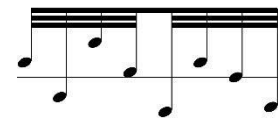


$\frac{1}{3}$ tone higher than sharp,
 $\frac{1}{3}$ tone lower than sharp



$\frac{1}{3}$ tone higher than natural
 $\frac{1}{3}$ tone lower than natural

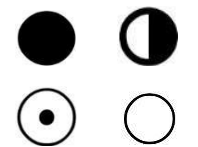
Bass Clarinet



Random not according to the register



Tremolo as fast as possible



Full tone / Half air, half tone
As minimum tone as possible
(3/4 air sound, 1/4 tone) / Full air sound



Flutter tongue



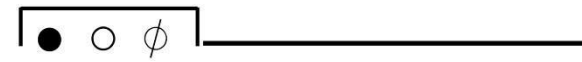
Slap Tongue



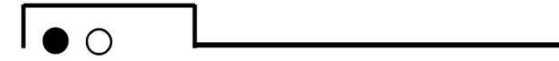
Multiphonic with the indicated pitch

DL Soft staccato
DL[-]-----[+] From soft staccato [-]
to hard staccato [+]

Bis. Bisbigliando: trill with alternative fingerings



Alternating between two fingerings for bright, dark and very bright timbre



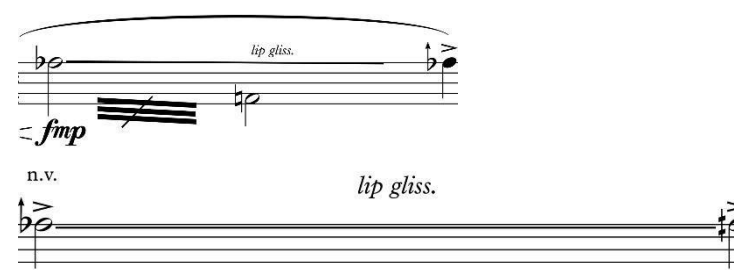
Alternating between two fingerings for bright and dark timbre

O.P. Overpressure in order to play harmonics

lip gliss. Lip glissando

Growl Play the note and shout a tone at once, pitch ad libitum

S Strong slap tongue



Tremolo (as fast as possible) and lip gliss. at the same time

Lip glissando

3 Line Staff Demonstrates the different types of air noise Sound. The highest line is the brightest one, and the lowest line shows the darkest.

Viola

O.B. On the Bridge
B.B. Behind the Bridge (on the strings)

m.s.p. Multo Sul Ponticello
s.p. Sul Ponticello
s.t. Sul Tasto
m.s.t. Multo Sul Tasto
e.m.s.t. Extreme Multo Sul Tasto



Left-hand pizz. and muted immediately. The attack might be heard but the resonance will be muted.



Bowing with circular Motion

Humming Singing with a closed mouth along with a smooth fade in and fade out (close to the given pitch)

tap A Soft tap with left hand on the body of the instrument (Suggested Finger: pinky or the fourth finger). The result is a soft percussive effect. (While muting the string by the left hand around the end of the fingerboard of the instrument, would be possible to tap on the instrument with fingers as well.)

Tuning of the Viola:

Natural Tuning (C G D A) should be changed to **Scordatura: C G C A**

Unison II

Mohammad H. Javaheri
Oct - 2017

Tempo Rubato (♩ = 42)

Viola

Bass Clarinet in B♭

n.v. *ca.7"* *vib.* *Sub. n.v.* *vib.* *ca.5"*

p *mp* *ppp* *p*

Vla.

B. Cl.

n.v. *m.v.* *Sub. n.v.* *Flz.* *n.v.* *ca.5"*

p *mf* *f* *3* *3*

pp *mf* *f* *3* *3*

♩ = 46 (non Rubato)

Vla.

B. Cl.

n.v. *ord.* *m.v./ n.v.* *s.t.* *Sub. vib.* *ord.* *m.v.* *m.s.t* *n.v.* *s.t* *ca.4"*

mp|p *mf|mp* *mf* *3* *3* *ffpp*

n.v. *vib./ n.v.* *Sub. vib.* *m.v.* *n.v.* *ca.4"*

lip gliss. *mf|mp* *mf* *3* *mf* *ffpp*

2

15

Vla. **n.v.** **s.t.** **vib.** **e.m.s.t.** **m.v.** **m.s.t.** **DL** **e.m.s.t.**

B. Cl. **n.v.** **vib.** **m.v.** **Bis. ...** **DL**

p/pp *fp* *mp* *f*

p *pp* *pp* *pp* *p* *mp* *p* *mp*

3 3 3 3

lip gliss.

18

Vla. **s.t.** **n.v.** **e.m.s.t.** **vib.** **n.v.** **s.t.** **m.s.p.** **s.t.**

B. Cl. **Bis.** **Bis.**

p *mfpp* *fp* *mp* *p* *sf* *mp*

pp *pp* *f* *ff*

6 6 3 3

8^{vb}

21

Vla. **vib.** **vib.** **s.t.** **DL[-]** **[+]** **m.v.** **m.s.p.**

B. Cl. **vib.** **vib.** **DL[-]** **[+]** **m.v.** **growl.**

fmp *fmp* *mf* *mf*

fmp *fpp* *mf* *mf*

gliss. *lip gliss.* *lip gliss.*

(make the sound dirty with trem & o.p. gradually)

(make the sound dirty with flz. & growl gradually)

Più mosso

(♩=54)

24

Vla. *gliss.* *ffpp* *mp* *p* *mp* *fp* *p* *pp*

B. Cl. *ffpp* *mp* *p* *mp* *p*

n.v. **s.t.** **m.v.** **s.p.** **ord.** **m.s.t.** **s.p.** **m.s.t.** **vib.** **ord.** **n.v.** **e.m.s.t.** **e.m.s.t.**

Measures 24-26. Violin and Bass Clarinet parts. Violin part includes dynamics *ffpp*, *mp*, *p*, *mp*, *fp*, *p*, and *pp*. Bass Clarinet part includes dynamics *ffpp*, *mp*, *p*, and *mp*. Performance instructions include *gliss.*, *lip gliss.*, *vib.*, *m.v.*, *s.p.*, *ord.*, *m.s.t.*, and *e.m.s.t.*

27

Vla. *sff/pp* *f* *p* *mf*

B. Cl. *sff/pp* *mf* *p* *mf*

m.v. **m.s.p.** **vib.** **s.p.** **m.v.** **s.t.** **s.p.**

Humming colse to the given pitch but not the exact pitch (with smooth fade in fade out)

without octave key

Measures 27-29. Violin and Bass Clarinet parts. Violin part includes dynamics *sff/pp*, *f*, *p*, and *mf*. Bass Clarinet part includes dynamics *sff/pp*, *mf*, *p*, and *mf*. Performance instructions include *gliss.*, *vib.*, *m.v.*, *m.s.p.*, *s.p.*, *s.t.*, *s.p.*, and *Humming colse to the given pitch but not the exact pitch (with smooth fade in fade out)*. A note in the Bass Clarinet part is marked *without octave key*.

30

Vla. *f* *ff* *f* *sf* *f* *p* *pp* *p* *pp*

B. Cl. *f* *p* *f* *sf* *mf* *p* *mp* *pp*

ord. **m.s.t.** **s.p.** **ord.** **n.v.** **max.v.**

Bis... *use key to do a litte gliss* **max.v.** *minor second tr*

Measures 30-32. Violin and Bass Clarinet parts. Violin part includes dynamics *f*, *ff*, *f*, *sf*, *f*, *p*, *pp*, *p*, and *pp*. Bass Clarinet part includes dynamics *f*, *p*, *f*, *sf*, *mf*, *p*, *mp*, and *pp*. Performance instructions include *gliss.*, *ord.*, *m.s.t.*, *s.p.*, *ord.*, *n.v.*, *max.v.*, *Bis...*, *use key to do a litte gliss*, and *minor second tr*.

33

Vla. **half flageolet** **vib.** **ord.** **n.v.** **o.p.** **Sub. ord.**

B. Cl. **n.v.** **max.vib.** **o.p.** **n.v.** **Strong Open Slap** **Growl.** **without octave key** **n.v.**

ffpp *ff* *gliss.*

tr *8^{ub}* *sfz* *ff* *pp* *f* *ff* *sfz* *f* *mf* *f*

38

Vla. **vib.** **Humming colse to the C4 but not the exact very softly pitch (with smooth fade in fade out)** **s.p.**

B. Cl. **ord.** **lip gliss.** **m.v.**

fp *fp* *fp* *fp* *mf* *f* *mf* *fp* *fp*

ffpp *fpp* *fp* *fp* *fp* *mf* *f* *mp* *mf* *f* *ff* *f*

42

Vla. **ffp** **ff** **fff**

B. Cl. **Bis.** **Growl.** **M** **ord.** **max. vib.**

p *f* *5* *ff* *ffmp* *ff* *fff*

(change to the Multiphonic with the same fingering)

O.B. (*Sub.* air sound)

44

Vla. *mp*

(*Sub.* air sound)

B. Cl. *mp*

Detailed description: This system covers measures 44 to 50. The Violin part (Vla.) is in 3/4 time, starting with a mezzo-piano (*mp*) dynamic. It features a melodic line with slurs and accents, including a triplet of eighth notes in measure 49. The Clarinet part (B. Cl.) is in 3/4 time and mirrors the Violin's melodic line. It includes performance instructions such as 'inhale' and 'exhale' over a phrase in measures 48-49, and a 'soft tap' instruction in measure 50. A circled plus sign (\oplus) is placed above the staff in measure 49. A dashed line connects the circled plus sign in the Violin part to the circled plus sign in the Clarinet part. A 'B.B.' instruction with an arrow points to the Clarinet part in measure 50. A circled plus sign (\oplus) is also present above the staff in measure 50. A circled plus sign (\oplus) is placed above the staff in measure 44. A circled plus sign (\oplus) is placed above the staff in measure 45. A circled plus sign (\oplus) is placed above the staff in measure 46. A circled plus sign (\oplus) is placed above the staff in measure 47. A circled plus sign (\oplus) is placed above the staff in measure 48. A circled plus sign (\oplus) is placed above the staff in measure 49. A circled plus sign (\oplus) is placed above the staff in measure 50.

51

Vla.

B. CL

inhale *exhale*

B.B.

Detailed description: This system covers measures 51 to 56. The Violin part (Vla.) is in 3/4 time and continues the melodic line. The Clarinet part (B. CL) is in 3/4 time and includes performance instructions such as 'inhale' and 'exhale' over a phrase in measures 52-53, and a 'soft tap' instruction in measure 56. A circled plus sign (\oplus) is placed above the staff in measure 52. A circled plus sign (\oplus) is placed above the staff in measure 53. A circled plus sign (\oplus) is placed above the staff in measure 54. A circled plus sign (\oplus) is placed above the staff in measure 55. A circled plus sign (\oplus) is placed above the staff in measure 56. A circled plus sign (\oplus) is placed above the staff in measure 51. A circled plus sign (\oplus) is placed above the staff in measure 52. A circled plus sign (\oplus) is placed above the staff in measure 53. A circled plus sign (\oplus) is placed above the staff in measure 54. A circled plus sign (\oplus) is placed above the staff in measure 55. A circled plus sign (\oplus) is placed above the staff in measure 56.

57

Vla.

B. CL

soft tap

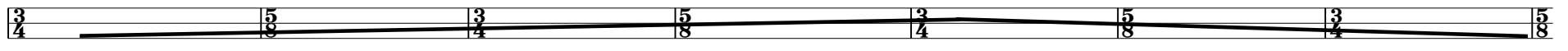
O.B. *B.B.* *O.B.*

Ord. tap *trem*

Detailed description: This system covers measures 57 to 62. The Violin part (Vla.) is in 3/4 time and includes performance instructions such as 'soft tap' in measure 58, 'O.B.' in measure 59, 'B.B.' in measure 60, 'O.B.' in measure 61, and 'Ord. tap' in measure 62. The Clarinet part (B. CL) is in 3/4 time and includes performance instructions such as 'inhale' and 'exhale' over a phrase in measures 58-59, and 'soft tap' in measure 62. A circled plus sign (\oplus) is placed above the staff in measure 58. A circled plus sign (\oplus) is placed above the staff in measure 59. A circled plus sign (\oplus) is placed above the staff in measure 60. A circled plus sign (\oplus) is placed above the staff in measure 61. A circled plus sign (\oplus) is placed above the staff in measure 62. A circled plus sign (\oplus) is placed above the staff in measure 57. A circled plus sign (\oplus) is placed above the staff in measure 58. A circled plus sign (\oplus) is placed above the staff in measure 59. A circled plus sign (\oplus) is placed above the staff in measure 60. A circled plus sign (\oplus) is placed above the staff in measure 61. A circled plus sign (\oplus) is placed above the staff in measure 62.

move the left hand on the finger board

Left hand Mute position: ϕ e.m.s.t. m.s.p.



66 **Ord.** *arco m.s.p.*

Vla. *S*

B. CL *S*

75

Vla. *half hair/half wood*
O.B. arco behind the bridge.
tap ϕ *tap* ϕ *on C string*

B. CL

84 *full hair*
O.B. B.B. O.B.

Vla. *f*

B. CL *f*

♩=46

(Bring back the note C as smooth as possible)

pocco vib. —————→ max Vib. ^{sub.} ord.
 m.s.p. —————→ s.t. —————→ m.s.p.

92

Vla. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$

ppp \rightarrow *p* \rightarrow *mf* \rightarrow *f* \rightarrow *fff*

B. Cl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$

Bis. \bullet *Bis.* *Bis.* *minor second* *S* *Lip. Gliss* *flz.*

p \rightarrow *mf* \rightarrow *f* \rightarrow *ff*

Tempo Rubato (♩=96)
Senza misura.

107

Vla. $\frac{2+3}{5}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

ff \rightarrow *p* \rightarrow *fff* \rightarrow *p* \rightarrow *ff* \rightarrow *mf* \rightarrow *ff* \rightarrow *mf* \rightarrow *fff*

n.v. \rightarrow *max.v.* *sub. n.v.* \rightarrow *max. vib.* *sub. n.v.*

B. Cl. $\frac{2+3}{5}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

fff \rightarrow *p* \rightarrow *fff* \rightarrow *p* \rightarrow *f* \rightarrow *sub. mp* \rightarrow *f* \rightarrow *mp* \rightarrow *fff*

n.v. \rightarrow *max.v.* *sub. n.v.* \rightarrow *n.v.* \rightarrow *m.v.* *sub. n.v.* \rightarrow *max.v.*

(Do not perform exact accel. with the other player)