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.

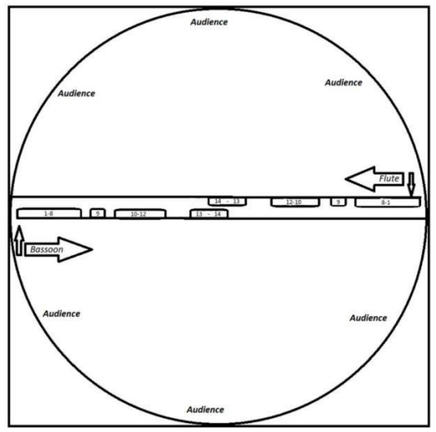
INSTRUMENTATION

Bass Clarinet
Viola

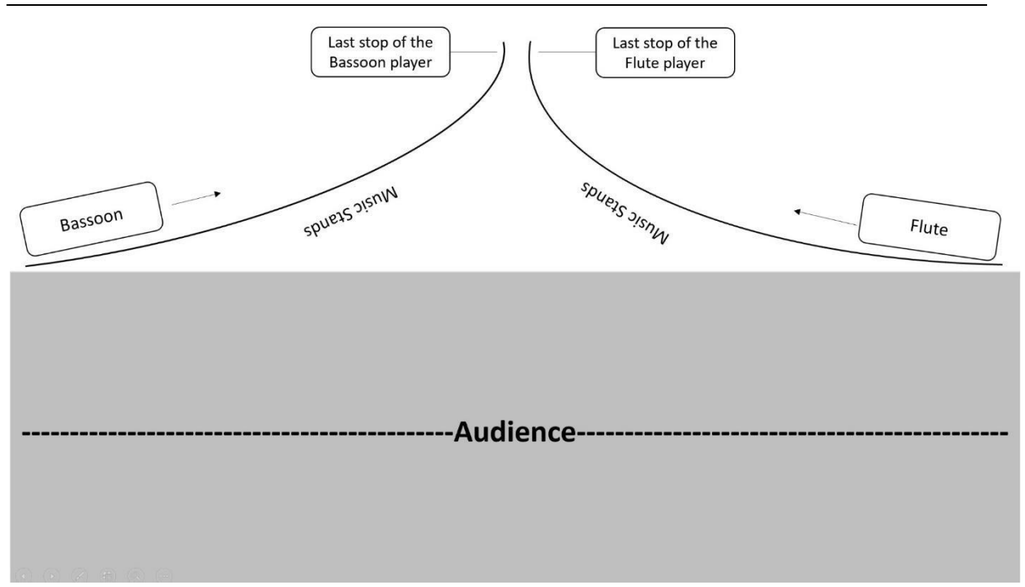
- The score is transposed
- The duration is approximately 7:30 minutes

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 <u>if it would be possible for the concert hall situation</u>.
Otherwise, it could be performed in a normal condition.

1st version

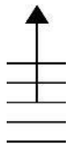


2nd version

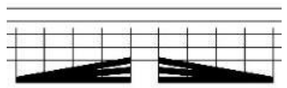


YouTube link Example: https://www.youtube.com/watch?v=qAb3vOcO2gU

General Abbreviations and Symbols



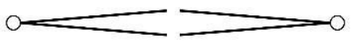
Highest note possible
under the current circumstance



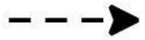
Accelerando; Ritardando

n.v., vib., None vibrato; Normal vibrato;

m.v., max vib. Molto vibrato; Maximum Vibrato



Crescendo dal niente ;
Diminuendo al niente



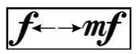
Change gradually from the indicated technique
with tie to the next one

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

1/4 tone higher; 1/4 tone lower;
3/4 tone lower, 3/4 tone higher

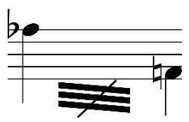
1/3 tone higher than flat,
1/3 tone lower than flat

1/3 tone higher than sharp,
1/3 tone lower than sharp

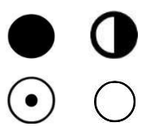
1/3 tone higher than natural
1/3 tone lower than natural

Bass Clinet

Random not according to the register

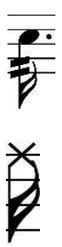


Tremolo as fast as possible



Full tone / Half air, half tone

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



Flutter tongue

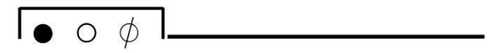
Slap Tongue

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

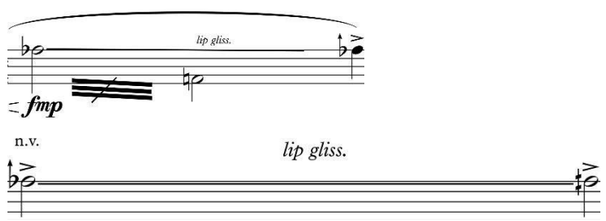
Alternating between two fingerings for bright and dark timbre

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

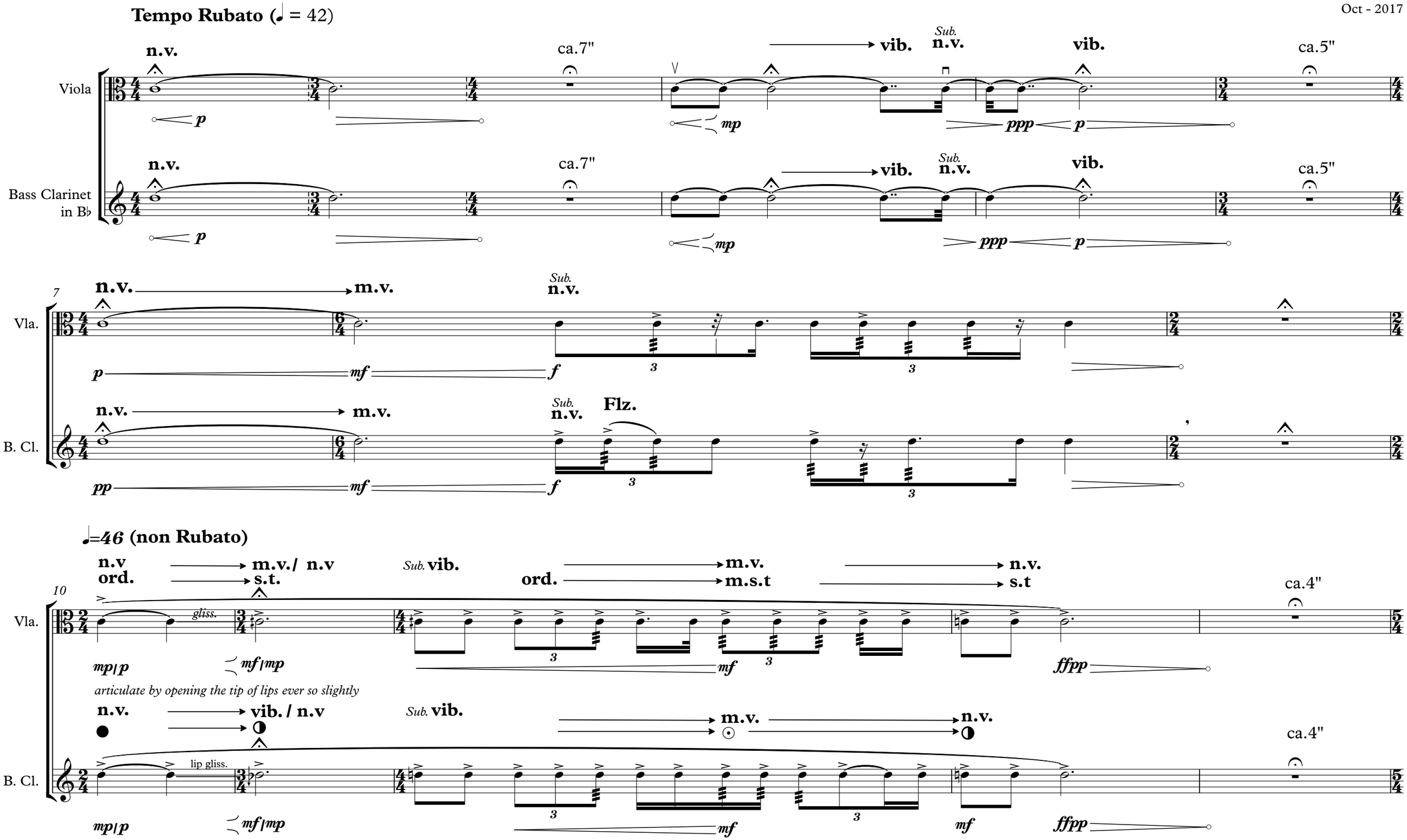
O.B.	On the Bridge
B.B.	Behind the Bridge (on the strings)
m.s.p.	Multo Sul Ponticello
s.p.	Sul Ponticello
s.t.	Sul Tasto
m.s.t.	Multo Sul Tasto
e.m.s.t.	Extreme Multo Sul Tasto
	Left-hand pizz. and muted immediately. The attack might be heard but the resonate will be muted.
	Bowing with circular Motion
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.)

Tunning of the Viola:

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

Unison II

Mohammad H. Javaheri
Oct - 2017



15

Vla.

n.v. s.t. → vib. → m.v. → e.m.s.t. → m.s.t. DL → e.m.s.t.

p/pp fp mp f

B. Cl.

n.v. → vib. m.v. Bis. ... DL

lip gliss.

p/pp p pp pp p mp p mp

18

Vla.

s.t. n.v. → e.m.s.t. vib. n.v. s.t. m.s.p. → s.t

p mfpp fp mp p sf mp

B. Cl.

Bis. Bis.

pp f ff

8vb

21

Vla.

→ vib. vib. s.t. DL [-] [+] (make the sound dirty with trem & o.p. gradually) m.v. m.s.p

gliss.

fmp fpp mf

B. Cl.

vib. DL [-] [+] (make the sound dirty with flz. & growl gradually) m.v. growl.

lip gliss. lip gliss.

fmp fpp mf

Più mosso
(♩=54)

24

Vla.

n.v.
s.t.
gliss.
m.v.
s.p.
ord.
m.s.t.
3
s.p.
m.s.t.
vib.
ord.
n.v.
e.m.s.t
e.m.s.t
3
ffpp
mp
p
mp
fp
p
pp

B. Cl.

vib.
m.v.
lip gliss.
lip gliss.
3
M
vib.
m.v.
n.v.
ffpp
mp
p
mp
p

27

Vla.

m.v.
vib.
m.s.p.
s.p.
gliss.
m.v.
Humming colse to the given pitch but not the exact pitch (with smooth fade in fade out)
gliss.
s.t.
s.p.
sff/pp
f
3
p
5
mf

B. Cl.

m.v.
vib.
without octave key
m.v.
lip gliss.
sff/pp
mf
p
3
mf

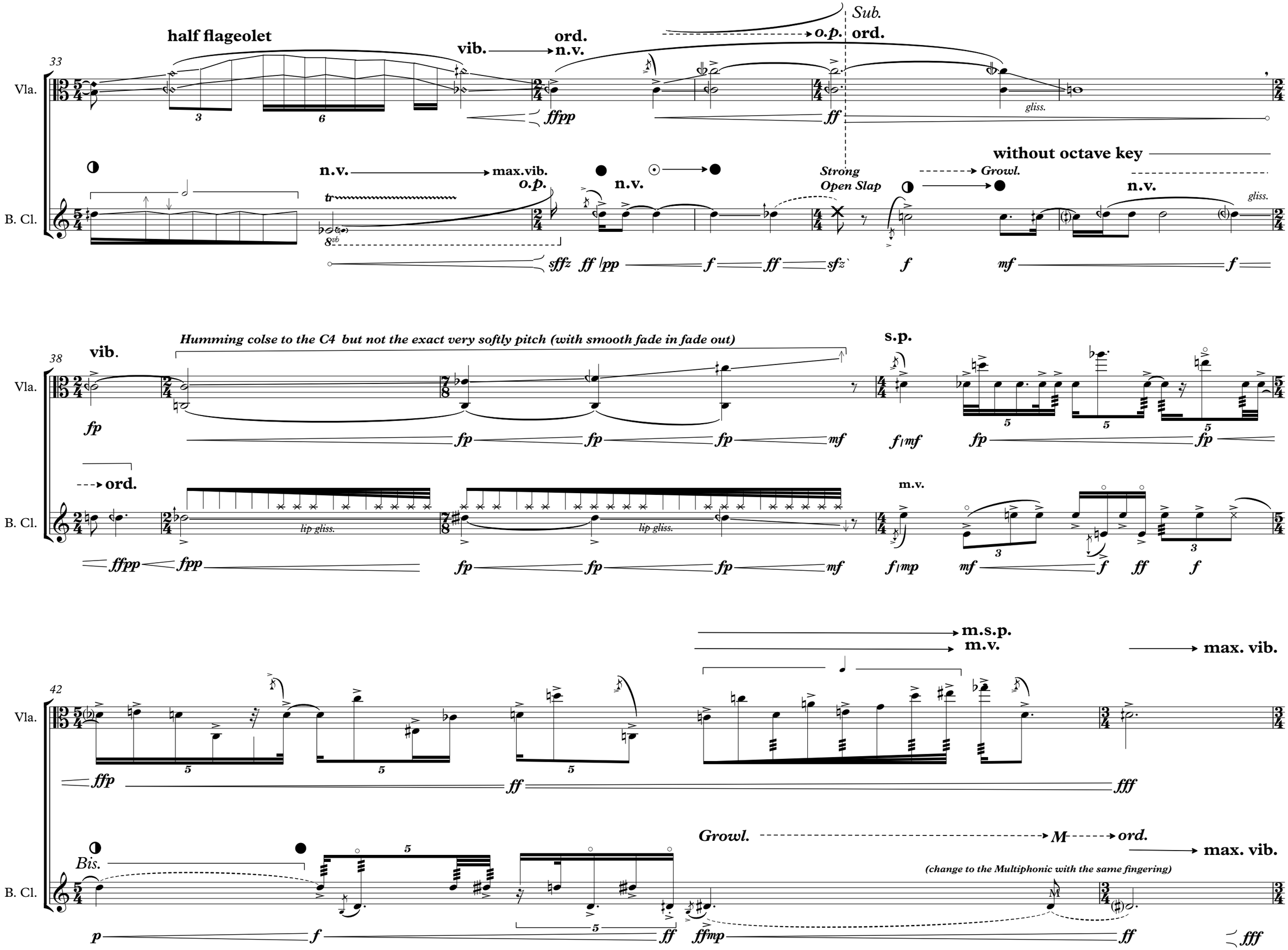
30

Vla.

3
gliss.
ord.
m.s.t.
s.p.
max.v.
ord.
n.v.
f
"ff"
f
3
sf
f
p
pp
p
pp

B. Cl.

Bis. . . .
use key to do a litte gliss
max.v.
S
minor second
tr
lip gliss.
5
5
f
p
f
sf
mf
p
mp
pp


half flageolet
vib.
ord.
n.v.
o.p.
Sub.
ord.
Vla.
B. Cl.
gliss.
n.v.
max.vib.
o.p.
n.v.
Strong
Open Slap
Growl.
without octave key
n.v.
gliss.
Humming colse to the C4 but not the exact very softly pitch (with smooth fade in fade out)
vib.
s.p.
ord.
lip gliss.
lip gliss.
m.v.
m.s.p.
m.v.
max. vib.
Bis.
Growl.
M
ord.
max. vib.
(change to the Multiphonic with the same fingering)

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

44

Vla.

mp

(***Sub.*** air sound)

B. Cl.

mp

S

51

Vla.

B.B.

3

B. CL

S

inhale

exhale

5

S

57

Vla.

O.B.

soft tap

B.B.

5

O.B.

Ord.

tap

trem

p

B. CL

S

S 5

S

S

move the left hand on the finger board

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

66

Vla. **Ord.** *arco m.s.p.*

B. CL *S* *S*

75

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

B. CL

full hair → **O.B.** → **B.B.** → **O.B.**

84

Vla. *f*

B. CL *f*

♩=46

(Bring back the note C as smooth as as possible)

pocco vib. → **max Vib.** *sub.* **ord.**

m.s.p. → **s.t.** → **m.s.p.**

92

Vla.

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

B. Cl.

Bis. **Bis.** **Bis.** *minor second* tr S *Lip. Gliss* **flz.**

p *mf* *f* *ff*

Tempo Rubato (♩=96)

Senza misura.

107

Vla.

(2+3)

n.v. → **max.v.** *sub.* **n.v.** → **max. vib.** *sub.* **n.v.** *sub.* **n.v.** → **m.s.p.** **max.v.**

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

ff *p* *fff* *p* *ff* *mf* *ff* *mf* *fff*

B. Cl.

(2+3)

n.v. → **max.v.** *sub.* **n.v.** **n.v.** → **m.v.** (Do not perform exact accel. with the other player) **max.v.**

fff *p* *fff* *p* *f* *sub.* *mp* *f* *mp* *fff*